The recently published study by Śliwa *Catalogue of Magical Gems from the Collection of Constantine Schmidt-Ciążyński and from other Polish Collections* (2014) includes the newest biography of the collector. The researcher assembled his previous works devoted to the life and collection of Schmidt-Ciążyński, expanded some issues and corrected the mistakes. However, new documents discovered in the Archive of the National Museum in Krakow and the National Archive in Krakow provide deeper knowledge of some aspects of Schmidt-Ciążyński’s life and occupations. The discoveries of new gems previously belonging to the collector, analysis of the *Inventory Book* (1866), two dactyliothecae partially reproducing his gems, and clues for existence of its second part contribute a lot of essential, novel information. Thus, this essay below is a comprehensive biography merged with a study of Schmidt-Ciążyński’s collecting practices and political activities. Apart from Constantine’s great connoisseurship and exceptional interpersonal skills, politics turns out to be the key-factor in his successful career as an art dealer. This text is designed to show the collector as a glyptics explorer and true connoisseur to boot.

Furthermore, the network of collector’s contacts is reconstructed and a commentary is given on the collection as a whole. All of this helps to present Schmidt-Ciążyński as one of the key-figures of the nineteenth century gem trade and collecting, and to understand his collecting practices, goals and patriotic motives as well as willingness to contribute to the emerging circles of archaeology and art history in Krakow. Naturally, some issues still require deeper analysis or extension beyond the scope of this book. Sometimes, it proved challenging to find some information or it was impossible to establish anything more certain. There is hope that in the course of future studies, these issues will be clarified and new information discovered.

### The Life of Constantine Schmidt-Ciążyński

#### Early Life

Constantine Alexander Victor Schmidt-Ciążyński was born in Warsaw on 18 February 1818. He was the son of a French physician from Lorraine, Louis Schmidt and an aristocrat from Greater Poland, Louise Rosalie Ciażyńska. His father was a medical doctor in the service of the Empress Joséphine de Beauharnais, the first wife of Emperor Napoleon I. He was involved in the Emperor’s military campaigns such as the assault of Sossosveter in 1808. After the defeat of the Grand Army in 1812, he was held captive several times, but managed to escape and settled in Warsaw eventually. During his stay in the so-called Congress Poland, Louis fell in love with and married Louise Rosalie Ciażyńska; the reason he stayed in Warsaw for good. He became an important visiting physician for the hospitals in Krakow, Radom, Miechów and Warsaw, and slightly later in Kiev and Kamieniec Podolski. Grzegorzewski reported that Louis Schmidt took part in the Russo-Turkish war in 1828.

The parents of Constantine must have belonged to high society due to the fact that the godparents of the collector were: Countess Alexandra née Lubomirska Potocka (the wife of Count Stanislas Kostka Potocki) and Constantine Pavlov-

#### Connoisseurship

Constantine Schmidt-Ciążyński (1817–1889) and his collections were the key-figures of the nineteenth century gem trade and collecting. Apart from being a great connoisseurship and exceptional interpersonal skills, politics turned out to be the key-factor in his successful career as an art dealer. This text is designed to show the collector as a glyptics explorer and true connoisseur to boot.

10 Śliwa, *Magical Gems*, 17–44.
ich – the grand duke of Russia, viceroy of Congress Poland and the second son of Emperor Paul I, and Sophie Dorothea of Württemberg. Constantine received his first name after his godfather, whilst the second name was given to him after his godmother. Unfortunately, not much more is known about his family. The only person that could be tracked down was his father’s uncle, a mysterious man named Kellerman, whose portrait in watercolour was donated by Constantine to the National Museum in Krakow in 1888, among other works of art and family heirlooms.

Like his family, there is not much information about the Constantine’s childhood. He is said to be an extraordinary child who inherited a gift for foreign languages from his father. Apart from his native Polish, he spoke French, Russian, Turkish and Ukrainian. At age of 10, he was already accompanying his father not only on various medical journeys around the country, but also in the aforementioned Russo-Turkish war in 1828. He played the role of a dragoman – a translator, guide and connector between the Russian army and local people. He continued mastering languages so that during his later journeys across the Europe, he was also able to speak English, German and Italian.

The stay in Russia: Dorpat/Tartu, St. Petersburg, Moscow?

