THE PROBLEMS SURROUNDING CULTURAL CONTACTS between China and Russia are well known and not for discussion here, although I would like to stress once again Peter the Great’s role in the formation of the first Russian collection of oriental art in the late 17th and early 18th centuries.

Before turning to the theme of this article, it must be stressed that in Russia every scholar interested in the history of private collections in the 18th and 19th centuries faces numerous obstacles. After the 1917 revolution all palaces belonging to members of the royal family and to the Russian aristocracy were nationalised by the State. The problem immediately arose of what to do with the works of art amassed by their owners, sometimes over many generations.

There are relevant documents in the archives of The State Hermitage Museum. Thus, after the nationalisation of Count Stroganov’s palace in Nevsky Prospect and an inventory taken of its contents, there was disagreement among museum scholars and members of the new administration as to the fate of the property. In the archives, there is a memorandum from Alexander Benois, an artist, brilliant art historian and for six years (1918-1924) head of the picture gallery in the Hermitage Museum. He considered that as the Stroganov collection was more than one hundred years old it should stay in situ, whereas the palace itself should be transformed into a museum. In the same memorandum Benois discussed two other aristocratic homes, the Yusupov and the Shuvalov palaces, arguing that they should be preserved intact as typical examples of 18th and 19th century palaces. In Benois’s words “the interiors of the Shuvalov palace illustrate the everyday life of high society where the most prominent men of arts and letters of the romantic period socialised. Some minor changes could be made, but this should be done in such a way that the general physiognomy of the palace is preserved and all its characteristic features kept. As for the Stroganov palace, where everything points to the exquisite taste of one individual; it should remain intact. The palace and its collection are a single monument”.¹

According to the opposite point of view, objects from the Stroganov palace should be considered part of the National Museum Fund (which received all property from the nationalised palaces). Consequently, all could be removed and, if necessary, transferred to other museums. At first, Alexander Benois’s opinion prevailed and for some time the Stroganov palace remained untouched, although it later shared the fate of other palaces. It is quite obvious that today the archival material – various inventories from different times and their contents in various museums throughout Russia – have become our main source for studying the collections from the St Petersburg palaces. Archival material relating
to the history of the construction of these palaces is of considerable importance here, as are the inventories concerned with furniture and interior decoration and, of course, contemporary memoirs.

For identification of the Chinese and Japanese collections in the 19th century palaces, drawings and paintings depicting their interiors are an important source of information, as are the inventories. Some idea of the character of 18th and 19th century collections can be gathered from studying the objects themselves, objects identified by these means. Naturally, it is not possible to discuss all the palaces where Chinese porcelain was used, but we have selected some typical examples relating to specific periods. These demonstrate the evolution, both in attitude to these objects and their existence in the palaces, as well as changes in their repertoire in the course of two centuries.

We know that Peter the Great purchased his first large consignments of Chinese porcelain ware through the Dutch East-India Company. Thus, a quantity of crockery is mentioned in the list of objects Peter had at his disposal in his cabin on board the ship Apostle Peter (dated 1699). Namely “nine porcelain cups, large and small, including three the ship Apostle Peter (dated 1699). Namely “nine objects Peter had at his disposal in his cabin on board the ship Apostle Peter (dated 1699). Namely “nine porcelain cups of large and small size were found later, along with a large porcelain bowl”.

It is not possible to identify all the porcelain ware the Tsar acquired from this source. There is no satisfactory information on the porcelain that had been brought over on the ship and what had been left behind. However, there are the following pieces in the inventories for the time period: eleven white porcelain cups, those made in the Jingdezhen kilns, late 19th century, stoneware with overglaze polychrome colours with gold, 10 inches (25 cm) high (inv. no. YK-983, The Hermitage, St Petersburg). The palace survived until 1926 when it was destroyed by fire.

Chinese and Japanese porcelain (almost no distinction was made between them) was to be found in the palaces which belonged to Peter’s closest associate, Prince Alexander Menshikov, the first Governor General of St Petersburg. His interest in Chinese works of art goes back to the time when he accompanied Peter the Great on his first foreign journeys.

