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*GONE WITH THE WIND TO THE WESTERN
HEMISPHERE – SELLING OFF FURNITURE BY
DAVID ROENTGEN AND OTHER DECORATIVE
ARTS OF THE EIGHTEENTH CENTURY**

The museums and palaces in and around St. Petersburg today boast an important assemblage of furniture by David Roentgen (1743-1807). However, this remarkable collection is a mere shadow of the abundance of such objects to be found in Russia before 1917. By fortunate chance the undisputed centerpiece of this collection, the so-called “Apollo-Desk” of Catherine the Great (r. 1762-1796), still graces the granite-lined shores of the Neva, where it was regarded as a treasure of national importance already in the late eighteenth century. In our day it is especially cherished as one of the highlights of the Hermitage Museum’s European decorative arts collection.¹ This essay focuses on the tremendous significance of Roentgen’s furniture in the context of Imperial Russia. It also explores how key examples of furniture and decorative arts by Roentgen and his contemporaries with a Russian imperial provenance ended up in the museums and private collections of Western Europe.

After the collapse of the Russian Empire in 1917 these significant items were condemned as ideological symbols of the extravagant opulence of the Ancien Régime and released by the Russian revolutionary councils onto the art market of the Western hemisphere like disoriented migratory birds. It may

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1. Dietrich Fabian, *Abraham und David Roentgen. Das noch aufgefundene Gesamtwerk* (Neustadt: Internat. Akad. der Kulturwiss, 1996), p. 100, fig. 213, and p. 361, no. 2.213; see also the excellent website animation: www.hermitagemuseum.org; gallery of 3-D images, “Quick search” type in “Roentgen.”

not come as a surprise to learn that this phenomenon developed in very much the same way as comparable luxury pieces were put up for sale after the French Revolution in the late eighteenth century.² It is a twist of history that Russian grandees like Prince Aleksandr Andreevich Bezborodko (1747-1799),³ Count Aleksandr Sergeevich Stroganov (1733-1811),⁴ and other members of Russia's cosmopolitan elite bought "only the best"⁵ from the fading *décor de la vie* of the French aristocracy.⁶ The French luxury trade and the Parisian art market progressively deteriorated in the years around 1790, as did the monetary value of their products, which were gradually transformed into bargains for a period that lasted until the Restoration of the Bourbon dynasty in 1815. Affluent French connoisseurs, if lucky enough to escape physical harm at the hands of the revolutionaries, experienced the traumatic transformation from art patrons to art sellers just to stay afloat during the storm of social upheaval that blasted through Continental Europe. The wealthy Russian aristocracy and the newly moneyed nobility could choose at their leisure from treasures confiscated by the French Revolutionary Government in Paris and from the residues of collections that had been evacuated by impoverished French refugees. Prosperous Russians represented a vital buying power that was the basis for the migration of large quantities of Western luxury objects to Eastern Europe. They soon formed highly individual art collections, the importance of which went far beyond the Russian context. (Certain similarities to the current global movements of the international art market of our days also come to mind.)

2. Much of the information in this article is derived from Wolfram Koeppe, "Kästchen aus der Werkstatt von Abraham Roentgen in amerikanischen Sammlungen," in *Zwischen Askese und Sinnlichkeit. Festschrift für Professor Norbert Werner zum 60. Geburtstag* (Giessener Beiträge zur Kunstgeschichte, vol. 10) (Dettelbach: Röhl, 1997), pp. 98-110; and Daniëlle Kisluk-Grosheide, Wolfram Koeppe, and William Rieder, *European Furniture in The Metropolitan Museum of Art. Highlights of the Collection* (New Haven, CT and London: Yale Univ. Press, 2006), pp. 172-76 (no. 72) and pp. 180-83 (no. 75) (entries by Wolfram Koeppe).

3. For example, Prince Bezborodko purchased from the collection of the Duc d'Orléans the Choiseuil cabinet. See the exhibition catalog, B. Asvarisch, *Kushelevskaia galereia: zapadnoevropeiskaia zhivopis XIX veka* (St. Petersburg: Gos. Ermitazh, 1993), p. 3.

4. Count Aleksandr Stroganov was a gentleman of the emperor's household and held influential positions as president of the Imperial Academy of Arts and director of the Imperial Public Library in St. Petersburg.

5. See the review of the exhibition "Celebrating St. Petersburg" at The Metropolitan Museum of Art by John Russell, "Only the Best Will Do For a Cosmopolitan Elite," *The New York Times*, July 11, 2003, p. E32. For other objects with a Russian provenance at the MMA, see Wolfram Koeppe, "St. Petersburg," in *Timeline of Art History, New York: The Metropolitan Museum of Art*, 2000- http://www.metmuseum.org/toah/hd/stpt/hd_stpt.htm (2003).

6. Ben Broos, *Great Dutch Paintings from America*, exhibition catalog (Zwolle: Waanders Publishers, 1990), p. 275; Natalie Kazakevitch, "Un chef-d'oeuvre en porcelain de Sèvres," *L'Objet d'art*, 297 (Dec. 1995), pp. 78-82.

Items of eighteenth-century Western European furniture have continuously played an important role as both works of applied art and examples of material culture. They document the personal environment of their former owners and are a testimony to their wealth, political power, and social accomplishments. Their design and execution reflected the race of pre-industrial manufactories to reach new heights of artistic achievement, as may be seen in the production of European cabinetmakers such as Ferdinand Schwertfeger, Joseph Baumhauer, Martin Carlin, Henri Jacob, and François-Honoré-Georges-Jacob-Desmalter. However, the furniture produced by the German master David Roentgen had a special status that set it apart. Roentgen's pieces symbolized a unity of superior technical skills, economic significance, innovative design, and a multi-functional purpose that allowed the owner to live with high-quality yet practical interior pieces on a daily basis.⁷

An enormous, as yet undocumented quantity of furniture by Roentgen was sold by the Soviet government at public auctions in Western Europe or directly on the international art market in the 1920s and early 1930s. It came from the residences of the Romanovs, the imperial museums, and confiscated private collections. The fact that many of Roentgen's creations could often be found in several related versions in one and the same palace or collection in Russia was used as a pretext for selling off and "thinning out" the duplicates. As a result, Russia was robbed of a unique ensemble of decorative arts, to be found nowhere else in Europe.

From 1768 until around 1792, the Roentgen workshop was among Europe's most successful cabinetmaking enterprises, employing over one hundred specialized workers and generating an annual turnover that in some years surpassed that of the world-renowned Meissen porcelain manufactory. David Roentgen was the son of the cabinetmaker Abraham Roentgen (1711-1793) and was already considered a legend during his lifetime. Even the German poet Johann Wolfgang von Goethe, a blunt and sometimes pitiless critic, sang the master's praises and paid him fitting tribute by visiting the Roentgen workshop in Neuwied am Rhine. Goethe was so impressed that he designed himself a roll-top desk⁸ inspired by "Neuwied work," as Roentgen's

7. Emmanuel Ducamp, ed., *Pavlovsk. The Palace and the Park* (Paris: Alain de Gourcuff, 1993), 1: 162-64. The "family study" and the "new study" still contain several pieces by Roentgen, each originally designed for different purposes, like a writing desk, an architect's table, and a roll-top desk.

8. On Goethe's roll-top desk design, see Dietrich Fabian, *Goethe – Roentgen: ein Beitrag zur Kunstgeschichte des 18. Jahrhunderts*, 5th ed. (Bad Neustadt: Schriften zur Kulturwissenschaft, 2001), p. 27.

marvels of disguise and technical virtuosity are often called in contemporary inventories.⁹

Roentgen creations give the impression of abundant luxury, yet they are rarely superfluous. Mechanical details were meticulously engineered and integrated into the overall design to achieve a balance of impeccable aesthetics and function. Like the custom-built luxury car brands of today, such pieces had a distinctive appearance that could not be missed by a sophisticated visitor to the residence of a Roentgen patron in the eighteenth century. Moreover, even the formal process of ordering furniture from the manufactory in Neuwied can be compared with the purchase of a luxury automobile with diverse extras, since both depended solely on the client's wishes and financial resources. Special requests set the limit, determining the degree of embellishment applied to the carcass and the mostly spring- or weight-driven interior devices "beneath the hood" of the furniture made in Neuwied.¹⁰

The Roentgen family was part of the prosperous Moravian brethren (*Herrnhuter*), a devout Protestant community that was invited around 1750 by the Count of Neuwied to settle in his dominion to strengthen the local economy. He had granted them religious freedom, partial exemption from local taxes, and unrestricted employment free from guild regulations. After humble beginnings under his father's tutelage and despite a constant struggle between his religious beliefs and the rapid expansion of the workshop, Roentgen conquered the West European market by targeting Prince Charles-Alexander of Lorraine (1712-1780), an uncle of Queen Marie-Antoinette. In the mid 1770s the prince bought whole ensembles of Roentgen furnishings, including large marquetry wall panels (*tapisseries en bois*) of truly magnificent dimensions – 360cm high by 375cm wide – for his Brussels palace.¹¹ The sovereign was immediately emulated by his courtiers, who rushed to send for "Neuwied work" to satisfy their own demands for furniture in the latest fashion.