Constantine Schmidt-Ciążyński studied in Dorpat (Tartu, Estonia at present), most likely in the years 1835–1839. The University of Dorpat was especially popular among Polish intelligence in the nineteenth century. Therefore, it is not a surprise that Constantine’s parents decided to send him there. As Śliwa states, he must have been an unenrolled student or attended to the classes for a relatively short period of time because he was never registered as an official student. However, in one of his notes (now preserved at the Archive of the National Museum in Krakow) Constantine Schmidt-Ciążyński writes that he was already active in St. Petersburg in 1835 and there is no mention of the studies in Dorpat at all. Śliwa points out that such an early date is puzzling because Constantine was only 18 years old. He explains that the analysis of other papers related to the collector indicates the year 1839 as the beginning of his stay in St. Petersburg. Besides, Grzegorzewski claimed that: ‘in 1851 Schmidt-Ciążyński left St. Petersburg after a 12-years stay’ – that results in 1839 eventually. Therefore, Śliwa presumes that Constantine appeared in St. Petersburg for the first time in 1839. This issue only becomes more complicated if one analyses some newly discovered documents.

In the Archive of the National Museum in Krakow, there are two intriguing messages, three meaning letters and an interesting envelope that provide some information regarding Constantine’s studies in Dorpat and the beginning of his stay in St. Petersburg (Figs. 1–6). The two messages are written by Prince Ogiński and addressed to Louis Schmidt, Constantine’s father. The first one is written in French, addressed to “A Monsieur le Docteur Schmidt” and its content is entirely personal. It breached the issue of Prince Ogiński’s and Louis Schmidt’s relationship. It may be deduced that Prince Ogiński was a patient or a friend of the physician. Louis must have visited him regularly as the message is finished by the sentence: “Je Vous attends à 10 h. et demi” and Prince Ogiński used the phrase: “Tout à Vous” which sounds more personal than formal. On the document, there are two seals of Constantine Schmidt-Ciążyński (this seal appears on every document which he donated to the National Museum in Krakow in 1888) and a sentence in Polish (in different ink than the message) in his handwriting: ‘St. Petersburg, year 1836’ (Fig. 2). The second message is written in German by Prince Ogiński: “Mon cher Docteur! Je suis tout étonné de ce que Vous m’avez écrit. Vous avez voulu que j’ai fait pour Vous hier matin, tout ce que j’ai fait l’oublier. Enfin Vous comprenez l’état de mes affaires, nous vous dirons bien que moi. – Venez, je vous prie chez moi. Vous ne doutez pas, que je ferai pour Vous tout ce que je pourrai. Si Vous ne venez pas, je craindra que Vous étiez fichu contre moi et Vous n’avez pas raison de l’être. 1836 à 10 h. et demi. Tout à Vous Prince Ogiński”.

The documents related to the figure of Constantine Schmidt-Ciążyński have no inventory number in the Archive of the National Museum in Krakow. They are all assembled in one block of papers with the headline ‘Constantine Schmidt-Ciążyński’. These documents were given to the National Museum in Krakow by the collector in 1888. The document evoked here is a list of sellers from whom Constantine Schmidt-Ciążyński purchased intaglios and cameos. It includes 64 names and starts with a group of people from St. Petersburg with the annotation ‘since 1835’.

Śliwa, Magical Gems, 19, note 7.

Grzegorzewski, Rzeźba w klejnotach, 341.

The sender is most likely Prince Tadeusz Ogiński (1800–1884) who was a composer like his very famous father Prince Michał Kleofas Ogiński (1765–1833). After the November Uprising (1830–1831), he moved firstly to Vilnius and then to St. Petersburg where he lived with his brother Xavier Ogiński (1798–1837).

The message is as follows: “Mon cher Docteur! Je suis tout étonné de ce que Vous m’avez écrit. Vous avez voulu que j’ai fait pour Vous hier matin, tout ce que j’ai fait l’oublier. Enfin Vous comprenez l’état de mes affaires, nous vous dirons bien que moi. – Venez, je vous prie chez moi. Vous ne doutez pas, que je ferai pour Vous tout ce que je pourrai. Si Vous ne venez pas, je craindra que Vous étiez fichu contre moi et Vous n’avez pas raison de l’être. 1836 à 10 h. et demi. Tout à Vous Prince Ogiński.”
the same hand as the French one. 27 It is signed ‘Fürst Ogiński,’ so the author evidently is the same person. This letter was clearly sent by a messenger. The writer complains about a bill of the sum of 15 rubles. Perhaps the word ‘Mal[?]ler’ stands for a person to whom the money was to be paid. Again, Prince Oginski offers an appointment to Louis Schmidt between 9 and 10 o’clock. Constantine Schmidt-Ciążyński’s seal again appears twice accompanied by the sentence (in different ink than the message): ‘St. Petersburg 1838 year’ (Figs. 3–4). It is important to notice that, originally, there were no dates or addresses on those messages. 28 They appear to be very brief notices exchanged between two people living close to each other (e.g. in the same city).

