

ФАБЕРЖЕ  
С. ПЕТЕРБУРГЪ  
МОСКВА, ОДЕССА  
КИЕВЪ, ЛОНДОНЪ

# Carl Fabergé



GOLDSMITH TO THE TSAR











CARL FABERGÉ - GOLDSMITH TO THE TSAR







The Imperial family, Tsar Nicholas II (1868-1918), Tsarina Alexandra Feodorovna (1872-1918), Tsarevich Alexei (1904-18), in the back the Grand Duchesses Olga (1895-1918), Tatiana (1897-1918); Maria (1899-1918) and Anastasia (1901-1918). Colour print dated Moscow 1914, Mrs. Tatiana Fabergé's archive, photo Erik Cornelius.





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GOLDSMITH TO THE TSAR



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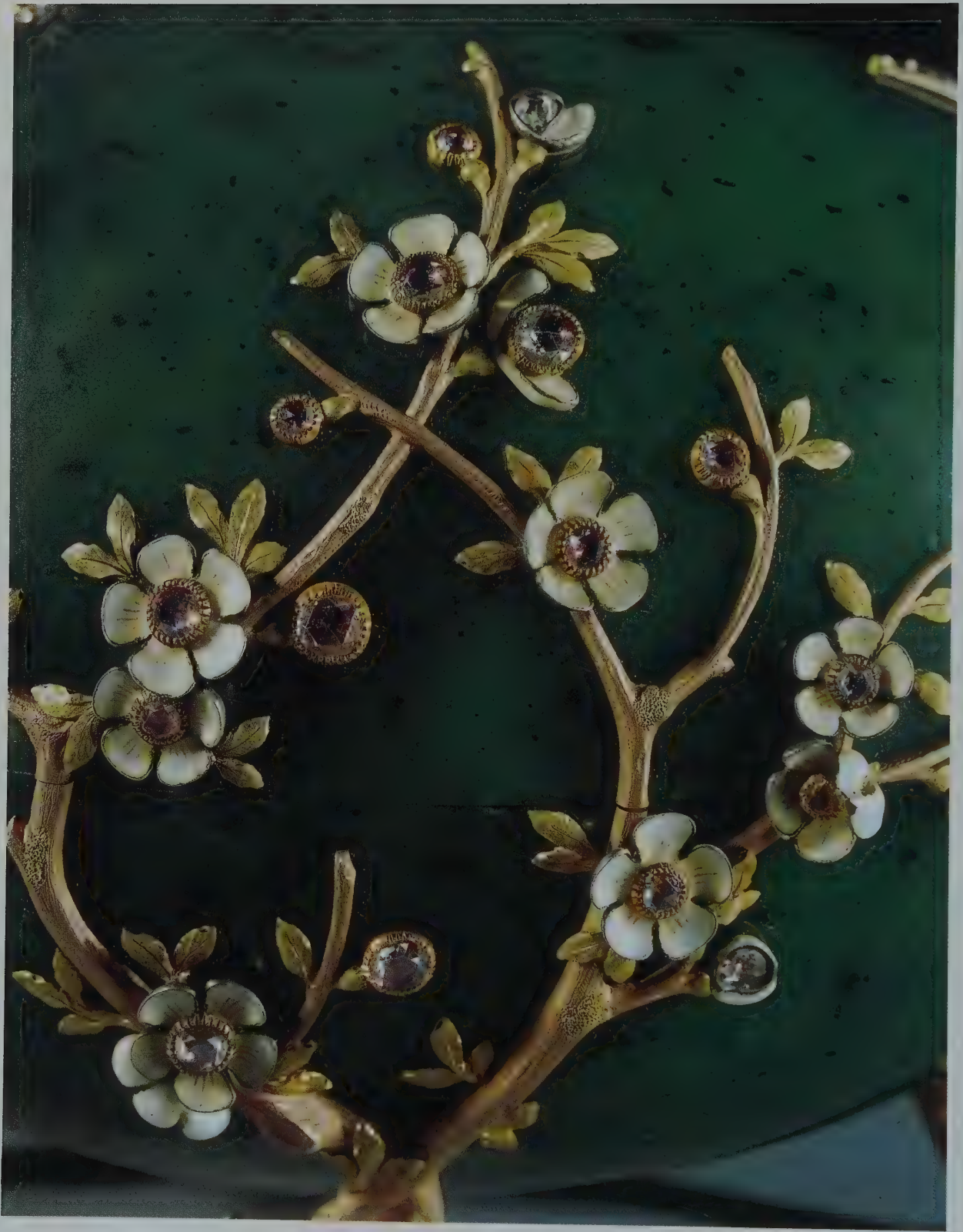
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A detail of the Kelkh Apple Blossom Egg, 1901. Photo Sotheby's

## FOREWORD

Following the changes that have taken place in eastern Europe, traffic across the Baltic sea has not only become busier, but has also taken on new forms. The differences between the many different cultures that exist along the east and south coasts of the Baltic have been brought back into focus and have led to the creation of a number of new contacts between Sweden and its eastern and southern neighbours.

An exhibition of work from the Fabergé jewellery house in St. Petersburg and Moscow provides an exciting reminder of both how close we once were to our eastern neighbours and of the exotic fascination that the Russian Empire used to hold for many Scandinavians. Close, because many of the master craftsmen at Fabergé had Swedish-sounding names, for the most part originating from what was once the eastern half of Sweden's empire; strange and exotic because the objects exhibit a magnificence and a wealth of forms quite unlike what we generally think of as typically Scandinavian.

The exclusivity and extraordinary value of these items naturally reflects the extravagance that ultimately brought about the downfall of the society that was capable of creating such objects. But, as so often before in history, the extravagance also provided a form of expression for unparalleled craftsmanship, creativity and imagination.

It is a great honour and a joy for the Nationalmuseum to be able to display such a distinguished and comprehensive selection of the output from Fabergé's workshops. Our thanks to all those who have loaned exhibits, both institutions and private individuals, for the trust and the generosity they have shown the Nationalmuseum in making these items available to the Museum.

In order to stage the exhibition, the Nationalmuseum approached Elsebeth Welander-Berggren and asked her to lend the museum her services and use her extensive knowledge to make this exhibition possible. We are enormously indebted to her, as we are to all those who have provided valuable support for our guest commissioner and those who have placed their knowledge at our disposal and contributed articles and information to the exhibition.

Stockholm, April 1997

Olle Granath  
Director-General





Photo of Tsar Nicholas II in uniform of the Life Guard Hussars.  
The frame is marked with initials of Mikhail Perkin, assay mark of St. Petersburg 1896 – 1908. height 37 cm. The Forbes Magazin Collection, New York.

# CHRONOLOGY

*Translation into English: Nils-Göran Hökby*

**1685.** The Edict of Nantes is revoked by Louis XIV. Many Huguenots in France emigrate, among them the Fabergé family. They at first settle in Schwedt an der Oder near Stettin and later move to Pernau.

**1814.** Gustav Fabergé (Carl's father) is born in Pernau, February 30.

**1841.** Gustav Fabergé obtains the title of Master Goldsmith.

**1842.** Gustav Fabergé opens a shop at Bolschaya Morskaya Street in St. Petersburg. He marries Charlotta Maria Jungstedt, the daughter of the Swedish art professor Carl Jungstedt.<sup>1</sup>

**1846.** Peter Carl (Carl) Fabergé is born 30 May, baptized 31 May at the Lutheran Church of St. Anne in St. Petersburg.

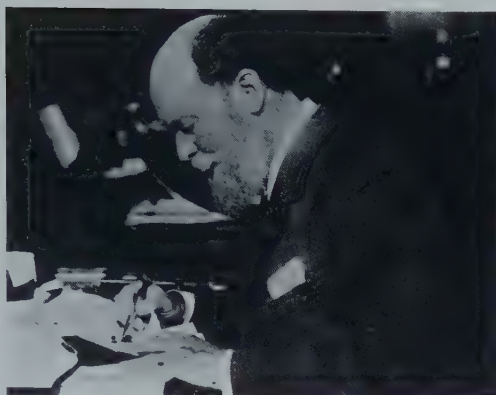
**1857.** August Wilhelm Holmström (1829-1903) joins Gustav Fabergé as head workmaster.

**1859.** Carl Fabergé is educated at the German-speaking St. Anne's School, St. Petersburg.

**1860.** Gustav Fabergé moves to Dresden, leaving the shop in the hands of his partner Hiskias Pendin (d. 1881) who is also responsible for Carl's education.

**1861.** Carl Fabergé is confirmed in Dresden Kreuzkirche. During a four year apprenticeship in Europe, Carl Fabergé is trained to goldsmith, among others by Joseph Friedman in Frankfurt am Main.

**1862.** Agathon Fabergé, Carl's brother, is born in



Carl Fabergé at his working desk, photograph by Hugo Öberg ca 1905. Photograph by courtesy of Wartski, London.

Dresden.

**1865.** Carl Fabergé returns to St. Petersburg and enters his father's firm.

**1866.** Carl Fabergé receives a Certificate as Temporary Merchant of the 2nd Guild in St. Petersburg 9 December. He begins selling jewellery to the Imperial Cabinet. Tsarevich Alexander (III) marries the

Danish Princess Dagmar, who takes the name Maria Feodorovna (1847-1928).

**1867.** Carl Fabergé, at the age of twenty-one, is registered as no. 4321 of the Merchant's Guild.

**1868.** Birth of Nicholas (II), the son of Alexander and Maria Feodorovna.

**1872.** Carl Fabergé takes over his father's business. He marries Augusta Jacobs, a cousin on his mother's side. They have four sons, Eugène (1874-1960), Agathon (1876-1951), Alexander (1877-1952) and Nicholas (1884-1939). The family is multilingual, especially Eugène who speaks Swedish remarkably well.<sup>2</sup>

Erik Kollin (1836-1901) becomes head workmaster.

**1874.** First mention of Fabergé in the lists of the Imperial Cabinet.

**1881.** The murder of Tsar Alexander II, the coronation of Tsar Alexander III.

**1882.** Carl Fabergé participates in the Pan-Russian Industrial Exhibition in Moscow. His brother Agathon joins the firm.





Tsar Alexander III (1845-1894).  
Photographs on this page by courtesy of  
the Bernadotte Library, Stockholm.



Tsar Nicholas II ( 1868-1918), eldest son to Alexander III and Maria Feodorovna. They had further five children: Alexander (1869-1870), George (1871-1899), Xenia (1875-1960), Michel (1878-1918) and Olga (1882-1960).



The Tsarina Maria Feodorovna (1847-1928),  
the Danish-born princess Dagnar, marries Tsar Alexander III 1866.



The Tsarina Alexandra Feodorovna (1872-1918), born Princess Alix of  
Hessen. She was married to Nicholas II 1894, and they had five children:  
Olga (1895-1918), Tatiana (1897-1918), Maria (1899-1918),  
Anastasia (1901-18) and the successor to the throne Alexei, (1904-18).



**1883.** Carl Fabergé is rewarded a Gold Medal for the exhibition the previous year.

**1884.** Mikhail Perkhin (1860-1903) joins the firm and later becomes head workmaster.

**1885.** Carl Fabergé becomes surveyor to the Imperial Court. The first Imperial Easter egg is ordered by Tsar Alexander III for Maria Feodorovna. Carl Fabergé exhibits antique inspired jewellery at the Nuremburg Fine Art Exhibition and is awarded a Gold Medal.

**1886.** Carl Fabergé founds a Moscow branch with Alan Bowe in the direction.

**1888.** Carl Fabergé participates hors concours in the Nordic Exhibition in Copenhagen and is awarded a special diploma as a member of the jury.

**1889.** Carl Fabergé is awarded the Order of St. Stanislaus, 3rd class.

**1890.** Carl Fabergé is awarded Appraiser of the Imperial Cabinet. The Imperial Danish Palaces Egg is produced.

**1891.** Imperial Azov Egg is the Easter gift from the Tsar

**1892.** The Imperial Diamond Trellis Egg is created.

**1893.** Death of Gustav Fabergé. Franz Birbaum becomes designer. Tsar Alexander III orders the Imperial Caucasus Egg.

**1894.** The Easter present from the Tsar to the Empress Maria Feodorovna is the Imperial Renaissance Egg. 20 October, death of Alexander III. 14 November, marriage of Nicholas II to Alix von Hessen-Darmstadt, who takes the name of



The Fabergé branch in Kiev opened 1905 and closed five years later.

Photograph by courtesy of Wartski Ltd, London.

Alexandra Feodorovna. Her betrothal present is a pearl necklace, bought at Fabergé for 166.500 roubles.

**1895.** Death of Agathon Fabergé, Carl's brother. Carl's son Agathon enters the firm. Birth of Grand Duchess Olga, first daughter of Nicholas. Imperial Rosebud Egg is made.

**1896.** Coronation of Tsar Nicholas II. Fabergé takes part in the Pan-Russian Exhibition in Nizhny Novgorod.

**1897.** The Imperial Coronation Egg is given as an Easter present by Tsar Nicholas II to the Empress Alexandra Feodorovna. Nordic Exhibition in Stockholm; Eugène is member of the jury, Carl is granted the Royal Warrant for the Courts of Sweden and Norway. Birth of Grand Duchess Tatiana, second daughter of Nicholas II.

**1898.** Carl Fabergé buys premises at 24 Bolshaya Morskaya Street for 1 million roubles. The architect Carl Schmidt, his nephew, is responsible for the rebuilding. The house is opened for the first time in 1900. The Lilies-of-the-Valley Egg is this years Easter gift to Alexandra Feodorovna.



The house of Carl Fabergé, 24 Bolshaya Morskaya Street in St. Petersburg, around 1900 - the house is still there.

Photograph by courtesy of Wartski, London.

**1899.** Birth of Grand Duchess Maria, the third daughter of Nicholas II. Fabergé supplies the Imperial eggs, the Madonna Lily Egg and the Pansy Egg, both dated 1899.

**1900.** Fabergé takes part in the Paris Exposition Universelle and displays some of the Imperial Easter eggs and the Imperial regalia-miniatures. He is awarded a Gold Medal and the cross of the Legion d'Honneur. The Odessa branch is opened. This years Eastergifts are the Imperial Trans Sibirian Railway Egg and the Coco Egg.

**1901.** Birth of Grand Duchess Anastasia, the fourth daughter of Nicholas II. Death of Erik Kol- lin. Imperial Gatchina Palace Egg and Basket of Wild Flowers Egg were the Tsarinas Eastergifts.

**1902.** An exhibition of Artistic Objects and Minia-tures by Fabergé, opens at the von Dervis House in St. Petersburg. Imperial Clover Egg is made for the Empress Alexandra Feodorovna.

**1903.** Arthur Bowe opens a branch of the House of Fabergé in London. Henrik Wigström becomes new head workmaster after the death of Mikhail Perkhin. Death of August Holmström leads to the succession of his son Albert. 200th anniversary of the founding of St. Petersburg. Imperial Peter the Great Egg.

**1904.** Birth of tsarevich Alexei, the fifth child of Nicholas II and Alexandra Feodorovna. Carl Fabergé is invited to Siam by king Chulalongkorn. The Russian - Japanese war; peace 1905.<sup>3</sup>



Interior from Fabergé's 'shop in St. Petersburg. Photo by courtesy of Sotheby's

**1906.** The branch of the House of Fabergé in London is moved to 48 Dover Street in St. Petersburg House under the direction of Nicholas Fabergé and Henry Bainbridge. Partnership with Arthur Bowe is ended. The Kiev branch opens. The Imperial Swan Egg and the Uspensky Cathedral

Egg are made.

**1907.** The Imperial Rose Trellis Egg is finished. The House of Fabergé is commissioned by Edward VII to portray some of the King's favourite animals at Sandringham. Fabergé's master sculptor Boris Frödman-Cluzel is instructed to execute the commission.<sup>4</sup> Betrothal between Grand Duchess Maria Pavlovna and Prince Wilhelm of Sweden May 15. Death of King Oscar II December 8.<sup>5</sup> Imperial Peacock Egg and Alexander Palace Egg are given as Eastergifts

**1908.** Carl Fabergé visits the branch in London.



Interior from the design room, where twentyfive designers worked (photograph by Nicholas Fabergé). Alexander Fabergé is sitting furthest to the left, Eugène stands in the back of the room, Oscar May sits in front of him. In the cupboard in the background you can get a glimpse of the wax models used for production of animal sculptures in stone. Photograph by courtesy of Wartski Ltd, London.





At the World's Fair in Paris 1900, Carl Fabergé among other objects displayed these miniatures of the Russian Crown Jewels: the big crown measures 7,3 cm, the apple 3,8 cm and the sceptre 15,8 cm.

The pieces are made in gold, platinum, diamonds and sapphires, probably produced in the workshop of August Holmström; the silver bases have the hallmarks of Julius Rappoport. Nicholas II bought the pieces at the end of the exhibition.

Photograph by courtesy of The Hermitage, St. Petersburg.

Agathon Fabergé assists in the reappraisal of the Crown's precious stones. Julius Rappoport (1851-1917) closes his workshop, which is taken over by the first Silver Artel. Arthur Bowe opens a firm of his own in London, Noble & Cie, where he offers pieces from Fabergé for sale. Marriage of Maria Pavlovna and Prince Wilhelm, May 3 in St. Petersburg.<sup>6</sup>

**1909.** Tsar Nicholas II and Empress Alexandra Feodorovna visit Stockholm; they arrive with the Imperial yacht Standard.<sup>7</sup>

**1910.** Carl Fabergé is awarded the titles of "Jeweller to the Court" and "Manufacturing Councillor". Lawsuit with Worshipful Company of Goldsmiths in London is lost. Fabergé is compelled to send his half-finished pieces decorated with enamel to London for hallmarks, only to take them back to St. Petersburg a few days later to finish for instance easily damaged enamels. After this finish the pieces are transported, for the second time, to the London branch for sale. Kiev branch is closed. Imperial Col-lonade Egg and Alexander III Egg are produced.



**1911.** London branch of Fabergé is moved to 173 New Bond Street. The nearest neighbour, no 175, is Cartier. Alexandra Feodorovna receives the Imperial Fifteenth Anniversary Egg, dated 1911, as an Easter gift from the Tsar. Imperial Orange Tree Egg is given to Maria Feodorovna.

**1912.** Imperial Napoleonic Egg and the Tsarevich Egg are this years Easter surprises.

**1913.** Tercentenary of the Romanov dynasty. The Easter egg of the Empress is the Imperial Romanov Tercentenary egg. The Dowager Empress gets the Imperial Winter Egg.

**1914.** Outbreak of the First World War. St. Petersburg changes it's name to Petrograd. Agathon Fabergé catalogues the Russian Crown Jewels. The Fabergé firm begins to produce objects in simpler and cheaper materials as brass. The firm has more than 500 colleagues and workers. Imperial Mosaic Egg and Catherine the Great Egg are made.

**1915.** Fabergé begins to produce war material, for instance hand-grenades. Fabergé delivers two Easter eggs to the Tsar, both decorated with the Red Cross-symbol. The London branch is closed; the French firm Lacloche Frères takes over the stock.

**1916.** The Imperial Easter gifts this year are the Imperial Military steel Egg, a gift from the Tsar to the Tsarina, and the St. George Cross Egg to the Dowager Empress, Maria Feodorovna. The firm of Fabergé is converted into joint stock company with a capital of three million roubles.

**1917.** February Revolution; Tsar Nicholas II abdi-



Carl Fabergé together with his son Eugène at Pully, near Lausanne, in the summer 1920, two months before Carl's death. Photograph by courtesy of Wartski Ltd, London.

ates 15 March. October Revolution; Bolshevik Soviet Republic proclaimed.

**1918.** House of Fabergé closes in Petrograd. Carl Fabergé and his family escape, disguised as citizens from Livland with German passports, via Riga and Berlin to Wiesbaden. Carl's son Agathon stays in Russia. The Tsar family is executed at Ekaterinburg, the night between July 16-17.

**1920.** 24 September, death of Carl Fabergé at the Hotel Bellevue in La Rosiaz, Switzerland. 1929 he is buried together with his wife Augusta (dead 1925) at the Russian cemetery in Cannes.

**1924.** The firm Fabergé & Cie is founded by the sons Eugène and Alexander Fabergé. They try to offer to sale a similar type of objects which have been very successful in Russia, but the demand is slack and the business comes to an end.

**1930.** Sam Rubin begins to sell perfumes in the US under the name of Fabergé. Some family members cause a summons.

**1951.** Rubin buys the right of the name Fabergé from the family members for 25.000 dollars.

**1989.** Unilever buys the name Fabergé Inc.

From the catalogue *Fabergé, Juvelier des Zarenhofes*, Hamburg 1995.

1, 2, 4, Information given by the Russian researcher Valentin Skurlov in December 1996.

3, 5, 6, 7, Information added by the editor of the catalogue.

## RUSSIA, OUTSIDE THE JEWELLERY STORE

*Translation into English: Kim Loughran*

SHOULD YOU be strolling along the grand avenues of St. Petersburg and lift your gaze up to the facades of the late 19th century buildings, you will see the names of the banks that dominated the Russian economy at the turn of the 20th century: the Russian Commercial Bank, the Azov-Don Bank, the Wawelsberg commercial firm among them. Despite everything done under the Communist regime to stifle the memories of an earlier epoch, the cartouches remain. This was the financial heart of Russia – here is where investment decisions were made, where domestic and foreign capital accumulated, where brokers and bankers were trained, in a country in the throes of metamorphosing from backward, agrarian society to modern, industrialised state. The speed of that change was striking. Some historians purport among the causes of the First World War was Germany's fear that Russia would become a competitor and an economic threat, not only as conventional producer of raw materials but also as supplier of goods in demand by ordinary, European consumers.

Some figures: In the 1890s, Russia built 220,000 km of railway (compared to 77,000 in the previous decade); in 1890, 5.9 million tonnes of coal were mined but three times that (15.9 million tonnes) in 1900; in the same period, production of oil increased from 3.8 to 10 million tonnes and production of pig iron from 0.9 to 2.8 million tonnes. At the turn of the

century, Russia was a promised land for oil prospectors, textile barons and sugar mill owners. Then there was also law and order. The gendarmerie was reasonably well salaried; the Russian state guaranteed - in Russian gold - the investments of foreign capital; and strikes were crushed.

At the same time, and for the first time in Russia's history, something akin to Europe's bourgeoisie was emerging. The new class had no clear political profile and was strongly dependent on foreign capital investments but, just as today, it was interested in - and entertained by - the idea of surpassing its prototype.

This emergent class had no prospects before 1917. True, it spawned the largest party in the Russian Duma, or parliament, between 1906 and 1907 but this group of liberal professors was swiftly outmanoeuvred by the Czar's government. Voting regulations were manipulated. The Russian bourgeoisie never achieved political influence commensurate with its economic importance.

On the other hand, it came to play an important part in the cultural expansion at the turn of the 20th century. Financial support for the beautiful, lavish magazines of the time came not from the state but from the recently acquired wealth of the captains of industry. From the same source came backing for Russia's internationally lauded ballet troupes. The bourgeoisie provided the clientele for the exquisite



St. Petersburg, Nevskij Prospekt.



boutiques of Moscow and St. Petersburg. The merchants shared with the old, Russian aristocracy a belief in living life to the fullest. Banquets and receptions were everyday occurrences. Huge debts were run up and bankruptcies were common as for the sugar magnate, Savva Mamontov. Mamontov had had his own opera company, where Schalyapin had performed.

Underneath this glossy exterior, Russia was simmering. Students were demonstrating at the imperial - and mostly public - colleges and were given a taste of Cossack whip for their pains.

More important, perhaps, was the unrest and anger among the workers, on whose shoulders Russia's industrial production rested. They had come to the cities from the countryside when serfdom was abolished (in 1861, at roughly the same time that slavery was done away with in North America). Redundant in the rural economy, they filled the cheap lodging houses and tenements of the cities. Conditions were miserable: no running water, 14-hour working days, child labour. Despite the claims of Soviet historians, there was no class consciousness to speak of. These were the coach drivers and factory workers - a kind of lumpenproletariat, still with one foot in their villages.

But step by step, the revolutionary inclined intellectuals were gaining ground - Cederbaum, who would change his name to Martov, Ulyanov who would later call himself Lenin - with their half-baked Marxist gospel, their passion and their political adaptability. The major underground political parties were

the Mensheviks and the Bolsheviks. On their side were only a few agitators and to thwart them, the Czar's government attempted to form loyal trade unions. But the revolutionaries managed to produce and spread large numbers of leaflets in the large industrial centres, principally St. Petersburg and Moscow. In 1914, more than half of all Russia's workers worked for companies with more than 500 employees.

Industry was strongly concentrated and the large trusts and cartels had their own financial institutes.

When the workers at a number of huge companies went on strike in 1905, the intellectual revolutionaries saw a chance to take power. For the first time, the term "soviet," in the meaning of a workers' council, was heard in Russia. But the mass strikes were crushed. Despite its defeat in the war with Japan, the Russian army was still loyal to the Czar and the bourgeoisie held out hopes of using the promised Duma as its political platform. The authorities were also hoping that, in return for some economic favours, the rural population would continue to support their Czar - "dear little father" in the old patriarchal order.

While Russian industry was developing swiftly and successfully, conditions on the land were still primitive. Serfdom may have been abolished in 1861 but power over the harvests was still with the village councils, and no one was allowed to leave the "mir", the community, without permission from the village elders. Villagers would be permitted to leave first for seasonal employment in the city and only later for permanent residence. Rural property was still undivided and agriculture

was only moderately productive. Many farmers were deeply in debt after having been forced to buy their land from the large landowners following the reforms of the 1860s. At the same time, the population was increasing at the same pace as child mortality was falling. (In 1897, the population of Russia was 125

million.) The threat of famine in rural Russia was imminent several times during the 1890s.

An ambitious reform programme for land distribution had to wait until 1906. The village councils were disbanded and farmers gained the right to collect their separated plots of land into productive units. They were finally able to leave the villages and built their own homesteads. Many moved from cen-



St. Petersburg, The Hermitage.



tral Russia to establish farming communities on the empire's periphery, in Siberia and on the steppes north of the Caucasus. There was bountiful land within Russia's borders and emigration e.g. to the United States was minimal.

The reforms that followed the revolution of 1905 were, however, not sufficiently comprehensive, and in any case came too late. The sharing of power between the Czar's government and the Duma never took place. The bourgeoisie retained its economic power but was politically impotent. The peasants' farms did not give them adequate sustenance. The labour force was still numerically weak but volatile. The intelligentsia tried to fill the cultural and political vacuum between the absolutist state power and the majority of the population. More stubbornly than the parliamentarians, Russia's philosophers, scientists and poets attempted to chart a course for the future. They were vocal but powerless and their concept of Russia was far from unified. Many idealised the Russian cha-



Imperial Palace Square, Kremlin, Moscow.

racter, national religious traditions and the country's purported role as a Messiah of nations. Others were more receptive to European experiences. Frequently, this interest for Europe and the passion for Mother Russia waged a struggle even among individual writers. Within the intellectual establishment, the European common sense

approach alloyed with a feeling for Russia; this was characteristic of turn-of-the-century religious philosophers and politicians. This was the backdrop for the Russian empire on the brink of catastrophe in 1914: disparate as a European state, a prisoner of its authoritarian past but with the necessity of change omnipresent. The war brought collapse, revolution and terror – and the exodus of the educated classes. The Soviet epoch slammed shut Russia's window towards Europe. But through chinks in the masonry, many jewels found an exit – not least the pearls of Russian thought which survived and developed in another world until the doors reopened after the fall of the Soviet system.



St. Petersburg, Neva in wintertime.

Lars Erik Blomqvist, Dr in Russian literature, lecturer.

# THE INTERNATIONAL FAMILY BONDS OF THE RUSSIAN IMPERIAL FAMILY

*Translation from German into English: Sven H.E. Borei*

IT MAY SEEM that Fabergé art objects all too often have wandered curious and inexplicable byways in getting from the workshop to their buyer or intended recipient. But a closer look at the backgrounds of the persons involved reveals that all were either related to, friends of or had diplomatic ties with the Russian Imperial House. Indeed, the Romanov family were related to most of the royal houses in northern Europe, the only limitation being their nearly xenophobic 19th century attitude towards denominational membership. As a result of their Orthodox beliefs, it was impossible for a Romanov to marry a Roman Catholic, though relationships with Protestants were acceptable. This meant that the Romanovs were not in any way related to the houses of Habsburg, Bourbon or Savoy and that it is meaningless to search for Fabergé works of art in Vienna, Madrid, Rome or Turin. It is, on the other hand, quite possible in London, Copenhagen, Oslo and Stockholm, as it once also was in Berlin.

In the main, the 19th century Russian Tsars were wont to choose their consorts from minor German princely houses. It began when Paul I (1754-1801) married a princess from the House of Württemberg who became the progenitor for the entire Russian Imperial house in the 1800s. Alexander I (1777-1825) married a princess of Baden, Nicholas I one from the Prussian royal family, sister to kings Friedrich Wilhelm IV and Wilhelm I, while Alexan-

der II chose a princess from the House of Hessen-Darmstadt. However, the international relationships which were to prove so fruitful to the Fabergé company were not established until Alexander III (1845-1891) wed Princess Dagmar of Denmark. Nicholas II (1868-1918) returned to his grandmother's Hessen-Darmstadt for his consort.

The elder brother of Princess Dagmar (1847-1928) was Frederick VIII (1843-1912), King of Denmark. Both his sons became reigning monarchs, the older succeeding him in 1912 on Denmark's throne as Christian X (1870-1947) and the younger, Prince Carl, ascending the Norwegian throne in 1905



Queen Louise of Denmark (1817-98) with her daughter Thyra, Duchess of Cumberland (1853-1933).  
Photo: The Forbes Magazine Collection, New York.



From left: Queen Mary (1865-1953) and King George VI (1865-1936) of England, Queen Alexandra (1844-1925) of England and her father King Christian IX (1818-1906) of Denmark and the Prince of Wales (later King Edward VIII, 1894-1972).  
Photo: The Forbes Magazine Collection, New York.



as Haakon VII (1872-1957). In 1863 Dagmar's second brother, Prince Wilhelm (1845-1913) accepted the Greek crown as George I, thus becoming the founder of the Greek royal house.

Her older sister Princess Alexandra (1844-1925), was married to Edward, Prince of Wales, (1841-1910) and became Queen of England when he succeeded his mother, Queen Victoria. Alexandra was an especially ardent collector of Fabergé animal figures.

Her younger sister Thyra (1853-1933) married Ernst August, Duke of Cumberland (1845-1923), in 1878. He was Crown Prince of Hanover between 1851-1866, at which point his father, King Georg V of Hanover, was dethroned and driven from Prussia.

Within the course of one generation, the royal houses of Denmark, Great Britain, Greece and Hanover had been very closely allied through matrimony. In this way, imperial gifts in the form of works of art by Fabergé found their way to these families and onward in the subsequent generations.

Other interesting relationships were created through the marriages of the imperial daughters and of other Grand Duchesses. Marie Alexandrovna (1853-1920), daughter to Alexander II and sister to Alexander III, married Alfred, Duke of Edinburgh

(1844-1900), in 1874. He was Queen Victoria's second son and followed his childless uncle, Ernst II, to Coburg to serve as reigning Duke. Two of their daughters, known for their beauty, married into important families as well. Marie (1875-1938) wed King Ferdinand of Romania (1865-1927), while Victoria Melita (1876-1936) first espoused Ernst Ludvig, Grand Duke of Hesse (1868-1937) in 1894, and after her 1905 divorce, took Grand Duke Cyril of Russia (1876-1938) as her husband.

It would be to go too far to list all the marriage contracts entered into between the House of Romanov and the European royal families. However, one should not fail to mention Marie (1854-1920), wife of Grand Duke Vladimir (1847-1909), the brother to the Duchess of Edinburgh. Born Duchess of Mecklenburg, Marie was extremely enamoured of jewellery and was a customer of Cartier's in Paris.

Yet one more ought to be remembered in this connection the Grand Duchess Maria Pavlovna (1890-1958), married in 1908 to Prince Wilhelm of



Picnic at Tullgarn 1909, from right: Princess Maria Pavlovna, Crownprincess Margareta, Princess Märtha, Princess Ingeborg, Grand Duchess Olga, Alexandra Feodorovna, Princess Astrid, Grand Duchess Tatiana, Queen Victoria, Grand Duchesses Marie and Anastasia, Prince Wilhelm, Nicholas II, Princess Margaretha, King Gustav V, Crownprince (later Gustav VI Adolf) and Prince Carl. Photo: Bernadotte archive, Stockholm.



Queen Louise of Denmark (1817-98) with her grandson Prince George of Greece (1869-1957). Photo: The Forbes Magazine Collection, New York.



Sweden (1884-1965), second son of King Gustav V. Her father, Grand Duke Paul Alexandrowitsch, was son to Tsar Alexander II and in that way brother of the previously mentioned Grand Duke Vladimir and of the Duchess of Edinburgh. Mother to that trio was Princess Alexandra (1870-1891), who was one of the daughters of King George I of Greece.

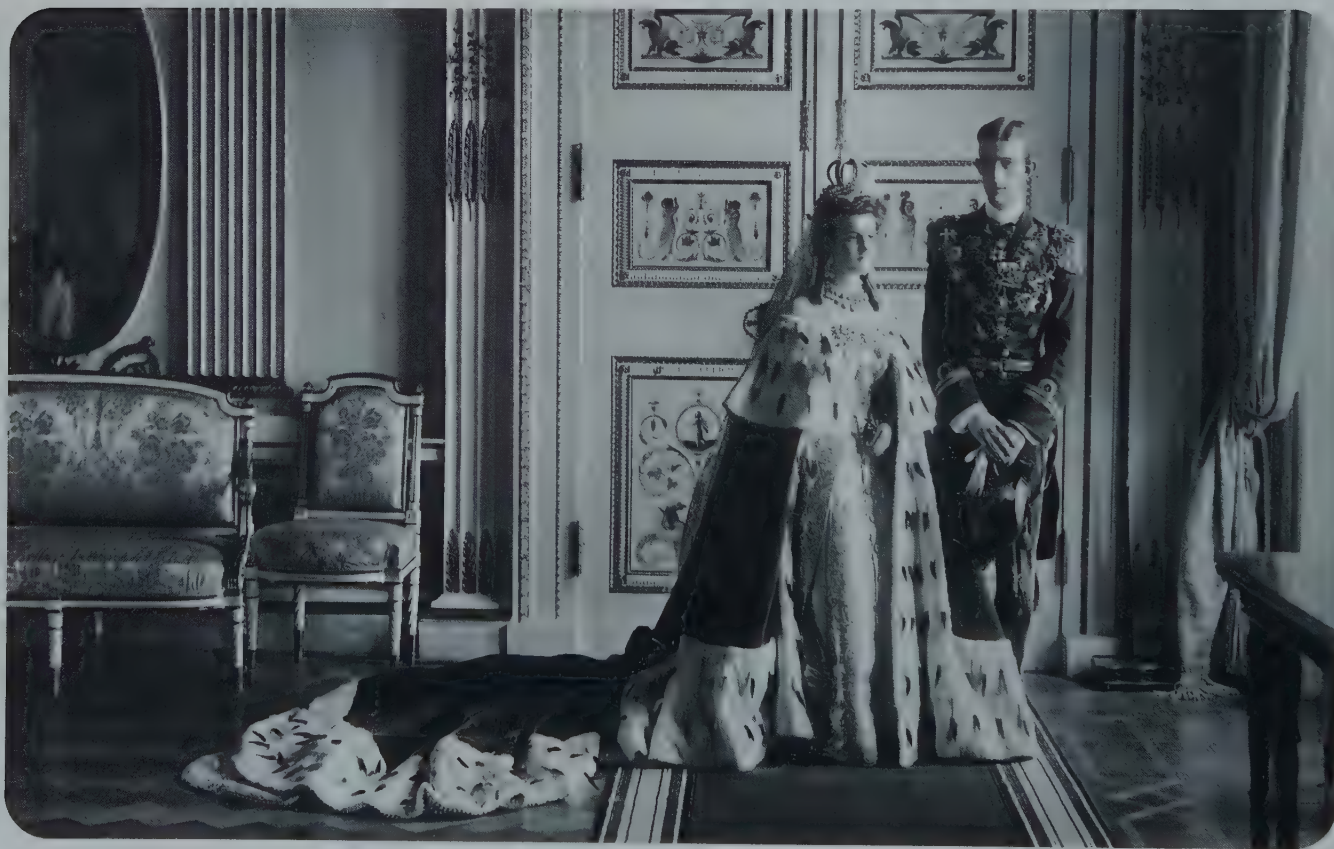
Thus, on the eve of the eclipse of the aristocratic world, a period that coincides with Fabergé's apogee, a study of the international bonds bet-

ween the European dynasties would astound at one and the same time, the thrones of Russia, Great Britain, Denmark, Norway and Greece were occupied by first cousins, with the kings of Denmark and Norway brothers. Even Georg V of Great Britain and Wilhelm II of Germany were first cousins.