Inspired by his success in Brussels, Roentgen created for the French court at Versailles some of his most unusual furniture pieces, among them a writing cabinet 378cm tall with marquetry symbolizing the seven liberal arts, a clock, dozens of mechanical devices, and cases for musical instruments.¹² King

9. For "Neuwied work" or "Neuwied craftsmanship" ("von Neuwieder Arbeit"), see Fabian, *Das noch aufgefundene Gesamtwerk*, pp. 320-414.

10. The comparison to modern luxury cars was initially suggested in Koepele, "Kästchen aus der Werkstatt von Abraham Roentgen," p. 110.

11. Reinier Baarsen, "Charles of Lorraine's Audience Chamber in Brussels," *The Burlington Magazine*, 147, no. 1228 (July 2005), 464-73 (with extensive literature).

12. On a cabinet made for Louis XVI (now dismantled) and the most elaborate of three similar examples, see Georg Himmelheber, "Roentgens Prunkmöbel für Ludwig XVI," *Zeitschrift für Kunstgeschichte*, 57 (1994), 462-73; Fabian, *Das noch aufgefundene Gesamtwerk*, pp. 164-65;

Louis XVI of France appointed him *Ébéniste-Mécanicien du Roi et de la Reine* in 1779. The following year Roentgen was finally inducted as a master into the prestigious Parisian cabinetmakers' guild, which exposed his workshop to opportunities on a truly international scale.

Hitherto, most of his furniture had been dominated by his unique pictorial marquetry *à la mosaïque*. In an announcement of Roentgen's furniture lottery of 1769 in Hamburg, the master described the first prize as, "a desk with top artistically decorated with Chinese figures, inlaid *à la mosaïque*. . . . This work could be . . . compared to painter's work without hesitation . . . all figures are created from wood . . . they are exactly like a painting, one that could be gone over with a plane without losing anything of its beauty."¹³ This long-lost piece has recently been identified as a writing desk acquired in Russia in 1921 for the collection of the Danske Kunstindustrimuseum in Copenhagen.¹⁴

Another important example of the *décor à la mosaïque* is a fall-front secretary (*secrétaire à abattant*) that is documented through a historical photograph of 1902 as formerly in the collection of Countess Elizaveta Shuvalova in St. Petersburg.¹⁵ This piece was offered at the famous Lepke anniversary sale "Katalog 2000" in Berlin in 1928 [Fig. 1].¹⁶ It was bought by a Berlin collector for the high price of 73,000 German marks (against the even higher estimate of 75,000 marks). It appeared later in the Stavros Niarchos (1909-1996) collection in Paris [Fig. 2] and is today in a New York private collection. The surface is decorated with Roentgen's marquetry *à la mosaïque* at its best, showing exotic birds and floral motives with gardening instruments suspended from a delicate ribbon, symbolizing the bucolic pastimes of the aristocratic lifestyle. Its rich embellishment of gilded bronze mounts still reflects the designs that Roentgen specifically intended for his French clients.¹⁷

Having secured the steady patronage of nearly all the Western European courts, Roentgen traveled northeast to St. Petersburg in 1783. As a recog-

and for the tradition of decorating studies (*studioli*) and writing cabinets depicting the seven liberal arts, see Olga Raggio, Antoine M. Wilmering, and Martin Kemp, *The Gubbio Studiolo and its Conservation*, vol.1: *Federico da Montefeltro's Palace at Gubbio and its Studiolo* (New York: The Metropolitan Museum of Art, 1999).

13. Fabian, *Das noch aufgefundene Gesamtwerk*, p. 331, doc. no. 2.71.

14. *Ibid.*, p. 96, fig. 206; Kocppe in *European Furniture in The Metropolitan Museum of Art*, pp. 174-75, n. 8.

15. "Collection du Comte Paul Chouvaloff à St.Petersbourg," *Khudozhestvennye sokrovishcha Rossii (Les Trésors d'art en Russie)*, 11 (1902), 279.

16. Auction catalogue, Lepke's, Berlin, 1928, lot. 110, plate 1.

17. On the buyer, see "Russenauctionen," *Kölnische Zeitung*, Nov. 7, 1928, n. p. However, there is an earlier fall-front desk of ca. 1765-68 in the Rococo style with an exquisite rocaille marquetry and gilded bronze mounts still preserved in the Tsarskoe Selo Palace. It is not known so far how and when the object entered the imperial collections (Fabian, *Das noch aufgefundene Gesamtwerk*, p.150, fig. 343.)

nized arbiter of taste and an insider of Parisian gossip, former diplomat Baron Friedrich Melchior von Grimm (1725-1802) informed Catherine the Great about everything currently *en vogue* in Paris, and had highly recommended Roentgen to her in a quite unusual letter of introduction:

May I tell you about a man who at this time in on his way to St. Petersburg. This is Monsieur Roentgen, famous Herrnhuter, undoubtedly the best cabinet-maker of this century. He comes to you because the finest minds attract each other. Since Your Majesty cannot go to Neuwied am Rhine, the celebrated Roentgen in on his way to St. Petersburg on the Newa. Neuwied is the theatre of his glory as the universe is that of Catherine II. France, Germany and Holland ring with his fame. However, all this does not suffice to serve his ambition. He is leaving his large establishment to bring a piece of furniture to Your Majesty's attention. It is unique and has been built especially for you. It has no equal nor will have. He asks nothing better than to submit it to Your Majesty's judgment. If Your Majesty does not care for it, he will take it back to Neuwied and, as a good Herrnhutian, seek consolation in Christ Who is dear to him. Do, I beg you, favor him by inspecting his work because this alone is the purpose of this noteworthy man's journey.¹⁸

This desk was the result of thorough market research into the personal taste of the Empress. Roentgen catered to her humanistic ambitions with a statue on top of the desk showing the sun god Apollo and the muses on Mount Parnassus, hence the name "Apollo-Desk." Sphinxes, the ancient symbol of female wisdom, flank the slanted front that opens to serve as a writing surface. The real surprise is the small figure of a crouching dog in front of a bronze plaque shaped like an architectural façade. The animal figure functions as a knob to push the "façade" panel back into the corpus to gain access to hidden compartments. This in turn sets in motion a musical instrument, a carillon, to play different tunes – a surprise for guests if intentionally activated, but also an erudite alarm system, because only servants or the guards had access to a palace's inner sanctum.¹⁹ Roentgen must have been aware of the Empress's love of dogs and had this unique handle modeled as a portrait of Zemire, her favorite Italian greyhound.²⁰ How could Catherine the Great resist buying this embodiment of much that was so very dear to her?

18. Hans Huth, *Roentgen Furniture*, 2nd ed. (London and New York: Sotheby Parke Bernet, 1974), p. 3.

19. See note 1.

20. An etching of the dog was published and a porcelain figurine was also made at the Imperial Porcelain Manufactory in the 1780s. See Tamara Kudriavtseva, *Russian Imperial Porcelain* (St. Petersburg: Slavia, 2003), p. 41.

The empress was captivated by Roentgen's ingenious creations, recognizing their impeccable quality. She instantly became his most important client, paying for the Apollo desk the asking price of 20,000 rubles, a price comparable to that of a respectable country estate, and adding as an extra token of appreciation a gold snuffbox and the further sum of 5,000 rubles.²¹ This brilliant marketing ploy came at a time when artisans and craftsmen routinely had to write endless reminders for payment to their noble clients; hence, Catherine's largesse was unheard of and the news spread throughout Europe at a dizzying speed. By 1789 Catherine and the Russian nobility that embraced her taste had bought hundreds of pieces of Roentgen furniture. A single shipment delivered to the empress in March 1786 consisted of 126 items of furniture amounting to 72,704 rubles.²² Their appearance followed the material scheme of the Apollo desk, with its rigidly restrained neo-classical style, fine-grained exotic mahogany or "yellow" wood ("bois jaune" or Pau Amarello wood), and gilded bronze mounts reflecting the harmonious interplay of *ars et natura* ("art and nature," e.g., the sculptural mounts and the natural beauty of the wood). Though German by birth and with a workshop in the German speaking area, Roentgen acted like a truly pan-European entrepreneur and created a legacy. His creations set the limits for the long-lasting influence of the "Neuwied fabrique" upon French, German, Scandinavian, English, and above all Russian furniture. With its distinctive brass mounts and the contrast between mahogany or close-grained Karelian birch and gilding, in Russia the style would last well into the nineteenth century, though the standards established by Roentgen were never matched. In Russia it was called the "Jacob Style," after the French cabinetmaker George Jacob. Considering the actual influence and legacy of David Roentgen and his followers it deserves to be renamed "the Roentgen Style."