The aforementioned three letters are addressed to Constantine Schmidt-Ciążyński himself, not to his father. The letter dated 1 March 1838 is written in German by Leonhardt Höhlenberg, a merchant from St. Petersburg, saying that Schmidt-Ciążyński was employed as his assistant for 5 years, had good manners and did a good job (Fig. 5). 29 Two more letters were sent to Constantine by a mysterious person (L. Oppermann) from St. Petersburg in 1839. The first is an invitation to visit the house of the sender who must have been a friend of the collector (Fig. 6). 30 The interesting thing is that the wife of General Volkov is mentioned in the document. General Volkov can be found on the list of people from whom Constantine Schmidt-Ciążyński acquired engraved gems during his stay in Russia. 31 In the second letter, the writer informs Schmidt-Ciążyński that he will not be in the country in the near future and proposes that instead he should visit his father and mother-in-law (Fig. 7). 32 Finally, an interesting envelope has survived. It is sealed by Constantine Schmidt-Ciążyński and his name (‘C. Schmidt’) is written on it. The item was signed by the collector most likely in 1888 as: ‘the evidence from the year 1835 from St. Petersburg’.

In conclusion, the correspondence between Prince Tadeusz Ogiński and Louis Schmidt suggests that Constantine’s family moved to St. Petersburg. Louis Schmidt clearly visited the Prince in the city regularly and he could have done this only if he lived there, certainly since 1836, maybe even earlier (1835 or 1833 or even in 1831). Noteworthy is also the fact that the Mayor of Krakow, Mr. Józef Friedlein in his reply to the letter sent by Mr. Johann Ritter von Deskur on 21 November 1894 informs that Constantine Schmidt-Ciążyński lived in St. Petersburg in the years 1836–1839. 33 Perhaps it was after the November Uprising (1830–1831) when Constantine’s whole family moved to St. Petersburg. Although there is no direct information about the involvement of Louis Schmidt or his wife Louise Rosalie Ciażyńska or Constantine himself in this military affair, in one of his notes the collector writes: ‘Already in my childhood I had a great passion for the fine arts, but having no funds, because my parents lost their fortune, nothing more left to me than having the hope to purchase some for the money I spent for living. Therefore, I decided to start to work very early and I proceeded to fulfill my dreams by saving the money scrupulously.’ 34 One guesses that his parents lost their fortune in the course of the Uprising and then they moved to St. Petersburg where Louis continued his career as a physician (like Prince Tadeusz Ogiński did, see: note 25 here). 35 This would explain...
Constantine worked under the supervision of the famous Eduard L. Sievers. He was given free rein to choose the subject of his work and could leave Sievers’ atelier at any time. His skills must have been greatly appreciated because Sievers’ workshop focused on one of the most demanding and difficult techniques of painting restoration – the transfer of a painting from old canvas or wood panels to new ones. This privileged position might have been due to the contacts established by his parents.

Constantine stayed in Russia until 1851. During this rather long period of time, he acquired not only particular skills in the art trade very early. It also proves what the collector says about his family and lack of money to be true. Only Grzegorzewski mentioned Constantine’s studies in Dorpat in the years 1835–1839; no other source confirms that. Maybe then, Schmidt-Ciążyński had already started living in St. Petersburg in 1833 or 1835 and was just visiting Dorpat for short periods of time (like an academic semester) to study there or enrolled as a student, but must have quickly resign. This could have been the reason he had not been listed among the regular students.

Taking into account Constantine’s further occupation in St. Petersburg, it can be only speculated that on the one hand, he could have learnt some arts in Dorpat. However, on the other hand, Grzegorzewski wrote that after studies he was able to pursue either a diplomatic or military career. It seems to be more probable that he studied something related to these kinds of occupations, whereas art history and conservation could have been practiced later during his stay cooperation with Leonhardt Höhlenberg and at the State Hermitage Museum. Nevertheless, because of his resistance to instruction, he decided to remain independent. Therefore, he moved (or rather went back) to St. Petersburg in 1839 where he pursued a career in the arts.