However, fate in the form of the First World War chose different roles for these kinsmen – on the Russian Tsar waited death and on the German Emperor, exile.



On board the Standard, Tsar Nicholas II and his family visits Sweden 1909. King Gustav V, Emperess Alexandra Feodorovna, in the back Queen Victoria.  
Photo: Bernadotte archive, Stockholm.



The wedding 1908, Prince Wilhelm of Sweden (1894-1965) and Grand Duchess Maria Pavlovna (1890-1958). Photo: Bernadotte archive, Stockholm.

## FABERGÉ AND HIS ART

AT THE TURN of the century and up to the beginning of the First World War St. Petersburg, Moscow and certain parts of the Russian Empire enjoyed an enormous economic upturn.

This was supported by Western European nations and financial institutions, enabling city planning, industry and the general infrastructure to grow apace. At the same time, however, dissatisfaction with the social inequalities increased, aggravated by the extremely rapid development of industrialisation.

As in most periods of economic boom, demand for goods of high value for investment was particularly strong, especially also for jewellery and expensive objets d'art. St. Petersburg's jewellers such as the purveyors of His Imperial Majesty's court K.E. Bolin, K.A. Hahn, F. Koechli, C. Blanc and A. Tillander as well as Fabergé were swamped by commissions and orders. Putative customers in St. Petersburg were also called on by foreign jewellery firms such as Cartier and Tiffany, both of which opened branch offices in the imperial capital during this period.<sup>1</sup>

It is fair to ask why Fabergé alone of all Russian jewellers attained and still retains such international prominence. In short, the reply would be that Fabergé set higher importance on the artistic craftsmanship of his objects than on the financial return for his work. Supervising the production of his firm Fabergé considered himself more an artist jeweller as opposed to being a commercial jewellery dealer.

To explain the artistic side of Fabergé's production we refer in the following to the autobiographical notes of Franz Birbaum which were recently discovered in Moscow. After the Russian revolution he became a member of the Soviet Institute for Architectural Technology and in 1919 he wrote down his memories of the Fabergé years. His primary purpose was to establish the reasons why both the Fabergé firm and its objects attained such prominence. His manuscript had most probably another purpose as well. This was

to show the new regime how to start the production of items in the Fabergé style. However, this did not succeed and in 1920 Birbaum emigrated returning to Switzerland.

The Fabergé production is only comprehensible if one understands its basic focus on artistic creativity. From the beginning "the artistic aspect of the production became particularly important" for Fabergé.<sup>2</sup> The concept of the artistic object which Fabergé himself liked to call *objet de fantaisie* remained valid even when the firm expanded and began also to make a host of utilitarian items, mainly of silver. However, the functional, utilitarian or practical side of an object such as a cigarette-case, a bellpush or a small frame was but an excuse for creating a luxury art item.

Among the typical Fabergé objects which have formed the basis for his renown in the history of artistic craftsmanship, a special place is held by his unique series of Imperial Easter Eggs. In terms of artistic creativity they are followed by the miniature sculptures carved in semi-precious stones which include the composite figures of folkloristic characters, the animals and finally the often bejewelled, however very realistic looking flower still lifes.

His objects were admired as museum quality works of art already during his lifetime. The Easter Eggs created for the Empresses were publicly shown at special exhibitions (Paris 1900 and St. Petersburg 1902) and in 1902 and 1916 illustrated magazine articles were dedicated to his work. Tsar Nicholas II even allotted a special place in the Hermitage Museum in St. Petersburg to the replicas en miniature of the Russian Crown Jewels, still displayed today in what is called the Gold Chamber of the museum.<sup>3</sup>

The larger part of the Fabergé production were definitely luxury objects, often disguised or camouflaged as utilitarian items. Yet even among those useful items you will find that brilliant craftsmanship which



A selection of Fabergé's cases with trade mark stamps. Photo Alexander von Solodkoff.



is de rigueur for his works of art.

The master craftsmen of the Fabergé workshop reaped international recognition for their consummate work. For example, the precious stone settings in jewellery by Holmström are especially noted for their perfect technique, their strength whilst being light in weight. The guilloché enamel produced by Fabergé was surely the best Europe could offer at the time and had because of its vibrant colours and meticulous preparation, been received with acclaim at the 1900 Exposition Universelle in Paris.

The precise preparation of the covers and hinges on boxes or etuis was always admired. Thanks to the sophisticated construction and delicate finish it was hardly possible to note the line separating the cover from the box itself. And all could be opened and shut without the slightest sound. "Foreign specialists could not but notice the quality of our handwork where the attentive eye had left nothing undone and there are none of the marks so typical of the gradual process of machine work".<sup>4</sup>

In his memoirs, Birbaum also discusses the reworking and refining of objects Fabergé had purchased from other workshops. "Almost all stone works of this period (prior to 1908) were made to the designs and models of the firm at the Woerffel works in St. Petersburg and the Stern works in Oberstein (Germany). Sometimes stone articles were acquired from the Ekaterinburg artisans and passed on to us so that the faults could be corrected and the polish improved... It is interesting to note that the costs of the improvements for the most part exceeded the original purchase price". Later, under the workshop management of P.M. Kremlev, the artistic level of the work improved immediately. "The stereotyped dryness that had characterised the work of Woerffel and Oberstein was the first thing to disappear".<sup>5</sup>

Apparently Fabergé also imported stone objects from Paris, including flowers made by Berquin-Varangoz, a workshop that also supplied Cartier. These flowers were obviously also reworked in the Fabergé workshops. In a 1914 report regarding a daisy in a rock-crystal pot, Sarda, Cartier's representative, concludes that "the plant does not seem to have been made in Russia. It is similar those at Rue de la Paix (at Cartier), though smaller, simpler and very natural".<sup>6</sup>

A significant characteristic of the Fabergé firm was its division into a number of workshops, each

under the leadership of a supervising master craftsman or workmaster authorised to sign the objects that left the workshop. Each such workshop - for example that of Michael Perchin or August Holmström - consisted of around 40 master craftsmen and between 40 and 60 apprentices. Every specialist had his designated task, such as making boxes and etuis in an unfinished state, enamel work and precious or semi-precious stone setting. The specialisation of each master promoted technical perfection in that every object had to pass through the hands of many craftsmen, each one an expert at a certain technique. The final assembly was accomplished by yet another specialist team. Of this organisation, Birbaum complains that by passing through so many hands, an object could lose every trace of the individual masters.<sup>7</sup>

Beginning around 1903, Fabergé liked the use of classical decor, almost always including laurel wreaths, garlands, stiffleaves or palmettes in his designs. They occur on a large number of items, often in two-coloured gold with yellow gold leaves on a red gold ground. These decorative elements are usually separately made and then applied with rivets to an object. They are so alike that one can assume they were machine made, either by rolling or milling. The proof is given by Birbaum: "As well as the unique, hand-made works of art there were the methods of mechanical reproduction that were used mainly for mass objects, such as table silver, or in the repeated ornaments of frieze garlands etc."<sup>8</sup> Even these tiny decor details, however, were checked and corrected by hand, gaining a definitive perfection by final chasing.

The carefully planned sales strategy was another reason for Fabergé's success. It was generally known that only foreign products were appreciated by Russians with real enthusiasm. In order to reach a larger clientèle Fabergé participated in the Paris World Fair in 1900. "The success of our work at the Paris Exposition allowed us to hope for a larger market, and as the clientèle was mainly in London, it was decided to open a branch" there.<sup>9</sup> None of the other Russian jewellers chose to set up shop abroad at this time. Fabergé even let his representatives follow important customers on their travels. Often it was one of his sons, namely Nicholas who also became the director of the London branch. If many of the customers spent their spring in southern France on the Côte d'Azur, then a selection of objects would be

sent to Cannes or Monte Carlo. The London sales ledgers clearly show that representatives also travelled to Rome and Paris. Fabergé even let his representatives follow important customers on their travels. Often it was one of his sons, namely Nicholas who also became the director of the London branch. Strategy proved correct – after this, many rich Russians bought from the company as well.<sup>10</sup>

Fabergé not only had a feeling for the fashions of the day, but also for what his customers required. His focus on satisfying the taste of the English clientèle was not in vain. "Works destined for England were of a different artistic character: greater simplicity of form and more restrained ornamentation, with special attention being paid to the technical finish".<sup>11</sup>

It is well documented that Carl Fabergé himself discussed making models of the menagerie, the portrait sculptures of the animals of Sandringham House with Queen Alexandra and King Edward VII. In Russia he was also granted permission to discuss commissions with the Tsar himself. In this way, he was able to offer his domestic and foreign customers designs in a style which had the imprimature of the Court.

The rich inventiveness of Fabergé and his designers made it possible to marry traditional styles to modern utilitarian objects. Cigarette cases and powder compacts replaced the tabatières or snuff boxes which had been used as official gifts since the 18th century. "The compositions preserved the style of past centuries, but the objects were contemporary. There were cigarette cases and necessaires instead of snuff boxes and desk clocks; ink pots, ashtrays and

electric bellpushes instead of objects of *fantasie* without no particular purpose".<sup>12</sup> The amazing success enjoyed with photo frames can be understood in the light of the following instruction printed in 1908 on Kodak's packages for developed negatives: Important message. We wish to direct the attention of our honoured customers to the fact that the photographic value and its pleasure will be doubled when prints are enlarged and framed.

In 1916, the Fabergé firm became a joint stock corporation with Fabergé and his family holding the majority of the shares. "This step was but one example of the modern way he ran his company, a modernity that lay at the heart of his success. He managed to introduce a new form of manufacture for objets d'art and jewellery which brought mass-production and manual precision work together. The skilful marketing Fabergé used for presenting his products can still serve as a model today.

#### NOTES:

1. This article is a revised version of: A. von Solodkoff, *Fabergé und seine Zeit*, in: Fabergé - *Juwelier des Zarenhofes* (Exhibition Hamburg), Heidelberg 1995, p. 12 ff.
2. F. Birbaum: *The Memoirs of Franz Birbaum*, 1919, in: Fabergé, *Imperial Jeweller*, G. von Habsburg and M. Lopato ed. (Exhibition catalogue St Petersburg, London, Paris), London 1993, pp. 446-461, p. 446.
3. Muntian, T.N., *Mir Faberzhe*, (Exhibition catalogue Moscow Vienna) Moscow 1992, p. 14.
4. Birbaum, op.cit., p. 456.
5. Birbaum, ibid, p. 456, 460.
6. Nadelhoffer, H.: *Cartier. Jeweller Extraordinary*, London 1984, p. 296, VI, note 10.
7. Birbaum, op.cit., p. 451.
8. Birbaum, ibid, p. 450.
9. Birbaum, ibid, p. 455.
10. Solodkoff, A.v.: *Fabergé*, London 1988, pp 110, 115.
11. Birbaum, op.cit., p. 456.
12. Birbaum, ibid, p. 446.

Alexander von Solodkoff was earlier active at Christie's. Today he runs Ermitage Ltd. in London; he is an expert in Russian art-handicraft and has written several books on the subject.

# CARL FABERGÉ AND HIS MASTER CRAFTSMEN

*Translation into English: Michael Wynne-Ellis*

SOON AFTER St. Petersburg was founded in 1703 numerous goldsmiths and silversmiths were attracted to the city. They had migrated there from the German principalities, and the Scandinavian and Baltic countries. In 1714 the foreign goldsmiths established their own guild on German lines.

The Scandinavian presence among the city's goldsmiths has always been significant, and the number of master craftsmen, as well journeymen and apprentices grew throughout the 18th century. After 1809, when Finland became a Grand Duchy within the Russian Empire, the number of craftsmen from that country increased and by mid-century they accounted for about a quarter of all the goldsmiths in St. Petersburg.

In the House of Fabergé, Finnish craftsmen held a prominent position, with fifteen out of the company's twenty-five workmasters coming from the Grand Duchy of Finland.

ERIK KOLLIN (1836-1901) was the son of a farm labourer from Pohja. After serving his apprenticeship in Finland he obtained a travel pass to work as a journeyman in St. Petersburg like many other young men in his profession. Russia's capital was rapidly expanding and offered numerous opportunities for success. Here Kollin was more successful than many as in 1858 he obtained a position in the workshop of his compatriot, the master goldsmith August Holmström. Since the year before Holmström had been appointed principal jeweller with Fabergé.

In 1868, Kollin received his master's certificate and in 1870 opened his own workshop. By this time, he was working exclusively for Fabergé and was soon put in charge of all of Fabergé's workshops. Kollin's workshop is particularly famous for its gold jewellery inspired by archaeological finds, and which proved to

be highly successful items throughout the 1880s. The success of this collection of Scythian replicas was preceded by years of close collaboration between Carl Fabergé and Erik Kollin. Permission to produce replicas of these ancient pieces had been granted by the Imperial Archaeological Commission and the actual manufacturing was under the supervision of Kollin.

MIKHAIL EVLAMPJEVICH PERKHIN (1860-1903), Fabergé's legendary master craftsman, was born in Petrosavodsk. Virtually nothing is known about his early life, but presumably he had learned the rudiments of metalworking from a local craftsman before leaving for St. Petersburg where he obtained a post as a journeyman with Erik Kollin who, at that time, was Fabergé's head workmaster. In 1884, at the age of 24, Perkhin qualified as a master craftsman and set up his own workshop. Fabergé undoubtedly realised the artistic potential of this young man for in 1886 he offered him the position of head workmaster.

Carl Fabergé, assisted by his brother Agathon, worked in Perkhin's workshop producing a completely new collection of exclusive objects in gold. This included such elegant functional items such as boxes, caskets, bowls, platters, walking sticks, lorgnettes and perfume bottles. Many of the new designs contained a whimsical and humorous element: cigarette cases that looked like turtles, goblets like elephants. Fabergé also created a number of exquisite decorative objects in miniature: desks, tables, chairs and sedan chairs. The sole object of these was to adorn and please. The House of Fabergé's most prestigious commissions, the Imperial Eggs and other official gifts, were created in Perkhin's workshop.

Styles follow the dictates of the epoch. The luxurious neo-rococo style of St. Petersburg in the 1880s used the graduated tones of pink, yellow and green gold, and organic shapes, especially rocaille and volu-





Henrik Wigström, (1862 – 1923)

HENRIK WIGSTRÖM (1862-1923) was born in Tammisaari. When he was ten years old his father died leaving his mother with four young children to look after. She managed to apprentice Henrik to a local silversmith, Petter Madsen. Madsen was the leading craftsman in the town and produced silver flatware, most likely on contract to retailers in St. Petersburg. Encouraged by Madsen's success in the imperial capital, the sixteen year old Wigström set off for St. Petersburg. Where he first worked is not known, but the records show that in 1884 he was taken on by Perkhin as a journeyman, the same year the workshop was established. Wigström soon became his most valued assistant and almost a member of his family when Perkhin and his wife became godparents to Wigström's children. When Perkhin died prematurely in 1903 his workshop passed into Wigström's ownership without compensation for his under-aged son, who thus lost his inheritance. This greatly astonished the craftsmen. The reason was unquestionably Perkhin's concern for the continuity of the magnificent work to which he had devoted his life at Fabergé's. He was certain that his colleague Wigström was the right man to take over the workshop.

Artistically, the House of Fabergé blossomed under Wigström's direction. The workshop continued to produce important commissions - including many objects for the Imperial family - and a huge assortment of decorative and functional pieces. Among the latter, cigarette cases were the most popular. Among the new articles developed at the turn of the century were miniature sculptures of people and animals, and floral garlands carved from decorative stones and

te. The combinations of materials introduced by Fabergé had never been seen before; brilliantly coloured transparent enamels were applied to beautifully decorative stones from the Urals, Siberia and the Caucasus, and simple, cabochon-cut quartz instead of conventional precious gems.

minerals. The stones and minerals were cut and polished in specialist workshops before being sent to Wigström for mounting.

Wigström's form language differed from Perkhin's. At the turn of the century, St. Petersburg fashions changed from neo-rococo to neo-classical. Perkhin's luxuriant volutes gave way to a more constrained decoration. The organic shapes became more austere and controlled.

Two of Wigström's four children grew up to work for their father, the eldest daughter Lyyli (1885-1979) and Henrik Wilhelm (1889-1934). Lyyli worked in the office for 16 years, keeping the books and dealing with other routine business matters. One of her most vivid childhood memories, which is evidence of the whole family's involvement in what went on, is of her going with her father to the Imperial stables where he wanted to check the exact shade of red on the seat of the Coronation coach. The miniature model of the Imperial coach was at the enamelling stage and the craftsmen need to know the right shade of "raspberry red". (The coach was part of the Imperial Coronation Egg of 1897).

Henrik Wilhelm Wigström was apprenticed to his father in 1905 and worked for him until 1918. In the last two years he was sufficiently skilled to help out in the running of the workshop.

AUGUST HOLMSTRÖM (1829-1903) came from Helsinki. Like many other boys from economically depressed Finland, he saw St. Petersburg as the land of promise. He became apprenticed to the jeweller Herold, qualified as a journeyman in 1850 and a master seven years later. In 1857 he bought the workshop of his compatriot goldsmith Fredrik Joan Hammarström and in the same year was appointed principal jeweller with Fabergé, in which post he continued until he died. Holmström's workshop produced the entire range of the Fabergé col-



August Wilhelm Holmström (1829-1903)



Albert Holmström (1876-1925)



Hilma Alina Holmström (1875-1936)

lection, from the most exclusive jewellery to simple Easter decorations. Several important commissions were made in his workshop, including miniature replicas of the Imperial regalia exhibited by Fabergé at the Paris World Exhibition of 1900.

In time, the Holmström workshop became a family concern. Like the Wigström children, the Holmström children showed the same interest in the family business. Holmström's daughter Alina studied at the Stieglitz School of Technical Drawing and became a jewellery designer, helping her father with drawings and illustrations.

**ALBERT HOLMSTRÖM** (1876-1925) was apprenticed to his father after he had completed his formal education. He became a journeyman then a master craftsman. When his father died in 1903 he took over the workshop. Albert was a born aesthete and highly talented craftsman. The new fashion in jewellery, the garland style, became Albert's signature style. The workshop produced countless delicate, ethereal and elegant platinum pieces set with diamonds. His hallmark can be seen on the clasp or pin of each piece.

**FANNY FLORENTINA HOLMSTRÖM**, Albert's older sister, married a young journey working in her father's workshop by the name of **KNUT OSCAR PIHL** (1860-1897). He was born in Pohja, one of eleven children living in straitened circumstances, and adopted by his uncle Anders Pihl, a St. Petersburg clockmaker, when only six years old. He was appren-

ticed in Holmström's workshop and became a master in 1887. When in the same year Carl Fabergé asked Holmström whether he could recommend a talented and capable master craftsman to head the jewellery workshop he planned to open in Moscow, Holmström suggested his future son-in-law. Fabergé lent Pihl 2000 roubles and the young workmaster established himself at Bolshoi Kiselny <sup>4</sup>.

Pihl managed the Moscow workshop and manufactured jewellery there for ten years, until his untimely death in 1897. His widow, Fanny Florentina Pihl, returned with her children to her parents' home in St. Petersburg. Two of the five children joined the family business. **OSKAR WOLDEMAR PIHL** (1890-1959) was apprenticed to his uncle Albert, but his training was cut short by the October Revolution in 1917.

**ALMA PIHL** (1888-1976) was employed by her uncle to draw ornaments and other precious articles for the archives. One day, during a break in her work, she sketched some ideas of her own for jewellery. Her uncle, noticing that they were quite practical, took them down to the workshop. A little while later he returned and said, "They've ordered them!". This was the start to Alma's career. Though only 21 years old and entirely self-taught, she was equal to the most demanding challenges. She quickly taught herself to calculate how much material and what precious stones would be needed for any particular article so that she could reckon the cost before it was made. The turning point in her life came when, after



Knut Oskar Pihl (1860-1897)





Alma Theresia Pihl (1888-1976)

two years experience in the workshop and at the drawing board, the House of Fabergé decided in January 1911 to launch Alma as one of their designers.

In 1912 Alma married Nikolai Klee. After her marriage she was allowed to continue as a designer with Holmström since, as she said, "I wasn't much good in the kitchen." Alma also received an important assignment in 1912, the design of the Imperial Easter Egg for 1913, which Tsar Nicholas II gave to the Dowager Empress Maria Feodorovna. This was a major challenge for Alma, as few so young and relatively inexperienced artists were trusted with designing such an important object, yet alone have their ideas accepted and realised.

The success of the Winter Egg gave Alma the chance to design the Imperial Easter Egg for 1914, which Tsar Nicholas II gave to his wife, the Tsarina Alexandra Feodorovna. Alma's design for the Petit-Point Egg (the Mosaic Egg) was inspired by her colourful, floral-patterned embroidery. Carl Fabergé approved Alma's design and Albert Holmström enlisted his skilled craftsmen to plan its technical execution.



August Fredrick Hollming  
(1854-1913)

**AUGUST HOLLMING** (1854 - 1913) came from Loviisa and was apprenticed to a goldsmith in Helsinki. In 1876, he became a journeyman in St. Petersburg and qualified as a master in 1880. Hollming manufactured jewellery as well as decorative and functional objects in gold and silver for

Fabergé. His eldest son Wainö was apprenticed to him and eventually took over the workshop in 1913, running it with the assistance of a long-time employee Otto Hanhinen.

**ALFRED THIELEMANN** was of German origin. He qualified as a master goldsmith in 1858 and from 1880 ran Fabergé's second jewellery workshop. In addition to jewellery, he also manufactured the House of Fabergé's famous jettons, which were very popular at the turn of the century. Alfred's son Rudolf took over the workshop upon his father's death in 1910.

**JOHAN VIKTOR AARNE** (1863-1934) was the son of church sexton Johan Lindström. He was apprenticed to a goldsmith in Tampere and qualified as a journeyman in Hämeenlinna in 1880. Afterwards he worked for Fabergé in St. Petersburg in Holmström's workshop, before qualifying as a master at Tampere in 1890; he ran his own workshop there for a year before returning to St. Petersburg to begin a long period of collaboration with Fabergé. He produced a large number of ornaments and objects in gold and silver, ranging in style from art nouveau to neo-classical. He particularly enjoyed decorating miniature frames and other small objects with wreaths and garlands of roses in green, yellow and pink gold.

In 1904 Arne sold his workshop to his compatriot **HJALMAR ARMFELT** (1873-1959). Armfelt was



Johan Viktor Aarne (1863-1934)

the son of an army officer from Artjärvi. Armfelt came to St. Petersburg in 1886 at the age of thirteen to be apprenticed to the Finnish master silversmith Paul Sohlman. He later served as workmaster under Anders Nevalainen, one of Fabergé's master craftsmen, from 1895 until 1904. Armfelt's ambition was to be an artist, and he studied at the German Art School in St. Petersburg and at the Stieglitz School of Technical Drawing. Referring to his purchase of Aarne's workshop, Armfelt wrote, "The goldsmith Aarne contacted me and said that he planned to move to Viipuri and start a business there. He offered to sell me his present business for the sum of 8000 roubles. Aarne described his arrangement with Fabergé and mentioned that he had recommended my services as a subsidiary supplier." Later Armfelt went to see Fabergé's son Agathon Carlovich, who said, "You have been workmaster with Nevalainen, but there is a great difference between Aarne and Nevalainen. We have become accustomed to having

a high opinion of the work of Aarne's firm.

Can you guarantee that we shall be able to go on having such a high opinion of it?" "I replied that I had been through five courses at a school of applied arts and that as a goldsmith I am not afraid of any work whatever that belongs to my craft." On this Agathon Carlovich said, "Well, go and discuss it with my father; we've already made up our minds." Armfelt took over Aarne's

workshop with its staff of twenty goldsmiths and three apprentices. Production continued in the same style and with the same range of items as during his predecessor's time.

**ANDERS NEVALAINEN (1858-1933)** was the son of Johan Nevalainen from Pielisjärvi. The young man arrived in St. Petersburg as a journeyman and gained his masters certificate in 1885. He worked exclusive-



Hjalmar Armfelt (1873-1959)



Anders Johansson Nevalainen (1858-1933)



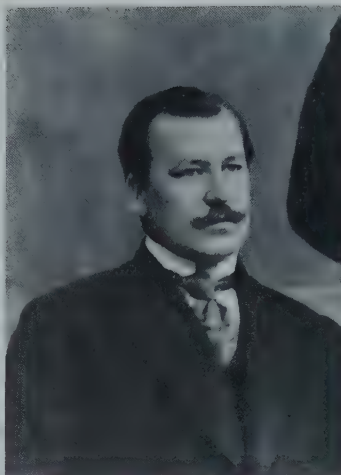
Stefan Wäkeva (1833-1910)



ly for Fabergé, first in August Holmström's workshop, then independently in his own company. Nevalainen made small articles in gold and silver, including enamelled frames and cigarette cases.

GABRIEL NIUKKANEN was a master goldsmith with his own workshop in St. Petersburg at Kasanskaya 39. He worked for Fabergé making cigarette cases in gold and silver and other small objects. Niukkanen was for some time manager of Fabergé's Odessa workshop, which was in operation from 1880 to 1918.

ANDERS MICKELSSON (1839-1913) was born in Pyhtää. He came to St. Petersburg as a journeyman, becoming a master goldsmith in 1867 with his own workshop. He did work for Fabergé, making such things as gold cigarette cases and small enamelled objects. There is evidence that Mickelsson and his



Alexander Wäkeva (1870-1957)

colleague Vladimir Soloviev took over Philip Theodor Ringe's workshop at Malaya Morskaya 12.

JULIUS RAPPOPORT (1864-1916) was trained in Berlin. In 1883 he opened his own workshop in St. Petersburg and became Fabergé's most important supplier of silver objects. The range of Rappoport's workshop varied from large silver dinner services to miniature cast sculptures of animals.

STEFAN WÄKEVÄ (1833-1910) was born in Säkkijärvi. He came to St. Petersburg in 1843 as an apprentice silversmith and qualified as a journeyman in 1847 and as a master in 1856. He had his own workshop producing coffee- and tea-services, plates, bowls, ornaments and decorative objects in a strict neo-classical style for Fabergé. Two of his sons, Constantine Simeon and Alexander, followed their father's craft and worked in the family business.

Ulla Tillander-Godenhjelm's gret grandfather established a jeweller firm in St. Petersburg in 1860. She is specialized in the jewellery art of St. Petersburg and has written considerably and participated in many exhibitions on this subject.

# FABERGÉ FIRM ARTIST AND NEW DISCOVERY OF FABERGÉ'S STONESCULPTURES

*Translation from Russian: Larisa Wising.*

**S**CULPTOR AND DESIGNER Boris Oscarovich Frödman-Cluzel was born in St. Petersburg on April 27, 1878. His father, merchant Oscar-Carl Frödman (1848-1918) was a Swede, his mother Natalia Armandovna Cluzel (1854-1934) belonged to an old French noble family which explains why all the children used the double name Frödman-Cluzel.

After having studied at a gymnasium, in August 1894, at the age of 16, Boris entered the Central college of technical drawing of baron Stieglitz in St. Petersburg. That college was *alma mater* for practically all St. Petersburg and a large part of Moscow designers of the Fabergé firm. Boris studied there for three years, but didn't finish the course which took at least four years. Some of the pupils stayed there for ten years and more. For instance, Lazar Strikh, the best engraver of the Fabergé firm, entered the college in 1895 and finished it only in 1908.

In 1897, Boris went to continue his education at the Royal academy of fine arts in Stockholm. There he studied for two years with the professor of model class Jörn Börjesson<sup>1</sup>, sculptor by speciality. In his letter to the Honoured actor of the Russian Emperor's theatres V.N. Davydov of August 22, 1899, Boris informs that, being the best student, he is sent for further studies, i.e. on scholarship (probably, to France) from the beginning of 1900, as he graduated from the Academy, writes Boris, "with a medal". To our surprise, we couldn't find any information about the medal in the archives of the Royal academy, though it doesn't matter much. It's more interesting what the young graduate is writing to the famous actor in continuation: "I have absolutely no wish to go, even

though I realize how much I could lose; but I wish to become an actor! And I will become one, if you help me to find a vacancy and give good advice".<sup>2</sup>

The reference book *Artists of the Russian emigration 1917-1941*,<sup>3</sup> informs that Boris Frödman-Cluzel studied at "professor Toma's in Karlsruhe", and Moscow newspaper *Ranneye utro* (Early Morning), in the issue of November 17, 1912, informed that

Frödman-Cluzel "studied at the Academy of fine arts in Paris". It's important in this connection to point out that Frödman had got art education in Europe, like all the artists of the Fabergé firm. Carl Fabergé himself had got education in Dresden, Frankfurt am Main, London, Milano and Paris.

The star hour of Boris Frödman-Cluzel came when he started at Fabergé firm. In our opinion, Fabergé and Frödman-Cluzel met in the



Boris Frödman-Cluzel, born 1878

period 1903-1906. Unfortunately, we can't point out a more exact date. Frödman performed a lot of work for the military customers of Fabergé (models of horses and many military attributes, numerous present pieces). In a letter to Olga Bazancour (a journalist in St. Petersburg, ed.note) of February 1, 1907 Boris explains "reasons which had forced him to go absolutely nowhere": "As you remember, I promised to come to "Mussar's Monday", but I didn't, due to a very simple reason: I was dead tired. Then, keeping in mind your kind invitation, I made a plan to visit you every Sunday, but each time I got some urgent job from Fabergé, so that all through each Sunday I was modelling, up to the theatre time. And every evening, as you remember, I was busy at the theatre, so that I didn't have much time for work, as three hours a day goes on delivering lessons".<sup>4</sup> The young artist



is attracted not only to the theatre itself. He found his own Muse among the girls who served Melpomene and Terpsichore. Her name was Maria Nikolayevna. And when Maria was sent for a year to work in Moscow, Boris was planning to move to Moscow too in autumn 1909. But before that there was a lot of work and an exhibition in Paris.<sup>5</sup>

Thus, from a letter to Olga Bazancour we get to know that Boris worked for Fabergé, and this work is somehow always urgent. Finally, we get to know that the sculptor took an active part in art life, attended "Mussar's Artist Mondays". This society was situated in the very centre of the town and there he met his classmates from the college of baron Stieglitz, e.g. Vanya (Jan) Liberg and other artists, such as Mikhail Rundaltsev (who had just got in 1907 the title of academician-engraver), professor Vassily Vassilyevich Mate and artist K.Y. Kritskii, who made miniatures on Emperor's Easter eggs for Fabergé as early as 1890 (Kritskii is mentioned as a miniature-painter in the list of the firm's artists made by Franz Birbaum).

Boris also took an active part in the work of Artist association, where he met young Georgy Savitsky (an artist and sculptor of Fabergé firm, who made, in particular, model for the famous group "Ice-carrier" kept at the Mineralogy museum in Moscow), Eugène Fabergé's teacher professor S.M. Zaidenberg and Mikhail Rundaltsev who was performing engraving works for Fabergé (mentioned in Birbaum's list).<sup>6</sup>

Carl Fabergé offered Boris Frödman-Cluzel to work for the firm, it was Nicholas Fabergé that Boris contacted on all the questions of cooperation with Fabergé firm in 1907-1908. Cooperation of Frödman and Fabergé ended with the sculptor's trip to the West.

Revolution of 1905 in Russia had sent many Russian artists to the West, and quite a few were a great success. Boris Frödman-Cluzel was to share their success, too. But that came later.

ON DECEMBER 1, the birthday of queen Alexandra, the King did everything to amuse, to delight and surprise her. The King testified to his respect for the queen by means of presents from Fabergé. It's not clear how an idea occurred to the king to give her as presents Fabergé pieces - probably he got it from the queen herself, inspired by her sister, Russian Empress Maria Feodorovna, or the idea belonged to the king himself, who had a wonderful taste in art and chose

Fabergé pieces at the London branch of the firm. By that time there existed an unwritten law that a thing presented to the Queen was not supposed to expose its cost, but the obligatory rule was perfect mastership. It was exactly those criteria that pieces from Fabergé met. One of the permanent customers of Fabergé shop in London was Sir Roy Lancaster. He was also interested, like the Queen, in pictures of their favorite animals. It was he who suggested an idea that the owners of pedigree animals should order portraits of their pets and have them made in stone, choosing the colour as close to the original as possible. Lady Keppel, well-known for her friendship with the King, arranged manufacturing of the models of Sandringham animals for the Queen's collection. It was not only legendary Percimmon (see cat. nr 57), the winner at Derby, but also the favourite terrier of the King, Cæsar, and two more dogs. The whole Sandringham farm were to become models - calves, bullocks, hens, turkeys, heavy draught-horses and even pigs. They started to look for worthy sculptor-modellers. Fabergé was approached, and he suggested the candidature of Boris Frödman-Cluzel. Everybody knew that in summer of the same year 1907 he was a success sculpturing models of horses for Pavlovsky regiment of the guards. He also took part in exhibitions, and an article in a *St. Petersburg newspaper* of September 16, 1907 tells us: "The autumn art exhibition. There is not much sculpture. Young Frödman-Cluzel is standing out as a wonderful animal sculptor - this is a kind of sculpture, in which we have almost no specialists in Russia. Frödman is extremely variable: his figurines of dogs and bulls as full of life as the figures of people and portrait sketches"<sup>7</sup>. Carl Fabergé also noticed that and approached the young Swede from St. Petersburg. On Carl Fabergé's mission Boris Frödman-Cluzel went to London.

ON DECEMBER 24, 1907 Boris writes a letter on the Sandringham Palace paper: "Do you ask me to give the name of my customer? I know only that he is called His Majesty the King of England Edward VII! I have an accomodation here in the hall and work hard under the personal supervision and appraisal of my high customer. My zoological assortment has been increased by 20 new models, performed here. There are some things which I've managed to

make rather well. But what is most precious to me is that praise which is generously splashed on me by this amiable and rare king! Queen Alexandra has invited me here for the second time, I've already been to London after having lived here more than a fortnight. As you know, I have done a lot of work for the King in St. Petersburg, and then, one fine day, received an invitation to leave for England immediately, so that I could be personally presented to His Majesty and to fulfil his wish: to sculpture his pets and my four-legged friends on the spot".<sup>8</sup> Article in *St. Petersburg bulletins* of December 20, 1907: "Having received an order from the Danish Royal porcelain factory, he attracted the attention of the King of England, who expressed a wish to have all his pets sculptured by Frödman. Frödman was invited by the king to take part in hunting and spent a whole day in his company, shooting pheasants. Frödman was also presented to the Kings of Norway and Spain and the Emperor of Germany. Due to his high patron the young artist is overloaded with private orders and he will not come back to France soon".<sup>9</sup> (It's hard to understand why it says "to France" instead of "to Russia", but that's how it's written in the newspaper.)

High aristocracy world in Russia was so inaccessible for common people and even for artists and jewellers that communication with "the powerful of this world" produced an unforgettable impression on Frödman. Among the private orders, mentioned in the article, one can pay attention to the order of Rotschild, who commissioned him to sculpture his famous runner-horses.

When the artists lived at Sandringham, they sculptured models of animals according to a list made by the King. While working there they were at the same time the King's honourable guests. But on hunting days, on the order of the King, the work stopped, and the sculptors were invited to a Royal breakfast, where they were presented to the queen, the Prince and Princess of Wales and the guests. It was at that time, that Frödman got acquainted with the future King of England Georg V; for him Frödman worked as well as for his father.