After the fall of the Russian Empire and the Bolsheviks' seizure of power in October 1917, not only were some of the Imperial residences, like the Winter Palace,²³ partially plundered by the mob, but several residences of the high aristocracy – among them the palaces of the Shuvalov and Stroganov families – were targets of violent robberies.²⁴ Meanwhile, the Hermitage had grown into an enormous museum complex after the nationalization of all imperial and important private collections in the first years after the October revolution. In 1922 the Museum of Applied Arts founded by the millionaire philanthropist Baron Aleksandr fon Shtiglits (1814-1884) and comprising

21. Fabian, *Das noch aufgefundene Gesamtwerk*, p. 361, doc. no. 2.219.

22. Huth, *Roentgen Furniture*, pp. 90-91.

23. M. J. Larsons, *Als Expert im Sowjetdienst* (Berlin: E. Rowohlt, 1929), p. 13.

24. L. V. Maksimenko, "O prodazhe muzeinykh tsennosti Petrograda/Leningrada," *Klio*, no. 1 (1998), pp. 155-59.

Russia's largest collection of West European decorative arts (some 30,000 objects) was taken over as a satellite museum of the Hermitage.²⁵ One of the first collections not only to fall victim to robberies, but also to be completely taken over by the new regime in 1918 was the Stroganov Palace on the corner of Nevskii Prospekt and the river Moika. The palace and its collection were nationalized and renamed the State Stroganov Palace-Museum (abolished as an art museum in 1929). After the famous auction of pieces from the Stroganov collection at Lepke in Berlin in 1931, the palace was handed over to the Institute of Horticulture.²⁶ A mechanical desk [Fig. 3] veneered with burlwood sold at that auction is today at the Bayerisches Nationalmuseum in Munich.²⁷

Vladimir Frantsevich Levinson-Lessing (1893-1972), longtime curator and deputy director of the Hermitage, stated in an analysis of the museum's sales of paintings: "Our operations will be seen as normal procedures that are also practiced in European and American Museums (the sale of duplicates, chance acquisitions, etc.). Only if we start to sell valuable paintings from the collection of the world-famous gallery of the Hermitage, will such a step be seen as a special provision that reflects an unusually severe crisis."²⁸ Levinson-Lessing further described the chaotic situation that was created by the fusion of financial need and the communist interpretation of luxury objects as symbols of the much-despised imperial past. Therefore the debate about the sale of objects of applied arts from the former imperial palaces intensified simultaneously with that of the fine arts. In 1926 the regional commission of

25. It was closed in 1926 after the best items had been handed over to the Hermitage. Retrieved from http://en.wikipedia.org/wiki/Stieglitz_Museum_of_Applied_arts; E. Guseva in *Muzei barona Shtiglitsa: proshloe i nastoiashchee* (St. Petersburg: Sezar, 1994).

26. See the catalog, Penelope Hunter-Stiebel, ed., *Stroganoff, The Palace and Collections of a Russian Noble Family* (Portland, Or.: Portland Art Museum in collaboration with Harry N. Abrams, 2000).

27. Auction catalogue, Lepke's, Berlin, No. 2043, "Sammlung Stroganoff / Leningrad," p. 206, lot. 214 (for 14,500 DM hammerprice, from an annotated copy in the library of James Parker at the ESDA Department, The Metropolitan Museum of Art). Among the Stroganov highlights were a table by Martin Carlin, now in the Calouste Gulbenkian Museum (Inv. no. 2266) and a pair of extraordinary bronze-mounted Sèvres vases, which appeared at auction in 2001 (Auction catalogue, Sotheby's, Paris, June 27, 2001, pp. 136-43, lot. 76 with extensive literature). Notably, already in May 1919 the Soviet regime auctioned off parts of the fabled Demidov collection in Amsterdam (Janine Jager, "Reger Handel mit den Niederlanden," in Waltraud Bayer, ed., *Verkaufte Kultur. Die sowjetischen Kunst- und Antiquitätenexporte 1919-1938* [Frankfurt am Main: P. Lang Verlag, 2001], p. 152.) Other objects were sold in Stockholm around 1930. It seems that the Soviets tried changing sales locations to find the best places in Europe for marketing such pieces.

28. Elena Solomacha, "Verkäufe aus der Ermitage, 1926-1933," *ibid.*, p. 48.

Leningrad suggested organizing “an export sale of antiques from the palaces . . . that without doubt will generate a considerable amount of *valiuta*.”²⁹

Under the steadily increasing pressure of Soviet ideological doctrine the interiors of the palaces around Leningrad were systematically combed through in the second half of the 1920s. In 1928 the palace administration of Gatchina had selected for export, among other objects: 100 paintings, 25 Oriental carpets, 43 French gilded bronze objects and a clavichord “made of mahogany by David Roentgen.”³⁰ This musical instrument [Fig. 4] belongs to a small handful of such sophisticated clavichords, which Roentgen created together with his ingeniously talented clockmaker Peter Kinzing (1745-1816).³¹ The restrained but highly refined case has the elegant form of a neoclassical *bureau plat* when closed. The apron functions as a fall front that reveals a keyboard with an oval cartouche above showing the signature and date: “David Roentgen & Kinzing / à Neuwied sur le Rhin Anno 1785.” The instrument stood originally in Pavlovsk and may be the same piece mentioned in an invoice from Roentgen to Catherine the Great issued on March 3, 1786 in St. Petersburg: “26. deux grandes Tables en bois de Mahoni moucheté / avec des forte Piano, chaq: Piece.380 - .70 = .760. 140.”³² The instrument was moved later to the Tauride Palace, as documented by a paper label printed in Cyrillic. After being sold at Lepke’s in 1930,³³ it was offered for sale in 1963 in Copenhagen and acquired by an American piano-manufacturer, who consigned it for auction again in 1987 in New York.³⁴

One of the most successful Roentgen models was the secretary on stand (*secrétaire à abbattant* or *secrétaire en cabinet*) with a plain top and a fall-front flanked by three rounded open shelves on either side [Fig. 5]. The fall front lowers for use as a writing surface, revealing an interior of drawers and compartments. In a detailed account of 1795, Grand Duchess Maria Fedorovna (1759-1828) described a similar Roentgen piece in her boudoir next to her bedchamber at Pavlovsk Palace, with “precious objects and knick-

29. Waltraud Bayer, “Revolutionäre Beute: Von der Enteignung zum Verkauf,” *ibid.*, p. 30.

30. Rifat Gafullin, “Kunst und Antiquitäten aus den Leningrader Schlossmuseen, 1926-1934,” *ibid.*, p. 71 and p. 84, n. 23.

31. Dietrich Fabian, *Kinzing und Roentgen. Uhren aus Neuwied*, 2nd ed. (Bad Neustadt: D. Fachler, 1984), no. 96; the catalog Bernd Willscheid, ed., *Kinzing & Co. Innovative Uhren aus der Provinz* (Neuwied: Kreismuseum, 2003), p. 12.

32. The price is in rubles, with each piece costing 380 rubles and 70 rubles for transportation. (Fabian, *Das noch aufgefundene Gesamtwerk*, p. 366, document 2.230.)

33. Auction catalogue Rudolph Lepke, Berlin, April 2, 1930, lot.304, tav.1.

34. Auction catalogue, A. B. Rasmussen, Copenhagen, May 29, 1963, lot 12; and Sotheby’s, New York, May 16, 1987, lot 126.

knacks placed on top" and on the small shelves.³⁵ The object shown here bears the inventory numbers of Gatchina Palace and those used by Antikvariat for marketable items stored in the Novomikhailovskii Palace. Today it forms part of a significant private collection of Roentgen furniture in New York City.

A relatively unknown fact is the Russian provenience of most of the thirteen pieces from the Roentgen workshop now in the Davids Samling Museum in Copenhagen.³⁶ The collection was founded by Christian Ludvig David (1878-1960), a barrister of the Danish High Court, who acquired the nucleus of the collection's works of eighteenth-century fine and applied art rather early in his long life. Among them is a roll-top desk once used by Grand Duchess Maria Fedorovna at Gatchina [Fig. 6]. The desk has a reading slide hidden behind a bronze relief in the center of the top section and belongs to a category of elaborate writing-desk inventions by the Roentgen Workshop. It occupies an exemplary position as one of the best examples of Roentgen's ingenious woodwork techniques, mechanical devices and progressive design aimed at the Russian market. His mechanical ingenuity is exemplified by the working of the lower section of the desk. When the key to the lower drawer's lock is pressed and simultaneously turned to the right, the right side springs forward and can be pulled further out; if a button is pressed on the underside of the front section, the box-shaped compartment swings aside to reveal further drawers. Pulling out the writing slide opens the roll-top to reveal stepped drawers that are operated by hidden buttons.³⁷

A unique survival is the fall-front secretary with clock that was in the Hermitage before it was sold for 12,300 German marks in Lepke's "Katalog 2000" auction in Berlin in 1928 (against an estimate of 30,000) [Fig. 7].³⁸ The lower section is shaped like a commode with two large drawers. The wide fall front lowers to serve as a writing surface with the simple fitting of small adjustable compartments behind what may have served as a file cabinet for book keeping.

We can only speculate whether Christian Ludvig David's fascination with the oeuvre of David Roentgen, and in particular with those objects that the Neuwied workshop created for the Russian market, was influenced by the fact that the Dowager Empress Maria Fedorovna, born Princess Dagmar of

35. Alexandre Benois, "Description du Grand Palais de Pavlovsk, rédigée et écrite par la grande-duchess Marie Féodorovna en 1795," *Khudozhestvennye sokrovishcha Rossii*, 3 (1903), 374.