During his stay in Russia, Constantine worked as a supernumerary, extraordinary employee at the State Hermitage Museum in St. Petersburg. He entered the very famous and exclusive school of the restorers of the Old Master paintings. Laboratory (1769–1850), the curator of the Hermitage Picture Gallery from 1797 till 1850, arranged a restoration studio with a permanent staff to work on the Imperial painting collection. Laboratory’s assistant, a restorer Andrey Filipovich Mitrokhin (1766–1845) was nominated as the first supervisor of this school. After his death in 1845, his successor was Fedor Tabuntsov (1810–1861). For more information, see: M. Nikogosyan, “The Restoration of Paintings at the Imperial Hermitage (Saint-Petersburg) at the Beginning of the 19th Century.” In La restauration des oeuvres d’art en Europe entre 1789 et 1815: pratiques, transferts, enjeux. Actes du colloque international tenu à l’Université de Genève en octobre 2010, ed. N. Exin (CeRoAr (Conservation, exposition, Restauration d’Objets d’Art), 2012). [http://ceroart.revues.org/2344?lang=en#ftn3, retrieved on 15 May 2015].

Grzegorzewski, Rzeźba w klejnotach, 340 mentions only the name of famous Sievers. This must be Eduard L. Sievers (2–13 June 1868). He was a Danish citizen, who later received Russian citizenship (in 1857). He was one of the assistants of Fedor Tabuntsov and his successor in the position of mechanical parts restorer in the school starting in 1861. He transferred paintings such as: ‘Lamentation of Christ’ by Sebastiano del Piombo or ‘Susanna and the Elders’ workshop of Rubens in 1849. For more information, see: A.B. Aleshin, станковой масляной живописи в России. Ленинград, Художник (Restoration of easel oil painting in Russia, Leningrad, 1989); M. N. Nikoghosian, Экспертиза картин, перевезённых на новое основание. Особенности техники перевода в России 19 века/Examination of paintings, transferred into new ground. Features of technology transfer in Russia from the 19th century, [http://pandia.org/text/77/495/48727.php, retrieved on 15 May 2015]. In addition, Eduard L. Sievers conducted the restoration of the central ceiling ‘The Ascension of Christ’ in the Church of Resurrection in the Grand Palace at Tsarskoye Selo after the fire in 1863 (see: N. G. Koshchaya, “Пожар ‘Вознесение Христа’ в церкви Воскресения Христова Большого Царскосельского двора/ The Ascension of Christ’ in the Church of the Resurrection of the Big Palace at Tsarskoye Selo,” In Proceedings of the conference «Museum Memorial Church (St. Petersburg, December 5–6, 2005), 2005, 77–86. I owe my gratitude to Elena Arsentyeva from the State Hermitage Museum for her kind help in finding information about Sievers and Constantine Schmidt-Ciążyński activities in the Hermitage.

The restorers used to sign the paintings that they transferred providing the date of the process and place where it was done. However, no painting signed by Schmidt-Ciążyński was found in the State Hermitage Museum. This may be due to the fact that only a part of the Hermitage collection of Old Master paintings has been analysed from this perspective so far. Sometimes the names of restorers are hidden under the frame while a number of signatures are illegible or have been badly preserved. I am very much indebted to Elena Arsentyeva from the State Hermitage Museum for her kind assistance in the research.
painting restoration, but he also worked as a sculptor. Since the very beginning of his stay, the collector was deeply involved in the trade of antiquities and various works of art. Although there is no premise indicating that he founded any antique shop, he was surely taking active part in the trade. He became a more and more recognisable figure and specialist not only in terms of Italian Old Master paintings, but also Spanish, French, Dutch and Flemish ones as well as graphics and prints. There, in St. Petersburg, Constantine started to collect engraved gems as well and promptly became a renowned specialist in glyptics. He was said to have possessed a considerable number of intaglios and cameos and his antiquarian activity was aimed at giving him financial independence. In the scatty document related to Schmidt-Ciążyński’s person, there is an extremely valuable note written by the collector himself where he listed 64 names of people from whom he purchased intaglios and cameos (Figs. 8–11). His contractors are arranged not chronologically, but according to the place in which Constantine purchased from them. Regarding his stay in St. Petersburg, he mentioned 22 names including people from the highest social circles: Prince Urusov – 1839, Countess Uvarov – 1846, Count Shuvalov, Prince Constantine Kantakuzen, General Derier, General Annienkov, professor Müller, frances [the price is that agreed between Berini and Count Tatishchev]. The mentioned ‘Count Tatishchev’ certainly is an employee at the Russian Embassy in Vienna and a famous art collector, Count Dmitry Tatishchev Pavlovich (1767–1845), see: O. Nev- erot, ‘Дипломатическая дипломатия Татищева/Дипломатическая дипломатия of the diplomat Tatishchev,’ Sovetski muzei no. 2 (1987): 65–66 (in Russian); Kagan, Gem Engraving, 6 and 439. He had a sister, Catherine Pavlovna Tatishcheva (1768–1815), who was the wife of Prince Alexander Mikhailovich Uvarov (1766–1853). Constantine may have acquired the mentioned topaz by Berini from their son Prince Mikhail Alexandrovich Uvarov (1802–1883) since he was the confidant of Count Dmitry Tatishchev Pavlovich’s debts and could get some gems from the ambassador as a sort of repayment or in an act of a personal gift (although we did not find any clue that Prince Mikhail married daughter of Count Dmitry Tatishchev, it seems possible). In any case, they were family; the gem could have also been passed to Prince Mikhail through his mother). The large (53 x 48 mm) topaz mentioned by Schmidt-Ciążyński bears a bust of Caius Cilnius Maecenas (ca. 70–8 BC) and is signed on the right shoulder: BERINI (inv. no.: MNK Ev-W-1ZI-1023). Two impressions of this gem exist. One is now preserved in the Medagliere delle Civiche Raccolte Numismatiche in Milan and on its backside, there is an information that this work was done on the commission, see: Tassinari, Incisori in pietre dure, 43 fig. 9 and also p. 45. The second cast is now in the Civici Musei di Storia ed Arte, see: Tassinari, Iconografie “antiche,” 96, fig. 7. This intaglio proves that Constantine Schmidt-Ciążyński did not sell all his gems while he was leaving St. Petersburg in 1851, see p. 38, note 95 here.