According to Bainbridge, on December 8, 1907 the complete wax models were displayed for examination and critical assessment. Examination ended with the king's congratulations for Carl Fabergé: "Please, tell Mr. Fabergé how much pleased I am

with everything he had done for me. I pointed out for the artists just one or two details, which should be altered; otherwise - the work is perfect".

After the highest examination of models, the wax models were sent to St. Petersburg (with the exception of Percimmon, which was cast in silver in Moscow) and were performed of various stones, the colours of which were chosen as close to the original colour as possible. The ready-made stone figurines were sent to London where King Edward bought them and presented to the Queen of England. Frödman-Cluzel was planning to come back to his home country in the middle of January, 1908, but stayed behind and was still in England in February that year.

Unfortunately, no archive has been found after Frödman-Cluzel. It could be stored somewhere in Egypt, where the artist spent his last years.

"Percimmon" is enlisted in the sales register of the London branch of Fabergé firm on October 10, 1908. It had been sold at the price of 135 pounds. By currency rates of that time it made 1285 roubles, while the cost price of the piece was 525 roubles. Thus, the profit made 765 roubles.

On May 27, 1909 the King purchased in the same shop a figurine "Hough the King of the forest" (the king's stallion) for 73 pounds (685 roubles), at the cost price 365 roubles, the profit made 320 roubles (the same source).

On November 22, 1909 the King bought "Chelsea pensioner", a figurine of various stones at 49 shillings, 15 pence and also two ducklings in connection with the approaching birthday of the Queen, December 1. While buying a present for the Queen, the King almost ran into the Queen at the shop: she bought a figurine "The hunting pony of His Majesty" at 70 pounds on the same day. The price of the pony in Russian roubles was 665 roubles, at the cost price 335 roubles, the profit 330 roubles (the same source).

It took a very long to make a figurine of the favourite dog of the King, "Cæsar". Edward VII died on Friday of the Easter week of 1910. On the burial day of the King the true terrier was walking in the mourning procession. On his collar there was a proud inscription: "My master is the King". The figurine of the dog "Cæsar" was bought at Fabergé shop by lady R. Greville on November 19, 1910 for 35 pounds (335 roubles), at the cost price 154 roubles,



the profit 180 roubles. The figurine is made of white onyx with the collar of brown enamel with the inscription on the collar: "My master is the King".

On November 7, 1910 the new King George V in preparation for the birthday of his mother (Queen Alexandra) bought some of the animals she was so fond of: a donkey of grey chalcedony for 11 pounds 15 shillings, a bulldog of brown agate for 38 pounds, two monkeys of brown agate for 41 pound and a box of nephrite with colourful enamel sights of Sandringham for 96 pounds 10 shillings (the same source). The Prince of Wales, future King George V, visited Fabergé's shop for the first time on December 20, 1907 (at that time Frödman-Cluzel was working hard at Sandringham) and bought "A white bear of white chalcedony on a foot of rock crystal" for 29 pounds (275 roubles), at the cost price 85 roubles, the profit 190 roubles (the same source).

According to Birbaum, "It's impossible to enumerate all the animals that served as themes for these (stone-carved - author's note) sculptures, but it's necessary to mention that their pose was chosen to be as compact as possible, as it was suggested by the technology of the material itself".<sup>10</sup> The demand for figurines of stone was enormous. Birbaum points out that "at the time of most intensive activity in 1912 - 1914 the workshop (of stone-carvers - author's note) numbered 20 masters, but they didn't manage to make the demanded number of pieces, so that ordinary pieces were commissioned to Yekaterinburg workshops".<sup>11</sup>

Figurines of stone representing people is a peculiar group of works which were made in a rather limited number of pieces. Bainbridge says: "Agathon Fabergé" told me about two figurines, "A peasant and his wife", one of the best ones in this series, according to his words; however, according to all the available information, there were altogether made no more than 30 Russian types. Besides the above-mentioned, there were also several figurines "English types": "A palace guard" (from Sandringham collection), a policeman and, probably, two more figurines. Then, there were several personages from "Alice in Wonderland": "The mad hatter", Alice herself and others, perhaps, about half a dozen". We wonder, where are they? It seems probable that there were altogether made no more than 40-50 figurines. This limited quantity, as well as their unique quality make

them extremely valuable pieces due to their large artistic and material value".

According to some other data, the number of the figurines could be as big as 55. Birbaum gives one more reason for a limited number of figurines of this type: "there was a lack of experienced masters". Such masters as Derbyshev, Kremlev, Robert Pestou (he left for his home country, Germany, in connection with the beginning of World War I, after 34 years of work for Fabergé). Birbaum writes further that "the workshop (stone-carving - author's note) had existed up to 1917, when it had to be closed due to lack of both materials and masters mobilized at varied occasions".<sup>12</sup>

Those figurines were very expensive even at Fabergé's time, something within 500-1000 roubles. That's why only well-off customers could afford to purchase such things. One of them was Emanuel Nobel. In the list of stone-carved figurines made up by Alexander von Solodkoff (The Munich catalogue of 1986-1987) it's mentioned that 9 of 47 figurines belonged to Nobel, and 3 - to the King of Siam. We have found archive documents which let us assert that 16 of the figurines had been paid for by the Russian Emperor Nicholas II. It doesn't mean however that exactly that number of figurines were in his collection. First, archive data are miscellaneous, there are no sales registers from Fabergé. Second, the Tsar gave presents and got presents himself.

Birbaum says: "Passing over now to human figures I'll mention those which were the biggest success. A humorous figure of a priest in a fur-coat and a fur-cap and a house-painter with a pail and brushes on his back (see cat. nr. 22). Successful representation of body proportions helped to achieve an extremely comic impression. In the figure of the house-painter the clothes soiled with paints and white-wash was shown with motley Siberian lapis-lazuli and Orsk jasper. Models of these figures were performed by sculptor Frödman-Cluzel". "... In numerous figures of peasants and other types of folk sheepskin-coats are shown very successfully with Beloretsk quartz; various shades of that quartz made it possible to show both new sheepskins and the most worn-out ones". Apart from Frödman-Cluzel only two more figurines' authorship is known. They are "A soldier of Reserve regiment of 1914"<sup>13</sup> and "Ice-carrier" made by the design of Georgy Savitsky. Both figurines are kept in

the collection of Mineralogy museum called after the name of academician A.E. Fersman.

Among the figurines there are some portraits of real personalities: Varya Panina (see cat. nr. 21) (there are serious grounds to think that Varya Panina's model was performed by such an outstanding connoisseur of theatre world - like Boris Frödman-Cluzel); two chamber-cossacks: Kudinov and Poustynnikov, as well as "a Circassian" from the tsar's bodyguards and Chelsea pensioner. Yard-keeper from house no. 24 in Morskaya street and a policeman are probably portraits of some real people, too. Models for soldiers definitely served some real soldiers. Altogether soldiers and sailors, including the brave veteran of Chelsea, chamber-cossacks and policemen make 14 figurines. Many of the soldiers and officers are not caricatured, but rather true to reality. They have normal (not oversized) highboots and all the details of uniforms are shown carefully.

Oleg Agathonovich Fabergé (grandson of Carl Fabergé, son of Agathon Fabergé, cat. ed. note) mentions the following fact in his memoirs (published in Moscow in Russian in 1994, the first edition in Finnish and Swedish was published in 1991): "Of all the precious things from our house, which had been gone in that way (put on sale in the West) I have regretted most of all the loss of eight Fabergé figurines representing Russian types. They were standing for a long time in the pink drawing-room, and I remember them very well: a boyar (no. 13 in Solodkoff's list), a cabman (18), a policeman (20), a soldier on guard (17), a carpenter, trying how sharp his axe is (14), a yard-keeper in an apron and with a broom (11), a woman on her way from a bath-house, carrying a besom (30) and, finally, the best of all the figurines - a tipsy dancing peasant (25). They have disappeared for ever - together with a certain Mr. Marchuk, who was entrusted with these unique figurines, so that he could sell them in America in order to save the collection (of post-stamps - author's note). The only thing we have ever heard of him after the war was that he opened an antiquity shop of his own in New-York!"<sup>14</sup> In the April issue 1938 of the *Connoisseur* magazine, Bainbridge published for the first time illustrations of "Fabergé figurines of Russian coloured stones", altogether 11 pieces. Six of them belong to the series of figurines, described by Oleg Fabergé as those standing in "the pink drawing-room". Who had provided Bainbridge with illustra-

tions of those figurines? Agathon Fabergé himself or Mr. Marchuk? Six of the figurines from the list, provided by Oleg Fabergé, had been bought from Fabergé earlier, before the revolution, by Nicholas II. How had they reached Agathon Fabergé? One could only make a supposition that, being a representative of Gokhran (the State repository of valuables) in Petrograd, could have redeemed the pieces of his own firm. It is common knowledge that such pieces were offered on sale in the same former Fabergé shop in Morskaya street. During many years a shop of antiques and jewellery was housed in it. It's also common knowledge that Agathon Carlovich Fabergé was an irrepressible collector and knew the value of such figurines without any doubt. As late as 1925 the figurine of chamber-cossack Poustynnikov was still at the Pavlovsk palace-museum, together with his "brother" chamber-cossack Kudinov. In Solodkoff's list, Poustynnikov is enumerated as coming from the former collection of Hammer. That means that what Agathon Fabergé hadn't bought, was bought by Hammer.

Obviously all the figurines of Agathon Fabergé were bought from Marchuk in the end of 1930's by collector Sir W. Seeds. At present the best of them (according to the evaluation of Oleg Fabergé) - "The dancing peasant" - belongs to the collection of "Forbes" magazine in New York.

Mr. Solodkoff gives the data about four figurines which had been sold through the London branch of Fabergé firm in 1908 ("John Bull"), 1909 ("Uncle Sam" and "Chelsea pensioner") and 1913 ("Sailor").

Of those 20 figurines, about which we have got some archive data about the date of its manufacture, the customer, the price, inventory number and description from the account laid by the firm to the customer, the oldest is the figurine "Mamka". "Mamka" was a word used in Russia to call wet-nurses. On December 7, 1895 Empress Alexandra paid for the following purchase: "1 mamka, jadeite, eyes-roses, 3 rubies, wearing a povoinik (head-dress of a married woman in pre-revolutionary Russia - translator's note) - 75 roubles". Obviously, this piece was intended as a present for the wet-nurse of the great duchess Olga Nikolayevna who was born in the same 1895.

Another "Mamka" was bought by the Tsar 15 years later: "Figurine "Mamka" no. 20993 - 250 roubles". In our opinion it is that very figurine which



came to the collection of Moscow Armoury from the palace property in 1922. The height of the figurine is 4,8 cm, materials used: sapphires, nephrite, rodonite, chalcedony, lapis-lazuli, obsidian. In Solodkoff's list this figurine is entered under number 8 and has the name "A cook". There are three more figurines in Russia: "A soldier of Preobrazhensky regiment", "Cossack" and "Chamber-cossack Kudinov" - all of them are at the Pavlovsk museum near St. Petersburg.

Apart from the above-mentioned figurines from the Mineralogy museum and Pavlovsk museum and the figurine "mamka" of 1895, we can add two more figurines, discovered in the archive reports, to Solodkoff's list from "The Munich catalogue 1986-87":

On April 2, 1908 the Emperor paid 525 roubles for the figurine "A priest", no. F 16128. It's just that figurine that had been made by the model of Boris Frödman-Cluzel, according to Birbaum (if no other "priest" had existed). On December 8, 1908 the Tsar purchased "a figure of a palace grenadier of various Siberian stones and chased gold", no. 17986 for 925 roubles.

A supposition comes of itself that the figurine "John Bull" no. F 16506, purchased by the tsar on April 2, 1908, for 600 roubles, as well as the figurine "John Bull", purchased by the Russian ambassador in London Mr. S. Poklevsky-Kosell on November 27, 1908 for 70 pounds, had been made by stone-carving masters Derbyshev and Kremlev by model of Boris Frödman-Cluzel. And figurines "A yard-keeper" and "A navy", also sold to the tsar in the same series on April 2, remind strongly a later model by Frödman-Cluzel - "A house-painter".

In conclusion we'd like to provide some new exclusive data about the figurines purchased by the tsar (Tatiana Fabergé's archive):

April 2, 1908. Figurine "A yard-keeper", no. F 15462 - 545 roubles. Figurine "A navy", no. F 15991 - 480 roubles.

November 22, 1908. Figurine "A cabman" of nephrite and other

Siberian stones, no. 17630 - 600 roubles.

August 17, 1909. Figurine "A carpenter" of Siberian stones - 650 roubles.

December 24, 1909. "Maloross" of various Siberian stones - 700 roubles.

April 16, 1910. "A soldier" of various stones and enamel, no. 19328 - 700 roubles. "A peasant woman on her way to the bath-house" of various stones and enamel, no. 20095 - 600 roubles. "A balalaika-player" of various stones - 850 roubles.

December 22, 1910. Figurine "A dancing peasant", no. 20458 - 850 roubles. Figurine "A boyar", no. 21014 - 950 roubles.

December 24, 1912. Figurine "Chamber-cossack of Her Majesty Empress Maria Feodorovna Kudinov" - 2300 roubles.

We'd also like to mention that all responsibility for the figurines, included by A. von Solodkoff in his list (The Munich catalogue of 1986-1987), lies with the compiler of the list.

Attribution of any newly-discovered figurine as to its belonging to Fabergé firm is a complicated task not only from practical, but also from scientific point of view. Our article is one of a few articles on this problem, and its aim is to clear out some points, as well as to raise some new problems to be solved by new researchers.

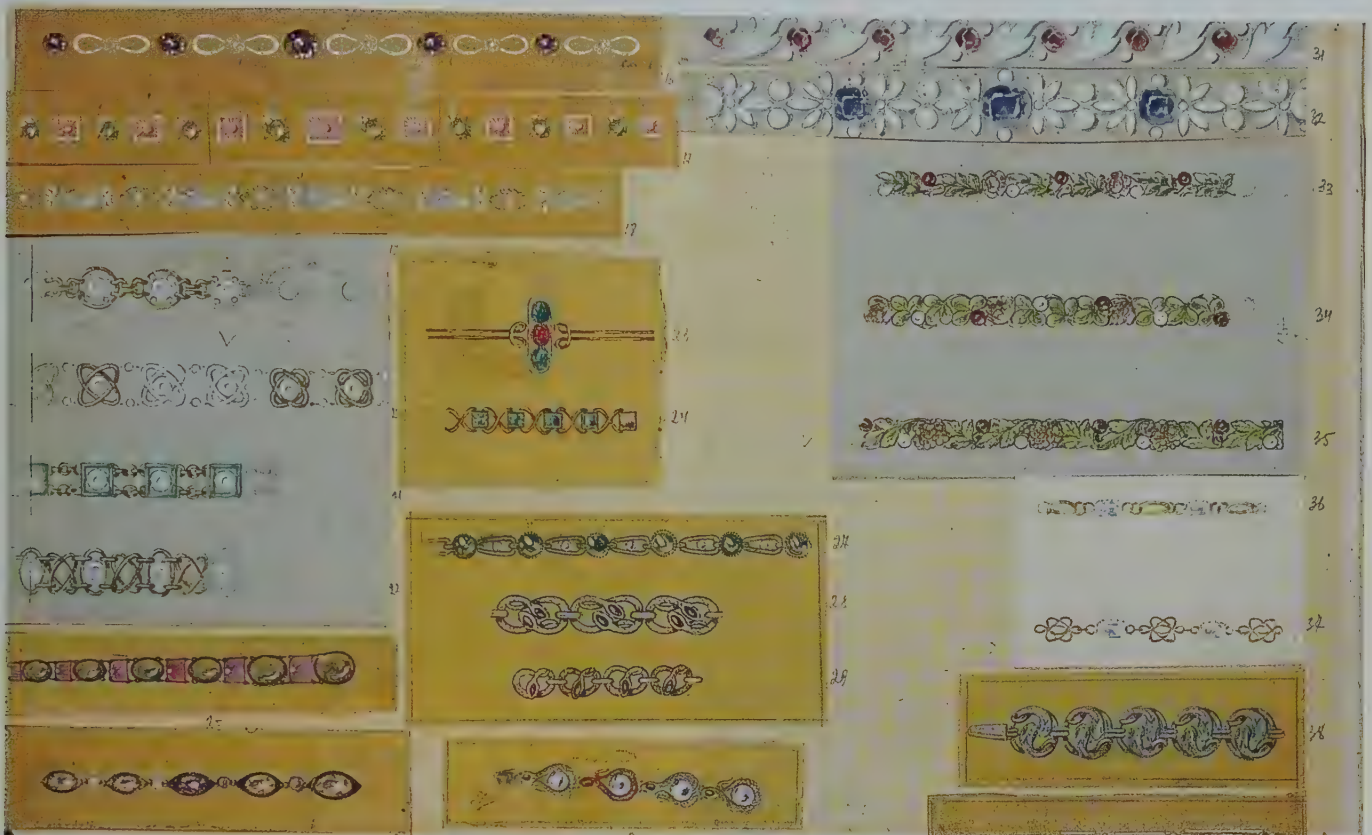
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# THE HOUSE OF FABERGÉ'S JEWELLERY DESIGN BOOK

*Translation from Russian into English: Natasha Malkina and Kendal von Sydow*



1 Sheet from an album of Fabergé House factory "Russkije Samotsvety".

In recent years the House of Fabergé has begun to reveal some of its secrets. Each revelation offers us new insights into the history of the firm and helps us to understand why the company enjoyed such astounding success. Our knowledge of the history of Fabergé has been greatly expanded by the discovery of several books containing illustrations of the firm's jewellery designs. A selection of drawings, primarily depicting jewelled containers, from a Fabergé design book were auctioned at Christie's, some of them carried the signature of Alexander Lishnevsky (1868-1942), later a well-known architect.<sup>1</sup> The same year, 1989, more drawings from Fabergé were displayed in the Elagin Palace, the first exhibition of its kind ever

held in the Soviet Union. The drawings exhibitet came from the Fabergé jewellery design book that the present article is concerned with. Also a design album from the firm's jewellery workshop directed by Henrik Wigström has been located.<sup>2</sup> Prior to this, a stockbook containing renderings of finished pieces of jewellery had also been found by K. Snowman.<sup>3</sup> A book of jewellery sketches dating approximately from the 1910s is stored at the Armoury Chamber of the Moscow Kremlin, the designs are done by Sergey Adrianov (1877-1942).

The memoirs of Franz Birbaum, the designer of the Fabergé workshop from 1893 to 1917, shed some light on the early years of the firm. "The first work-



shop (Gustav Fabergé's workshop) was modest and the pieces produced there were correspondingly unprepossessing; somewhat clumsy gold bracelets of the type that were fashionable at the time, brooches and medallions designed as straps. The pieces were made with varying degrees of skill and decorated with stones or enamelling. Drawings of the early objects can still be seen among the firm's collection of illustrations. After the Fabergé sons, Carl and Agathon Gustavovich, joined the family firm, the workshops

eventually expanded and the artistic quality of the jewellery production became more important".<sup>4</sup>

Birbaum's comments refer to two vital issues. Firstly, the jewellery designs found in the Gustav Fabergé workshop suggest that either he drew them himself or employed an artist for that purpose. It was not unusual for owners of jewellery workshops to purchase designs from independent artists or to use designs originally destined for another purpose. Nevertheless, the fact that the drawings had remained in the Fabergé archives - where they were observed by Birbaum half a century after they had been done - clearly indicates that they were drawn by Gustav Fabergé or commissioned by him from independent artists. The other significant issue is the participation of Gustav's sons in the family business (Gustav retired in 1860). Under their influence "the artistic quality of the jewellery production became more important." Apparently, Carl and Agathon considered themselves to be artists and felt that the future success of their business was ensured by the superior artistry of their jewellery.

Carl Fabergé's proud comments about himself as a jewellery artist are well-known: "If one were to compare my business to firms such as Tiffany, Boucheron or Cartier, one would most likely find more precious objects at these firms...a single necklace worth 1,500,000 rubles. However, these firms are run by men of commerce rather than by jewellery artists. I have little interest in an expensive object if its value is based solely on an abundance of diamonds



5. Lilies-of-the-Valley, ca. 1890, Carl Fabergé ? Gouache.



6. Tiara. ca. 1900, ink, gouache.

and pearls." Carl Fabergé made it quite clear that he valued artistry over mere economics.

Until recently, the events as presented in Franz Birbaum's memoirs could be illustrated by only a few surviving pieces of jewellery. Little was known of Fabergé's production during this period. Numerous bills from the archives of the Imperial Cabinet verify that the firm produced quite a large volume of jewellery. What kind of pieces were made and what did

they look like? Today, sufficient amounts of material have emerged to enable us to, at least partially, begin to answer these questions.

It is known that design albums were very common in the studio. Some years ago the three of Fabergé design books kept at the "Russkiye Samotsvety" jewellery factory in St Petersburg (Ill. 1) were unfortunately lost. It should be hoped, however, that one day the albums will be regained to become this time available to experts.

The St Petersburg jewellery design book was discovered in the home of a St Petersburg family. At this time, it is not known how the book came to be in the family's possession. The book is representative of the books, or albums, stored in the firm's archives. The books contained a rendering or illustration of each piece of jewellery produced by Fabergé; such books were commonplace in the workshops. The St. Petersburg book illuminates an aspect of Fabergé jewellery design about which very little is known. The



7. Necklace, 1885. Agathon Fabergé, gouache.



8. Necklace, ca. 1900, gouache.



10. Berthe. 1907. Workshop of a A. Holmström, gouache.





2. Eglantine. 1885. Agathon Fabergé, colour pencils, gouache.

book is a large (50 x 40 cm) leather-bound album and contains fifty-seven thick paper pages. One of the pages originally comes from another Fabergé design book. Although the cover of the book was long ago torn off and the original organisation of the designs rearranged, the book retains a sense of order. The drawings are grouped according to type of jewellery object: necklaces, tiaras, brooches, chatelaines, bracelets, barrettes and hair decorations, pendants, cufflinks, chains, jubilee ornaments and monograms. The drawings are glued to one or both sides of each page.

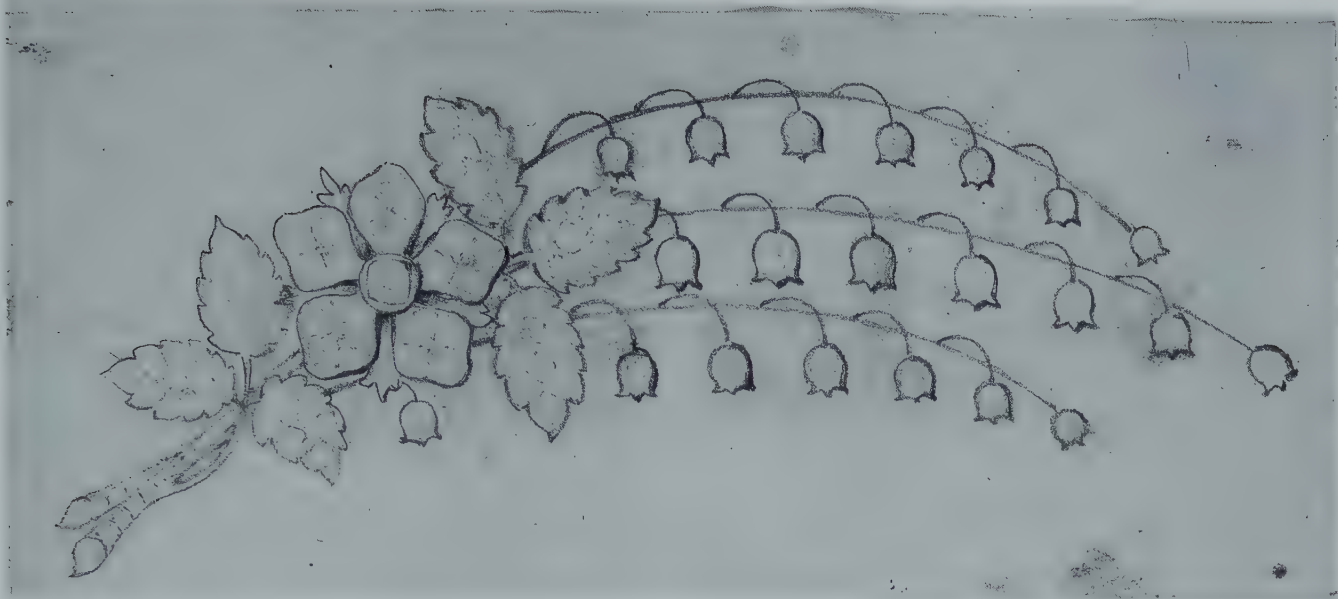
The wonderful diversity of the designs make this an extremely valuable document for historians and designers. The drawings range from pencil sketches of basic ideas to fully developed designs which display the artistic virtuosity of Fabergé. The latter were presumably intended to be included in catalogues. The fully developed designs include the official Fabergé signature. The St Petersburg book contains more than one thousand drawings, produced over a number of years. The drawings date from 1879 to 1909.

A number of the drawings was done and signed by Agathon Fabergé, Carl's younger brother. Agathon joined the family business in 1882. Very little is known of the younger man's life, but what is known confirms his reputation as a gifted artist and jeweller. Birbaum's memoirs are probably the only known descriptions of Agathon written by a contem-

porary, "Agathon Gustavovich, by nature lively and impressionable, searched everywhere for sources of inspiration - in nature as well as in ancient works of art and Eastern styles that were little known at the time." Birbaum continues, "Agathon's existing drawings are proof of his constant work and ceaseless questing. One can frequently see ten or more variations on one theme".<sup>5</sup>

A number of pencil or ink drawings illustrating sprays of sweetbrier and bouquets of lilies of the valley are so skilfully rendered as to create a detailed and dimensional depiction of a particular flower. Substantial dexterity is demonstrated in the sketch of a tiara formed by two roses. This drawing is signed by Agathon Fabergé and dated 1885. (Ill. 2) The drawing style and type of paper used in a number of unsigned drawings with floral motifs indicate that they are most likely the work of Agathon Fabergé. The St Petersburg design book contains naturalistic depictions of *objets d'art* and drawings of different kinds of flowers illustrated with varying degrees of stylisation. Some of the drawings indicate how the precious stones in the piece will be set, such as the sketches of lilies of the valley and bluebells. (Ill. 3)

The drawings demonstrate Agathon's extremely thorough knowledge of the technical aspects of goldsmithing. Birbaum refers to this in his writing, "However simple the planned object was, he



3. Lilies-of-the-valley, ca. 1880, Agathon Fabergé, pencil.

(Agathon) examined it from all possible viewpoints. The construction process began only when all possibilities had been considered and all results calculated. Suffice it to say that he was rarely satisfied when working solely from a drawing when designing jewellery. Agathon made a wax model of the piece and arranged the precious stones in their intended positions, taking care to maximise the aesthetic appeal of each stone".<sup>6</sup> These drawings remind the viewer of pieces designed by Carl Fabergé's French contemporaries Paul Vever (1851-1915), Henry Vever (1854-1942) and Oscar Massin (1828-1908)<sup>7</sup> as well as the early work of Boucheron.

Branches of blossoms, ears of wheat and artfully arranged ribbons were favourite Fabergé motifs. Diamonds were first carefully examined and then finally selected based on how well each stone would function in a particular piece of jewellery. Pieces from this period are characterised by an ornate design visible even at a distance. The dictates of the period required fashionable ladies to adorn themselves with large tiaras, plumes of delicate egret feathers, collar necklaces, elaborate clasps and ribbons.<sup>8</sup>

Jewellery set with precious stones other than diamonds and produced in the Fabergé workshop is also well represented in the St Petersburg design book. The first drawings in the book are gouache illustrations done on blue-coloured heavy paper and signed

by Agathon. Two of the drawings are dated 1885. The pieces of jewellery depicted are magnificent necklaces set with large emeralds and numerous diamonds. Particularly impressive are the collar style necklaces with long garlands of diamonds draping the chest of the wearer, the garlands connected with cabochon-cut emeralds hung with large emerald drops. Another drawing also illustrates a dog collar necklace with a lozenge-shaped diamond trellis trimmed with large emeralds. (Ill. 4)

Variations on the above themes can be seen on other pages in the book. All the compositions show extravagant pieces of jewellery intended for a wealthy clientele. The designs were made with specific clients in mind. The drawings were developed to such a degree as to provide the jeweller with enough information to produce a finished piece.

Although the drawings are dated 1885, their style is reminiscent of the 1860s and 1870s. During the '60s and '70s French jewellers favoured the Second Empire style. The jewellery of this period was quite massive and generously covered with diamonds. Focal points of colour were provided by large sapphires, emeralds and rubies. However, dog collar necklaces were still fashionable in the upper echelons of society and in court at the turn of the century.

The St Petersburg design book includes a large group of gouache drawings on heavy black paper.





4. Necklace, ca. 1900, gouache.

These drawings are of pendants which were worn as corsage ornaments. Dating from the 1880s, these pieces are rather heavy in form, overly detailed, and densely set with diamonds. These drawings appear to bear the official signature of Carl Fabergé, although different people seem to have signed different drawings. Carl Fabergé's authentic signature, as recognised in the firm's record books, can be seen on three of the drawings illustrating various elements for bracelets and necklaces. Unfortunately, the drawings are not representative of the unique artistic ideas that Carl Fabergé introduced to jewellery design.

The next stage in the evolution of jewellery design at the Fabergé workshops can be seen in many of the drawings and sketches contained in the *S:t Petersburg book*. Some evidence suggests that these particular drawings were done in the late 1890s and early 1900s. Agathon may have drawn some of the designs before he died in 1896, but they could also have been done by his brother Carl. The handwriting on some of the designs is similar to the signature used by Carl when signing the various bills sent out by the firm. (Ill. 5)

The later drawings in the design book show a more sophisticated style and greater precision. The use of diamonds as a decorative element is restrained. One drawing, which I believe is signed by Carl Fabergé, features an unusual design: clusters of diamonds in circular or tear-drop shapes arranged as flowers. The 'flowers' are attached to slender wire stems and their stems are tied in bows at the bottom or held by a ribbon. The general shape of the piece is that of a fan. Another design depicts a tiara in a similar fan-shaped cluster, with two wings and a rose-shaped ornament in the centre. (Ill. 6) A similar

design of a winged tiara set with diamonds is known to have been developed in 1883 by Georges Fouquet (1862-1957). His jewellery designs won first prize at an exhibition in Amsterdam in 1883. It should be noted that Fabergé was certainly aware of the work being done by French artists. Many of the ideas realised by Fabergé can be traced to pieces produced in the workshops of Boucheron or Cartier.

Drawings in white gouache on black paper, designs for an assortment of necklaces, pendants and chain bracelets, are similar in style to the above mentioned pieces. Two of the drawings are dated 1906. These pieces of jewellery were made for exhibition purposes rather than for a specific client. Distinct contours, symmetrical composition and delicate simplicity of ornamental motifs give the designs a distinctive neo-classical appearance. Thus the Fabergé designers gradually began to move away from massive pieces of extravagantly detailed, rococo style jewellery to a classical style they remained faithful to. Art nouveau influenced designs are present in the *S:t Petersburg book* although they have little artistic worth; the Fabergé's preferred classicism. (Ill. 7) A variety of designs based on Louis XVI and Empire styles can also be seen in the book.

Diamond trellis arrangements, laurel wreaths and garlands gradually become a dominant motif. Gracefully tied ribbons suspended from slender wires set with diamonds are also common. The magnificence of the diamonds is further enhanced by a few substantial precious stones, probably coloured, and primarily in the shape of teardrop-cut stones. The relatively new popularity of pearls is evidenced by the presence of necklace designs featuring strands of pearls.

Carl's eldest son Eugène (1874-1960) joined the business in 1894. Later he became artistic director of one of the Fabergé workshops. In 1859 Eugène was joined by his younger brother Agathon (1876-1951) who eventually became an expert in precious stones. The new design ideas that were generated with the arrival of the younger Fabergé generation are clearly present in the *S:t Petersburg drawings*.

Pencil or ink drawings done in coloured gouache on tracing paper can be dated to the 1910s. The way the drawings have been rendered suggest that they were done by more than one artist. One group of drawings stands alone, remarkable for its delicate sophistication and exquisite style. Diamonds play a

leading decorative role in this group of designs. The diamonds are placed in barely perceptible settings and suspended from thin wires or chains that form elegant necklaces. Slender wires hold the precious stones, the whole forming a distinctive triangular composition. (Ill. 8) The book contains many variations on this theme. The simplicity of the drawings enhances the unique subtlety and refined manner of the classical style.

Drawings of a different group of tiaras, with austere geometric forms, are presented in a different manner. Nearly all in colour, the designs are characterised by opulent floral motifs. The drawings are stylistically similar to each other but are done by different artists. Several designs are a variation on the same motif and feature a teardrop-shaped stone mounted in the centre of the composition. The designs make use of bright colour combinations: white and red, white and green white and blue. (Ill. 9) The heart or triangular shaped compositions with borders of floral scrolls are a definite stylistic contrast to the more austere designs.

A number of drawings show fragments of dog collar necklaces with lavish floral ornaments, such as sprays of leaves, flowers and coiled greenery. These designs feature a particular focal point of colour. All the drawings share a certain arid feeling, primarily a result of the designers' use of classical ornamentation which has been refined to the point of sterility. The result is the purified lifeless ornaments more than archaic at times as some of the drawings are dated 1908-09. (Ill. 10)

The St Petersburg design book represents a unique and fascinating record of Russian jewellery design from the late 1870s to the late 1910s. In terms of the history of jewellery design, thirty years is a

brief period. However, these three decades represent an important era in the history of the Fabergé family firm. The book contains a wealth of information which needs to be studied in greater detail. A number of questions remain: issues such as the correct attribution of artistic ideas and accurate dating of the drawings. The influence of ancient Russian art, as well as other periods, on the Fabergé jewellery designs is also an important question waiting to be explored.

Examining the Fabergé design book, one is fascinated by the changes evident in the pages of the album. One can see changes in styles and decorative elements as new ideas emerge and fashions develop and mature. The presence of the director of the Fabergé firm is apparent in the pages as well. His artistic will reigns supreme. No design extremes are allowed - nothing that could possibly divert the firm from following artistic tradition as interpreted by Carl Fabergé. At the same time, the drawings in the design book show the creative spirit of the artists, as well as demonstrating that their ideas were sometimes quite far ahead of their time.

#### NOTES

1. Christie's London. *Designs from the House of Carl Fabergé*. Thursday 27, April 1989.
2. Ulla Tillander-Godenhielm. *New Workshop of Henrik Wigström*. Geza von Habsburg, Marina Lopato: *Fabergé Imperial Jeweller*. St. Petersburg, London, Paris 1993-94, pp. 84-103.
3. Snowman, A.K. *Fabergé Lost and Found*, two designbooks by Albert Holmström, New York 1993.
4. Memoirs of Franz Birbaum. In: Geza von Habsburg, Marina Lopato, *Fabergé: Imperial Jeweller*, pp 444-457.
5. Op. cit. p. 446.
6. Op. cit. p. 446.
7. Op. cit. p. 21.
8. Op. cit. p. 447.

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9. Tiara, emeralds, pearls and diamonds. Ink and gouache, 8,3 x 25,8 cm.