36. Erik Zahle, "Møbler," in *C. L. Davids Samling. Anden Del* (Copenhagen: n.p., 1953), pp. 192-235; www.davidsmus.dk, Room 305. I am grateful to Mette Korsholm, Davids Samling, Copenhagen, for her information on various aspects of the collection.

37. Fabian, *Das noch aufgefundene Gesamtwerk*, p. 111, fig. 242.

38. Fabian, *Kinzing und Roentgen*, no. 85.

Denmark (1847-1928), lived in exile at Klampenborg near Copenhagen.³⁹ The collector's close association with the court may have sparked his profound interest in Roentgen furniture. On the other hand Erik Zahle has suggested that David felt an affectionate sense of "kinship" (*Wahlverwandschaft*) for Roentgen as a perfectionist, mentioning also that the eighteenth century was his favorite period.⁴⁰

In its shape and restrained nobility a clock at The Metropolitan Museum of Art is closely related to the timepiece on the secretary in Copenhagen [Fig. 8]. With a form like a miniature monument, it typifies the *Roentgen style*, distinguished by finely grained mahogany with brass inlay and gilded mounts. The dial is signed *Jean Thomas / Petersbourg*. Thomas was a Swiss clockmaker who lived in St. Petersburg in the early nineteenth century, repairing and trading clocks of various manufactures. He may have added his name to the clock's face in that period. The timepiece belongs to an incalculable number of objects which, despite their obvious Russian connection, are enshrined still in a misty cloud as to why and how they left the Russian Empire.⁴¹

A very different clock of real monumental appearance is astonishingly well documented [Fig. 9]. The clock was also one of the major objects in Lepke's jubilee "2000" catalogue. Like the marquetry fall-front secretary [see Fig. 2], it is recorded in the same historical photograph of 1902 in the boudoir of Countess Elizaveta Shuvalova in St. Petersburg.⁴² "On the public stage" at the Lepke sale podium it is easily recognizable on the far right [see Fig. 1]. On its top is a twin to the figure on the "Apollo-desk" of Catherine the Great, easily setting it apart from a second, much simpler version of this type, visible on the photograph's extreme left.⁴³ The pre-auction estimate of 40,000 German marks set high expectations. Not only was the "Apollo-clock" of ex-

39. For the estate auction of the empress, see Hubert Wilm, *Kunstsammler und Kunstmarkt* (Munich: Hugo Schmidt Verlag, 1930), pp. 125-26.

40. Zahle, "Møbler," p. 190.

41. "Recent Acquisitions: A Selection, 2002-2003," *The Metropolitan Museum of Art Bulletin*, 61, no. 2 (Fall 2003), 26-27 (entry by Wolfram Koeppe).

42. However, in the photograph it is displayed without the Apollo figure. The ornamental sculpture is extremely heavy and, on all examples that the author has examined so far, is set on top without being securely attached with screws. (See "Collection du Comte Paul Chouvaloff à St. Petersburg," p. 279; Willscheid, ed., *Kinzing & Co.*, p. 29 (Apollo) and p. 34. Rifat Gaffulin notes that 3,796 items from the Shuvalov Palace were dispersed (Gaffulin, "Kunst und Antiquitäten," p. 84, n. 12).

43. The "Apollo" was modeled by the French sculptor Louis-Simon Boizot and cast by François Rémond. See Christian Baulez, "David Roentgen et François Rémond: Une collaboration majeure dans l'histoire du mobilier européen," *L'estampille/L'objet d'Art*, 305 (Sept. 1996), pp. 96-118.

traordinary quality, but its inner structure contained a complicated musical movement combining a miniature organ and a cymbalum.

Officials in the small town of Neuwied am Rhine did not miss the various press announcements devoted to an unprecedented spectacle. On October 23, 1928 the *Dresdener Neueste Nachrichten* proclaimed the sensational "Russenauktion" (Russian auction) under the alluring title, "Sensation bei Lepke. Der Schatz der Zarenfamilie" (Sensation at Lepke. The treasure of the tsar's family). Mr. Krups, the Mayor of Neuwied, nervously informed the head of the local administrative region, Landrat Robert Grossmann. After long discussions a sum of 40,000 marks was raised by the region, including 10,000 from Neuwied, to acquire a piece of Roentgen furniture for the "Kreismuseum" (County Museum) of Neuwied, which had been founded just a few months earlier. The mayor and Landrat Grossmann participated as representatives at the auction in Berlin hoping to be successful in purchasing one major piece for their 40,000 marks. Grossmann noted:

The sale took place in a room providing space for 500 numbered seats, the tickets were checked five times.⁴⁴ In front of the hall was a strong presence of police because of expected protests from Russians. Berlin newspapers pronounced the attendance of excellent art dealers from Germany and abroad. The sale proceeded rapidly. The estimates were surpassed with only a few exceptions; especially notable was a preference for armchairs, which surpassed often three times their estimate.⁴⁵ The sale of the Roentgen furniture brought nervousness to the audience. . . . The first clock started at 6,000 marks and advanced immediately to 20,000. Considering that the clock was the most beautiful item besides the secretary [Fig. 2], and that there was no knowing how high the bidding would go, Mayor Krups and the signatory bid as high as 24,000 marks against an estimate of 40,000 with the general impression that this would be surpassed. At 24,000 the hammer fell; the price of 27,600 [including the premium] was paid immediately to the Girozentrale, Berlin.⁴⁶

44. On the tight security and ticket control, see Anton Mayer, "Die grosse Sowjet-Versteigerung. Im Brüdervereinshaus [Kurfürstenstr.115-116]," *Nationalzeitung*, Nov. 6, 1928: "Great day – extensive limousine arrivals – six [sic!] times ticket control."

45. Among them was the Beauharnais set by Jacob-Desmaller consisting of ten armchairs and one settee that is today at the J. Paul Getty Museum. See Charissa Bremer-David *et al.*, *Decorative Arts. An Illustrated Summary Catalogue of the Collection of the J. Paul Getty Museum, Malibu* (Los Angeles: J. Paul Getty Museum, 1993), p. 71, no. 104.

46. Archive of the Kreismuseum, Neuwied "Einlasskarte zur Versteigerung Katalog 2000 . . . nur persönlich gültig für Herrn Landrat, Neuwied (the seat [row 19, on the right, chair 451], can only be held until the beginning at the auction)" and "1.Note to the files, N.[euwied], November

Journalists observed at this jubilee auction that “all the languages of Europe” were heard.

Groups and syndicates are easy to spot. They don’t compete against each other and are silent. If one speaks or calls, however, they become lively, if their business friend is not interested. There are also fierce fights that fill the auction room with action. In the back rows sit a few poorly dressed people. They speak Russian. Possibly they once owned these treasures, which are now for sale. Maybe they want to revisit the writing desk on which their ancestors wrote, before it travels to the salon of a new nabob. They cannot participate. They are poor. And this auction, this seeing again of objects of an earlier period, may be a bitter reminder for them, a reminder of the time when St. Petersburg was ruled by the Tsar and they themselves were part of the well-to-do bourgeoisie and not émigrés. It rings mercilessly through the room: 12,000, 30,000, 42,000, etc.! Russia’s past is for sale at Lepke.⁴⁷

Due to the export of Roentgen furniture from Russia, the Kreismuseum in Neuwied had the opportunity to buy the “Apollo-clock” that would become the celebrated nucleus of its important collection of Roentgen pieces. The destiny of the famous Roentgen objects was shared by some of the most important pieces of Western European eighteenth and early-nineteenth-century furniture and decorative arts ever created. Karl Friedrich Schinkel (1781-1841) most likely designed the lavishly decorated porcelain table made in the Royal Berlin Porcelain manufactory that is now in The Metropolitan Museum of Art.⁴⁸ The table was once part of the Mikhailovskii Palace collection, having been presented by King Frederick William III of Prussia (1770-1840) to Grand Duchess Elena Pavlovna (1807-1873) in 1835. Born Princess Charlotte of Württemberg, Elena Pavlovna was the wife of Grand Duke Mikhail Pavlovich, the youngest brother of Alexander I, for whom the Mikhailovskii Palace was built by Karl Rossi (1775-1849). It is not known how and when the ostentatious table left Russia.

8, 1928” (initialed “G” for “Robert Grossmann). I am grateful to Bernd Willscheid for discussing this subject with me and sending a copy for the “Roentgen Archive Project” at The Metropolitan Museum of Art.

47. “Die Versteigerung der Russen-Kunstwerke. Sensation bei der Lepke-Auktion,” *Berliner Illustrierte Nachtausgabe*, 261, Nov. 6, 1928, n.p.; see also Anja Heuss, “Auch vor der Ermitage Kein Einhalten,” *Frankfurter Allgemeine Zeitung*, 63, March 15, 1997, pp. 41-42, and Anja Heuss, “Stalin lässt versteigern. Traurige Berühmtheit: Die Berliner Lepke-Auktionen,” *Frankfurter Allgemeine Zeitung*, 57, March 8, 1997, pp. 41-42.

48. *European Furniture in The Metropolitan Museum of Art*, pp. 229-31, no. 96 (entry by Wolfram Koeppe).

