

**‘Russian Mosaic’ and Its Italian Connection: Malachite
in the Decorative Arts in the 1780s-1800s**

Yelena V. Grant

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INTRODUCTION

On November 28, 2006 curators of the Hermitage Museum in St. Petersburg, Russia “battled,” as they would later describe it,¹ for the *Ormolu Mounted Malachite Table, the Top circa 1860, the Base Late 19th Century* (fig. 0.1) for sale at a Sotheby’s auction. They lost, and a higher bidder, Hillwood Museum, to whose founder Marjorie Merriweather Post the table had once belonged, became its new owner. Thanks to Dr. Scott Ruby, Associate Curator of Russian and Eastern European Art at Hillwood, during my internship at the museum, I had a chance to catalogue this table. Although my research eventually allowed to date this low oval malachite table with an ornate baluster leg and gilt bronze mounts more accurately to 1848-1853² (figs. 0.2, 0.3) and explain its unusual height and proportions (fig. 0.4, appendix 1), in the course of my research I came to realize that information on malachite in the decorative arts is limited both in the overall number of studies conducted on the subject and in the kind of objects that received scholarly attention. The English-language sources are based on Soviet and, to a lesser extent, post-Soviet scholarship. These, in their turn, center on the objects in the collection of the Hermitage Museum in St. Petersburg, Russia. Out of the range of manufacturers of these objects, only two, Peterhof Lapidary Works and Yekaterinburg Lapidary Works, have been studied in detail. Of other makers, not much more than the name is known and authorship of some objects is debated. For researchers studying malachite objects not belonging to the Hermitage collection, relying on the published sources is not always helpful.³ Primary research on the subject is limited due to an assumption that malachite decorative objects are a purely Russian studies specialty. Incomplete provenance, impossibility to date or determine the maker of the malachite objects that entered

museum and private collections in the 20th century often leave them unstudied leaving the history of decorative arts with significant lacunae.

The goal of this paper is to advance the existing knowledge about malachite in the decorative arts by studying the origins of the phenomenon. The paper focuses on the period of the 1780s-1800s, during which the earliest surviving objects made of Russian malachite in the veneering technique were made. Research for this project consisted of identifying late 18th- early 19th-century malachite objects in Russian, European and American museum collections and analyzing their broader cultural context. This study reveals that instead of the commonly accepted date of the 1830s, Russian malachite featured in decorative objects as early as the 1780s, or within twenty years of the first reports of the discoveries of the mineral in the Ural Mountains. In contrast to the assumption that interest in malachite as an innovative decorative material was a domestic Russian development, it establishes that 1) initial interest in artistically refining the natural beauty of malachite was rooted in the Enlightenment philosophy, 2) late 18th – early 19th-century malachite objects were made in Europe as well as in Russia, and 3) all 18th century cases of patronage of decorative malachite in Russia relied – directly or through close reproductions of their work – on Italian architects, designers and artisans.

Recognizing a variety of European contributions in the growing popularity of malachite in the late 18th – early 19th centuries, the paper explores the Italian influences: prestige of the study natural history in the form of visiting cultural, archeological and nature sites in Florence, Rome and Naples, and consumption of products of Italian decorative arts. By taking a focused look at the early years of malachite in the decorative

arts, this study begins to chart the course of events leading to the culmination of the mineral's success in mid-19th-century Russia.

The paper consists of five chapters. Chapter 1 presents the late 18th–early 19th century decorative objects made of or with malachite that were studied during this research project. Chapter 2 summarizes the history of the study of malachite in the decorative arts with the focus on the emergence of the term ‘Russian Mosaic.’ Chapter 3 introduces the cultural context of late 18th-century geological explorations in Russia and explains how malachite fit in the period collecting and decorating aesthetics. Chapter 4 discusses the role of travel to Italy in shaping the tastes of first patrons of malachite. Finally, Chapter 5 examines the late 18th century architectural projects in Russia in which malachite was first introduced in interior decoration and discusses the respective roles of Russian patrons and Italian architects and artisans in the rise of malachite as decorative material.

CHAPTER 1

Malachite Objects before the 1830s – the Material Body of Evidence

Thanks to survival of well-documented and preserved malachite decorative objects created by two Russian imperial stonecutting workshops, Peterhof Lapidary Works and Yekaterinburg Lapidary Works for the Russian court in the 1830s-1850s, the history of malachite in the decorative arts has been explored from the 1830s onwards leading in an assumption that malachite's success in the decorative arts began in the third decade of the 19th century.⁴ However, to produce the artistically and technologically accomplished malachite objects in the 1830s, the expertise of Russian stonecutting workshops had to have a formative period. Indeed, as follows from recent publications on the history of decorative stone, such as Semenov (1986), Mavrodina (2007), Koeppe, Giusti et al (2008), objects of exceptional quality made of or with malachite existed in Russia and several European countries earlier than the third decade of the 19th century. However, the subject has not received adequate attention. The malachite objects made before the 1830s that figured in scholarship were treated as isolated exceptions of the rule not linked with the mainstream of the malachite culture in Russia. A systematic study of these early objects permits us to examine the cultural, stylistic and technological influences at the onset of the popularity of malachite and this way, to better understand the phenomenon as a whole.

In the course of my research I identified malachite objects created before the 1830s to establish how far back the history of decorative malachite truly extended. Majority of the studied objects will be discussed in this chapter to support my claim that

working with malachite as a decorative stonecutting material was already a well-established practice before the conventionally accepted date.

Among the more prominent examples of pre-1830s creations is a malachite-veneered *Vase-amphora*, from the collection of the Hermitage Museum in St. Petersburg, Russia. Made in or before 1823⁵ according to a design by architect Ivan Halberg (1782-1863) (fig. 1.1), the amphora-shaped *Vase* has gadrooning around the lower part of its body, a fluted neck with a stepped rim and a pair of s-scroll handles with robust upper curves and more subtle flowing lower curves merging with the body of the vase. Keeping in mind the complex shape of the *Vase*, it is clear that covering its entire body with a veneer of malachite required an advanced level of craftsmanship.⁶ Such expertise was provided, according to the archival documents published by Vladislav Semenov (1986), by the St. Petersburg workshop of Vincenzo Maderni,⁷ which sold the vase to the Cabinet, or the office of the Russian court responsible for managing the private property of the imperial family.⁸ In addition to the *Vase*, which has been displayed at the Winter Palace – now the Hermitage Museum – since 1827,⁹ the Maderni workshop supplied the court with malachite decorative objects on several other occasions. Cabinet's other purchases from Maderni included a malachite *Dressing Table Set* (figs. 1.2, 1.3) presented to Dowager Empress Maria Fedorovna, mother of Alexander I, by her daughter-in-law, in 1826,¹⁰ now at the Pavlovsk Palace Museum; a malachite vase presented to the sultan of Turkey, in May 1830; and a pair of malachite vases destined for a Swedish prince, in July 1830.¹¹ Information about the atelier that created malachite objects given by the Russian imperial family to very prominent recipients and about its role in advancing the fame of malachite is extremely scarce. My research established that

Vincenzo Maderni's atelier opened in the 1820s¹² in a fashionable part of St. Petersburg one block from the Stroganov Palace¹³ and that its specialty was marble sculpture. At this time it is not clear, to what extent the atelier was involved in working with malachite, what, if any, training in stone mosaic its members received, or why the court chose this marble carver among others when acquiring malachite objects. Proximity of the Maderni atelier to the city residence of the Stroganov family, whose business interests focused on the region where malachite was being mined and whose members collected minerals since the 1750s and owned the circa 1810 *Malachite Bowl* (discussed in detail further), is intriguing but no information about any connection between the Maderni and the Stroganovs is available. Knowing some of these facts could advance our nascent knowledge about the beginnings of malachite veneering in Russia, for example, it could help test a hypothesis that technologically malachite veneering could have had something in common with the practice of facing slabs of inexpensive stone with a thin layer of marble, a practice that, judging by the late 18th-century tabletops preserved in Russian museums – Hermitage, Ostankino and Pavlovsk (figs. 1.4, 1.5, 1.6, 1.7) – seems to have been not uncommon at the time.

Three more pre-1830s malachite objects – bowls of virtually identical design dated 1808 (fig. 1.8), 1810(?) (fig. 1.9) and ca. 1805 (fig. 1.10) – are divided between the Hermitage Museum in St. Petersburg, Russia and Grand Trianon at Versailles, France. The bowls are shallow and wide, with rounded bottom and a plain concave band around the outer side of the rim. Each has a different support.

The first Hermitage *Bowl*, dated 1808, rests on a bronze pedestal in the form of three caryatides. The pedestal is placed on a cylindrical base of black-and-white marble

with a plinth of grey porphyry and applied bronze decoration. According to the records of the Cabinet published by Natalya Mavrodina (2007), the bronze pedestal arrived to Russia from France in 1803 together with a round red porphyry bowl and a red porphyry base. The pedestal served as a support for the porphyry bowl until the latter got damaged and was replaced with the current malachite bowl. The new group was placed on the marble and porphyry base specially designed by Italian architect Giacomo Quarenghi (1744-1817, worked in St. Petersburg in 1780-1817). Quarenghi himself took part in the installation of the new piece at the Hermitage.¹⁴ This malachite bowl was acquired from a Russian merchant Sitnikov in 1805 and kept in storage until 1808, according to the Cabinet record:

For the two vases and two semi-columns made of malachite with bronze bought from the merchant Sitnikov, to pay him 4000 [rubles] from the Cabinet, and to keep these items in the closet [storage room] henceforward, until further order[s]. January, the 16th day, 1805.¹⁵

The second Hermitage bowl, or *Bowl on Tripod*, tentatively dated 1810, had belonged to Alexander Stroganov (1733-1811) before it became part of the Hermitage Museum collection in 1925. This malachite bowl is considered to be a design of Russian architect Andrey Voronikhin (1759-1814), Stroganov's emancipated serf and protégé,¹⁶ executed by Peterhof Lapidary Works. The bowl is supported by a central shaft with a spiraling vine and three bow-shaped gilt bronze monopodia held together in the central part by a flat ring with applied bas-relief stars. Each monopodium is shaped by a winged female figure in the upper part and acanthus leaves terminating in a hoofed animal foot in the lower part. Remarkably, the curve of the monopodia corresponds to the line of the rounded bottom of the bowl while the monopodia height equals the diameter of the bowl, which points at a thoughtful design unless the correlations are accidental.

The third *Bowl*, at Grand Trianon, was sent to France in 1808 as part of a diplomatic gift from Russia. Its support was designed in France by Charles Percier and executed by the firm of Jacob-Desmaller. The gilt bronze tripod consists of a central baluster leg decorated with stylized foliate motif and three monopodia with a head of Hercules¹⁷ and acanthus leaves morphing into a naturalistically rendered lion paw foot; the feet rest on a triangular platform base. The restraint and preference for straight lines of this design are typical of the Empire style and give the whole structure architectural sturdiness, a somewhat stocky look and masculine feel contrasting with the effortless weightlessness of the Stroganov piece, whose style is closer to the Louis XVI period.

Perhaps because of the different overall look of these objects, similarity of the three malachite bowls was not addressed in a scholarly publication until 2007¹⁸ while the possibility of the bowls' origin from a single design or manufacturing source has not been considered at all. Based on surviving records of Peterhof Lapidary Works which mention five bowls "being prepared for the composite work in malachite and lapis-lazuli on serpentine [marble base]"¹⁹ in 1809 and a report on completion of malachite work of one bowl in 1810,²⁰ Natalya Mavrodina (2007) suggested that the Stroganov *Bowl* could be the one made at Peterhof in 1810. If this hypothesis is correct, the origin of the remaining two bowls remains unclear. Completed prior to 1809, they could not have been part of the group of the five bowls mentioned in the Peterhof records. Assuming, however, that the previously mentioned "two vases... made of malachite with bronze bought from the merchant Sitnikov,"²¹ refer to two of the three bowls in question, it is possible that the triad had an alternative and possibly common source of origin. It would be worthwhile comparing malachite work of the three bowls and exploring if they could have been made

by a maker associated with merchant Sitnikov and if one bowl could be made for the Stroganovs and the other two, for the court.

As the cases discussed above demonstrate, researching the early history of malachite in the decorative arts in Russia based on archival documents is insufficient in itself. In a situation when the available documents do not provide adequate information about a researched object, the object itself can be approached as a primary source of information. By studying formal and material characteristics of a number of objects belonging to the same period, it is possible to fill some gaps in the existing knowledge about a historical phenomenon that may not be filled otherwise.

When examining late 18th and early 19th-century objects containing malachite one notices that unlike their mid-19th century counterparts, in which malachite is typically used on its own, in the early examples the mineral is often not the only and not the prevalent material. Instead, it is used as a frame, a base or a background for other materials, which indicates that in the late 18th – early 19th centuries malachite was utilized as a highlighting touch meant to emphasize high value of the decorative object. A *Specimen Sampler* (fig. 1.11) in the collection of The Fersman Mineralogical Museum in Moscow, Russia is a case in point. The palm-sized rectangular block features twenty-eight pieces of different kinds of colored stone: marble, jasper and porphyry, probably representing the stone variety of the Ural Mountains. The specimens are cut in uniformly-sized faceted rectangular tiles with flat tops, with the exception of two tiles that have cylindrical tops, and are arranged in rows forming a simple geometrical pattern: an eight-pointed star inside a square made up of triangular pink and trapezoidal grey jasper tiles. This neat arrangement of polychrome specimens is outlined with a low narrow border

(fig. 1.12) composed of about 1.5-mm thick and up to 3-mm wide malachite tiles forming a plain uninterrupted border around the perimeter of the block (fig. 1.13).

While the rest of the minerals in the *Sampler* are expected to be appreciated as small representative parts of materials that exist or can be used elsewhere – perhaps the intention of assembling them was to demonstrate the variety of stones available in the Ural Mountains – malachite functions in a different capacity. Reserved for outlining a group of other minerals and to disguise the base stone, malachite unites the multiplicity of the cut colored stone specimens into a greater whole. Although malachite has an association with the stones, it is not their equal; rather it accentuates the preciousness of the object. Considering high value of malachite in the late 18th–early 19th centuries, a sampler with malachite would have brought attention to high status of its owner. It would have been an appropriate status statement for someone knowledgeable about the Ural Mountains and wishing to have an object testifying to their appreciation of the study of natural history, mineralogy or geography.

A comparison with another object also featuring a variety of stones of the Ural Mountains – a monumental *Obelisk* of gilt wood with inlays of chalcedony, agate, quartz, amazonite and several kinds of jasper (fig. 1.14), from the collection of The Fersman Mineralogical Museum – brings out another aspect of malachite's special status vis-à-vis other minerals, namely that in the 18th and the first quarter of the 19th centuries it was not considered a stone. The four-faceted gilt wood *Obelisk* with a pyramid-shaped top rests on four ball feet carved of stone. Each facet of the *Obelisk* contains forty square tiles of colored stone arranged in ten groups of four, with tile sizes gradually decreasing towards the *Obelisk*'s tapered top, where a single rectangular tile completes the arrangement.

Each group of four tiles is separated from the next by a wide border of gilt wood, and each individual tile is outlined with a thin line terminating in a stylized four-petal flower scored in the thick layer of gesso underlying the gold leaf. Each group of stone tiles is marked with numbers, e.g. “17,” “26,” hand-written in pencil on the wooden parts of the *Obelisk* (fig. 1.15). The *Obelisk* rests on a marble pedestal with a top made of three steps of gilt wood studded with square, rectangular and round tiles of polychrome stone and glass. The two opposite sides of the pedestal are faced with large flat square tiles of light-green onyx and a wide border of green-and-red jasper (fig. 1.16).

Previously considered to be the work of Peterhof Lapidary Works of the 1720s,²² the *Obelisk* was re-examined in the early 2000s by Yekaterinburg scholars who determined that the numbers inscribed next to the stone tiles correspond to the numbers of quarries in the Ural Mountains assigned according to a numbering system introduced in 1792 and published in *The General Description of Minerals (Generalnoe opisaniie mineralov)* in 1792-1794. After additional research, the Yekaterinburg scholars concluded that the *Obelisk* was created at Yekaterinburg Lapidary Works in 1794-1799.²³ Thus the *Obelisk* serves as an example of an early exercise in independent design and execution of a decorative project by the Yekaterinburg workshop, one of the two best-studied Russian centers of malachite production. The lack of malachite in the *Obelisk*'s 124 stone specimens reminds us that although the mineral was discovered in the vicinity of Yekaterinburg in the late second half of the 18th century, in the 1790s the quarries exploited by the state-owned Expedition for Search of Colored Stones, to which Yekaterinburg Lapidary Works belonged, were not a source of malachite. Indeed, as will be shown further, in the 1760s-1810s malachite was found in the privately owned copper

mines of Alexey Turchaninov (1704?-1787) and his heirs. From contemporary accounts, it appears that Mr. Turchaninov did not provide malachite to state officials easily. Thus in 1771, the mine owner declined the request of the Expedition for Search of Colored Stones to sell it “at least a half-poud”²⁴ of malachite for the construction of Catherine II’s Winter Palace in St. Petersburg.²⁵ Turchaninov stated that malachite was no longer available at his mines: “although such [copper] green had been found, [it was found] in nuggets and very rarely, and, after so many years [it] has been used up by me for my various needs, and presently not even the smallest pieces are found in the mine.”²⁶

However, another object, *Monument with Obelisks Representing Russian Provinces* (fig. 1.17), featuring both a variety of colored stones and malachite, demonstrates that malachite was not completely out of reach of the Russian state-owned stonecutting industry in the 18th century. The *Monument*, created at Peterhof Lapidary Works in 1784 or later,²⁷ consists of a group of objects: in the center of the group, supported by a malachite pedestal, there is an onyx column with a gilt bronze Corinthian capitol holding a gilt bronze figure personifying Catherine II of Russia (1729-1796, reigned in 1762-1796); surrounding the column, are 39 (of the original 42)²⁸ quartz obelisks on pedestals of colored stone, each featuring a gilt bronze coat of arms of a Russian province.

Similarly to the previously mentioned *Specimen Sampler*, malachite of the *Monument* is also used as a highlighting material. While the quartz obelisks representing the provinces are made to look similar to one another, possibly as an indication of the equal status of all Russian provinces (with the exception of four taller obelisks) before the Crown, malachite is reserved for the pedestal supporting the column with the figure of

the Russian Empress. Along with the central and raised position of the Empress' figure, it can be seen as symbolizing the superior status of the monarch and her authority to unite a multiplicity of its subjects under one rule. Furthermore, it is possible that malachite was chosen for the pedestal as a symbol of abundance of Russian mineral wealth, on which the imperial power rested.

Considering that a sizeable malachite-veneered object (the pedestal for the *Monument* is about 9 inches tall) is not typically found among the Peterhof stonecutting workshop's 18th-century creations,²⁹ it would be worthwhile examining the possibility that malachite work was carried out by an artisan with a background as a bronzer, goldsmith or gilder. If we suppose that the malachite-veneered part of the *Monument* was made by the same supplier who provided the gilt bronze elements: the figure of the Empress and the coats of arms of Russian provinces, it could explain the logic of using malachite as a frame in the pre-1830s objects when this mineral's niche in the decorative arts has not yet been firmly established – one of the functions of bronze mounts is to frame and protect precious objects from damage and another, is to accentuate their preciousness.

Evidence that bronze-makers and goldsmiths worked with malachite in the late 18th – early 19th centuries is provided by several objects made in Europe and Russia. Among the European objects can be mentioned Nicolay Demidov's (1773-1828) commissions from the French bronzer Pierre-Philippe Thomire (1751-1843), such as the 1807 mantelpiece with malachite and Florentine *pietre-dure* panels, currently at the Stibbert Museum in Florence, Italy,³⁰ and four 1808 decorative panels of malachite and

porphyry with bronze decoration³¹ (appendix 9), whose whereabouts is currently unknown.

The ca. 1795 *Box with Profile Images of the Six Children of Tsar Paul I* by Norwegian goldsmith Ditmar Kahrs³² in the collection of The Walters Art Museum is an example of malachite work by a European goldsmith who worked in Russia. This rectangular snuffbox with chamfered corners has a lid decorated with a *verre églomisé* panel featuring an oval group portrait of six children of Paul I of Russia³³ in the center of the green-black-golden ground with a latticework pattern and a decorative border (fig. 1.18). The sides and the bottom of the snuffbox are faced with thin sheets of malachite cut to the size of the box panels. At close examination it is possible to see that the malachite sheets have cracks in them (figs. 1.19, 1.20). This suggests that the stone veneering technique whereby the artisan pre-defines the size and shape of the small tiles which he then cuts out and fits together into a mosaic-like arrangement to fill a larger area may not have been immediately applied to malachite in Russia. The maker of the gold box intended to face each of the box's panels with a single sheet of malachite but the sheets he cut developed cracks due to structural instability of malachite. In regards to the symbolic meaning of malachite in this object, as in previous examples, it is used, to bring attention to the special status of both the imperial children featured in the portrait and the snuffbox's owner.

Among the early 19th century objects whose malachite elements were meant to bring attention to their owners' special status, two works are of Italian origin: the *Specimen Block*, circa 1800 (fig. 1.21), attributed to Giacomo Raffaelli in the collection of The Victoria and Albert Museum and a *Clock* in the form of a triumphal arch by the

same artist, completed in 1814 from an 1801 design, at The Fersman Mineralogical Museum (fig. 1.25).

The *Specimen Block* consists of a malachite-veneered cube with a square micromosaic³⁴ panel in the center of each of the cube's vertical facets and four round symmetrically arranged micromosaic panels on the top facet. Each micromosaic, with the exception of one that depicts a goldfinch, features a different kind of a butterfly against a white background (fig. 1.22). The malachite cube rests on a stepped base of lapis-lazuli and plain black marble supported by a gilt bronze platform on four ball feet. The materials used in the making of this *Block* are obviously precious, however, the clean lines and lack of applied decoration make their value secondary to the overall rational simplicity of the piece. The cube – or parallelepiped – is a creation of human intelligence used in mathematics, geometry, architecture and other sciences as a tool of cognition of nature for our better adaptation to it – for example, as measurements of surviving ancient Greek and Roman structures have shown, classical buildings were often based on a cube shape. Appreciation of rational approach to nature is also expressed in this object in the manner in which the author of the micromosaics depicted the bird and the butterflies. These are not stylized or imaginary creatures, instead, they are accurate depictions of the existing species made in the style of natural history prints – the goldfinch is very similar to the engraving in *A Natural History of Birds* by Eleazar Albin (London, 1731-1738) (fig. 1.23).

The *Specimen Block* is technologically innovative in that its mosaic work departs from the way mosaicists would arrive at a naturalistic image in the previous centuries. Instead of the *opus sectile* technique, or picking tiles of suitable colors from a selection of

colored stone and cutting them into shapes corresponding to the gradations of color on the model drawing, in this case the realistic effect is achieved by the use of polychrome glass tesserae so small that the mosaic overcomes the coarse pixilated look typical of most other mosaic types almost as successfully as *opus sectile*. As to the stone mosaic, it is used in this piece not to create a picture in stone but to provide a uniformly-colored background for the micromosaic panels. Malachite is worked in such a way that it creates an illusion of a solid piece of stone cut in the shape of a cube. The *Block* can be seen as a late 18th–early 19th-century decorative arts interpretation of the ideas of the Enlightenment teaching that nature is inspired by art and art perfects nature. The *Specimen Block* also demonstrates that in the beginning of the 19th century mosaicists used the available stone economically – they fitted together small and thin slices of malachite to create an impression of a large solid rock.

The object record for the *Specimen Block* provided by The Victoria and Albert Museum's website states that the butterfly motif, recurrent in Raffaelli's repertoire, "may derive from Greek and Roman mythology, in which the butterfly symbolized the soul leaving the body at the moment of death..."^{35 36} Based on this interpretation, it is possible that malachite was chosen as a background for the micromosaic panels to strengthen classical references – perhaps due to similarity between the brilliant green of malachite and the color of the patina on excavated ancient bronzes (fig. 1.24).

Notably, although the symbolism of the *Specimen Block* has to do with the theme of death and resurrection, the designer and maker did not consider immortalizing themselves by signing the piece, which points at the subordinate status of decorative artists' and artisans' vis-à-vis their patrons in the 18th and early 19th centuries. If anyone

were worthy of being remembered for generations, it would be the owners and not the makers of the *Specimen Block* and similar objects. Currently the *Specimen Block* is attributed to Giacomo Raffaelli (1753-1836), a prominent Roman mosaicist from a family of tile suppliers to the Vatican mosaic workshop. Raffaelli's specialties included sculpture and mosaic art,³⁷ and he is best known for introducing micromosaic. The attribution of the *Specimen Block* is not final – micromosaics, intended for the tourist market, could have been bought in Rome and set in the malachite block elsewhere. Equally possible is the option that malachite was brought from Russia to Rome to make this piece.

Italian origin of the *Specimen Block* and attribution to Raffaelli can be supported by the existence of another piece – a *Clock* in the form of a triumphal arch, now in the collection of The Fersman Museum (fig. 1.25), signed “Raffaelli fece Milano 1814” – in which the mosaicist used the same three materials as in the *Specimen Block*: glass micromosaic, malachite and lapis-lazuli.³⁸ The marble triumphal arch, loosely based on the Arch of Titus in Rome, has one central semicircular archway; its side bays feature two vertically oriented micromosaic panels with military trophies; above and below the micromosaics there are plain rectangular lapis-lazuli inlays outlined with porphyry; and in the uppermost parts of the bays there are bas-relief lapis-lazuli fascias. The columns with gilt bronze bases and Corinthian capitols supporting the arch's entablature are veneered with malachite. The round clock in the center of the attic is flanked by two rectangular lapis-lazuli inlays. The arch is surmounted by partially surviving gilt bronze decoration: military trophies in the center, and a winged female figure on the proper right-hand side; the figure from the left side is missing.³⁹

Both the *Specimen Block* and the *Clock* reference antiquity, however, they treat it differently. While the *Specimen Block* alludes to antiquity in the context of the study of nature, the *Clock* testifies to admiration of ancient history and culture. The owner of the *Clock* would be celebrated in a manner reminiscent of that of the Emperors of Rome, only his miniature but precious triumphal arch would grace not a cityscape but a private or public interior. Consequently, the *Specimen Block* emerges as more characteristic of the Age of Enlightenment and the *Clock* as that of the period of historical revivals. Keeping in mind succession of decorative styles, this may mean that the *Clock* was created later than the *Specimen Block* and help date the block. Most significantly, the two objects demonstrate that at the turn of the 19th century malachite featured in the Neoclassical repertoire.

The *Specimen Block* and the *Clock* are also a proof that Russian malachite was available in Europe soon after it was discovered in the Ural Mountains, and Italian-made decorative objects made with malachite found their way to Russian patrons. Yet the relationship between Italian stonecutters and Russian patrons is practically unexplored which presents curatorial problems in such cases as the next object, Italian *Table with Monument* (fig. 1.29) dated late 18th – early 19th century, part of the Hermitage Museum's collection since 1923 and previously belonging to the Russian Imperial Corps of Pages.⁴⁰

The *Table with Monument* has a long rectangular *pietre dure* tabletop with chamfered corners supported by a richly carved gilt wood base with shell and foliate motifs and four pairs of gilt s-shaped legs. The tabletop features a decorative pattern of two rows of large squares, formed by black-and-white marble and wide bands of malachite, in the center and an agate, lapis-lazuli and jasper *pietre dure* border along the

perimeter. Applied bronze mounts both protecting the edges of the tabletop and stretching across it, repeat the stone mosaic design (fig. 1.30). A richly decorated triumphal arch (fig. 1.31) with freestanding and engaged, round and turned columns of agate, jasper and chalcedony stands in the center of the table. The walls, pediments and frieze of the arch are faced with colored stone veneers, both plain and ornamental; in the center of either side of the frieze above the archway there are white marble plaques with carved inscriptions in Latin “Hic vir hic est”⁴¹ and “Non sur exit major,”⁴² the pedestal supporting the arch is adorned with stylized foliate *pietre dure* ornaments in the same varieties of colored stone as the border on the tabletop.

Judging by the formal characteristics – an overly large size, complex shape, presence of curvilinear lines, Renaissance and rocaille-inspired decorative motifs, abundant carving and applied decoration – the table is a departure from the Neoclassical standard prevalent during the time period when, according to the current dating, the *Table* was made. The museum label states that *Table with Monument* was made in late 18th – early 19th century, however, based on the above features, a later date appears more probable. This piece, whose maker and original owner are unknown, could have been made for a patron who was not brought up in a tradition of rejecting the corrupting influence of excessive luxury but wished to have more of it. The patron could also have been someone eager to take full advantage of what contemporary Italy had to offer: advanced artisanal expertise in stone mosaic and stone carving, familiarity with the art of antiquity and appreciation of unrestrained grandeur of Renaissance and Baroque. When the table was made and whether or not it was commissioned by a Russian patron from Italy is impossible to say without further research.⁴³ Yet other malachite objects, such as

the *Dessert Table Service* discussed next, provide evidence that in the late 18th and early 19th centuries Russian patrons both acquired Italian-made colored stone objects in Europe and had versions of them made at home.

Count Nicolay Sheremetev (1751-1809) owned a *Dessert Table Service* with malachite-veneered plateau (fig. 1.32), currently at the State Russian Museum in St. Petersburg, Russia which was directly inspired by the services designed by the Roman silversmith Luigi Valadier (1726-1785). Among recipients of Valadier's magnificent services were dignitaries, such as Catherine II's favorite Count Alexander Lanskoj (1758-1784)⁴⁴ (fig. 1.33), papal nephew and future mayor of Rome Duke Luigi Braschi Onesti,⁴⁵ (fig. 1.34), and Charles IV of Spain⁴⁶ (fig. 1.35). Valadier's services consisted of extensive *pietre dure* plateaus complete with sets of decorative sculpture reproducing Rome's famous historic monuments – obelisks, columns, entablatures, arches, pedestals, vases, fountains – in colored stone and gilt bronze decoration. The pieces could be arranged in different combinations on the plateau. The Sheremetev *Service*, described as having a malachite-veneered plateau measuring 13 ½ x 1.6 feet that rested on forty gilt bronze sphinxes, also had a set of pieces of decorative sculpture inspired by ancient Roman architecture. The pieces were made of bronze and colored stones discovered in the Altay Mountains of Russia in the 1780s.⁴⁷ The Sheremetev service was similar to Valadier's in style and size but it exceeded them in splendor due to the use of expensive and rare malachite on the unprecedentedly large scale for its time. Because of striking similarity of the pieces in the Valadier and Sheremetev services, one wonders if Shreremetev had an opportunity to reference the album of drawings of the service parts

made by Valadier's son Giuseppe, which was presented to Catherine II together with the service for Lansky.

Analysis of the objects discussed above demonstrates that in the late 18th – early 19th centuries malachite was an expensive and innovative decorative material featuring in Neoclassical designs. It also allows making a case for extending the history of Russian malachite in the decorative arts by fifty years, to the 1780s.

CHAPTER 2

Terminology: ‘Russian Mosaic’

When describing the technique in which malachite objects of the 18th-20th centuries were made, contemporary scholars usually refer to it as ‘Russian Mosaic.’ Among the recent examples of citing the term is the exhibition catalog *Art of the Royal Court: Treasures in Pietre-Dure from the Palaces of Europe* (Metropolitan Museum of Art, 2008). In the entry for the malachite and gilt bronze *Monumental Vase* from the collection of The Metropolitan Museum of Art (fig. 2.1), Wolfram Koeppe defined Russian Mosaic as “a way of utilizing the stone’s natural pattern and a precision cutting technique to form a continuing or... an endless ornament.”⁴⁸ Upon close examination, the stonework of the *Monumental Vase* provides more evidence of trying to utilize as much malachite as possible to cover the *Vase’s* extensive surface than of particular attention to the natural pattern of the mineral or precise fitting of its tiles. The irregularly colored, sized and shaped tiles of malachite are set somewhat haphazardly in a plaster-like substance containing crushed and powdered malachite and then polished. Koeppe suggests that the reason behind the difference between the mosaic work of the *Monumental Vase* and Russian Mosaic could be that the vase, originally made for Nicolay Demidov in or around 1819,⁴⁹ was “shaped and finished in Florence” by artisans who “were not trained in the specialized Russian technique.”⁵⁰ Comparison of the malachite work of the *Monumental Vase* with other malachite objects of the same period, such as the malachite-and-micromosaic *Table* from the collection of The State Historical Museum in Moscow, Russia (figs. 2.2, 2.3), demonstrates that a similar method – setting of irregularly-shaped chips of malachite in a plaster-like ground mixed with crushed

malachite (fig. 2.4) – was used by artisans who, according to the attribution of The State Historical Museum, were French or Russian but not Italian despite the presence in the center of the tabletop of a typically Roman micromosaic plaque⁵¹ (fig. 2.5). Furthermore, an 1885 written source on stoneworking techniques⁵² indicates that sixty years following the creation of the *Monumental Vase*, a method whose application would result in a look comparable to that of the *Vase*, was practiced by artisans in the Ural Mountains of Russia:

Working in malachite is not difficult: its pieces are sliced into the quarter of an inch thick laminas and the subsequent work consists of selecting the pieces of matching color and pattern. Slicing is done on a copper disk, with emery, and, owing to softness of malachite, it goes very quickly. One grinds the slices with a lead disk... with emery and water; all imperfections are smoothed out first with pumice and then with the so-called German stone. Polishing is done with bone ash, or with lead acid [mixed] with fine sulfur powder, or with sulfur powder and canvas [rags]. The pieces selected for jewelry boxes, [Easter] eggs and the like are pasted together with putty; all gaps are filled with the same putty [mixed] with malachite powder. The pieced-together [malachite] items can be distinguished from solid ones by looking at their side – putty is then distinguished by its opaqueness vis-à-vis the polished parts. Overall, the technique is one of the simplest,⁵³ due to the softness of the stone.⁵⁴

Evidently, the period and contemporary notions of what the Russian Mosaic technique might be, differ. To better understand the origin and evolution of the term ‘Russian Mosaic,’ I surveyed the key 19th- and 20th-century publications on with stonecutting in Russia.