## THE NOTE-BOOK OF THE TSAR

JEWELLERY FROM THE NOTE-BOOK  
OF TSAR NICHOLAS II FROM THE COLLECTIONS OF THE STATE MUSEUMS  
OF THE MOSCOW KREMLIN

*Translation from Russian: Larisa Wising*

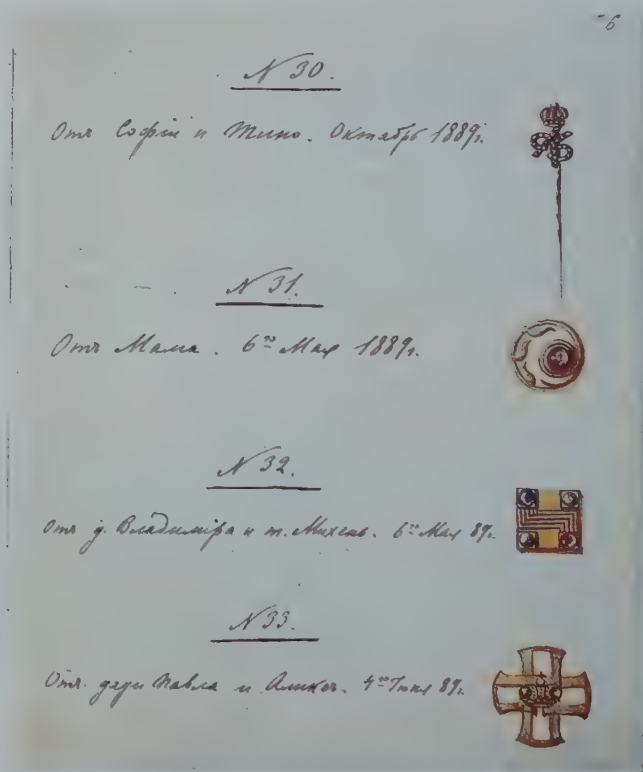
QUITE A FEW memorial objects connected with the last Russian tsar's family are kept in the collections of Museums of the Moscow Kremlin. They are mostly pieces of jewellery art created by the famous Russian goldsmiths, suppliers for the Royal Court – Carl Fabergé, Friedrich Kehli, Carl Blank. It's much less common knowledge that since 1922 two note-books of Emperor Nicholas II and Empress Alexandra Feodorovna with drawings of pieces of jewellery – presents for various holidays or memorial days – are kept in Museums of the Moscow Kremlin. These drawings witness to the fact that rulers of the enormous country were really concerned and excited by the art of jewellery and these exquisite precious objects played an important part in their life.

Actually, these pieces of jewellery made the basis for the store of the Cabinet of His Majesty the Emperor; from that store the ornaments were "granted graciously" to the subjects. Therefore rings, earrings, brooches, gold and silver watches and cigarette-cases served as peculiar state rewards and were materialized symbols of the monarch's grace. Pieces of jewellery were also among the main presents on occasion of various holidays and celebrations inside the tsar's family. For that purpose major Russian goldsmiths sent big parties of their work to the palaces where they were displayed on big tables. According to the Empress's friend Anna Vyrubova, Alexandra Feodorovna was always interested in the price, while the Emperor used to choose the presents only after his taste irrespective of the price.

Nicholas II got presents, such as cuff-links, tie-pins and chatelaines on Christmas, name-day and other holidays; he used to draw them scrupulously in his note-book during 25 years. Next to each of the drawings there is a number, the name of the person who had given the present and the date of its giving.

Alexandra Feodorovna, on the contrary, made entries in her note-book about the presents which she used to give herself to her family, friends and members of the Royal Court. At the beginning of the book the Empress wrote in her own hand: "Easter eggs for the family & friends". The drawings of Easter egg-charms are rather schematically and carelessly done, but next to each of them there is a price and the name of the person the present was intended for.

Undoubtedly, the Emperor's note-book is of a much greater interest. Behind these drawings of beautiful precious pieces are people, fates, historical events from the life of the Russian Empire and the tsar's family, as well as the life of monarchy courts of



A page from Tsar Nicholas II's note-book with objects ordered 1889.

Europe bound with one another with closest family ties. Both near and far relations of the tsar who used to give him presents and whom he called simply "Georgie, Minnie, Sandro, uncle Willie, aunt Sasha" were monarchs, ruling princes and dukes of powerful countries, and they kept the fates of all Europe in their hands. A wonderful feeling grips the researcher looking through the pages of a modest-looking black note-book. The spirit of these trifles, "lovely and exquisite", pictured by the hand of the Russian autocrat, initiates an amazing feeling of the world of tsarist Russia, now gone forever, where behind the brilliant gilded facade of the enormous empire the private intimate life of the last Russian monarch and his family was going on. According to the reminiscences of the contemporaries, their life was simple and unpretentious and to a great extent concealed from an outsider's view. That makes the note-book under discussion even more important as, together with Nicholas II's letters and diaries, it lifts the veil over his private life "in the bosom of the dearest family" and helps to penetrate the tsar's character.

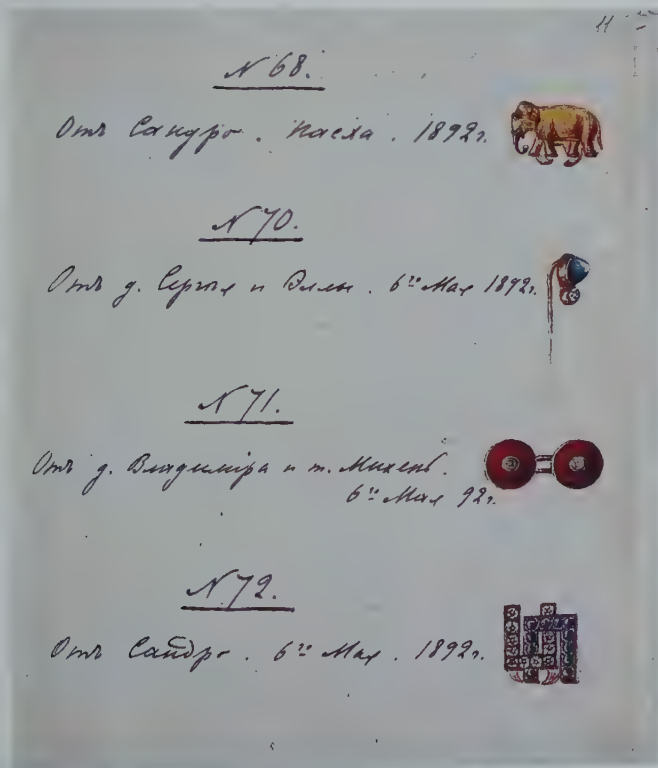
One can see immediately that he was a person largely gifted in art: his drawings demonstrate a very

good amateur level. He managed to show true to life both colour and texture of enamel, dull surface of dead gold, sparkling glitter of diamonds, softness and airiness of miniature water-colour portraits. More than that, such creative work demanded a lot of time and a special state of mind. In the diaries of Nicholas II, a thorough and contemplative person, one often comes across the phrase: "was busy all the day", "was busy as usual", though the character of business is not defined more precisely. Probably he meant that sort of creative work, which he pursued devotedly during almost half of his life.

As to the artistic taste of the last Russian monarch, both his contemporaries and later historians gave it a rather negative assessment. Alexander Benois wrote about "the tsar's indifference to the problems of art", but at the same time he remembered how he and the Russian autocrat always started a real lively discussion on the opening-days of exhibitions which was enhanced by a complete lack of pomposity in Nicholas II and his utter unpretentiousness. A list of those works that attracted a special attention of the tsar is also revealing; these are sketches by Nesterov, a water-colour by Repin, a portrait by Baxt caucasian water-colours by Albert - works, which Benois himself assessed as "wonderful, marvelous". The Emperor, who took a great interest in history, was deeply touched by a really wonderful exhibition of Russian portraits on display in the Tavrichesky Palace.

The tsar often supported even such aspects of art, which were condemned by gossip as demonstration of a certain free-thinking. Thus, only the tsar's support saved one of the best art magazines of that time "The World of Art"; the tsar gave out money from "his own private case" to get it published. That was enough to inspire several other private persons to follow his example. In 1906, the tsar not only allowed to take some of the best paintings and sculptures of Russian school of the 19th and 20th centuries from palaces and museums to be displayed at the exhibition at Grand Palais in Paris, but even took on himself expenditures on that tremendous exhibition.

Archive documents deliver to us testimony to the fact that Nicholas II was vividly interested in the drawings of ornaments, which were ordered from famous court goldsmiths, including Fabergé. We know of an occasion, when he suggested changing the colour of enamel roundels on the dish which Fabergé

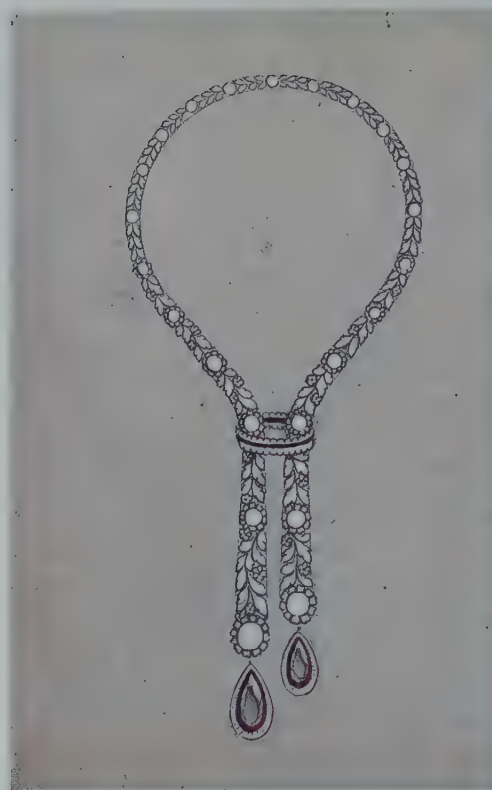


A page from Tsar Nicholas II's note-book with objects ordered 1892.



was performing for the colour of enamel roundels on the dish which Fabergé was performing for the wedding of Great Duchess Olga Alexandrovna. Sometimes he addressed a request to Fabergé via Minister of the Emperor's Court to provide explanations for some details of decoration on the ordered pieces. Empress Alexandra Feodorovna, who had, according to a somewhat rude remark of Birbaum, "poor notions of art", could nevertheless suggest some sensible propositions for the designs of ornaments. It is written "a jour" in the Empress's hand on the design of the famous work consisting of nine miniatures from the Cabinet's store, ordered by Alexandra Feodorovna to be mounted in frame by Fabergé. Now in the collection of India Early Minshall at Cleveland Art museum, inventory no. 664.60. That shows that it was due to her wish that Fabergé created the original composition: miniatures are "soaring" in the space and organize it themselves, while a thin triangle gold frame is a constructive element and works mostly due to the expressivity of its contour. After all, one should not forget that it was the tsar's orders and the tsar's money that had been supporting during over twenty years one of most outstanding jewellery projects of our epoch - a series of the Emperor's Easter eggs with surprises. By a whim of fates they have become a peculiar symbol of the last tsardom, the symbol of Russian Empire at the end of the last and beginning of our century, the Empire that was as rich in colours and patterns as Fabergé's works.

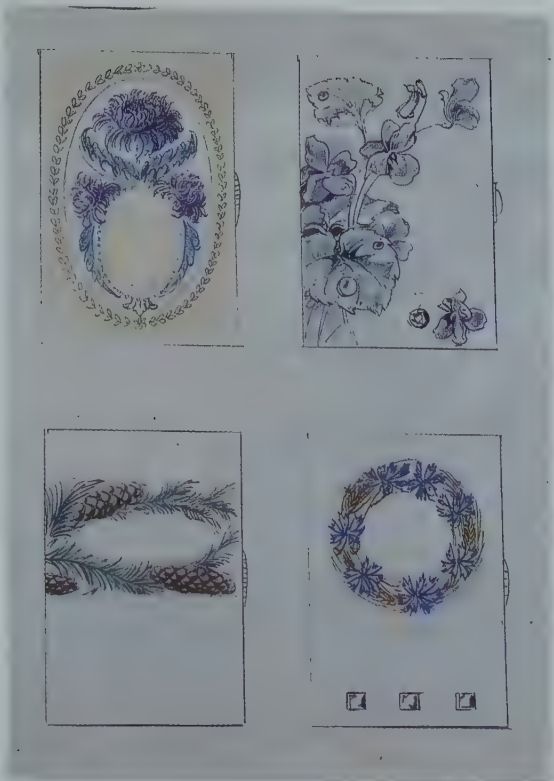
By a whim of fates the album of drawings of the last Russian tsar is nowadays the only peculiar "mini-encyclopedia" of men's ornaments of the last quarter of the 19th century - the beginning of the 20th century in Russia. The pieces themselves have not practically been preserved, but there are at least their detailed depictions, which give one a chance to follow changes in style of this kind of pieces during almost three decades. The earliest of the drawings is dated 1880. It is a picture of a pair of cuff-links given by "aunt Sasha" (Great Duchess Alexandra Petrovna, daughter of Prince Peter of Oldenburg, who at the end of her life took monastic vows). Large and elegant, the cuff-links are made of gold and decorated with inscriptions of coloured enamel: "love", "wear, don't lose" and "don't forget". Similar ornaments, decorated with colour enamel upon the pattern chi-



A necklace with rubies and diamonds.  
drawing by S.N. Adrianov, Moscow 1915.

elled in metal, came into fashion in the last quarter of the 19th century. According to the art critics of those days the aim of artists and goldsmiths was "to use as much as possible Russian motives: in ornamentation, in enamelling, in the choice of patterns and topics". Pieces of jewellery in the "original Russian style" were created, as a rule, on drawings of the experts in old Russian art; well-known Russian architects D.N. Chichagov, V.A. Gartman, I.P. Rodet were considered to be such experts, as well as professor I.A. Monigetti who combined the post of head architect with the activity in the sphere of applying fine arts to the needs of jewellery industry. Such pieces have practically not been preserved: they were sort of an artistic curiosity and a tribute to the epoch, it was hard to match them to any costume. That makes even more valuable the design of those pieces pictured by Nicholas II in his own hand.

Besides the above-mentioned cuff-links, there are drawings of several other ornaments in this style: horseshoes, gold Sirin-birds (symbol of luck), crosses decorated with large cabochone stones, enamel and granulation. In pieces made in the end of 1880-90s



A page from S.N. Adrianov's note-book, around 1900.

one can feel the influence of oriental art, restricted at that time to fashions area. Tie-pins given to the tsar by different persons are ornamented with scarabs and a head crowned with a typical ancient Egypt tiara, while cuff-links are made in shape of lotus flowers. Among the pieces given to the tsar in the 1890's one can more and more often come across decorations with enamel upon guilloché surface: they are large square or round cuff-links with a diamond in the centre or a band of diamond roses along the edges. In these ornaments one can notice the influence of neo-classicistic trend, which came into fashion in the 1890s and was developing simultaneously with modernistic trend. Decorations in "Art Nouveau" style are almost absent among the drawings in the album. The characteristic plastic language of that style with its rich fantasy suited poorly such ornaments whose size didn't allow much space for composition. Exception is made by a pair of cuff-links in shape of a water-lily leaf, upon which a "drop" of sapphire is placed. Among the pieces made at the beginning of the 20th century one sees more and more works of semi-precious stones: moss agates,

amethysts, aquamarines, chrysolites (demantoides). The palette of those semi-precious stones, richness of both their basic colours and nuances were skillfully reproduced by the talented autocrat water-colour painter. One should take notice of the fact that Russian aquamarines and demantoides, which were not given any attention in the last quarter of the 19th century, became the most fashionable stones in 1900-10s just because they had attracted the attention of the Court. Russian goldsmiths, among them first and foremost the great Fabergé, created genuine miniature masterpieces of those stones, as they had managed to reveal their best qualities. Among those men's ornaments of Russian semi-precious stones which have survived up to our days the most well-known is a pair of large round cuff-links made of rhodonite by Erik Kollin on the order of Alexander III.

As to diamonds, Russian jewellery art of that time had managed to break away from their vicious circle having directed their attention to Urals, Altai and Siberia precious and semi-precious stones. Thus, Urals amethysts and emeralds were considered to be the best in Europe by their qualities: incomparable shine and pure, bright colour. In the 1910s pearls became extremely popular, having ousted diamonds, because even average well-to-do people could afford them. Round pearls, both white and black, were evaluated as most precious. It should be mentioned, however, that yellowish pearls, both slightly uneven and ovalshaped, were also used in jewellery art. In the magazine "The Jeweller" of 1912 one can read that men "willingly wear tie-pins of pearls combined with a small diamond". In Nicholas II's album several of similar works are represented, and in jewellery collection of the Kremlin Royal Armoury there is a gold pin with the head of a wonderful round black pearl and a tiny diamond under it. This pin comes from the famous hoard of Fabergé ornaments found in Moscow in 1990 in an old house in Solyanka street. The ornaments had been hidden in his time by one of the firm's directors V.S. Averkiyev.

The ornaments from the note-book could be divided into two groups. Part of them represent pieces of widely-spread assortment, but most ornaments had been done on special orders. These are thematical pieces and they carry motives, signs and topics corresponding to certain events. Some of the pins and signs are decorated with the initials of the donators;



among them one can see pieces with letter "V" (from Queen Victoria), a pin with letters "K" and "S" (from "Sophica and Tino", i.e. the King of Greece Konstantin I and his spouse Queen Sophia), while the ornaments "from aunt Alix in memory of uncle Bertie" (from Queen of England Alexandra in memory of Edward VII) are decorated with letter "E" and the Roman figure "VII". The ornaments given to the tsar by his spouse (they predominate in the album) are most often decorated with burning hearts, or hearts with her initials, or sometimes with a swastika, which was quite natural for the Empress who was keen on mysticism and Zoroastrianism.

While being Nicholas's fiancée, Alexandra Feodorovna gives him cuff-links in shape of small keys with rubies and diamonds; these are also reflected in the following entry in her diary: "You are a prisoner in my heart, and the key is lost, so you will stay there forever". At Easter Nicholas II was given pins with the heads shaped like Easter eggs (presents from Mother and Alix at Easter 1907). Under the drawing of the tie-pin decorated with a large pearl (present from Alix at Easter 1894) it is written: "The egg has been remade later into a pin". On occasions of baptism of his children Nicholas was given cuff-links shaped like hearts; one of them carried the initials of Alexandra Feodorovna; the other one the initials of the children. Some touching words are written near these drawings, e.g. next to the drawing of the cuff-links given to him on the baptism day of Olga one can read the following: "Daughter's first present". Sometimes ornaments were connected with tragical events. Thus, on the day of an attempt upon Nicholas II's life in Japan he was wearing gold scaly cuff-links with sapphires and diamonds given to him by his sister Xenia. It is written next to the drawing of these cuff-links in the album: "I was wearing these cuff-links in Otsou". Next to the drawing of the cuff-links and tie-pin given to Nicholas by Great Duchess Elizabeth Feodorovna after assassination in Kremlin of her husband Governor-General of Moscow Great Duke Sergei Alexandrovich it is written: "Uncle Sergei's cuff-links given to me by Ella in his memory in 1906".

While looking through the note-book we have noticed some interesting parallels between the ornaments from that book and those Fabergé pieces which came into all readers about Fabergé firm. Thus, at the New Year party in 1901 Nicholas II was



A page from S.N. Adrianov's note-book with designs for butterfly brooches, around 1900.

given by his wife ornaments with the pattern of clover-leaf known as the symbol of happiness and good luck.

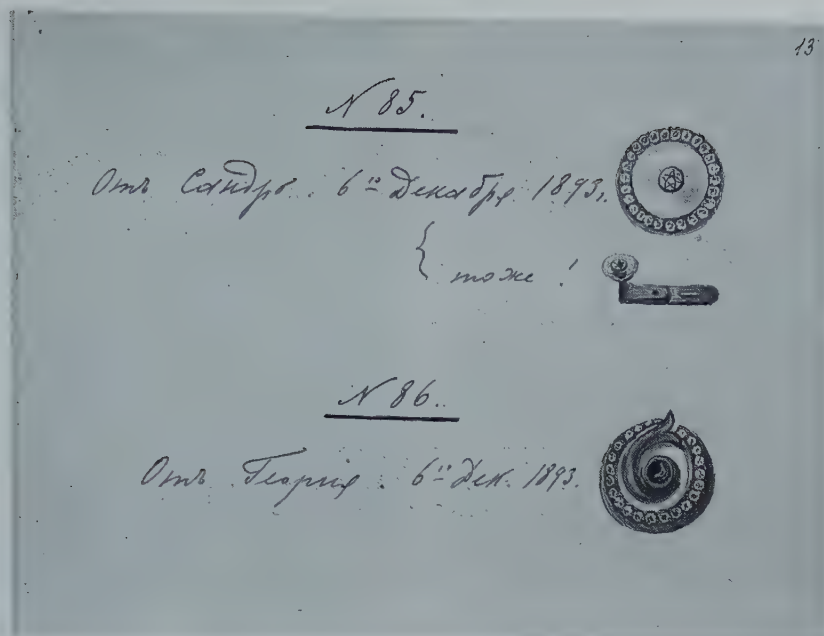
Next year, 1902, he in his turn gives her on Easter the famous egg "Clover-leaf"; its surprise, now missing, was a clover-leaf with miniature portraits on the petals.

1899 cuff-links were made in shape of round ball-like crowns of orange-tree; precious stones were sparkling through its leaves like fruit. Part of the ornaments depicted by the tsar in his album were undoubtedly made by the Fabergé firm. Thus, cuff-links with anchors given by Alix on Easter 1912 look absolutely similar to the cuff-links from the Fabergé firm's design album dated the same year.<sup>1</sup>

On coronation day May 14, 1896 Nicholas II was given by his wife a tie-pin with the head shaped like Monomakh crown. A similar one but dated "1613-1913" he was given on Easter 1913 in honour of the 300 year jubilee of the dynasty.

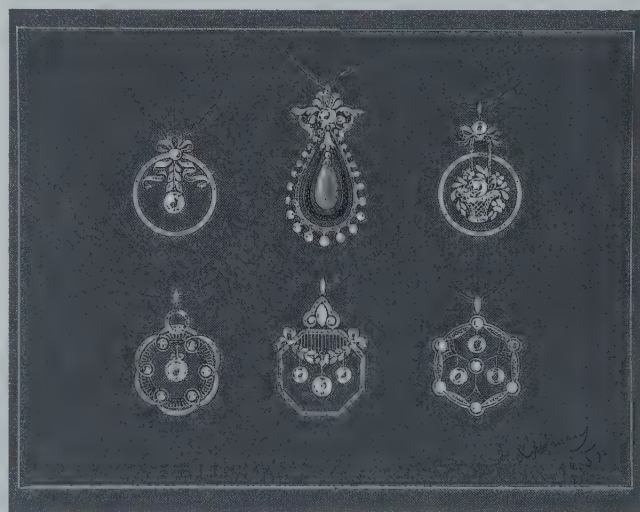
In 1913 the note-book including 305 numbered drawings is suddenly cut short. The following year Russia was involved into the bloody war, and thereafter tragic changes came into its history. The life of the tsar's family was cut short, but the members of the family had left not only epistolary and literary but also artistic heritage.

Now, what has happened to all those numerous cuff-



A page from Tsar Nicholas II's note-book with objects ordered 1883.

links, tie-pins and chatelains? We know only that both the album and the pieces represented in it came to the Kremlin Royal Armoury in 1922 and were stored separately in a "special chest covered inside with dark blue velvet".<sup>2</sup> But later they had been transferred to the State store of pieces of great value, and their trace was lost. Not a single ornament of those which had belonged to Nicholas II was left in the museum; only his album was kept there. Just a few of those ornaments which the tsar had owned, or at least ornaments similar to those, could be seen at some exhibitions and in certain publications.<sup>3</sup> But who knows, perhaps in due time other ornaments owned by the tsar – those jewellery masterpieces, which played such an important part in his life - will be discovered in museums and private collections.<sup>4</sup>

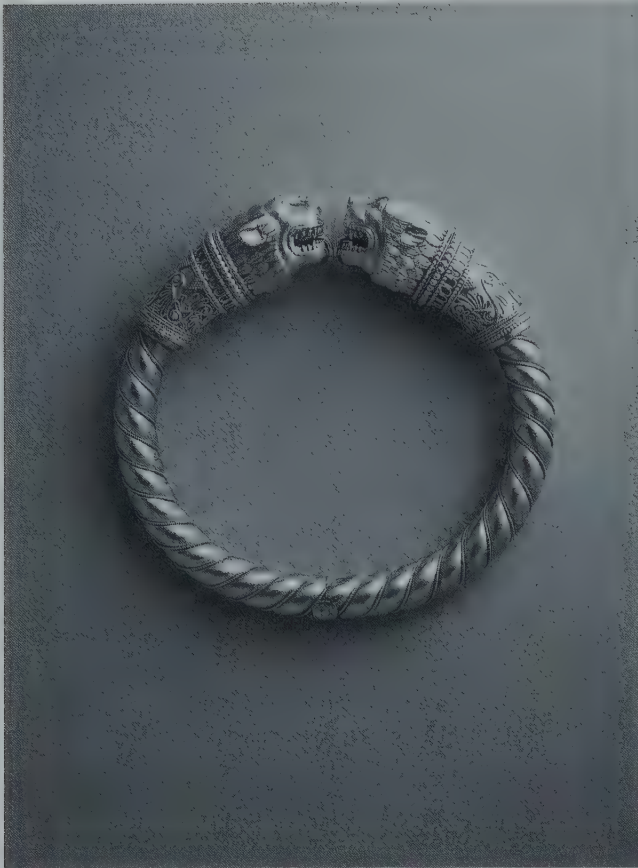


Pendants from House of Fabergé, design S.N. Adrianov, Moscow 1915.  
Gouache on paper, 21,7 x 27,5 cm ( inv.4624/2 )

Tatiana Muntian is curator of the Russian Jewellery Department, Kremlin Moscow.

- 1) Snowman, A.K. Fabergé: Lost and Found, New York, 1993, p. 103.
- 2) Inventory book (hand written)
- 3) Snowman, a.a., p. 132
- 4) Specially I would like to thank my colleague Irina Bogotskaya, for her kind help with this article.

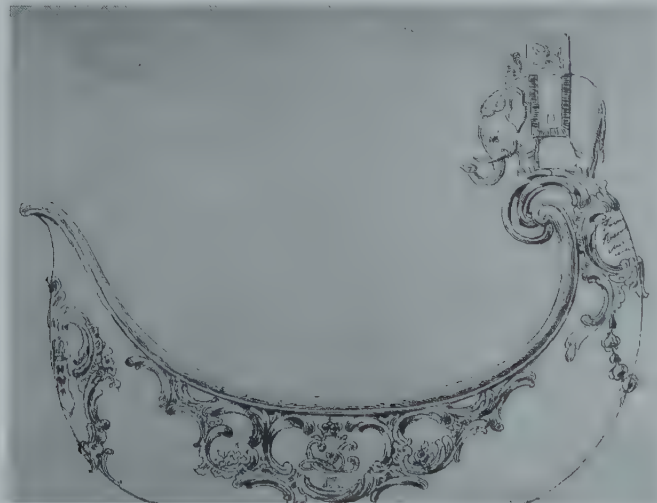




The general public became aware of Carl Fabergé when he participated in the 1882 Pan Slavic exhibition in Moscow. He showed a collection of gold jewellery inspired by objects found in the excavation of the burial mounds of Scythian chieftans near the Black Sea. The bracelet is a Carl Fabergé piece from the 1880s. Photo: Larry Stein, The Forbes Magazine Collection, New York.



Tsar Alexander III and Maria Feodorovna's twenty fifth wedding anniversary clock, a gift from their family presented on November 9, 1891. The twenty five silver cupids represent the number of years commemorated. This piece was Fabergé's most important Imperial commission from the reign of Tsar Alexander III. Photo: Christie's.



A design for the massive gilded silver kovsh, presented by Tsar Alexander III and Tsarina Maria Feodorovna to the Danish Royal couple, King Christian IX and Queen Louise, on their golden wedding anniversary May 26, 1892. Photo: Christie's.

# FABERGÉ AND HIS INTERNATIONAL CLIENTELE

Carl Fabergé is arguably the most famous goldsmith-jeweller in the world. There seems to be no end to the demand of exhibitions, books, articles, lectures on this artist. Two films, one Russian, the other American, have been made about his life and work. The latest exhibition, Fabergé in America (1996-97), attracted almost 400,000 visitors at the New York Metropolitan Museum, and over one million viewers on its nationwide tour of North America. At the Met, there were days on which access to the exhibition was wellnigh impossible and the doors had to be temporarily closed, a situation which this museum has rarely seen in its history. Fabergé exhibitions now rank among the "blockbuster" shows, on par with the public's favorites, the Impressionists. Even as this first Swedish exhibition opens, plans are already being laid for further exhibitions beyond the turn of the Millennium. A new word has had to be coined for this apparently never-ending fascination: "fabergitis" (a fever that seizes the viewer when confronted with Fabergé's art). The prices of Fabergé's objects, and in particular those of his Easter eggs, underline this trend: his "Winter Egg" of 1913 (cat. no.7) recently fetched a world record price of \$5 1/2 million dollar, more than any comparable work of craftsmanship, surpassed only by a pair of 18th century tureens, covers and stands by the celebrated parisian silversmith Thomas Germain.

This essay will briefly examine the history of Fabergé's growing fame during his lifetime. It should also allow us a glimpse of his international clientele. If in the 1860s Fabergé was only known to a small coterie of Russians, by the time of the October Revolution his fame extended from North America to the Far East. Crowned heads and princes of Finance of the New World vied with each other for Fabergé's creations.

Peter Carl Fabergé (1846-1920), son of the reputable but insignificant jeweller Gustav Fabergé,<sup>1</sup>

began his activity as a jeweller in St. Petersburg around 1866, when his name first appears in the archives of the Imperial Cabinet. This body governed the acquisitions and holdings in jewels and objects of art of the Imperial family at the Winter Palace. Initially Fabergé acted as an expert for the Imperial Cabinet, restoring and appraising jewelry on their behalf. Gradually the jewelry productions of Fabergé's firm can be found in growing numbers among the lists of acquisitions of the Imperial Cabinet. In the late 1860s and throughout the 1870s, Fabergé competed against established jewellers such as Julius Butz, Leopold Zeffingen and Edward Bolin who initially easily outsold Fabergé year after year. In the 19 years between 1866 and 1885, Fabergé sold precious objects to the Imperial Cabinet charged at 47,249 roubles.

Fabergé's first public appearance was in 1882, at the occasion of the Moscow Pan Slavic Exhibition patronized by Tsar Alexander III, where he was hailed by the Press as having opened "a new era in the art of jewellery".<sup>2</sup> It was presumably at this occasion that Empress Maria Feodorovna, the Tsar's wife, first noticed Fabergé and acquired a pair of gold cufflinks shaped as cicadas, copies of Greek 4th century BC originals found in the tombs of Scythian chieftains in the Crimea. Soon thereafter, in 1885, Fabergé was appointed Supplier to the Imperial Court and received his first commission for an Easter egg. In the eight years between 1886 and 1893 Fabergé's sales to the Imperial family through the Imperial Cabinet increased to 158,071 roubles.

By 1890 many of the presents, jewellery and jewelled boxes taken by the young Tsarevich Nikolai Aleksandrovich on his journey to the Far East aboard the cruiser "Pamiat Azova" came from Fabergé's firm. At special occasions, such as the Silver Wedding Anniversary of the tsar and tsarina in 1891, the Imperial family showed their preference for Fabergé



over his competitors. That year he was paid 18,585 roubles by 32 members of the Imperial family for a large and showy presentation silver clock<sup>3</sup>. One year later, the present from the tsar and tsarina to the Danish Royal couple at the occasion of their Golden Wedding Anniversary, a massive gilded silver kovsh, also came from Fabergé, as did a pair of gilded silver wine coolers (cat. no.158) presented by the related reigning families of Europe.<sup>4</sup> In 1894, at the occasion of the betrothal of the tsarevich to Princess Alix von Hessen, the Russian heir's present to his fiancée, a pearl necklace with diamond clasp from Fabergé alone cost 166,500 roubles, while the tsar and tsarina presented their future daughter-in-law, Alexandra Feodorovna, with another magnificent pearl necklace costing 171,600 roubles. In 1895 the tsarina received a sapphire and diamond parure worth 212,244 roubles. These remain some of the most valuable articles ever sold by Fabergé.

The coronation of 1896 was the first official function at which the crowned heads and nobility of Europe became acquainted with Fabergé's art. With few exceptions, the major presents at this occasion came from Fabergé, including the magnificent nephrite dish given by the dignitaries of the city of St. Petersburg<sup>5</sup>; the lavish rock-crystal dish presented by the Nobility of St. Petersburg.<sup>6</sup> That same year the merchants of the city of Nijni-Novgorod presented the tsarina with the celebrated "Basket of Lilies of the Valley" (cat. no.14), which was her favorite Fabergé piece and which stood on her desk until the end.

Fabergé's fame spread throughout Russia and among the nobility of Europe because of the patronage he received from the Dowager Empress, Maria Feodorovna and from her son and daughter-in-law, Tsar Nicholas II and Tsarina Alexandra Feodorovna. The dowager empress owned large quantities of Fabergé pieces, of which the most celebrated were some 30 Easter eggs which she received from her husband and from her son. She also possessed over 100 hardstone animals and numerous jeweled hardstone flower arrangements. Her high opinion of Fabergé, and her personal affection for the court jeweller transpires in letters she wrote to her sister, the Dowager Queen Alexandra of Great Britain in 1914 and to her son, Tsar Nicholas in 1916. In them she talks of "dear old Fabergé" and of his being "the greatest genius of our time".<sup>7</sup>

It would seem that Fabergé's relationship to

Nicholas and Alexandra was not quite as personal. Nicholas made no pretense of possessing any artistic knowledge. Alexandra on the other hand imagined herself gifted as a designer. She is known to have submitted some of her own jewellery designs to Fabergé, which proved impossible to execute, and were thus sources of embarrassment to the firm.<sup>8</sup> The taste of the Imperial couple was notoriously bad, as shown on photographs and in contemporary descriptions of their interiors. Fabergé objects, including some of the Imperial eggs, were displayed, flanked by Victorian "clutter", plaster figurés and art nouveau glass.

The formidable Grand Duchess Vladimir, the German-born wife of the eldest uncle of Tsar Nicholas, keenly appreciated jewellery, in particular that of Cartier, whose launch in Russia she helped to sponsor. She had a particular love for Fabergé's floral world and, according to an inventory of 1917, owned 33 of these valued compositions.

Among the members of the Imperial family Fabergé's favorite seems to have been Grand Duke Aleksei Aleksandrovich, another uncle of the tsar, considered by the firm as "the greatest connoisseur and judge". When he traveled abroad, he took with him as presents "a good quantity of our works and he created a very good reputation for us by distributing them in high society".<sup>9</sup> He presented numerous Fabergé works to a favorite, Madame Elizabeth Balletta, Prima Ballerina at the Imperial Michael Theater in St. Petersburg. These included an exquisitely enamelled vanity case<sup>10</sup> and a much lauded topaz vase (cat. no.200), considered by some "as perhaps the most beautiful thing Fabergé ever made".<sup>11</sup> Tsar Nicholas too favored this ballerina, and presented her with a fine enamelled gold *carpet de bal*<sup>12</sup> to mark the occasion of her 10th anniversary as a dancer on the St. Petersburg stage.

Among the many gifts made by the Imperial family and by members of the Russian nobility to their much cosseted clique of artists, the large collection of Fabergé articles owned by Mathilde Kshesinskaia stands out. Another famous dancer and a former flame of the young Tsarevich Nikolai, she ended her days as the wife of Grand Duke Andrei Vladimirovich. Her extensive Fabergé collection is shown on a contemporary photograph,<sup>13</sup> and her love for these objects transpires in numerous passages of her autobiography.<sup>14</sup> The monde as well as the demi-monde were possibly Fabergé's "most profitable



A portrait of Mathilda Felixovna Kshesinskaia, one of the most beloved premiere dancers of the Russian Ballet. Her collection of Fabergé pieces was quite well-known. Photo: The Hermitage, St. Petersburg.

clientele", and benefited many "attentions" in the form of Fabergé objects. A frame containing a revealing miniature of the famous Parisian courtesan Cleo de Merode (cat. no.122) is thought to have been a beauty prize awarded to her by an admirer.

According to Franz Birbaum, Fabergé's chief designer between 1893 and 1917, one of Fabergé's best clients was the Swedish oil magnate Emmanuel Nobel, a nephew of the celebrated Alfred Nobel of Nobel Prize fame. Armed with such a colossal fortune, Nobel "was so generous in his presents, that at times it seemed that this was his chief occupation and delight".<sup>15</sup> There was apparently a constant stream of orders from Nobel, most of which were intended as presents to his guests. "He was a man for whom the jubilees and anniversaries of his directors and staff meant nothing if not suitably commemorated by some object from Fabergé".<sup>16</sup> The most ambitious of Fabergé's extant creations for Nobel was a silver Easter egg enamelled in white with frost motifs, containing a diamond-set watch as a surprise (cat. no.12).