In the course of these journeys, Menshikov, in his capacity as Peter’s private treasurer, purchased rarities including porcelain that had been brought over on East-India Company ships. The inventories from the Prince’s Moscow residences, as well as those of the Oranienbaum Palace, refer to Chinese porcelain in their interior decoration. We are also informed that, in 1716, Menshikov bought a whole cupboard of Chinese porcelain ware for the sum of 160 rubles from the daughter of Admiral L. Lang. This was intended for his palace in St Petersburg. There seem to have been many Chinese pieces because they are recorded in the inventory made of Menshikov’s property after he left St Petersburg.” Among those listed are: “thirteen painted dishes with a yellow ground, eleven painted dishes with azure and white ground… six painted cups with floral decoration on a white ground… one Chinese openwork cruet painted with gilt foliage scrolls on an azure ground” etc.

From this it is possible to identify various porcelain wares decorated in famille jaune palette, blue-and-white pieces, those made in bleu poudre technique with gilt designs and pieces with famille verte decoration.

Unfortunately, very few objects belonging to Prince Menshikov have survived. After Peter the Great’s death, as a result of palace intrigues at the court of his widow Catherine the First and grandson Peter II, Menshikov was exiled to Siberia where he died in 1728. His property was confiscated and passed to the State Treasury. Among the extant objects that can be identified as belonging to him there is no Chinese or Japanese porcelain.

In 1712, Peter the Great presented a plot of land on the banks of the Fontanka river to the famous Field-Marshal Count Boris Petrovich Sheremetev, where he built a small country estate, a farmstead.
The splendid palace built there later by the Field Marshal’s son Peter Borisovich Sheremetev, an art connoisseur and collector, still stands. He kept a kunstkammer for which he bought works of art during his foreign journeys. There is no direct reference to his purchase of Chinese and Japanese porcelain in the records of the State Historical Archives, yet the very existence of Chinese style interiors in the Sheremetev palace presupposes their use in the decoration of the palace.

We should not forget that Peter Borisovich Sheremetev was married to Varvara Alekseevna Cherkaskaya, daughter of the former owner of the Ostankino palace in Moscow, which housed one of the first Russian collections of Chinese porcelain, assembled by the princes Cherkaskys. In the 1750s and 1760s, when the estate was finally completed, a park with a fountain and grotto appeared. According to the archives, the Hermitage pavilion was built at Fontanka in 1757 in “Chinese taste”, by that time situated in the Little Hermitage building. On this mezzanine were several rooms where the Empress kept works of art. In a letter to Baron Grimm she called them the “Imperial Museum”. The display in this “museum” was changed frequently. From the mid 1780s the rooms were used for housing oriental objects and the mezzanine began to be known as the “Chinese mezzanine”. It consisted of four rooms, where the Empress would receive only her closest associates. Their decoration seems to have been extremely sumptuous and exotic and greatly impressed visitors. One of them, Count Peter Borisovich Sheremetev, wrote in 1787: “Last night I visited the mezzanine, which is the name for a suit of state rooms, a sort of museum... to tell the truth, they are magnificently furnished and with great taste; there are many curiosities around, especially those which look like Chinese pieces”. Despite the abundance of Chinese objects in the inventory list (small lacquer tables, painted screens, tortoiseshell cups and saucers, etc.), there are only two references to porcelain; there was a coach in the picture rooms with a shelf on which Chinese porcelain statuettes were displayed and, in the third room, “there were two porcelain lanterns and six tall pottery figures”.

Unfortunately, all the Chinese rooms in the Winter Palace perished in the 1837 fire and have never been restored, although Chinese objects continued to be a part of Winter Palace interior decoration as long as it remained the residence of the Russian tsars. Although the fashion for chinoiserie in Russia was not on the same scale as in Europe, Chinese and Japanese objects were found outside the imperial palaces in the 18th century. Prince Nikita Repnin was one of the most distinguished grandees of Catherine’s time, a soldier and diplomat, field-marshal, general and a freemason. According to his contemporaries, he preferred to live on his country estate in a “house, built in an entirely Chinese taste”. This was a wooden structure consisting of a great number of small rooms. The walls were lined with Chinese wall-paper and the floor was covered with Chinese carpets, the rooms themselves were filled with Chinese furniture, made of porcelain, with countless figures of similar (porcelain) material, as well as bronze objects and statues, which filled all corridors and passages in the house. The garden was also laid out in Chinese taste.

