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**Crystal production at N.B. Yusupov's private factory
on the Arkhangelskoye estate: a case study of the glass
collection of the Arkhangelskoye Estate Museum**

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Abstract

The article is devoted to the history of the production of crystal products at the private glass factory of N.B. Yusupov on his Arkhangelskoye estate near Moscow. It analyzes the history of this factory and examines specific products from the glass collection of the Arkhangelskoye Estate Museum. The author of the article points out that people working in the workshops of N.B. Yusupov on the Arkhangelskoye estate used European products as samples to create works of art that were not inferior to their prototypes in glass treatment methods and artistic qualities. The assortment of the factory expanded from year to year and was replenished with new products. Three crystal glass meltings were carried out from 1814 to 1816, different types of glassware (jam bowls, pineapple cups, mugs with lids, vodka decanters, wine glasses and glasses of various shapes, stoppers, various jars and bottles, etc.) were made. All the objects made in the workshops are similar in the faceting method and the decorative solution. The factory, which was closed due to objective circumstances, had a potential that was not fully realized. The craftsmen solved an almost impossible task over the past three years of the factory's existence—they found their niche in the presence of numerous large and small industries and their own style, creating a characteristic decorative method of treating products.

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Keywords

History of art glass, Arkhangelskoye estate, private glass factory, Russian crystal, N.B. Yusupov, glass factory on the Arkhangelskoye estate.

Introduction

The emergence and development of Russian glass and crystal workshops and factories served as a basis for the formation of the national style of this branch of decorative and applied art. Studying the history of the Russian glassmaking tradition and glassmaking schools helps to identify the unique features of the artistic world of Russian glassmaking and generalize the accumulated experience [Adlerová, 1972]. It is especially important to study the experience of private enterprises making high-quality products with artistic characteristics, which are directly analogous to the modern studio direction in art glass [Alekseeva, 2007].

In the first half of the 19th century, most Russian glass factories were landowners' patrimonial manufactories, where their own serfs worked. Therefore, noblemen, including the representatives of the highest Russian aristocracy (the Golitsyns, the Orlovs, the Tolstoys, the Sheremetevs, the Shuvalovs, and the Yusupovs) predominated among the glassmakers of the first half of the 19th century [Anfimov, 1969; Asharina, 1986; Krupskii, 1896; Minarik, 1971; Tseitlin, 1939]. N.B. Yusupov's factory on his Arkhangelskoye estate near Moscow is among these enterprises [Bezsonov, 2001; Ivanova, 2011; Kiryushina, 2009; Poznanskii, 1966; Sivkov, 1929].

N.B. Yusupov's glass factory on the Arkhangelskoye estate is one of the illustrative examples of the interaction between the European and Russian trends in artistic glassmaking [Butorov, 2013]. This is confirmed by the diverse glass collection of the Arkhangelskoye Estate Museum, covering a wide range of objects produced by glass enterprises in Western Europe and Russia. The glass collection of the Yusupov family includes products made by English, French, Bohemian, and German glassmakers [Berezhnaya, 2009; Savinskaya, 1994]. People working in the workshops of N.B. Yusupov on the Arkhangelskoye estate used European products as samples to create works of art that were not inferior to their prototypes in glass treatment methods and artistic qualities.

Research results

The history of N.B. Yusupov's factory can be divided into two main stages. The first stage lasted from 1811 to 1820, when this enterprise operated as full-fledged production, in which the process of making crystalware or glassware went through all stages—from making charge material and melting "crystal matter" to decorating finished objects [Ivanova, 1999]. Such a cycle was fully observed only three times, in 1814-1816, but this institution was thought of as a factory from 1811 to 1820, and only after the fire the idea of reviving production was finally rejected. The second stage lasted from 1820 to the beginning of 1827, when the factory was turned into a lapidary workshop, where the craftsmen were engaged in decorating the purchased things.