Research of the 19th-century English and Russian-language literature on the subject showed that no interest in the technology of malachite work emerged outside the circle of stonecutting practitioners until the 1850s. The earliest instance of categorizing malachite veneering as mosaic is documented in the official publication of the Exhibition of the Works of Industry of All Nations, or the London Crystal Palace Exhibition of 1851, *Reports by the Juries on the Subjects in the Thirty Classes into which the*

Exhibition was Divided. “Inlaid work in malachite” was singled out in the *Reports* as a subtype of mosaic, in the polished stone group; it appeared alongside two other types of mosaic, in the order of the increasing hardness of their respective materials:⁵⁵

Class XXVII

Report on Manufactures in Mineral Substances, Used for Building or Decorations; as—in Marble, Slate, Porphyries, Cements, Artificial Stones, Clay, etc.

Division I

Group 1. Unpolished Stone

[...]

Group 2. Polished Stone and inlaid work in stone, marble, granite and *pietra dura*

[...]

G. Mosaics, or inlaid work in stone

a. inlaid work in *pietra dura*

b. inlaid work in marble

c. inlaid work in malachite⁵⁶

The Crystal Palace Exhibition was also influential in shaping the perception of malachite as a characteristically Russian product. Although malachite, both raw and processed, was shown at the Exhibition by the participating countries United Kingdom (England, South Australia), Prussia and Russia, the Russian display (fig. 2.6) that featured monumental malachite vases and a pair of doors (fig. 2.7) – impressive both visually and in the inventive use of machinery – received the greatest acclaim. Recalling his impressions from the Great Exhibition, a commentator introducing the general public to malachite in an English-language magazine *Household Words* compared the mineral to an eccentric Russian:

An illustrious stranger made his appearance in London in the year eighteen hundred and fifty-one. He was not entirely unknown; the jewelers and the lapidaries and the dealers in articles of *vertu* had long appreciated him... but to the world at large his very existence was scarcely known. When he made his first appearance in a polished green jacket, the inquiry ran around who is he, what is his name, whence does he come; and how does he make his jacket? It was found that his name was Malachite; that he belonged to a Russian family and that his jacket, like that of a Harlequin, was a patchwork of pieces placed edge-to-edge.⁵⁷

Associating malachite with Russia in the second half of the 19th century is also evident from a 19th-century replica of the dessert service *Apotheosis of the Russian Empress Catherine the Great*⁵⁸ (fig. 2.8). Originally this service was created at Berlin Royal Porcelain Manufactory in 1770-1772 and presented to Catherine II of Russia as a diplomatic gift.⁵⁹ In the 19th-century version of the service, the Russian Empress and her entourage of allegorical characters – personifications of captive Turkish people,⁶⁰ ethnicities of Russia and mythological creatures – appear in color as opposed to the all-white 18th-century original (figs. 2.9, 2.10). The columns supporting the canopy above Catherine II's throne and the stairs leading to it are painted in imitation of malachite, a motif that a 19th-century artist found appropriate for a symbolic representation of Russia.

While outside Russia malachite was seen in mid-19th century as typical of that country, domestically it was presented to Russian readers as a novelty. A report from the Moscow Exhibition of Manufactured Goods of 1853 read:

The famous malachite doors of Messrs. Demidoff... are a capital monument both in the value of the material and in the way it is worked with. It is known that malachite is sawn into thin leaves that are pasted onto iron and are arranged so that the resulting pattern resembles the look of malachite in rocks; therefore, it is a pure mosaic, with the only difference that the material is more brittle than glass.⁶¹

Further research showed that references to malachite as a Russian mineral, and to malachite veneering as a distinct kind of mosaic were commonly made in the 19th-century but 'Russian' and 'Mosaic' did feature in one term until the 20th century.

The earliest citation of the term 'Russian Mosaic' found in the course of this study appears in *Studies in the History of Stone (Ocherki po istorii kamnya)* by Alexander Fersman (1883-1945). In this posthumous two-volume publication by the eminent Russian and Soviet geochemist and mineralogist, the term 'Russian Mosaic' is discussed several times.

In the chapter “Processing of Hardstones,” Fersman defined Russian Mosaic as one of the specialties of Peterhof Lapidary Works. Subdividing the range of techniques into three categories: finishing of plain surfaces, mosaic, and sculptural work, the author singled out two kinds of mosaic practiced at the manufactory, Florentine, “made of different... stones with gradation of color set so as to create an artistic design,” and Russian, where “the artisan’s task was to create with small pieces of stone veneer a surface producing an impression of a solid piece of stone.”⁶² Notably, Fersman did not limit application of the technique to malachite alone: “The simplest kind of Russian Mosaic is that of lapis-lazuli, [a stone] that has no pattern;” malachite, on the other hand, is a more demanding material – it “reveals upon slicing various patterns, and therefore, working with it requires a most careful selection of pieces of veneer to imitate – by means of the technique of Russian Mosaic – the natural structures of malachite... In mosaics like this, very thin and smooth seams are necessary to achieve an illusion of solid malachite.”⁶³ In this section of the book the author suggested that the Russian Mosaic “technique was developed, as it appears, at Peterhof Lapidary Works.”⁶⁴

Both the Florentine and Russian mosaic techniques are mentioned again in the chapter “Peterhof Lapidary Works” among the 18th-century [*sic*] specialties of this workshop: “The Manufactory prepared Florentine mosaics of colored stones, carved large bowls and vases in the style of antiquity and developed a special technique (later named ‘Russian Mosaic’) of veneering large items with thin tiles of sawn stone arranged in such a manner that the final product gave an impression of a monolith.”⁶⁵

Finally, in the chapter “Mosaic” devoted to the distinguishing characteristics of Roman, Florentine, Russian and Byzantine mosaic types, Fersman, in contradiction with

his earlier attribution of the origins of Russian Mosaic to the Peterhof Lapidary Works, stated that “this special technique of mosaic work was originally used in Russia by the artisans of the Ural region.”⁶⁶ In this chapter Fersman defined the technique as “mosaic (vener) work using superimposed malachite, lapis-lazuli, Kushkulda jasper and other kinds of valuable stone that cannot be obtained in large solid blocks... Expansive surfaces in interiors covered with amber and agate were also made in accordance with the indicated method.”⁶⁷

In the logic of this authoritative publication of its day, it would appear that Russian Mosaic originated at Peterhof Lapidary Works as well as in the Urals, and – keeping in mind that the only known interior with amber wall coverings is the Amber Room at the Tsarskoe Selo Palace near St. Petersburg, amber panels for which were made in Germany in 1700 prior to the establishment of Peterhof and Yekaterinburg workshops – that, absurdly, Russian Mosaic was practiced in Germany before it could be practiced in Russia. Such impossible scenario suggests that in the middle of the 20th century, there too was no consensus regarding the meaning of ‘Russian Mosaic.’ This indicates that the term may have been introduced later than the technique it came to denote. Lack of mention of ‘Russian Mosaic’ in Fersman’s earlier publications, *Precious and Colored Stones of Russia (Dragotsennye i tsvetnye kamni Rossii)*, 1920, and *Precious and Colored Stones of the USSR (Dragotsennye i tsvetnye kamni SSSR)*, 1925,⁶⁸ speaks in support of this hypothesis, however, it does not explain why in the *Studies in the History of Stone* Fersman referred to ‘Russian Mosaic’ as an already existing term. Possibly the answer can be found in trade publications of the 19th and early 20th centuries. Based on the

reviewed sources, however, the term appears to have emerged in early to mid-20th century Soviet Union.

A possibility that ‘Russian Mosaic’ may have been a term introduced by Soviet scholarship appears plausible given the period’s tendency to emphasize artistic and technological ingenuity of the working class⁶⁹ in Russia. In addition to the classic short stories by Pavel Bazhov (1879-1950), whose fantastical plots based on miners’ folklore romanticized the inherent talent of stoneworkers of the Urals, in 1953 scholar Boris Pavlovsky in *The Stonecutting Art of Ural (Kamnereznoe iskusstvo Urala)*,⁷⁰ wrote about Russian lapidary tradition as a purely indigenous phenomenon:

Roots of the wonderful ‘stone flower’⁷¹ created by stonecutters of the Urals go deeply into the Russian soil... In monumental stone vases... and chandeliers one sees not only a perfection of technological skill but a feeling of pride of a nation-artist for the inexhaustible riches of its motherland, for... the work of the humble person transforming stone into a beautiful work of art... Lapidary art of the Urals is indebted for its formation and achievements not to foreign newcomers, not to supervisors or managers sent by the government, but to the common people.⁷²

It is possible that Fersman too emphasized ‘Russianness’ of stone-veneering in malachite to assert the decisive role of the working class in shaping Russian culture.

If Boris Pavlovsky denied foreign contributions to Russian achievements in stoneworking any value, Anna Voronikhina, author of *Malachite in the Collection of the Hermitage (Malakhit v sobranii Ermitazha)*, 1963, acknowledged European traditions in stone mosaic but she referred to them as independent of Russian ones. Voronikhina also fine-tuned Fersman’s definition of ‘Russian Mosaic’ by adding that the technique was used in the making of large-scale objects with flat, round and relief surfaces:

Due to morphological characteristics of malachite it is impossible to use [the mineral] as a monolith. There is a special method of malachite cutting. It is called... Russian Mosaic. True, it had been known in Italy where stonecutting art has had its own traditions but there [in Italy] laminating with small plates of stone was used only on small flat surfaces. The process consists of the following

[steps]: a form for the future object is made in stone (slate) or metal, and small thin chips of malachite, 4 to 2 mm in thickness, are pasted onto it. A cutting artisan saws the stone with a circular saw into smaller pieces which are then cut by [mosaic-]executing artisans into small chips of the required size and thickness. Thus when working in the technique of Russian Mosaic one combines the skill of stone-cutter and mosaic-maker. Malachite masters reached great artistic heights by working in this technique. Thanks to their artistic intuition and knowledge of stone they were able to solve a complicated task of creating large objects with minimal expenditure of material... In Russia, Russian Mosaic was widely used to make objects with curvilinear surfaces. The technique was known in the end of the 18th century; it was used to make the jasper columns of the 'Agate Rooms' [designed] by [Charles] Cameron in Tsarskoe Selo.⁷³

Alexander Saltykov, in the chapter "Stone Vases" ("Kamennye vazy") of the decorative arts encyclopedia *The Russian Decorative Arts (Russkoe dekorativnoe iskusstvo)*, 1963, described Russian Mosaic as veneering with colored stone of decorative objects with round and curvilinear surfaces. Saltykov adjusted Fersman's chronology by pointing out that the veneering technique became widespread in the 19th rather than the 18th century. As Voronikhina, Saltykov also stated that while mosaicists elsewhere in the world used stone veneering to adorn flat surfaces, artisans in Russia "invented"⁷⁴ a method of veneering of round and ornamental relief [surfaces]... This invention was widely used, however, not in the 18th century but in the first half of the 19th century when colossal columns and pilasters, not known anywhere else in the world, were created with the help of this method. To the history of decorative arts it was introduced under the name of Russian Mosaic."⁷⁵

The definition continued to be modified in the recent Russian-language publications on malachite and stonecutting, Vladislav Semenov in his two-volume monograph *Malachite (Malakhit)* (1986), used the term 'Malachite Mosaic' and not 'Russian Mosaic.' Natalya Mavrodina, author of the catalog of Russian stone objects in the collection of the Hermitage Museum, *Art of Russian Stone Carvers: 18th – 19th*

Centuries: The Catalogue of the Collection, 2007, when defining ‘Russian Mosaic’ stressed the rhythm of the natural pattern and – instead of the impression of a monolith of the final product given in Fersman’s definition – included in the category of Russian Mosaic designs made of stone of contrasting colors:

Works in the technique of composite [*nabornoi*] mosaic of malachite, lapis-lazuli, Koshkulda jasper, amazonite and nepheline is one of the wonderful pages in the [history of] the activity of the Ural [Yekaterinburg] manufactory. Rejection of conventional... solid monolith objects was determined by natural structures of these minerals (caverns, inclusions, sponginess), their textural peculiarities, and reasons of economy. In best compositions, tiles... selected with consideration of a certain rhythm of the pattern created a striking decorative effect. This type of mosaic... was named by academician A.E. Fersman Russian Mosaic. Some composite [mosaic] objects were created out of juxtapositions of contrasting colors of different varieties of stone.⁷⁶

Overall, the analysis of the definitions of Russian Mosaic indicates a continued underlying ambiguity regarding the term’s substance, possibly due to the lack of connection between the theory and practice of stone veneering. Despite scholars’ emphasis on applicability of the technique to many varieties of stone, the term is predominantly used in the context of malachite objects from Russia.

CHAPTER 3

Malachite and Natural History Collecting: from Enlightened Study to Status Symbol

The cuprous mineral, malachite, was used in a variety of capacities since prehistoric times: as metal ore, as pigment, and as decorative material. In classical and medieval Europe malachite was referred to as chrysocola⁷⁷ (fig. 3.1). It was also known under the names of Mountain Green, *Verde Azzurro*, Hungarian Green and Bremen Green.⁷⁸ In the modern era malachite had been found in European copper mines of Poland, Hungary, France, Switzerland and, possibly, elsewhere, before it was discovered in Russia.

Judging by small amounts of malachite in archeological artifacts, such as the *Obsidian Skyphos* with inlaid Egyptian figures (1st century BC - 1st century AD) at the National Archeological Museum in Naples, Italy (fig. 3.2), whose decoration is made of small fragments of coral, lapis lazuli, jasper, carnelian, malachite, and gold, it is possible to conclude that malachite was a rare and valuable material.

In the early modern period malachite was used as a gem – a typical example of this use is a 13th-century Bishop's Ring from England,⁷⁹ from the collection of the Walters Art Museum. In a crushed and powdered form, malachite was an ingredient for paint for illuminated manuscripts and paintings.⁸⁰ The use of the mineral as a pigment is documented in a 15th-century account by metallurgist Vannoccio Biringuccio: “green azure... is... gathered with care from the colored stones and is cleaned and made fine by washing and grinding. That which is the finest and of the loveliest color is the most highly esteemed by the master painters.”⁸¹

A brownish-green crust-like specimen of malachite collected in Hungary (fig. 3.3), from the mineral cabinet of Russian statesman Nicolay Rumyantsev (1754-1826), now at The Vernadsky Museum of the History of Earth in Moscow, demonstrates that the presence of iron as well as the cavernous structure of malachite, particularly of its variety mined in the mountains of Central Europe, could make it unsuitable for carving and cutting to make decorative objects.

Nevertheless, artisans in Europe were aware of the decorative potential of malachite – there survive a number of 16th–18th-century European decorative objects with malachite inlays and veneers on metal and wood. While inlays containing a single tile of malachite are more common during this period, the *Boncompagni-Ludovici-Ottoboni Marriage Casket* (1731), attributed to Roman silversmith Antonio Arrighi, from the collection of The Cleveland Museum of Art (fig. 3.4) is different in that its lid is decorated with a layer of malachite tiles set edge-to-edge to completely cover the base material. The *Casket* provides evidence that veneering technique was applied to malachite in Italy in the 18th century, prior to any conclusive reports of the availability of malachite and its use in Russia. Besides, the fact that the combination of malachite and lapis-lazuli, popular in Russia from the late 18th century through all of the 19th century (fig. 3.5), first appears in this Italian piece suggests that Russian stoneworking tradition was influenced by the Italian one.

Malachite began to gain popularity in the last quarter of the 18th century following its discoveries in the Ural Mountains of Russia. In Russia, for the duration of the 18th–20th centuries there were four main sources⁸² of malachite mining: Gumeshevsky, Mednorudyansky, Mount Vysokaya and Korovino-Reshetnikovo. All of them were

located around the city of Yekaterinburg.⁸³ The earliest discoveries took place in the 18th century at Gumeshevsky field. Gumeshevsky malachite was characterized by deep green color and velvety luster produced by the reflective micro-particles of copper present in malachite. Malachite deposits in Gumeshevsky field were exhausted by the third decade of the 19th century. In the Mednorudyansky field, malachite began to be found in the late 1810s. This mining field is best known for the discovery in 1835 of an enormous mass of malachite⁸⁴ of consistently high quality characterized by a light-green, with a subtle shade of blue, color. Mednorudyansky field provided raw material for the majority of the 19th- and early 20th-century malachite objects made in and outside Russia. The latter two fields, Mount Vysokaya and Korovino-Reshetnikovo, were exploited in the 20th century. Currently all four fields are exhausted.⁸⁵

The best studied period in the history of malachite in the decorative arts is the 1830s – 1900s. It corresponds to the years of abundance of the mineral supplied by Mednorudyansky field, perfection of the veneering technique, and flourishing and decline of the imperial patronage of malachite in Russia. The present study – first of its kind – is concerned with the period predating the Mednorudyansky discoveries, during which malachite became transformed from an obscure mineral to a highly sought after – both in Russia and in Europe – decorative material.

Initial discoveries of Russian malachite were a result of geological explorations in the Ural Mountains for the needs of metallurgy. In the modern era, the Ural Mountains had been surveyed since the end of the 16th century, initially in search of the deposits of silver, iron and copper.⁸⁶ By the end of the 17th century the Ural Mountains was a remote region with few villages and homesteads set up along major roads connecting the

European and Siberian parts of Russia. The local population consisted of nomadic Bashkir tribes and Russian settlers who were engaged in small moderately profitable iron-making operations and mostly unsuccessful – due to the lack of technological expertise – copper-smelting. The region's important landowners were Stroganovs, the former salt merchants who had secured czar's permission to explore the region with the help of private militia.

Following accession to the throne of Peter the Great (1672-1725, reigned in 1682-1725), the scale of geological explorations and building of metal-making plants in the Urals increased manifold. If before Peter the Great's reign Russia had relied on copper imports from Sweden, in 1700-1721 this source was not available as Russia and Sweden were at war. This made it imperative for Russia to invest in domestic copper production, initially to replace its artillery, all of which was lost to Sweden at the battlefield, and subsequently to realize Peter's ambitions of making Russia a seafaring power able to participate in international trade and play a role in European affairs.

The early search for copper ore deposits, often led by German-trained mining specialists,⁸⁷ concentrated on the Ural Mountains. The region was chosen because it was rich in firewood and sources of water, both of which were required to power the future smelting plants. The Urals soon proved to be a treasure trove of natural resources. In parallel with deposits of metal-containing ores, explorers discovered a great variety of colored stone, including marble, cornelian, crystal, jasper and topaz.

The large-scale geological explorations in the Ural Mountains permitted the Russian Academy of Sciences⁸⁸ to initiate a practice whereby specimens of all minerals found in geological expeditions were sent to the Academy's headquarters in St.

Petersburg for study and cataloguing. In 1735, in response to a petition to provide “a mill for grinding and polishing of all kinds of stone found in Russia”⁸⁹ the Academy was given the site of the former marble and glass-polishing mill in Peterhof, an Imperial summer residence 15 miles west of St. Petersburg. Over the course of the 18th and 19th centuries this mill⁹⁰ was transformed in the imperial stonecutting workshop known as Peterhof Lapidary Works or Peterhof Stonecutting Manufactory. It was first of the three imperial stonecutting workshops, two of which – Peterhof and Yekaterinburg – specialized in malachite work.

A more focused interest in explorations of stone on the part of the Russian state became evident during the reign of Catherine II who developed a near-obsession with collecting minerals. On advice of Ivan Betskoy (1704-1796), the Empress commissioned geological explorations specially dedicated to the searching of stone.

Betskoy, who was Catherine’s mentor during her early years at the Russian court and an important statesman during her reign (he held the posts of the Head of the Chancellery for Construction of Houses and Gardens/Kanzelyariya ot stroenii domov i sadov since 1762, President of the Academy of Arts⁹¹ since 1764 and Head of Peterhof Lapidary Works⁹² since the same year). There are two points of view regarding Betskoy’s motivations in encouraging explorations of stone in Russia. According to the first view, being born, brought up and educated in Europe where he became a follower of philosophers of Enlightenment, Betskoy believed in the prevalence of environment over pedigree in bringing up a person’s moral character. Seeing a possibility of improving the society’s ways by organizing it on rational foundations, he applied Enlightenment theories to creating an aesthetically better environment in the then new city of St.

Petersburg.⁹³ This included better urban planning and creation of “entire architectural ensembles united by the idea of classical harmony.”⁹⁴ Betskoy’s ambitious plans “to bring the city of St. Petersburg to such order and condition and give it such splendor as is appropriate for a capital city of the most expansive state”⁹⁵ required a steady and affordable supply of stone which was soon provided by the Ural and Altay Mountains. According to the second view, Betskoy, as an illegitimate son of a Russian prince, felt insecure among the aristocrats of the Russian court.⁹⁶ He hoped to gain their recognition through approval of his initiatives by the Empress.⁹⁷ Knowing of Catherine II’s interest in collecting stone and her love of glory, Betskoy proposed to the Empress explorations of stone in the Ural Mountains so that she would be recognized as a benefactor of science while Betskoy would be acknowledged as the person chosen by the enlightened ruler to implement her vision.

In 1765, The Expedition for the Quarrying of Marbles and Exploration of Colored Stones, reporting directly to Betskoy was dispatched to the Ural Mountains.⁹⁸ To join the explorers, Catherine II specially hired Italian stonecutting specialists.

Explorations of colored stones and marbles in Perm and Orenburg provinces during the... reign of Elizabeth... were done through various people sent by the Cabinet, but since no satisfactory results were produced due to their lack of knowledge, in 1765... Empress Catherine... decreed... to hire from Italy skillful masters of this art to send them to the said provinces for the successful prospecting of various stones and marbles by establishing a special Expedition under the directorship of Mr. Betskoy...⁹⁹

The responsibilities of the Italian stonecutters included polishing the discovered samples of stone, reproducing artworks selected by the Empress in stone, and teaching the local population in the Urals the Italian stonecutting techniques (appendix 2).

The stonecutting workshop set up by the Expedition in Yekaterinburg evolved into Yekaterinburg Lapidary Works (appendix 3), the second imperial stonecutting center

that specialized in malachite in the 19th century.¹⁰⁰ Participation of Italian masters in the formation of stonemasonry traditions in the Urals has not been a subject of a special study but it could add new facts to the history of malachite veneering in Russia.

While by the 1780s the operations of the Expedition for Search of Colored Stones reached large scale in the Ural Mountains, malachite, as was discussed previously, was not among the minerals quarried by the Expedition. Better known in Russia as ‘copper green’ in the second half of the 18th century, malachite – essentially a rich copper ore containing 57% of the metal – belonged to the domain of metallurgy. From the period documents it appears that until the discovery of large and dense specimens of malachite in the Gumeshevsky mines, the mineral was mainly found in thin crusts that helped prospectors locate copper. A hand-written document entitled “Signs for the Discovery of Ores” in the papers of geologist Vladimir Soimonov provides evidence that ‘copper green’ served as a prospecting guide: “[in] the nests... consisting of sandstone... with inclusions of copper green, or, more rarely, of copper blue and the yellow iron ochre... and mountain black... one finds either glassy copper, or, very rarely, red copper ore, or, extremely rarely, pure copper.”¹⁰¹

Officially, malachite continued to be considered a metal ore well into the 19th century. In 1821 Russia’s Department of Economy discussed “taxation of malachite and other colored ores.”¹⁰² In 1829, reputation of malachite as smelting aid was brought up by Natalya Koltovskaya (nee Turchaninova, 1773-1834), one of the daughters of Alexey Turchaninov, in a law suit against other Turchaninov’s heirs. Specifically, Koltovskaya argued that denying her access to the supply of the pieces of malachite in her father’s estate negatively affected smelting of copper in her plants and accounted for her financial

ruin.¹⁰³ Koltovslaya asked the court to release a portion of malachite pieces left by her father to her. Undoubtedly, by the 1820s, existence of malachite decorative objects made that referring to malachite as a metal ore and not a decorative stone a – convenient or otherwise – formality. Realizing its value as decorative material, Russian government sought to benefit from introducing taxes on mining, sales and export of malachite. Amateur stone-carver, widow of an Ober-Bergmeisster,¹⁰⁴ and sister of Anna Zubova (1780-1849)¹⁰⁵ who sold 405 pounds of malachite to the Cabinet in 1823,¹⁰⁶ Koltovskaya, on the other hand, hoped to use official status of malachite as metal ore as a legal loophole to get access to the precious mineral.

The time period for first discoveries of Russian malachite suitable for decorative use can be dated with relative certainty to a period between 1702 and 1761. The former year indicates construction of the first mines in Gumeshevsky field. The latter is the year when specimens of naturally-occurring malachite from the Urals were documented and illustrated (fig. 3.6) by Jean Chappe-Auteroche, member of the French Academy of Sciences who traveled to Siberia (his main purpose was observing an important astronomical event, transit of Venus across the Sun's disk, on June 6, 1761).

In the 1770s and 1780s, several Russian and European explorers and travelers left accounts of their visits of Alexey Turchaninov's mines. They gave detailed descriptions of Gumeshevsky malachite emphasizing the morphological characteristics and beauty of the mineral. They also praised the owner of Gumeshevsky mines for “collecting and saving the very rare and beautiful pieces [of malachite],” a practice that favorably distinguished him from “all other industrialists utilizing the mines' wealth in Russia.”¹⁰⁷

It should be noted that several publications discussing Russian malachite state that members of the Demidov family, best known private patrons of Russian malachite in the 19th century, mined its own malachite since the 18th century. However, documents in the Demidov family archive at the Russian State Archive of Ancient Acts in Moscow testify to the contrary. As late as 1814, while Nicolay Demidov lived in Paris, his serf and agent in the Ural Mountains Ivan Ryabov went to great lengths to procure modest amounts of malachite from Alexey Turchaninov's heirs and probably from other sources. Ryabov sent parcels malachite to his master in France. According to the 1813-1814 letters, Ryabov believed that malachite could be found in Demidov's own mines if their owner invested in explorations (appendix 4). Thus in the 1770s-1810s it was the Turchaninov and not the Demidov family that owned and supplied malachite. Alexey Turchaninov may have been the first person in Russia who realized the potential of malachite as decorative stone. Information about this industrialist and copper mine owner is scarce but his contributions to bringing explorers' and collectors' attention to malachite of the Urals as a potential decorative material deserves a detailed study.

* * *

"To lovers of minerals," read an announcement in St. Petersburg daily newspaper *Sanktpeterburgskie Vedomosti* in 1795, "the above can buy or exchange for something... a collection, composed of 400 Russian rock [specimens], from the Nizhny Novgorod merchant Nikifor Redozubov who lives in the house of merchant Apatschikov, third from the Kokushkin Bridge, in the first gate [entrance]."¹⁰⁸ Another announcement in the same newspaper issue offered a "study collection of minerals at a cheap price."¹⁰⁹ Sales of complete collections of mineral specimens in St. Petersburg in the end of the 18th century

reflected a fashion for collecting made prestigious by Catherine II who considered herself a follower of Enlightenment philosophers, if not ideologically,¹¹⁰ then by engaging in correspondence with them. As an enlightened person, Catherine II was a collector, and she had a special interest in collecting stone. In 1790 the Empress wrote “My museum at the Hermitage consists, not counting the paintings and Raphael’s loggias,¹¹¹ of 38,000 books, four rooms filled with books and engravings, 10,000 carved stones and a collection of natural history occupying two large halls.”¹¹²

Enlightenment philosophers taught that to stop degradation of society, one began with improving oneself, in part by acquiring a more complete and rational knowledge of the natural world. Nature was to be studied empirically and in the entirety of its component parts. Natural specimens were to be collected and classified,¹¹³ so that “by observation alone” one could “make a sound judgment about the quality of things: they are arranged by section and class, for which reason it is possible to understand them with greater ease and, generally, to embrace them with reason.”¹¹⁴ Prestige of the study of nature brought new attention to minerals. If previously minerals were appreciated for mythical symbolism and monetary value, now it was their belonging to the kingdom of nature that generated collectors’ interest. Collecting minerals found its enthusiasts not only among scholars but also among the well-educated persons with means who were able to accumulate noteworthy mineral collections of their own. The collections – both public and private – tended to be displayed in such a way that the beholder would “grow from every encounter with the beautiful”¹¹⁵ (even anatomical collections included compositions of artfully transformed specimens). Judging by the installations of the Museum of the Mining Institute in St. Petersburg, Russia (fig. 3.7) that are kept the same

as they were in 1819, mineral collections were displayed in specially designed cases placed in large halls inspired by the architecture of antiquity and decorated with allegorical ceiling painting based on Greek mythology. In addition to naturally occurring specimens, the displays included decorative objects made of the minerals represented in the collections: stone vases, bowls, busts of explorers and scientists (figs. 3.8, 3.9), models of mines, etc.

The tendency towards converting mineral specimens into decorative objects was more evident among the patrons, for whom enlightened learnedness was not an end in itself but an attribute of status, power and wealth. In the collections of Catherine II, her son Paul I, Paul's wife Maria Fedorovna, Prince Yusupov and Count Sheremetev, the richness of the mineral world was represented in the elements of interior decoration (fig. 3.10) across the pavilions of palaces and villas, sometimes built specially to house the collections.

A typical example of such display was Catherine II's Hermitage, a palace built in 1764-1769 for the Russian ruler's rapidly growing collections.¹¹⁶ The Hermitage was "decorated in the most delicate taste... to produce a pleasant look so that each item contributed to the further embellishment of the whole."¹¹⁷

In all rooms there are... paintings and rich vases, urns, groups, statues, busts of national heroes and great ancient individuals, pillars and different art objects of plaster, marble, jasper, ruby, emerald, rock crystal, porphyry and other stones; also [there are] modeled porcelain and bronze works, carved wooden [works] and so on. Cases and cabinets in which the cameos and other precious items – watches and such – are kept, are in essence the most refined work of Roentgen, Meyer and other renowned masters of this art.¹¹⁸

Ironically, although the trend for decorative objects inspired by the study of nature derived from philosophical theories aimed at bettering human nature, in practice such objects became status symbols, and observers responded more readily to their

material than enlightening value. For example, Count de Segur (1753-830), French Ambassador to Russia, recounting his visit to Count Peter Sheremetev's estate of Kuskovo near Moscow remembered the quantities and size of rock crystal and porphyry objects that he saw there:

Despite my little taste for fetes... I shall not pass over in silence that [supper] which was given to the Empress by the count Sheremetoff, at one of his estates situated a league from Moscow... I never saw more gold and silver and vases, more porcelain, alabaster and porphyry. But what will appear the most incredible, is that the immense crystals which covered a table for a hundred persons, were ornamented and enriched with fine and precious stones of all kinds and colors and of great value. Thus the Russian nobles, so lately civilized, imitated already Roman patricians in an extreme of grandeur.¹¹⁹

Similarly, when a decade later Stanislaw August Poniatowski (1732-1798, King of Poland in 1764-1795) saw malachite tables at Ostankino, the pleasure palace of Peter Sheremetev's son Nicolay, (fig. 3.11),¹²⁰ the former king of Poland spoke of malachite not in the natural history context but in that of magnificence of the palace:

The furnishings can only be compared to those of the palace that Prince Bezborodko sold to the Emperor. As for the cabinetmakers' work, gilding, mirrors, window and door locks, parquet floor, everything was of the best quality and in all of this nothing more perfect can be found. Among decorations of the splendid house were six large tables, each with a board of a solid piece of Siberian malachite.¹²¹

Nicolay Sheremetev (1751-1809), one of the wealthiest Russian aristocrats, grandson of the governor of Siberia¹²² educated together with the future Russian Emperor Paul I and later at Leiden, which was followed by a grand tour of Europe, said about completion of his Ostankino palace in 1799: "In its fantastic nature it reminded one of the Arabian Nights. With regards to richness and splendor, it surpassed anything that the bravest of human fantasies... can picture."¹²³ (fig. 3.12) However, another site – the Moscow palace of Alexander Bezborodko¹²⁴ that was built at the same time as Ostankino "to show future generations that taste existed in our century and in our country"¹²⁵ – must

have caused Sheremetev stress since it had a potential to outshine Ostankino. A letter of November 10, 1796 from Sheremetev's Moscow majordomo testifies to this:

[I] was in the house of Count Alexander Andreevich [Bezborodko] twice, and it is not forbidden to enter without Spohl.¹²⁶ No curiosities are seen yet, for in all the rooms there is still no flooring, and in some they paint plafonds and arches, mostly from Rafail [Raphael],¹²⁷ and the painters are Italians: Rapsonii, Valecinii and the famous Anton Cloud; in some chambers they began gilding the cornices and such, only the work has stopped. [I] asked the gilder who works with Spohl, for what [reason] the gilding has stopped, and to this he said that due to the failure of sending the money, there is nothing to buy the gold and [other] materials with, nor [can they] pay the workmen, also, it is remarkable, that the decorating work moves on slowly, and there is nothing new in the rooms upstairs; they remain the same as Your Excellency had a pleasure of seeing yourself during Count Alexander Andreevich's stay here.¹²⁸

In contrast to Bezborodko's apparent open door policy, Sheremetev was extremely wary of plagiarism of his ideas for the Ostankino project: "The site was surrounded by an impenetrable fence, the windows were covered with thick canvas. The curious ones were... not allowed near, and one – a foreigner – was reportedly beaten up."¹²⁹

The competitive environment, in which one nobleman tried to outdo another both in splendor and in the speed with which its impression could be achieved, and where, being loyal subjects, these noblemen looked up to their monarch's taste, was beneficial for creative technological and design innovations. These innovations can be grouped as follows: use of rare materials and their outstanding specimens, innovative applications of widespread materials, and imitations of one material with another. The first tendency can be illustrated by the gifts of outstanding minerals to Catherine II: Princess Dashkova,¹³⁰ during her visit to Italy commissioned, as a gift for the Empress, two tabletops out of stone presented to her as 'matrix emerald';¹³¹ and Alexey Turchaninov's widow and children presented the Empress with the largest rock of malachite ever uncovered¹³² in

their mines (fig. 3.13). The second tendency, of adopting familiar materials to new uses, found its expressions in novelties, such as cut steel furniture (fig. 3.14), colored glass furniture (fig. 3.15), jewelry made of scraps of granite left from the giant rock carved into the pedestal for the monument to Peter the Great by Etienne Maurice Falconet (figs. 3.16, 3.17), and wall coverings made of bead embroideries (figs. 3.18-3.20). Finally, papier-mâché flowers imitating porcelain advertised by St. Petersburg artisans in the late 18th century,¹³³ molded plaster ornaments resembling wood-carving (fig. 3.21) and modern structures imitating ancient ruins assembled of parts of ancient buildings brought from Italy, such as the garden pavilion in Alexander Bezborodko's St. Petersburg pleasure palace (fig. 3.22) – represent the tendency for artificial imitation. Malachite veneering, a technique that utilized a rare mineral that had been more characteristic of metallurgy than of the decorative arts and whose thin tiles were placed side-by-side to cover a cheaper material and create an illusion of a solid piece of stone, can be seen as an amalgamation of all three tendencies.