By comparing the palace inventories with 18th century palace interiors, we can imagine how the prevailing taste was changing, leading to changes in the use of Chinese and Japanese objects in interiors. We see that in Peter the Great’s time oriental objects, then considered rarities, often predominated, although they were also put to utilitarian use. There were cups, dishes, goblets, tumblers, etc. By the mid and second half of the 18th century decorative pieces became predominant, such as porcelain figures, lights and even furniture, etc.
Chinese and Japanese ceramic artists, among them Chinese blanc de chine pieces: “the figure of Guan Yin with an infant, the head broken off, has an impressed mark; another figure of white porcelain – a seated deity; a Satsuma vase with the top and base of botto"m made of wood, etc.” The inventory also lists soup and dessert plates and an East India Company compotier ornamented with the designs of flying cranes, birds and flowers.

In the late 19th century another group of Far Eastern objects was added to these pieces, acquired by the future emperor Nicholas II during his Far Eastern tour. After the Anichkov palace was nationalised, it shared the fate of other royal residences. Its holdings were dispersed to other museums and judging by the archival information, some of the objects were transferred to the Kuskovo Museum of Porcelain.

At present a small number of Chinese and Japanese pieces from the Hermitage can be identified as coming from the Anichkov palace. Among these is a beautiful dish with floral decoration in famille verte colours (fig. 2).

As we see from the inventories of the Winter Palace, Chinese and Japanese objects decorated the private rooms of Nicholas II and his mother Alexandra Feodorovna (the Danish princess Dagmara). Maria Feodorovna’s apartments (in her private rooms of Nicholas II and his wife Alexandra Feodorovna) were artefacts bought at European auctions, items dispensed to other museums.15 Then, in 1928 and 1930, more than eighty pieces from Stroganov’s home were given to the Hermitage Museum. Many were sold later through the “Antiquariat” shop and about fifty pieces of Chinese and Japanese porcelain ended up in the Hermitage. A study and comparison of documents and items help us identify the porcelain wares from Stroganov’s home.

Among the late 17th century objects there is a plate, The Crucifixion and painted in cobalt and gold (fig. 6). In addition there is a group of pieces from a service – Chinese porcelain made for the East India Company and Japanese porcelain from Arba kolon. As has already been said, the comparison of the 1928 Museum Fund inventory with the Hermitage items supports us in assuming that Count Pavel Stroganov’s main interest was in export wares.

While between 1830 and 1840 Chinese and Japanese porcelain were merely components in eclectically oriental decoration, using contemporary and older Chinese and Japanese pieces. They were sometimes randomly dispersed because they were inconsistent with the style of the interior. A new development in the second half of the 19th century was evident in watercolours and prints of these interiors, but, according to the inventories of the palace, oriental wares could be seen in watercolours and prints of these interiors, such as the large drawing-room in the Michalovsky palace which belonged to Grand Duke Mikhail Pavlovich (fig. 4). As has already been said, Chinese and Japanese porcelain could be found in almost every royal and aristocratic palace in St Petersburg in the middle and the second half of the 19th century.

However, among the owners we should single out a few prominent collectors. Firstly, there is Count Pavel Stroganov (1823-1911) from the well-known Stroganov family. He maintained the family tradition of collecting art. In his palace, there was a large collection of paintings, drawings and decorative art, including Chinese and Japanese porcelain. The water-colour, by the students of the Baron Stieglitz School of Technical Drawing, shows how porcelain was used in the interior decoration of Count Stroganov’s house, for example, in the dining room (fig. 7). Count Stroganov ceased collecting in 1870, which means that the above-mentioned objects cannot be any later in date.

As with the holdings of all aristocratic palaces, the Stroganov collection was de-accessioned, transferred to the central stores of the Museum Fund and dispersed to other museums. Then, in 1928 and 1930, more than eighty pieces from Stroganov’s home were given to the Hermitage Museum. Many were sold later through the “Antiquariat” shop and about fifty pieces of Chinese and Japanese porcelain ended up in the Hermitage. A study and comparison of documents and items help us identify the porcelain wares from Stroganov’s home.
decorated with Japanese scenes, ornamented all over with flower sprays in relief..." etc.