Listed as: ‘de domo Razumovsky’ who inherited a collection of engraved gems numbering 43 pieces from her brother. I acquired them and then incorporated only 32 the best ones into my own collection.’ Catherine Alexejevna Razumowskaja (1783–1849) wife of Count Sergey Semenovich Uvarov (1786–1855) seems to be the best candidate. Apart from the name Uvarov on the list, in Schmidt-Ciążyński’s collection there are two gems recorded as ‘from the Razumowski collection’. They may be related to Catherine Alexejevna Razumowskaja as well (maybe they are the trace of this acquisition?). It is a noteworthy fact that her husband, Count Sergey Semenovich Uvarov, was appointed Deputy Minister of the National Education in 1832, succeeding his father-in-law Count Razumovsky (the father of Catherine – Andrey Kirillovich Raz- umovskij (1752–1836)). The father was an envoy to Naples and owner of gems by Nathaniel Marchant, see: Kagan, Gem Engrav- ing, 4 and 204. In the collection of Constantine Schmidt-Ciążyński there are two intaglios by Marchant which perhaps once belonged to Count Razumovsky as well, see: Fredro-Boniecka, Gemmy z podpisami ca. 2, 76–78, pl. II.7 and 10.

Listed as: ‘Count Shuvalov (P-P) who was married to Countess Naryszkin. Her mother was de domo Potocka’. This must be Count Pyotr Pavlovich Shuvalov (1819–1900) who was a large landowner belonging to the younger branch of Shuvalov family. In 1846, he married Sophia Lvovna Naryshkina (1829–1894), the only daugh- ter of Lieutenant-General Lev Alexandrovich Naryshkin (1785– 1846) and Countess Olga Stanislavovna Potocka (1802–1861). Constantine Cantacuzino (died 1877) – a kaymakam and ruler of Wallachia briefly in 1848?

Listed as: ‘a famous collector’, unidentified person.

General Nicholas Nikolayevich Annenkov (1779–1865) or his son General Mikhail Nikolayevich Annenkov (1835–1899), listed as: ‘a famous collector’.

Listed as: ‘a professor at the university’, unidentified person.