Arriving at veneering as the most successful technique to showcase the beauty of malachite appears to have taken a period of trial and error in the late 18th century. Early on, artisans attempted to carve malachite. According to the catalog of Catherine II's mineral collection, it included cameos carved of solid malachite¹³⁴ (appendix 5). Specimens of Gumesheveysky malachite in the collection of The Fersman Mineralogical Museum appear as polished and both cut and polished solid pieces. In some specimens small sections of the naturally-occurring surface are polished to high gloss, to make the patterns and colors of the mineral more visible, while the rest of the specimen is left in its original rough state (fig. 3.23). In other specimens, sections of the mineral are cut-off and

are either left unpolished (fig. 3.24) or are polished (fig. 3.25). An especially large example of the latter kind – a rock of malachite roughly 4 x 2 feet, originally from the Alexander Stroganov (1733-1811) collection – is cut all the way across its widest part. The entire surface of the cut is polished revealing a striking display of malachite’s intricate inner formations and patterns (figs. 3.26, 3.27). From a specimen like this, with the richness of the natural patterns of malachite visible across an extensive area, there is only one step to realizing how impressive a large decorative object made of malachite would look. However, simple slicing of large malachite pieces (provided they would ever be found) (fig. 3.28) would not work because of the caverns and inclusions usually present in malachite (fig. 3.29).

A palm-size polished piece of solid malachite not showing any voids or inclusions in the polished surface of the cut (fig. 3.30) may be what traveler Johann Peter Falk described as the “cut and polished boards, of [malachite] which can be of up to one square foot in size”¹³⁵ that he saw during his visit to Gumeshevsky mines in 1786. Another block of the same size, the previously discussed *Specimen Sampler*, features malachite in form of veneer on limestone, a much more economical yet visually impressive way of presentation of malachite.

Specimen blocks became fashionable in the Enlightenment period -owning these compact collections of refined natural specimens testified to the owners’ appreciation of nature improved by art (fig. 3.31). According to Florian Knothe, “the fashion for decorative inlaid and specimen panels originated in Florence and also flourished in other prosperous European cities, including Rome and Paris.”¹³⁶ Presence of such decorative objects in private Russian collections that were transferred to museums, such as

Hermitage or The Fersman Museum, in the 1920s, indicates that Russian patrons were in tune with the cultural and stylistic trends prevalent in Europe. The *Table* with inlays of colored stones (fig. 3.32) from the Hermitage Museum, and the portable assemblages of specimens of Italian colored marble in the form of boards (fig. 3.33), obelisks (figs. 3.34-3.38) and decorative *pietre dure* panels (figs. 3.39-3.41), preserved at the Fersman Museum, may have been souvenirs brought by Russian patrons from Italy.

CHAPTER 4

The Pursuit of Taste: Traveling to Italy and Bringing Italy Home

As elsewhere in Europe, for members of the upper class in Russia, travel to Italy was one of the aspects of an enlightened lifestyle. Among patrons of the arts, artists, traveling artisans, Christian pilgrims and individuals seeking treatment at curative springs, the prestige of Italy has been centuries long but in the second half of the 18th century, the establishing of art academies in Rome, excavations of Pompeii and Herculaneum and eruptions of Vesuvius, made the Apennines the most popular attraction for the enlightened and affluent public. It was seen as a way to connect with nature and the lost but superior ancient civilization. It was, as Goethe observed, a life- and mindset changing experience:

Aside from the objects of Nature, who in all her realms is true and consistent, nothing speaks so loudly as the impression left by... authentic works of art which are just as unerring as nature. One feels this particularly strongly in Rome where so many caprices were given free rein... No one who has not been here can have any conception of what an education in Rome is. One is, so to speak, reborn and one's former ideas seem like a child's swaddling clothes. Here the most ordinary person becomes somebody, for his mind is enormously enlarged even if his character remains unchanged.¹³⁷

Associating of nature and art as two interconnected attributes of Italy reflected the long-standing European tradition. In the Renaissance period, travelers to Italy admired the luscious Italian nature and the dilapidated but surviving ancient monuments. The sight of magnificent abandoned Roman relics overgrown with vegetation reminded them about transience of all human creation and perpetuity of nature: "...the ruins of Rome serve[d] to illustrate the flux of time and the understanding that nature's endless cycle gradually consumes everything, only to renew it."¹³⁸ (fig. 4.1).

In the 18th century, the influential thinkers – Joann Joachim Winckelmann (1717-1768), German scholar of classical Greece and Rome, librarian to several cardinals and ‘Antiquarian to the Pope,’ and Denis Diderot (1713-1784), French philosopher, art critic and chief editor of the *Encyclopedia* – compared simplicity of nature to perfection of ancient art and idealized both. According to Winckelmann, noble simplicity had been perfected by ancient Greek artists and was not matched since. In order to regain the ideal, ancient artifacts were to be excavated, systematized, restored, studied and reproduced in contemporary artistic creations. Winckelmann’s opponent Diderot, while unable to travel to the Apennines, developed an Arcadia-like image of Italy as a land free from corruption that he denounced in French society. Contrary to Winckelmann, Diderot stressed that by slavishly imitating classical creations “it will never be possible for our artists to equal the ancients.”¹³⁹ The solution for Diderot was in following the same principle as the Greek artists – the principle of ‘perfectibility.’¹⁴⁰ According to Diderot, since the ancients had no antiquity of their own to copy, their only available source of inspiration was nature: “They copied those elements which if not already perfect, could be seen as perfectible.”¹⁴¹ Modern-day people, Diderot taught, “should study the antique in order to learn to see Nature.”¹⁴²

Winckelmann’s and Diderot’s views found a following in a broad audience across Europe and the Americas and became “responsible for most of Neoclassical art and for some aspects of the Romantic movement.”¹⁴³ In the decorative arts the philosophers’ views found their expressions in borrowing of forms and motifs from ancient monuments and emphasis on the beauty of natural materials, which included such ‘newcomers’ to the

decorative arts as volcanic lava (fig. 4.2), petrified wood (fig. 4.3) and malachite (fig. 4.4).

Not surprisingly, the brilliantly-colored malachite and Italian archeological finds came to fashion during this time. Both were extremely rare before the second half of the 18th century¹⁴⁴ and both were now found regularly and in almost the same manner, by being mined from under “the depths of the earth.”¹⁴⁵ While ancient cameos were collected as artistically enhanced raw minerals and classified in period collection catalogs as ‘figured gems’ or ‘antique gems,’ malachite began to be transformed into decorative objects. That malachite and archeological artifacts were akin to each other in the minds of late 18th and early 19th-century artists and patrons is evident from the period decorative objects, such as porcelain services by Sevres Manufactory made for Louis XVIII of France (1755-1824, reigned in 1814-1824) decorated with depictions of both ancient cameos and malachite.

The decoration of the first service, *Dejeuner Imitation de Mosaïque Florentine* (1814), now at The Virginia Museum of Fine Arts (figs. 4.6-4.9), features a central motif of an ancient cameo reproduced from *Le Pitture e i bronzi d’Ercolano*¹⁴⁶ with a border of stylized floral motifs and geometrical patterns imitating stone mosaic of yellow marble, white marble, porphyry, ruby, and malachite¹⁴⁷ on the background of faux Sienna marble. Items in the second *Dejeuner* (ca.1816), originally a gift of Louis XVIII to Caroline of Naples and Sicily, now in a private collection (published as part of the Christie’s London June 10, 2010 sale *Centuries of Style: Silver, European Ceramics, Portrait Miniatures and Gold Boxes*) (fig. 4.10, 4.11), feature images of cameos from the collection of

Bibliothèque du Roi (France) in gem-studded golden frames on the background of exceptionally well painted deep-green malachite.¹⁴⁸

Despite ongoing discoveries of malachite and ancient artifacts, for collectors they were not easy to come by. Malachite was found in limited quantities in the distant Ural Mountains while access to the ancient artifacts of Pompeii and Herculaneum was artificially restricted by the authorities of the Kingdom of Naples.

If in the north of Italy and in Rome museums and private collections welcomed foreign travelers and art students, Charles VII of Naples (1716-1788, reigned as King of Naples in 1734-1759 and as Charles III of Spain in 1759-1788) introduced a practice of treating ancient treasures uncovered in Herculaneum, Pompeii and Stabiae as a means of advancing the status of the small kingdom of Naples among European powers. “To secure the full prestige of the discoveries, Charles VII and his advisers decided that Naples must retain exclusive rights to the possession, knowledge, and publication of the finds, thus excluding foreigners from any access to the riches hidden beneath Bourbon soil.”¹⁴⁹ ¹⁵⁰ Throughout the 18th century, visits to the excavation site at Herculaneum and the royal palace at Portici where the finds were displayed could be arranged only with royal permission. Once the permission was granted, the tour was “rushed and strictly supervised”¹⁵¹ while drawing sketches or taking notes was prohibited.¹⁵² Those who were able to visit the underground excavation site at Herculaneum found themselves in a mine-like setting. Out of this mine¹⁵³ was carved and brought for display at the royal palace anything that looked like an artifact or its fragment. For foreign visitors to Naples, gaining access to underground treasures coveted so highly that not even images of them

could be obtained, was an adventure almost as thrilling as climbing the rumbling Vesuvius.

Treating archeological artifacts in the same way as natural resources, criticized nowadays for lack of regard for historical context, derived from an older tradition that favored preserving, adorning and prominently displaying individual relics of the past. In Italian stonecutting this tradition was expressed in incorporating slabs of ancient marble and porphyry in modern-day *pietre dure* objects, such as panels, and tabletops.¹⁵⁴ (fig. 4.5).

As Annamaria Giusti remarked in *Pietre Dure: The Art of Semiprecious Stonework*, perception of ancient artifacts as part of nature generated foreign travelers' interest in Italian stone objects of the modern era: "...Collectors from half of Europe converged on the city [of Rome] in search of coloured stones, which they valued as both the happy creations of nature and venerable relics of the ancient world. The stones were so venerable that it was their status as 'antiques' that ennobled the new creations in stone."¹⁵⁵ The very Italian stonecutting tradition was considered to have survived since antiquity:

The ingenious techniques of *opus sectile* were also recuperated from antiquity. Even though these techniques had fallen into obscurity, they reappeared towards the middle of the sixteenth century in new forms and practices skillfully adapted from the ancient models. In Rome, the new *opus sectile* found especially fertile ground to develop into a long marble-working tradition, as well as transform the city into a centre and catalyst for artists of all origins.¹⁵⁶

Traditionally advanced in all four main types of stonework – masonry, carved stone, stone mosaic and stonecutting – by the 18th century Italy had the strongest and longest-standing traditions in stone carving and mosaics. In the second half of the 18th century, after a period of "economic recession that took hold between the seventeenth and

eighteenth centuries¹⁵⁷ followed by the loss of grand ducal patronage in Tuscany, stoneworking in Italy was reinventing itself. Stonecutters and mosaicists turned to self-sustainable, profit-oriented business models that included broadening their skills and expanding the range of their services. Some information about these new practices can be obtained from research work by Luisa Passegia (2000) who studied archival documents related to Carrara lapidary workshops. In late 18th-century Carrara, the workshops that previously specialized in marble “balustrades, tiles, mortars, fireplaces” added to their offerings “large architectural ornaments... and sculpting of individual works of art.”¹⁵⁸ These workshops’ working practices began to be “built around temporary workers or piece-workers who provided their own tools.”¹⁵⁹ A Carrara company Fratelli Pisani succeeded because it “both produced stonework and acted as a shipper,”¹⁶⁰ incidentally developing a trade route between Carrara and St. Petersburg. In Rome, workshops of Giacomo Raffaelli and Luigi Valadier benefited from having more than one decorative arts specialization. These workshops also attracted elite customers by offering fashion-setting designs executed in precious materials with excellent quality of workmanship. In Tuscany, authorities both encouraged tourism and introduced limitations on export of objects of cultural heritage,^{161 162} which gave a boost to the business of carving replicas of ancient and modern sculpture¹⁶³ for the tourist market. Foreign visitors’ patronage also helped to keep alive the *pietre dure* tradition. After the loss of grand ducal patronage of Opificio delle *Pietre dure* in Florence,¹⁶⁴ its specialists and the artisans who split off and began to work on their own, switched from making large elaborate objects to portable *pietre dure* items. Especially popular were postcard-size panels with scenes from ancient fables and history, *veduti* (fig. 4.12), landscapes, still lifes, figures of people (figs. 3.40-

3.42), animals and plants, and abstract patterns of tiles of colored stone. Notably, some of these plaques have malachite frames but it is not clear what, if any, connections existed between suppliers of Russian malachite and Italian stoneworkers. Additional research of private patronage and business organization of Italian stone-carving and mosaic workshops in the late 18th – early 19th centuries could bring to light new facts about the European aspect in the early history of malachite in the decorative arts and the role of Italian-Russian exchange in it.

* * *

As long as products of modern-day Italian stonework were considered descendants of a tradition evolving uninterruptedly since antiquity, by acquiring replicas of ancient sculptures, marble busts and *pietre dure* mosaics, tourists were able to claim a connection with the cradle of civilization that in their mind belonged not so much to the Italian people but to the people deserving to be called civilized. ‘Italian’ became synonymous with excellent taste. Encounters with Italian nature, art and architecture were expected to refine one’s taste. Anna Potocka (niece of ex-king of Poland Stanislaw August Poniatowski) believed that her father-in-law’s good taste owed to the influence of Italy. She wrote in her memoir: “Prince Stanislaus [Potocki]... was gifted with artistic accomplishments to a degree I have never seen equaled by an amateur. Several journeys in Italy had helped to develop in him that noble love of the beautiful which constitutes, so to speak, an additional sense.”¹⁶⁵

Russian nobility also took advantage of the possibility to reaffirm its civilized condition by traveling to Italy and conspicuous consumption of all things Italian. Typically requesting a permission to travel abroad by health-related reasons, usually to

receive treatment at the mineral springs,¹⁶⁶ members of noble and wealthy Russian families journeyed through the major European cultural centers with Italy their ultimate destination. Travel journals of Russian nobles on grand tour make it evident that they were keen, if not jealous, observers of Italian achievements in stonework. In *The Journal of the Journey of Nikita Akinfiievich Demidov (1771-1773)*,^{167 168} father of Nicolay Demidov, future owner and celebrated patron of malachite, wrote during his visit to Tuscany:

Having heard many good things about the Florentine gallery, we began touring [Florence] with it... Around the room [Tribuna], on the balustrade are placed small figures made of porphyry, jasper, oriental rock crystal, and a good number of copper ones... in the middle of this roundish hall is placed an octagonal table into which are incrustated agates, jaspers, polychrome flints and large pearls sawn into halves, depicting flowers and fruit. These different stones are arranged with great skill.¹⁶⁹

and

The Farnesian palace [(fig. 4.13)] is built in a place named Farnese. It is considered by knowledgeable persons the best in all of Rome. In front of it there is quite an extensive space of good proportions decorated with two fountains spraying [water] out of two very large granite bowls. This palace has a look of a rectangle with windows in three rows; the entire structure is, in general, very vast... By the entrance to the hall stand statues: a marble group of Alexander Farnese, Herzog of Parma, and a depiction of victories accomplished by him in Flanders, Apollo of Niobe [sic], four gladiators and eighteen copper busts. Also here, there is a large table made of the *porta santa* stone, [and] of *verde-antique* – or green – marble [(fig. 4.14)]. The gallery here is decorated throughout the entire length with Corinthian pilasters, between which there are niches with many ancient statues and busts.¹⁷⁰

Nikita Demidov's travel account also details the purchases he and his wife made during the tour. If in France the couple bought velvet and mirrors, in Rome they got themselves a mosaic panel among other items:¹⁷¹

On the 20th, or on Sunday, in accordance with the Christian duty [we] attended a mass at the Greek church [in Rome]. [On the way] from there, [we] stopped by a [stone-]carver and mosaicist's, from whom [we] bought a picture by him with an image of the Temple of Sibyl, the one in Tivole [sic], with the view of that city,

for 150 sequins. From the mosaic master's [we] rode to the house of Cardinal Albani; in it [we] saw, as [he is a] knowledgeable connoisseur, many good statues and paintings. After returning home, [we] went to a dinner at His Excellency's Ivan Ivanovich Shuvalov,¹⁷² to which were invited many foreigners, and in the evening [we] were at the opera.¹⁷³

Another Russian couple, Grand Duke Paul (1754-1801, reigned as Paul I of Russia in 1795-1801) and his wife Maria Fedorovna (1756-1828),¹⁷⁴ who toured Europe 'incognito' in 1781-1782, sent home fifty-five crates of gifts and purchases on conclusion of their two-week stay in Rome.¹⁷⁵ According to the inventory of this shipment,¹⁷⁶ decorative objects made of Italian stone – marble sculptures and mantelpieces, porphyry vases and granite tabletops – constituted the majority of it. In the atelier of Luigi Valadier alone, the couple purchased:¹⁷⁷

- Two vases of white marble decorated with bas-reliefs figures in ormolu bronze
- Two girandoles of red porphyry decorated with figures of ormolu bronze on porphyry pedestals, and two additional pedestals
- Four vases of red porphyry decorated with ormolu bronze, each on a yellow marble foot decorated with ormolu bronze
- Two tabletops of green, black and white granite decorated with beading along the edge, of ormolu bronze
- A small vase of clear oriental alabaster with a pedestal of red porphyry decorated with ormolu bronze.^{178 179}

The Grand Duke and Grand Duchess also made arrangements to have reproduced in Russia the European items they liked but could not get. Thus following a three-day visit of Prince Conde's Chateau de Chantilly in France, Grand Duke Paul commissioned an album of drawings and plans of the Chateau. Plans from this album, *Recueil des Plans des Chateaux Parcs et Jardins de Chantilly Leve en 1784*, were used in designing the palaces, gardens and garden pavilions for Paul's residences in Russia.¹⁸⁰ Villa Farnese in Caprarola¹⁸¹ was the inspiration for the exterior of Mikhailovsky Castle (1797-1801), Paul's last and most personally involved project for his St. Petersburg residence (fig.

4.15). The Castle's main staircase was based on the staircase of Versailles. As a result of their tour, the Grand Ducal couple also hired Italian architect Vincenzo Brenna (1745-1820). As will be shown in Chapter 5, Vincenzo Brenna's interior designs for his Russian patrons incorporated malachite.

The fashion for recreating and referencing famous European – especially Italian – attractions became widespread in Russia. In the end of the 18th century it was rare for a person of significance not to have a Villa Rotunda-inspired mansion with a replica of Apollo of Belvedere in front of it. “In fact, cumulative impact of the replicas of many of the finest statues in Florence, Rome and Naples which were to be seen in... royal palaces near St. Petersburg was probably more impressive than anything of the kind outside Versailles, and numerous other palaces in Russia... were supplied with casts and copies.”¹⁸² Sculptures like “Laocoon [sic] with children, on pedestal (280 rubles); Centaurs of an antique look, on pedestal (272.5 rubles); A Kidnapping, of the same antique look, on pedestal (272.5 rubles); Sitting Vulcan, on copper pedestal...”¹⁸³ were found as far away from Italy as the provincial town of Sysert in the Ural Mountains, in the estate of Alexey Turchaninov.

To ensure that Russian creations in architecture and decorative arts were of the same quality as in Europe, Russian patrons sought to hire European architects, artists and artisans. Accordingly, “there was only a slightly greater number of foreign masters [in Russia] than in other countries of Europe.”¹⁸⁴ In the early 19th century foreign citizens in both St. Petersburg and Moscow constituted up to 9% of the cities' population, not including merchants and artisans who took Russian citizenship to take advantage of tax breaks and for easier travel.¹⁸⁵ By 1803, in St. Petersburg worked “several Italian,¹⁸⁶

German, French and Russian architects, all of whom here are skillful artists and not – as they often are in the foreign lands – just skilled artisans. Because it is not only in the imperial castles and palaces but also in [government] departments that they have staff architects, and... [because] private persons build many good buildings [as well],¹⁸⁷ the architects here not only achieve a prominent name and rank but also acquire significant wealth.”¹⁸⁸ Indeed, Vincenzo Brenna, the Italian architect hired by Grand Duke Paul and Maria Fedorovna, was eventually promoted to nobility with the rank of Councilor of State.

CHAPTER 5

The Hidden History: Russian Patronage and Italian Artistic Expertise in the Rise of Malachite as Decorative Material

In 1797, during his tour of the collection of Mikhail Soimonov¹⁸⁹ in St. Petersburg, Stanislaw August Poniatowski saw and admired a magnificent dessert table service made of “marble, jasper, beryl and rock crystal,”¹⁹⁰ account of which Poniatowski left in his memoir. The service was similar to the one that the former King of Poland once had in Warsaw but was more refined in the choice of materials and quality of bronze and stonework.¹⁹¹ Poniatowski’s description of Soimonov’s service suggests that it was also similar to the previously discussed Sheremetev *Dessert Table Service* with malachite plateau. Keeping in mind that Sheremetev’s service was made at Kolyvan Lapidary Works¹⁹² of the colored stones discovered in the Altay Mountains,¹⁹³ exploration of which was the initiative and responsibility of Mikhail Soimonov’s cousin Peter,¹⁹⁴ it is possible that Soimonov’s and Sheremetev’s services could have been made by the same circle of artisans.¹⁹⁵ Another piece of information further supporting this possibility is found in the *Register of Items Ordered in St. Petersburg by His Excellency* in the archive of the Sheremetev family at the Russian State Historical Archive in St. Petersburg. This document records¹⁹⁶ a commission of five malachite tabletops for the Ostankino palace from the “Italian marble master Supan” who lived in “the house of Soimonov on the Vyborg Side”¹⁹⁷ of St. Petersburg (appendix 6).

Researching Mr. Supan revealed that in addition to making five tabletops for Count Sheremetev in the 1790s, the “marble master”¹⁹⁸ also veneered with malachite a base for a *Lamp*¹⁹⁹ (fig. 5.1) made for the then widow of Paul I, Maria Fedorovna. The *Lamp*, now in the collection of the Hermitage Museum, was designed by Andrey

Voronikhin (a possible author of the *Bowl on Tripod*, see p.7) and executed by bronze-maker Pierre Marie-Louis Agis (Agit) (life dates unknown, active in Russia in 1779-1803).²⁰⁰ Supan also taught the art of working with malachite to a Russian peasant. According to the 1820 magazine article cited below, Supan had been famous but no longer worked in St. Petersburg in 1820:

Near the Politseisky bridge in the house of Dementiev, in the courtyard under the staircase, lives a stonecutter Fedor Mikhailovich Shubin... Out of this basement come the best malachite, jasper, porphyry and lapis-lazuli creations adorning the most magnificent of stores – Corbio's and such – which we take for Parisian [work] and pity that foreigners can create such excellent things out of our material... For two years... Shubin had worked on making a famous malachite bowl bought for 37,000 rubles by the Danish Ambassador Bluhm from Philipo, in whose house [Shubin] had lived as a workman... Another creation by him, no less beautiful, is a malachite table... taken to England by the Ambassador of Great Britain... Shubin is a 'government' peasant from the Vologda region. He learned his art from the famous Supan, at whose house he had lived for nine years. At this time Shubin has finished two small beautiful malachite bowls on pedestals which he offers at a very reasonable price. We recommend that Mssrs enthusiasts not wait until he is forced to take these to Madam K... where they would sell for... twice the price, which would still be cheaper than the marble antiques artfully washed with tobacco brine.²⁰¹

As for "the house of Soimonov on the Vyborg Side," my research showed that the only member of the Soimonov family documented to have had a house in this part of St. Petersburg was Peter Soimonov (1730-1800), the initiator of the exploration of the Altay Mountains who also maintained close connections with the Ural region, e.g. Yekaterinburg Ober-Bergmeisster Koltovsky, Alexey Turchaninov's son-in-law, worked under Soimonov.)²⁰² The Soimonovs were a prominent Russian family related to the Romanovs. Since the period of the reign of Peter the Great, members of the Soimonov family were actively involved in seafaring and geographical and geological explorations in Central Asia and Siberia. Having studied mining in Europe, they were instrumental in introducing Western European mining methods in Russia. Mikhail Soimonov was the

founder of the Mining Institute in St. Petersburg in 1773, and Peter Soimonov was its Director in 1784-1793. Thus Supan lived in the house of an upper class person exceptionally well positioned to have access to the entirety of the mineral wealth of Russia. Further research of Supan could help answer the question if he was involved in making the services for Mikhail Soimonov and Nicolay Sheremetev.

The house of Peter Soimonov on the Vyborg Side – also referred to as *dacha* or pleasure palace – may prove to be an important missing link in the history of bringing Russian malachite to the realm of the decorative arts for one more reason. Next to the Soimonov dacha was the dacha of Alexander Bezborodko, whose interiors are reported to have had malachite décor. Besides, the same architect, Nicolay Lvov²⁰³ (1753-1803), was involved in construction of the both dachas.²⁰⁴

In the 18th century the Vyborg Side of St. Petersburg was an area separated from the center of the Russian capital's action by the Neva River. Located there, were warehouses, boat repair facilities, rope-making workshops, and small vegetable gardens supplying the city with produce. In the second half of the 18th century Catherine II gave plots of land in this area to several of the wealthiest Russian aristocrats, including Peter Soimonov, Alexander Stroganov and Alexander Bezborodko, to reward them for their services. These dignitaries used the land to build on it their dachas with formal gardens open to the public (appendix 7). Architect of Peter Soimonov's dacha (fig. 5.2), built in the 1780s,²⁰⁵ was Nicolay Lvov, the Soimonovs' talented provincial relative and protégé.²⁰⁶ In 1783-1784 Lvov also took part in the construction of Alexander Bezborodko's *dacha* (fig. 5.3) located next door²⁰⁷ (fig. 5.4), as assistant architect to the then most prolific St. Petersburg architect, Italian Giacomo Quarenghi (Guarenghi).

We do not know, under which circumstances Supan became a tenant at Soimonov's dacha, however, it is worthwhile considering a possibility that he arrived to Russia among the artisans invited by Giacomo Quarenghi. After all, according to an account left by Quarenghi, Catherine II gave this architect "a complete and unlimited right to bring in all the [foreign] artists I need."²⁰⁸

According to Vladislav Semenov,²⁰⁹ the Bezborodko dacha had interior wall panels made of or with malachite. Unfortunately, the historian of Russian colored stone did not provide his source of information about these malachite panels. In the course of my research I was not able to find documents corroborating this information. If it can be confirmed, however, the Bezborodko dacha will be the earliest interior in Russia to feature malachite as part of interior decoration, while Soimonov, Quarenghi, Supan and Lvov may emerge as creative collaborators responsible for introducing malachite to Russian palatial interiors.

Making a case for the emergence of a malachite culture in St. Petersburg in the circle of the upper class Russian patrons and Italian decorative arts professionals as early as the 1780s is further complicated due to the condition of the former Bezborodko dacha. Although the building by Quarenghi survives (fig. 5.5), it has undergone significant changes between the 18th and 21st centuries. In 1868 a fire destroyed part of its original interiors, while in the late 19th century and during the Soviet period the dacha's interiors were changed and the building was modernized to accommodate health care institutions and offices that have occupied it.²¹⁰ Finally, part of the Kushelev-Bezborodko family archive was lost in the early 20th century during the Revolution and Civil War in Russia. The majority of the surviving Bezborodko family documents, at the Russian State

Archive of Ancient Acts, date to the second half of the 19th century not allowing to trace the history of the dacha construction. Until the presence of malachite panels in the Bezborodko dacha is confirmed, the ca. 1784 *Monument with Obelisks of the Russian Provinces* (fig. 1.17) remains the only malachite object proving that malachite was used as a decorative stone in Russia in the 1780s.

The possibility that malachite panels could have been installed in a 1780s interior is indirectly supported by several other late 18th-century architectural projects, in decorating interiors for which architects used colored stone. In the 1780s, two projects utilized veneering and carving in lapis-lazuli and jasper, and in the 1790s, three projects involved inlays and veneer in malachite. The former two projects: The Lyon Hall (1780-1783) and Agate Rooms in the Cold Baths pavilion (1783-1787) at Tsarskoe Selo, outside St. Petersburg, were designed by the Italian-trained architect of Scottish origin Charles Cameron (1743-1812).²¹¹ The latter three: the Pavlovsk Palace (1789), Mikhailovsky Castle in St. Petersburg (1797-1801), and Ostankino pleasure palace in the outskirts of Moscow (1792-1798), were designed by or with the contributions of Italian architect Vincenzo Brenna.

In 1780-1783 Charles Cameron who arrived to Russia from Scotland in 1780 designed the Lyon Hall (named after the wall coverings made of silk manufactured in Lyon) of the Grand Palace at Tsarskoe Selo, Catherine II's summer residence 12 miles South of St. Petersburg. The Lyon Hall had golden-yellow silk wall coverings and brilliant-blue lapis lazuli panels and console tables with gilt bronze mounts, "The lapis-lazuli ornaments were made of thin tablets [of the mineral] pasted onto a stone base."²¹² Stonecutting for this project was done by Russian stone masons Balakshin and

Davydov²¹³ and lapis-lazuli furniture was provided by the St. Petersburg studio of J.B. Charlemagne.²¹⁴

Charles Cameron's second stone veneering project was decoration of the so-called Agate Rooms in the Cold Baths pavilion at Tsarskoe Selo. The Agate Rooms got their name for the red-and-white variety of jasper from the Urazovo region of the Ural Mountains which was referred to as 'meat-like agate' in the 18th century. Cameron designed the Cold Baths pavilion in 1780 as a modern interpretation of the Roman Baths of Constantine.²¹⁵ The pavilion was intended to serve as the Empress' private retreat with its own studiolo, library and hanging garden.²¹⁶ In 1783, when construction of the Baths was already under way, the architect received the permission to face walls of two rooms flanking the central hall of the building's second-floor enfilade with jasper. The paneling in red, red-and-white and red-and-green varieties of jasper was inspired by wall painting of Pompeian villas but unlike in Pompeii, where the artists painted walls in imitation of colored stone panels, Cameron decided to use real stone. Paneling of walls, niches, cornices and columns of the two rooms with a continuous layer of tablets of jasper,²¹⁷ (figs. 5.6-5.8) amounted to a staggering total of two hundred square meters^{218 219} (figs. 5.9-5.11). Jasper for this project had been quarried in the Ural and Altay Mountains. It was sent to Peterhof in 1784-1786. The paneling of the rooms and polishing of the walls took place in 1786-1787.²²⁰ During this time, a special workshop for sawing rocks of jasper²²¹ into slabs and carving jasper moldings, cornices and plinths was set up at Tsarskoe Selo. The workshop was headed by peasant Vasily Davydov of the Tver region of Russia (possibly he was the same Davydov as in the Lyon Hall project). In the course of this study I was not able to find information about Davydov. However, his origin from

the same region as architect Nikolay Lvov may provide leads to answering a question of how he was first introduced to stone veneering and hired to work on an imperial residence project.