The crystal factory was completely ready by the summer of 1812, but the French invasion of Russia disrupted all plans and preparations. The first known melting was carried out in the summer of 1814, and 337 crystal objects were ready in August. Since this was the first experience of melting crystal, the finished products were imperfect, in particular, they had a clear greenish tint, which the office indicated in its reports: "...the crystal factory sent different green things"¹ (green glass was also known as "Cherkasy matter" [Chukanova, 2015, 4]).

¹ The Russian State Archive of Ancient Acts. Collection 1290. Inventory 3. Folder 2253. Sheet 144rev.; Folder 2300. Sheets 32rev.-33.

The staff formed by the summer of 1814 existed almost unchanged until the closure of the factory. The factory was headed by the "crystal master" Alexey Muratov. He took personal charge of all activities at the factory.

N.B. Yusupov sent the crystal makers to S.L. Levashov (1761-1827) to adopt the best practices of the Imperial Glass Factory. The prince was the director of this enterprise for 10 years—from 1792 to 1802—and had the opportunity to personally observe the masters. Semen Levashov was among those whom he patronized. N.B. Yusupov esteemed him for his "honesty, skill, and diligence" [Malinina, 2004, 229], appointing him to key positions. S.L. Levashov "was able to produce pure crystal, mirror and colored matter, knew the art of making colossal things and large mirrors" [Asharina, 1998, 204]. To master the intricacies of the craft, he personally engaged in inventions and was seconded to England "to observe the best techniques for treating glass and other things related to glass factories" [Malinina, 2004, 229].

The museum's collection contains a goblet dated 1814. It seems possible that its manufacture is directly related to the training of the crystal makers by Levashov. The goblet is dedicated to Prince N.B. Yusupov as evidenced by the initials engraved on the medallion on the body: the letters NY under the princely heraldic crown. The inscription includes the date: the year 1814, the letters "de" and the number "6". December 6 (19, New Style) is the natal day of St. Nicholas the Wonderworker, Archbishop of Myra in Lycia—the name day of N.B. Yusupov (Figure 1).



Figure 1 - A goblet with the monogram of N.B. Yusupov. Russia. Made by the Imperial Glass Factory (?), faceted by the crystal makers of N.B. Yusupov's factory on the Arkhangelskoye estate. 1814. Colorless crystal. Faceting, matte engraving [Bokal..., www]

The year engraved on the goblet was a landmark for the factory—"crystal matter" was melted for the first time, but according to the documents it is known for certain that it was predominantly green. This goblet is made of high-quality crystal glass, completely colorless, without defects (bubbles and

striae). The year 1814 was also a landmark for the crystal makers—it was in this year that they sharpened their faceting skills under the guidance of S.L. Levashov by using products made by the Imperial Glass Factory.

This goblet, unlike the things made by the factory on the Arkhangelskoye estate, was not mentioned in any inventory of crystal glassware of the village of Arkhangelskoe and the Moscow house of the first half of the 19th century (according to the lists and inventories of 1814-1854). It was most likely stored in Saint Petersburg.

The goblet was decorated laconically and with high quality—the body was faceted in the strawberry diamond² pattern, the stem was faceted, and the scalloped base is decorated with a carved rosette (many products of the Arkhangelskoye factory were later faceted in this way).

This goblet made of high-quality crystal in 1814 and decorated with the types of facets that were well-known to the masters of the Arkhangelskoye factory, intended to be presented to N.B. Yusupov on his name day, was most likely manufactured by local crystal makers as some kind of final work at the end of their training period at the Imperial Glass Factory (the product of which they used for faceting). The technically perfect and flawless engraving on the medallion was probably performed by S.L. Levashov himself.

The assortment of the factory expanded from year to year and was replenished with new products. In 1814, it produced jam bowls, a pineapple cup, mugs with lids, rummers, goblets, vodka decanters, wine glasses and glasses of various shapes, stoppers, various jars and bottles. Salt cellars, rinsing bowls, eggs, cups, and inkwells were mentioned in the report in 1815. In 1816, the factory produced glassware not only for the buffet, but also for other needs of the estate: glasses and jars for the garden, mortars and pestles for the healer, jars and flat bowls for the pastry chef, cups and pestles (an artist's tool for grinding pigments) for painters, lamps and icon lamps for the house³. The items already produced were divided into groups according to their purpose: vodka, drinking, and champagne glasses; rum flasks; wine, vodka, and water decanters. The new items included milk jugs, sugar bowls, and urylniki—washbasins in the form of pots with two spouts and two ears for hanging [Baiburin, Reshetnikov, 2004, 541].