43 Unfortunately, no trace of this activity has been found so far, see: Sliwa, Magical Gems, 20, note 9.
44 Note the very early purchase from Prince Ursuv[Urusov] in 1839 listed in the document described below and the recommendation letter from Leonhardt Höhlenberg (see: p. 33 here). Although the document does not specify which branch of trade was performed by Höhlenberg, there is a chance that he was an art dealer.
45 Bossert de, Polskie kolekcje, 280. The above mentioned fame acquired as the renovator of Italian Old Master paintings is also confirmed by the fact that, although considerably later (1883), Constantine donated some paintings of this kind to the Society of the Friends of the Sciences in Poznań (see: p. 49, note 222 here and Sliwa, Magical Gems, 27–29, note 33). Among them were for instance: Madonna with the infant by Cesar da Sesto (though recently attributed to Antonio Titti, see: M. Skubińszewska, Malariwo obce XVI–XVIII w. Wystawa malariwa włoskiego, flamadzkiego i holender- skiego ze zbiorów Muzeum Narodowego w Poznaniu, Koszalin 1962, Catalogue Poznań: Muzeum Narodowe; Koszalin: Muzeum w Ko- skalnie, 1962), no. 9; M. Skubińszewska, ‘Atrybuje kilka obrazów włoskich z Muzeum Narodowego w Poznaniu,’ Studia Muzealne 4 (1964): 25–26, fig. 22. The official document including acknowledgments for the donation to Poznań as well as three letters written by the director of the Society of the Friends of the Sciences in Poznań, are now preserved in the Archive of the National Museum in Krakow. In addition, Constantine’s particular connoisseurship in terms of Spanish, French, Dutch and Flemish paintings as well as graphics, cartoons, watercolours etc. is also confirmed by the additional works of art handed over to the National Museum in Krakow just before the sale of his collection of engraved gems there (see pp. 49–50, note 222 here). It is known that the collector also possessed a considerable (almost 40 objects) collection of Old Mas- ter paintings (see pp. 48–49, note 220 here).
46 Grzegorzewski, Rzeta w klejnotach, 341.
47 Sliwa, Magical Gems, 36–37, notes 59–69. On this note, Constantine stated that he bought engraved gems in St. Petersburg from 1835–1851. The document is now preserved in the Archive of the National Museum in Krakow.
48 According to Schmidt-Ciążyński’s information, he purchased: ‘A large topaz by Berini executed on the commission of his father-in-law, Count Tatishchev in 1839 for the amount of 4500
architects: de Montferrand and Poirot, antiquarians: Negri (Sen.) – 1840, Palazzi (Sen.) – 1841, Tamisier, Provotorow, goldsmiths and jewellers: Balin, Vaillant, Thomas and other collectors like Troubat, Civillati, Revett, Zubrov, Kononov. In addition, the collector mentioned several people from Moscow: Vlasov, Volkov, Rodionov, Kirsunov, Karcev, Zanini, Sonstov, Bardin and Billon. Perhaps then, Constantine lived not only in St. Petersburg, during that period of time, as it is believed, but also in Moscow for a while, or at least he visited the city regularly. The existence of such a great number of gem collectors from Moscow seems to prove the first option. It appears that Schmidt-Ciążyński mentions only the more important names of his sellers from places where he spent a longer period of time (compare the high number of collectors from Italy or Paris – pp. 40–44 here).

This list of names gives us fascinating insight into the Russian gem trade and the circulation of works of arts in this area in general. The imperial court’s involvement into the collecting and production of cameos and intaglios is well documented since the eighteenth century. But our knowledge of other Russian people keen to produce and collect engraved gems is considerably smaller. Therefore, it is interesting to see that not

55 Listed as: ‘Demonferrant, an architect who designed Saint Isaac’s Cathedral. He was a famous collector and archaeologist’. The person mentioned is Auguste de Montferrand (1786–1858) who was a French Neoclassical architect working primarily in Russia. His two best known works are the Saint Isaac’s Cathedral and the Alexander Column in St. Petersburg. He was a keen art collector mainly interested in Greek and Roman sculpture. See: V.K. Shukalik, Основи Монферрана: історія життя творчості/Auguste de Montferrand: The Story of the Life and Work, (in Russian), (Moscow, 2005). It seems that he appreciated engraved gems as well, some of his gems reached T.W. Kibalchitch’s collection, see for instance: Kibalchitch, Gemmes de la Russie, no. 269, p. 49, pl. VIII.

56 Unidentified person. According to Schmidt-Ciążyński’s list, it is known only that he was an assistant of Auguste de Montferrand. Constantine purchased a gem from him with head of Homer cut by Pichler (see: Fredro-Bonicca, Gemmy z podpisami cz. 1, no. 6, p. 282, pl. 1 – as bust of Sophocles, but it looks more like Homer indeed).

57 According to Constantine Schmidt-Ciążyński’s information, he was an Italian. Perhaps, he was a father of the Italian/American gem-engraver Ottavio Negri (?–1924), see: Kagan, Gem Engraving, 260.

58 Listed as: ‘an antiquarian’, unidentified person but judging by the name he was an Italian.

59 Listed as: ‘having an antique shop where he was dealing antiquities’, unidentified person.

60 Listed as: ‘a famous antiquarian’, unidentified person.

61 Listed as: ‘a jeweller working on the Imperial Court in Bolshoj Moscov’ (or rather meant near Bolshoj Theatre, the location of his workshop), unidentified person.

62 Listed as: ‘a famous goldsmith from Paris’, unidentified person.


64 Listed as: ‘an administrator of the properties of Mr Demidoff’ (Anatoly Nikolaievich Demidoff, First Prince of San Donato (1813–1870), see: p. 44, note 164 here), unidentified person.

65 Listed as: ‘an administrator of the properties of Mr Demidoff’, it cannot be Anonio Civilloti (see: p. 42, note 140 here), unidentified person.