Not previously considered in connection with the history of malachite in the decorative arts, the fact that two special workshops were set up near St. Petersburg to make veneer of a single variety of stone in the 1780s tells us that veneering in malachite on a large scale was technically possible and stylistically acceptable at this time.

In the 1790s, we find malachite in several Russian interiors designed by Italian architect Vincenzo Brenna.^{222 223}

Brenna was first introduced to ‘Count and Countess du Nord,’ the assumed names of Grand Duke Paul and Maria Fedorovna during their tour of Europe, by Count Potocki (whose taste, as his niece wrote, was refined in Italy). Potocki had met Brenna in Rome and, after several small commissions in Italy, such as sketching of monuments and measuring of buildings, he invited the architect to Poland where Brenna was hired by local dignitaries to paint interiors of palaces and villas. The Russian couple hired Brenna as private architect to the Grand Duchess Maria Fedorovna. Brenna’s first project in Russia was the completion of the Pavlovsk Palace,²²⁴ Paul’s summer residence 16 miles south of St. Petersburg. The construction of Pavlovsk was begun by Charles Cameron while Brenna was involved mainly in the furnishing of the almost completed structure. Drawing on his knowledge of classical architecture acquired in Rome, in the Great Hall of the Palace Brenna introduced two orders of Corinthian columns, a feature that ancient Roman architects adopted from Greek architecture (fig. 5.12). The columns were made of artificial marble imitating *verde-antique* marble (two of the columns were brought by

Grand Duke Paul and Maria Fedorovna from Italy, the origin of the remaining columns is not certain). Brenna's design for the columns' capitols was based on the drawings he made in the Roman temple then considered to be the Temple of Jupiter-Sartorius²²⁵ and now identified as the Temple of Castor and Pollux.

In his September 21, 1789 letter to Count Potocki Brenna described the Great Hall as complete. The architect mentioned the "splendor of the furniture specially designed according to my drawings" that made "this room one of the best of all that exist in this country."²²⁶ Although Brenna's furniture in the Great Hall does not survive, from a detailed description of the hall written by Maria Fedorovna in 1795 we know that among the Hall's furnishings was a table with a malachite tabletop:

The Great Hall has an elongated rectangular shape and is adorned with columns of artificial marble in the likeness of the *verde-antique* marble, and gorgeous cornices; the columns' capitols are made in the Corinthian style; the walls are finished with white artificial marble; in the niches there are statues [that are] copies of famous ancient originals. It is one of the most splendid halls despite the absence of gilding in it. Two beautiful fireplaces of marble and bronze are harmonious in style with the ornament of the windows... in the Hall there are four large tables with gilt legs: one of the tables is made of genuine antique marble and the other is of malachite, and the remaining two are of beautiful Italian marble, black-and-white in color. The tables are decorated with vases of porphyry and oriental alabaster and chandeliers...²²⁷

Brenna did not mention in his letter to Potocki whether the malachite table was made to his design but it was certainly installed under his supervision.

In another project for Paul I, Mikhailovsky Castle, Brenna also used malachite in the furnishing of interiors. A marble mantelpiece with inlays in marble, malachite and lapis-lazuli was installed in Maria Fedorovna's boudoir; and doors with marquetry "of red wood, rosewood and cypress, with gilt carvings and inlaid panels of white marble and malachite, bronze and lapis-lazuli"²²⁸ led to the Empress' apartments.

Several factors complicate researching these pieces in more detail. The Pavlovsk Palace was damaged by fire in 1803. As a result, furnishings of the Great Hall, including the malachite table mentioned by Maria Fedorovna in her *Description*, were lost. Mikhailovsky Castle, although built with an incredible drain on human and financial resources, was used for less than two months and was abandoned after Emperor Paul I's violent death in it. Some furnishings of Mikhailovsky Castle were sold to the public and others were reinstalled in different imperial residences. As a result, the location of the doors with malachite decoration is unknown, and the mantelpiece from Maria Fedorovna's boudoir was moved to her formal bedroom at Pavlovsk (fig. 5.13) where it can be seen nowadays. However, the malachite work of this mantelpiece is a post-Second World War restoration.

Consulting documents pertaining to the construction of Mikhailovsky Castle in the archive of the Cabinet at the Russian State Historical Archive in St. Petersburg revealed more of a general idea than specific details that could help establish the origin of the malachite objects and elements of decoration. Rather than registering expenses by item, they were broken down into twenty expense categories, or articles, in the account books of the Cabinet. Thus in 1798 Brenna was paid 25,000 rubles under article eleven "for bronze clocks, girandoles and other decoration for fireplaces" (February 22, 1798), and, under article sixteen:

For marble fireplaces with bronze, for boards, for tables and windows, for cabinets and boudoirs, for lapis-lazuli and other such decorations

Per Hofmeisster Count Tisenhausen's request, [to be paid] to him, to the office of Hofintendant and to architect Brenna: 0

Per architect Brenna's request, [to be paid] to him, in person:

April 20 - 15,000 [rubles]

August 2 - 20,000 [rubles]

September 4 - 20,000 [rubles]

Per the abovementioned Brenna's designations and various testimonies:
0²²⁹

Payments for objects with malachite could have been made both under the article eleven and article sixteen but no further details are available.

Further, in his 1798 invoice to the Cabinet (appendix 8) Brenna listed a payment to a person "Bremmler *for bronzes*, for the large fireplace with lapis-lazuli, malachite, alabaster,"²³⁰ but there is no information as to where the fireplace itself came from or who was responsible for the lapis-lazuli, malachite and alabaster work for it. In the same document Brenna listed another payment to Bremmler, for five sculptures "by Triscorni."²³¹ Research of Bremmler did not yield any results but presence of the name Triscorni in this late 18th-century document is noteworthy due to a connection with the 1836 project for the Malachite Hall in Paul Demidov's house in St. Petersburg, first in a series of large 19th-century interior design project involving malachite architectural elements.

The Triscorni who supplied the five sculptures for Mikhailovsky Castle through Bremmler was a well-established sculptor Paolo Tricornia, from a Carrara family of marble carvers. Paolo had a brother, Agostino²³² who was based in St. Petersburg since 1790. Agostino Triscorni rented an apartment in the same building as Vincenzo Brenna,²³³ had a marble carving business, and participated in the construction of Mikhailovsky Castle.²³⁴ Both Paolo and Agostino Tricornia could potentially have been involved in making the mantelpiece with malachite inlays but no known documents directly link the Triscorni family and working with malachite prior to 1836. Yet in 1836 the A. Triscorni atelier appears accomplished enough to execute four malachite columns and twelve pilasters designed by architect August de Montferrand for Paul Demidov's St.

Petersburg mansion (fig. 5.16). It would be worthwhile exploring if as early as 1798 members of the Triscorni family worked with malachite.

Another item in Brenna's 1798 invoice supports the assumption that artisans in Italy could execute Russian commissions using Russian malachite but it is not specific enough to give us certainty: "malachite..., agate from Siberia..., and marble *Porto Venera* ordered through Livio [Brothers & Company],"²³⁵ appear in a group of expenses for the total of 30,225 rubles.²³⁶ It is not clear if the three varieties of stone were listed in the same expense group because they were used to make one and the same object, e.g. the mantelpiece with colored stone inlays, or for another reason.

As an alternative source of the origin of the mantelpiece with malachite inlays at Mikhailovsky Castle it is worthwhile exploring a hypothesis that it could have been brought from Italy or France in 1782-1873 among the purchases made by the Grand Duke and Grand Duchess,²³⁷ while the inlays of colored stone and bronze mounts were added in 1798.

Since the discussed malachite objects associated with Brenna's imperial commissions, with the exception of one, do not survive, and the available records pertaining to these projects are not specific, one can only speculate how the malachite items were procured and to what extent Italian artisans, like Brenna, his neighbor Triscorni, or someone in the circle of architects Cameron and Quarenghi, were involved in making them. Consequently, the questions about the ways in which decisions on including malachite in the interiors for the Russian upper class patrons were made, can be answered only partially, and only from the perspective of patrons.

It is evident that by including malachite in their built environment Brenna's clients were able to assert their high status in an original and enlightened way. Perhaps, they saw themselves as fashion-makers able to influence their peers' tastes at home and in Europe. If so, Russian patrons of malachite succeeded. When Napoleon I commissioned a palace for his son – the future Palais de Chaillot – he requested that Charles Percier and Pierre-Francois-Leonard Fontaine obtain and study copies of the plans of Paul I's Mikhailovsky Castle.²³⁸ In the 1810s, Percier designed bronze mounts for the malachite items given to Napoleon by Alexander I. Following the fall of Napoleon, the leading French decorative arts professionals continued to be inspired by malachite. The firm of Thomire & Co. made malachite objects (appendix 9) and bronze mounts for them. Malachite also featured as a decorative motif on the 19th-century porcelain services by Sevres Manufactory. Involvement of eminent French manufacturers in making malachite objects suggests that French influences may prove to be as important as the Italian ones in advancement of popularity of malachite in the decorative arts. While this subject is beyond the scope of this particular study, it certainly deserves scholarly attention.

Nicolay Sheremetev, better known in Russia as patron of the performing arts, shall also be credited for introducing some of the most daring innovations in the built environment of late 18th-century Russia, especially at his Ostankino Palace. Significant to this research project is that in Ostankino, formerly a country estate outside Moscow and now part of the Russian capital, survives the largest number of late 18th-century malachite objects.

In contrast to the Bezborodko dacha in St. Petersburg, the interiors of Sheremetev's Ostankino palace are preserved practically intact, with most objects still in their original settings. At Ostankino, we find ten malachite tables made before 1800. Five of them are documented to have been bought from the Italian marble master Supan and two from Vincenzo Brenna.^{239 240} The well preserved late 18th-century interiors give us a good idea of the intended impression the precious malachite, artfully transformed into pieces of furniture, was intended to produce.

There were several aristocratic residences in 18th-century Moscow worth mentioning but Ostankino was richest of all, both in furnishings and in the number of contributors to its architecture, construction, interior design and furnishing. Nicolay Sheremetev's descendant wrote that although several architects contributed to the final result, "the Ostankino home was built... under the direct supervision of Nicolay Petrovich [Sheremetev] by his home architects..., however, for advice Count Nicolay Petrovich went to his buddy Quarenghi."²⁴¹

Nicolay Sheremetev's concept of Ostankino can be described as organically evolving and convoluted. The project progressed slowly, without a pre-set plan but with constant influx of creative ideas and by rather extravagant means – for example, Sheremetev put his home-taught serfs in charge of construction while only occasionally consulting professional architects.²⁴² As a result, spaces were added to and removed from both the working plans and the already finished parts of the building. "By the time the latest additions were being completed, renovations began in the earliest parts [of the house]."²⁴³

The combination of high and low, professional and amateur, natural and artificial, perpetuates throughout Ostankino. Luxurious rock crystal chandeliers can be seen in the rooms filled with copies of 18th-century paintings of average quality. Two refined gilt wood bases for the malachite tables made by the best furniture atelier in Moscow stand next to a matching but more naively executed pair made by a home serf. Rooms of the palace's second floor are filled with malachite tables while on the first floor, faux malachite patterns appear in decoration of a girandole. Undoubtedly, the owner had access to all kinds of natural stone but in many cases he preferred composite materials, for example, there are columns of artificial marble, porphyry and even papier-mâché at Ostankino.

In Ostankino, we see signs of the owner's appreciation of artifice and his, perhaps utopian, conviction that natural education and ideal beauty would bring out the best in any person, regardless of rank. Sheremetev's preferences can be explained by the period's understanding of the relationship between nature and art as enriching one another, and his own 'enlightened otherness,' after all, this member of the uppermost level of Russian nobility, whose family possessed an enormous wealth, officially married his serf, an actress in his home theater. Sheremetev also personally oversaw construction of his pleasure palace, much of which was built by gifted serfs.

The imperfections here and there are balanced out in Ostankino by examples of harmonious arrangements that emerge out of unexpected combinations of volumes, colors and textures. The final result of Sheremetev's creative experiment is both luxurious and festive without being pompous. In a way, it can be seen as accidentally successful, a project in which human predilection for beauty was given free reign and

made all pieces of the decorative puzzle fall into the right places naturally, to produce a small architectural gem.

In Ostankino, the perception of the malachite objects (figs. 5.17, 5.18) as an expression of 18th-century understanding of how nature can be enhanced by art, and how art is enriched by nature, becomes especially evident. Four malachite-veneered tables on heavy oversized gilt wood bases (fig. 5.19) are placed in the *Art Gallery* (fig. 5.20), an elongated room with bright-blue wallpaper, Doric columns of artificial white marble, copies of Italian master paintings on the walls (that were originally hung salon style), parquet floor with an elaborate floral pattern, ceiling covered with wallpaper with geometrical neoclassical motifs, and large chandeliers of rock crystal and colored glass. The color palette in the *Art Gallery* would be overly loud, if the blue of the walls, coral of the dados, green of the malachite and red of the colored glass were not offset by the neutral white of the columns and friezes. Subtle glitter of rock crystal chandeliers, gilt picture frames and table bases create in the *Art Gallery* an atmosphere of excitement, perfectly appropriate for a room leading to the theater auditorium.

Four more malachite console tables, with bases of carved and gilt wood, are placed under the mirrors stretching the spans of the wall between the floor-to-ceiling windows of the *Italian Pavilion* (fig. 5.21). The two entrances to the *Pavilion* on the opposite short walls of the room are guarded by identical pairs of 18th-century copies of the Statue of Osiris-Antinous from Hadrian's Villa in Tivoli. The grey-blue marble 'Egyptian idols,'²⁴⁴ as they were referred to in Russia at the time, are placed on cylindrical pedestals painted in the ochre-blue-white-and-gold palette with bands of vitruvian scrolls (fig. 5.22). Along one long wall of the *Pavilion* with light-blue brocade

silk wall coverings Sheremetev installed marble statues of Apollo and Venus. The opposite wall is made up of alternating mirrors and recessed windows dressed with blue silk draperies. The sides of the windows are painted in the terracotta-and-blue palette reminiscent of the interiors of Pompeian villas and ancient Roman palaces (fig. 5.23), and under the mirrors are placed malachite console tables whose patina-like green further accentuates the archeological theme as design inspiration for the *Italian Pavilion*.

The anterooms adjoining the *Art Gallery* and the *Italian Pavilion*, each have a malachite table. Featuring as single malachite objects in these rooms, the tables seem to give the beholder a taste of the splendor to come as he or she proceeds to the bigger rooms. One of these tables, with a restrained Neoclassical gilt wood base designed by the leading St. Petersburg cabinetmaker Christian Meyer (life dates unknown, active in Russia in 1774 – the 1800s),²⁴⁵ has an especially artfully made malachite tabletop (fig. 5.24). Even though a quick look is enough to determine that it is not a solid slab of malachite but a mix of stone tiles of varying sizes (fig. 5.25) held together by a binding material (fig. 5.26), the arrangement of malachite tiles is so respectful of the rules of composition and the natural beauty of the mineral that the mind readily concedes to the illusion of solidity while at the same time it is able to appreciate the way the nature shaped the patterns in malachite. This is a classic example of the union of nature and art – nature is beautiful and art helps it shine through.

The artists and artisans who created something so extraordinary certainly deserve to be known and studied better but so far we know more about the patron who was able to appreciate their work and used it to glorify himself.

Ostankino not only immerses us in the atmosphere of the 18th century allowing to better understand the meaning of malachite in the late 18th – early 19th centuries, it also introduces us to the social environment in which malachite completed its progression from a geologist's prospecting guide to a luxury material worthy of highest patronage. It was the environment in which philosophical theories of improving society by rational appeal to the uncorrupt beauty of nature became adapted to the expectations of the affluent class. The future Russian Emperors and promoters of malachite as the signature stone of Russia – Alexander I (1777-1825, reigned 1801-1825) and Nicholas I (1796-1855, reigned 1825-1855) – grew up and formed their aesthetic preferences in this environment. In fact, in 1782-1784 the future Alexander I and his younger brother Constantine attended the furniture workshop of Christian Meyer, author of the base for the malachite table at Ostankino, to study wood-turning.²⁴⁶ King of France Louis XVIII, during whose reign malachite featured as decorative motif on Sevres services,²⁴⁷ represented the same social strata in Europe, while members of the Demidov family, the biggest owners of raw Russian malachite in the 19th century and best-known private patrons of malachite objects, eagerly desired to join this social circle as equals (where they were never quite accepted because of their origins as artisans).²⁴⁸

CONCLUSION

The objects discussed in this paper allow us to reveal the perception of malachite in the late 18th and early 19th-centuries as an innovative luxury decorative material, patrons' attention to which was brought by the Enlightenment-inspired wave of interest in the study of natural history and its part, classical antiquity. Although the surviving documents whether in the form of objects or written records provide only a fragmentary picture of the raise of Russian malachite to popularity, the researched material makes it possible to conclude that fashion for malachite began in the 1780s in the circle of wealthy, well-educated and well-traveled upper class patrons who had an open-minded approach to novelty. At the dawn of its popularity in the decorative arts, malachite was considered a precious and special material. Its use in decorative objects highlighted high status of the patron and the importance of the object, composition or interior that it was part of.

Stylistically, malachite decorative objects during the studied period emanated from the European tradition. Technologically, use of the mineral was innovative in the turn to a technique that can be described as a hybrid of *opus sectile* and *scagliola*. Artisans working with malachite had no interest or expertise in pictorial approach to stone mosaic typical of *opus sectile*. They preferred to cover extensive surfaces with a combination of small tiles and crumbles of one variety of stone to create an illusion of a solid surface, more typical of the *scagliola* technique. Malachite work differed from *scagliola*, however, in that it utilized both solid and powdered stone instead of just cemented stone powder.

Very little is known about the working practices of designers and artisans involved in making first malachite decorative objects. On the part of patrons, initial success of malachite in the decorative arts was the result of their access to Russian natural resources and connections with Italian decorative arts specialists.

By the first decade of the 19th century malachite firmly established itself in as an elite, cosmopolitan material uniting natural history and the decorative arts.

EPILOGUE

On August 21, 1808 Ambassadors of Alexander I of Russia formally presented Napoleon I with a gift of two porphyry columns, a malachite bowl, two malachite tabletops, two malachite sections of columns and a square vase with a foot of grey jasper²⁴⁹ (fig. 6.1). This was a reciprocal gift in honor of the signing of a peace treaty between France and Russia following Napoleon's victory over Russian troops. Napoleon had marked the occasion by sending Alexander I a gift of a painting on porcelain, two porcelain vases and "the excellent papers of the Cairo Institute."²⁵⁰ The gift from Egypt alluded to French superiority by playing on the name of the Russian Emperor – although he was named after Alexander the Great, it was Napoleon who matched the ancient hero's conquests.

In the note dated February 2, 1808 that accompanied the Russian gift, Alexander I wrote "...may I present to your Majesty creations of my country. These are just rocks of stone but they are capable of becoming [pieces of] decoration thanks to the taste with which they work in Paris."²⁵¹ Like patrons of malachite a generation before him, Alexander I referred to the objects artfully reshaped from pieces of a rare and beautiful mineral into vases and tabletops as nothing more than natural creations. But unlike them, the Emperor no longer saw malachite as an individual status statement, instead he introduced an element of national pride to the perception of malachite. Not surprisingly, Napoleon's next gift to Alexander I's was the Sevres' *Egyptian Service* that once again referred to the theme of Alexander the Great and was a superb example of French design and workmanship.

Over the course of the following fifty years, Alexander I's carefully considered gift gave malachite its uniquely Russian identity. By endowing it with the appeal of the exotic, it turned it into the mysterious "Russian Stranger," the term the English commentator employed in mid-19th century after he first encountered malachite work. But this is another chapter in the history of the green mineral.

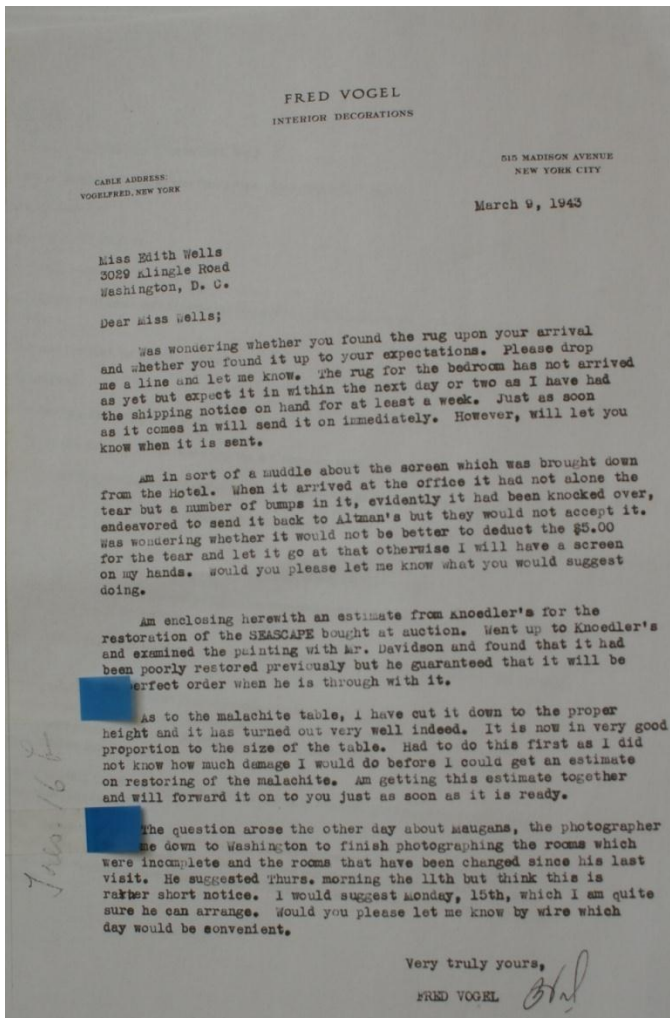
APPENDICES

APPENDIX 1

Excerpt from a letter from interior decorator Fred Vogel mentioning removing upper section of the leg of Marjorie Merriweather Post's malachite table, March 9, 1943

Source: Archives of the Hillwood Museum, Estate and Gardens, Washington, DC

...As to the malachite table, I have cut it down to the proper height and it has turned out very well indeed. It is now in very good proportion to the size of the table. Had to do this first as I did not know how much damage I would do before I could get an estimate on restoring of the malachite. Am getting this estimate together and will forward it on to you just as soon as it is ready.



APPENDIX 2

Excerpt from the “Notes on the Exploration of marble, agate, crystal and other kinds of colored stone in Orenburg Province and the Yekaterinburg Department”

Source: The Soimonov Family Papers, 1720-1894, Collection 395, file 13, folder 31, leaves 31, 31 verso, The Department of Written Sources, The State Historical Museum, Moscow, Russia

In accordance with the Highest decree, on March 15, 1765, under the directorship of General-Lieutenant Betskoy..., General-Major Dannenberg, with a team, was sent from St. Petersburg to search for different kinds of stone.

From Betskoy Dannenberg [received] a team of different officers and attendants, including two masters called on from Italy, Ioann Batista Tortori, Valerio Tortori, natives of the city of Fissola, the latter two, in accordance with the contract are obligated to:

- First, perform all the tasks pertaining to their art
- Second, quarry marbles and stones in those parts of the [Russian] state where these are found and make items in accordance with the models [drawings] that will be provided to them
- Third, teach and show how to polish and give luster to marbles and stones despite this not being their art
- Fourth, teach their art to those pupils whom Her Imperial Majesty will wish
- Fifth, serve for three years from the date of their departure from St. Petersburg
- Sixth, for this they shall receive monetary remuneration of 600 rubles each, per year, in addition to the expenses for the flat and other needs

APPENDIX 3

Stonecutting workshops in Yekaterinburg the 18th and early 19th centuries – A Timeline

Source: Natalya Mavrodina, *The Art of Russian Stone Carvers 18th-19th Centuries*, St. Petersburg, 2007 (compilation).

1726

Christian Ref, hired from Stockholm by the founder of the city of Yekaterinburg Vasily Tatishchev, arrived to Yekaterinburg. He was obligated to search for colored stones and teach Russian peasants stonecutting techniques. Ref taught polishing of crystals and topazes and attempted carving green jasper.

1738

Stonemason Jacob Reiner directed quarrying and cutting of marble which was shipped to St. Petersburg.

1747

“For lack of knowledge of machine mechanisms,” Reiner was “released to his fatherland.”

1751

Two workshops were established near Yekaterinburg. One specialized in marble, and the other in colored stones: jasper, topaz and agate. Both workshops had equipment for sawing of large boulders into slabs, drilling of cores in vases and polishing and faceting of stones.

1765

Ivan Betskoy, President of the Russian Academy of Arts and the Head of the Chancellery of Construction of Buildings and Gardens, proposed sending an Expedition for Search of All Kinds of Colored Stone to the area in the vicinity of Yekaterinburg.

1773

A fire destroyed the colored stone workshop.

1779

Under the directorship of the locally trained engineer Ivan Patrushev, the workshop was restored with minimal repairs. The first objects of hard stone made by it were a pair of

chandeliers for the private apartments of Empress Catherine II in St. Petersburg. The majority of the workshop workers, as well as their children, were state-owned serfs bound to their workplace for life. In their free time they were allowed to work from home using their own tools to make small objects for the open market.

1782

The workshop began reporting to the regional administration. It had an annual budget of 15,000 rubles and employed fifty-two assistants. The workshop Director Patrushev traveled to St. Petersburg where he observed the work and products of Peterhof Lapidary Works. Upon his return, Patrushev began construction of a new building equipped with locally designed machines.

1784

The workshop is documented to have made one stone vase (the vase does not survive).

1785

The workshop made three stone vases (the vases do not survive).

1786

The workshop produced a model of a grotto with a fountain made of different kinds of Siberian stone and ores.

1792

The workshop began to carve large objects of jasper and other colored stones.

1795

The workshop's decorative production consisted of 28 crates of stone bowls, vases and pyramids.

1797

The workshop came under the authority of the Russian Academy of Arts. By the order of Emperor Paul I, Count Choiseul-Gouffier (French, 1752-1817), President of the Academy of Arts, in 1797-1800, sent twelve drawings of vase designs to Yekaterinburg to be produced in stone.

1800

The workshop entered a flourishing period under the new President of the Academy of Arts, Alexander Stroganov (1733-1811, President of the Academy and Head of Peterhof and Yekaterinburg Lapidary Works in 1800-1811).

1812

Decline of the workshop following Stroganov's death, until 1835. The workshop went under the authority of the Ministry of Finance and worked only for the needs of the court.

APPENDIX 4

The Demidov Family and their Ownership of Malachite Deposits in the Ural Mountains in the Late 18th and Early 19th Centuries

Contrary to the information that malachite mines “in the late eighteenth and nineteenth centuries” belonged to “the noble Demidov family, who exploited hardstone quarries and metal deposits on their estates in the remote Ural Mountains,”¹ period documents provide evidence that colored stone was found outside the Demidovs’ properties and malachite was not found in their mines until the 1810s.

According to the “Copy of the Plan of Factories belonging to the Demidovs and the Yekaterinburg [Mining] Administration,”² preserved in the archive of the Soimonov family at the State Historical Museum in Moscow, Russia, the “ravine where one picks topaz and plain stones,” was located outside the Demidovs’ properties in the Ural Mountains.

Correspondence between Nicolay Demidov and Demidov’s foreman and agent in the city of Nizhny Tagil in the Ural Mountains, Ivan Ryabov, at the Russian State Archive of Ancient Acts, Moscow, Russia (RGADA, collection 1267, file3, folder 196, leaves 6, 9 and folder 219, leaves 4, 4 verso, 6, 6 verso, 9, 9 verso) reveals that in the 1810s Nicolay Demidov purchased malachite from private sources rather than obtained it from his mines.

Ryabov to Demidov, October 11, 1813

During my round of the private plants [I] took special notice of the celebrated Siberian Gumeshevsky mine belonging to Mrs. Turchaninov and known for its malachites. As much as I could see, in the [industrial] processes and in the mechanisms of both the horse- and steam-powered machines, our [Medno]rudyansky mine is in equal standing, both judging by the testimonies and by the type of soil, although it is a pity that we do not have the people. In any event, there has been no means to explore it, or, to better put it, there has been no chance to survey it in over forty years, and [even] now they have difficulties and doubts about starting, however, initially, they did begin a surface survey in other parts [of the field] with their people.³

¹ Koeppel et al, *Art of the Royal Court: Treasures of Pietre Dure from the Palaces of Europe*, 318

² “Copy of the Plan of Factories belonging to the Demidovs and the Yekaterinburg [Mining] Administration” (“Kopiya plana zavodov Demidovskikh i Ekaterinburgskogo vedomstva”), OPI GIM (Department of Written Sources, The State Historical Museum), The Demidov Family Papers: collection 53, folder 1, leaf 1.

³ RGADA, The Demidov Family Papers: collection 1267, file 3, folder 196, leaves 6, 6 verso.

Ryabov to Demidov, November 29, 1813

Your Excellency, Dear Sir!

I have the honor of informing Your Excellency that in accordance with your orders during my presence in Yekaterinburg... after all my efforts and with the help of my acquaintance I was able to find and purchase four-and-a-half pouds¹ of malachite rocks: the first three half-poud pieces at 300 rubles... there are also two 18-pound pieces and a 1-poud rock – for which I paid 500 rubles. I showed all of the stones to the director of the plants. He found them quite good, and each can be used for cutting and making of things. I will be extremely glad if they reach Your Excellency and you too will find them the same.²

Demidov to Ryabov, between January 2 and February 6, 1814

I received yours of January 2, in response to which I hereby order, in regards to the malachite you have on hand: try to send it in small parcels [either] to me here or... to Moscow, with an occasion or, in parts, through the Post [office]. Do try to send it to me with an occasion [because] by all means I need 3 to 4 pouds³ in order not to stop the work for which I miss(?) a large piece. If you manage to buy [malachite] at 300 rubles or slightly more, per poud, it must be not worse than the one you sent with [Mr.] Menovshchikov.⁴

¹ Approximately 162 pounds.

² RGADA, collection 1267, file 3, folder 196, leaves 9, 9 (verso).

³ Approximately 106 to 140 pounds.

⁴ RGADA: collection 1267, file 3, folder 219, leaf 4 verso.

APPENDIX 5

Excerpts from the catalog of Catherine II's collection at the Hermitage

Source: Johann-Gottlieb Georgi, *Opisanie Rossiisko-imperatorskogo stolichnogo goroda Sankt Peterburga i dostopamiatnostei v okrestnostiakh onogo, s planom (Description of the Russian imperial capital city of St. Petersburg and objects worth mentioning in the vicinity thereof, with a plan)*, (St. Petersburg: pri imperatorskom shliakhetskom sukhoputnom kadetskom korpuse, 1794).

Collection of Gems and Cameos at the Imperial Hermitage

...

Of the artists whose works are kept [here] the following can be named:

Ancient Greeks

[...]

Of the Roman and Sicilian Schools:

- Alexander Cezani, Carl Lazari, Lavrenty Maicini, Lavrenty Sirico, Valery Vincentini also named Bella, Donati and several others
- The Dutch and Germans
- [...]

The kinds of stone that the indicated and other artists had carved are:

- [...]
- [lapis-]lazuli, malachite, hematite
- magnet
- diamond
- shells
- turquoise
- elephant tusk

The carved items are arranged according to their plentitude as follows:

- Images from Egyptian, Greek and Roman mythology and corresponding to the above gods, goddesses, high priests, priestesses, sacrifices and such
- Beetles
- Monsters and other fable animals: centaurs, sirens, animals that are half-eagle, [half-] lion, etc.

APPENDIX 6

Register of Items Ordered in St. Petersburg by His Excellency [Count Nicolay Sheremetev], ca. 1795

Source: Russian State Historical Archive, The Sheremetev Family Papers, 16th century-1917, Collection 1088, File 3, Folder 1434, Leaves 1-4

		Where the artisans live
<p>Leaf 1</p> <p>2. From Italian marble master Supan, ordered according to the contract for Ostankovo [sic], for the gallery leading from the Italian pavilion to the theater, for two tables, two semicircular slabs of yellow marble for 35 [rubles] for both</p>	Completed and accepted	
<p>Leaf 1 verso</p> <p>3. From the glass factory, ordered for Ostankovo, for the annex to the big house, for four piers between the windows: four mirrors and extensions for these, for the total of 934 rubles 28 kopeks</p>	Completed	
<p>Leaf 1 verso, leaf 2</p> <p>4. From marble master Supan, verbally, by His Excellency the Sir [ordered] one table slab of malachite, 2 archins and 2 vershoks long and 1 arshin and 1 vershok wide¹ for 1000 [rubles]</p>		
<p>Leaf 3</p> <p>5. From turner Toude, ordered according to the contract, one marquetry floor of different kinds of wood for the annex to the big house, for the center [of the room], for the total of 1780 [rubles]</p>	Will be completed in the beginning or March	Lives near the Kharlamov bridge in the house of Puchnov(?)