The products made by the Arkhangelskoye factory can be divided into two groups: (i) items that have passed the entire production cycle—from making charge material to decoration; (ii) glassware purchased for faceting in the workshop.

Before proceeding to the consideration of the features of the glassware produced by the Arkhangelskoye factory, it is necessary to point out the following. The term "crystal glass" will be used in its modern meaning. This is a composition that includes at least 24% of lead or red lead oxide. It is this component that turns ordinary potash glass into crystal (lead) one. It is characterized by good ductility in faceting and carving and a great decorative effect [Dauval'ter, 1957; Kitaigorodskii, 1967]. The latter largely depends on the refractive index of glass—the larger it is, the stronger the play of light, so lead (or potassium) crystals are the most suitable glasses for these purposes [Lazarevskii, 1922, 173-220]. To obtain crystal with the most pronounced valuable properties, there should be at least 24-30% of the lead content in the mass; however, the Imperial Glass Factory achieved high results at 19% in

² The strawberry diamond pattern consisting of flat shaded squares separated by deep wedge-shaped grooves was used in the 1810s and 1820s.

³ The Russian State Archive of Ancient Acts. Collection 1290. Inventory 3. Folder 2253. Sheets 34-34rev.; Folder 2268. Sheets 4rev.-6; Folder 2285. Sheets 26-26rev.

the first third of the 19th century [Malinina, 2004, 241].

Accuracy in terms is very important for understanding the specifics of production—whether it was crystal or purely glass one, because the crystal makers themselves used terms very freely [Denisova, 2004]. Among the numerous archival documents of the first third of the 19th century, there is a list with methods of producing glass dated August 25, 1819⁴. Crystal glass in the modern sense is referred to as English crystal in the list: the total mass of components (sand, potash, red lead oxide, arsenic, magnesia ~ 16 poods) contains more than 31% of red lead oxide.

The defining feature of decanters often mentioned in the registers of 1814-1816 and the inventories of different years was their purpose (wine, vodka, water); the form was almost never specified. Only the rum flasks made in the summer of 1816 stand apart. They are highlighted in a special way in the register—both by the unusual name "flasks" and by the specified shape of the body ("quadrilateral, octagonal, round"⁵). An octagonal rum decanter is shown in Figure 2.



Figure 2 - An octagonal rum decanter. Russia, the Moscow province. N.B. Yusupov's factory on the Arkhangelskoye estate. 1816. Crystal. Faceting, polishing [Grafin..., www]

⁴ The Russian State Archive of Ancient Acts. Collection 1290. Inventory 3. Folder 2347. Sheets 42-43.

⁵ The Russian State Archive of Ancient Acts. Collection 1290. Folder 2285. Sheets 26-26rev.

Goblets are rarely mentioned in numerous inventories: they were made in small quantities. Two varieties can be found in the registers—goblets (1814) and thin goblets with quadrangular bases (1816). Such items are mostly called either large goblets or rummers. The rummer as a glass vessel for wine was popular in the 15th-17th centuries. Rummerns were often produced in Germany (especially in the Rhineland) and the Netherlands. They are still used as glasses for white Rhenish wine.

Even in the price list of a large factory at the end of the 19th century, large goblets on a low faceted stem, with a semi-egg-shaped body were called glasses for Rhenish wine [Preiskurant..., 1902, 90], i. e., rummers (Figure 3).



Figure 3 - A rummer. Russia, the Moscow province. N.B. Yusupov's crystal factory on the Arkhangelskoye estate. 1814-1816. Crystal. Faceting, polishing. 13.5(Ht)×9.2(D) cm [Remer, www]

There were numerous and diverse types of rummers in the registers of the Arkhangelskoye factory: small rummers, large rummers with square bases, large rummers with round bases, thick large rummers with round bases.