Porcelain furniture is rare but even rarer are large items made out of glass. The fragile material was usually applied to smaller items of mostly utilitarian purpose. Nonetheless, the Imperial Russian Glass factory in St. Petersburg used new production methods to create pieces of furniture from this easily broken material in the most lavish colors. A monumental glass table with ewer is still in Pavlovsk, but equally refined pieces are in the Corning Glass Museum and a third example, which first went on sale in the late 1920s, now circulates on the Parisian art market.⁴⁹

The legendary dealer Joseph Duveen (1869-1939) traveled several times to Russia and purchased numerous works of art. In 1931 Duveen inspected the former imperial palaces with the aim of choosing only the best objects he could acquire. The Soviet government sold to him in that year four rare tapestries with scenes after paintings by François Boucher. Louis XVI had given them to Grand Duke Pavel Petrovich and Grand Duchess Maria Fedorovna in 1782 for their palace at Pavlovsk. The set is now one of the glories of the J. Paul Getty Museum in Los Angeles.⁵⁰ French tapestries and especially porcelain-mounted furniture of the eighteenth century had always been synonymous with wealth and were a mirror of the owners' affluent social status and refined taste. Outstanding highlights among the trophies that Duveen had shipped to the West were a *secrétaire en cabinet* (secretary on stand) with open display shelves on each side and Sèvres plaques that has been convincingly attributed to the Parisian cabinetmaker Martin Carlin (ca. 1730-1785). Originally the secretary and a similar piece were part of the boudoir of Grand Duchess Maria Fedorovna and the design of both was closely related to the fall-front secretary by Roentgen [Fig. 5]. The firm of Duveen Brothers showcased the piece in a marketing coup at the loan exhibition "French Furnishings of the Eighteenth Century" at the Toledo Museum of Art in 1933. Later it was acquired by Mr. and Mrs. Charles Wrightsman, who donated it in 1976 to The Metropolitan Museum of Art.⁵¹

In regard to the American market Duveen knew the thirst of his discerning clientele for everything that represented the *bon goût* of exquisite French

49. Wendy Noonan, "Antiques. Furniture of Glass, at the Corning Museum," *The New York Times*, June 16, 2006, Section E34.

50. Bremer-David et al., *Decorative Arts. An Illustrated Summary Catalogue*, pp. 177-78, no. 301; see also the essay by Rifat Gaffiullin in this volume.

51. *European Furniture in The Metropolitan Museum of Art*, pp. 170-71 (entry by Daniëlle Kisluk-Grosheide). A related piece in the J. Paul Getty Museum, Los Angeles (acc.no.81.DA.80) is stamped by Carlin and the porcelain bears the date letter for 1777 (see Bremer-David et al., *Decorative Arts. An illustrated Summary Catalogue*, no. 50, pp. 41-42). A writing table stamped by Carlin from the collection of Grand Duchess Maria Fedorovna was sold in 1931 by Duveen to Anna Thomson Dodge in Michigan and traveled even further West to California via Christie's, London, to the J. Paul Getty Museum in 1983 (Bremer-David et al., *Decorative Arts. An illustrated Summary Catalogue*, p. 58).

eighteenth-century art. A marquetry writing table (*bureau plat*) of about 1745-1749, attributed to Joseph Baumhauer, possibly stood in the Oranienbaum Palace near St. Petersburg and is thought to have been a gift of Louis XV to Empress Elizabeth in 1745. The firm of Duveen must have acquired it in Russia and sold it in 1935 to the American heiress Anna Thomson Dodge. In 1971 it appeared at auction and was bought by J. Paul Getty for the personal collection that subsequently formed the core of the J. Paul Getty Museum in Los Angeles.⁵²

The Metropolitan Museum of Art also preserves several other important objects from the Hermitage and the Winter Palace treasury, which were formerly under the jurisdiction of the imperial court chamberlain or classified as part of the imperial household's silver and porcelain chamber. Precious objects from this part of the imperial collections were set aside for sale and export as early as March 1922, when "eighty-two objects of gold and 342 of silver were separated, as were single parts of the imperial services including some belonging to Catherine II."⁵³ One of the most innovative creations in early European porcelain was the so-called Vienna Service made at the Du Paquier porcelain manufactory in Vienna around 1735. Emperor Charles VI gave this ostentatious parade service to Empress Anna Ioannovna (1693-1740) during a period of close diplomatic and political relations between Russia and the Austrian court. A tureen and a chocolate cup were part of this historic gift. Today they count among the highlights of the European porcelain that came with the Jack and Belle Linsky collection to The Metropolitan Museum of Art in 1982. Much of the service was still recorded in 1922 in the Winter Palace in St. Petersburg, but subsequently was sold to the West.⁵⁴

Catherine II owned this round silver *pot à oille* (tureen for a soupy stew) and stand [Fig. 10]. It was part of a service that she commissioned in Paris and presented to her favorite, Count Grigorii Orlov (1734-1783). After his death, Catherine ordered the Orlov Service to be returned to the crown, but apparently had to buy most of the service's pieces back from his estate. This may explain why many pieces, including the Metropolitan Museum's olio pot, are struck not only with French makers' and discharge marks, but also with Russian marks documenting that they were officially assayed again in 1784 in St. Petersburg.⁵⁵ As a Maecenas with "the soul of Caesar and all the

52. Bremer-David *et al.*, *Decorative Arts. An Illustrated Summary Catalogue*, p. 50.

53. Solomacha, "Verkäufe aus der Eremitage," p. 42.

54. Acc.no.1982.60.330a, b. See Elisabeth Sturm-Bednarczyk, *Claudius Innocentius du Paquier. Wiener Porzellan der Frühzeit 1718-1744* (Vienna: Edition Christian Brandstätter, 1994), cat. 57.

55. Clare Le Corbeiller, "Grace and Favor," *Metropolitan Museum of Art Bulletin*, 27, no. 6 (Feb. 1969), 295-98.

seduction of Cleopatra,"⁵⁶ as Diderot eulogized her, the empress had ordered the most extensive silver service of the second half of the eighteenth century, numbering more than 3,000 items, to be "made in the latest fashion." As a true patroness she was concerned with minute details of the design and production. The sculptor Étienne-Maurice Falconet, who had been instrumental in introducing the Neo-classical style to the Sèvres porcelain factory, advised on stylistic matters and may have been responsible for some of the drawings, while imperial Russian agents periodically supervised the service's execution at the various workshops involved in filling this large order from 1770 onwards. Most of the pieces recorded in 1907 by Baron Armin von Foelkersam (1861?-1917), were sold by the Soviet Government in 1930-31.⁵⁷ However, this may not rule out the fact that some items had already been dispersed years earlier.

Empress Catherine I (1684-1727), who was born a Lithuanian peasant named Marta Skowronska, succeeded her husband, Peter the Great, after his death in 1725. She did not share his simplicity of habits and, strongly influenced by her splendor-loving favorite Prince Aleksandr Menshikov, she restored the former luxury of the imperial household.⁵⁸ Princely magnificence embodied by an ostentatious court life in the Western European manner reassured the new empress and her entourage of their accomplished social status. This demonstrative display of wealth and power is exemplified by an ewer and basin (both inscribed underneath in Cyrillic: "English No. 1; English No. 2"), which belonged to the flamboyant silver-gilt "English Service" ordered by Catherine I about 1726 [Fig. 11]. An inventory of the imperial silver stores of 1759 recorded: "Silver services/English service received in 1726, on the 21st day of September, from the Main Palace Chancellery: Gilt-silver vessels/1 Lavabo with plate." This entry refers clearly to the ewer and basin in The Metropolitan Museum. The plaques with the Russian double-headed eagle were added later to unify the service. At that point uniformity was not considered essential and large services frequently reflected the varied styles of different workshops or were simply assembled in a short period of time. By the 1920s, only fourteen pieces of the "English Service" remained in the Hermitage, among them this "finger-bowl with a ewer by Samuel Margas." In 1932-33, seven pieces were sold abroad by the Soviet foreign trading organization Antikvariat and, until recently, only historical photographs docu-

56. *Ibid.*, p. 289.

57. *Ibid.*, p. 298; the catalog *La table d'un roi: l'orfèvrerie du XVIIIe siècle à la Cour de Danemark* (Paris, Musée des arts décoratifs, 18 novembre 1987-31 janvier 1988).

58. On Menshikov, see Wolfram Koeppel and Marina Nudel, "An Unsuspected Bust of Alexander Menshikov," *Metropolitan Museum of Art Journal*, 35 (2000), 161-77.

mented their existence.⁵⁹ For more than seventy years, the whereabouts of this rare lavabo set from one of the most important imperial Russian silver ensembles was unknown, until recent research identified a ewer and basin in the collection of Judge Irwin Untermyer at The Metropolitan Museum as the long-lost treasure. The set was shown in the exhibition “Celebrating St. Petersburg” at The Metropolitan Museum of Art, which was held on the occasion of the 300th anniversary of the city’s founding in 1703. Who would have guessed that the harbor of St. Petersburg, where the October Revolution started, would later serve to ship major parts of Russia’s treasures to Western Europe and America?

