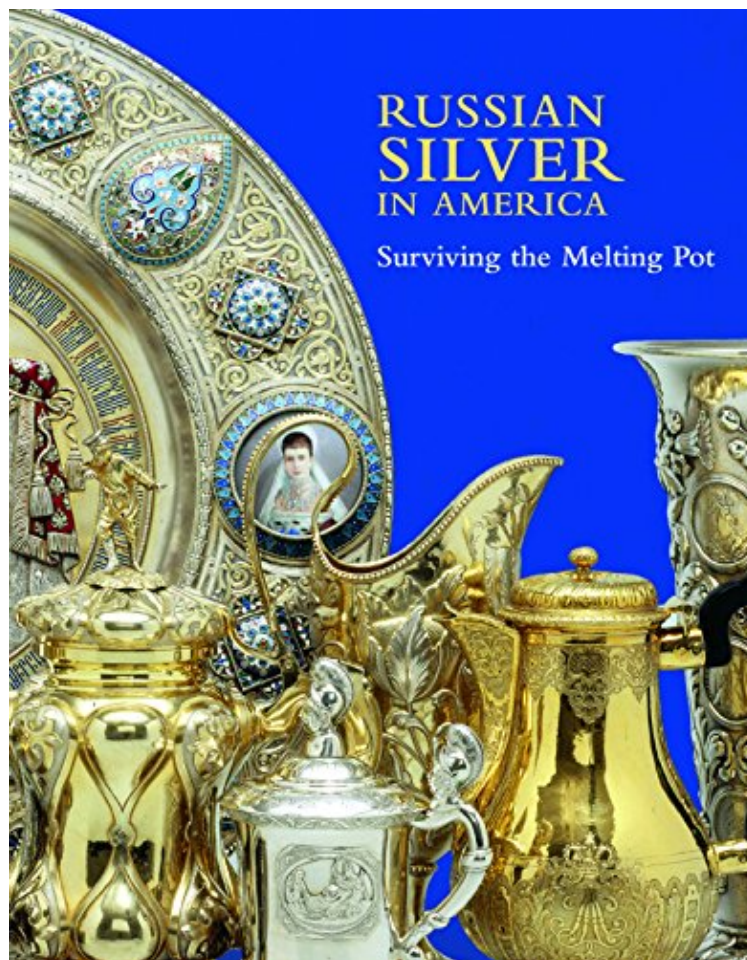


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## **Russian Silver in America: Surviving the Melting Pot**

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Hillwood Museums Russian silver collection is the largest and most comprehensive outside Russia and curator emerita Anne Odom provides a cultural, political and historical context in which to view this fascinating collection. Russian Silver in America surveys Russian silver production, its changing forms, styles, imagery and techniques over more

than 250 years. Drawing on the collections of both the Hillwood and other US museums, the book features colour plates of over 160 pieces: presentation gifts, commemorative and liturgical objects and pieces made for the court and growing merchant class, including drinking vessels, tea and coffee services, and chalices used by the former imperial family. Anne Odom charts the history of Russian silver through the baroque styles of the reigns of Peter and Elizabeth, the move to Rococo and Neoclassicism under Catherine and Paul, revivalist styles under Alexander I and Nicholas I, 19th-century styles up to Fabergé, modernist production, and the fate of Russian silver after the Revolutions. Running throughout is the fascinating story of how and why so much Russian silver found its way into American collections—much of it sold by the Soviet government in the 1920s and 30s as it was considered to be of no artistic value. These sales mean that much of the extant Russian silver produced after 1835 is now housed in America.

A fascinating, informative book that reveals the story of Russian silver (and some gold) and its makers from the 17th century onwards. Tim Forrest, Goldsmith. A joy to read. The book affirms to the reader that they should visit Hillwood and see the objects in person. Dean Six, *Silver Magazine*. Anne Odom's *Russian Silver in America* is a long overdue addition to the sparse English-language literature on the subject. As all her previous publications, the present volume is exemplarily well researched. Dr. Gza von Habsburg, Fabergé Guest Curator, Virginia Museum of Art. A marvelous overview of the history of Russian silver in its historical and artistic context. Anne Odom surveys the picture of Russian silver from the American perspective with extraordinary facility and erudition. This is a must-have book for anyone interested in Russian silver. Martin Chapman, Curator of European Decorative Arts and Sculpture, Legion of Honor, San Francisco. Although the topic of Russian silver in American collections is quite specialized, Odom succeeds in framing it broadly while presenting it in meticulous detail. This book will be of interest to both collectors and fine arts libraries. W. C. Brumfield, Tulane University, CHOICE