Mugs attract attention because they were made only at the factory and were not purchased in glassware shops. Two "garland faceted" mugs were mentioned in the register of glassware "made and polished at the Arkhangelskoye factory"⁶. These data, along with the fact that the mugs were never purchased in glassware shops, confirm that this item belongs to products manufactured at the factory on the estate. So, the mug (Figure 4) is decorated with arc-shaped faceted stripes—a kind of garlands.

⁶ The Russian State Archive of Ancient Acts. Collection 1290. Folder 2354. Sheets 6-8rev.



Figure 4 - A mug. Russia, the Moscow province. N.B. Yusupov's factory on the Arkhangelskoye estate. 1814-1816. Crystal. Faceting, polishing. 10.5×12.8×8.5 cm [Kruzhka, www]

The sugar bowl (Figure 5) is obviously one of 12 sugar bowls with oval lids that were made at the factory in 1816. In later inventories, e. g., in 1819, they were called butter dishes⁷—this name was finally assigned to them. Butter dishes with lids were mentioned among the products made by the Arkhangelskoye factory "for use", i. e., in the prince's buffet, in the lists of 1827-1837.



Figure 5 - A sugar bowl with a lid. Russia, the Moscow province. N.B. Yusupov's factory on the Arkhangelskoye estate. 1816. Crystal. Faceting, polishing [Sakharnitsa..., www]

⁷The Russian State Archive of Ancient Acts. Collection 1290. Folder 2285. Sheets 26-26rev.; Folder 2354. Sheets 6-8rev.

The color shade of different objects was gradually getting lighter—from the darkest one of mugs and the sugar bowl to the lightest one of octahedral decanters.

Decanters with egg-shaped bodies (Figure 6) may belong to the products made in 1816—"round rum flasks"⁸ were mentioned in the lists.



Figure 6 - A decanter. Russia, the Moscow province. N.B. Yusupov's factory on the Arkhangelskoye estate. 1816. Crystal. Faceting, polishing. 23.0(Ht)×9.9(D) cm [Grafin, www]

The best samples of glassware were probably sent to the prince's buffet, and the others remained on the Arkhangelskoye estate. Some products bought from other factories were left without decoration; the others were faceted and probably engraved. The possibility of subsequent treatment of products was provided in advance, and they were invariably marked "for polishing" in the list.

Faceting was the main method of decoration at the Arkhangelskoye factory. Faceting is a method of decorating products by removing certain layers of glass from the outer surfaces of their side walls

⁸ The Russian State Archive of Ancient Acts. Collection 1290. Folder 2285. Sheets 26-26rev.

and bases [Lodkin, 1990]. Faceting in its technological process is close to polishing—the same techniques (grinding, fine cutting, and polishing), abrasive materials and machine tools are used in both cases [Kasatkin, 1885].

The faceting of the body has a number of distinctive features. The crystal makers in their searches proceeded from the set of facets that existed at that time. They searched for their own style by varying combinations of different facets with the predominant use of the screw facet. The inventories of the factory's glassware, made in 1819, have a wealth of the most outlandish names of facets, some of which cannot be deciphered: "Wine and vodka decanters faceted with a curved face with a notch, small gems, with a faceted rose. Glasses faceted with large gems with a notch, with leaves, garlands and small gems, ridges and cavities, crooked ridges, gems and bands, straight facets and gems, buds and gems. A rummer faceted with a crooked notch. Rum flasks faceted with the English facet, quadrangular flasks faceted with large gems and with a notch. A champagne glass faceted with small gems and bands with a lid. Champagne glasses faceted with gems, chess champagne glasses, with carving and a corolla"⁹. Different facets are mentioned, but the screw facet the most popular one—it was mentioned as a kind of decoration for each type of glassware. The crystal makers tried to find another use for it (traditionally it was carried out horizontally): they placed it vertically and diagonally, turned it into "cutting", and used it as the main pattern or as a contour outlining the decoration.