The discussion of objects with provenances similar to those of the few examples mentioned above could be extended considerably. However, possibly dozens of pieces by the Roentgen workshop and surely thousands of objects of decorative art from imperial Russia, still wait to be discovered. It seems like a grimace of history that David Roentgen had to close his fabled enterprise late in 1792 when the French revolutionary troops approached the river Rhine. The cabinetmaker to the courts of Europe died in 1807 in exile. Nearly 130 years later the same “dream of serving the Europe courts” of another Pan-European entrepreneur and marketing genius of luxury objects was blown apart when the Russian firm of Peter Carl Farbergé (1846-1920) was nationalized after the Russian Revolution, forcing its owner likewise into exile, where Farbergé died in 1920.

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59. Marina Lopato, “English Silver in St. Petersburg,” in the catalog, Brian Allen and Larissa Dukelskaya, eds., *British Art Treasures from Russian Imperial Collections in the Hermitage* (New Haven, CT: Yale Univ. Press, 1996), p. 125, fig. 103. Another imperial order was the “Tula Service,” commissioned by Catherine the Great in London around 1776. (For a meat platter by George Heming and William Chawner, London, 1776, see A. de Foelkersam, *Inventaire de l’argenterie conservée dans les garde-meubles des palais impériaux* [St. Petersburg: Golicke & Wilborg, 1907], 2: 252, no. 44; Marina Lopato, “English Silver in St. Petersburg,” fig. 105, p. 129; Auction Catalogue, Christie’s, New York, Oct. 23, 2003.)

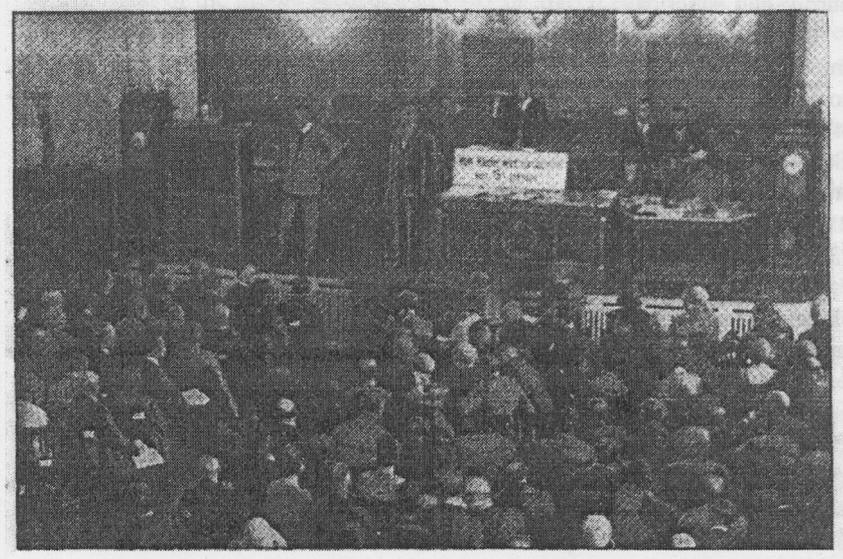


Fig. 1: Historical view of the hall at the “Bürgervereinshaus” in Berlin during the Lepke auction “No. 2000” with Roentgen and French eighteenth-century furniture arranged on the podium (from *Berliner Illustrierte Nachtausgabe*, November 6, 1928).

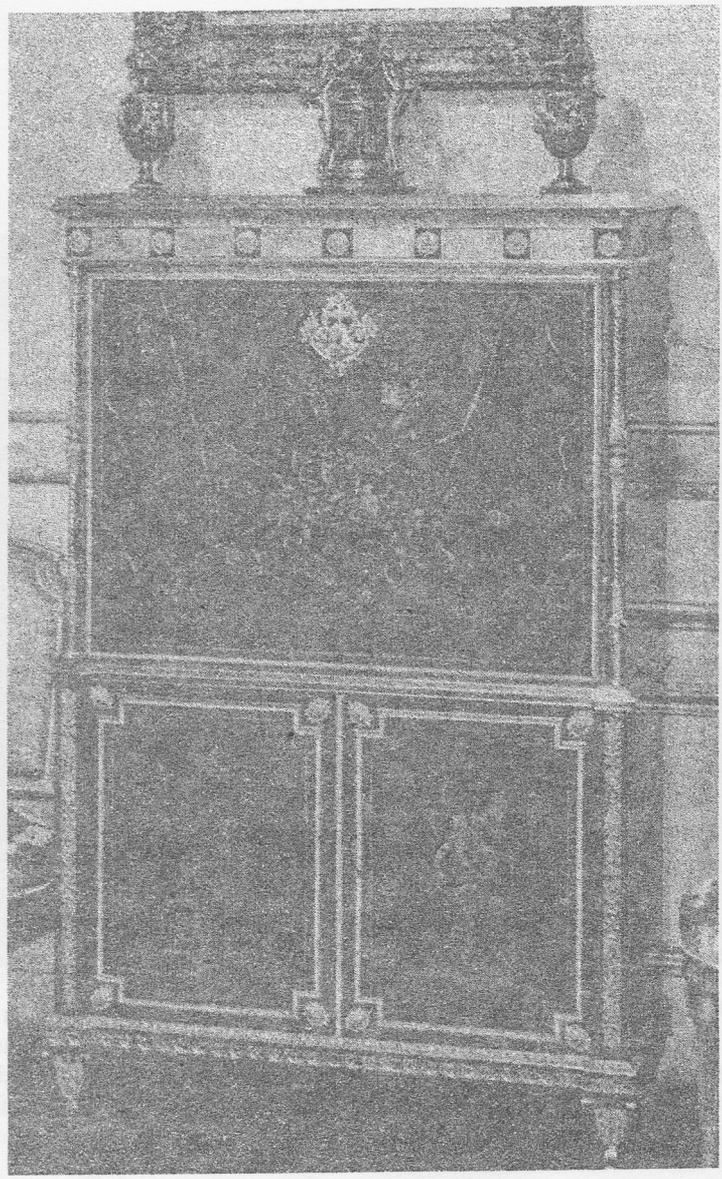


Fig. 2: Secretary, ca. 1775-1780. Workshop of David Roentgen (German 1743-1807). German (Neuwied). Oak, cherry, mahogany, maple and other woods, brass and gilt-bronze mounts; H. 151cm, W. 95cm, D. 40cm. From the Shuvalov Collection, St. Petersburg, Private Collection.

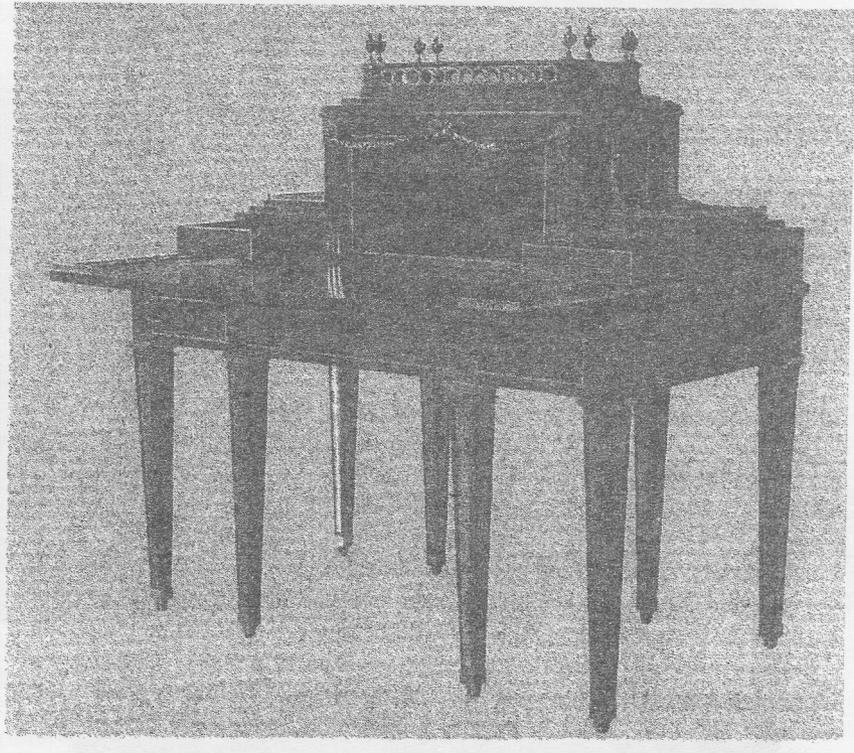


Fig. 3: Mechanical Desk, ca. 1785-1790. Workshop of David Roentgen (German, 1743-1807). German (Neuwied). Oak, cherry, birch burl wood, brass and gilt-bronze mounts; H. 116cm, W. 114cm, D 61cm. From the collection of Count Aleksandr Stroganov, St. Petersburg. Bayerisches Nationalmuseum, Munich.