The Nobels, Emanuel and his father Ludvig, whose images appear together on the firm's commemorative plaques,<sup>17</sup> must have succeeded in salvaging their Fabergé collections. Many an item from Sweden

with a Nobel provenance made its way into Christie's Geneva auctions in the late 1970s and early 1980s.<sup>18</sup> Other are still privately held.<sup>19</sup>

Another major client of Fabergé's was Aleksander Ferdinandovich Kelkh, an exceedingly rich gold mining and shipping magnate. During the seven years of his marriage to Varvara Bazanova, from 1898 until their separation in 1904, he presented his wife with an Easter egg similar to those made by Fabergé for the tsars. These magnificent eggs tended to be bigger than their Imperial prototypes. One such egg is the "Apple Blossom Egg" (cat. no.10) of 1901 consisting of a nephrite shell encased in a jeweled and enamelled gold cagework of apple branches and blossoms. The Kelkh's other claim to fame was their Neo-Gothic mansion at 28 Sergeievskaya Street in St. Petersburg for which Fabergé is known to have created a huge Gothic style silver service costing 125,000 roubles. A photograph of this service has come to light among the exhibits shown in 1902 at the von Dervise mansion. An enlargement of this photograph shows the initial "K" embossed on the handles of the flatware. Another photograph of the interior of the Kelkh mansion shows part of Fabergé's service in the background. The service must have been melted down by the Soviets in the early 1920s, together with all the other Imperial silver services, at a time when silver roubles and ingots were in high demand as means of payment for industrial equipment. Varvara Kelkh was also an exceptional jewelry collector, spending even larger amounts on the "largest and rarest precious stones Fabergé could find for her. These



The Kelkh family Gothic style silver service which was produced in Carl Fabergé's workshop. The photograph was taken in 1902 at the von Dervise residence in St. Petersburg for the Fabergé exhibition. Photo: Archive of Géza von Habsburg.



were her specialty and her collection at the end of the Tsarist regime must have been literally of enormous value".<sup>20</sup>

Further good clients of Fabergé's in Russia, whose names appear in contemporary accounts, and whose Fabergé pieces occasionally appear at auction, are the Dutchman Henry Gilse van der Pals and his half-brother, the Swiss Max Othmar Neuscheller.

Fabergé's participation in the Paris Exposition Universelle of 1900 had an immediate impact on his fame abroad.<sup>21</sup> Some 50 million tourists visited the world fair and many a potential customer will undoubtedly have transited through the section labeled "Industries Diverses, Section Etrangère", where Fabergé's stand was located. Fabergé's obtention of marks of high esteem has often been recounted. Suffice it to say, that this exhibition brought with it an avalanche of commissions to the firm. That same year, Fabergé opened grand new premises at 24 Bolshaya Morskaya in St. Petersburg. In 1903, having founded branches in Moscow, Kiev and Odessa, Fabergé planned the opening of an office in London. Soon after, his representatives visited Paris, Rome, Cannes and the Far East regularly.

The firm's London branch had a major impact on the spreading of Fabergé's fame in Western Europe.<sup>22</sup> The shop was opened with a view of cate-

ring to King Edward VII and his wife, Queen Alexandra, a sister of the Dowager Empress of Russia. These, and their son the Prince of Wales (later King George V) and his wife (later Queen Mary), patronized Fabergé in London. The Fabergé collection of Queen Elizabeth II today is the largest of its kind, counting over 700 pieces. A large number of them were acquired or received as gifts in the period preceding the First World War. The British Royal family was imitated in its habits by more or less the entire Edwardian "smart set". Further buyers from among the crowned heads of Europe, their wives or close relatives, included those of Denmark, France, Greece, Norway, Portugal, Russia, Spain and Sweden. Some 10,000 articles were sold by the London firm between 1907 and 1916.

On the European Continent most of the relatives of the Russian Imperial family, the Royal families of Denmark, Bulgaria and Roumania, the Hanovers, Hessens, Hohenlohe-Langenburgs, Oldenburgs, Prussias, Sayn-Wittgensteins and the Schaumburg-Lippes, to mention only the most famous, all at one time owned Fabergé pieces, many of them presented by members of the Russian Imperial family.

It has convincingly been stated that the essence of Fabergé's art is that of giving pleasure and that the peak in the lifespan of a Fabergé object is the moment of its presentation.<sup>23</sup> In this context perhaps one of the most intriguing cases of Fabergé's objects being used as messages between lovers came to light when the exhibition *Fabergé: Imperial Jeweller* was shown at the Musée des Arts Décoratifs in Paris in 1994. Included in the exhibit were 16 cigarette-cases<sup>24</sup> once the property of a certain Charles Antoine Luzarche d' Azay of the French Renseignements or Secret Service. Many of them bear incomprehensible Arabic inscriptions, hidden medallions of a lady and possible allusions to secret meeting-places. All of them were New Year's presents. Thanks to friends of the families involved, to Islamic scholars and to the London sales ledgers of Fabergé, part of the mystery has been solved. The giver of the cigarette-cases was Princess Cecile Murat, a well-known married socialite (and Fabergé client). It is her name that appears in Arabic and her profile that is concealed in the hidden compartments. Most of the cases could be traced in Fabergé's London sales ledgers, ordered to the specifications of Princess Murat. The love affair was a cause celebre at the time, but is preferably pas-



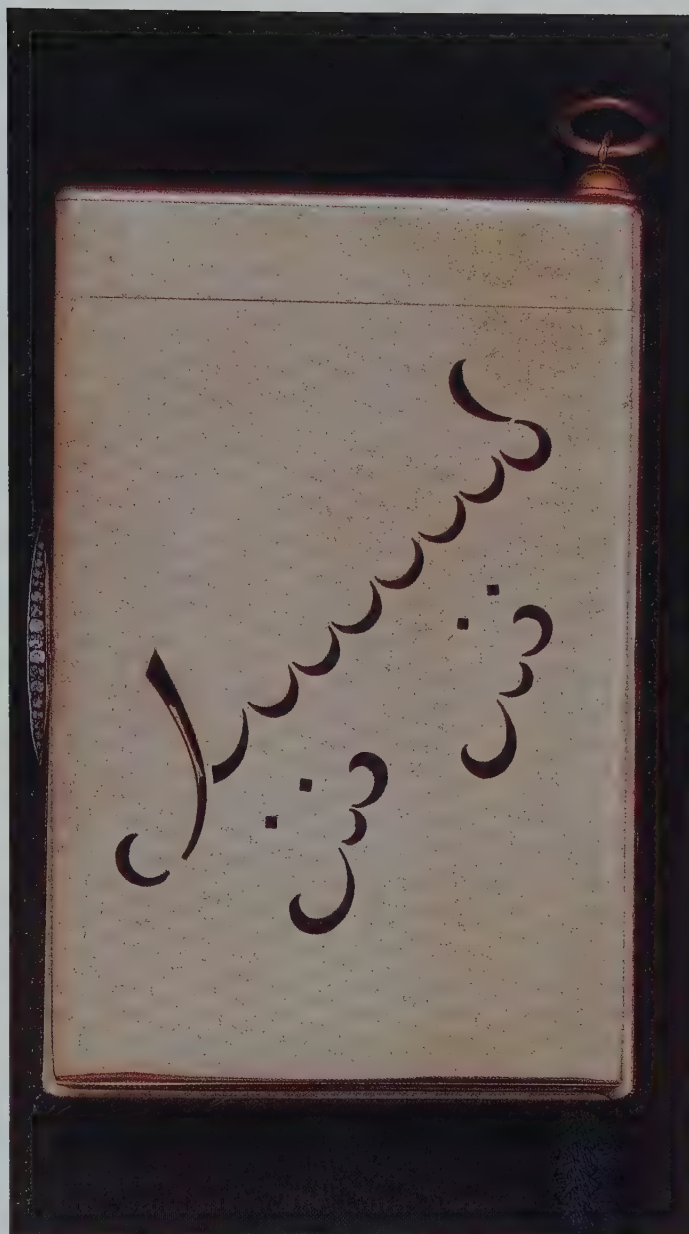
The Kelkh family's dining room at 28 Sergeskaja Street in St. Petersburg. Fabergé's Gothic style silver service can be seen in the background. Photo: Archive of Géza von Habsburg.

sed over in silence today by the present members of the Murat princely family.

Recently unearthed files of the Imperial Cabinet<sup>25</sup> have shown the extent to which Fabergé's art was used at the time as the ideal currency of Diplomacy. Presents from Fabergé's shop were sent or brought as presents to the Emperors of China and Japan, to the King of Siam, the Shah of Persia, the Sultan of Turkey, the rulers of Saudi Arabia and the Emir of Bukhara. King Chulalongkorn (Rama V) of Siam amassed a substantial collection, partly presented by Nicholas II, partly acquired from Fabergé directly, of which over 60 items have been published.<sup>26</sup> A number of Fabergé items commissioned by the Maharadja of Bikhaniir have also found their way onto the Western market.

The most recent addition to our knowledge of Fabergé's clientele is the fruit of the exhibition *Fabergé in America*. While the European clients of Fabergé have been assiduously studied, those in the United States have remained virtually unknown. Thanks to contemporary biographies and a number of surviving objects, it has been possible to ascertain that a small number of well-known Americans traveled to St. Petersburg beginning in 1900 until the October Revolution, often visiting members of the Imperial family, and returning home with objects purchased at Fabergé's.<sup>27</sup> These included railway tycoon Henry C. Walters of Baltimore, who arrived in 1900 on his yacht together with Julia Cantacuzene, nee Grant;<sup>28</sup> the unhappy Consuelo, Duchess of Marlborough, nee Vanderbilt, who in 1902 would acquire the only Easter egg commissioned by an American;<sup>29</sup> and J. P. Morgan Jr., who in 1905 came to St. Petersburg to negotiate a crucial loan to the Russian government.<sup>30</sup>

Thanks to Fabergé's London sales ledgers, it has also been possible to establish a list of some 50 Americans who between 1907 and 1916 together acquired over 450 articles from the firm.<sup>31</sup> These included many a richly endowed American heiress that married into an impoverished aristocratic family such as Lady Paget (nee Mary Fiske Stevens of New York), Lady Cunard (nee Maud Burke of San Francisco), Lady Craven (nee Cornelia Bradley Martin of New York), Princess Hatzfeld (nee Clara Prentice Huntington of San Francisco), the Duchess of Manchester (nee Helena Zimmerman of Cincinnati, Ohio) and the Duchess of Roxburghe



A cigarette case presented by Princess Murat to Charles Antoine Luzarche d'Azay, inscribed "To the most holy one, January 1, 1908". The case was made by Henrik Wigström, St. Petersburg 1896-1908. Photo: Musée des Art Décoratifs, Paris (inv. 38341).

(nee Mary Wilson Goelet of New York). Other well-known American clients of Fabergé's included members of the Astor, Crocker, Drexel, Dupont, Jay, McCormick and Vanderbilt families. The most interesting among the American heiresses and the most passionate collector of jewellery (and of Fabergé was Nancy Mary Stewart, who married the "tin-plate king" William Bateman Leeds, and, as his widow, spent his money on expensive jewellery and exquisite



Parisian dresses. Between 1915 and 1916 she acquired sixty-five items from Fabergé's in London.

At the time of the 1913 Romanov Tercentenary celebrations, Fabergé had attained the peak of his career. He was Court Jeweller, bearer of the Orders of St. Stanislas, 2nd Class, of the Cross of the French Legion of Honour and of the Bulgarian Commander's Cross for Civilian Services. His name had become a household word in Russian educated circles and the world keenly sought to acquire his works of art. Fabergé could look down on his competitors Tiffany, Cartier and Boucheron, labelling them "people of commerce". The objects of fantasy of this extraordinary artist have withstood the test of time as the last and finest examples of genius and craftsmanship.

#### NOTES

1. For a selection of jewellery items by Gustav Fabergé, see Géza von Habsburg, Fabergé. Vendome Press, 1989, cat. 2, 3 and 4.
2. For an illustration of Fabergé's copies of the Kertch treasure taken from the 1882 catalogue, see Marina Lopato, "New Insights into Fabergé from Russian Documents" in Géza von Habsburg and Marina Lopato, Fabergé: Imperial Jeweler. Abrams, 1994, fig. 1, p. 57. Ms. Lopato quotes extensively from an article on Fabergé which appeared in Niva, a popular magazine on pp. 56 and 58.
3. See Christie's New York, The Alexander III 25th Wedding Anniversary Clock by Carl Fabergé, 18 April 1996, lot 251
4. Fabergé personally conveyed these two presents to King Christian IX and to Queen Louise of Denmark. He travelled to Copenhagen together with Pavel Ovchinnikov, the wellknown maker of cloisonne enamels.
5. See Géza von Habsburg, Fabergé in America. Thames and Hudson. Fine Arts Museums of San Francisco, cat. 250.
6. See Habsburg 1989, cat. 282.
7. Both full quotes to be found in Géza von Habsburg, Fabergé. Fantasies and Treasures. Universe Publishing, 1996, p. 35.
8. See Marina Lopato, "The Memoirs of Franz Birbaum" in Habsburg/Lopato 1994, p. 453.

9. Ibid., p. 454.
10. See Habsburg/Lopato 1994, cat. 174.
11. Quoted from Henry C. Bainbridge. Peter Carl Fabergé. London, 1949 (quoted from the Third Impression, 1968) p. 8. For an illustration see Fabergé in America, cat. 188.
12. See Habsburg/Lopato 1994, cat. 175.
13. Ibid., fig. 3, p. 146.
14. Galina Smorodinova, "Kshesinskaia's Memories", in Ibid., pp. 142-151.
15. Ibid., p. 454.
16. Quoted from Bainbridge, op. cit., p. 58.
17. Habsburg/Lopato 1994, cat. 183.
18. Most of them were sold anonymously. Those with official Nobel provenances include a pair of massive silver candelabra (17/11/1981, lot 8), a figure of an accordion player (11/5/1983, lot 346), a figure of a peasant woman (17/11/1983, lot 190), an 107 and a enamelled silver and birchwood frame (18/11/1980, lot 95).
19. Two of the latter are illustrated in Alexander von Solodkoff, Fabergé. Juwelier des Zarenhofes. Edition Braus, 1995, cat. 208, 209.
20. Bainbridge, op. cit., p. 59.
21. For an account of Fabergé's participation in the Paris World Fair, see Géza von Habsburg, "Fabergé and the Paris 1900 Exposition Universelle" in Habsburg/Lopato, op. cit., pp. 116-125.
22. For Fabergé's London shop see Alexander von Solodkoff, "Fabergé's London Branch" in Connoisseur, February 1982, pp. 102-105; and Géza von Habsburg, "Fabergé's London Branch" in Habsburg/Lopato 1994, pp. 124-131.
23. Bainbridge, op. cit., pp. 108 and 109.
24. Habsburg/Lopato 1994, cat. 280-296.
25. Some of them are published for the first time by Marina Lopato in "New Insights into Fabergé from Russian Documents" in Habsburg/Lopato 1994, pp. 59-60.
26. See Krairiksh (ed.) Fabergé in the Royal Collection. Thailand, n.d. (1984).
27. See Géza von Habsburg, "Carl Fabergé and his American Clients 1900-1917" in Fabergé in America, 1996, 27-30.
28. Ibid., cat. 1-6.
29. Ibid., cat. 8.
30. Ibid., cat. 10-16.
31. See Fabergé in America, pp. 30-32 and Appendix II ("Acquisitions by Americans at Fabergé's London Shop, 1907-1917"), pp. 339-355.

Dr. Géza von Habsburg, former president of Christie's auction house in Europe, is one of the leading experts on Fabergé and has written and lectured extensively on the art of the Russian jeweller.

# THE NOBEL FAMILY, CUSTOMERS OF CARL FABERGÉ

*Translation into English: Rachel Hopwood*

IN THE LITERATURE about Fabergé it has been suggested from time to time that the Nobel family were among Fabergé's biggest private clients. Unfortunately Fabergé's order books still have not been found, so this cannot be confirmed. A few years ago, however, the Russian researcher Valentin Skurlov and Tatiana Fabergé (great-granddaughter of Carl) discovered Franz Birbaum's (1872-1947) notes in the archives of the Russian Academy of Sciences. They were published in 1992 in the book "The History of the House of Fabergé". The discovery of these notes meant a significant step forward for research into and around Carl Fabergé, his clients and his production.<sup>1</sup>

Birbaum's notes gave the names of 84 people who were employed by Carl Fabergé; formerly only 51 had been known.<sup>2</sup> Tatiana Fabergé and Valentin Skurlov regret the fact that the notes did not come to light two decades earlier - many of the employees named were still alive as late as the 1970s. So much important knowledge lost!

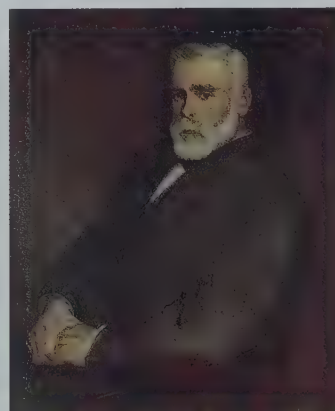
That Birbaum's notes are a new and important source of information is demonstrated by the fact that the writers of virtually all the articles in this catalogue refer to them. Including myself, even though my purpose is not to chart the works of Carl Fabergé's skilful craftsmen, but rather to seek information about one of Fabergé's biggest private buyers, namely the Nobel family and in particular Emanuel Nobel (1859-1932).

The History of the House of Fabergé contains an interesting piece of information: "One of the oil magnates, Emanuel Nobel, was famous for his lavish gifts - indeed, giving them sometimes seemed to be his sole occupation and pleasure. Several of his orders were always in the process of execution in our workshops, and he came to look at them from time to time. Very often a present found its destination only after it was finished, and when the workshops were closed, some of his orders remain incomplete. Among

the most noteworthy of his numerous orders is a large mantel-clock in a stone reproduction of a temple of fire-worshippers. Flames in the corner towers were represented by hollow pieces of rhodonite illuminated from inside with small electric bulbs. The temple was placed on a rock, at the foot of which stood two high-relief allegorical figures of trade and industry. The clock was made on the basis of a drawing by Evgeny Jacobson. Finally, a large vase in rhodonite, supported by two figures of "stolniki" (Tsar's butlers) in costumes of the period of Alexei Mikhailovich, and a round table in nephrite with silver caryatids in Empire style were executed after my (i.e. Birbaum's, author's note) sketches".<sup>3</sup>

Unfortunately we don't know what the large rhodonite vase looked like, nor the nephrite table. In one of his books A. Kenneth Snowman describes a table that might fit the description<sup>4</sup> but contact with Mr. Snowman at Wartski in London revealed that unfortunately there is no documentation to prove whether the table in question was the same one which Birbaum attributes to Emanuel Nobel.

Mr. Snowman's table seems to have a provenance which points in another direction. The table clock on the other hand has been kept intact; its prove-



Emanuel Nobel (1859-1932),  
Unknown master, oil on canvas, private collection.





The mantelclock made by Fabergé for Emanuel Nobel 1906, height 68 cm.  
Private collection. Foto Erik Cornelius.

nance is without doubt even though the clock has now left the hands of the original family.

Ever since Birbaum's notes were published the Fabergé researchers have been hunting for this table clock, aware that it must have been a very important object in Fabergé's production for it to have been commented upon separately. The clock has recently been located and proves to be a colossal creation in red and grey granite, which must weigh close to a hundred kilos. On a silver plated granite plinth stands a mighty temple of grey granite with - just as Birbaum described - four flames, one on each corner, made of rhodonite. The base plate measures 45 x 27 cm and the total height is 68 cm. The table clock was made for the major occasion in 1906 when the Nobel brothers' company celebrated the production of 1 bil-

lion tonnes of crude oil between 1879-1906. (cf. cat. no. 261).

Birbaum continues: "Emanuel was a great admirer of the goldsmith's art and had a special predilection for enamels; some of his orders were for extremely large articles in painted enamels on gold. A series of small pieces of jewellery in rock crystal with frost-like patterns in tiny brilliants was also interesting".<sup>5</sup>

The small snowflake brooches were ordered by Emanuel Nobel from Fabergé one January day in 1911. They were created by the young designer Alma Pihl and made in Holmström's workshop. Nobel's order included 40 small pieces of jewellery, mostly brooches. The designs were to be new and the material was to be of high quality but not precious - the

jewellery should not be perceived as a bribe. The value should lie in the delicate composition and the superb workmanship. It was when Alma Pihl saw frost patterns on the outside of the studio window that she got her inspiration!<sup>6</sup>

These frost flowers decorated brooches, necklaces, bracelets, pendants and cigarette cases. In 1913 Emanuel Nobel ordered an Easter egg with the frost motif. It is not known for certain whom this was given to, although Emanuel Nobel was very generous towards his stepmother Edla Nobel, née Collin (1848-1921), and it could well have belonged to her. It is assumed the egg was intended for a woman because the egg's "surprise" consisted of a pendant with a little jewelled watch (see cat. no. 12). The Forbes Magazine Collection, New York, contains a double bracelet which could also be worn as a necklace (see cat. no. 221) which belonged to Edla Nobel and was a present from her stepson. An exquisite rock crystal box with frost motif of platinum silver and brilliants (see cat. no. 111) is unmistakably of Nobel provenance.<sup>7</sup>

Older auction catalogues indicate a profusion of former Nobel items. In many cases the provenance was specified at the auctions, but objects have often been sold without the owner being identified.

The literature describes the generosity of Emanuel Nobel. For one dinner party he had Fabergé make a number of brooches which were supposed to be evocative of the Russian winter - they were hidden in the ladies' serviettes as a surprise.<sup>8</sup> There are also a number of accounts of occasions when Emanuel Nobel would happen, as if by chance, to have in his pocket a box from Fabergé containing some pretty piece of jewellery which he discreetly handed to the recipient with a generous gesture.

When Emanuel's half-sister Ingrid married Hjalmar Sjögren in St. Petersburg in 1890, there was a lavish wedding celebration; the whole of the Nobel palace had been electrified in honour of the day. When Emanuel visited his sister's new relatives in Stockholm "he always brought expensive presents, gifts that only a multi-millionaire could give".<sup>9</sup> Unfortunately, there is no record of what kind of objects were presented to the new family, it is of course merely speculation on my part that they may have included articles ordered from Fabergé.

Emanuel Nobel did not only buy his Fabergé objects in St. Petersburg. In April 1909 he visited



Nobel's buildings in Baku, water colour.  
Private collection. Photo Erik Cornelius.

London and bought a bowenite frame with a miniature of Durham cathedral from the Fabergé shop for £70. The piece is now in the collection of HM Queen Elizabeth II.<sup>10</sup>

According to Alexander von Solodkoff, Emanuel Nobel owned one of the biggest collections of stone figures before 1918. It is said that Emanuel Nobel ordered around 30 stone figures. One of the most spectacular figures he owned was a coachman with horse and sleigh. A painter boy, a street vendor, a bourgeois wife with a bundle of purpurite, an accordion player, a peasant girl with a milk pail, a broom seller, a peasant girl with basket and milk pails and a bourgeois woman with fur-trimmed hat.<sup>11</sup> One very important stone figure in the Nobel collection was a large naturalistic sculpture of an owl in granite with beak and claws of gold and eyes made of large red-silvered brilliants, now owned by a known private European collector.<sup>12</sup>

The name Nobel is known all over the world, but in the minds of most people it is associated with Alfred Nobel. Yet there were many Nobels with outstanding qualities and who also made brilliant contri-



The summer residence Kirjola, belonging to the Nobel family, water colour. Private collection. Photo Erik Cornelius.





Nobel's main office building in St. Petersburg, water colour.  
Private collection. Photo Erik Cornelius.

butions towards immortalising the name Nobel.

Robert (1829-96), Ludwig (1831-1889), Alfred (1833-96) and Emil (1843-64) were sons of Immanuel (1801-72). Alfred and Emil died childless. Robert had three children, Hjalmar (1863-1956), Ingeborg (1865-1939) and Ludvig (1868-1946).

Ludvig had ten children from two marriages: Emanuel (1859-1932), Carl (1862-1893) and Anna (1866-1935) with his first wife Sophia Vilhelmina Ahlsell (1832-69). With his second wife Edla Collin (1848-1921) he had Esther (1873-1929), Ludvig (1874-1935), Ingrid (1879-1929), Martha (1881-1973), Rolf (1882-1947), Emil (1885-1951) and Gustaf (1886-1955).<sup>13</sup>

The Nobel family operated in Russia for more than 80 years and established one of the biggest companies of the time. The contributions of the Nobels wit-

hin the oil, chemicals, transport, manufacturing and weapons industries were significant. The year before the revolution, the Nobel company employed around 50,000 people. The company produced a third of all Russian crude oil and 40% of all refined oil products, and supplied 75% of the domestic demand. The Nobel company also had more than 400 oil depots and the biggest private tanker fleet in the world. They had miles of land-based oil pipes and around 1,200 tankers – around half the total number the Swedish rail company had at its disposal at that time. In 1917 the family's empire was wiped out without so much as a penny compensation.<sup>14</sup>

#### NOTES

- 1) Birbaum's notes were published in *The History of the House of Fabergé*, published in St. Petersburg in 1992. They are also reproduced in the exhibition catalogue *Fabergé, Imperial Jeweler*, Gezá von Habsburg and Marina Lopato 1993.
- 2) Ibid. p. 2.
- 3) Ibid. p. 32.
- 4) Snowman, *Carl Fabergé, goldsmith to the Imperial Court of Russia*, New York 1979, p. 22. The photograph shows a table of unusual splendour with a large bowl-shaped top of nephrite supported by three round silver legs, with winged caryatids at the top and claw feet at the bottom.
- 5) Birbaum, p. 32.
- 6) Tillander-Godenhjelm, *Smycken från det kejserliga S:t Petersburg*, Helsingfors 1996, p. 168.
- 7) Auction W.A. Bolin April 1976.
- 8) Bainbridge, *Peter Carl Fabergé*, London 1949, p. 58.
- 9) Sjögren, T., *Ur minnet och dagboken* (diary).
- 10) Exhibition catalogue, Queen's Gallery 1995, p. 56.
- 11) Solodkoff, v., *Steinfiguren von Fabergé*, Munich 1986, p. 84-86.
- 12) Auction at Christie's, Geneva, 12 May 1980, cat. no. 29.1
- 13) Agrell, I, *Nobel's i S:t Petersburg*, Stockholm 1985, p. 134-136.
- 14) Nobel Family Association periodical.

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## RUSSIAN ARCHIVES YIELD IMPERIAL EASTER EGGS' SECRETS

**E**VEN AS THIS century draws to a close, the buried past has revealed itself once again. What was once thought to be unthinkable, the fall of communism and the Soviet Union, has now led to major discoveries in the previously sealed archives inside Russia. This monumental event has enabled the authors to lift the veil of mystery surrounding the House of Fabergé and the Imperial Easter eggs, correcting the many inaccuracies and speculations that had been perpetuated over the preceding decades.

Other authorities on the subject of Fabergé never suspected that the day would come when researches would be permitted entry into the archives to retrieve long-forgotten truths, stored away under lock and key after the firestorm of the Russian Revolution in 1917. For over six years the authors delved deeply into these archives to disclose the fascinating history behind the Imperial Easter eggs and to present a definitive catalogue raisonné - all based on authentic archival material including many of Fabergé's own invoices, Cabinet documents and Bolshevik inventories. The authors' eagerly awaited book, *The Fabergé Imperial Easter Eggs*,<sup>1</sup> published earlier this year by Christie's, now discloses that the previously held view of "56" Easter eggs<sup>2</sup> to be incorrect and that in fact only 50 Easter eggs were created for Tsars Alexander III and Nicholas II, between 1885 and 1916. All the fairy-tales and half-truths could finally be laid to rest.

From 1885 until 1916, the Empress Maria Feodorovna was presented with thirty Easter eggs. Ten were given to her by her husband, Tsar Alexander III, until his death in 1894, and twenty by her son, Tsar Nicholas II, when she was Dowager Empress. After Nicholas II's marriage to his beloved Alix, the Empress Alexandra Feodorovna, he presented her with a total of twenty Easter eggs, from 1895 until 1916. During the maelstrom of the Revolution, Carl Fabergé designed two additional Easter eggs which were intended to be presented to the Empresses in

1917 - the Blue Tsarevich Constellation egg and the Karelian Birchwood egg. These two Easter eggs were probably not completed, and as the Imperial family was being held captive by the Bolsheviks prior to their execution, it would have been impossible for Fabergé to deliver them.

The nine Imperial Easter eggs in this exhibition represent a cross-section of the fifty Imperial Easter eggs and include the first and last eggs - the 1885 Hen Egg and the 1916 Order of St. George Egg. Yet while these two eggs are similar in their unpretentious designs and understated dignity, the first egg symbolizes the promise of renewed life and hope, and the last, perhaps, a presage of the tragic events which were about to unfold.

### HEN EGG

*Easter - 24 March 1885, egg no 1.*

Presented by Tsar Alexander III to his wife, the Empress Maria Feodorovna.

While this egg was said to have been possibly made in 1884,<sup>3</sup> the discovery in the Russian archives of letters exchanged between the Tsar, called Sasha by his family, and his brother, Grand Duke Vladimir Alexandrovich, unequivocally provided the breakthrough which placed 1885 as the year the first Imperial Easter egg was created by Carl Fabergé for the Tsar. These charming letters impart much information about the design of the first Imperial Easter egg, and the surprises within. Apparently, the Tsar had originally envisioned a ring to be hidden inside the egg, but in his missive to his brother asked Fabergé to exchange it for an expensive miniature Easter egg. Carl Fabergé obliged him with a ruby pendant egg.

*February 1885*

*This could be very nice indeed. I would suggest replacing the last present by a small pendant egg of some precious stone. Ple-*



ase speak to Fabergé about this, I would be very grateful to you... Sasha.<sup>4</sup>

The Tsar paid the House of Fabergé 4,151 roubles for the egg. It is described as follows by N. Petrov, Assistant Manager to His Imperial Majesty's Cabinet:

*In 1885 - white enamel Easter egg, with crown, decorated with rubies, diamonds and rose-cut diamonds (including 2 ruby pendant eggs - 2,700 roubles).*<sup>5</sup>

The Empress was really pleased with her husband's gift and kept it in her private apartments at the Anichkov Palace where it remain until 1917. During the Revolution, when the Imperial family's property was confiscated by the Bolsheviks, the Hen egg was crated, along with other Imperial treasures, and removed to the Moscow Kremlin Armoury. There the egg's trail temporarily evaporates as it is not recorded as having been "officially" sold by Antikvariat, but 17 years later, in 1934, it suddenly appeared at a Christie's auction in London. Whoever brought it to Christie's obviously was aware of the egg's Imperial provenance, and it was correctly identified as such in the auction catalogue. Christie's sold the egg for 85 pounds to Mr. R.S. Taylor. Over the years the Hen egg has been counted among several collections, but subsequently it found its way into the Forbes Magazine collection and now remains there.

#### DANISH PALACES EGG

*Easter - 1 April 1890, egg no 6.*

Presented by Tsar Alexander III to his wife, the Empress Maria Feodorovna.

Over a ten year period (1885-94) the Emperor paid the House of Fabergé an average cost of 3,765 roubles for each Imperial Easter egg. The least amount the Tsar paid was in 1889 when he paid Fabergé only 1,900 roubles for the Nécessaire egg (now missing) and the largest amount he paid was in 1913 for the superb Winter egg for which he paid 24,600 roubles. On 9 May 1890, Fabergé sent the following invoice to His Imperial Majesty's Cabinet for 4,260 roubles for payment of the Danish Palaces egg:

*30 March:*

*Gold egg with pink enamel, Louis XVI style.*<sup>6</sup>

This exquisite Easter egg has been incorrectly alleged by all previous writers to have been made in 1895, but as the invoice clearly shows it was made five years earlier and presented to the Empress at Easter, 1890. Other inaccuracies include identifying the "Cottage Palace; Peterhof" as the "Gatchina dacha". And even though the court miniaturist Konstantin Krijitski, who was responsible for painting the Empress' Imperial palaces and yachts on the "surprise" folding frame within the Easter egg, actually signed and dated "1889" on the miniature depicting Villa Hvidöre, the egg was persistently ascribed to 1895, six years later.

Between the time the Empress received the Danish Palaces egg and the Revolution in 1917, she kept it in her private apartments at the Gatchina Palace. Obviously, this Easter egg must have been one of the Empress' favourite gifts, as she travelled with it when she took up residence at one of the other Imperial palaces. During the Revolution, the egg was confiscated by the Bolsheviks (Kerensky's Provisional Government) and removed to the Moscow Kremlin Armoury, where it remained until 1930 when it was officially sold by Antikvariat for 1,500 roubles. A few years later the egg was purchased in the United States by Mrs. Matilda Gedding Gray. It is now in the collection of the New Orleans Museum of Art: Matilda Gedding Gray Foundation Loan.

#### DIAMOND TRELLIS EGG

*Easter - 5 April 1892, egg no 8.*

Presented by Tsar Alexander III to his wife, the Empress Maria Feodorovna.

The twists of fate undergone by the Easter eggs during and immediately after the Russian Revolution is material for a riveting detective novel. The Diamond Trellis Easter egg is no exception, but, unlike some of the other eggs, this one managed to survive almost intact into the 1960s when it was sold at a Sotheby's auction in London, only to surface at a later date with its original silver base and fitted Fabergé case having disappeared.

How then, did the silver base come to be separated from the egg? It appears that the base was



Imperial Easter Eggs on show 1902 in von Dervis house in St. Petersburg.

impressed with English import marks for 1908, and the fact that it was so marked may have led to a hasty and incorrect decision to separate the two parts. This obviously took place some time after the Sotheby's sale. It is to be hoped that the information presented here, and in the authors' recently published book, *The Fabergé Imperial Easter Eggs*, will help to rejoin the two objects, as Carl Fabergé originally intended them to be.

Fabergé's invoice to the Cabinet for 4,750 roubles read:

*Jadeite egg with rose-cut diamonds, elephant and 3 cupids. St. Petersburg, 6 May 1892.<sup>7</sup>*

Various documents unearthed by the authors, unquestionably identify the Diamond Trellis egg as resting upon a:

*silver group on a round pale-green stone slab representing three little boys holding an egg of pale-green stone.<sup>8</sup>*

Furthermore, these same documents give a complete description of the missing ivory elephant surprise with a black mahout seated upon its head.<sup>9</sup> Photographs taken during the 1902 von Dervis mansion exhibition, in St. Petersburg, of Easter eggs belonging to the Empress Maria Feodorovna clearly show the Diamond Trellis egg resting upon its base of three cupids, who probably represent the three little sons of the Emperor and Empress, Grand Dukes Nicholas (later Tsar Nicholas II), George and Michael.

The Empress kept this Easter egg in her private apartments at the Gatchina Palace, where it was listed on a 1891-92 palace inventory. The diamond Trellis egg remained at the Gatchina Palace until 1917 when it was confiscated by the Bolsheviks and subsequently removed to the Moscow Kremlin Armoury. This Easter egg is identified in 1917 and 1922 inventories conducted by the Bolsheviks, but no documents record how or when it left Russia and it is not known when it arrived in the West.

The Diamond Trellis egg is now in a private collection.



ROSE TRELLIS EGG

Easter - 22 April 1907, egg no 32.

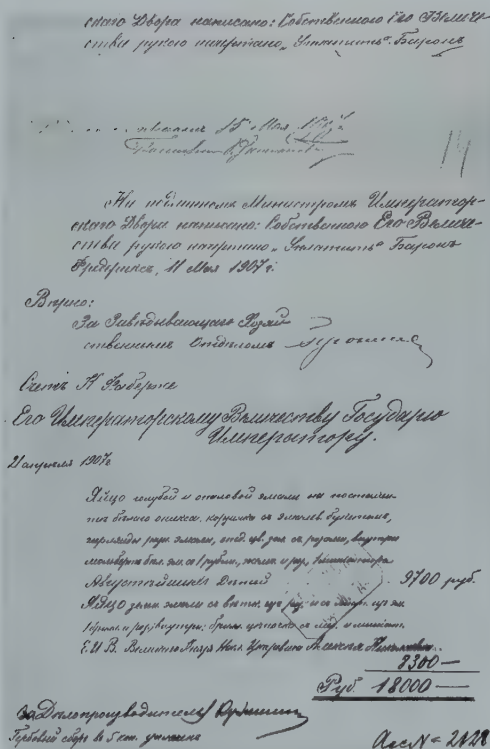
Presented by Tsar Nicholas II to his wife, the Empress Alexandra Feodorovna.