Comparing the products made by the Arkhangelskoye factory with their analogues produced by the Imperial Glass Factory helps to highlight the following slight difference that is not revealed visually: if you take the product made by the Arkhangelskoye factory in your hands, you can feel a clear sharpness of the edges of the facets, which probably depended on the polishing method. The items produced by the Imperial Glass Factory, on the contrary, have smooth edges of the facets.

The third feature of faceting consists in the enlargement of the pattern: the masters of the Arkhangelskoye factory preferred monumentality. The products made by them, though identical in shape with similar items produced by the Imperial Glass Factory, look larger due to their faceting. The quality of faceting was high; the intricate treatment of some items is striking, it is fully expressed in the geometric perfection of the pattern (e. g., the butter dish P-1447).

All the objects made at the Arkhangelskoye factory are similar in the faceting method and decoration. The design of the parts of the products was quite traditional for that time.

The goblets and glasses had conical octahedral stems. They were rather low, diverging in a cone directly from the bottom of the body. The objects from the museum's collection have stems either resting directly on the bases or placed on low hemispherical bases. In the collection there are only objects with round bases, but square ones can also be found in the reports.

As a rule, the bases of goblets, wine glasses, glasses, and mugs were decorated from the outside with carved rosettes, the goblet P-1393 with a smooth base being the only exception in the collection. There are several varieties of rosettes. The first one has 16 "petals" deeply embedded in the base (mugs and the oval sugar bowl). The second type consisting of 32 rays in the form of deep V-shaped grooves, so that the entire base turns into a rosette and the object "stands" on its "petals", was more popular.

The swan neck handles designed according to English patterns are limited on both sides by vertical cuttings.

The design of the decanter neck was traditional—it was elongated and cone-shaped. Even when the body was left smooth, the neck was faceted with an uncomplicated vertical pattern resembling

⁹ The Russian State Archive of Ancient Acts. Collection 1290. Folder 2354. Sheets 2-2rev.

flower petals. All decanters, with the exception of two tetrahedral ones ("quadrangular flasks"), have an elongated scalloped edge with small facets.

There is no doubt that the products were faceted as evidenced by archival materials. The fact of engraving is less provable—there are no direct indications of it. However, the 1819 inventory of the glass of the Arkhangelskoye factory listed products the decoration of which involved the technique of matte engraving: "chess glasses", "wine glasses with engraving and corollas", "glasses with small leaves and corollas"¹⁰. Such terms are not used to denote facets, but they are in engraving. In the museum's fund, e. g., there is a champagne glass decorated in the technique of matte engraving in a checkered pattern with alternating squares (Inv. No. P-1377)—this decoration was obviously called "chess glasses". Perhaps, to obtain a matte surface, the crystal makers did not need a special tool, they could use the one with which they made a notch (e. g., on the flat squares of the strawberry diamond facet). The surface would be somewhat rough, but a matte effect would be achieved. This type of cold glass treatment should have been known to the crystal makers because it was part of the techniques used at the Tasa factory¹¹ [Asharina, 1998, 182].

However, the main method of decoration at the Arkhangelskoye factory was faceting. In Russia, the products of the Imperial Glass Factory were a model of faceting. The crystal makers of the Arkhangelskoye factory, who had been trained there, fell under its influence. It can be traced in everything—in the shapes, sizes, decoration of the glassware made by the Arkhangelsk factory [Polyashova, 2014]. According to the registers, the step method of decoration and the brilliant facet were most often used by the masters [Voronov, Dubova, 1974]. Both of these types of facets, which came from England, received local names. The brilliant facet was called the pineapple one, and the step facet was called the "screw" one: cuts that fit tightly together really gave the impression of screw thread¹².

As long as the crystal makers had a full-fledged operating factory at their disposal, they could choose the necessary shape for the products, which was best suited for the embodiment of decorative ideas. After stopping the furnace, they had to adjust to the products being bought. Although Muratov chose products to his taste, but these were products from other factories that differed in color, quality, wall thickness, to which it was still necessary to adapt. Obviously, that is why the first products were faceted in the simplest ways, without a complex combination of facets.