Table continues on the next page

¹ Approximately 60 x 30 inches.

Continued from the previous page

<p>6. From [wood]carver Dunaev, ordered for the Italian Pavilion, for the walls between the pilasters, for the panels: carvings of laurel leaves... for the total of 120 [rubles]</p>		
<p>7. From Italian marble master Supan, ordered according to the contract, for Ostankovo, for the annex to the big house, for the hall[’s] four piers, for the bases, four malachite slabs for the total of 2400 [rubles]</p>	<p>Two are completed and the remaining ones will be done in early March</p>	<p>On the Vyborg Side in the house of Soimonov</p>
<p>...</p>		
<p>Leaf 3 verso 9. From marble master Supan ordered verbally by His Excellency, one carved and gilt base for the malachite board for the amount of 250 [rubles]</p>	<p>Will be ready in early March</p>	
<p>10. From bronze art master Dreer ordered verbally by His Excellency, two girandoles [of] bronze, with a vase of lapis-lazuli in the center and, for these, two supports, for the sum of 3000 [rubles]</p>	<p>Will be finished on the 2nd of February</p>	
<p>...</p>		
<p>Leaf 4 13. From carver, the Italian Telenfor(?), through Quarenghia [sic] ordered for His Excellency two wooden chandeliers</p>	<p>Will be done in early March</p>	<p>On Sadovaya Street near the Catholic Church</p>

APPENDIX 7

Public Gardens on the Vyborg Side of St. Petersburg in the 1800s

Source: Lev Maksimovich, *Geograficheskii slovar Rossiikago gosudarstva* (*Geographical Dictionary of the Russian State*), (Moscow: V Universitetskoi tip., u Khr. Klaudivia., 1801-1809)

Entertainment: ...Apart from the Imperial [gardens] it is easy to receive a permission to walk in the gardens of prominent persons... On the Vyborg Side or immediately next to it, there are gardens of Count Alexander Sergeevich Stroganov and Count Alexander Andreevich Bezborodka [sic] open to all well-dressed persons even during the owners' private celebrations. In these, there are sometimes firework illuminations, music and so on. For several years in a row, Count Stroganov keeps here a place for outdoor dancing on Sundays and big holidays – fifty or more couples can dance here at once, with good music. Around this [garden] there are kiosks where one can rest, look around, be served by the innkeeper, or eat snacks brought along. Often, masters of artful body movements entertain the walking public for free.

APPENDIX 8

“On Financial Transactions between the Cabinet of His Imperial Majesty and Architect Vincenzo Brenna”

Source: Papers of the Cabinet of His Imperial Majesty of the Ministry of the Imperial Court, Collection 468, file 43, Russian State Historical Archive, St. Petersburg, Russia

Exhibit A

Collection 468, file 43, year 1798, folder 514, leaf 89

Payments by the Cabinet to architects and artisans involved in construction of Mikhailovsky Castle

To Bremmler, for bronzes for the fireplace in the boudoir	R[ubles]	1,250
« To the same, for two fireplaces	R	800
« For 2 pedestals for the big clock	R	900
« For bronzes for the large fireplace with lapis-lazuli, malachite, alabaster	R	1,400
For different busts and statues ordered in Rome through Germoli and Triscorni (5 statues: Germanicus, Venus, Antinous, Venus Medici, Apollo Medici)	R	10,000
« ...		
« For a Laocaont [sic] of excellent work ¹	R	14,000
For marble and other stones (malachite, verdantique [sic], white and black marble, antique yellow [marble], marble seravezza, for agate from Siberia, for marble Porto Venera ordered in Italy through Livio, ² in accordance with Brenna's directions	R	30,225

¹ This copy of Laocoon was made by Paolo Triscornia and is currently at the Hermitage Museum.

² Brothers Livio, bankers to the Russian court and sponsors of the construction of the Catholic church of St. Catherine's in 1783.

Exhibit B

Collection 468, file 43, year 1798, folder 514, leaf 101

Invoice by Vincenzo Brenna

Article 8 Interior and Exterior ornaments	10,000 [rubles]
Article 10 Painting	10,000
Article 15 Table bases, chairs, armchairs	6,000
Article 16 Mantelpieces and cabinets of precious stones	10,000
Article 17 Bronzes for interior architecture	4,000
Article 18 Furnitures, various, of red wood	5,000
Article 21 Marble galleries	10,000
Total	55,000

Signed Vincentii Brenna, architect

Exhibit C

Collection 468, file 43, year 1798, folder 514, leaf 102

Invoice by Brenna

To the Cabinet of His Imperial Majesty from Councilor of State Brenna:

I humbly ask this Cabinet to kindly disburse the twenty-seven thousand seven hundred and fifty rubles owed to me for the different bronzes to the translator Alexander Doreson, with a signature in his book.

V. Brenna

APPENDIX 9

Contract for Malachite and Porphyry Work between Nicolay Demidov and Thomire & Co.

Source: The Demidov Family Papers

Collection 1267, file 16, folder 30, leaf 2, The Russian State Archive of Ancient Acts, Moscow, Russia

Nous soussignés Thomire & Comp F[abrican]t de Bronze à Paris-Savoie

Nous nous engageons envers Monsieur le Comte Demidoff à garnir quatre pièces d'estaing/estamp(?) de moulures cornishes et astragalles. Lesdites pièces font(?) 3 pieds de haut, sur 15 pouces(?) de large. Chaque faces/facet(?) sera ornée de deux frisses avec un losange dans le milieu. Lesquelles frisses seront encadrées les fonds desdites frisses seront(?) en malachite et d'autres en porphyres. Les plaques, et les marbres, seront fournis prêts à poser(?) les cuivres, d'après un dessin acceptés par Monsieur le Comte.

Les angles de l'équerre du milieu seront garnis d'écussons le tout en bronze doré.

Les garnitures des 4 pièces seront exécutées pour la somme de Cinq Mille Livres tournois.

Paris le .3. mai 1808 Carbonnelle Thomire

Translation to English, by Elena Grant, Anne Dronnier, Pierre Bernasconi:

We, the undersigned Thomire and Comp. producers of bronze in Paris and Savoie, hereby commit to Mr. Count Demidoff to embellish four pieces of pewter(?), with Cornish/Cornwall(?) trim and talus. The said pieces are 3 feet high, 15 inches(?) wide. Each facet(?) will be decorated with two friezes (borders) with diamond shapes(?) at the center. Some of these friezes will be framed. The background of these friezes will be in malachite and others will be in porphyry. The plaques and the marbles will be provided [with] ready to install copper [mount]s, according to a drawing acceptable to(?) His Excellency the Count.

The angles of the square in the middle will be decorated with gilt bronze escutcheons.

The embellishment work will be executed for the sum of Five Thousand Pounds.

Paris, May 3, 1808 Carbonnelle Thomire.

Nous soussignés Chomier & Comp^e fr^s de
Bruxelles à Paris - Paris - 2

Nous nous engageons envers Monsieur Stanté D'Amberg
à fournir quatre pieds d'acier, de Meullens, Corniche,
Et asséselles les dits pieds portent 3 pieds de haut
sur 16 pouces de large, Chaque pied sera orné de
deux jessés avec un sabotage dans le milieu —
Lesquelles jesses seront enroulés les fonds des dites
jesses seront en melachites, et d'autres en ferpétijes,
Les fleurons, et les marbres, seront fournis faits et
posés les Cuivres, d'après un dessin accepté, par
Monsieur le Comte,

Les angles du quarré du milieu seront fournis
d'évimeons fait tout en Brinze Doré.

La fourniture des 4 pieds seront évalués pour la
Somme de Cinq mille francs tout vois

Paris le 3^e mai 1808 — Carbonnelle Thomire

NOTES

¹ Igor Sychev, Curator of Bronze, Department of Russian Art, The State Hermitage Museum, personal communication, June 2010.

² Undulating edges of the malachite tiles on the tabletop are typical of the method patented in Russia by Florentine architect Leopold Joffriand who introduced the technique at the Demidov malachite factory (functioned in 1848-1853). The table or its foot may have been made for the Russian display at the Crystal Palace Exhibition. I am grateful to Ludmila Budrina, curator of the Museum of Lapidary Art and Jewelry, Yekaterinburg, Russia for pointing out the table (fig. 0.3) in the *The Official and Descriptive Catalogue* of the Crystal Palace Exhibition that has a base identical to that of the Hillwood table.

³ Thanks to private collectors of American Gilded Age and their counterparts elsewhere in the Americas, many museums in the Western hemisphere currently hold malachite objects in their collections. An object made in the time period of this study, the 1780s-1800s, *Gold Box with Verre Eglomise and Malachite Decoration*, belongs to the collection of The Walters Art Museum in Baltimore. Metropolitan Museum of Art, New York, owns a ca. 1819 monumental malachite vase with bronze mounts by Thomire. Hillwood Museum in Washington, DC has 45 Russian, European and Chinese malachite objects. The malachite vase at the Linda Hall Library of Science, Engineering and Technology in Kansas City is considered, according to the library website, “one of the largest pieces of malachite in North America.” Competing with it in size and historic significance are three monumental malachite vases on malachite pedestals and a pair of malachite doors at the National Museum of Mexico at Chapultepec Castle in Mexico City, originally made in Russia for the Crystal Palace Exhibition of 1851. I am grateful to Lorena Sander for introducing me to the Salon of Malachite, her taking photos of it and helping me get in touch with the curators of the National Museum of Mexico. Museo Pedro de Osma in Lima, Peru holds an extensive collection of Russian malachite objects – a low table and desk accessories. I am thankful to Maria del Carmen Cossu for putting me in contact with the museum’s curators who provided images of all the museum’s malachite items. In addition to malachite, American museum collections also include objects decorated in imitation of malachite. Among these there is an early 19th-century Sevres porcelain service at The Virginia Museum of Fine Arts. An 1860s tabletop of white marble with inlays of ancient and 19th-century glass whose tiles in a green glass are reminiscent of malachite in color and patterns belongs to the collection of the Corning Museum of Glass.

⁴ Vladislav Semenov, *Malakhit (Malachite)*, v. 2, (Sverdlovsk: Sredne-Uralskoe Kn. Izdat., 1986), 58.

⁵ Ivan Halberg was born near Tallinn, Estonia and studied at the Russian Academy of Arts.

⁶ A vase based on the same design but carved of solid jasper in 1840 at Kolyvan Lapidary Works (this workshop specialized in machine-made monumental decorative objects) was referred to as a “vase, complicated in making” (Anatoly Kuchumov, *Russkoe dekorativno-prikladnoe iskusstvo v*

sobranii Pavlovskogo dvortsa-muzeia, (Leningrad: “Khudozhnik RSFSR,” 1981), 327). Making this vase in malachite in the 1820s must have been no less complicated.

⁷ Semenov, *Malakhit (Malachite)* v. 1, 63.

⁸ Malachite for the vase was purchased from Anna Zubova (1780-1849), the youngest daughter of Alexey Turchaninov (1704(?)-1787), the owner of the Gumesheveky mining field in the Ural Mountains that supplied malachite in the 18th and first quarter of the 19th century. See Semenov, *Malakhit*, v. 1, 63.

⁹ Semenov, *Malakhit*, v. 1, 63.

¹⁰ Kuchumov, *Russkoe dekorativno-prikladnoe iskusstvo v sobranii Pavlovskogo dvortsa-muzeiya*, 327.

¹¹ RGIA, collection 498, file 12, folder 1120, leaves 1, 2, 3, 5, 15, 39 cited in Semenov v. 1, 97.

¹² It would be worthwhile exploring if Vincenzo Maderni was related to painter Giovanni Battista Maderni who arrived to Russia in 1800 and worked as painter of interiors in Paul I’s Mikhailovsky Castle (built in 1797-1801) under the supervision of Italian architect Vincenzo Brenna.

¹³ The Stroganovs were one of Russia’s wealthiest land owners in the Ural Mountains and earliest patrons of malachite. President of the Russian Academy of Arts in 1800-1811 Alexander Stroganov (1733-1811) collected minerals since the late 1750s.

¹⁴ Natalya Mavrodina, *Iskusstvo russkikh kammerezov: katalog kollektsii (The Art of Russian Stone Carvers: 18th – 19th Centuries: The Catalogue of the Collection)* (St. Petersburg: The State Hermitage Publishers, 2007), 92.

¹⁵ RGIA collection 468, file 1, folder 4044, leaf 33, quoted in Mavrodina, *Art of the Russian Stone Carvers*, 92.

¹⁶ See Evdokija Efimova, *Russian Stoneware in the Hermitage Museum*, (Leningrad: The Hermitage Museum, 1961).

¹⁷ Head of a bearded man covered with lion’s skin.

¹⁸ See Mavrodina, *Art of the Russian Stone Carvers*.

¹⁹ Mavrodina, *Art of the Russian Stone Carvers*, 94.

²⁰ *Ibid.*

²¹ *Ibid.*, 92.

²² Alexander Fersman, *Ocherki po istorii kamnia (Studies in the History of Stone)*, v. 2 (Moscow: Izdatelstvo Akademii nauk SSSR, 1961).

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- ²³ Marianna Chistyakova, “Mozaichnye izdeliya v kollekcii mineralogicheskogo muzeya im. A.E. Fersmana RAN” (“Mosaic works in the collection of the Fersman Mineralogical Museum of the Russian Academy of Sciences”), *Novye Dannye o Mineralakh* 44 (2009): 75-92, 79, and Darya Novgorodova, Research Fellow, Fersman Mineralogical Museum, Moscow, personal communication, June 2010.
- ²⁴ 17.6 pounds.
- ²⁵ Semenov, *Malakhit*, v. 2, 15.
- ²⁶ *Ibid.*
- ²⁷ Until 2007 the *Monument* was dated to 1775.
- ²⁸ Natalya Mavrodina, “Obeliski s gerbami rossiiskikh gubernii” (“Obelisks with Coats of Arms of Russian Provinces”), *Gornyi Zhurnal* Special Edition (2007), 16-17.
- ²⁹ The majority of documented malachite objects made at Peterhof Lapidary Works date to the 1830s.
- ³⁰ David Harris Cohen, “The History of the Marechal de Villars Group,” *Metropolitan Museum Journal*, 14 (1979), 185-189.
- ³¹ RGADA, The Demidov Family Papers: collection 1267, file 16, folder 30, leaf 2.
- ³² Object 57.45: *Russian(?) 18th cen. Rectangular Snuffbox*, Curatorial File, The Walters Art Museum. I am grateful to Dr. Alicia Weisberg-Roberts, Assistant Curator of 18th and 19th-Century Art of the Walters Art Museum, for arranging my visit to examine the *Box* at The Walters Art Museum and recommending reference sources on European 18th-century luxury trade and gold boxes.
- ³³ The drawing is based on a sketch made by Paul’s wife Maria Fedorovna in 1790 or earlier.
- ³⁴ Micromosaic is considered to be Giacomo Raffaelli’s invention of ca. 1775.
- ³⁵ The Victoria and Albert Museum, *Mosaics in the Rosalinde and Arthur Gilbert Collection*: <http://www.vam.ac.uk/images/image/56979-popup.html>, accessed on August, 5, 2010.
- ³⁶ Both butterflies and goldfinch are significant in Christian symbolism: “The lifecycle of the butterfly from caterpillar to chrysalis to insect represents life, death and resurrection.” (See The Victoria and Albert Museum, *Mosaics in the Rosalinde and Arthur Gilbert Collection*: <http://www.vam.ac.uk/images/image/56979-popup.html>) while goldfinch is a symbol of Christ’s suffering at crucifixion.
- ³⁷ Evdokiya Efimova, *Zapadno-evropejskaja mozaika XIII-XIX vekov v sobranii Ermitazha (West European mosaic of the 13th-19th centuries in the collection of The Hermitage)*, (Leningrad: Sovetskij Khudozhnik, 1968), 99.

³⁸ The *Clock* is one of three clocks of the same design. The earliest clock, with jasper columns, was made in 1801. Fragments of this piece (fig. 1.26), acquired by the Hermitage Acquisition Committee from a private person in 1936, are in the collection of the Hermitage Museum. See Efimova, *Zapadno-evropeiskie mozaiki*, 1968. The second clock, made in 1804, with amethyst columns (fig. 1.27), was given by Pope Pius VII to Napoleon, and is now at the Victoria and Albert Museum. I am grateful to Dr. Heike Zech, Curator of the Gilbert Collection, The Victoria and Albert Museum, for providing images of this clock. Finally, the 1814 version was made during the period of Raffaelli's work in Milan where the artist moved in 1804 by invitation of Eugene Beaugarnais (1781-1824) after the latter was made Viceroy of Italy. With the exception of the information that the *Clock* was exhibited at the Pinacoteca di Brera in Milan in 1814 and its transfer from the Hermitage to The Fersman Museum in 1926, the provenance of this piece is unknown. See Chistyakova, "Mozaichnye izdeliya v kollektzii mineralogicheskogo muzeya im. A.E. Fersmana RAN, "Novye dannye o mineralakh," 80-82.

³⁹ Based on the better preserved 1804 V&A version of the design, (LOAN:GILBERT.4:1 to 4-2008), the bronze décor probably included a figure of Fame to the left of the *Clock*, an eagle and a cockerel on either side of the attic and a figure of Mars inside the archway. Figure 1.28 shows two of the four malachite inlays in the 1804 clock.

⁴⁰ Efimova, *Zapadno-evropeiskie mozaiki*, 95.

⁴¹ "Here is a distinguished man," Efimova, *Zapadno-evropeiskie mozaiki*, 95.

⁴² "No one was [ever] greater than him," Ibid.

⁴³ It is worthwhile researching the *Table* in the archive of the Imperial Corps of Pages at The Russian State Archive of Military History (Rossiiskiy gosudarstvennyi voenno-istoricheskii arkhiv) in St. Petersburg, Russia.

⁴⁴ Alexander Lansky and the two 18th-century Russian patrons of malachite discussed in this paper, Nicolay Sheremetev and the future Paul I, knew each other since childhood. It is possible that Lansky's dessert table service encouraged Sheremetev to obtain a similar or better one for himself.

⁴⁵ Now at the Louvre.

⁴⁶ Now at the Patrimonio Nacional, Spain.

⁴⁷ Alexander Saltykov, "Kamennye vazy" ("Stone Vases"), *Russian Decorative Arts: Eighteenth Century*, v. 2, edited by Alexey Leonov, (Moscow: Izd. Akad. Khudozhestv SSSR, 1963), 237-252, 252-253.

⁴⁸ Wolfram Koeppe, Annamaria Giusti et al, *Art of the Royal Court: Treasures of Pietre Dure from the Courts of Europe* (New Haven and London: The Metropolitan Museum of Art, New York and Yale University Press, 2008), 318.

⁴⁹ Nicolay Demidov permanently lived in Italy at this time.

⁵⁰ Ibid.

⁵¹ The mosaic made of tiny glass tesserae features the *Capitoline Doves* motif. It is based on the floor mosaic at Emperor Hadrian's villa at Tivoli that was regularly reproduced by 18th and 19th-century Italian mosaicists for the tourist market.

⁵² Mikhail Melnikov, "Obrabotka tsvetnykh kamnei v Ekaterinburge: sovremennoe sostoyanie etogo promysla i ego budushcheye" ("Processing of Colored Stones in Yekaterinburg: Present Condition of the Trade and its Future"), *Gornyi Zhurnal* 2 (May 1885): 176-196.

⁵³ Like Melnikov, the Russian writer Dmitry Mamin-Sibiryak, while rightly noting that the process of working with malachite was "extremely harmful to one's health," considered the veneering technique less technically advanced in comparison with other stonecarving specialties, for example, carving of seals and building of presentation models of grottos, mines, etc. of a variety of minerals. See Dmitry Mamin-Sibiryak, "Samotsvety" ("Semi-Precious Stones"), *Russkaya Mysl*, v. 11, issues 3-4 (1890).

⁵⁴ Melnikov, "Obrabotka tsvetnykh kamnei v Ekaterinburge: sovremennoe sostoyanie etogo promysla i ego budushchee," *Gornyi Zhurnal*, 183.

⁵⁵ On the Mohs Scale of Mineral Hardness true hardstones have hardness of 6-7, marble 2-5, and malachite 3.5-4.

⁵⁶ *Exhibition of the Works of Industry of All Nations, 1851: Reports by the Juries on the Subjects in the Thirty Classes into which the Exhibition was Divided*, v. I (London, 1852), 1215-1216.

⁵⁷ "A Russian Stranger," *Household Words: A Weekly Journal Conducted by Charles Dickens*, v. 8 (London: Bradbury and Evans, Printers, 1853), 91-94.

⁵⁸ The service is currently in the collection of Mykolas Zilinskas Art Gallery in Kaunas, Lithuania.

⁵⁹ The service was a gift commemorating the signing of The Treaty of St. Petersburg between Russia and Prussia in 1762, during the Seven Years War of 1756-1763 where the two countries fought against one another.

⁶⁰ An allusion to Russia's victory in the Russo-Turkish war of 1769-1773.

⁶¹ *Otechestvennye Zapiski* v. 91, №12 (1853): 234-235 quoted in Vladislav Semenov, *Malakhit (Malachite)*, v. 2 (Sverdlovsk: Sredne-Uralskoe Kn. Izdat., 1986), 101.

⁶² Fersman, *Ocherki po istorii kamnia*, 1961, 121.

⁶³ Ibid., 121.

⁶⁴ Ibid., 128.

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Ibid., 208.

⁶⁸ Ludmila Budrina, Curator of The Yekaterinburg Museum of Lapidary Art and Jewelry, personal communication, July 2010.

⁶⁹ See Maxim Gorky (1868-1936): “The common people is not just a force that creates all objects of material value, it is the only... source of spiritual values, first, in time, beauty and genius, philosopher and poet that created all the great poems, all tragedies of this planet, and the greatest of them – the history of world culture.” Maxim Gorky, *Literaturno-kriticheskie statii (Literary Criticism Articles)*, (Moscow: Goslitizdat, 1937).

⁷⁰ *The Stonecutting Art of Ural* was the first 20th-century Russian-language monograph on stonecutting, see Natalya Mavrodina, *Iskusstvo russkikh kamnerozov: katalog kolleksii (The Art of Russian Stone Carvers: 18th – 19th Centuries: The Catalogue of the Collection)*, (St. Petersburg: The State Hermitage Publishers, 2007), 11.

⁷¹ Stone Flower refers here to a flower of ideal beauty believed to be hidden from people’s eyes in the mineral underworld, from a story by Pavel Bazhov.

⁷² Boris Pavlovsky, *Kamneroznoe iskusstvo Urala (Stonecutting Art of Ural)*, (Sverdlovsk: Sverdlovskoe knizhnoe izdatelstvo, 1953), 13-14.

⁷³ Anna Voronikhina, *Malakhit v Sobranii Ermitazha (Malachite in the Collection of the Hermitage)*, (Leningrad: Izdatelstvo Gosudarstvennogo Ermitazha, 1963), 7-8.

⁷⁴ The technique of veneering of round surfaces with stone mosaic was known in 14th-century Italy. See Princess Dashkova’s description of a porphyry column in Giovanni Pisano’s pulpit at the Cathedral of Pisa: “A lover of natural history will notice that one of the small columns supporting the pulpit is made of pieces of different varieties of porphyry joined together with a paste of plain porphyry.” See: Ekaterina Dashkova, *Zapiski, 1743-1810* (Leningrad: Nauka, 1987), 128.

⁷⁵ Saltykov, “Kamennye vazy,” *Russian Decorative Arts: Eighteenth Century*, 242.

⁷⁶ Mavrodina, *The Art of Russian Stone Carvers: 18th – 19th Centuries: The Catalogue of the Collection*, 167-168.

⁷⁷ Chrysocolla, or hydrated copper silicate, is a soft green mineral similar to malachite in color but different from it in chemical composition.

⁷⁸ Ashok Roy, ed., *Artists’ Pigments: A Handbook on Their History and Characteristics*, (Washington: National Gallery of Art and New York, Oxford: Oxford University Press, 1997), 184-185.

⁷⁹ Object 57.481, The Walters Art Museum online catalog of the collection: <http://art.thewalters.org/viewwoa.aspx?id=22345>, accessed on September 21, 2010.

⁸⁰ Roy, *Artists' Pigments: A Handbook on Their History and Characteristics*, 185.

⁸¹ Vannoccio Biringuccio (1480-1539?) quoted in *The Pyrotechnia of Vannoccio Biringuccio: The Classic Sixteenth Century Treatise on Metals and Metallurgy*, translated and edited by Cyril Stanley Smith and Martha Gnudi, (New York: Dover Books, 1990, reprint, orig. 1959), 118.

⁸² The fifth source of malachite in Russia was the Altay Mountains; The Altay malachite was characterized by subtle satiny sheen and washed out patterns (fig. 4.4). Its limited supply was exhausted in the 18th century. Natalya Borovkova, Research Associate, Museum of Mining of the St. Petersburg Mining Institute, personal communication, June 2010.

⁸³ Yekaterinburg was established by the decree of Peter I in 1723 as the main metal-making center of the Ural region.

⁸⁴ The estimated weight of the malachite formation found in Mednorudyansky mine in 1835 was 3,000 tons or 6,613,867 pounds. *Art of the Royal Court* quotes a source that mistakenly states that this 'boulder' was discovered in the 1820s.

⁸⁵ See Vladislav Semenov in *Malakhit (Malachite)*, v. 2, 7-9, 20-21, 28-30, 48-49.

⁸⁶ For a detailed account of the 17th and 18th-century expeditions in the Ural Mountains and discoveries made by them see Nina Arkhipova and Evgeny Yastrebov, *Kak byli otkryty Uralskie Gory (How the Ural Mountains were Discovered)*, 2nd edition (Sverdlovsk: Sredne-Uralskoe Kn. Izdat., 1990), and Vasily Prokin, "History of the Exploration and Industrial Development of the Urals Ore Deposits," *Litosfera*, 1 (2008): 100-119.

⁸⁷ In some cases, teams of explorers included natives of Saxony who had served as mercenaries in the Swedish troops, were taken captive by the Russian side, and continued to live in Russia after the war of 1700-1721. See Fedor Soimonov, *Opisaniye Kaspiiskago morya i chinennykh na onom rossiiskikh zavoevanii (Description of the Kaspian Sea and Russian conquests performed in it)*, (St. Petersburg: Pri Imperatorskoi Akademii nauk, 1763).

⁸⁸ Established in 1724.

⁸⁹ RGIA, collection 1400, file 1, folder 773, leaf 1.

⁹⁰ Throughout its history, Peterhof Lapidary Works belonged to different departments in the Russian government, including The Office of Construction of Houses and Gardens (*Kanzelyariya ot stroenii domov i sadov*), Academy of Sciences, Academy of Arts, and Ministry of Finance. Its specializations varied accordingly, from sawing of granite and marble slabs to cutting of gems.

⁹¹ Betskoy's responsibilities as President of the Academy of Arts included forming a cadre of specialists for marble-carving, painting, woodcarving, turning, decoration of banquet tables and making of pipes for fountains shooting white and red wine for the public; Betskoy was also

expected to provide carpenters, sculptors and carvers to build stage sets for Imperial theater performances. Petr Maikov, *Ivan Ivanovich Betskoy: opyt ego biografii (Ivan Ivanovich Betskoy: His Biographical Study)*, (St. Petersburg: Tip. Obshchestvennaya polza, 1904), 98-99.

⁹² Petr Maikov, *Ivan Ivanovich Betskoy: opyt ego biografii*, 98-99.

⁹³ Founded in 1703.

⁹⁴ Evgeny Anisimov, “Iroi spokoien – kon yarosten” (“The Hero is Calm, the Horse is Fierce”), *Vokrug Sveta* 4 (2751), April 2003: <http://www.vokrugsveta.ru/vs/article/483/> accessed on October 24, 2010.

⁹⁵ *Ibid.*

⁹⁶ For example, in his bequest of the collection of ancient and modern cameos to the Russian Academy of Arts Betskoy stated that he began collecting cameos better learn ancient history and literature to overcome the fear of appearing less knowledgeable about classical history than what was expected of a well educated young man in Europe. See Maikov, *Ivan Ivanovich Betskoy: opyt ego biografii*, appendices.

⁹⁷ Mikhail Scherbatov, “O povrezhdenii npravov v Rossii” (“On the Corruption of Morals in Russia”), *O povrezhdenii npravov v Rossii knyazya M. Shcherbatova i Puteshestvie A. Radishcheva*, Alexander Gertsen et al, (London: Truebner & Co., 1858), 84.

⁹⁸ The Expedition was led by Jacob Dannenberg (life dates unknown, active in the 1760s-1782) and included a master of the Peterhof Lapidary Works, two apprentices, two assistants, a stonemason, an architectural student, two stonework experts – Giovanni Battista and Valerio Tortori, invited on a 3-year contract from Florence – their translators, a goldsmith, four soldiers, a cook, a clerk, two copyists and several attendants. See Mavrodina, *The Art of Russian Stone Carvers: 18th – 19th Centuries: The Catalogue of the Collection*, 58, and Vitaly Pavlov, “Slovo ob Iгоре, ili o chem povedali ‘Pokornye Raporty’” (“A World on Igor, or what the ‘Humble Reports’ revealed”) *Ural* 8 (2003): <http://magazines.russ.ru/ural/2003/8/pav.html> accessed on August 19, 2010.

⁹⁹ RGIA, collection 1400, file 1, folder 773, leaves 12, 12 (verso).

¹⁰⁰ In 1782 Yekaterinburg Lapidary Works had an annual budget of 15,000 rubles (in comparison, 10,000 rubles was spent on a fireworks illumination for an imperial celebration in St. Petersburg on May 20, 1791). It employed twenty assistants of the third class responsible for slicing stone blocks; twenty of the second class performing rough cutting work, and twelve of the first class trained in polishing and faceting (Mavrodina, *The Art of Russian Stone Carvers: 18th – 19th Centuries: The Catalogue of the Collection*, 162.) Majority of the workshop’s output consisted of roughly cut and partially-manufactured pieces of stone destined for Peterhof for finishing. This was especially the case before the Director of the workshop, Ivan Patrushev, visited St. Petersburg in 1782 where he studied the organization of work, use of machinery at making of decorative objects at Peterhof Lapidary Works.

¹⁰¹ GIM, Collection 395, file 1, folder 31, leaves 26 (verso), 27.

¹⁰² RGIA, Papers of The Department of Economy of the State Council “On Taxation of Malachite and Other colored Ores,” Collection 1152, file 1, leaf 34.

¹⁰³ “Petitions of Ober-Bergmeisster’s wife Koltovskaya Regarding the Distribution of Malachites among the Shareholders in Turchaninov’s Mining Plants,” RGIA Collection 1151, file 1, folder 67, Papers of the Department of Civil and Religious Affairs of the State Council.

¹⁰⁴ Elena Pirogova et al, *Rod Turchaninovykh (The Turchaninov Family)*, (Yekaterinbirg: Sokrat, 2008), 229.

¹⁰⁵ *Ibid.*, 344.

¹⁰⁶ Semenov, *Malakhit*, v. 2, 63.

¹⁰⁷ Peter Simon Pallas, 1770, quoted in Pirogova et al, *Rod Turchaninovykh*, 59.

¹⁰⁸ *Sankt-Peterburgskie Vedomosti*, June 3, 1795, 1184.

¹⁰⁹ “A study collection of minerals can be bought at a cheap price behind the Kazan church in the house of Zimin, in the annex, down the lane, in the last stone apartment, upstairs. To view, [the dates are] June... 4, 8 and 10.” *Sankt-Peterburgskie Vedomosti*, June 3, 1795, 1185.

¹¹⁰ See French Ambassador to Russia Count de Segur’s impressions of the Hermitage: “The site of this Hermitage rather contrasted with the name given to it: for one was struck, on entering it, with the grandeur of the apartments and galleries of which it was composed, with the splendor of its furniture, the great number of pictures from the first masters that adorned it, and the pleasant winter garden, where the verdure, the flowers, the chirping of birds created the illusion of an Italian spring transported into the heart of the polar ice. A most select library sufficiently indicated that the hermit of this spot had a greater inclination for the lights of philosophy than for monkish observances. It also presented, in some respects, a course of animated history, in the most complete medallic collection of all countries and all ages. Lastly, at the further end of this palace, was an elegant theatre, built on a small scale, after the antique model of the theater in Vicenza...” Louis-Philippe Segur, *Memoirs and recollections of Count Segur: Ambassador from France to the Courts of Russia and Prussia in Three Volumes*, (Boston: Wells and Lilly and New York: E. Bliss and E. White, 1825), 226-227.