In the Green Drawing Room there were two Japanese vases with yellowish glaze, a gift from the Grand Dukes Alexander and Sergey Mikhailovich. These vases seem to have been the products of the Satsuma or Kyoto workshops. In the Red Dressing Room there were two Japanese vases with yellowish glaze, a gift from the Grand Dukes Alexander and Sergey Mikhailovich.

In the Red Dressing Room there were two small Chinese porcelain vases, and an old Chinese bronze clock with three (actually four) ceramic figures and enamelled flowers and leaves (fig.8). The drum of the clock and the polychrome porcelain flowers are European workmanship; the clock mechanism bears the hallmark of the Japy brothers workshop and dates from the 1840-1850s. The ceramic statuettes represent a twice-repeated figure of Guan Yin, sitting with a scroll in her left hand, a seated smiling boy and a bird. There was a certain meaning behind this composition, which seems to illustrate one of the legends connected with Guan Yin. According to a tradition the bird accompanying Guan Yin is a parrot, which vowed to follow her at all times as a sign of gratitude to the Bodhisattva, who had saved his parents. These figures were made in the Dehua workshop (Fukien province) in the first half of the 19th century.

The Vorontsov–Dashkov family appear to have taken great interest in Chinese and Japanese porcelain. The inventory of property from the estate of the Prince Vorontsov, by Count J. Vorontsov, mentions “six red Chinese vases, two old Chinese porcelain dishes, another three old Chinese vases as well as above-mentioned Japanese vases, a gift from the Grand Duke”. In addition, there were many utilitarian wares – flowerpots, tea services, etc. The inventories also featured “36 tea cups, 34 saucers, 1 tea caddy, 2 tea pots, a sugar-basin, a cream-pot”.

In the late 19th century Chinese and Japanese porcelain could also be found in the houses of the Princes Dolgoruky, Feodor Paskevich, the Musin-Pushkins and others. Some of the pieces from these collections, preserved in the Hermitage, are of considerable interest, although they do not allow us to make a full assessment of the collections as a whole.

Our research of archival material has enabled us to trace not only “the life-stories” of Chinese and Japanese porcelain found in Russian royal and aristocratic homes in the 18th and 19th centuries, but also to form an opinion about the tastes of their owners. Through these objects we gain knowledge of individuals and of their particular passions. The whole body of the researched material has demonstrated how the role of Chinese and Japanese porcelain changed with shifts in taste. Thus, it is possible to illustrate with the aid of concrete evidence, the evolution in society right up to the revolutionary change in the second decade of the 20th century.

NOTES
3. Cit. M.I. Polyakov, Forgotten Past of St Petersburg’s Suburbs, St Petersburg, 1889, p.310.

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There were many rebellions during the late 18th century and the 19th century against the British and the dikus (landlords, moneylenders, merchants). The Mundas were able to get an able and charismatic leader in Birsa Munda who proclaimed a rebellion in 1894. He declared himself "God" and organised his people to revolt openly against the government. He urged people to stop paying debts and taxes. He was arrested and spent 2 years in jail before being released in 1897. In December 1899, he launched an armed struggle on the landlords and the government. The Mundas torched police stations, houses February 26, 2020, marks the 175th anniversary of the birth of Emperor Alexander III, whose name was given to The State Russian Museum in April 1895. Special mention is made of Alexander III's merits in museum construction and art education, which was due to his undoubted passion for history and fine arts. Historic events, everyday life of the city, and St. Petersburg places of interest depicted in photographs and postcards of the late 19th and early 20th centuries. Boris Kustodiev. Portrait of Fyodor Shalyapin. Those who made Chinese porcelain prided themselves on their technical ability, and had great fun imitating other materials on the surfaces of the works they decorated firing ceramics with the most beautiful celadon green glaze to imitate jade, for example, or copying materials like pudding stone. A Famille Rose faux bois Foreigners' medallion bowl. Qianlong six-character seal mark in underglaze blue and of the period (1736-1795). Westerners are depicted in some of the earliest Chinese art, and are prevalent in pieces which date from the Qianlong period, in the 18th century, European Jesuits visited the court of the Emperor Qianlong, who reigned from 1736 to 1795, and there was a rise in Western influence.