Fabergé designed this delightful and important Easter egg to commemorate one of the most significant events in the Imperial couple's life. The long-awaited birth, in 1904, of the Heir to the throne, the Tsarevich Alexei Nikolaievich. As usual Fabergé prepared his invoice, this time for 8,300 roubles, and presented it to the Cabinet on 30 August 1907.

21 April

diamonds and enamel leaves, 1 dia(mond) and rose-cut diamonds, containing a diamond necklace with medallion and miniature of His Imperial Highness the Grand Duke Tsarevich Alexei Nikolaievich.<sup>10</sup>

The authors' discovery of the House of Fabergé's invoices identifying 40 of the 50 Imperial Easter eggs



The accounts for the Imperial Easter eggs 1907.  
Photo: Tatiana Fabergé's archives.

was invaluable in establishing the correct chronology of the eggs, but left a two-year gap, in 1904 and 1905, when no Easter eggs were presented. This was due to the fact that Russia had declared war on Japan by invading Manchuria. The Russian army and navy was insufficiently prepared to fight this tremendous battle and suffered much loss of life at sea and on land. Franz Birbaum, Fabergé's chief designer, recalled in his memoirs that in times of armed conflict the firm either did not make any Easter eggs or made less expensive, simple ones. One of the reasons for this was the call-up of master craftsmen for active military service, leaving the House of Fabergé short-handed and unable to fulfil Imperial commissions. Added to this disaster was Russia's first Revolution in 1905. Dangerous uprisings, riots and full-scale battles were occurring in the cities. During this period, the presentation of Easter eggs had to be delayed and the egg celebrating the joyous occasion of the birth of the heir to the throne, in 1904, was not delivered until 1907.

This beautiful Easter egg was particularly meaningful to the Empress. She displayed it in a corner showcase near her bedroom in the Imperial family's private apartments in the Winter Palace, St. Petersburg. It remained there until it was appropriated by the Bolsheviks in 1917. In 1922, the Rose Trellis egg was listed on a Bolshevik inventory, but it left Russia under intriguing circumstances. It was purchased, in the 1930s, by Henry Walters of Baltimore, a railroad baron and avid art collector, together with the 1901 Gatchina Palace Easter egg, from Alexander Polvtsoff, a Russian emigré, who ran an antiques business in Paris. Polvtsoff had been involved in making inventories of the Imperial palaces for Kerensky's Provisional Government, and one can only speculate on the coincidence of Alexander Polvtsoff having sold two Imperial Easter eggs to Mr. Walters. The egg is now in the collection of the Walters Art Gallery, Baltimore.

COLONNADE EASTER EGG

Easter - 18 April 1910, egg no 38.

Presented by Tsar Nicholas II to his wife, the Empress Alexandra Feodorovna.

The Colonnade Easter egg was previously reported by other authors as having been made by Faber-

gé in 1905, but as the invoice presented to the Cabinet was delivered on 12 July 1910, the date of this egg must be advanced five years. As the design of each Easter egg became more elaborate and the workmanship more intricate, Fabergé's invoices to his Imperial Majesty's Cabinet naturally reflected those additional costs. The invoice for this Easter egg was in the amount of 11,600 roubles:

April 17

*Large clock egg in the form of a summer house with a jadeite and enamel colonnade, Louis XVI style, with figures of cupids, "quatre couleurs" garlands and clock face of diamonds and enamel.*<sup>11</sup>

Among the extremely important discoveries made by the authors was a Fabergé album containing descriptions of Imperial Easter eggs presented to Alexandra Feodorovna between 1907 and 1916.<sup>12</sup> The full descriptions of the eggs contained within that album enabled the authors to distinguish between the eggs made for Maria Feodorovna and Alexandra Feodorovna during those years. An important illustration of this is the very beautiful 1907 Cradle with Garlands egg.<sup>13</sup> Previous researchers not only dated this egg as having been presented in either 1905 or 1910 instead of 1907, but had ascribed the egg as having been presented to the Empress Alexandra Feodorovna. We now have been able to prove that this Easter egg was given to her mother-in-law, the Dowager Empress Maria Feodorovna.

The Empress kept the Colonnade egg in her study in the Winter Palace, St. Petersburg, where it remained until it was confiscated by the Bolsheviks in 1917 and taken to the Moscow Kremlin Armoury. It was listed in one of the Bolshevik inventories of 1922 but this is one of the Easter eggs that left Russia under unusual circumstances through unknown channels. Although not sold "officially" by Antikvariat the egg subsequently appeared in Queen Mary's list of bibelots she acquired in 1933. The Queen most probably received this Imperial Easter egg as a gift since no record of payment has been found in the Royal Archives. The egg is currently in the collection of Her Majesty Queen Elizabeth II.

Копия.  
15

На подлинном Собственном ЕГО ВЕЛИЧЕСТВА рукой начертано:  
"Уплатить".

№ рна: Помощник Управляющего Кабинетом,  
Заведывающий Хозяйственным Отделом *В. В. В.*

Фаберже. С Ч Е Т Ъ  
Золотой ювелирь  
Петербург. ЕГО ИМПЕРАТОРСКОМУ ВЕЛИЧЕСТВУ  
Киев-Одесса ГОСУДАРЮ ИМПЕРАТОРУ.  
Городская армарка  
Лондон.

№.	описание	сумма
17	Яйцо большое часы в виде беседки с колоннами из жадита и эмали в стиле L XVI с фигурами амурчиков, гирлянды "quatre couleurs" циферблат из алмазов и эмали	11.600.
	Яйцо большое из гравированного топаза, в массивной платиновой оправе, в стиле "Le naissance" на таком же постаменте, 1318 розь и I крупный алмазь. - Внутри на постаменте из лапис лазули ИМПЕРАТОРЪ АЛЕКСАНДРЪ III на лошади из матового золота.	14.700.
		Рб. 26.300
СПЕ. 12 Июля 1910 г.		
Гербовый сборъ оплаченъ в суммѣ 5 коп.		

Съ подлиннымъ № рна: За Дьякопроизводителя *В. В. В.*

The accounts for the Imperial Easter eggs 1910.  
Photo: Tatiana Fabergé's archives.

## FIFTEENTH ANNIVERSARY EASTER EGG

*Easter - 10 April 1911, egg no 40.*

Presented by Tsar Nicholas II to his wife, the Empress Alexandra Feodorovna.

This Easter egg commemorates highlights of Tsar Nicholas II's reign from 1895 until 1911.

The invoice was delivered by Fabergé to the Cabinet 13 June 1911, for payment of 16,600 roubles.



*Large gold egg, Louis XVI style, opalescent white enamel with green enamel garland, 929 rose-cut diamonds, 1 diamond, 1 large rose-cut diamond, 16 miniatures by Zúiev:*

*Portraits: His Majesty the Emperor  
Her Majesty the Empress  
His Highness the Heir-Tsarevich  
The Grand Duchesses  
Olga Nikolaievna  
Tatiana Nikolaievna  
Maria Nikolaievna  
Anastasia Nikolaievna*

1. *Process in the Cathedral of the Dormition*
  2. *The Holy Coronation of Their Majesties*
  3. *The Emperor's Speech from the Throne*
  4. *Transfer of the Relics of Saint Seraphim of Sarov*
  5. *The Peace Palace at the Hague*
  6. *The Emperor Alexander III Museum*
  7. *The Emperor Alexander III Bridge in Paris*
  8. *Unveiling of the monument to Peter I in Riga*
  9. *The Poltava Celebrations (Swedish Grave)*
- Two vignettes, 1894 and 1911.<sup>14</sup>*

It is interesting to note that among the events Fabergé chose to highlight on this Easter egg was the "Transfer of Relics of Saint Seraphim of Sarov". Even though the Imperial couple had four beautiful daughters already born to them they were without an heir to the throne. Should the Tsar die without a son, none of his daughters would be permitted to reign and their line would end. Accession would then pass to Nicholas' brother Michael. The possibility of this event distressed both the Emperor and Empress. In 1903, they made a pilgrimage to Sarov Abbey to witness the canonization of an 18th century monk, Saint Seraphim, and only one year later, a boy was finally born to the Empress. She was convinced this holy man was responsible for the birth of the long-awaited heir to the throne.

The Empress kept the 15th Anniversary egg in her study in the Winter Palace, St. Petersburg. After the Russian Revolution no records or documentation shed any light on the egg's whereabouts and it vanished for many years. Fortunately, it resurfaced in 1966 when the Forbes Magazine collection acquired it.

*Easter 14 April, 1913, egg no 43.*

Presented by Tsar Nicholas II to his mother, the Dowager Empress Maria Feodorovna.

The creativity and ingenuity of the design by Alma Theresia Pihl for the Winter egg leaves little doubt about its origins. The imprint of snowflakes on a frosty window pane, glinting in the white light of the harsh Russian winter, no doubt was the inspiration for this exquisite Easter egg.

The House of Fabergé invoiced the Tsar for 24,600 roubles on 24 June, 1913. This was the highest amount paid by a Tsar for an Imperial Easter egg.

*13 April*

*Large egg of white topaz\* with frosting motifs of 1508 rose-cut diamonds and inlaid in the topaz with borders set with 360 diamonds, on a topaz base shaped as a block of ice with rose-cut diamond icicles. Inside the egg is a small platinum basket decorated with 1378 rose-cut diamonds, in it white quartz snowdrops with nephrite leaves.<sup>15</sup>*

\*White topaz is the Russian term given to high quality rock crystal.

The Empress kept the Winter egg in the Anichkov Palace until 1917 when it was confiscated by the Bolsheviks and removed to the Moscow Kremlin Armoury. It is not known how the egg left Russia as it was not on the list of Imperial Easter eggs sold officially by Antikvariat, but, it was acquired by Lord Allington in 1934 and was subsequently sold again in 1949 at a Sotheby's, London auction for 1,700 pounds to Mr. Bryan Ledbrook.

In 1994 the egg was sold by Christie's, Geneva, for 5,6 million dollars to a private collector.

#### MOSAIC EASTER EGG

*Easter - 6 April 1914, egg no 46.*

Presented by Tsar Nicholas II to his wife, the Empress Alexandra Feodorovna.

This Easter egg is said to have been made by August Holmström but in actual fact he died in 1903, leaving his son Albert to take over the workshop with the help of their experienced workmaster Lauri Ryyananen. In 1913, the Winter egg was produced in Albert Holmström's workshop, and a year later, the

Mosaic egg. Albert's talented niece, Alma Theresia Pihl, who was a designer in her uncle's workshop, created the designs for the Winter and Mosaic eggs. The surprise within the egg is signed G. Fabergé. Some researchers write that this is a distortion by the engraver of the letter C (for Carl), but the authors believe that there is no question of any mistake, and that Carl Fabergé commemorated his father Gustav's hundredth birthday by marking his name on this surprise. Homage and honour paid to his father was more important to him than any possible risk of confusion.

Fabergé's invoice for this Imperial Easter egg has not been found. The Mosaic egg appeared in a Bolshevik inventory in 1922, and was "officially" sold by Antikvariat for 5,000 roubles. The egg travelled from the Moscow Kremlin Armoury to London where it was sold by Cameo Corner to King George V on 22 May 1933. The invoice, addressed to His Majesty the King, bears the notation "HALF COST: 250 pounds". It is assumed that Queen Mary paid the other half and she probably received the egg as a gift for her birthday a few days later, on 26 May. The egg is now in the collection of Her Majesty Queen Elizabeth II.

#### ORDER OF ST. GEORGE EGG

*Easter - 10 April 1916, egg no 49.*

Presented by Tsar Nicholas II to his mother, the Dowager Empress Maria Feodorovna.

This Easter egg commemorates the award of the Order of St. George cross to Tsar Nicholas II during World War I, when he visited the South-West front on 12 and 13 October 1915, accompanied by the Tsarevich Alexei.

The Dowager Empress kept this Easter egg with her in the Anichkov palace. During World War I she was actively involved in the co-ordination of Red-Cross activities in the south and closed down the Anichkov palace in 1916 to move to Kiev. The Empress was then persuaded, for safety reasons, to move to the Crimea with other members of her family. While she was there the Romanov estates were searched and looted by sailors, who left the Empress's palace in total chaos. Although they had ransacked her bedroom completely, they ignored a box left in

full view on a table. When the Empress escaped Russia she carried this box with her. The box the sailors had overlooked contained a cache of Maria Feodorovna's jewels including the Order of St. George Easter egg, which remained in her possession until her death.

Her daughter, Grand Duchess Xenia inherited the egg and it was in her collection until her death in 1961. Her son, Prince Vassily Romanov auctioned the Easter egg at Sotheby's, London on 27 November 1960. In 1976, the Forbes Magazine Collection purchased the egg.

Fabergé's fifty Imperial eggs chronicle the lives of Russia's last two Tsars and their families, revealing the important events and happy times celebrated by them during their reigns. Never have a monarch's aspirations been so keenly reflected, in a continuum of over thirty years, than in these beautiful souvenirs and mementos in the form of Easter eggs, created by the gifted jeweller and goldsmiths, Carl Fabergé.

#### NOTES

1. Tatiana Fabergé, Lynette G. Proler and Valentin V. Skurlov *The Fabergé Imperial Easter Eggs*, Christie's Books, London, 1997.
2. Geza von Habsburg, *Fabergé in America*, exhibition catalogue, Thames and Hudson, Inc., New York, p. 23 (56 eggs, produced from 1884-1916).
3. Geza von Habsburg and Marina Lopato, *Fabergé: Imperial Jeweler*, New York, Abrams, 1994, p. 71.
4. SARF, stock 652, inv. 1, file 380, p. 16 (in Russian).
5. RSHA, stock 468, inv. 32, file 372, p.1.
6. RSHA, stock 468, inv. 32, file 1619, p. 47.
7. RSHA, stock 468, inv. 32, file 1619, p. 128.
8. RSHA, stock 491 (Gatchina Palace Administration), inv. 3, file 1224, p. 182, No. 44.
9. *ibid.*, p.182, verso No. 45.
10. RSHA, stock 468, inv. 32, file 1656, p. 58.
11. *ibid.*
12. Private collection.
13. Private collection in the United States.
14. RSHA, stock 468, inv. 32, file 1663, p. 83 (recto verso).
15. RSHA, stock 468, inv. 44, file 1178, p. 63.

Lynette G. Proler is author and art dealer, expert on Carl Fabergé.

Tatiana Fabergé is the great grand daughter of Carl Fabergé. She studied jewellery design in Paris, working with her father Carl Theodor Fabergé when he took over the Paris business of his uncles Eugène and Alexander, sons of Carl Fabergé. Her publications on Carl Fabergé include *The History of the House of Fabergé* co-authored with Valentin Skurlov.

Valentin Skurlov is one of the leading experts on Fabergé in Russia, he is doing research in the Russian archives. He works for Russkiye Samotsvety, a jewellery concern in St. Petersburg.



*SOME IMPORTANT  
IMPERIAL EGGS  
(NOT INCLUDED IN  
THE EXHIBITION)*



The Imperial Coronation egg, given by Tsar Nicholas II to his wife Alexandra Feodorovna Easter 1897, was made in Mikhail Perkhin's workshop. The ornament is borrowed from the mantles worn by the Tsar and Tsarina during the coronation in Moscow 26 May 1896. The miniature of the coronation coach is said to have taken more than one year of work. Height 12,6 cm. Photo: J. Coscia Jr, The Forbes Magazine Collection, New York.



Dowager Empress Maria Feodorovna got this Easter egg from her son 1911: a laurel tree of gold, nephrite, diamonds, agates, rubies and amethysts the surprise was a singing bird, with works wound by a golden key. Height 30 cm. Photo: L. Stein, The Forbes Magazine Collection, New York.



The Imperial Lily of the Valley egg was a gift from Tsar Nicholas II to the Dowager Tsarina Maria Feodorovna Easter 1898. The egg, which has a height of 20 cm including the miniatures (Tsar Nicholas II, the Grand Duchesses Olga and Tatiana) was made in Mikhail Perkhin's workshop. Photo: J. Coscia Jr, The Forbes Magazine Collection, New York.

*CATALOGUE*







1

### IMPERIAL HEN EGG, 1885

*Shell: Gold, matte white enamel; length 6,4 cm;*

*Yolk: Gold; diameter 4 cm;*

*Hen: Varicolour gold, rubies; height 3,5 cm*

*Marks: Unmarked (possibly head workmaster Erik Kollin, St. Petersburg)*

Realistically modelled with matt white enamel shell opening to reveal a surprise, a removable gold yolk, which also opens to reveal a gold hen with cabochon ruby eyes, which in turn originally contained a diamond replica of the Imperial Crown with two tiny ruby pendants suspended within it. The present whereabouts of these surprises is unknown.

**PROVENANCE:** Presented by Tsar Alexander III to his wife, Tsarina Maria Feodorovna, Easter 1885; Lady Grantchester, wife of Sir Alfred Suenson-Taylor, who was created 1st Baron Grantchester.

**EXHIBITIONS:** Watski 1953, cat. no. 156; V&A/ Snowman 1977, cat. no. O3, illustrated p. 94; Boston 1979, unnumbered checklist; Virginia/Minneapolis/Chicago 1983, cat. no. 93; Kimbell/Fort Worth 1983, cat. no. 185; Detroit 1984, cat. no. 131; Munich 1986-87, cat. no. 532, illustrated; Lugano 1987, cat. no. 116, illustrated pp. 106-107; Paris 1987, cat. no. 116, illustrated pp. 102-103; The Burlington House Fair, London 1987, no catalogue issued; St. Petersburg/Paris/London 1993-94, cat. p. 71, illustrated only on the front cover of the french edition of the exhibition catalogue; Corcoran 1996, no catalogue issued.

**SELECT BIBLIOGRAPHY:** Bainbridge 1933, p. 174; Bainbridge 1934, p. 305; Bainbridge 1949, pp. 70, 75; Hammer 1951, cat. p. 5; Snowman 1953, pp. 72, 74, illustrated nos. 280-283; ALVR 1961, cat. pp. 14-15; Snowman 1962/64/68/74, pp. 35, 76, 78, 133, illustrated plates 313-316; Snowman 1963, p. 243; Bainbridge

1966, pp. 70, 74; ALVR 1968, cat. p. 17; NYCC 1973, cat. p. 12; Waterfield/Forbes 1978, pp. 8, 18, 113, 114, illustrated p. 17; Forbes 1979, pp. 1236-1237, 1241, illustrated p. 1235, pl. XIV; Habsburg/Solodkoff 1979, pp. 12, 18, 46, 106, 139, 157, illustrated p. 157, pl. I; Snowman 1979, pp. 89, 91-92, 152, illustrated p. 90; Tillander 1980, cat. pp. 11, 29, 54; Forbes 1980, pp. 4, 5, 7, 20, 24, illustrated p. 21 and an unnumbered page; Solodkoff 1983, p. 65; Taylor 1983, p. 36; ALVR 1983, cat. pp. 8, 18, 22, 28; Lopato 1984, pp. 44-46; Solodkoff 1984/89, pp. 12, 33, 42, 47, 48, 57, 58, 60, 107, 109, 149, illustrated pp. 1, 54, 186; Kelly 1985, pp. 13-14; Forbes 1986, pp. 56, 86, illustrated p. 54; Forbes 1988, p. 43, illustrated p. 38; Solodkoff 1988, pp. 24-25, 41, 103-104, illustrated pp. 23, 25; Hill 1989, pp. 12-14, 22, 44, 54, illustrated pl. 17; San Diego/Kremlin 1989-90, cat. pp. 13, 15, 20, 23, 29, 116, illustrated p. 92; Pfeffer 1990, pp. 5-6, 10, 12, 16, 52, illustrated p. 17; Fabergé/Proler/Skurlov 1997, p.10, illustrated pp 14, 92-94.

*The Forbes Magazine Collection, New York (FAB 78001)*





2

## IMPERIAL DANISH PALACES EGG, 1890

*Egg: Green and rose gold, rose opalescent guilloché enamel, star sapphire, emeralds, rose-cut diamonds, red velvet pocket and lining; height 10 cm*

*Screen: Green and four-colour rose gold, miniature on mother-of-pearl, rock crystal*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, miniatures signed "K. Krijitski"*

In Louis XVI-style, of pink translucent enamel over guilloché pellet crosses, the egg has twelve panels divided by borders of laurel leaves and rose-cut diamonds, with an emerald at each intersection, the finial is a star sapphire surrounded by rose-cut diamonds, the surprise is a ten-leaf screen painted on mother-of-pearl by the court miniaturist K. Krijitski, depicting, from left to right: the imperial yacht Polar Star; Amalienborg Palace, Copenhagen; the estate of Hvidøre; the summer residence of Fredensborg Castle; Bernsdorff Castle; Kronborg Castle, Elsinore; Dacha Alexandria, Peterhof; cottage Palace, St. Petersburg; Gatchina Palace, near St. Petersburg; the imperial yacht Tsarevna.

**PROVENANCE:** Presented by Tsar Alexander III to his wife, Tsarina Marie Feodorovna, Easter 1895; government of the USSR, 1918; sold to Armand Hammer, 1930, for 1,500 roubles, Hammer Galleries, New York, Mr. And Mrs Nicholas H. Ludwig.

**EXHIBITIONS:** Hammer 1937, cat. no.3; Hammer 1939; ALVR 1949, cat. no.129; Hammer 1951, cat. no.157; V&A 1977, cat. no. M8; Munich 1986-87, cat. no. 537; San Diego/Moscow 1989-90, cat. no. 6; St. Petersburg/Paris/London 1993-94, cat. no. 5; Fabergé in America 1996-97, cat. no. 69.

**BIBLIOGRAPHY:** Bainbridge 1949/68, pl. 65; Snowman 1962/64, p. 85, ill. 326; Fagaly 1972, cat. no. 25; Waterfield/Forbes 1978, p. 117; Habsburg/Solodkoff 1979, cat. no. 12; Snowman 1979, p. 95; Solodkoff 1984, pp 70 ff; Solodkoff 1988, p. 26; Hill 1989, ill. 28; Pfeffer 1990, p. 38; Fabergé/Proler/Skurlov 1997, pp. 10, 102-103, ill. pp. 104-105.

*New Orleans Museum of Art,  
Loan from the Matilda Geddings Grey Foundation*



3

### IMPERIAL DIAMOND TRELLIS EGG, 1892

*Bowenite, silver, platinum, gold, diamonds; height 10,8 cm*

*Marks: Fabergé, initials of workmaster August Holmström, assay mark of St. Petersburg before 1896*

Bowenite egg decorated with a silver and platinum trelliswork and rose diamonds, inner gold rim. Surmounted with sixteen undulating trellis, originating from the base of the egg.

The egg is further set at the top and bottom with rose-cut diamonds.

The egg opens and has previously contained a surprise in form of an ivory elephant. It has also previously rested upon a base, its whereabouts are unknown.

PROVENANCE: Presented by Tsar Alexander III to his wife Tsarina Marie Feodorovna, Easter 1892;  
Auction Sotheby's, december 5 1960.

EXHIBITIONS: V&A 1977, cat. no. O 27.

BIBLIOGRAPHY: Snowman 1962, pl.LXX; Museum of Applied Arts, Helsinki 1980, exhibition catalogue, cover;  
Solodkoff 1979, p. 166, illustrated, Snowman 1983, p. 101, illustrated; Solodkoff 1988, p. 47; Lopato, Apollo 1991,  
Habsburg/Lopato 1993, p. 157, illustrated; Fabergé/Proler/Skurlov, pp. 10, 109-110, illustrated.

*Private Collection*



## IMPERIAL ROSE TRELLIS EGG, 1907

*Gold, enamel, diamonds; height 7,8 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström*

The egg is of pale green translucent enamel over an engine-turned ground and latticework with bands of rose-cut diamonds, on each segment is a painted pink opaque enamel bloom with translucent enamel leaves, a portrait diamond at the apex covers the date 1907, the diamond at the base has lost its device. The egg originally contained a surprise in the form of a jeweled locket.

PROVENANCE: Presented by Tsar Nicholas II to his wife Tsarina Alexandra Feodorovna, Easter 1907; Henry C. Walters, from dealer Polovtsoff, Paris, 1930.

EXHIBITIONS: ALVR 1949, cat. no. 120; Hammer 1951, cat. no. 171; Cooper Union 1954, cat. no. 166, V&A 1977, cat. no. M19; WAG 1982; San Diego /Moscow 1989-90, cat. no. 29; Fabergé in America 1996-97, cat. no. 7.

BIBLIOGRAPHY: Bainbridge 1949, pl. 42, note p. 65; Ross 1952, p. 6; Snowman 1962, p. 97, pls. 351-352; Habsburg/Solodkoff 1979, cat. no. 47; Snowman 1979, p. 101; Forbes 1980, p. 65; Solodkoff 1984, p. 92; Fabergé/Proler/Skurlov 1997, pp. 11, 176, ill. pp. 177-178.

*The Walters Art Gallery, Baltimore (44 501)*





## IMPERIAL COLONNADE EGG, 1910

*Bowenite, four-colour gold, pink and white guilloché enamel,  
rose diamonds, platinum, silver-gilt; height 28,6 cm, diameter 17 cm*  
Marks: Fabergé, initials of head workmaster Henrik Wigström,  
gold mark of 56 (zlotnik),  
assay mark of St. Petersburg 1908-17, 56 (zlotnik)

Conceived as an arcadian Temple of Love, this rotary clock egg commemorates the birth of the long-awaited heir to the throne in 1904. A silver-gilt cupid, an allegorical representation of the Tsarevitch, surmounts the gold egg, which is enamelled opalescent pale pink on an engraved ground and is encircled by a broad band of translucent white enamel and the clock face set with rose diamond numerals; a diamond-set pointer projects from a pale green bowenite stem, formed by six gold-mounted Ionic columns, the base is set with coloured gold chased mounts and a broad band of pale pink enamel, four silver-gilt cherubs, representing the Tsar's four daughters (Olga, Tatiana, Maria and Anastasia), sit at intervals around this elaborate base and are linked by floral swags chased in four-colour gold, two cast and chased platinum doves perch on a white enamel plinth within the circle of columns.

PROVENANCE: Presented by Tsar Nicholas II to Tsarina Alexandra Feodorovna in 1910. (Previously dated 1905. See Marina N. Lopato: "Fabergé Eggs Re-dating from new evidence", *Apollo*, February 1991, p. 94); Queen Mary.

EXHIBITIONS: St. Petersburg 1902; V & A 1977, cat. no. K24; Cooper-Hewitt 1983, cat. no. 57; The Queens Gallery 1985/86, cat. no. 177; San Diego/Kremlin 1989/90, cat. no. 14; St. Petersburg/Paris/London 1993-94, cat. no. 20; The Queens Gallery 1995-96, cat. no. 257.

BIBLIOGRAPHY: Bainbridge 1949/66, pl. 61; Snowman 1962, pp. 25, 96, pl. LXXVII; Snowman 1977, pp. 49, 51; Habsburg/Solodkoff 1979, p. 104, pl. 129; Snowman 1979, pp. 95, 96, 105, 121; Snowman 1983, pp. 56, 57; Solodkoff et al. 1984, pp. 91, 109; Solodkoff 1988, pp.12, 44, 45; Fabergé/Proler/Skurlov 1997, p.11, p. 194, ill. pp. 195-196.

*Graciously lent by Her Majesty Queen Elizabeth II (40084)*







6

### IMPERIAL FIFTEENTH ANNIVERSARY EGG, 1911

*Gold, translucent green enamel, opaque white enamel, opalescent oyster enamel, diamonds, rock crystal, ivory; height 13,2 cm without stand  
Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1908-1917, 72 (zolotnik), dated 1911*

The Fifteenth Anniversary Egg is the most personal of all the eggs created for Tsar Nicholas II and his wife, Alexandra. Made to commemorate the fifteenth anniversary of Tsar Nicholas II's accession to the throne, the egg is set with oval miniatures painted by Vassily Zuiiev depicting the Tsar and Tsarina, and their children, Grand Duchesses Olga, Tatiana, Maria, Anastasia and Tsarevich Alexei. Additional rectangular miniatures depict in incredible detail the following principle events of the reign until 1911:

- |                                              |                                                          |
|----------------------------------------------|----------------------------------------------------------|
| 1. Process in the Cathedral of the Dormition | 6. The Tsar Alexander III Museum                         |
| 2. The Holy Coronation of Their Majesties    | 7. The unveiling of the monument to Tsar Peter I in Riga |
| 3. The Tsar Alexander III Bridge in Paris    | 8. The Poltava Celebrations (Swedish Grave)              |
| 4. The Peace Palace at the Hague             | 9. Transfer of the Relics of Saint Seraphim of Sarov     |
| 5. The Tsar's Speech from the Throne         |                                                          |



PROVENANCE: Presented by Tsar Nicholas II to his wife, Tsarina Alexandra Feodorovna, Easter 1911; A La Vieille Russie, New York.

EXHIBITIONS: MMA 1962-1965, cat.no. L.67.31.2; NYCC 1973, cat. no. 4, illustrated pp. 33, 35; V&A 1977, cat. no.L7, illustrated; Boston 1979, unnumbered checklist; Virginia/Minneapolis/Chicago 1983, cat. no. 97; Kimbell/ Fort Worth 1983, cat. no. 193; Detroit 1984, cat. no. 136; Lugano 1987, cat. no. 120, illustrated pp. 114-115; Paris 1987, cat. no. 120, illustrated pp. 110-111; The Burlington House Fair, London 1987, no catalogue issued; San Diego/Moscow 1989-90, cat. no. 19, illustrated pp. 70, 71, 108; St. Petersburg/Paris/London 1993-94, cat. no. 30, illustrated p. 193; Corcoran 1996, no catalogue issued; Lahti 1997.

SELECT BIBLIOGRAPHY: Bainbridge 1933, p. 174; Snowman 1953, pp. 94-95, illustrated no. 330; Snowman 1962/64/68/74, p. 101, illustrated plates 365-366; Snowman 1977, p. 50, illustrated; Habsburg 1977, p. 82; Waterfield/Forbes 1978,

pp. 8, 112, 130, 132, illustrated pp. 24-26, 125, 140-142 and dust jacket; Forbes 1979, p. 1238, illustrated p. 1239, plate XVIII; Habsburg/Solodkoff 1979, p. 158, illustrated plate no. 51; Snowman 1979, p. 113, illustrated p. 112; Forbes 1980, pp. 5, 26, 38, illustrated p. 39 and an unnumbered page; Swezey 1983, p. 1212, illustrated pp. 1212-1213; Solodkoff 1984, pp.12, 49, 110- 121, 159, illustrated pp. 96, 111-115, 117-120, 187; Kelly 1985, p. 14, illustrated opposite title page; Forbes 1986, p. 54, illustrated; Forbes 1988, p. 39, illustrated; Solodkoff 1988, p. 45, illustrated; Hill 1989, pp. 14, 60, illustrated plates nos. 50-51 and title page; Cerwinske 1990, pp. 55, 143, illustrated; Pfeffer 1990, pp. 12, 92, 94, 106, illustrated pp. 93, 95; Fabergé/Proler/Skurlov 1997, pp. 11, 200, ill. p. 201.

*The Forbes Magazine Collection, New York (FAB 66023)*





## IMPERIAL WINTER EGG, 1913

*Rock crystal, diamonds, platinum, gold, demantoids, nephrite, moonstone, quartz;  
height 14,2 cm (The egg height 10,2 cm, the Surprise height 8,2 cm)*

*Marks on Egg: Initials of workmaster Albert Holmström;*

*Marks on Surprise: Fabergé 1913 (engraved)*

On a rock crystal base formed as a block of melting ice, applied with platinum-mounted rose diamond rivulets, the hinged rock-crystal detachable egg held vertically above by a pin and with rose diamond set platinum borders, graduated around the hinge and enclosing in the top a cabochon moonstone painted on the reverse with the date 1913, the thinly carved transparent body of the egg finely engraved on the interior to simulate ice crystals, the outside further engraved and applied in carved channels with similar rose diamond set platinum motifs, opening vertically to reveal the surprise - a platinum double-handled trelliswork basket, set with rose diamonds and full of wood anemones, suspended from a platinum hook, each flower realistically carved from a single piece of white quartz with gold wire stem and stamens, the centre set with a demantoid garnet, some carved half open or in bud, the leaves delicately carved in nephrite, emerging from a bed of gold moss.

The Winter Egg was designed by Alma Pihl who worked in the workshop of her uncle Albert Holmström since 1909. As early as 1911 Alma had designed a number of jewellery decorated with snow flakes and ice crystals for Dr. Emanuel Nobel. The Winter Egg was her foremost creation and it was also the most costly of the eggs ordered by Tsar Nicholas II.

**PROVENANCE:** Presented by Tsar Nicholas II to his mother, Dowager Tsarina Maria Feodorovna, Easter 1913; Purchased from an Antiquarian by Wartski in the late nineteen twenties; Sir Bernard Eckstein; Sotheby's, London, February 8th 1949, no.128; Bryan Ledbrook; Christie's, Geneva, November 16th 1994, no. 464; Private Collection.

**EXHIBITIONS:** Wartski, London 1949, A Loan Exhibition of the Works of Carl Fabergé, cat. no. 56.

**BIBLIOGRAPHY:** Bainbridge 1933, pl. VI, facing p. 176; Bainbridge, Connoisseur May-June 1934, p. 348, fig. 1; Bainbridge 1949, pp. 75, 76, pl. no. 60; Snowman

1974, pp. 58, 104-105, pl. no. 374; Snowman 1979, illustrated p. 111; Habsburg /Solodkoff 1979, p. 162, pl. no. 30; Waterfield/Forbes 1980, p. 126; Helsinki, catalogue 1980, pp. 37, 45, illustrated p. 51; Solodkoff 1984, p. 64, illustrated p. 58; Solodkoff 1988, pp. 37, 42; San Diego/Moscow 1989-90, p. 110, pl. no. 338; Snowman 1993, illustrated p. 135; Dale, Platinum Metals Review July 1993, vol. 37, no. 3, p. 162, illustrated p. 163; Solodkoff 1993, p. 158; Fabergé/Proler/Skurlov 1997, pp. 11, 209, illustrated pp. 210-211.

*Private Collection*





8

### IMPERIAL MOSAIC EGG, 1914

*Yellow gold, platinum, rose- and brilliant cut diamonds, rubies, emeralds, topazes, quartz, sapphires, garnets, pearls; height 9,5 cm, diameter 7 cm (Surprise height 7,9 cm, Marks: C. Fabergé, on stand G. Fabergé, 1914*

Platinum mesh body set with precious and semiprecious stones, with oval panels imitating petit point within white enamel and split pearl borders, the cover with a moonstone finial above Russian monogram "AF" (initials of Alexandra Feodorovna).

The surprise concealed within and held in place by two gold clips, consists of a gold, pearl and translucent green and opaque white enamelled pedestal set with diamonds and green garnets and surmounted by a diamond imperial crown, supporting a medallion painted with the profiles in camaieu brun of the five Imperial children on an opalescent rose enamel background. The reverse is enamelled with a vase of flowers, the names of the children and the year 1914.

The design books of Albert Holmström record the central motif of the panels in a brooch dated 24 July 1913. The design is by Alma Theresia Pihl, daughter of workmaster Oskar Pihl. The egg was made in the workshop of Albert Holmström.

PROVENANCE: Presented by Tsar Nicholas II to his wife, Tsarina Alexandra Feodorovna, Easter 1914; purchased by King George V and Queen Mary, 1934.

EXHIBITIONS: V&A 1977, cat. no. F 5; Cooper-Hewitt 1983, cat. no. 105; The Queen's Gallery 1985-86, cat. no. 164; Munich 1986-87, cat. no. 544; San Diego/Moscow 1989-90, cat. no. 23; St. Petersburg/Paris/London 1993-94, cat. no. 29.