¹¹¹ Catherine II commissioned copies of frescoes from the Vatican Gallery after “viewing the famous reproductions by Teseo del Volpato and Ottavino.” The copying work was commissioned from a group of artists based in Rome. The copies were painted on canvas, shipped to St. Petersburg, and installed in the Hermitage Theater built by Giacomo Quarenghi. In the 19th century, the canvases were moved to the building of the New Hermitage (built in 1839-1852) by German architect Leo von Klentze.

¹¹² Oleg Neverov, “Moya malenkaya kollektsiya” (“My Small Collection”), *Nauka i Zhizn* 5 (2001), <http://www.nkj.ru/archive/articles/11699/>, accessed on September 21, 2010.

¹¹³ An early 19th century commentator wrote: “Observation of nature, examining its different creations and thoughtful consideration of their qualities constitutes an exercise both pleasant and useful for people of any stature. But in order to comprehend the vastness of it [nature], one is required to either embark on difficult and distant journeys or have the collections of these [creations] arranged in a good order, with an indication of the [items’] genus, type, name... and place of origin. As the former is not possible for everyone, it only makes it evident how precious should be the latter, or the collections.” *Technologicheskii zhurnal (Journal of Technology)*, v. 11 (1814), 3.

¹¹⁴ Maykov, *Ivan Ivanovich Betskoy: opyt ego biografii*, 160.

¹¹⁵ *Catalogue Raisonne des tableaux qui composent la collection de comt A. de Stroganoff, Saint-Petersbourg* (1793) quoted in Dmitry Severiukhin, “Istoriya razvitiya peterburgskogo khudozhestvennogo rynka XVIII – pervykh dvukh desyatiletii XX v.,” Ph.D. Dissertation, The Stroganov Moscow State Academy of Art and Industry, 2005, 73.

¹¹⁶ Catherine II began collecting when she ascended the throne; her first acquisition consisted of two hundred twenty-five paintings originally intended for Friedrich II of Prussia. When the King of Prussia was unable to buy the paintings because of financial difficulties caused by the Seven Years’ War, Catherine II purchased the lot. See: Militza Korshunova, “Muzei imperatora Nikolaya I” (“Museum of Emperor Nicholas I”), *Nashe Nasledie* 66 (2003): <http://www.nasledie-rus.ru/podshivka/6605.php>, assessed on August 2, 2010.

¹¹⁷ Johann Gottlieb Georgi, *Opisanie Rossiisko-imperatorskogo stolichnogo goroda Sankt Peterburga i dostopamiatnostei v okrestnostiakh onogo, s planom (Description of the Russian imperial capital city of St. Petersburg and objects worth mentioning in the vicinity thereof, with a plan)*, (St. Petersburg: pri imperatorskom Shliakhetskome sukhopotnom kadetskom korpuse, 1794), 336.

¹¹⁸ Ibid.

¹¹⁹ Segur, *Memoirs and recollections of Count Segur: ambassador from France...*, v. 3, 190. A Russian translation of the excerpt is available in the Sheremetev Family Papers at RGADA, Collection 1287, file 1, folder 5386, leaf 2.

¹²⁰ The Ostankino palace, or, the Ostankino theater, was built exclusively for entertaining guests. During their stays in the Ostankino estate, the Sheremetevs lived in a separate relatively small and unadorned house that did not survive. (Olga Eremina, Curator of Furniture, Ostankino Estate-Museum, personal communication, June 2010).

¹²¹ Semenov, *Malakhit*, v. 2, 94.

¹²² Nicolay Sheremetev’s grandfather was Prince Alexey Cherkassky (1680-1742), governor of Siberia in 1719-1724.

¹²³ Nadezhda Elizarova, *Teatry Sheremetevykh (Sheremetevs' Theaters)*, (Moscow: Izd. Ostankinskogo dvortsa-muzeiya, 1944), 176.

¹²⁴ In 1797 Paul I (1754-1801, reigned 1796-1801) purchased the unfinished Bezborodko's house to use it as his Moscow residence during the coronation festivities. To finish the building in time for the coronation, most of the Moscow workshops and studios associated with interior decoration – 1600 workmen in total (Efremova, "Mebel moscovskikh masterskikh") – were summoned to work on the site. In 1812, during Napoleon's invasion of Moscow, the building caught fire, its original interiors were destroyed but the exterior survives.

¹²⁵ Oleg Neverov, *Great Private Collectors of Imperial Russia*, (New York: Vendome Press, 2004), 76.

¹²⁶ Paul Spohl, French sculptor and woodcarver who moved to Russia in 1781, possibly encouraged by the imperial architect, Italian, Giacomo Quarenghi, was the author of two bases for malachite tabletops for Nicolay Sheremetev. Spohl worked briefly in St. Petersburg executing commissions for the court and then moved to Moscow hoping to be hired to work on the construction of Alexander Bezborodko's Moscow house. Spohl established a furniture studio in Moscow that became the most prominent of its kind in the city. Spohl returned to France in 1798. See Efremova, "Mebel moskovskikh masterskikh epokhi klassitsizma."

¹²⁷ Probably referring to copies of Raphael's frescoes from the Vatican Gallery owned by Catherine II.

¹²⁸ RGADA, collection 1287, file 1, folder 5482 part 1, leaves 1009 (verso), 1010 quoted in Efremova, *Mebel moskovskikh masterskikh epokhi klassitsizma*.

¹²⁹ "Ostankino: Teatr-dvorets" ("Ostankino: theater-palace,") in *Pamyatniki arkhitektury Moskvy. Okrestnosti Staroi Moskvy* edited by Andrey Batalov, (Moscow: Iskustvo-XXI vek, 2004), 234-244.

¹³⁰ As director of the St. Petersburg Academy of Sciences (different institution from the Russian Academy of Sciences), Princess Dashkova was personally present during the cataloguing of the Academy's mineral cabinet. She donated her own cabinet of natural history that she had been collecting for 30 years, to the Moscow University in 1807. The gift included antique objects (1636 items), specimens of minerals (7924 items), fossils (4805 items), and plant matter (765 items). Later Dashkova donated an additional 332 items to the University. This gift included precious stones, ancient artifacts, drawings of insects, and a library (See Galina Smagina, "Knyaginya Ekaterina Romanovna Dashkova: shtrikhi k portretu" ("Princess Catherine Dashkova: Strokes to Her Portrait"), *E.R. Dashkova: O smysle slova 'vospitaniye.' sochineniya, pis'ma, dokumenty*, Galina Smagina, ed., (St. Petersburg: Rostok, 2001).

¹³¹ This gift was not accepted but Dashkova's arrangement for Catherine II to buy the cabinet of cameos collected by Scottish antiquarian Bayer was successful. Dashkova, *Zapiski, 1743-1810*, (Leningrad: Nauka, 1987).

¹³² A malachite boulder weighing 1504 kg (3316 pounds) was found in 1775 and was given to Catherine II in 1789. The Empress, in turn, donated the rock to the collection of the Mining Institute in St. Petersburg where it continues to be displayed.

¹³³ “At the lacquerer’s Schwartz, who lives near the Red Bridge in the house of Kusovnikov, are sold flowers made of paper and lacquered, similar to porcelain, and other items for an agreeable price.” *Sanktpeterburgskie Vedomosti*, May 15, 1786.

¹³⁴ The Yekaterinburg workshop produced several dozens of carved malachite buttons, as an experiment, in 1765. Another attempt at working with malachite was undertaken in 1782. At this time, under the supervision of Italian stonecutting master Petr Nebiyay (I was not able to confirm the Italian spelling of this name), the artisans carved two malachite seals with the crest of the Governor of Siberia. See Semenov, *Malakhit*, 1986. Carving of malachite did not continue in Russia or in the Western stonecutting tradition. With the exception of malachite cameos in the collection of the Hermitage dated 1830s and attributed as European work, the majority of solid carved malachite decorative objects are late 19th-century Chinese pieces. Examples of Chinese carved malachite objects can be seen at the Lizzardo Museum in Elmhurst, IL, at Pittsburgh Museum of Natural History and at Hillwood Museum in Washington, DC.

¹³⁵ Falk, in Semenov, *Malakhit*, v. 2, 16.

¹³⁶ Florian Knothe, “Side Table with a Marble Hardstone Top,” in Koeppel et al, *Art of the Royal Court: Treasures of Pietre Dure from the Courts of Europe*, 344-346, 345.

¹³⁷ Johann Wolfgang von Goethe, *Italian Journey, 1786-1788*, translated and edited by W.H. Auden and Elizabeth Mayer, (London: Penguin Books: 1962), 151.

¹³⁸ Henk van Os, *Dreaming of Italy* (Zwolle: Waanders Publishers, 2006), 54.

¹³⁹ Denis Diderot, *Diderot on Art: The Salon of 1767 - II*, translated by J. Goodman (New Haven: Yale University Press, 1995), 13.

¹⁴⁰ Under ‘the Greeks’ Diderot meant ancient inhabitants of the former Greek and then Roman colonies in Southern Italy.

¹⁴¹ Anita Brookner, *The Genius of the Future: Essays in French Art Criticism*, (London, New York: Phaidon, 1971), 22.

¹⁴² Ibid.

¹⁴³ Brookner, *The Genius of the Future*, 1971, 21.

¹⁴⁴ The *Obsidian Skyphos* (fig. 3.2), uncovered in 1954 (see *Pompeii and the Roman Villa*, 125), demonstrates that malachite was used as a decorative material in 1st century BC – 1st century AD by Greek or Roman, artists. It is not certain if similar examples containing malachite were known to the collectors in the second half of the 18th century.

¹⁴⁵ “From Italy on December 8: The King [of Naples] – having learned that contrary to His Majesty’s orders not to look for antiquities in his, or in other [landowners’] soil, many citizens, especially in Terra di Lavoro where in the depths of the earth there is hidden a multitude of such things, kept searching for them ceaselessly – decided to repeal his decision...” *Sankt-Peterburgskie Vedomosti*, January 9, 1786.

¹⁴⁶ Kathleen Schradder identified the cameo painted on the tray of this service as a reproduction of the cameo *Un repas antique* published in volume 1 of *Le Pitture e i bronzi d’Ercolano* (plate 14). “Purchase Consideration,” Sevres file 94.58.1/6 a/6, Virginia Museum of Fine Arts.

¹⁴⁷ “The basic ground color is imitation of Sienna marble, with panels of faux porphyry, lapis, green marble [sic] and onyx, with ruby-centered coffering and rich gilding.” See Kathleen Schradder, “Purchase Consideration,” Sevres file 94.58.1/6 a/6, Virginia Museum of Fine Arts. The triangular inlays around the central cameo on each piece in the service that the author referred to as green marble are more likely a rendering of malachite. At close examination of the green tiles it is possible to distinguish veins and concentric circles typical of malachite.

¹⁴⁸ “A Sevres Dejeuner,” Lot 191, sale 7850 June 10, 2010: http://www.christies.com/LotFinder/lot_details.aspx?from=searchresults&intObjectID=5322328&sid=2d707993-17c5-4eb4-96c2-e313ed3776a7, accessed on October 6, 2010.

¹⁴⁹ Alden Gordon, “Subverting the Secret of Herculaneum: Archaeological Espionage in the Kingdom of Naples,” *Antiquity Recovered: The Legacy of Pompeii and Herculaneum*, edited by Virginia Gardner Coates and John L. Seydl (Los Angeles: J. Paul Getty Museum, 2007), 37-57, 38.

¹⁵⁰ This policy was fully effective until 1786 (see note 145).

¹⁵¹ *Ibid.*, 42.

¹⁵² The first two official catalogs of the Neapolitan royal collections were published in the 1750s without illustrations of the finds from Herculaneum. Although the eight volumes of the third catalog, *Delle Antichita di Ercolano*, produced in 1757-1792, had capriccio-style illustrations, this limited edition was distributed only as gifts among the dignitaries with ties to the Bourbon court. Thus only few persons had an opportunity to see the images of the finds.

¹⁵³ “It is a thousand pities that the site [at Herculaneum] was not excavated methodically by German miners, instead of being casually ransacked by brigands, for many noble works of antiquity must have been thereby lost or ruined.” Goethe, *Italian Journey*, 211.

¹⁵⁴ Anna Maria Giusti and Fabio Barry, *Pietre Dure: The Art of Semiprecious Stonework* (Los Angeles: Getty Publications, 2006), 21-44.

¹⁵⁵ *Ibid.*, 24.

¹⁵⁶ Giusti, Barry, *Pietre Dure: The Art of Semiprecious Stonework*, 24.

¹⁵⁷ Luisa Passegia, “The Lazzarini Workshop and the Arts, Crafts and Entrepreneurs of Carrara in the Early Nineteenth Century,” *The Lustrous Trade: Material Culture and the History of Sculpture in England and Italy c. 1700 – c. 1860*, 160.

¹⁵⁸ Ibid.

¹⁵⁹ Ibid., 166.

¹⁶⁰ Ibid., 163.

¹⁶¹ In 1754 Grand Duke of Tuscany issued a decree “ruling that ‘any person of whatever nation, rank or standing’ was prohibited from removing ‘any kind of ancient manuscript, medals, statues, bases, bas-reliefs, busts, heads, fragments, pedestals, pictures, ancient paintings, and any other work’ from either the city of Florence or from anywhere in the Grand Duchy without the consent of the court.” See Elena Lazzarini, “Luxury Goods in Livorno and Florence,” *The Lustrous Trade*, edited by Cinzia Maria Sicca and Alison Yarrington, (London and New York: Leicester University Press, 2000), 72.

¹⁶² Despite these measures “over three thousand pieces of [original] sculpture and paintings... were legally exported from Tuscany during the eighteenth century.” Elena Lazzarini, “The Trade of Luxury Goods in Livorno and Florence,” *The Lustrous Trade*, edited by Cinzia Maria Sicca and Alison Yarrington, (London and New York: Leicester University Press, 2000), 72.

¹⁶³ The fashion for replicas, once the prerogative of Roman Emperors who wished to have likenesses of Egyptian and Greek monuments in Rome, was reintroduced in the modern period by Louis XIV of France who had ordered making plaster casts of all famous ancient sculptures collected in Italy. These replicas were intended to be used as study models by the students of the French Art Academy in Rome, established in 1666. Subsequently, all European art academies had plaster casts made for them as well, while private patrons obtained copies for their personal collections. From the educational point of view, seeing “all the statues scattered over Rome... set side by side” in a gallery was “invaluable for purposes of comparison” (Goethe, *The Italian Journey*) for art students and connoisseurs.

¹⁶⁴ Since the Renaissance, the Roman and Florentine schools were especially advanced thanks to the patronage of the Catholic Church and the Medici family. The Medicean model of artisanal court workshops, including the Grand Ducal Opificio delle Pietre Dure, the hardstone mosaic workshop, served as a model for court workshops in other European countries. The Opificio supplied designers and artisans for the relatively short-lived but artistically accomplished workshops in Prague, Paris and Naples.

¹⁶⁵ Anna Potocka, *Memoirs of the Countess Potocka*, edited by Casimir Stryjenski, translated by Lionel Strachey, (New York: Doubleday & McClure Co., 1900), 26.

¹⁶⁶ See for example an excerpt from Catherine II’s decree: “Our Chancellor Count Vorontsov petitions to us that due to the weakness of his health he is unable to continue delivering his services according to his title [duties] unless he uses the change of air or the curative waters, and

therefore, he has asked us most faithfully of releasing him, with his family, for at least two years to the foreign lands.” *Archive of Prince Vorontsov*, v. 35 (St. Petersburg: Tip. A.S. Suvorina, 1885), 239.

¹⁶⁷ Nikita Demidov was a grandson of a skilled gunsmith who became one of Russia’s biggest private iron- and copper-makers thanks to Peter the Great’s protection. By the middle of the 18th century, the family accumulated a significant wealth. Nikita Demidov’s *Journal* describes his second tour of Europe, on which he embarked because his wife needed a treatment at Spa. The couple’s first son Nicolay, the future major patron of malachite, was born in the final days of this tour.

¹⁶⁸ E.V. Karpova in “Zhurnal Puteshestviya N.A. Demidova: materialy” (“Journal of N.A. Demidov’s Travel: Materials for Study”), *Demidovskii Vremennik* 2 (2008), 612-634, suggests that the journal may have been ghost-written by artist and collector N. Krymov who accompanied Demidov on the tour.

¹⁶⁹ Nikita Demidov, *Zhurnal Puteshestviya Nikity Akinfievicha Demidova (1771-1773) (Journal of the Journey of Nikita Akinfievich Demidov: 1771-1773)*, (Ekaterinburg: Sokrat, 2005), 122-124.

¹⁷⁰ *Ibid.*, 147.

¹⁷¹ Among Demidov’s other acquisitions was the “alabaster replica of the glorious bronze gate copied from the Florentine church in the old times by the glorious artist Jean de Bulon” (a copy of the bronze doors on the Florence Baptistery by Lorenzo Ghiberti, circa 1404-1421). Demidov presented the replica to the Russian Academy of Art in 1776. (Felix Lurie, “Russkie vo Florentsii” (“Russians in Florence”), *Neva* 8 (2008): <http://magazines.russ.ru/neva/2008/3/lu14.html>, accessed October 7, 2010.

¹⁷² Ivan Shuvalov (1727-1798), art collector, founder of the Moscow University and the Academy of Arts in St. Petersburg. In 1763-1777 Shuvalov lived in Europe. He donated his collection to the Hermitage and the Academy of Arts. For the Academy of Arts, Shuvalov also ordered copies of famous statues collected in Rome, Florence and Naples.

¹⁷³ *Ibid.*, 142.

¹⁷⁴ Born Sophia Marie Dorothea Augusta Luisa of Wuerttemberg.

¹⁷⁵ Bazhenova, “Spisok Dzenkinsa: ob odnom ‘poteryannom’ dokumente” (“The Jenkins’ List: A Lost Document”), *Pavlovsk: Park, Dvorets, Muzei* (2009-2010), 33-39.

¹⁷⁶ The shipment from Rome did not include purchases and gifts from Venice (for details see Sergey Androssov “Francesco Guardi i ego russkie zakazchiki” (“Francesco Guardi and his Russian Patrons”), *Russkie zakazchiki i italianskie khudozhniki v XVIII v.*, (St. Petersburg: Dmitry Bulanin, 2003), 183-244), Naples (see Vera Vityazeva, “‘Blagosklonnyi k Vam Pavel’: Perepiska grafa i grafini Severnykh s K.I. Kukhelbekkerom, 1781-1782”/“‘Benevolently yours, Paul’

Correspondence of Count and Countess du Nord with K.I. Kuechelbecker, 1781-1782,” *Nashe Nasledie* 66 (2003), <http://www.nasledie-rus.ru/podshivka/6619.php>, accessed on September 30, 2010), or Paris (see Henriette Louise von Waldner baronne d' Oberkirch (1754-1803) *Memoirs of the Baroness d'Oberkirch, Countess de Montbrison. Written by Herself, and Ed. by Her Grandson, the Count de Montbrison* (London: Colburn and Co., 1852), 225-327).

¹⁷⁷ Until becoming Emperor, Grand Duke Paul did not have an independent income: he relied on the funds provided by his mother Catherine II and credit from individuals, e.g. St. Petersburg entrepreneur Lazarian (Lazarev) and firms, e.g. the firm of Brothers Livio. Therefore, shopping in Europe was the couple's way of economizing. Ordering the same items from Russia would be more costly because of the agent and shipping charges.

¹⁷⁸ Olga Bazhenova, “Spisok Dzenkina: ob odnom ‘poteryannom’ dokumente,” 33-39, 37.

¹⁷⁹ Some of these objects can be seen in fig. 3.10.

¹⁸⁰ Boris Sokolov, “Albom grafa Severnogo, ili sady Pavla I” (“Album of Count du Nord, or Gardens of Paul I”), *Nashe Nasledie* 58 (2001): <http://www.nasledie-rus.ru/podshivka/5801.php>, accessed on August 28, 2010.

¹⁸¹ Elena Kalnitskaya, “Muzeefikatsiya dvortsov: aktualizatsiya arkhitekturnogo naslediya v sovremennoi teorii i praktike” (“Museification of Palaces: Actualization of Architectural Heritage in Current Theory and Practice,” Ph.D. dissertation (St. Petersburg: St. Petersburg State University, 2009), 118-122.

¹⁸² Francis Haskell and Nicholas Penny, *Taste and the Antique: The Lure of Classical Sculpture: 1500-1900*, (New Haven and London: Yale University Press, 1981, sixth printing 2006), 90.

¹⁸³ Elena Pirogova et al, *Rod Turchaninovykh: Kulturno-istoricheskie ocherki (The Turchaninov Family: A Cultural and Historical Study)*, (Yekaterinburg: Sokrat, 2008), 58.

¹⁸⁴ Dmitrii Sarabianov, *Rossia i Zapad: istoriko-khudozhestvennye svyazi, XVIII-nachalo XX veka (Russia and the West: Historico-artistic Connections, 18th - early 20th Centuries)*, (Moskva: Iskusstvo-XXI vek, c. 2003), 75.

¹⁸⁵ E.V. Alekseeva, *European Culture in the Imperial Russia: Penetration, Diffusion, Synthesis* (Yekaterinburg: Uralskii gumanitarnyi institut, 2006), 44.

¹⁸⁶ My research of the Italian presence in Russia in the late 18th and early 19th centuries showed that in St. Petersburg Italians constituted a small and interconnected circle, most of whose members lived in a compact area next to the city's Catholic church of St. Catherine where they were active members of the congregation alongside French and Polish parishioners. Professionally, Italians were involved in the performing arts, the art market, shipping, architecture, interior decoration and stonecutting. In comparison with German, French, Swedish and English expatriate communities, the Italian one was one of the smallest. There are two specialized studies on the presence of Italian artists and artisans in Russia: Ettore Lo Gatto, *Gli*

artisti italiani in Russia v. 2, *Gli architetti del secolo XVIII a Pietroburgo e nelle tenute imperiali*, (Milano: Scheiwiller, 1993), and a book and a dvd edited by Karin Zaugg, *St. Petersburg, 300 years St. Petersburg: Swiss Architecture on the Neva* (Berne: Presence Switzerland, 2003). The latter publication documents Swiss architects and artisans from the Italian-speaking canton of Ticino who lived and worked in St. Petersburg.

¹⁸⁷ The construction boom of the late 18th century in St. Petersburg and Moscow was a result of two government measures adopted in the second half of the 18th century. The first was Manifesto Granting Freedom and Liberty to the Russian Gentry issued by Peter III in 1762. It aimed to reassert the monarchy's commitment to supporting its social base, the nobility. The Manifesto gave members of the nobility the right to leave military and government service for unspecified periods of time with the only condition of making themselves available if there was a threat of war. Many better-off and higher-rank noblemen who did not need to advance on the income or career scale took advantage of this law to engage in leisure lifestyle. Their favorite activities were traveling abroad, building new houses, collecting art, books, natural history, rare plants, and so on. The second measure was Catherine II's order of 1782 giving private individuals the "right to have shops in [their] houses and conduct trade in them" (See Irina Efremova, "Mebel moskovskikh masterskikh epokhi klassitsizma" ("Furniture of Moscow Workshops of the Period of Classicism," Ph.D. Dissertation, Moscow State University, 1998). This measure encouraged commerce by involving mid-level Russian and foreign merchants and artisans who could work from home, display their merchandise right where they lived or by bringing it to potential clients' homes instead of renting stores and warehouses. This measure led to an additional influx of European specialists in architecture, interior decoration and the associated decorative arts, especially after the French Revolution.

¹⁸⁸ Georgi, *Opisanie Rossiisko-imperatorskogo stolichnogo goroda Sankt Peterburga i dostopamiatnostei v okrestnostiakh onogo, s planom*, 191-192.

¹⁸⁹ Mikhail Soimonov (1730-1804) was President of *Berg-Collegium* in 1773-1776, founder of the Mining Institute and its director in 1796-1801. His grandfather Ivan was cousin of Peter the Great's Mother.

¹⁹⁰ S. Goriainoff, "Khudozhestvennye vpechatleniya korolya Stanislava-Avgusta o svoem prebyvanii v S.-Peterburge v 1797 g." ("Artistic impressions of King Stanislaw August during his sojourn in St. Petersburg in 1797"), *Starye Gody* October (1908), 587-610, 594.

¹⁹¹ Ibid.

¹⁹² This workshop is not known to have worked with malachite, although small deposits of the mineral were found in the region (see note 82).

¹⁹³ Kalmykov, "Kamennye Vazy," 251.

¹⁹⁴ Peter Soimonov (1737-1801), Senator, Director of The Mining Institute in 1784-1793, father of Sophia Svechin (nee Soimonova) (1782-1857), lady in waiting to Maria Fedorovna, wife of Paul I.

¹⁹⁵ Filip Strizhkov, Siberian stone carver, trained by employees of Peterhof Lapidary Works delegated to Altay, and engineer who designed machines for carving reliefs on colossal stone vases for Kolyvan Lapidary Works, is credited for making the Sheremetev service. See Kalmykov, “Kamennye Vazy,” 251.

¹⁹⁶ The Register is not dated. Based on the dates of construction of the Ostankino palace – 1792-1796 – and furnishing in 1794-1795 per “Ostankino: Teatr-dvoret” (“Ostankino: theater-palace,” Pamyatniki arkhitektury Moskvy. Okrestnosti Staroi Moskvy (Moscow: Iskusstvo-XXI vek, 2004) – this document must have been produced in 1792-1795.

¹⁹⁷ RGIA, Collection 1088, file 3, folder 1434, leaves 1 (verso), 2.

¹⁹⁸ One wonders if Supan’s specialty as marble carver and not mosaicist may have accounted for the solid stone look of the malachite-veneered surfaces he produced.

¹⁹⁹ The “Lamp” has a shape of a Greek temple on a rectangular gilt bronze podium; each of the podium sides is veneered with malachite; in the center of each side there is a white marble plaque with gilt bronze mounts featuring a pair of sphinxes holding an octagonal frame with a mask. On top of the podium there is a portico of four white marble Doric columns supporting a frieze veneered with malachite and decorated with gilt bronze rosettes. On the opposite sides of the podium there are gilt bronze seated figures of women holding an amphora with their hands and knees.

²⁰⁰ Igor Sychev, *Russkie Svetilniki epokhi klassitsizma: 1760-1830 (Russian Light Fixture of the Neoclassical Period: 1760-1830)*, (St. Petersburg: P.V.B.R.: 2003), 84.

²⁰¹ P.S., “Shubin, Kazamanov i Nemilov: khudozhniki dostoinye pokrovitelstva” (“Shubin, Kazamanov and Nemilov: artists worth patronizing”), *Otechestvennye Zapiski*, 5, v. 3 (1820), 82-100, 84-87.

²⁰² Pirogova et al, *Rod Turchaninovykh*, 231.

²⁰³ Nicolay Lvov was a poet, architect and translator of Palladio’s *The Four Books of Architecture* into Russian. He also held posts at the College [Department] of Foreign Affairs and later at the Postal Service. It is not certain that Lvov received formal architectural education. Most likely he studied architectural monuments in Rome during his visits to Europe (he went on a grand tour with Mikhail and Yuri Soimonov in 1776-1777, and later traveled to Europe as a diplomat). Lvov probably learned some of the necessary architectural skills in the army’s engineering corps and by assisting other architects. Lvov never became particularly famous but he received a solid number of commissions for public buildings, churches, and private city and country houses and garden structures.

²⁰⁴ Nikulina, *Arkhitektory nashego goroda*.

²⁰⁵ The exact date of the construction of the Soimonov *dacha* is unknown. The building was destroyed during the Second World War. See Natalia Nikulina, *Arkhitektory nashego goroda: Nikolai Lvov* (Leningrad: Lenizdat, 1971).

²⁰⁶ Natalia Nikulina, *Arkhitektory nashego goroda: Nikolai Lvov* (Leningrad: Lenizdat, 1971). I am grateful to Sergey Balichev of St. Petersburg for bringing this source of information about Soimonov's *dacha* to my attention.

²⁰⁷ On the 1800 watercolor *The Bezborodko Dachya in Polustrovo* by Grigory Sergeev, the Soimonov *dacha* is visible in the background next to the church with a bell tower (fig. 5.4). Polustrovo in the title of the painting refers to a mineral water spring located on the grounds of the Bezborodko *dacha*. This curative spring was open to the public during the 18th and 19th centuries. Water from it continues to be bottled in St. Petersburg until present day.

²⁰⁸ Giacomo Quarenghi (1744-1817) arrived to Russia several months after Charles Cameron, in 1780. He was hired as imperial architect with the help of Johann-Friedrich Reifenstein, antiquarian, friend of Winckelmann and the acquisitions agent of the Russian Academy of Arts in Rome since 1770. Catherine II asked Reifenstein to recruit an architect knowledgeable in classical Roman architecture. Like Cameron, Quarenghi admired Andrea Palladio and had studied architecture in Rome where he originally arrived from Bergamo to improve his drawing and painting skills. Like many of his contemporaries, Quarenghi saw the ideal of simplicity in ancient art: "In the architecture of the [Hermitage] theater I tried to convey the notion of nobility and simplicity, and I used no adornment other than that which was most appropriate for the theme. The columns and walls are finished with artificial marble. Instead of rosettes I placed on the Corinthian capitols masks based on the ones I took notice of in Rome, [and] especially those that I discovered in the ruins of the theater in Pompeii. In the ten niches of the auditorium I placed... figures of Apollo and the nine muses... The façade facing the Neva is decorated with statues of the most famous Greek poets." Quarenghi quoted in Konstantin Malinovsky, *Sankt-Peterburg XVIII veka (St. Petersburg of the 18th century)*, (Sankt-Peterburg: Kniga, 2008), 482, 484.

²⁰⁹ Semenov, *Malakhit*, v. 2, 94.

²¹⁰ Currently the building is occupied by a tuberculosis dispensary, access to it is restricted.

²¹¹ Charles Cameron began studying architecture with his father, a construction business owner in Scotland. In 1767 he went to Rome where he sketched and measured ancient architectural structures. Having moved to England in about 1770, Cameron wrote *The Baths of the Romans* published in London in 1772. In 1779, by invitation of Catherine II, the architect arrived to Russia where lived for the rest of his life. As architect to the court, Cameron worked on the imperial residences of Tsarskoe Selo and Pavlovsk until Catherine II's death in 1796, at which time Paul I removed Cameron from his position as imperial architect. Cameron executed several private and public commissions in St. Petersburg before his retirement in 1805.

²¹² Tatiana Serpinskaya, “Lionskii zal Ekaterininskogo dvortsa” (“The Lyon Hall of the Catherine's Palace”). *Nashe Nasledie*, 67-68 (2003), <http://www.nasledie-rus.ru/podshivka/6814.php>, accessed on August 27, 2010.

²¹³ Ibid.

²¹⁴ Jean-Baptiste Charlemagne (1734-1789), French sculptor, The Appointed Academician of the Imperial Academy of Arts (<http://artru.info/ar/30270/>, accessed on August 27, 2010).

²¹⁵ The Baths of Constantine in Rome did not survive to the 18th century. Cameron knew the building from measurements made by Andrea Palladio (1508-1580).

²¹⁶ Valery Shuisky, *Zolotoy vek barokko i klassitsizma v Sankt-Peterburge*, Moscow-St. Petersburg, 2008, 137.

²¹⁷ Irina Stepanenko, “Agatovye komnaty” (“the Agate Rooms”), *Tsarskoselskaya Gazeta*, February, 22, 2003.

²¹⁸ 2,152 square feet.

²¹⁹ “Arkhitekturnyi Ansambl Charlza Kamerona: Agatovye komnaty” (“The Architectural Ensemble by Charles Cameron: the Agate Rooms”), *Website of the State Museum and Nature Preserve Tsarskoe Selo*: http://www.tzarskoe.spb.ru/catherine_park/regular/cameron_ensemble/agate_rooms, accessed on August 27, 2010.

²²⁰ Stepanenko, “Agatovye komnaty.”

²²¹ Jasper is one of the hardest colored stones. It has hardness of 7 on the Mohs Scale of Mineral Hardness.

²²² Vincenzo Brenna (1745-1820) was born in Florence and began his career in Rome as a decorative painter. Following his studies with painter and designer Stefano Pozzi (1704-1768) in Rome, Brenna went to France where he studied architecture. Returning to Rome, Brenna, Like Cameron and Quarenghi, did archeological-architectural studies of ancient structures. He was the first 18th-century artist to draw the plans and copy the frescoes of what was thought to be the Baths of Titus and later was identified remnants of Emperor Nero's Golden Palace. During this time Brenna met Count Stanilsaw Potocki. Potocki brought the architect to Poland where Brenna worked as painter of interiors at the country's most important palaces and villas. Brenna was imperial architect in Russia in 1783-1803. He subsequently moved in Germany and seems to have retired from the architectural profession. The better studied periods of Brenna's life are the Polish and Russian ones.