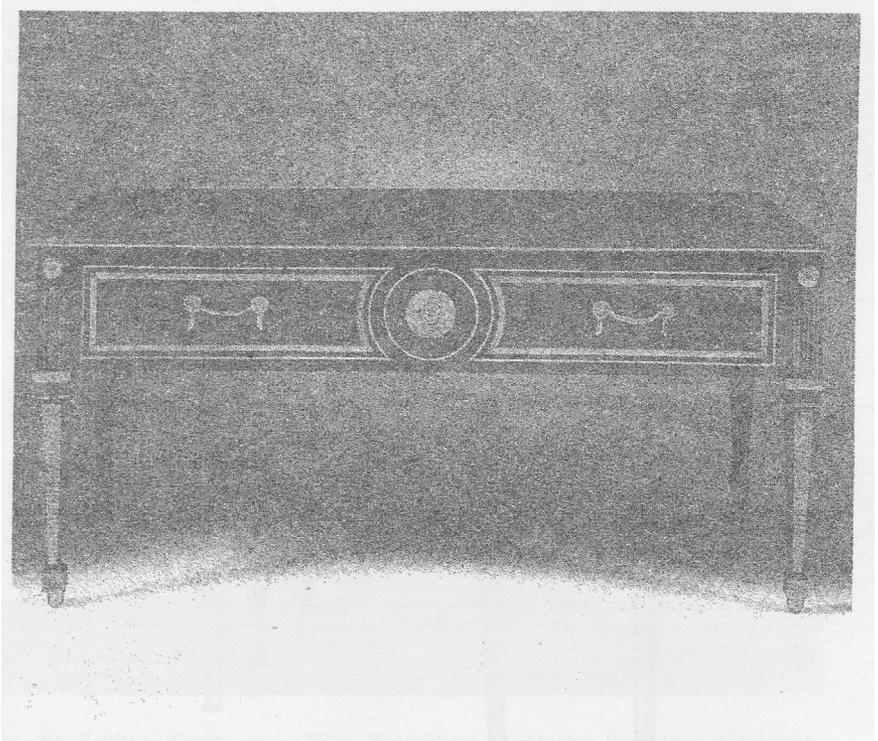


Fig. 4: Clavichord, dated 1785. Workshop of David Roentgen (German, 1743-1807) and Peter IV Kinzing (1745-1816). German (Neuwied). Oak, mahogany and boxwood, brass and gilt-mounts; H. 81cm (32 in.), W. 171cm (5 ft, 7 ½ in.), D. 82cm (32 ½ in.) closed. From Gatchina Palace, later Tavricheskii Palace, St. Petersburg. Private Collection, New York.

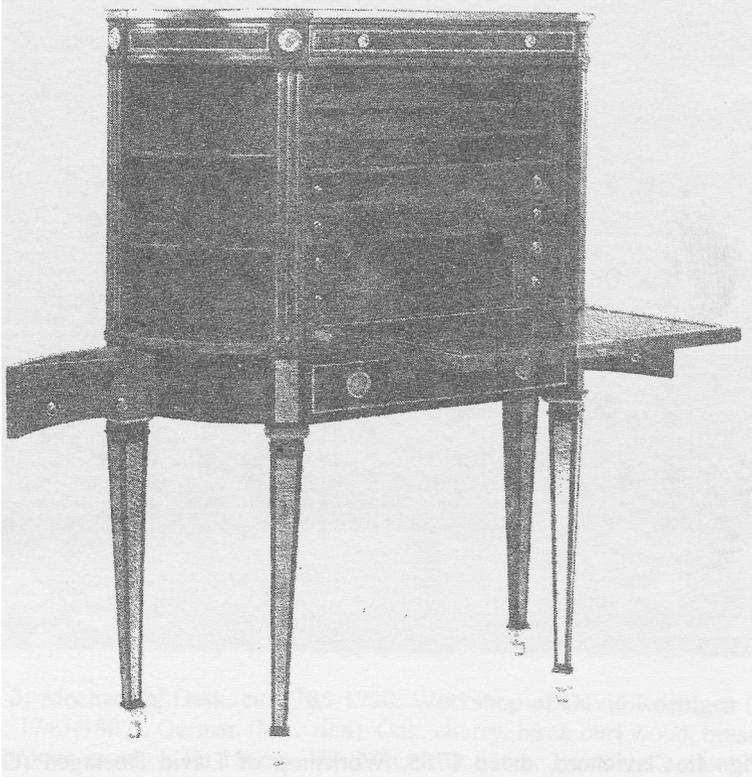


Fig. 5: Fall-front Secretary on Stand, ca. 1785. Workshop of David Roentgen (German, 1743-1807). German (Neuwied). Oak, mahogany, brass and gilt-bronze mounts. From Gatchina Palace, later Mikhail Palace, St. Petersburg. Private Collection, New York.

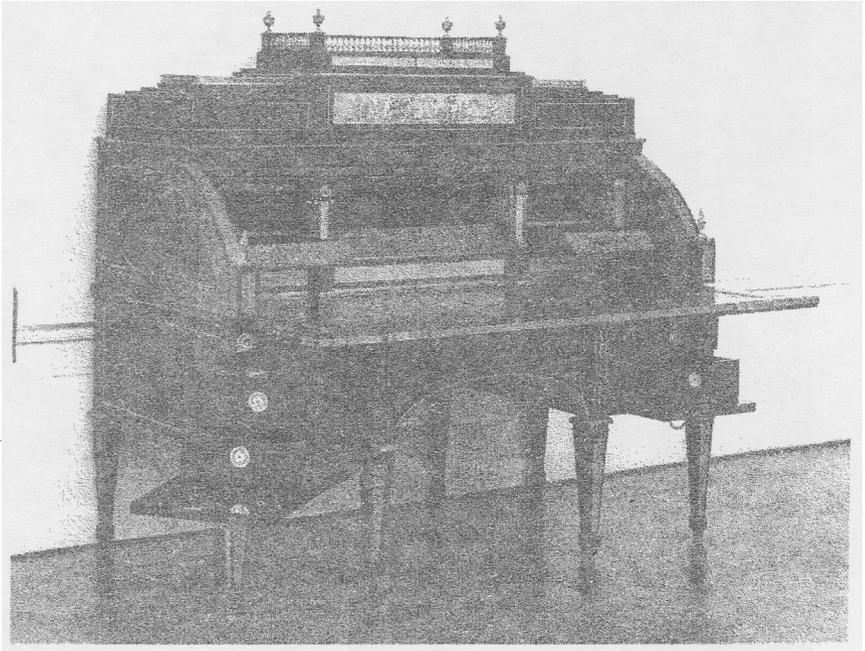


Fig. 6: Rolltop Desk, ca. 1785. Workshop of David Roentgen (German, 1743-1807). German (Neuwied). Oak, mahogany and boxwood, brass and gilt-bronze mounts. From Gatchina Palace. David Samling, Copenhagen.

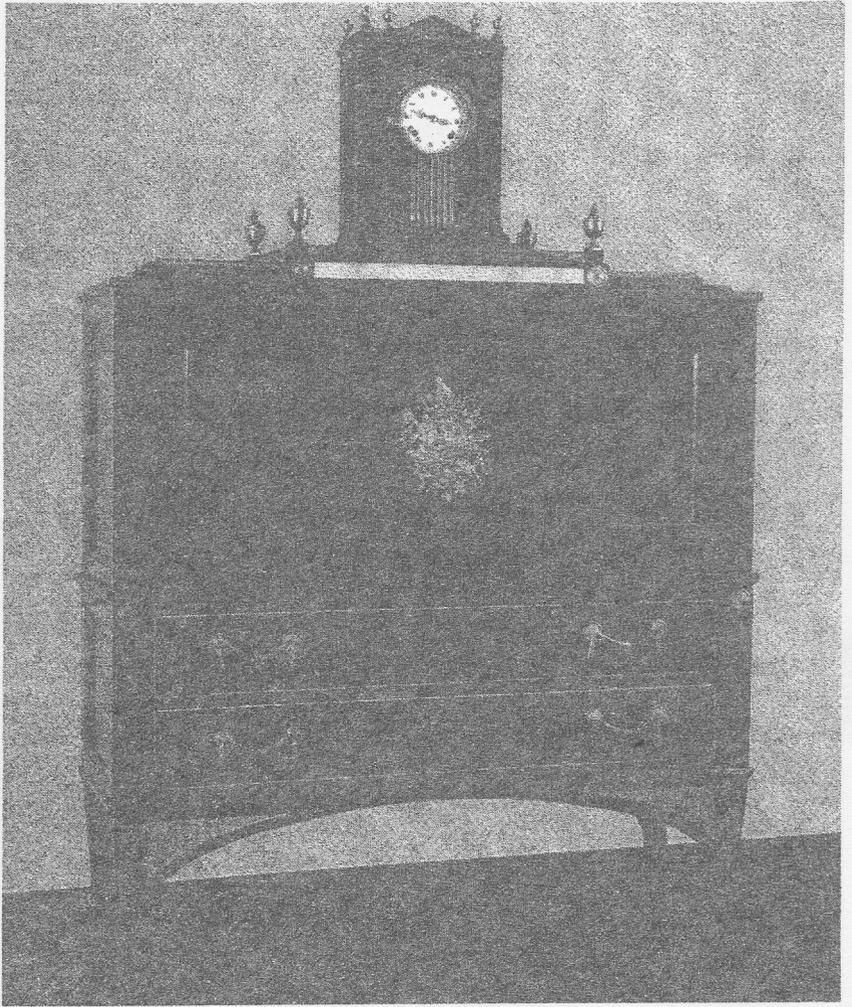


Fig. 7: Secretary with Clock, ca. 1785-1790. Workshop of David Roentgen (German, 1743-1807) and the Kinzing family. Oak, mahogany and boxwood, brass and gilt-bronze mounts. From the Hermitage Palace. Davids Samling, Copenhagen.