BIBLIOGRAPHY: Bainbridge 1949/66, pls. 51, 52; Snowman 1962/64, pp. 25,

106, pls. LXXIX, LXXX; Habsburg 1977, p. 83; Habsburg/Solodkoff 1979, pl. 136; Snowman 1979, pp. 114, 115; Helsinki 1980, p. 50; Snowman 1983, pp. 104, 105; Solodkoff et al. 1984, pp. 64, 100; Habsburg 1987, pp. 278, 279; Solodkoff 1988, pp. 22, 34-36, 47, 54-56; Tillander-Godenhielm 1996, p. 170; Fabergé/Proler/Skurlov 1997, pp. 11, 219 illustrated pp.220-221.

*Graciously lent by Her Majesty Queen Elizabeth II (9022)*



9

### IMPERIAL CROSS OF ST. GEORGE EGG, 1916

*Silver, gold, translucent orange, opalescent white, opaque rose, pale green, white and black enamel, rock crystal;  
height 8,4 cm (without stand)*

*Marks: Fabergé (on edge of the Tsarevich's medallion), dated 1916*

A gesture of wartime austerity because of its simple silver shell, the egg commemorates the presentation of the Order of St. George crosses to Tsar Nicholas II. Behind the medallion of the Grand Cross of the Order, a miniature of the Tsar is revealed when a small button below the badge is depressed. A miniature of the Tsarevich is similarly revealed from behind the St. George Medal when a second button is pushed. The last in the series of Easter eggs to be delivered to the Dowager Tsarina, it was the only egg to leave Russia in the possession of its original recipient.

**PROVENANCE:** Presented by Tsar Nicholas II to his mother, Dowager Tsarina Maria Feodorovna, Easter 1916; Grand Duchess Xenia Alexandrovna, her daughter; Prince Vassily Romanov, her son; Sotheby's, London, November 27, 1961, Lot 170; Fabergé Inc.; A La Vieille Russie, New York.

**EXHIBITIONS:** Belgrave Square 1935, cat. no. 560, illustrated; V&A 1977, cat. no. L12, illustrated; Boston 1979, unnumbered checklist; Virginia/Minneapolis/Chicago 1983, cat. no. 98; Kimbell/Fort Worth 1983, cat. no.195; Detroit 1984, cat. no. 138; San Diego/Moscow 1989-90, pp. 11, 21, 114, illustrated nos. 26, 45; London 1991, cat. no. 2, illustrated pp. 8, 9; Vienna 1991, cat. pp. 56-58, illustrated pp. 56, 57; Houston 1994, cat. p. 57, illustrated; Hamburg 1995, cat. p. 216, illustrated.

**SELECT BIBLIOGRAPHY:** E.J. Bing, ed., "The Secret Letters of the Last Czar", New York, 1938; Bainbridge 1949, p. 74; Snowman 1953, p. 103, illustrated no. 354; Snowman 1962/64/68/74, p. 109, illustrated nos. 385 A-E; Bainbridge 1966, p. 73; Waterfield/Forbes 1978, pp. 8, 28, 30, 110, 127, 132, 142, illustrated pp. 28-29; Forbes 1979, p. 1238, illustrated plate XX; Snowman 1979, p. 113, illustrated p. 112; Habsburg/Solodkoff 1979, p.157, illustrated p. 162; Forbes 1980, pp. 5, 58, 68, illustrated pp. 58-59, 68; Solodkoff 1983, p. 66; ALVR 1983, cat. pp. 17-18; Solodkoff 1984, pp. 12-13, 48, 84, 94, 187, illustrated pp. 108-109, 187; Kelly 1985, p. 14; Forbes 1986, p. 86, illustrated p. 57; Habsburg 1987, cat. p. 98; Solodkoff 1988, pp. 36, 42, illustrated p. 38; Fabergé/Proler/Skurlov 1997, pp. 11,227, illustrated pp.228-229.

*The Forbes Magazine Collection, New York (FAB 76010)*





10

### KELKH APPLE BLOSSOM EGG

*Nephrite, gold, enamel, silver, diamonds; length 14 cm*

*Marks: Fabergé 1901 (engraved), initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, 56 (zlotnik)*

Hinged horizontally, the nephrite egg rests on four gold legs cast and chased as apple boughs from which gold apple twigs with white enamelled blossoms grows, pink-foiled diamond pistils, original plush-covered case, the lid marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, Odessa.

Each year from 1898 until 1904 the prodigiously wealthy industrialist and mining entrepreneur Alexander Ferdinandovich Kelkh ordered from Fabergé an Easter Egg to present to his wife Varvara Kelkh, born Bazanova (married in 1894). These Easter presents came to an end when the couple separated in 1904. The seven magnificent Easter Eggs are among the most remarkable Fabergé works with the exception of those made for the Imperial family. Others who ordered precious Easter Eggs from Fabergé were Princess Zenaida Youssoupova, Emanuel Nobel, Consuelo Vanderbilt Duchess of Marlborough, but each had only one.

All the Kelkh Eggs were made by head workmaster Mikhail Perkhin and they are of the same superb quality as the Imperial Easter Eggs. Indeed, such was the quality that for some time, it was supposed that certain of the Kelkh Eggs were ordered by the Tsar.

Kelkh ordered a large number of precious objects from the Fabergé firm, for example a vast Gothic style service of table silver, but most important were the rare precious stones that he acquired for his wife. "These were her speciality and her collection at the end of the Tsarist régime must have been literally of enormous value. One of her best pieces made by Fabergé was a necklace of diamonds, the centre stone of which weighed thirty carats and the rest a little less" (Bainbridge 1949, p. 59).

PROVENANCE: Presented to Mrs. Varvara Kelkh by her husband, Easter 1901; Morgan Bijoutiers, rue de la Paix, Paris, circa 1920; Jacques Zolotnitzky, A La Vieille Russie, Paris; American private collection, 1928.

EXHIBITIONS: Hammer Galleries, New York 1939; Hamburg 1995, cat. no. 242, illustrated.

BIBLIOGRAPHY: Snowman 1964, p. 92, pl. 337 (described as Imperial); Waterfield/Forbes 1978, p. 120; Habsburg/Solodkoff 1979, pp. 108, 120, pl. 141; Solodkoff 1984, p. 43, illustrated p. 84; Solodkoff 1988, pp. 39, 47; Forbes 1990, p. 114; Habsburg/Lopato 1993, pp. 44, 153; Faberg/proler/Skurlov, 1977, illustrated pp. 71,74,77.

*Sammlung Adulf Peter Goop, Vaduz, Fürstentum Liechtenstein*



11

### KELKH ROCAILLE EGG WITH SURPRISE

*Gold, enamel, platinum, diamonds;  
height 12,8 cm (Surprise height 11,5 cm)*

*Marks on egg: K. Fabergé, initials of head workmaster Mikhail Perkin,  
assay mark of St. Petersburg,*

*initials of assay master Iakov Liapunov, 56 (zlotnik)*

*Marks on surprise: K. Fabergé, assay mark of St. Petersburg, 56 (zlotnik)*

Green guilloché enamel egg resting on three curved gold legs, richly decorated with gold rococo cartouches, platinum flower festoons set with diamonds and multi coloured gold palms set with diamonds. The heart-formed surprise decorated with rose guilloché enamel and diamond-set monogram and year "BK1902", balustre-formed gold foot. Original fitted case marked K.Fabergé, Imperial Warrant, St. Petersburg, Moscow, Odessa.

PROVENANCE: Presented to Varvara Petrovna Kelkh by her husband Alexander Ferdinandovich Kelkh at Easter 1902; Morgan Bijoutiers, Rue de la Paix, Paris 1920; Jacques Zolotnitsky, A La Vieille Russie, Paris; Alexander Schaffer, A La Vieille Russie, New York; Private collection.

EXHIBITIONS: Hammer Galleries, New York 1951, cat. no. 158; A La Vieille Russie, New York 1961, cat. no. 293.

BIBLIOGRAPHY: Snowman 1964, pl. LXXXIV, p. 112; Habsburg/Solodkoff 1979, p. 121, pl. 141, p. 166, cat. no. 62; Fabergé/Proler/Skurlov 1997, illustrated pp. 71, 74, 77.

*Private Collection*



12

### NOBEL ICE EGG

*Silver, enamel, pearls, diamonds, platinum, rock crystal; length 9,9 cm (Pendant length 6,6 cm)*  
*Marks: Unmarked, the egg with scratched inventory no. 23865, the pendant with scratched inventory no. 98290*

Hinged horizontally, the silver mounts each set with a band of seed pearls and small projecting thumbpiece, the shell ingeniously enamelled and engraved to simulate a tracery of frost against a misted ground, opening to reveal a plush-lined compartment containing the surprise: a jewelled rock crystal pendant with platinum mounts, the matt crystal front applied with rose diamond-set frosting framing a burnished window revealing a watch with steel hands and engraved arabic numerals, diamond set frame and suspension loop. Original case stamped Fabergé, Imperial Warrant, St. Petersburg, Moscow.

Designed by Alma Pihl in the workshop of her uncle Albert Holmström about 1912-1913.

PROVENANCE: Dr. Emanuel Nobel (1859-1932); A.A. Anatra, antique dealer in Paris; Jacques Zolotnizky, A La Vieille Russie, Paris, by 1922; American private collection; Christie's, Geneva, 1994; Private collection; Sotheby's, Geneva, November 18-19 1996, no. 491.

EXHIBITIONS: Hammer Galleries, New York 1939, described as the "Snowflake Egg"; Hamburg 1995, cat. no. 241.

BIBLIOGRAPHY: Snowman 1964, p. 113, pl. 387; Habsburg/Solodkoff 1979, pp. 108, 118, 158, pl. 141; Solodkoff, New York 1988, p. 36; Solodkoff, London 1988, p. 47; Fabergé/Proler/Skurlov; illustrated 71,74,77.

*Michael Kroger, Fabergé Boutiques, New York*





THE SURPRISE OF THE ICE EGG, ROCK-CRYSTAL, PLATINUM AND DIAMONDS, HEIGHT 6.6 CM.



13

### MARIA PAVLOVNA EGG

*Silver, silver-gilt, enamel, painted metal; height 7,5 cm*

*Marks: Fabergé, initials of workmaster August Hollming, assay mark of St. Petersburg 1896-1908, initials of assay master Iakov Liapunov, 88 (zolotnik)*

The icon egg of Grand Duchess Maria Pavlovna decorated with a black cross, at the top a silver suspension ring, the two wings open to reveal a silver gilt interior engraved with inscriptions in cyrillic "I am Resurrection and Life, he who believes in me will live even if he dies" and "Rejoice with Hope, bear the Sorrows and stay in Prayer", and an oval icon depicting Maria Magdalena, patron saint of Grand Duchess Maria Pavlovna.

Maria Pavlovna (1890-1958) was daughter of Alexander III's youngest brother, Grand Duke Paul (1860-1919) and Alexandra, Princess of Greece. They had two children, a daughter Maria Pavlovna and a son Dimitri Pavlovich (1891-1942). In 1908 Maria Pavlovna married H.M. King Gustav V's second son H.R.H. Prince Wilhelm (1884-1965), their son Lennart was born in 1909. The couple separated in 1914. Grand Duchess Maria Pavlovna married again in 1917 to Prince Serge Mikhailovich Poutiatine (1893-1966).

*Private Collection*



14

### IMPERIAL LILIES OF THE VALLEY BASKET

*Gold, silver, nephrite, pearls, diamonds;  
height 19 cm, length 21,5 cm*

*Marks: Fabergé, initials of workmaster August Holmström, assay mark of St. Petersburg before 1896*

Nine lilies of the valley with gold stalks, pearl and rose diamond flowers and nephrite leaves, grow in a bed of spun green gold simulating moss, plaited gold basket, underneath which is engraved an inscription (in Russian): "To Her Imperial Majesty, Tsarina Alexandra Feodorovna from the Iron-works management and dealers in the Siberian Iron Section of the Nijegorodski Fair in the year 1896".

Apart from the imperial Easter eggs, this is probably Fabergé's finest creation, an absolute masterpiece of gold work, jewellery and hardstone carving. This basket was Tsarina Alexandra Feodorovna's

favourite object by Fabergé and stood on her desk until the 1917 Revolution.

PROVENANCE: Tsarina Alexandra Feodorovna; Wartski, London; Brooks Bromley, Berwyn, Pennsylvania; Hammer Galleries, New York.

EXHIBITIONS: Hammer 1951, cat. no. 129; New Orleans 1971, cat. no. 367; V&A 1977, cat. no. M9; Munich 1986-87, cat. no. 401; Fabergé in America 1996-97, cat. no. 59.

BIBLIOGRAPHY: Bainbridge 1949/68, pl. 11; Snowman 1952, pl. XXI; Snowman 1962/64, pl. LXIII; Snowman 1966, pl. 18; Fagaly 1972, cat. no. 1; Habsburg/Solodkoff 1979, pl. 112; Snowman 1979, p. 84; Solodkoff 1988, p. 60; Keefe 1993, cat. no. XLII (ill.).

*New Orleans Museum of Art,  
on loan from the Matilda Geddings Grey Foundation, New Orleans*





15

"THE JEWEL", STUDY OF A PEAR BLOSSOM

*Gold, silver, nephrite, diamonds, enamel, rock crystal; height 15 cm*

*Marks: Unmarked*

A gold pear blossom, the petals and sepals realistically enamelled over an engraved ground, centred oxidised silver stamens and brilliant diamonds. The veined leaves, of carved nephrite, are supported by an engraved and chased gold twig which in turn rests in a rock crystal vase, realistically carved to simulate the presence of water.

The vase is engraved: "Q.O.W.H. South Africa 1900" and encircled by a chased green gold laurel wreath tied with a red gold bow.

PROVENANCE: Presented by the Countess of Dudley to the Queen's Own Worcestershire Hussars in the early 1900s. Passed down through successive regiments and now part of the collection held by The Queen's Own Warwickshire and Worcestershire Yeomanry Regimental Charitable Trust ( On February 7, 1900 a squadron of volunteers from the regiment sailed for South Africa, as part of the Imperial Yeomanry. The Countess of Dudley, wife of the commanding officer, gave every soldier a sprig of pear blossom, worked in silk to be worn in the hat. Later she gave the exquisite jewel, one of the most precious trophies to be owned by any regiment in the British Army. The Countess of Dudley is mentioned as a customer of the London branch of Fabergé on page 87 of "Peter Carl Fabergé" by Bainbridge).

EXHIBITIONS: Wartski, London 1953; Wartski, London 1992; Christie's "Yeomanry Exhibition" 1994.

*By kind permission of "The Board of Trustees of the Queen's Own Warwickshire and Worcestershire Yeomanry"*



16

### BLUEBERRY SPRAY

*Gold, lapis lazuli, nephrite, rock crystal; height 14 cm  
Marks: Unmarked*

Three lapis lazuli berries and leaves of carved nephrite on a gold stem, in a rock crystal vase, realistically cut to simulate the presence of water.

PROVENANCE: Taken over 1919 from the A.K. Rudanovskij Collection.

EXHIBITIONS: Leningrad (St. Petersburg) 1984, cat. no. 21; Lugano 1986, cat. no. 117; Munich 1986-87, cat. no. 390.

*The State Hermitage, St. Petersburg (E-14 893)*



17

### WILD STRAWBERRIES

*Gold, enamel, diamonds, nephrite, rock crystal, pearls; height 10,8 cm  
Marks: Unmarked*

Five red enamel strawberries and one flower with pearls and rose-cut diamonds on a gold stem.

The veiled leaves are carved nephrite, in a cylindrical vase, realistically cut to simulate the presence of water.

EXHIBITIONS: Hamburg 1995, cat. no. 210.

BIBLIOGRAPHY: Snowman 1962, pl. 20.

*The Woolf Family Collection*



18

### MISTLETOE SPRAY

*Gold, moonstones, nephrite, rock crystal; height 14 cm  
Marks: Unmarked*

Gold stem with moonstone berries and nephrite leaves, in a rock crystal vase, realistically cut to simulate the presence of water.

EXHIBITIONS: ALVR 1968, cat. no. 337; ALVR 1983, cat. no. 460; Munich 1986-87, cat. no. 391; Houston 1994; Fabergé in America 1996-97, cat. no. 185.

BIBLIOGRAPHY: Solodkoff 1988, p. 65.

*The Brooklyn Museum, New York (78.129.13a-b)*



19

### BUTTERCUP SPRAY

*Gold, enamel, diamonds, rock crystal; height 16, 8 cm  
Marks: Unmarked*

Modelled in gold, with translucent yellow enamel petals, each flower has a central rose-cut diamond, in a rock crystal vase, realistically carved to simulate the presence of water.

EXHIBITIONS: V&A 1977, cat. no. O18; Munich 1986-87, cat. no. 393; Zurich 1989, cat. no. 167; St Petersburg/Paris/London 1993-94, cat. no. 170.

BIBLIOGRAPHY: Snowman 1979, p. 82; Charles Truman, *The Master of the Easter Egg*, In *Apollo* CI. 185, July 1977, p. 73, pl. IV.

*The Woolf Family Collection*





20

### BUTTERCUP SPRAY

*Gold, enamel, nephrite, rock crystal; height 14,5 cm  
Marks: Fabergé, initials of head workmaster Henrik Wigström,  
assay mark of St. Petersburg 1908-1917, 72 (zolotnik)*

The bud and partially opened flower of translucent yellow enamel and leaves of carved nephrite on a gold stem, in a rock crystal vase, realistically cut to simulate the presence of water.

Original case stamped Fabergé, Imperial War-rant, St. Petersburg, Moscow, London.

PROVENANCE: Robert Strauss Collection; Christie's, London, Auction March 9, 1976, no. 53; Gift from Nationalmusei Vänner.

EXHIBITIONS: Helsinki 1980, cat. p. 60; Munich 1986-87, cat. no. 392.

BIBLIOGRAPHY: Snowman 1962/64, pl. XLIX; Habsburg/Solodkoff 1979, pl. 109.

*Nationalmuseum, Stockholm (NMK 123/1976)*

## GYPSY SINGER VARA PANINA

*Aventurine quartz, jasper, quartz, purpurine, calcite and other Russian hardstones, diamonds, gold, silver; height 17,8 cm  
Marks: Unmarked*

Gypsy with dark aventurine quartz hands and face, striated jasper skirt, black Siberian jasper hair, purpurine kerchief, figured red-brown jasper shawl, mottled green quartz blouse and black calcite shoes. The eyes are brilliant diamonds, the ear rings and chain gold and the coins of Nicholas II silver.

This statuette, the largest and best known of Fabergé's approximately sixty to eighty hardstone figures, is a portrait of the celebrated gypsy singer Vara Panina, famous for the extraordinary range and beauty of her voice, who kept audiences entranced nightly at Moscow's Tzigane restaurant Yar in spite of her lack of beauty. When her love for a member

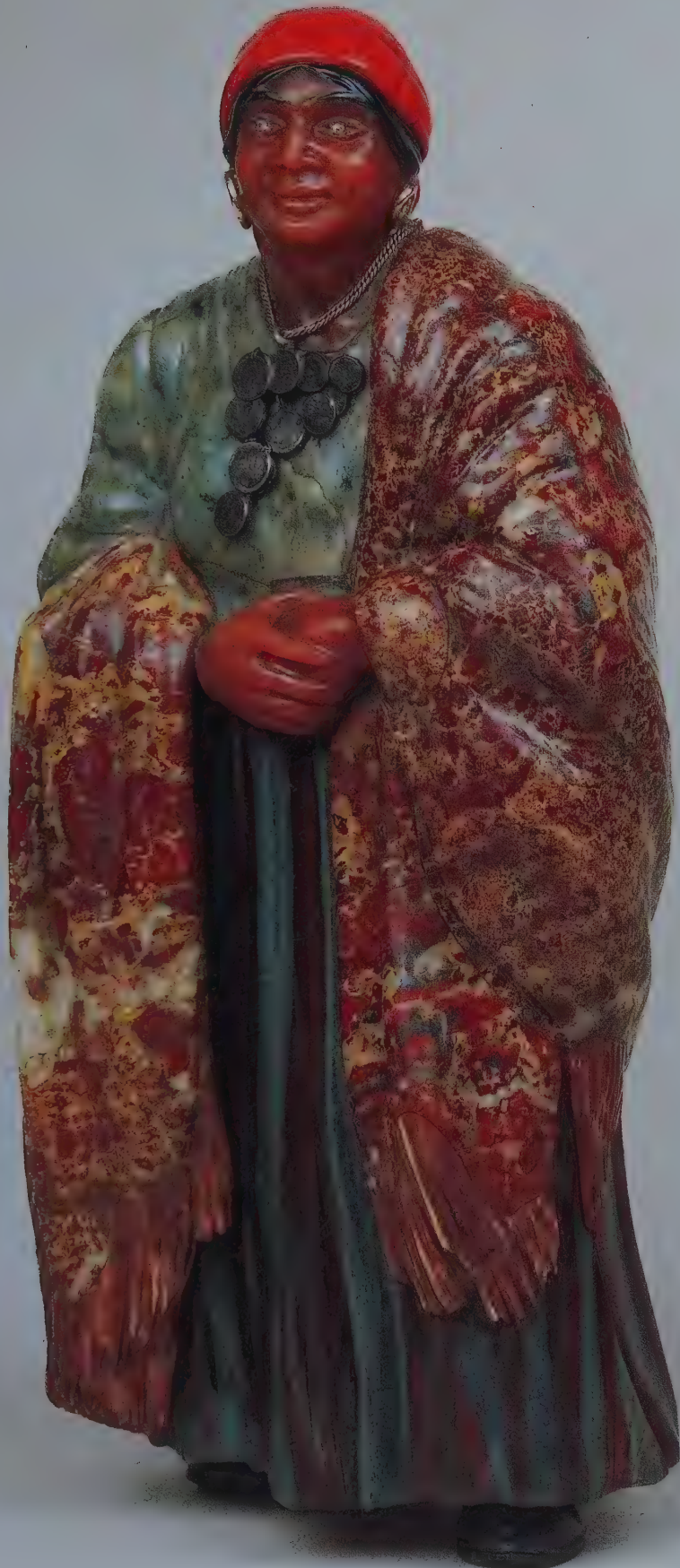
of the Imperial Guard was unrequited, she dramatically took poison and died on the stage in front of him singing "My heart is breaking" (Snow-man, in V&A 1977, p. 92).

PROVENANCE: Lansdell K. Christie, Long Island; Robert H. Smith.

EXHIBITIONS: Corcoran 1961, cat. no. 91, p. 54 (ill); MMA 1962-65, cat. no. L62.8.91; V&A 1977, cat. no. N11; ALVR 1983, cat. no. 482; St. Petersburg-/Paris/London 1993-94, cat. no. 194; Fabergé in America 1996-97, cat. no. 197.

BIBLIOGRAPHY: Snowman 1962, pl. XLVI; Mc Nab Dennis 1965, fig. 14; Habsburg/Solodkoff 1979, ill. p. 156.

*By courtesy of A La Vieille Russie, New York*





## HOUSEPAINTER

*Aventurine quartz, purpurine, rhodonite, lapis lazuli,  
yellow quartz, marble, silver, cabochon sapphires; height 14 cm  
Marks: Fabergé 1916, N 25724 (or 25784)  
Engraved under soles of shoes (gilt text)*

Housepainter carrying his brushes on the shoulder, his spotted apron seems to be spattered with paint, in reality the skilful Fabergé workmasters have made use of the stone pattern, original case stamped Fabergé, Imperial Warrant, St. Petersburg, Moscow, Odessa, London.

This sculpture is mentioned by Franz P. Birbaum in his memoirs as one of the best by Fabergé.

BIBLIOGRAPHY: Fabergé and Skurlov, 1992, p. 44.

*Private Collection*





23

CAPTAIN OF THE FOURTH  
HARKOVSKY LANCERS

*Lapis lazuli, agate, obsidian, gold, silver, enamel, sapphires;  
height 12,7 cm*

*Marks: Initials of head workmaster Henrik Wigström,  
assay mark of St.Petersburg, dated 1914-15*

Lapis-lazuli uniform with agate decorations, gold buttons and shoulder belt, silver epaulets, obsidian boots, eosite hands and face. Gold helmet with black enamels. Sabre of gold and silver.

PROVENANCE: Anon. Sale: Sotheby & Co., London, March 29, 1965, lot 174, illustrated; Anon. Sale: Sotheby Parke Bernet, Inc., May 17, 1974, lot 543, illustrated; ALVR, New York.

EXHIBITIONS: Virginia/Minneapolis/Chicago 1983, cat. no. 2; Kimbell/Fort Worth 1983, cat. no. 13; Detroit 1984, cat. no. 16; Munich 1986-87, cat. no. 386, illustrated; Lugano 1987, cat. no. 51, illustrated; Paris 1987, cat. no. 51, illustrated; Ermitage, London 1987, no catalogue issued.

BIBLIOGRAPHY: Annamaria Edelstein. Ed. Art at Auction, The Year at Sotheby Parke Bernet 1973-74, New York and London, 1974, p. 258, illustrated; Forbes, June 1, 1975, p. 55, illustrated; Waterfield/Forbes 1978, p. 42, illustrated; Solodkoff 1984, pp. 34, 165, illustrated pp. 33, 165; Kelly 1994, inside back cover, illustrated.

*The Forbes Magazine Collection, New York (FAB 74004)*



24

### KVASS SELLER

*Onyx, quartz, jasper, rhodonite, cacholong, topaz, rock crystal, sapphires; height 20 cm*

*Marks: Fabergé, inventory no. 25748 engraved under soles of shoes*

A realistic statuette of a kvas (a Russian lemonade) seller offering his wares, cap, waistcoat and boots of onyx, brown jasper trousers, white quartz apron, rhodonite shirt, cacholong hands and face, the eyes of cabochon sapphires, the glass and jug of rock crystal, the latter with topaz to simulate lemonade, original fitted wood case stamped Fabergé, Imperial Warrant, St. Petersburg, Moscow, Odessa, London.

EXHIBITIONS: Hamburg 1985, cat. no. 208.

BIBLIOGRAPHY: Solodkoff 1988, p. 83; Booth 1990, p. 153.

*Private Collection*



25

### GIRL WARMING HER HANDS

*Turquoise, lapis-lazuli, cacholong, aventurine quartz, sard, marble, cabochon sapphires; height 14,3 cm.*

*Marks: C. Fabergé 1913 engraved under sole of one shoe*

This lovely smiling girl has an aventurine quartz coat with caucasian sard fur-trim, turquoise kerchief and lapis lazuli skirt, original case stamped Fabergé, St. Petersburg, Moscow, London.

The sculpture is dated which is unusual.

BIBLIOGRAPHY: Solodkoff 1988, p. 83.

*Private Collection*





26

### MILK AND MUSHROOM SELLER

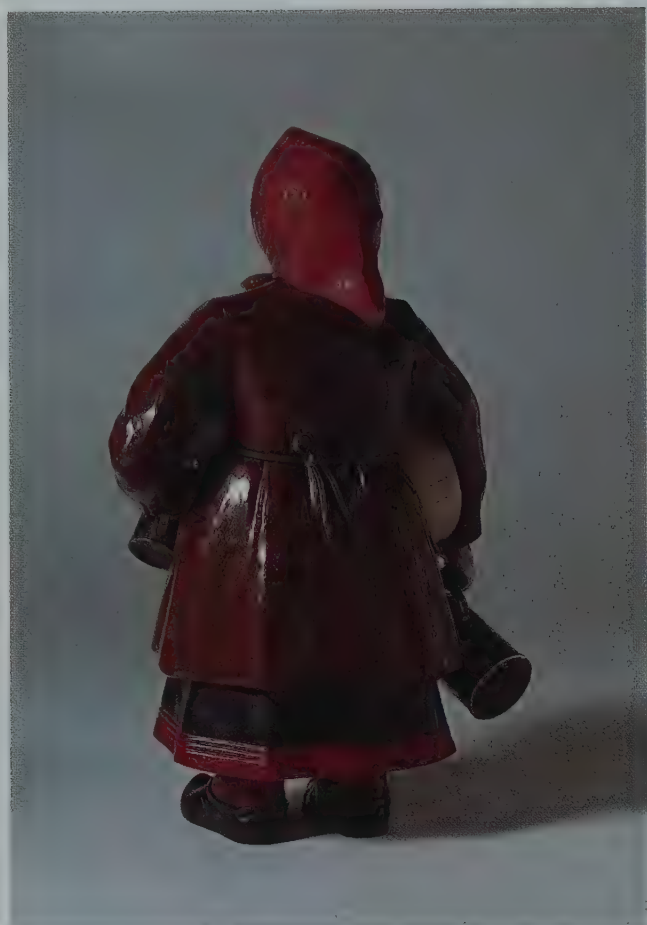
*Purpurine, nephrite, cacholong, white quartz, silver cabochon sapphires;  
height 13,3 cm Marks: Unmarked*

Girl on her way to market with a basket, filled with mushrooms, and two pitchers of milk, original case, stamped Fabergé, Imperial Warrant, St. Petersburg, Moscow, London.

BIBLIOGRAPHY: Solodkoff 1988, p. 83.

*Private Collection*





27

### RUSSIAN PEASANT WOMAN

*Onyx, purpurine, jasper, cacholong, quartz, rhodonite, silver, sapphires;  
height 14,5 cm*

*Marks: Fabergé engraved under sole of one foot*

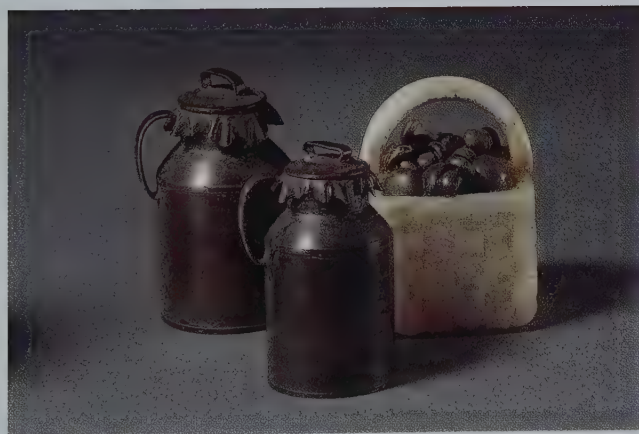
A realistic statuette of a peasant's wife with cheese moulds under her arms and pitchers of milk in her hands, onyx skirt with purpurine edging, white quartz apron, brown jasper coat, rhodonite kerchief, cacholong hands and face, the eyes are diamonds, the cheese moulds yellow quartz and the milk pitchers silver.

EXHIBITIONS: Hamburg 1995, cat. no. 209.  
BIBLIOGRAPHY: Solodkoff 1988, p. 83.

*Private Collection*



27



26





28

## POLAR BEAR

*Rock crystal, rubies; length 15,4 cm  
Marks: Initials of workmaster August Hollming*

Carved in rock crystal, set with ruby eyes.

PROVENANCE: A La Vieille Russie, New York; Lansdell K. Christie, Long Island.

EXHIBITIONS: Corcoran, Washington 1961, cat. no. 94, p. 54; MMA 1962-65, cat. no. L.62.8.94; NYCC 1973, cat. no. 23, p. 70, illustrated p. 71; Kimbell/Fort Worth 1983, cat. no. 16; Baltimore 1983-84, cat. no. 6; Detroit 1984, cat. no. 19; Edinburgh & Aberdeen 1987, cat. no. 32, illustrated.

BIBLIOGRAPHY: Snowman 1962, pl. 103, illustrated; New Yorker, August 12, 1967, p. 54, illustrated; FORBES, September 1, 1967, p. 65, illustrated; Waterfield/Forbes 1978, p. 43, illustrated; Solodkoff 1984, p. 166, illustrated; Kelly 1985, p. 18, illustrated.

*The Forbes Magazine Collection, New York (FAB 66013)*

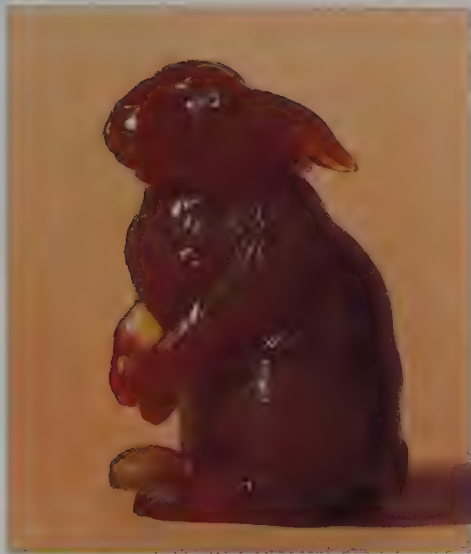
## RABBIT

*Agate and diamonds; height 3 cm  
Marks: Unmarked*

Carved apricot coloured agate with diamond eyes.

EXHIBITIONS: Hamburg 1995, cat. no. 25.

*The Woolf Family Collection*



29

## RABBIT

*Agate and diamonds; height 3,4 cm  
Marks: Unmarked*

The seated animal of carved agate and with diamond eyes, in its original case stamped: Fabergé, Imperial Warrant, St. Petersburg, Moscow, Odessa.

PROVENANCE: Miss Yznaga della Valle (sister of the Duchess of Manchester).  
EXHIBITIONS: London 1935, 1 Belgrave Sq, cat. no. 5887; Zurich 1989, cat. no. 142; Wartski, London 1992, cat. no. 121; St. Petersburg/Paris/London 1993-94, cat. no. 156; Hamburg 1995, cat. no. 23.

*The Woolf Family Collection*



31

## MOUSE

*Chalcedony, diamonds, silver; length 3,5 cm  
Marks: Unmarked*

Carved in translucent pale blue chalcedony with rose diamond eyes, ears and tail set in silver with diamonds.

BIBLIOGRAPHY: Snowman 1983, p. 73, illustrated p. 70.

*The Woolf Family Collection*



32

BEAR

*Obsidian, rubies; height 10 cm  
Marks: Unmarked*

Carved in obsidian, set with ruby eyes, in its original wood case stamped Fabergé, Imperial Warrant, St. Petersburg, Moscow, London.

PROVENANCE: Wedding present from Emanuel Nobel to a close relative when they visited Fabergé's firm in St. Petersburg in September 1912.

*Private Collection*





33

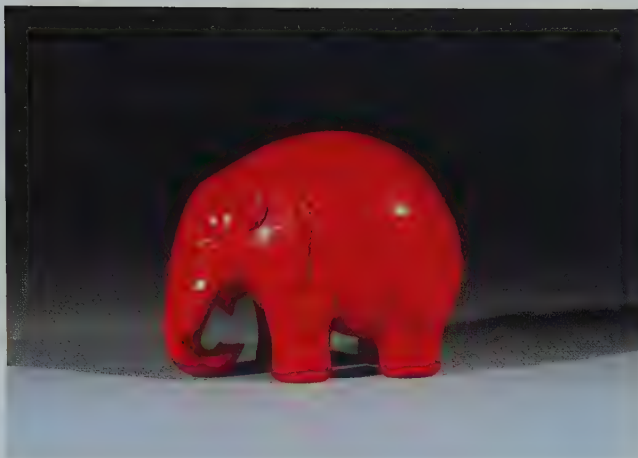
### HIPPOPOTAMUS

*Rock crystal, rubies; height 4 cm  
Marks: Unmarked*

Seated and with ruby eyes.

EXHIBITIONS: Hamburg 1995, cat. no. 28.

*The Woolf Family Collection*



34

### ELEPHANT

*Purpurine, diamonds; height 3,8 cm  
Marks: Unmarked*

Carved purpurine with diamond eyes.

PROVENANCE: The Marquis of Milford Haven.

EXHIBITIONS: Wartski, London 1992, cat. no. 129; Hamburg 1995, cat. no. 32.

*The Woolf Family Collection*



35

### WART-HOG

*Aventurine quartz, gold diamonds; length 6,6 cm  
Marks: Unmarked*

A stone carving in the form of a wart-hog, standing, in its original fitted case.

*The Woolf Family Collection*

36

### JAPANESE WILD BOAR

*Aventurine quartz, diamonds, gold; height 4 cm, length 6 cm  
Marks: Unmarked*

Carved in aventurine quartz with eyes of gold set with diamonds.

EXHIBITIONS: Wartski, London 1992, cat. no. 115.

*The Woolf Family Collection*

## HIPPOPOTAMUS

*Obsidian, rose diamonds; height 3,2 cm*

*Marks: Scratched inventory no. 15669 under the right hind leg*

Carved obsidian with rose diamond eyes.