²²³ Incidentally, architects Brenna and Quarenghi knew each other back in Rome. They met as students of Stefano Pozzi. Quarenghi wrote: “Many young artists engaged in architecture came to the workshop of the painter Pozzi to study figure drawing, and I, having made friends with them, especially with one Mr. Brenna, little-by-little, began to like this noble art. That is why, after

getting the explanations of the foundations of this art [architecture] from the above[-mentioned Brenna], and having found it completely agreeing with my taste, I, since then, stopped thinking about painting and completely devoted myself to it. This way, the mentioned Mr. Brenna became my first teacher in architecture.” See: Valery Shuisky, *Vincenzo Brenna* (Leningrad: Lenizdat, 1986), 4.

²²⁴ The Pavlovsk estate was given to Grand Duke Paul by Catherine II in 1777 on the occasion of the birth of Paul’s first son, the future Alexander I of Russia. Pavlovsk was used as summer residence and was especially favored by Maria Fedorovna.

²²⁵ E. V. Korolev, “Rol Brenny i Rossi v sozdanii proekta Grecheskogo zala v Pavlovskom dvortse” (“The Roles of Brenna and Rossi in Designing the Plan of the Greek Hall in the Pavlovsk Palace”), *Pavlovsk: Park, Dvorets, Muzei* (2009-2010), 46-49, 46, 47.

²²⁶ Shuisky, *Brenna*, 27.

²²⁷ Maria Romanov, “Opisanie Dvortsa v Pavlovskoye sostavlenno I sobstvennoruchno napisanno velikoi knyaginei Mariei Fedorovnoi (1795)” (“The Description of the Palace in Pavlovsk Compiled and Written by the Hand of Grand Duchess Maria Fedorovna,” 1795), *Pavlovsk: Ocherk istorii i opisaniye: 1777-1877*, Mikhail Semevsky, ed. (St. Petersburg: Liga Plus, 1997), 528-529.

²²⁸ Nicolay Lancere, *Vinchentso Brenna*, (St. Petersburg: Kolo, 2006), 138-139.

²²⁹ RGIA, coll. 468, file 43, year 1798, folder 514 “Brenna V. His invoices and documents related to the decoration of Mikhailovsky Castle,” leaf 73.

²³⁰ *Ibid.*, leaf 89.

²³¹ *Ibid.*

²³² Agostino Triscorni (Triscornia) moved to Russia probably in 1790. He partnered with his brother Paolo Triscornia, sculptor of reproductions of ancient sculpture, master of original work (examples of his work survive in several Russian collections, including the Yusupov Palace: figs. 5.14, 5.15) and professor at the Academia di Belle Arti in Carrara. It appears that initially Agostino Triscornia’s work in St. Petersburg included both stonework and facilitating shipments of raw and carved marble from Carrara to Russia including shipping sculptures by Paolo Triscornia for the Hermitage and the imperial Riding Hall. Agostino’s own atelier, A. Triscorni & Company, is documented in St. Petersburg between the 1820s and the 1870s. The atelier is best known for the malachite veneering commission of 1836-1837 for Paul Demidov. See: Yuri Piriutko, “Bratya Triscorni” (“The Brothers Triscorni”), *Nevsky Arkhiv istoriko-kraevedcheskii sbornik*, (Moscow and St. Petersburg: Atheneum Feniks, 1993), 159-172.

²³³ In the House of the Catholic Church of St. Catherine.

²³⁴ Yuri Piriutko, “Bratya Triscorni” (“The Triscorni Brothers”), *Nevsky Arkhiv istoriko-kraevedcheskii sbornik*, (Moscow and St. Petersburg: Atheneum Feniks, 1993), 159-172.

²³⁵ RGIA, collection 468, file 43, year 1798, folder 514 Brenna V. His invoices and documents related to decoration of Mikhailovsky Castle, leaf 89.

²³⁶ Ibid.

²³⁷ “As for Mr. Cameron’s memorandum regarding the fireplaces, furniture and so on, I shall... warn you that it is imperative that he give up the grandiose plans involving the marble that he intends to quarry in Carrara to build the main staircase, panel [the walls of] the hall and make the 11 to 18-foot tall columns. He will be sent a list of marbles bought in Italy, as soon as we are able to get it. There are several mantelpieces that he can use as is, there are tables, vases, columns, about which I have told you. Gr[and] Du[chess] will order here several additional mantelpieces of the height and width that Mr. Cameron needs. But it will not be enough for all the rooms, and the remaining fireplaces will have to be made of plain stone or stucco.” Ludwig Heinrich von Nicolay (private secretary to Maria Fedorovna) to Carl Heinrich Kyuxelbeker (librarian to Grand Duke Paul and manager of his residence on Stone Island, in the western part of St. Petersburg), Paris, May 10, 1782. Vityazeva, “‘Blagosklonnyi k Vam Pavel’: Peregiska grafa i grafini Severnykh s K.I. Kukhelbekkerom,” *Nashe Nasledie* 66 (2003).

²³⁸ Kalnitskaya, “Muzeefikatsiya dvortsov,” 122.

²³⁹ The tables were bought in 1798. Shuisky, *Brenna*, 179.

²⁴⁰ I was not able to determine the origin of two more tabletops at Ostankino. In addition to the tabletops, malachite is used in Ostankino as a small central inlay with applied gilt bronze decoration depicting a Roman scene in the upper part of a white marble mantelpiece, and in the bases of a pair of girandoles decorated with gilt bronze mounts in the form of foliate bands. Ostankino also has a girandole inspired by an ancient incense burner painted in imitation of malachite.

²⁴¹ Igor Grabar, “Ostankinskii Dvoretz” (“The Ostankino Palace”), *Starye Gody* May-June (1910), 5-37.

²⁴² Brenna supplied Sheremetev with his original and used drawings of interiors which Sheremetev and his gifted serf architect Argunov used to design interiors in Ostankino. “Brenna himself is not likely to have ever visited Ostankino. But the architect selected interior decoration objects for Sheremetev. Thus in 1794 [Sheremetev] bought from him sculptures and columns [of artificial marble], and in 1798, two carved and gilt tables with malachite tabletops, as well as other works of art.” Shuisky, *Brenna*, 178-179.

²⁴³ “Ostankino – Teatr-Dvoretz,” 7.

²⁴⁴ Another person who owned a copy of the second-century original sculpture of Osiris-Antinous was Paul I. The Emperor’s copy, made of black marble, was sent to Russia from Italy by Ivan Shuvalov, founder of the Academy of Arts and art collector, in 1769. Olga Eremina, Curator of Furniture, Ostankino Estate-Museum, Moscow, personal communication, June, 2010.

²⁴⁵ Tatiana Semenova, “Marketri i peterburgskie krasnoderevshchiki Kh. Meier i N. Vasiliev” (“Marquetry and the St. Petersburg cabinetmakers Ch. Meyer and N. Vasiliev”), *Nashe Nasledie* 85 (2008): <http://www.nasledie-rus.ru/podshivka/8516.php>, assessed on August 2, 2010.

²⁴⁶ Oleg Semenov, *Russkaya mebel pozdnego klassicizma (Russian Furniture of Late Classicism)*, (Moscow: Trilistnik, 2005), 47.

²⁴⁷ Louis XVIII reinstated the practice of annual shows of Sevres porcelain in the royal palaces open to the public.

²⁴⁸ Sergey Sheremetev (1844-1918) referred to Nicolay Demidov as “the famous rich man” in the manuscript of his memoir. RGADA, collection 1287, file 1, folder 5386, leaf 6.

²⁴⁹ The malachite items were set in bronze mounts by Jacob-Desmalter and installed at Grand Trianon at Versailles in 1811. (P. F. L. Fontaine, *Journal, 1799-1853* (Paris: Ecole Nationale Supérieure des Beaux-Arts; Institut Français d'Architecture; Société de l'Histoire de l'Art Français, 1987).

²⁵⁰ Victor Faibisovich, “Uralskaya Odisseya Aleksandra I” (“The Odyssey of Alexander I to the Urals”), *Gorny Zhurnal*, Special edition (2007), 90-95, 91.

²⁵¹ Ibid.

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0.1. *Ormolu Mounted Malachite Table*, Demidov Manufactory (St. Petersburg, Russia) (?), ca. 1848-1853. Hillwood Museum, Washington, DC.



0.2. Detail of *Ormolu Mounted Malachite Table* showing curvilinear seams between the tiles of malachite made according to the method patented by Leonard Joffriand in 1848. Hillwood Museum, Washington, DC.



0.3. Detail of plate *A Chair and Tables Forming Part of a Suite of Furniture in Malachite, Messrs Demidoff, Russia, 1852*, featuring a malachite table with base identical to that of the table at Hillwood.



0.4. Detail of the base underneath the tabletop of *Ormolu Mounted Malachite Table*, in its current condition, with upper volutes sawn off. Hillwood Museum, Washington, DC.



1.1. *Vase-amphora*, design: Ivan Halberg, before 1823, execution: Vincenzo Maderni, 1824-1825. The Hermitage Museum, St. Petersburg, Russia.



1.2. *Dressing Table Set* for Dowager Empress Maria Fedorovna, Vincenzo Maderni, ca. 1826, Russia. Pavlovsk Palace Museum, Pavlovsk, Russia.



1.3. Detail of the *Dressing Table Set*. Pavlovsk Palace Museum, Pavlovsk, Russia.



1.4. Detail of a *tabletop* with limestone faced with marble. The Hermitage Museum, St. Petersburg, Russia.



1.5. Detail of a *tabletop* faced with slices of marble. Pavlovsk Palace Museum, Pavlovsk, Russia.



1.6. Detail of a *tabletop* with marble veneer, front view. Ostankino Palace Museum, Moscow, Russia.



1.7. Detail of the *tabletop* showing repairs in the marble surface, top view. Ostankino Palace Museum, Moscow, Russia.



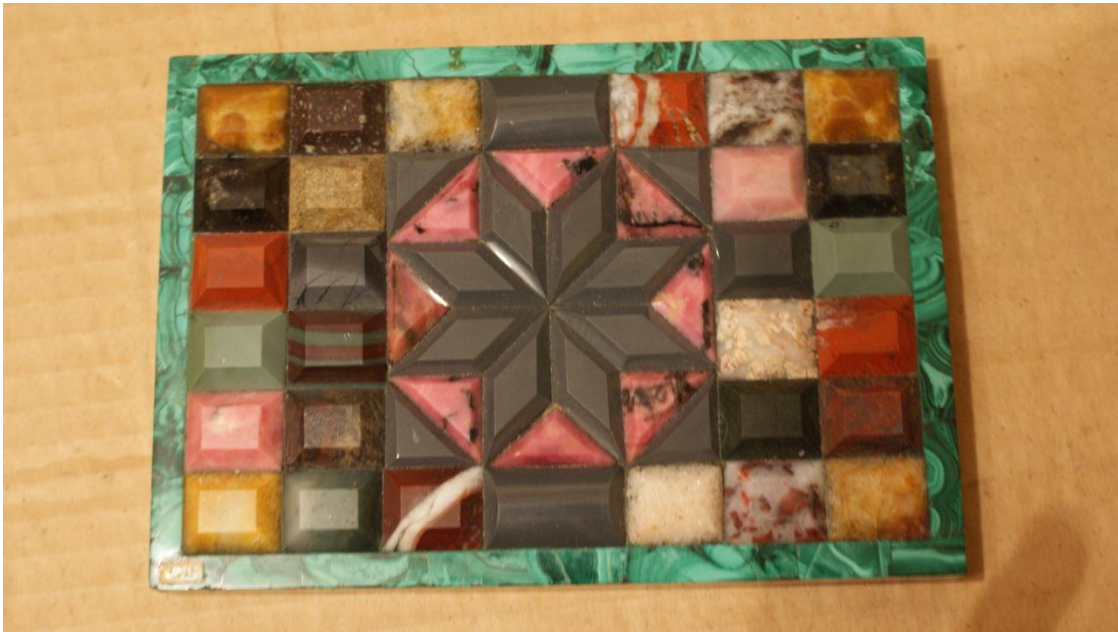
1.8. Malachite *Bowl* on bronze pedestal, bowl: unknown maker, ca. 1808; pedestal: bronze, France, before 1803; base: marble, porphyry, gilt bronze, Giacomo Quarenghi (Italian, Bergamo, 1744-1817 St. Petersburg), 1808. The Hermitage Museum, St. Petersburg, Russia.



1.9. *Bowl on Tripod*, Peterhof Lapidary Works (?), Russia, 1809-1810 (?). The Hermitage Museum, St. Petersburg, Russia.



1.10. Malachite *Bowl*, stonework: unknown maker, Russia, ca. 1805; support: Charles Percier; design, Jacob-Desmalter, bronze work, France, ca. 1808. Grand Trianon, Versailles, France.



1.11. *Specimen Sampler*, Russia (?), late 18th – early 19th centuries. The Fersman Mineralogical Museum, Moscow, Russia.



1.12. Detail of the *Specimen Sampler*. The Fersman Mineralogical Museum, Moscow, Russia.



1.13. Obverse of the *Specimen Sampler*. The Fersman Mineralogical Museum, Moscow, Russia.



1.14. *Obelisk*, gilt wood, colored stone, glass, Yekaterinburg Lapidary Works, ca. 1794. The Fersman Mineralogical Museum, Moscow, Russia.



1.15 Detail of the *Obelisk* showing specimens of colored stone and their quarry numbers. The Fersman Mineralogical Museum, Moscow, Russia.



1.16. Base of the *Obelisk*. The Fersman Mineralogical Museum, Moscow, Russia.



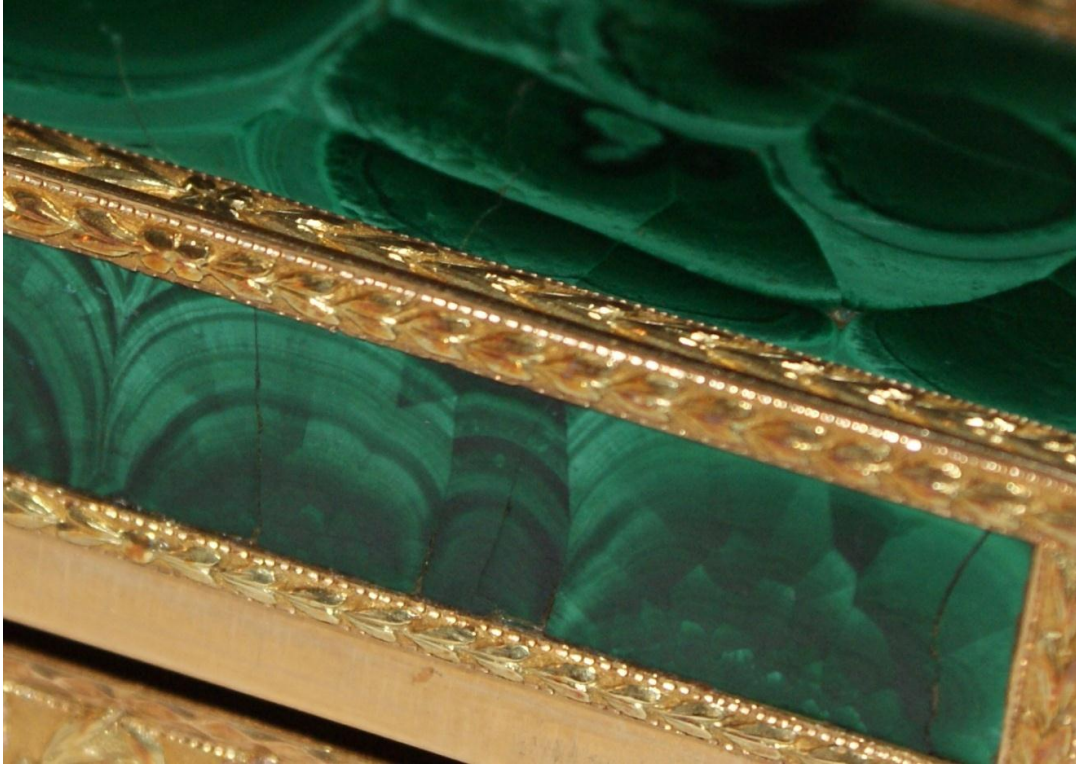
1.17. *Monument with Obelisks with Coats of Arms of Russian Provinces*, Peterhof Lapidary Works, ca. 1784. The Hermitage Museum, St. Petersburg, Russia.



1.18. *Box with Profile Images of the Six Children of Tsar Paul I*, gold, malachite, *verre églomisé*, Ditmar Kahrs (Norwegian), ca. 1795. The Walters Art Museum, Baltimore, MD.



1.19. Bottom of the *Box with Profile Images of the Six Children of Tsar Paul I*. The Walters Art Museum, Baltimore, MD.



1.20. Detail of the *Box with Profile Images of the Six Children of Tsar Paul I* showing cracks in malachite of a side panel. The Walters Art Museum, Baltimore, MD.



1.21. *Specimen Block with Butterfly Mosaics*, malachite, lapis-lazuli, micromosaic, bronze, Giacomo Raffaelli (Italian, Rome 1753-1836) (?), late 18th century – early 19th century. Victoria and Albert Museum, London, UK.



1.22. Top view of the *Specimen Block with Butterfly Mosaics*. Victoria and Albert Museum, London, UK.



1.23. *Goldfinches*, etched plate, Eleazar Albin (German or English, active 1730s, d. 1742?). *A Natural History of Birds*. London: 1731-1738.



1.24. Excavated bronzes with green patina. The Walters Art Museum, Baltimore, MD.



1.25. *Clock*, micromosaic panels and stonework: Giacomo Raffaelli (Italian, Rome 1753-1836), Milan, Italy, 1814. The Fersman Mineralogical Museum, Moscow, Russia.



1.26. *Triumphal Arch*, Giacomo Raffaelli (Italian, Rome 1753-1836), 1801. Columns and pilasters: red-and-white jasper, white marble, lapis-lazuli, malachite, grey granite and mosaic panels; pedestal: white marble, Labrador stone (feld-spar). The Hermitage Museum, St. Petersburg, Russia.



1.27. *Clock*, Abraham-Louis Breguet (Swiss, 1747-1823), Paris, France, micromosaic panels and stonework: Giacomo Raffaelli (Italian, Rome 1753-1836), Rome, Italy, 1804. Victoria and Albert Museum, London, UK.



1.28. Detail of the 1804 *Clock* showing malachite inlays. Victoria and Albert Museum, London, UK.



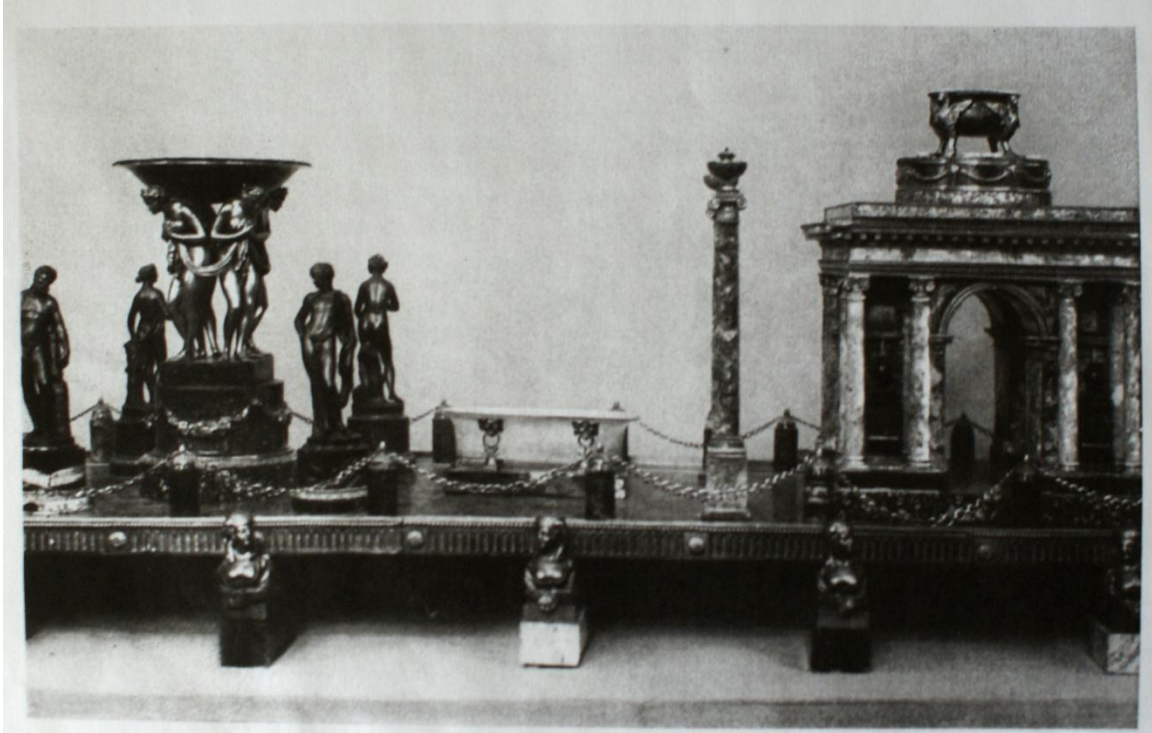
1.29. *Table with Monument*, colored stone, gilt wood, bronze, unknown maker (Florence?), late 18th – early 19th centuries (?). The Hermitage Museum, St. Petersburg, Russia.



1.30. Detail of *Table with Monument*. The Hermitage Museum, St. Petersburg, Russia.



1.31. Arch of the *Table with Monument*. The Hermitage Museum, St. Petersburg, Russia.



1.32. *Sheremetev Dessert Table Service* (detail), malachite, colored stone, bronze, stonework: Filip Strizhkov (Russian, 1769-1811), late 18th century, Russia. The Russian Museum, St. Petersburg, Russia.



1.33. Pieces from the *Dessert Table Service* given by Catherine II to Alexander Lansky, design: Giuseppe Valadier (Italian, 1762-1839) (?), Italy, before 1777. The Hermitage Museum, St. Petersburg, Russia.



1.34. *Plateau* of the Desert Table Service for Luigi Braschi Onesti, Duke of Nemi, Luigi Valadier (Italian, 1726-1785), Rome, Italy, 1784. Musée du Louvre, Paris, France.



1.35. *Dessert Table Service* for Charles IV of Spain, Luigi Valadier (Italian, 1726-1785), Rome, Italy, 1778. Museo Arqueológico y Palacio Real, Madrid, Spain.



2.1. *Vase*, malachite, gilt bronze, bronze mounts: Pierre-Philippe Thomire (French, 1751-1843), ca. 1819. Metropolitan Museum of Art, New York, NY.



2.2. *Malachite Table with Bronze Mounts and Mosaic Decoration*, malachite, gilt bronze, micromosaic, unknown maker (Russia and France?), ca. 1820s. The State Historical Museum, Moscow, Russia.

The caption reads: “Malachite table fitted with bronze and decorated with mosaic. Work of the middle of the 19th century.”



2.3. *Malachite Table with Bronze Mounts and Mosaic Decoration* on display. State Historical Museum, Moscow, Russia.



2.4. Detail of the *leg* beneath the tabletop showing base metal and malachite work. The State Historical Museum, Moscow, Russia.



2.5. Detail of the *tabletop* with the *Capitoline Doves* micromosaic. The State Historical Museum, Moscow, Russia.



2.6. *View of the Russian Display* at the Crystal Palace Exhibition, 1851.



2.7. *Malachite Doors* (detail), malachite, bronze, gilt bronze, Demidov Manufactory (St. Petersburg, Russia), ca. 1850. National Museum of History, Mexico DF, Mexico.



2.8. *Dessert Table Service "Apotheosis of Catherine the Great,"* porcelain, Berlin Royal Manufactory, 19th century. The Mykolas Zilinskas Art Gallery, Kaunas, Lithuania.



2.9. Side view of *"Apotheosis of Catherine the Great."* The Mykolas Zilinskas Art Gallery, Kaunas, Lithuania.



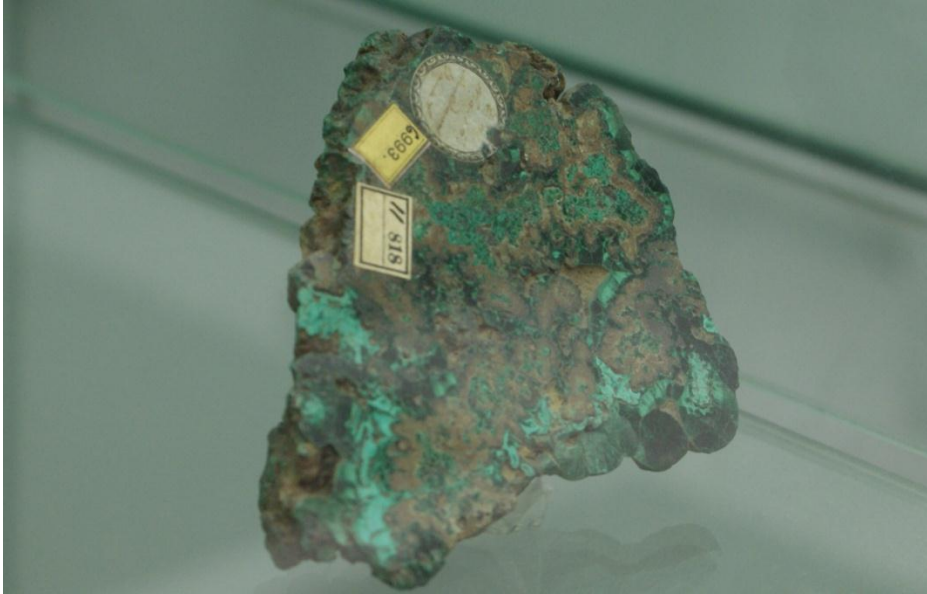
2.10. Detail of "*Apotheosis of Catherine the Great.*" The Mykolas Zilinskas Art Gallery, Kaunas, Lithuania.



3.1. Specimens of *malachite* (top and bottom left) and *chrysocolla* (top and bottom right). The Fersman Mineralogical Museum, Moscow, Russia.



3.2. *Skyphos with Inlaid Egyptian Figures*, obsidian, gold, coral, jasper, carnelian, lapis-lazuli, malachite, ca. 1 c. BC – 1 c. AD. Museo Archeologico Nazionale, Naples, Italy.



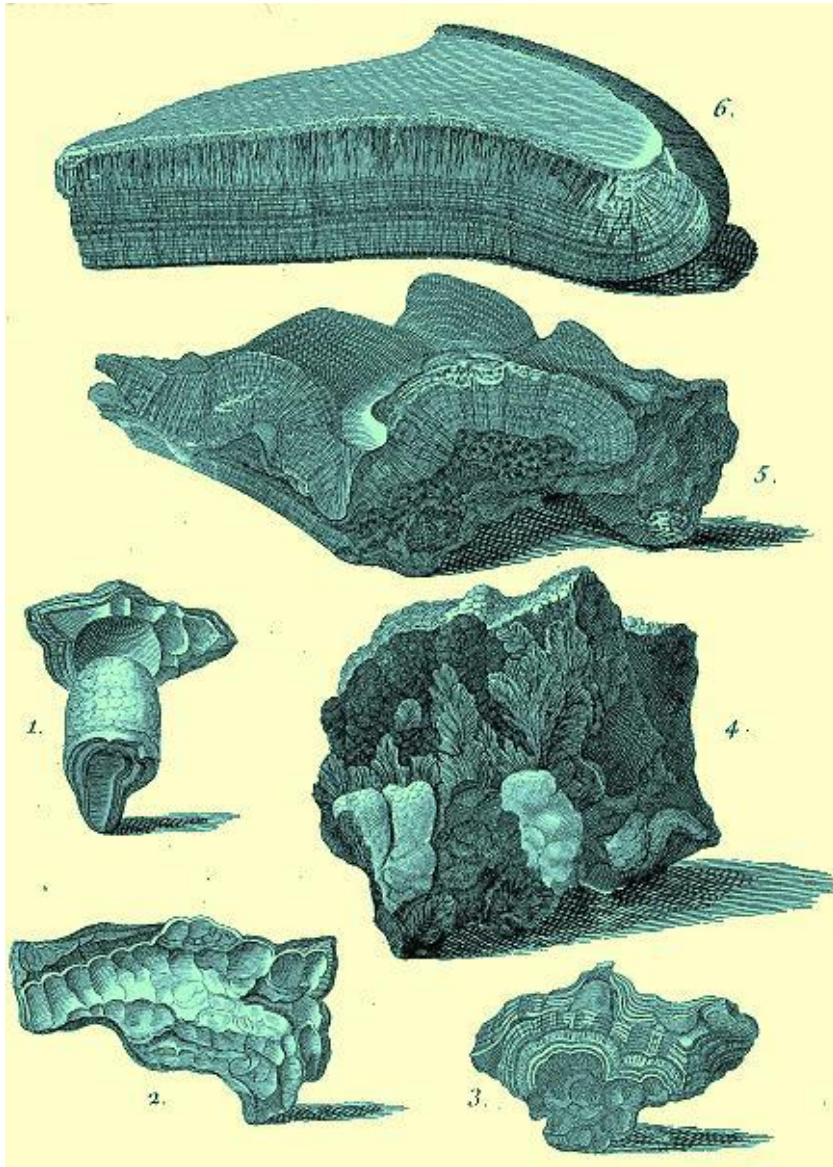
3.3. A *Malachite* specimen from Hungary. The Vernadsky Museum of the History of Earth, Moscow, Russia.



3.4. *Marriage Casket*, silver, gilt silver, lapis lazuli, malachite, enamel, Antonio Arrighi (?), Rome, Italy, 1731. The Cleveland Museum of Art, Cleveland, OH.



3.5. *Iconostasis* of St. Isaac's Cathedral (1843-1851) with malachite and lapis-lazuli pilasters and mosaic panels. St. Petersburg, Russia.



3.6. *Malachites*, colored print, Jean Chappe d'Auteroche, (French, 1722–1769), 1760s.



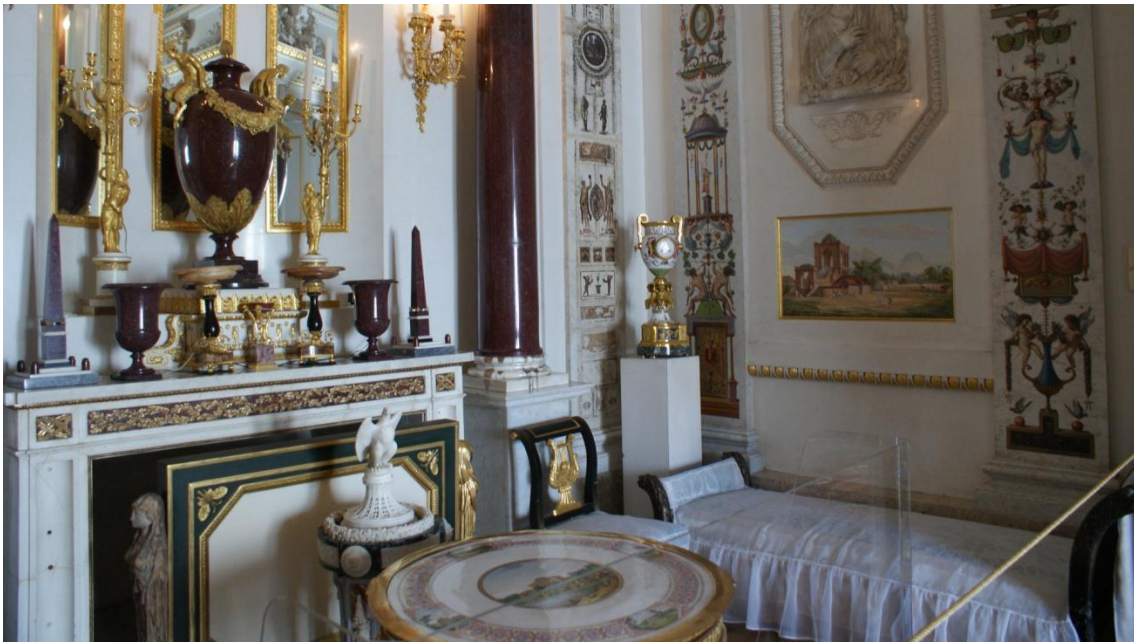
3.7. Interior of the *Mineral Cabinet №1*. The Museum of Mining of the Mining Institute, St. Petersburg, Russia.