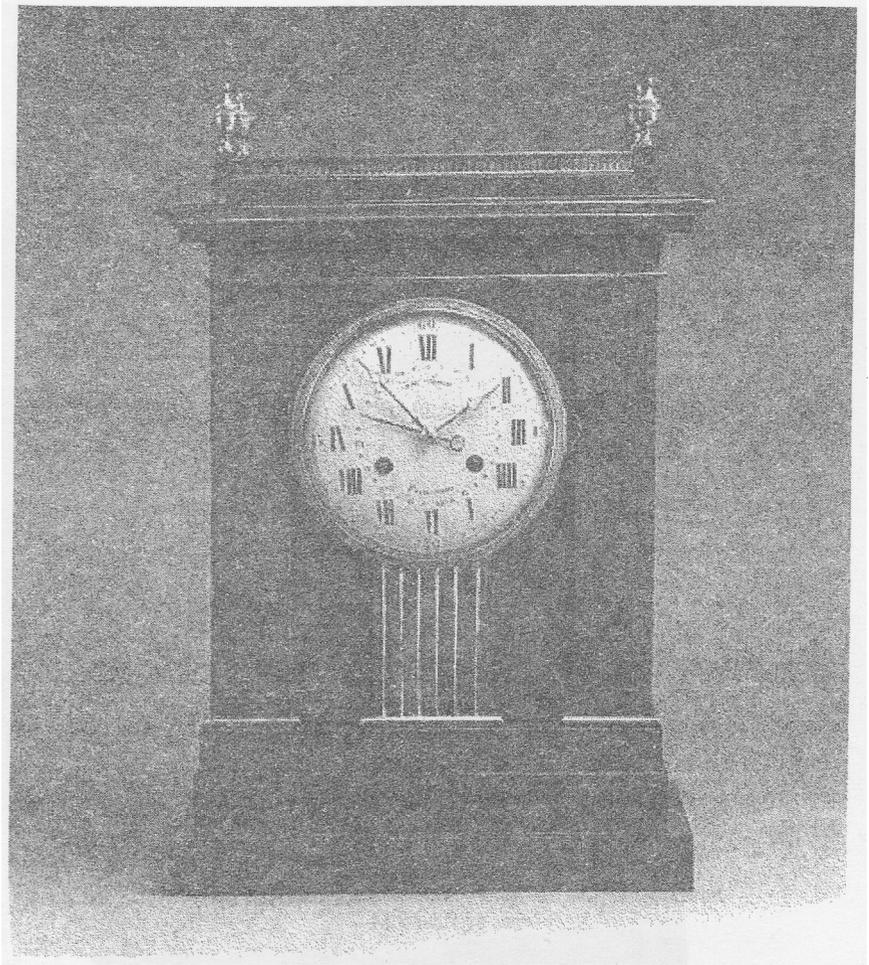


Fig. 8: Clock, ca. 1780-1790. Workshop of David Roentgen (German, 1743-1807). Movement attributed to Elie Prudhomme (first mentioned 1776). German (Neuwied). Oak, walnut burl wood, brass and gilt-bronze mounts, enamel. The Metropolitan Museum of Art, New York. Gift of the Ruth Stanton Family Foundation, 2002. (2002.237)

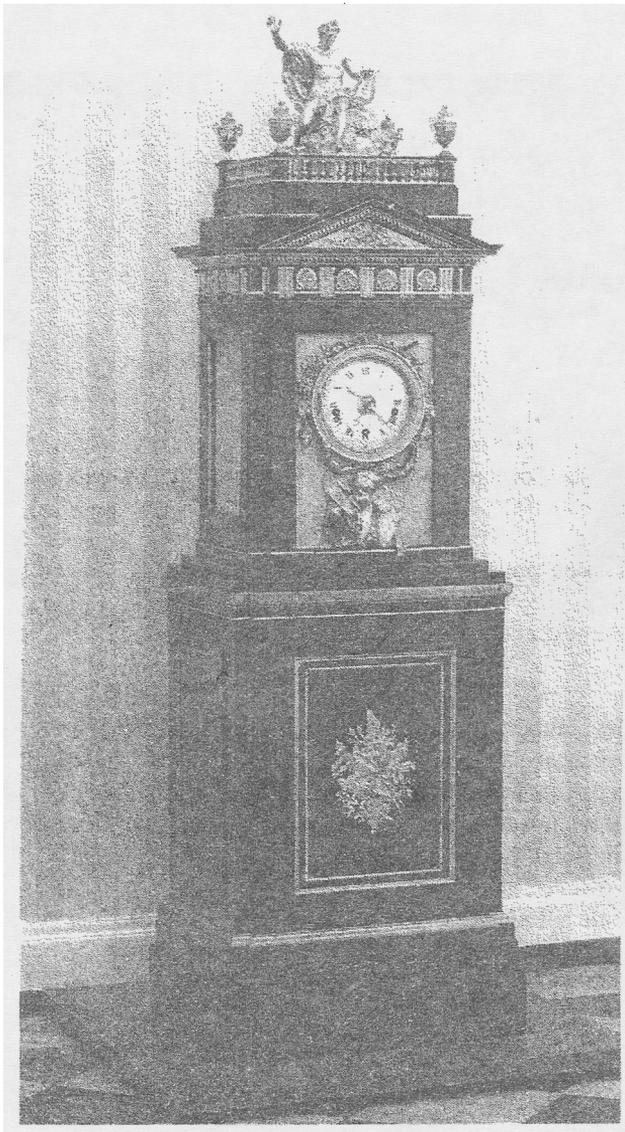


Fig. 9: Apollo Clock, ca. 1785-1790. Workshop of David Roentgen (German, 1743-1807). Movement attributed to Elie Prudhomme (first mentioned 1776). German (Neuwied). Oak, pine, mahogany, brass and gilt-bronze mounts, enamel. From the Shuvalov Collection, St. Petersburg. Kreismuseum, Neuwied.



Fig. 10: Tureen with stand from the Orloff Service, 1770-1771. Jacques-Nicolas Roettiers (Flemish, master 1765, active until 1777, died 1788). French; (a, b) Paris Silver; H. 27.9cm (11 in.), W. 29.8cm (11 ¾ in.), L. 39.1cm (15 3/8 in.); (c) H. 7.3cm (2 7/8 in.), Diam. 46.7cm (18 3/8 in.). The Metropolitan Museum of Art, New York. Rogers Fund, 1933 (33.165.2a-c).

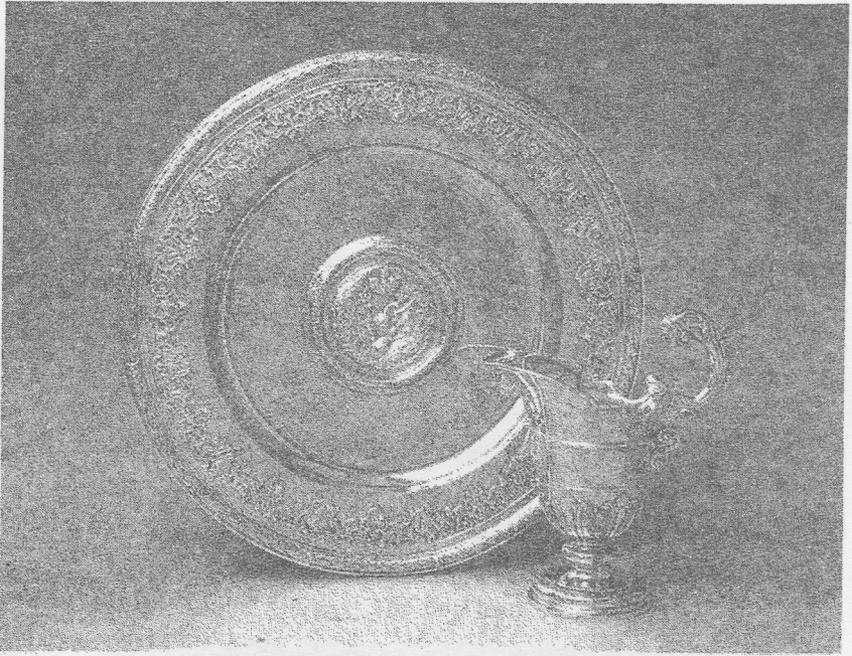


Fig. 11: Ewer and basin, ca. 1726. English, London. Gilt silver. Ewer (.133) H. 36.8cm (14 ½ in.), Wt. 102 oz., 17 dwt; basin (.134) Diam. 68.6cm (27 in.), Wt. 264 oz. Ewer marked by Samuel Margas, Jr. (active 1714-1733); basin unmarked. The Metropolitan Museum of Art, New York. Gift of Irwin Untermyer, 1968 (68.141.133.134).