66 Unidentified person, but he is listed as ‘a supplier of Prince Yusupov’ (most likely Prince Nikolai Borisovich Yusupov (1827–1891), Marshal of the Imperial Court and a patron of the arts. He assembled a large collection of jewellery, including a 35.27 carat (7.2g), cushion cut, blue diamond known as the Monoco Sultan), see: Kagan, Gem Engraving, 5 and no. 31, p. 290. His wife, Tatyana Vasilevna Yusupova, née Engibardti, later Princess Petemkina (1828–1879) was also a keen collector of intaglios and built her own cabinet, see: Kagan, Gem Engraving, 312. Perhaps, this supplier took part in the sale of the Stanislas August Poniatowski (1764–1795) collections of works of art (see: Laska, Kolekcje z gravers, 21; Neverov, Kolekcje, 65) and purchased some cameos and intaglios for Prince Yusupov. Although we were unable to identify any gems once belonging to the last King of Poland in Schmidt-Ciążyński’s cabinet, one cannot exclude a possibility that they reached it through Yusupov collection (292 gems once in the royal collection had been catalogued by Jan Albertandi (1731–1808) but the descriptions are considerably smaller. Therefore, it is interesting to see that not

67 Listed as: ‘amateur of antiquities’, unidentified person.

68 Listed as: ‘a collector and archaeologist’, unidentified person.

69 Listed as: ‘a great collector whose sets gained European fame’, unidentified person. Most likely a descendant of chamberlain A. Vlasov, a gem collector who in 1798 purchased some cameos and intaglios at the sale of the Stanislas August Poniatowski (1764–1795) collection (see: Laska, Kolekcje z gravers, 21; Neverov, Kolekcje, 65). We were unable to identify any gems once belonging to the last King of Poland in Schmidt-Ciążyński’s cabinet, but one cannot exclude such a situation (292 gems once in the royal collection had been catalogued by Jan Albertandi (1731–1808) but the descriptions are far too laconic to make any secure identification, see: Barowski, Katalog, 397–415.

70 Unidentified person, listed as: ‘the best antiquarian who has billions of rubles in his studio. He possessed the best objects of arts of all kinds’. The name of his wife appears in one of the letters addressed to Constantine Schmidt-Ciążyński from a mysterious person in St. Petersburg, see: p. 33 here.

71 Listed as: ‘also a great antiquarian and archaeologist’, unidentified person.

72 Listed as: ‘a numismatist and archaeologist’, unidentified person.

73 Listed as: ‘a collector and numismatist’, unidentified person.

74 Listed as: ‘an antiquarian from Lucca’, unidentified person, but his name and the city indicate Italian nationality.

75 Listed as: ‘a numismatist’, unidentified person.

76 Listed as: ‘a numismatist’, unidentified person.

77 Listed as: ‘an antiquarian’. Ślwa (Magical Gems, 37, note 61) refers to the auction from 22–26 March 1886 (Lugt III, no. 45547), but there is insufficient information given to link it with the Billon mentioned by Schmidt-Ciążyński. Lugt listed two more auctions where the name Billon appears (III, no. 51781 and 52471). None of these can be securely connected with the name mentioned by our collector neither. All these three auctions were held in Paris in the period of time when Constantine ceased to assemble engraved gems or was already dead.

78 Rosset de, Polskie kolekcje, 38; Ślwa, Magical Gems, 19–20.

79 Ludwik Hass wrote that Constantine lived for a long time in both St. Petersburg and Moscow, but he did not present any proof of this, see: Hass, Wostommalerze, 442.

only the affluent and influential people were collecting intaglios and cameos in those days but also those from poorer and less important social circles. A typical feature concerning the Russian art market is the presence of many amateur archaeologists. Sometimes they were regular scholars, but mostly not; rather travellers and enthusiasts of ancient civilisations. This phenomenon occurred among Poles as well and was typical for the nineteenth century. 81 While the Poles of this time mainly travelled to Italy, Greece and the Near East, the Russians’ destination certainly was the coast of the Black Sea where they could easily obtain interesting objects either conducting their own fieldworks or buying the items at the local markets. They even bought them directly from the local people. But above all, the most interesting information is that some serious Russian collectors were patrons of the European gem engravers. They tended to commission gems from the best artists like Luigi Pichler 82 or Antonio Berini. 83

Another conclusion is that despite his young age, Schmidt-Ciążyński established contacts with the elites in strict order. This is another argument for the hypothesis that the collector was active in St. Petersburg earlier than previously suspected. He managed to obtain a good education, was hired as an extraordinary employee at the State Hermitage Museum and quickly became a crucial player in the Russian art market. Considering his young age and difficult economic situation, this could not be obtained without some support from his parents. 84 Perhaps the fact that his father lived in St. Petersburg in 1836 (maybe even earlier) and knew the significant figures tended to commission gems from the best artists like Luigi Pichler or Antonio Berini. 85