3.8. Interior of the *Mineral Cabinet №1*. The Museum of Mining of the Mining Institute, St. Petersburg, Russia.



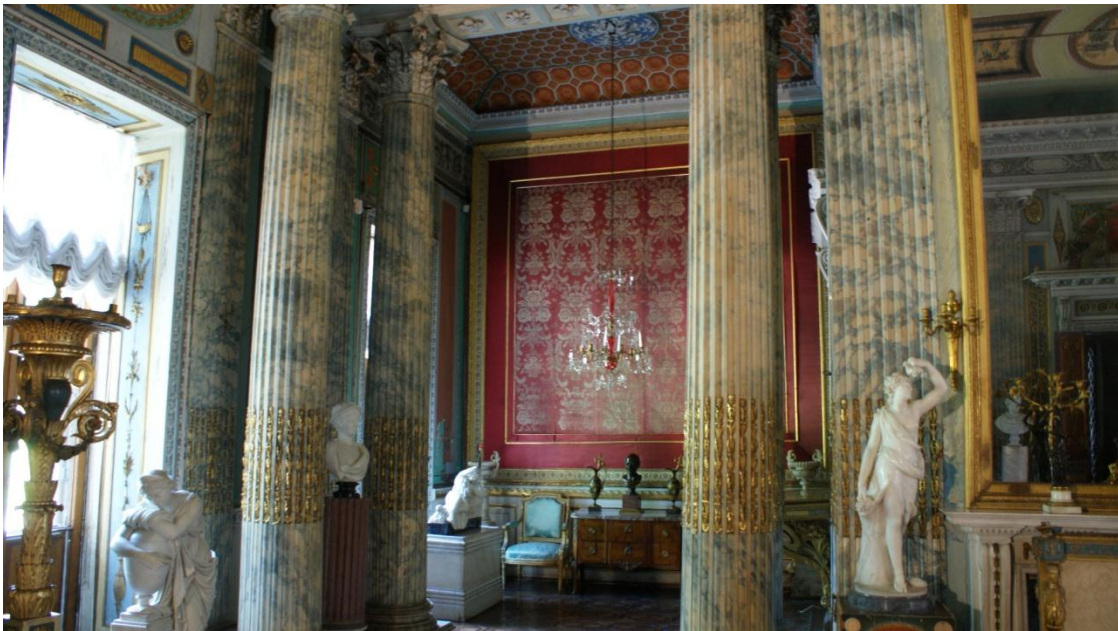
3.9. Interior of the *Mineral Cabinet №1*. The Museum of Mining of the Mining Institute, St. Petersburg, Russia.



3.10. Interior of the *Pavlovsk Palace*. Pavlovsk Palace Museum, Pavlovsk, Russia.



3.11. View of the *Ostankino Palace*. Moscow, Russia.



3.12. An interior in the *Ostankino Palace*. Moscow, Russia.



3.13. *The largest specimen of malachite unearthed in one piece in Russia, gift of Catherine II of Russia to the Mining Institute. The Mining Museum of the Mining Institute. St. Petersburg, Russia.*

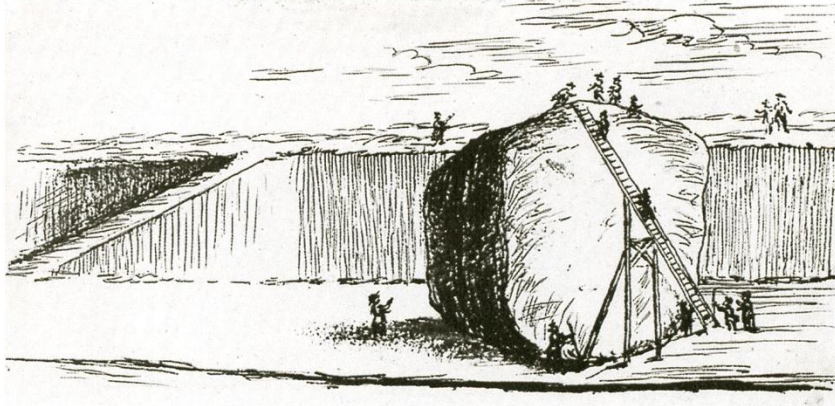
Until recently, the hall in which this sample is displayed was painted with malachite-based green paint. The present paint is a contemporary, commercially available paint of a similar color.



3.14. *Dressing Set*, cut steel, unknown maker, Tula, Russia late 18th century. Pavlovsk Palace Museum, Pavlovsk, Russia.



3.15. *Console with Smalti Glass tabletop*, Russia, late 18th – early 19th century. The State Russian Museum, St. Petersburg, Russia.



3.16. *Thunder Rock*, drawing, Johann Jakob Staehlin (German, Meiningen 1712-1785 St. Petersburg), Russia, second half of the 18th century. The drawing depicts the granite 'Thunder Rock' before it was carved into the pedestal for the Monument to Peter I shown in fig. 3.17.



3.17. *Monument to Peter I*, Etienne Maurice Falconet (French, 1716-1791), 1778, St. Petersburg, Russia.



3.18. *Interior of the Bugles Cabinet* from the 'Chinese Pavilion' at Oranienbaum, Russia temporarily installed at the Hermitage in 2010. St. Petersburg, Russia.



3.19. Cleaning of a bead-embroidered panel from the Bugles Cabinet. St. Petersburg, Russia.



3.20. Detail of a *panel* from the Bugles Cabinet showing the embroidery technique.



3.21. Fragments of *applied decoration imitating carved wood*, plaster, wire, late 18th century, Russia. The Ostankino Palace, Moscow, Russia.



3.22. The 'Ruin' Pavilion in the Park of Count Alexander Bezborodko in Polustrovo, watercolor, Giacomo Quarenghi (Italian, Bergamo, 1744-1817 St. Petersburg), Russia, 1791.



3.23. Fragment of a *malachite* specimen with polished outer surface. Museum of Mining of The Mining Institute, St. Petersburg, Russia.



3.24. A *malachite* specimen. Museum of Mining of The Mining Institute, St. Petersburg, Russia.



3.25. A cut and polished malachite specimen (upper right). Museum of Mining of The Mining Institute, St. Petersburg, Russia.



3.26. *Malachite Specimen*, originally in the Stroganov collection, in a 20th-century glass case. The Fersman Mineralogical Museum, Moscow, Russia.



3.27. Detail of the *Stroganov Malachite Specimen*. The Fersman Mineralogical Museum, Moscow, Russia.



3.28. A *Malachite Specimen*. The Fersman Mineralogical Museum, Moscow, Russia.



3.29. A *Malachite Specimen*. The Fersman Mineralogical Museum, Moscow, Russia.



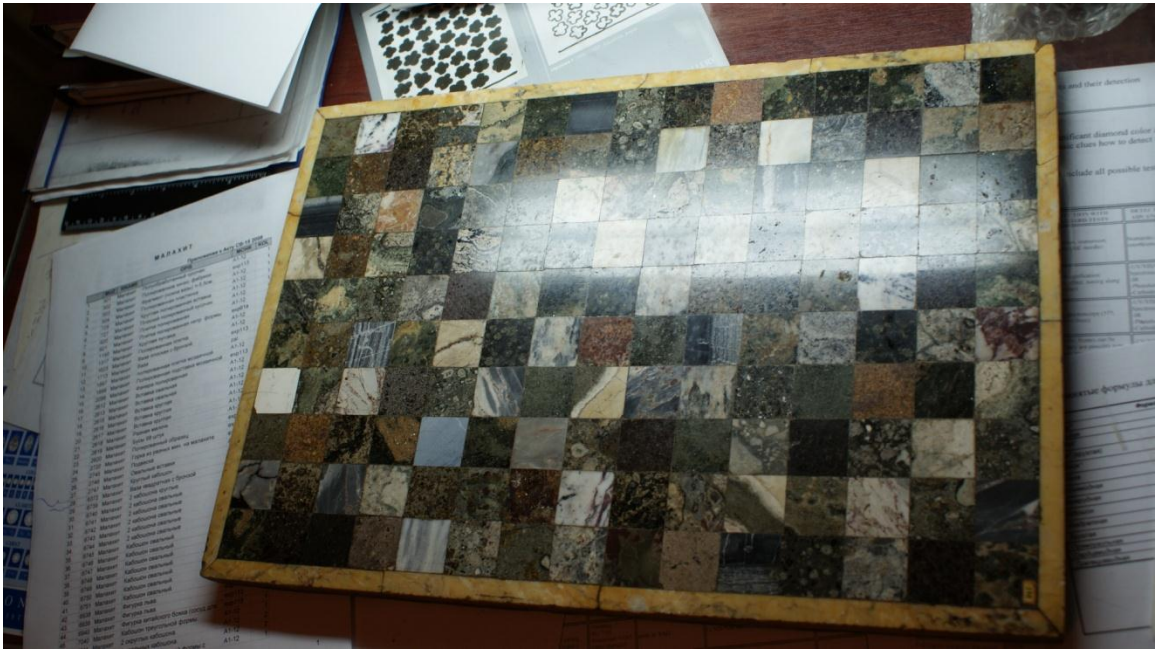
3.30. A Malachite Specimen. The Fersman Mineralogical Museum, Moscow, Russia.



3.31. *The Marchesa Margherita Gentili Bocapaduli*, oil on canvas, Laurent Pecheux, Rome, Italy, 1777. Private collection.



3.32. *Table with a Tabletop of Colored Stone Specimens.* The State Hermitage Museum, St. Petersburg, Russia.



3.33. *Decorative board of Italian and Spanish marble specimens.* The Fersman Mineralogical Museum, Moscow, Russia.



3.34. *Obelisk*, colored marble. The Fersman Mineralogical Museum, Moscow, Russia.



3.35. *Obelisk*, obelisk: marble, base: marble veneer, bronze mounts and colored stone inlays. The Fersman Mineralogical Museum, Moscow, Russia.



3.36. Detail of the base of the *Obelisk*. The Fersman Mineralogical Museum, Moscow, Russia.



3.37. Detail of the base of the *Obelisk*. The Fersman Mineralogical Museum, Moscow, Russia.



3.38. Detail of the base of the *Obelisk*. The Fersman Mineralogical Museum, Moscow, Russia.



3.39. *Florentine Mosaic Panel 1*, The Fersman Mineralogical Museum, Moscow, Russia.



3.40. *Florentine Mosaic Panel 2*, The Fersman Mineralogical Museum, Moscow, Russia.



3.41. *Florentine Mosaic Panel 3*, The Fersman Mineralogical Museum, Moscow, Russia.



4.1. *Landscape with Roman Ruins*, oil on canvas, Herman Posthumus (German, ca. 1513-1588), 1536. Liechtenstein Museum, Vienna, Austria.



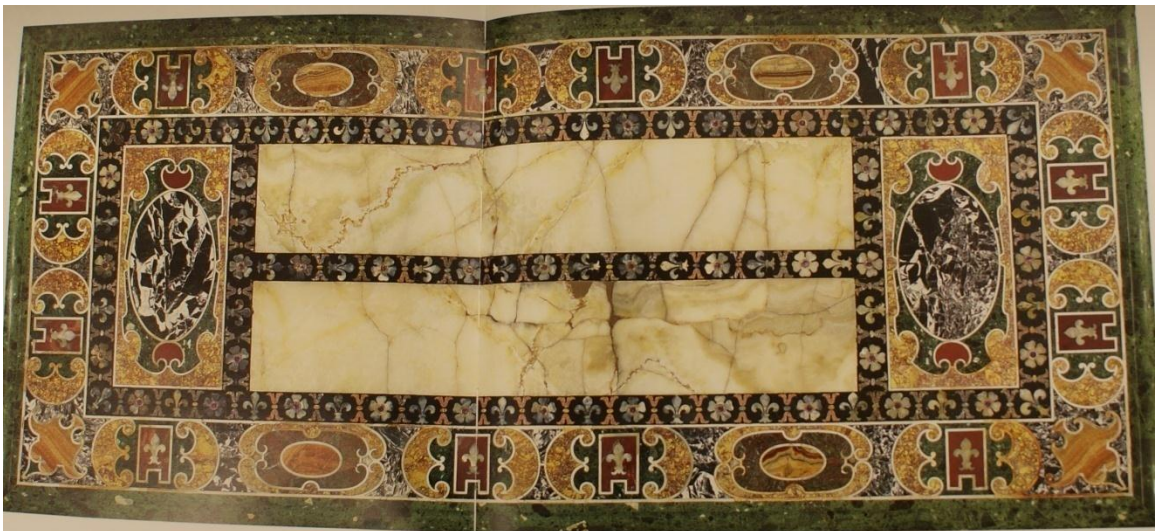
4.2. *Specimens of Curious Stones found by William Hamilton on Mount Vesuvius*. Plate XLVIII in Sir William Hamilton, *Campi Phlegraei*, 1776.



4.3. *Table with Chess Board*, petrified wood, marble, 1811. Real Laboratorio, Naples Italy.



4.4. Pedestal veneered with Altay malachite, late 18th century. The Museum of Mining of the Mining Institute, St. Petersburg, Russia.



4.5. Tabletop of the 'Farnese' Table, ancient marble slabs (in the center), colored stone, Jacopo Barozzi da Vignola (Italian, 1507-1573), Italy, 1568-1573. Metropolitan Museum of Art, New York, NY.



4.6. *Dejeuner Mosaique Florentine*, porcelain, The Sevres Manufactory, 1814. The Virginia Museum of Fine Arts, Richmond, VA.



4.7. Teapot from the *Dejeuner Mosaique Florentine*, The Sevres Manufactory, 1814. The Virginia Museum of Fine Arts, Richmond, VA.



4.8. Detail of the teapot from *Dejeuner Mosaique Florentine* with decorative ornament imitating malachite. The Virginia Museum of Fine Arts, Richmond, VA.



4.9. Detail of the tray from the *Dejeuner Mosaique Florentine* featuring painting in imitation of malachite, lapis lazuli, porphyry and cameo. The Virginia Museum of Fine Arts, Richmond, VA.



4.10. *Dejeuner*, porcelain, The Sevres Manufactory, circa 1816. Private collection.



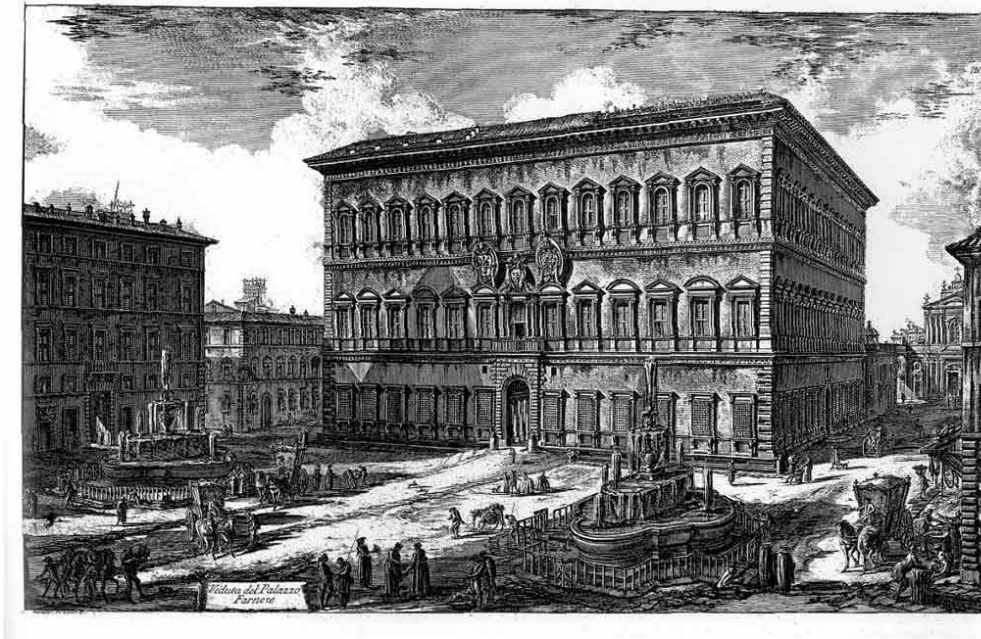
4.11. Detail of the tray of the *Dejeuner*. Private collection.



4.12. *View of the Coliseum in Rome*, micromosaic, Giacomo Raffaelli (Italian, Rome 1753-1836), Rome, Italy, 1780s. Pavlovsk Museum, Pavlovsk, Russia.



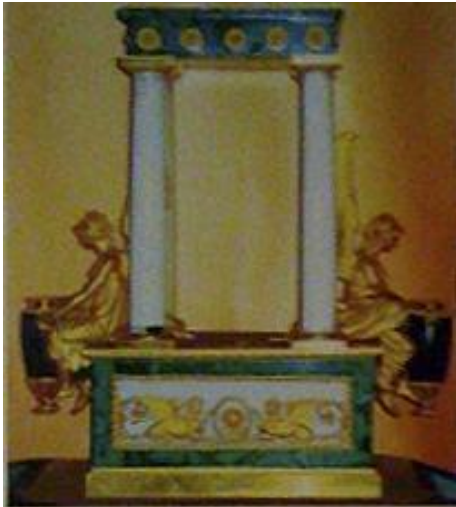
4.13. *The 'Farnese' Table*, Jacopo Barozzi da Vignola (Italian, 1507-1573), Italy, 1568-1573. The Metropolitan Museum of Art, New York, NY.



4.14. *View of the Villa Farnese*, engraving, Giovanni Battista Piranesi (Italian, 1720–1778), ca. 1770.



4.15. *View of Mikhailovsky Castle and the Connetable Square*, oil on canvas, Fedor Alexeev (Russian, 1753-1824), 1800. The State Russian Museum, St. Petersburg, Russia.

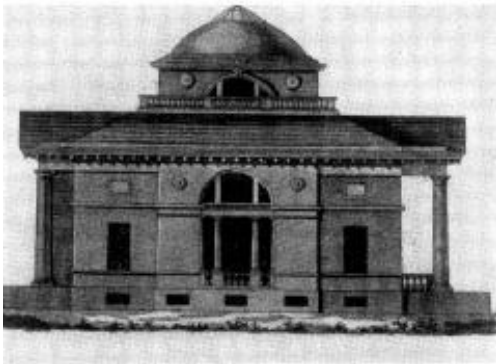
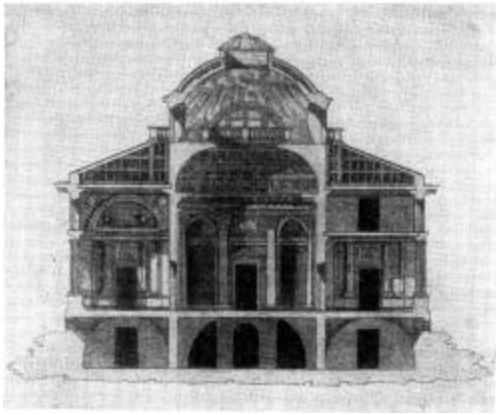
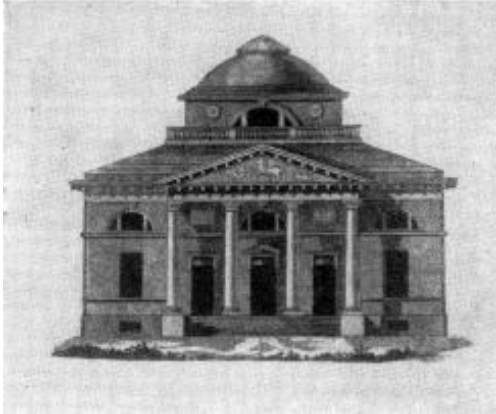


391. Лампа. Петербург, бронзовщик П. Агис, гранильщик Супан, лапидарщик Пресс по рис. А. Воронихина, 1802 г. ГЭ



392. То же, фрагмент постамента

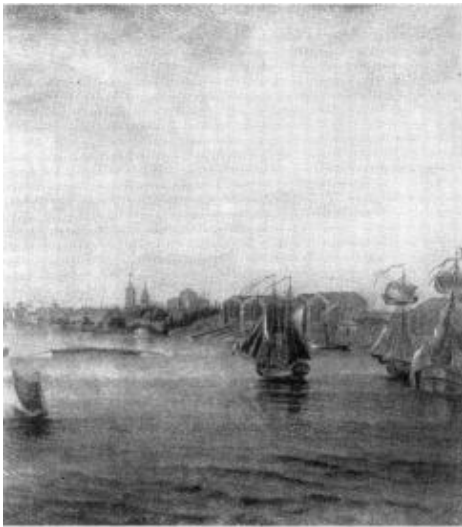
5.1. *Lamp*, general view and detail of the podium, marble, malachite, gilt bronze, design: Andrey Voronikhin (Russian, 1759-1814), stonework: Supan (Italian, active in Russia in the 1790s-1800s), bronzework: Pierre Agis (French, 1752-1828, active in Russia in the 1780s-1800s), St. Petersburg, Russia, 1802. The Hermitage Museum, St. Petersburg, Russia.



5.2. *Plans of the dacha of Peter Soimonov, Nicolay Lvov (Russian, 1753-1803), 1780s.*



5.3. *The Bezborodko Dacha in Polustrovo*, Grigory Sergeev (Russian), 1800, watercolor.



5.4. Detail of the painting *The Bezborodko Dacha in Polustrovo* with the Soimonov dacha visible in the background.



5.5. Present-day view of the *Bezborodko dacha*, St. Petersburg, Russia.



5.6.



5.7.



5.8.



5.9.



5.10.



5.11.

5.6.-5.11. Details of the interiors of the *Agate Rooms*. Tsarskoe Selo, Russia.



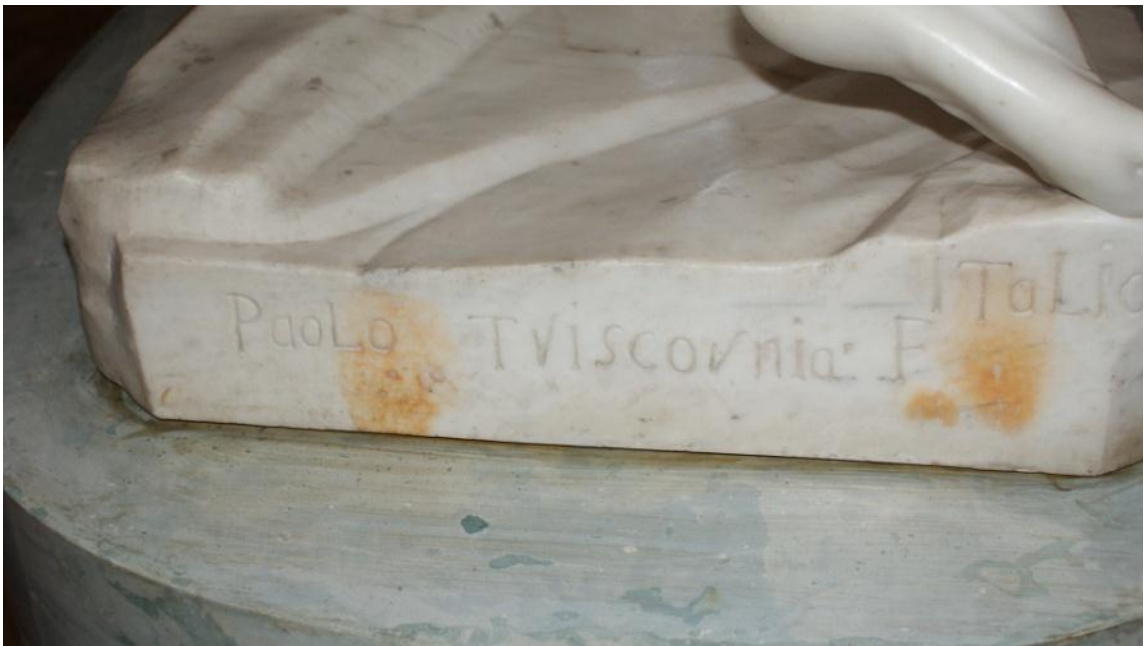
5.12. Interior of the *Great or Greek Hall* of the Pavlovsk Palace. Pavlovsk Palace Museum, Pavlovsk, Russia.



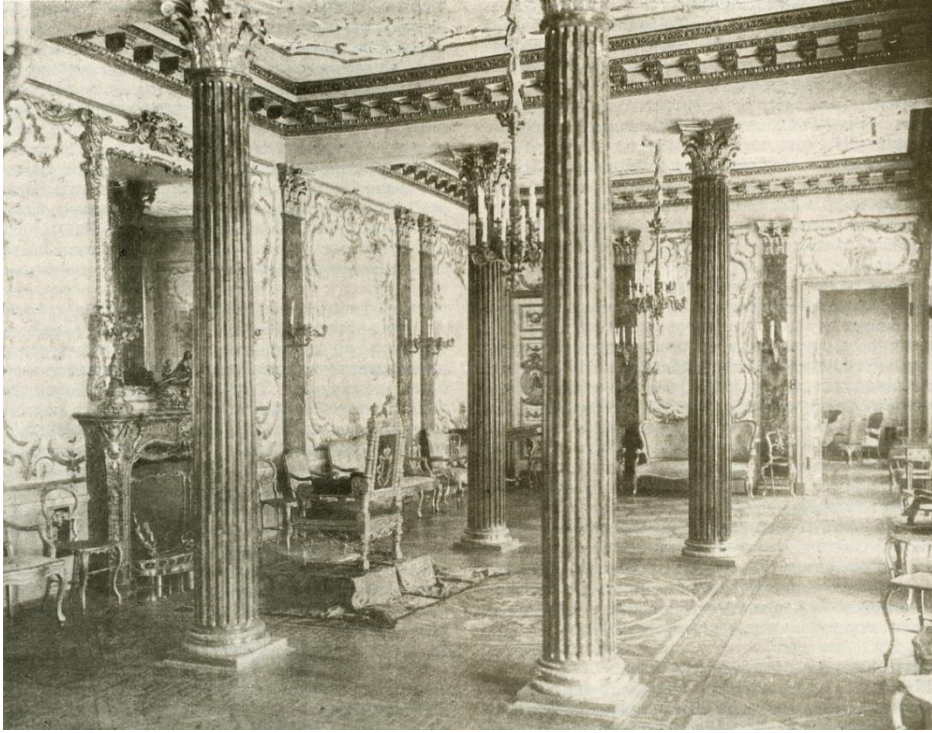
5.13. *Fireplace* in the formal bedroom of Maria Fedorovna, originally made for Mikhailovsky Castle. Pavlovsk Palace Museum, Pavlovsk, Russia.



5.14. *Wrestlers*, marble, Paolo Triscornia (Italian, 1757-1833), Italy, late 18th century. The Yusupov Palace, St. Petersburg, Russia.



5.15. Detail of *Wrestlers* with Paolo Triscornia's signature. The Yusupov Palace, St. Petersburg, Russia.



5.16. Interior of the *Malachite Hall* (1836) in the St. Petersburg mansion of Paul Demidov. At the time of the taking of this photo, ca. 1910, the mansion belonged to the Embassy of Italy in Russia.



5.17. Malachite tables in the *Italian Pavilion*. The Ostankino Palace Museum, Moscow, Russia.



5.18. *Table with Malachite Tabletop*, base: Paul Spohl (French, active in Russia in 1781-1798), Moscow, 1790s. The Ostankino Palace Museum, Moscow, Russia.



5.19. View of the *Art Gallery* during the 2009 renovations. The Ostankino Palace Museum, Moscow, Russia.



5.20. View of the *Art Gallery* during the 2009 renovations. The Ostankino Palace Museum, Moscow, Russia.



5.21. Malachite table in the *Italian Hall*. The Ostankino Palace Museum, Moscow, Russia.



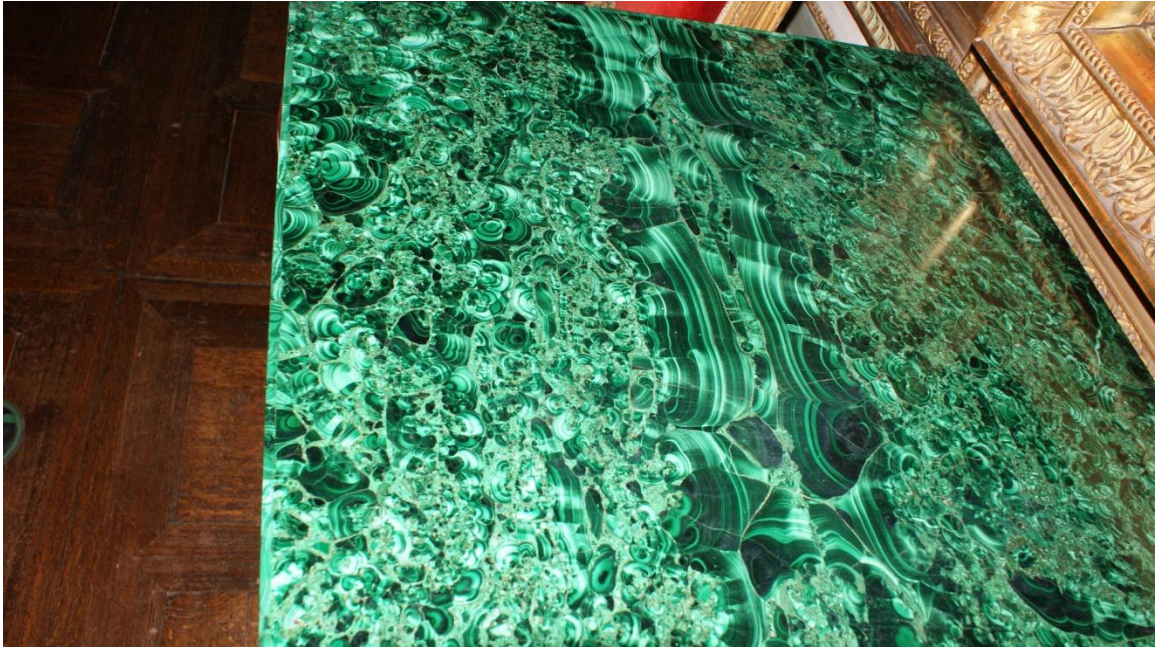
5.22. *Osiris-Antinous*, marble, 18th-century. The Ostankino Palace Museum, Moscow, Russia.



5.23. Detail of the window side in the *Italian Pavilion*. The Ostankino Palace Museum, Moscow, Russia.



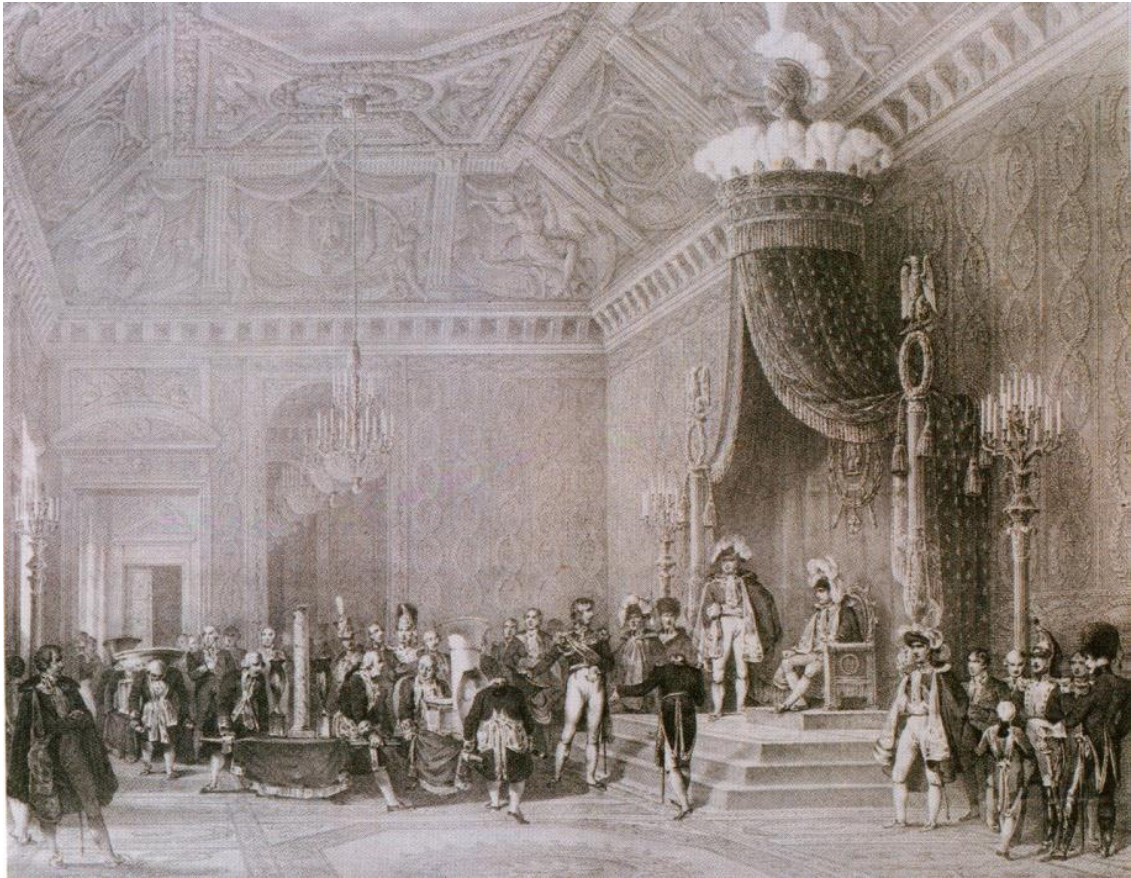
5.24. *Table with Malachite Tabletop*, base: Christian Meyer (German, active in Russia in 1774-1800s), Russia, 1790s, The Ostankino Palace Museum, Moscow, Russia.



5.25. Detail of the *Tabletop* of the Meyer table. The Ostankino Palace Museum, Moscow, Russia.



5.26. Detail of *malachite work* on one of the tabletops in the *Italian Pavilion* at Ostankino. The Ostankino Palace Museum, Moscow, Russia.



6.1. *Napoleon Receives Gifts of the Russian Court*, engraving, C.-M. Mott (French), first quarter of the 19th century.