The factory, which was closed due to objective circumstances, had a potential that was not fully realized. The craftsmen solved an almost impossible task over the past three years of the factory's existence—they found their niche in the presence of numerous large and small industries and their own style, creating a characteristic decorative method of treating products [Moskaleva, 2009].

The curator of the glass collection of the State Historical Museum of Russia E.P. Smirnova confirmed the unusual decoration of the products purchased in 1823, noting that she had never seen things decorated in this way in museum collections. The bamboo leaf facet was quite common, it was used by many factories, but there was no such geometric elaboration of the pattern anywhere.

Conclusion

Glassmaking on the Arkhangelskoye estate has become one of the examples of independently operating workshops, and revealing the specifics of the technological process and decoration at this

¹⁰ The Russian State Archive of Ancient Acts. Collection 1290. Folder 2354. Sheets 6-8rev.

¹¹ The Russian State Archive of Ancient Acts. Collection 1290. Folder 2660. Sheets 33rev.-35.

¹² The Russian State Archive of Ancient Acts. Collection 1290. Folder 2229. Sheet 20.

factory contributes not only to deepening our knowledge of the history of decorative and applied art in Russia, but also to identifying the role of this production in the development of modern glassmaking. The creation of the modern technological base for glass workshops in modern realities determines the ways of further development of artistic glassmaking in Russia.

Hot glassmaking allows people to create a wide range of utilitarian, artistic and handicraft hollow volumetric products (vases, dinnerware sets, shaped flasks, figurines, sculptures, and lampshades) using traditional technologies. The workshop of hot glassmaking will enable craftsmen to use such techniques as free blowing, blowing into a mold, molding, grooving, and decorating hot glass products with special tools that are unique in their artistic expressiveness.

The study of the collection and history of glass and crystal from the Arkhangelskoye estate is potentially able to contribute to the following trends:

- the revival and popularization of craft traditions of Russian hot glassmaking (blowing hot glass into a mold, glassblowing in furnaces, blown glass figurines);
- the preservation and application of the artistic experience of domestic glassmaking as a unique phenomenon of world culture;
- the formation of a unified artistic space of Russian glassmaking on the basis of the art glass workshop at Stroganov Moscow State Academy of Arts and Industry;
- the creation of the technological base for artistic glassmaking that is necessary for making works intended to represent the traditions and achievements of domestic glassmaking in the international arena.

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**Опыт производства хрусталя на частном заводе
Н.Б. Юсупова в Архангельском: по материалам
коллекции стекла музея-усадьбы «Архангельское»**

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Аннотация

Статья посвящена истории производства хрустальных изделий на частном стекольном заводе Н.Б. Юсупова в его подмосковной усадьбе «Архангельское». Автор анализирует историю этого завода, рассматривает конкретные изделия из коллекции стекла музея-усадьбы «Архангельское». На основе европейских образцов в мастерских Н.Б. Юсупова в Архангельском были созданы произведения искусства, не уступающие по технике обработки и художественным качествам своим прототипам. Ассортимент завода из года в год расширялся и пополнялся новыми изделиями. С 1814 по 1816 г. были произведены три варки хрустального стекла, изготовлена посуда разных видов: чаши под варенье, ананасник, кружки с крышками, ремры, бокалы, водочные графины, различной формы стаканы и рюмки, пробки, разные банки и бутылки и др. Все предметы, выполненные в Архангельском, объединяет сходство способа огранки и декоративного решения. Завод, закрытый в силу объективных обстоятельств, обладал не выявленным до конца потенциалом. За последние три года существования предприятия мастера смогли сделать практически невозможное – в условиях наличия многочисленных крупных и мелких производств найти свою нишу, свой стиль, создав характерный декоративный прием обработки изделий.

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Ключевые слова

История художественного стекла, усадьба «Архангельское», частный стекольный завод, русский хрусталь, Н.Б. Юсупов, стеклянный завод в Архангельском.

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