Apart from the list described above, Constantine Schmidt-Ciążyński’s fame and great importance in the St. Petersburg art market is confirmed by another fact. Count Sergei Dolgorukii (half-brother of tsar Nicolas I of Russia) offered to design the artistic mansion where Count’s collection of artwork would be displayed. 86 However, Constantine rejected this proposal and set off on a journey across Europe. He was another representative of the Grand Tour phenomenon. 87 Very little is known about that trip, but Schmidt-Ciążyński came back to St. Petersburg with an impressive collection of drawings, engravings and, of course, engraved gems. It can be only speculated when exactly it took place. Perhaps, it was in 1842 when Constantine left St. Petersburg as two intaglios survived in his collection which previously belonged to the famous and influential English collector, Dr. George Frederick Nott (see: nos. 22 and 110 in the catalogue part). 88 The engraved gems and coins, as well as other items from Nott’s collection were auctioned off from February to June 1842 at Sotheby’s in London. 89 It cannot be excluded that Schmidt-Ciążyński took part in the sale and acquired some objects. Nevertheless, the aforementioned gems could have entered his collection much later as well. For instance, he could have acquired some of the Nott’s gems through the Bram Hertz or Tobias von Biehler’s collections. 90 Furtwängler wrote that Bram Hertz purchased the gems from Dr. Nott’s assemblage at auction in London in

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81 For more information about the practices of Polish amateur archaeologists, see for instance: Młocicki, Najstarsze kolekcje – with further literature; Idem, A la recherche de l’antique; les voyageurs polonais en Italie dans les années 1750-1830, Wrocław: Zakład Narodowy imienia Ossolińskich, 1998; D. Korzicka-Donderi, I viaggi dei polacchi in Italia attraverso i secoli, (Biblioteca del Viaggio in Italia “Studi”, 2006).

82 See: note 56 here. Considering the dates provided by Constantine Schmidt-Ciążyński on his list, the mentioned Pichler must be Luigi Pichler (1773–1854), see for instance: H. Roller, Die drei Meister der Gemmoglyptik, Antonio, Giovanni und Luigi Pichler, (Wien: W. Braumüller, 1874); G. Tassignini, Le pitture delle Antichità di Ercolano nelle gallerie del XVIII e XIX secolo/The Paintings of the Antichità di Ercolano in 18th and 19th century Gem-Carving, (Napoli: Associazione Internazionale Amici di Pompei, 2015), 90–92 (with further literature).


84 See p. 33 here.

85 See: pp. 40 and 45 here; Śliwa, Magical Gems, 24.

86 Śliwa, Magical Gems, 20.


88 See: note 56 here. Considering the dates provided by Constantine Schmidt-Ciążyński on his list, the mentioned Pichler must be Luigi Pichler (1773–1854), see for instance: H. Roller, Die drei Meister der Gemmoglyptik, Antonio, Giovanni und Luigi Pichler, (Wien: W. Braumüller, 1874); G. Tassignini, Le pitture delle Antichità di Ercolano nelle gallerie del XVIII e XIX secolo/The Paintings of the Antichità di Ercolano in 18th and 19th century Gem-Carving, (Napoli: Associazione Internazionale Amici di Pompei, 2015), 90–92 (with further literature).

89 Dr. George Frederick Nott (1767–1841) was a Fellow of All Souls College, Oxford and Canon of Winchester (1810–1841) and since 1803 sub-preceptor to Princess Charlotte of Wales. For more information on his figure, see: Kagan, Gem Engraving, 236; Villani, George Frederick Nott, 785–920. The casts of the Nott’s gems were prepared by Tommaso Cades (1772 or 1775–1850), see: T. Cades, Impresse Gemmari Museo Nott, (Roma: Istituto Archeologico Germanico). Many of them were also included in another of Cades’s valuable sets of impressions, see: Cades, Collezione Villani, George Frederick Nott, 841–43.

90 After George Frederick Nott’s death in the beginning of 1842, his library was auctioned off and scattered across the world. His set of antiquities, gems and coins shared the same fate. In May 1842, the British Museum acquired a singular collection of his coins. The collection of engraved gems was put to auction on 9 June 1942. For more information, see: Villani. George Frederick Nott, 875–80.

91 It is possible that no. 110 was purchased from the Tobias von Biehler collection, see its provenance (pp. 125–26 here).