EXHIBITIONS: Helsinki 1980, cat. no. 10, Leningrad (St. Petersburg) 1989, cat. no. 152; Corcoran 1996; Lahti 1997.

*Private Collection*



38

## ELEPHANT

*Chalcedony, rose diamonds; height 4,4 cm*

*Marks: Unmarked*

Amusingly carved in chalcedony with its trunk raised, rose diamond eyes.

EXHIBITIONS: Tessiers, London 1995, cat. no. 16.

*The Castle Howard Collection, York*

39

## ELEPHANT

*Chalcedony, rose diamonds; height 4,4 cm*

*Marks: Unmarked*

Amusingly carved in chalcedony, playfully swinging its trunk, set with rose diamond eyes.

EXHIBITIONS: Tessier, London 1995, cat. no. 17.

*The Castle Howard Collection, York*

## RHINOCEROS

*Obsidian, precious stones; height 7,0 cm, length 16,5 cm*

*Marks: Unmarked*

Unusually large, realistically carved from a single piece of obsidian and set with precious stone eyes.

EXHIBITIONS: Tessier, London 1995, cat. no. 11.

*The Castle Howard Collection, York*



41

## IBEX

*Agate, rose diamonds; height 4,8 cm*

*Marks: Unmarked*

Realistically carved from brown agate, the animal seated and with rose diamond eyes.

EXHIBITIONS: Tessier, London 1995, cat. no. 2.

BIBLIOGRAPHY: Bainbridge 1949, pl. 24.

*The Castle Howard Collection, York*

42

## IBEX

*Agate, rose diamonds; height 5,7 cm*

*Marks: Unmarked*

The alert animal realistically carved from brown agate and with rose diamond eyes, original fitted wood case stamped St. Petersburg, Moscow, Odessa.

EXHIBITIONS: Tessier, London 1995, cat. no. 1.

BIBLIOGRAPHY: Bainbridge 1949, pl. 24.

*The Castle Howard Collection, York*



## FROG WITH A WORM IN ITS MOUTH

*Bowenite and topaz; height 4,7 cm  
Marks: Unmarked*

Seated frog carved in bowenite with eyes of yellow topaz, a worm in its mouth.

EXHIBITIONS: Munich 1986-87, cat. no. 365; Zurich 1989, cat. no. 148.

*The Woolf Family Collection*



44

## ANT-EATER

*Bloodstone, rose diamonds; length 5,7 cm  
Marks: Unmarked*

Realistically cut from bloodstone and set with rose cut diamond eyes, in its original holly wood case with lid satin stamped Fabergé, Imperial Warrant, St. Petersburg, Moscow.

EXHIBITIONS: Tessiers, London 1995, cat. no. 13.

*The Castle Howard Collection, York*



45

## THREE SLEEPING RABBITS

*Brown jasper, quartz and grey kalgan jasper, diamonds, rubies;  
height 2,5 cm, length 3,5 cm, width 4,5 cm  
Marks: Unmarked*

Each of a different colour, the white example with ruby eyes, the others with diamond eyes.

*Wartski Ltd., London*



46

PIG

*Rose aventurine quartz, rose diamonds, gold; length 5 cm  
Marks: Unmarked*

Carved rose aventurine quartz, rose diamond eyes in gold setting,  
in its original case stamped Fabergé, Imperial Warrant, St. Petersburg, Moscow.

EXHIBITIONS: Munich 1986-87, cat. no. 298.

*Graciously lent by His Majesty King Carl XVI Gustaf*



48

### EAGLE

*Chalcedony, nephrite, gold, rubies; height 11 cm  
Marks: C. Fabergé engraved with latin letters on the base*

Eagle cut in grey chalcedony, nephrite base.

*Private Collection*

47

### HOOPOE BIRD

*Vari-coloured agate, rose diamonds, gold; height 5,1 cm  
Marks: Initials of head workmaster Henrik Wigström, 72 (zlotnik)*

Realistically carved from brown vari-coloured agate and with rose diamond eyes, engraved gold feet, in its original Fabergé holly wood case with satin lid stamped Fabergé, Imperial Warrant, St. Petersburg, Moscow, London.

EXHIBITIONS: Tessier, London 1995, cat. no. 5.

*The Castle Howard Collection, York*





## CYGNET

*Chalcedony, diamonds, gold; height 8 cm, length 14,8 cm*  
*Marks: Unmarked*

Pale blue chalcedony with diamond eyes, chased red gold legs, original case.

*Private Collection*



50

## DUCKLING

*Chalcedony, olivine, gold; height 7 cm*

*Marks: initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1896-1908, 72 (zolotnik)*

Pale butter-coloured chalcedony with eyes of olivine, chased red gold legs.

PROVENANCE: HM Queen Mary, HM Queen Elisabeth, sold to Wartski, March 8, 1968

BIBLIOGRAPHY: Snowman 1983, p. 68, illustrated p. 69.

*The Woolf Family Collection*



51

IBIS ON LILY PAD

*Rhodonite, nephrite, emeralds, silver gilt; height 9 cm  
Marks: Unmarked*

A rhodonite ibis walking on lily pads of nephrite, silver gilt legs and beak, the eyes set with emerald, original case stamped Fabergé, Imperial Warrant, St. Petersburg, Moscow.

This is a very unusual subject for Fabergé and it probably derives from a Japanese bronze. Very similar birds appear in the archives of Cartier.

PROVENANCE: Purchased during the 1920s in Russia by Emanuel Snowman.  
EXHIBITIONS: Wartski 1992, cat. no. 64.

*From the collection of The Earl of Jersey*



52

TURKEY

*Quartzite, obsidian, gold, purpurine, diamonds; height 5,3 cm  
Marks: Fabergé, initials of head workmaster Henrik Wigström, 72 (zolotnik), St. Petersburg 1908-17*

Carved obsidian and quartzite, purpurine head, diamond eyes, chased gold feet.

EXHIBITIONS: Helsinki 1980, cat. no. 78; Leningrad (St. Petersburg) 1989 cat. no. 15, illustrated p. 74; Corcoran 1996; Lathi 1997.

*Private Collection*



53

YOUNG RAVEN

*Obsidian, diamonds, gold; height 5,5 cm  
Marks: Indistinct*

Carved in obsidian with diamond eyes, chased red gold legs, in its original fitted case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, London.

*Private Collection*



54

POUTER PIGEON

*Chalcedony, rubies, gold; height 5,2 cm  
Marks: Unmarked*

Carved blue-grey and cream coloured chalcedony  
with gold mounted cabochon ruby eyes.

PROVENANCE: Lady Juliet Duff.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 161, Hamburg 1995, cat. no. 20.

BIBLIOGRAPHY: Bainbridge 1949, illustrated pl. 76.

*The Woolf Family Collection*





55

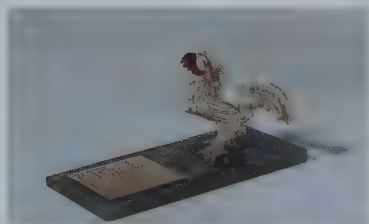
### COCKEREL

*Baroque pearl, enamel, gold, nephrite; height 4,4 cm, length 8 cm*

*Marks: Fabergé engraved*

A large baroque pearl is transformed into a cockerel by the use of red and white enamel and gold. It stands on a thin nephrite base with a gold plate with inscription in Swedish: "All that is left of the hunt in Sergiewo after Count Wachtmeister had helped to shoot all the pheasants 26 IX 1917, E. Nobel".

*Private Collection*



56

### OWL

*Vari-coloured agate, gold; height 3,2 cm*

*Marks: Initials of head workmaster Henrik Wigström, 72 (zlotnik)*

**Varicoloured agate on gold feet.**

EXHIBITIONS: Tessier, London 1995, cat. no. 9.

*The Castle Howard Collection, York*



57

### PERSIMMON

*Bronze; height 22,5 cm*

*Marks: Fabergé, B. Frödman-Cluzel, St. Petersburg (1907-08)  
and Persimmon 1908*

A bronze horse cast after a silver sculpture by Boris Frödman-Cluzel 1908, made in England. Frödman-Cluzel's sculpture was sent to St. Petersburg where it was cast in silver and set on a nephrite base. It is now in the collection of H.M. Queen Elizabeth II. Fabergé's London ledgers record that H.M. King Edward VII subsequently had six bronze copies made of which this is probably one. In original fitted oak box with velvet and satin interior bearing stamp Fabergé, Imperial Warrant, St. Petersburg, Moscow, London. Persimmon was owned by H.M. King Edward VII and won the Derby 1896 and Ascot Gold Cup 1897. Persimmon retired to stud at Sandringham.

Both the stallion and King Edward's favourite dog, Ceasar, were immortalized by Fabergé.

*Wartski, London*



58

### IMPERIAL PRESENTATION BOX

*Three colour gold, yellow guilloché enamel, diamonds; 8,3x8,3 cm*

*Marks: Fabergé, initials of workmaster August Hollming,  
assay mark of St. Petersburg 1896-1908, 56 (zolotnik)*

Of three-colour gold, with translucent primrose yellow enamel over guilloché sunburst and concentric rings, sides studded with pellets, on the hinged cover the crowned cypher of Tsar Nicholas II set in rose diamonds and four chased red and green gold laurel wreaths centered by rose diamonds.

EXHIBITIONS: Watski 1949, cat. no. 5; V&A 1977, cat. no. F10; Cooper-Hewitt 1983, cat. no. 192; The Queen's Gallery 1985-86, cat. no. 330; Munich 1986-87, cat. no. 511; St. Petersburg/Paris/London 1993-94, cat. no. 106; The Queens Gallery 1995-96, cat. no. 147.

BIBLIOGRAPHY: Bainbridge 1949, pl. 103.

*Graciously lent by Her Majesty Queen Elizabeth the Queen Mother*





59

### IMPERIAL PRESENTATION BOX

*Gold, powder-blue enamel, diamonds; length 8 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg circa 1910, 72 (zlotnik)*

Rectangular jewelled gold and enamel box, the cover, base and sides with panels of powder-blue guilloché enamel with borders of scrolling green enamel foliage, opalescent white ribbons and enamel pellets to simulate pearls, the cover with an oval white guilloché enamel medallion with a diamond-set cypher of Tsar Nicholas II surrounded by diamonds and surmounted by a diamond Imperial crown, thumbpiece set with diamonds, original red morocco presentation case with a gilt Imperial eagle.

PROVENANCE: Given by Tsar Nicholas II to Count Bourboulon, Minister and Chamberlain of King Ferdinand I of Bulgaria.

*Private Collection, courtesy of Mr. Alexander von Solodkoff*



60

### IMPERIAL PRESENTATION BOX

*Three-colour gold, yellow and white enamel, diamonds; 8,5x8,5 cm  
Marks: Fabergé, initials of head workmaster Mikhail Perkhin*

Presentation box in engraved yellow gold with chased red and green gold mounts, enamelled translucent yellow and opalescent white, set with the crowned cypher of Tsar Nicholas II in brilliant diamonds with a diamond border surrounded by four Imperial double-headed eagles with rose diamonds.

PROVENANCE: AB Bukowski's auction, April 1976, cat. no. 978.

*Private Collection*

61

### PRESENTATION BOX

*Silver gilt, gold, enamel, porcelain, diamonds; length 11 cm  
Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1908-1917, 88 (zlotnik)*

Rectangular silver box with cut corners, with translucent pale blue enamel on waved engine-turned ground, cover with Imperial Porcelain Factory portrait medallion dated 1909 of Tsarina Alexandra Feodorovna; green and red gold laurel leaf borders and rose diamond thumbpiece.

PROVENANCE: In the collection of the Hon. Mr. and Mrs. W.H. Watson-Armstrong.  
EXHIBITIONS: Helsinki 1991; St. Petersburg/Paris/London 1993-94, cat. no. 17; Lahä 1997.

BIBLIOGRAPHY: Snowman 1962, ill. 96; Tillander-Godenhielm 1996, p. 152.

*Private Collection*





62

### ROCAILLE BOX

*Gold, enamel, diamonds; length 9,5 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, inventory no. 1111*

The left of the lid bears the crowned cypher of Tsar Nicholas II set with rose diamonds on a translucent white enamel oval bordered with diamonds, one of which conceals the release which when triggered causes the cypher to rise on a hinge concealed in the crown to reveal a miniature of the Tsar.

PROVENANCE: A La Vieille Russie, New York.

EXHIBITIONS: ALVR 1968, cat. no. 304, cat. p. 116, illustrated; ALVR 1983, cat. no. 215, cat. p. 77, illustrated p. 79; Kimbell/Fort Worth 1983, cat. no. 27; Baltimore 1984, cat. no. 13; Detroit 1984, cat. no. 38; Boston 1991, no catalogue issued.

BIBLIOGRAPHY: "The gold of all the Russians", Apollo November 1968, pp. 392, 394, illustrated nos. 3,4; Waterfield/Forbes 1978, no. 62, p. 52, illustrated p. 53; Cooburn 1983, p. 50; Solodkoff 1984, p. 173, illustrated; Hill 1989, p. 140, illustrated plate no. 117.

*The Forbes Magazine Collection, New York (FAB 78005)*





63

### MINISTER BRÄNDSTRÖM'S BOX

*Gold, enamel, diamonds; length 9,4 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, 56 (zlotnik), scratched inventory no. 1933*

Rectangular gold box with guilloché decoration in sunray pattern, on the cover a laurel wreath with a diamond ribbon encircling a plate of opalescent white guilloché enamel with diamond set crowned cypher of Tsar Nicholas II, original red morocco case with Imperial Warrant.

PROVENANCE: Presented by Tsar Nicholas II to General Edvard Brändström (1850-1921). Brändström was the Swedish Minister in St. Petersburg 1906-20. Inherited by his son, Lieutenant Erik Brändström.

BIBLIOGRAPHY: Svenska hem i ord och bilder, annual volume XV, Stockholm 1927, pp. 146, 149.

*Private Collection*

64

### IMPERIAL PRESENTATION BOX

*Gold, enamel, brilliant and rose cut diamonds; length 9,5 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, 56 (zlotnik)*

A jewelled two-colour gold box engine-turned with dotted lines, cover decorated with double headed eagle on a translucent white enamel plaque surrounded by an oval laurel wreath and surmounted by an Imperial crown, rose diamond thumbpiece.

EXHIBITIONS: Helsinki 1988; Helsinki 1991; St. Petersburg/Paris/London 1993-94, cat. no. 143; Helsinki 1995; Christie's, Stockholm 1996; Corcoran 1996; Lahtis 1997.

BIBLIOGRAPHY: Tillander-Godenhjelm 1996, p. 145.

*Private Collection*





65

### SNUFF BOX

*Agate mounted in gold, diamonds, enamel; length 8 cm  
Marks: Initials of workmaster August Hollming,  
assay mark of St. Petersburg before 1896*

Oval dark grey dappled agate mounted in red gold chased with green gold laurel and set with a briolet-cut diamond thumbpiece, the hinged cover is emblazoned with a green gold Imperial Romanov eagle, partly tinted red and enamelled opaque black with painted enamel ribbon and shields. Kenneth Blakemore writes in his book *Snuff Boxes* (Frederick Muller, London 1976):

"We see the essential Fabergé in an oval snuff box, produced presumably for the Tsar, for it has a green gold Imperial eagle in the centre of the lid. This box is an example of Fabergé's love affair with decorative minerals and of his ability to use them with unrivalled felicity. The lid and body of the box were carved from a dappled grey agate that has an effect that looks like the first raindrops on a pavement... a thumbpiece set with a single diamond is a final touch of opulence to what must be the most exquisite snuff box made in the late nineteenth century".

EXHIBITIONS: Wartski 1992, cat. no. 71.

BIBLIOGRAPHY: Snowman 1983, pp. 34-35, illustrated p. 34.

*Private Collection*



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BOX WITH VIEWS OF THE FORTRESS OF ST. PETER AND ST. PAUL

Gold, enamel, pearls; length 5,7 cm

Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1896-1908, 72 (zoltońnik)

Box with cut corners, painted in camaieu rose, cover with split pearl border, corners with green enamel foliage. Views painted in sepia on oyster rose ground became popular around 1908-10.

PROVENANCE: Miss Yznaga della Valle (sister of the Duchess of Manchester).

EXHIBITIONS: London 1935, cat. no. 588DD; Virginia/Minneapolis/Chicago 1983, cat. no. 14; Kimball/Fort Worth 1983, cat. no. 36; Detroit 1984, cat. no. 48; Munich 1986-87, cat. no. 470; Lugano 1987, cat. no. 112; Paris 1987, cat. no. 112; St. Petersburg/Paris/London 1993-94, cat. no. 261.

BIBLIOGRAPHY: John Herbert, ed., *Christie's Review of the Season*, 1982, p. 305, illustrated; Solodkoff 1984, pp. 25, 27, 174, illustrated pp. 137, 174.

*The Forbes Magazine Collection, New York (FAB82006)*



67

BOX

Silver, enamel, gold, garnet; height 2 cm

Marks: Initials of workmaster Anders Nevalainen, assay mark of St. Petersburg 1908-17, 88 (zoltońnik)

Circular in Persian style with green enamelled lid with hunting scenes in gold, cabochon cut garnet.

*Private Collection*



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PILL BOX

Quartz, enamel, garnets, diamonds, pearls; height 2,8 cm

Marks: Initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908

Of smoky quartz, the lid with pink guilloché enamel, diamonds, pearls and garnets.

*The Woolf Family Collection*





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### PAN BOX

*Gold, enamel; diameter 7,5 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1908-17, 56 (zoltońnik)*

A Louis XVI-style comfit box,  
the cover painted in sepia and white with Pan and two neoclassical figures,  
the miniature is signed De Gault 1771 (Pierre Maria D.G. 1754-1842),  
sides with music instruments and garlands.

*Private Collection*

## BULLDOG BOX

*Enamel, agate, gold, diamonds; height 5,2 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkin, assay mark of St. Petersburg before 1896, 56 (zolotnik)*

The pug's head is sculpted in agate, gold and diamond eyes, its collar of strawberry red enamel with a pendent golden bell.

PROVENANCE: The Nobel Family.

*Private Collection*



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## BULLDOG BOX

*Enamel, agate, gold, diamonds; height 5,1 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkin, assay mark of St. Petersburg before 1896, scratched inventory no. 47416*

The pug's head is sculpted in agate, eyes and teeth set with diamonds.

PROVENANCE: A La Vieille Russie, New York.

EXHIBITIONS: ALVR 1968, cat. no. 323; ALVR 1983, cat. no. 451; Houston Texas 1994, cat. p. 52.

*The Forbes Magazine Collection, New York (FAB 950001)*

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## BULLDOG BOX

*Rock crystal, gold, mother-of-pearl, sapphire, gouache; length 5,6 cm, height 2,2 cm*

*Marks: K. Fabergé, Imperial Warrant, assay mark of St. Petersburg 1908-17, 56 (zolotnik)*

Rectangular rock crystal box with gold chernière, cabochon sapphire thumbpiece, cover with gouache painting on mother-of-pearl under rock crystal depicting a french bulldog.

French bulldogs became the fashion at the Imperial Court. Grand Duchess Olga, one of the sisters of Tsar Nicholas II, had a bulldog as had Prince and Princess Yusupov.

EXHIBITIONS: Zurich 1989, cat. no. 18, illustrated pl. 56; Tokyo 1991; Australia 1992; Milano 1994-95.

*State Historical Museum, Moscow (107464/23273)*









73

### PETER THE GREAT BOX

Gold, enamel, rock crystal; diameter 7,5 cm

Marks: Fabergé, initials of head workmaster Henrik Wigström, 72 (zlotník)

Decorated with a sepia painting of Falconet's statue of Peter the Great, this box is engraved on the underside with the crowned monogram of Tsarina Alexandra Feodorovna. An almost identical box with enamelled rather than crystal sides and bottom is in the collection of H.M. Queen Elizabeth II.

PROVENANCE: Tsarina Alexandra Feodorovna; Strauss collection, Christie's 1976, cat. no. 23.

EXHIBITIONS: Warski 1953, cat. no. 153; ALVR 1983, cat. no. 202; Lugano 1987, cat. no. 106; Paris 1987, cat. no. 106; St. Petersburg/Paris/London, cat. no. 21.

BIBLIOGRAPHY: Snowman 1962/64/68/74, illustrated plate nos. 113, 114, colourplate XXX.

*The Forbes Magazine Collection, New York (FAB 84015)*



74

### STAMP BOX

Silver, enamel, sapphires, diamonds; length 7,5 cm

Marks: Fabergé, assay mark of Moscow, scratched inventory no. 16297

Rectangular silver box, hinged cover with white guilloché enamel, decorated in art nouveau-style with a woman's head with a diadem set with four sapphires and three diamonds. Original case marked Fabergé, Imperial Warrent, Moscow, St. Petersburg, Odessa.

PROVENANCE: The Nobel family.

*Private Collection*





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### FACE POWDER COMPACT

*Gold, enamel, diamonds; height 6,2 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1908-17, scratched inventory no. 21658*

Opaque white enamel with golden ribs and set with diamonds. Illustrated from commission page 151, the design book of Henrik Wigström, dated 6th October 1911, production no. 12144 (information courtesy of Ulla Tillander-Godenhielm, Helsinki).

*Messrs. Tessier Ltd., London*



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### CHALCEDONY BOX

*Chalcedony, red and green gold, diamonds; diameter 5,5 cm*

*Marks: Fabergé, initials of Mikhail Perkhin, assay mark of St. Petersburg before 1896, 56 (zlotnik)*

Round box of rose chalcedony with gold rim on the hinged cover, thumbpiece with five diamonds, original fitted case.

PROVENANCE: From Mrs. Maja Lindquist's collection (née Tingberg), acquired when she stayed in St. Petersburg and Baku between 1902 and 1912. Her husband, ingénieur Hjalmar Lindquist worked for Nobel and AGA between these years.

*Private Collection*



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### GLUE POT

*Nephrite, gold, enamel, pearl; height 6,3 cm*

*Marks: Initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896*

The shaped circular nephrite bowl surmounted by lid decorated with red stripes over a guilloché ground, and set with a single pearl finial, original wood case with lid stamped Fabergé, Imperial Warrant St. Petersburg, Moscow.

EXHIBITIONS: Tessiers, London 1995, cat. no. 14.

*The Castle Howard Collection, York*



79

### HORSE'S HOOF BONBONNIÈRE

*Green chrysoprase, gold, rubies, rose diamonds; length 4 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896*

Carved from green chrysoprase, horseshoe set with gold, rubies and rose diamonds.

EXHIBITIONS: ALVR 1983, cat. no. 139; Munich 1986-87, cat. no. 269; Lahti 1997.

*By courtesy of A la Vieille Russie, New York*



78

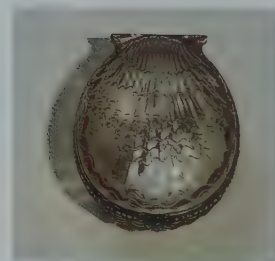
### WOOD BOX

*Wood, silver; length 13 cm*

*Marks: K. Fabergé, initials of workmaster Anders Nevalainen, 88 (zolotnik)*

Rectangular wood box with hinged lid with silver hinges and mounts.

*Private Collection*



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### BONBONNIÈRE

*Smoky quartz, green enamel, gold, rose diamonds; length 5,7 cm*

*Marks: Initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896*

Smoky quartz carved in the form of a shell, mounted in gold with green enamel, the opening bordered by rose diamonds and with rose diamond thumbpiece.

EXHIBITIONS: ALVR 1983, cat. no. 175; Munich 1986-87, cat. no. 267; Lahti 1997.

*By courtesy of A La Vieille Russie, New York*





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### BOX IN FORM OF A FAN

*Rock crystal, gold, enamel, rose diamonds; length 7,5 cm*

*Marks: Fabergé, initials of head workmaster Mikhaïl Perkhin, assay mark of St. Petersburg before 1896, 72 (zolotnik)*

Rock crystal engraved with empire style motifs, gold mounts with rose guilloché enamel and stripes of rose diamonds.

PROVENANCE: Taken over in 1931 from the State Museums Foundation.

EXHIBITIONS: Munich 1986-87, cat. no. 507A.

BIBLIOGRAPHY: Lopato 1984, p. 49.

*The State Hermitage, St. Petersburg (E. 15729)*



82

### HIPPOPOTAMUS HEAD BOX

*Bloodstone, gold, ruby, diamond; length 8,8 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896*

Carved bloodstone head mounted in gold to serve as a box, the cover decorated with rococo scrolls, faceted ruby and diamond thumbpiece.

PROVENANCE: Countess Zubov, Geneva (auction Christie's, Geneva, May 1, 1974, no. 218).

EXHIBITIONS: ALVR 1983, cat. no. 452; Munich 1986-87, cat. no. 266.

BIBLIOGRAPHY: Habsburg 1977, p. 77.

*By courtesy of A La Vieille Russie, New York*

83

### EGG-BONBONNIÈRE

*Carnelian, gold; height 11,2 cm*

*Marks: Fabergé, initials of head workmaster Erik Kollin, assay mark of St. Petersburg 1896-1908,*

*56 (zoltoznik), scratched inventory no. 40585, later Soviet mark 583*

An egg shaped bonbonnière of red carnelian, domed foot and final of red gold.

PROVENANCE: In the collection of Agathon Fabergé, later in Leo Wainstein's collection.

EXHIBITIONS: Helsinki 1980, cat. no. 4; Munich 1986-87, cat. no. 274; Finlandia 1988; Zurich 1989, cat. no. 194; A. Tillander, Helsinki 1990 and 1995; Helsinki 1991; Christie's, Stockholm 1996; Corcoran 1996; Lahti 1997.

*Private collection*





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### MUSSEL BOX

*Nephrite, gold, rubies, diamonds; length 6,3 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896*

Nephrite mussel with gold hinges, thumbpiece set with cabochon rubies and rose diamonds.

PROVENANCE: Taken over in 1951 from the State Museums Foundation. EXHIBITIONS: Lugano 1986, cat. no. 122; Munich 1986-87, cat. no. 262.

*The State Hermitage, St. Petersburg (E 17151)*

85

### ENAMEL BOX WITH FLOWERS

*Silver, enamel, moonstone; height 2,3 cm, length 5,3 cm*

*Marks: Fabergé, initials A.P. in cyrillic (unknown workmaster), assay mark of St. Petersburg before 1896, 88 (zlotnik), scratched inventory no. 2456*

Octagonal box decorated with white guilloché enamel with painted flower scrolls, the cover set with moonstone, in its original fitted box marked Fabergé, Imperial Warrant, St Petersburg, Moscow.

PROVENANCE: The Nobel Family.

*Private Collection*





## MUGHAL STYLE BOX

*Gold, enamel, sapphire, rubies; height 2,8 cm, length 2,3 cm, width 2,2 cm*  
*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, 56 (zolotnik), scratched inventory no. 47449*



In mughal style, small rectangular with cut corners, the cover with large faceted sapphire, sapphire decorated with gold floral motif with rubies in gold setting, the sides of white opaque enamel with gold and ruby flowers.

PROVENANCE: Collection of Grand Duke Aleksei Alexandrovitch (1850-1908), fourth son of Tsar Alexander II and brother of Tsar Alexander III. He was an admiral and the Head of the Navy (1881-1905). Appraised and catalogued by Agathon Fabergé on December 31, 1908 (Hermitage Archive, f. 1 op. 5 del. 21, 1909, pp 19-20): "N 31. Gold bonbonnière with white enamel, in Indian style, with pale sapphire, set in gold. Made by Fabergé. 600 roubles".

EXHIBITIONS: Elagin Palace 1989, cat. no. 52; St. Petersburg/Paris/London 1993-94, cat. no. 66.

*The State Hermitage, St. Petersburg (E 307)*



## BONBONNIÈRE

*Grey agate, gold, ruby, diamonds; height 5 cm*  
*Marks: Initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1896-1908, initials of assay master A. Richter*

Octagonal grey agate box in cage form with gold mounts, thumbpiece with ruby and diamonds.

This is an example of Fabergé producing pieces in earlier style, on this occasion an 18th century English box.

PROVENANCE: Acquired in 1982 through the purchase commission of the State Hermitage.

EXHIBITIONS: Munich 1986-87, cat. no. 260; Zurich 1989, cat. no. 16, illustrated pl. 53.

*The State Hermitage, St. Petersburg (ERO 9322)*

## BOX

*Gold, enamel, emeralds, rubies, diamonds, pearls; height 3,6 cm*

*Marks: Fabergé, assay mark of St. Petersburg 1896-1908, 72 (zolotnik), scratched inventory no. 6659*

The box is made in the shape of a doge's hat and decorated with enamel, diamonds, emeralds, rubies and a pearl.

EXHIBITIONS: Munich 1986-87, cat. no. 489, illustrated p. 245; Zurich 1989, cat. no. 15, illustrated pl. 7.

*The Woolf Family Collection*



## LOUIS XVI STYLE BOX

*Gold, silver, enamel, moss agate, diamonds; height 2,4 cm, diam, 4,2 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, 72 (zolotnik), scratched inventory no. 59343*

Small gold box, rose enamelled on a guilloché ground with rim of yellow and red gold leaves, cover with oval moss agate in rose diamond setting.

PROVENANCE: Ludvig Nobel; Auction Christie's Geneva, November 17, 1981, 200 Works of Art by Carl Fabergé, no. 134.

EXHIBITIONS: Munich 1986-87, cat. no. 410, illustrated p. 224; Zurich 1989, cat. no. 9, illustrated pl. 49.

*Private Collection*





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### GLUE POT

*Rose aventurine quartz, gold, enamel, diamond; height 6,3 cm*

*Marks: Initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1896-1908, initials of assay master A. Richter, 56 (zlotnik)*

White/rose aventurine quartz carved in the form of an apple, the gold fruit stem enamelled in green and brown and set with a diamond is the handle of a glue brush.

PROVENANCE: Auction Christie's, Geneva, May 5, 1981, Important Works of Art by Carl Fabergé, no. 58.

EXHIBITIONS: Munich 1986-87, cat. no. 196; Zurich 1989, cat. no. 69, pl. 90.

*Private Collection*





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### GLUE POT

*Bowenite, gold, enamel, diamond; height 7,2 cm*

*Marks: Initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, 56 (zlotnik), scratched inventory no. 56768*

Bowenite carved in the form of a pear, the gold fruit stem enamelled green and brown and set with a diamond is the handle of a glue brush. In the fruit a small gold worm.

PROVENANCE: Auction Christie's Geneva November 9, 1977, Important Russian Works of Art, no. 217.

EXHIBITIONS: Munich 1986-87, cat. no. 199; Zurich 1989, cat. no. 70, illustrated pl. 90.

BIBLIOGRAPHY: Habsburg 1977, p. 77.

*Private Collection*



## BONBONNIÈRE

*Lapis lazuli, gold, diamonds, pearls; length 5,2 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, 56 (zlotnik), scratched inventory no. 7234*

Lapis lazuli cover decorated with diamond moon and stars, split pearl rim, rifled sides.

PROVENANCE: Acquired 1984 through the purchase commission of the State Hermitage.

EXHIBITIONS: Munich 1986-87, cat. no. 257; Zurich 1989, cat. no. 7, pl 5.

*The State Hermitage, St. Petersburg (ERO 9406)*



## GLUE POT

*Bowenite, gold, rubies, moonstone, diamonds; height 5,5 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, 56 (zlotnik)*

Conical bowenite pot with domed cover, three-colour gold mounts with flower garlands pendent from cabochon rubies on Meander bands and set with rose diamonds, cover with cabochon moonstone finial in rose-cut diamond setting.

PROVENANCE: Auction Christie's, Geneva, November 18t, 1980, Fine Russian Works of Art, no. 129.

EXHIBITIONS: Munich 1986-87, cat. no. 244; Zurich 1989, cat. no. 68, illustrated pl. 13; St. Petersburg/Paris/London 1993-94, cat. no. 250; Hamburg 1995, cat. no. 203.

*The Woolf Family Collection*

## STAMP BOX

*Silver, gold, enamel, rock crystal, paper; length 3,8 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström, 88 (zlotnik), scratched inventory no. 6110A*



Silver-gilt with engraved gold mounts enamelled in translucent violet over wavy engine-turning, hinged cover with a Russian 5 kopek postage stamp framed within a reeded border. At the time this box was made the postage within St. Petersburg was 5 kopek, outside 7 kopek. The elegant guilloché enamel colour matches the colour of the stamp under the rock crystal plate, the silver gilt inside base slopes to the front to facilitate the removal of the stamps.

BIBLIOGRAPHY: Snowman 1983, p. 139.

*D. Richard Bowen*









95

CIGARETTE CASE

*Topaz, gold, sapphire; length 9 cm*

*Marks: Fabergé, initials of head workmaster Mikhaïl Perkhin, assay mark of St. Petersburg before 1896, 72 (zolotnik)*

Topaz with four-colour gold mounts of cherubs, peacocks, birds, flowers and rococo motifs on either side, cabochon sapphire thumbpiece.

EXHIBITIONS: Munich 1986-87, cat. no. 220.

*Graciously lent by Her Majesty Queen Margrethe II*



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SILVER AND WOOD CIGARETTE CASE

*Wood, silver, gold, sapphire; length 9,8 cm*  
*Marks: K.F*

Of unusual design, with cabochon sapphire thumbpiece and silver mounts in rococo style.

PROVENANCE: Andre Ruzhnikov, Palo Alto, California.

*The John Traina Collection*



97

### CIGARETTE CASE

*Steel, gold, cotton; length 9,8 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, 56 (zolotnik)*

Steel case applied with gold rococo scrolls, tinder cord with gold chain terminal.

PROVENANCE: Gatchina Palace, acquired from Central Storage of Suburban Palaces, 1956.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 6.

*The State Hermitage, St. Petersburg (ERO-8657)*





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### CIGARETTE CASE

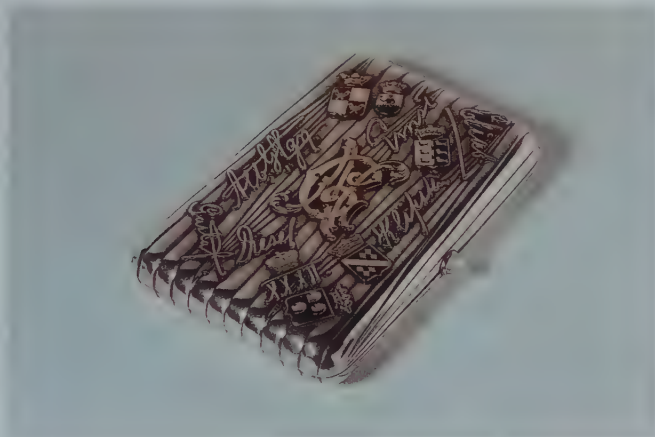
Gold, enamel, diamond, pearls; length 8,2 cm

Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1908-17, 56 (zlotnik)

Oval, two-colour gold mounts with salmon pink guilloché enamel and diamond thumbpiece, pearl set rim.

PROVENANCE: A La Vieille Russie, 1995.

*The John Traina Collection*



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### CIGARETTE CASE

Silver, gold, enamel, moonstone; length 10,5 cm

Marks: Fabergé, initials of workmaster August Hollming, assay mark of St. Petersburg 1896-1908, 88 (zlotnik)

Ribbed silver case applied with facsimile signatures in gold and enamelled coats of arms, monogram GN, moonstone thumbpiece.

*Private Collection*



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### WHITE ENAMEL CIGARETTE CASE AND MATCH BOX

Silver, gold, enamel, rubies; length 7 cm (case), length 3,8 cm (box)

Marks: Case: Fabergé, initials of workmaster August Holmström, assay mark of St. Petersburg 1896-1908, 88 (zlotnik), scratched inventory (?) no. 4/R/2 529.  
Match box: initials of workmaster August Holmström, 88 (zlotnik), marked 529 2/

White guilloché enamel over a sunburst pattern, both with a facet cut ruby in gold setting on the cover, case with ruby thumbpiece, match box with rose diamond thumbpiece and striker plate at one end.

PROVENANCE: A La Vieille Russie, 1993.

*The John Traina Collection*



101

### CIGARETTE CASE

*Gold, enamel, diamonds; length 9,4 cm*

*Marks: K. Fabergé, assay mark of Moscow 1899-1908, 56 (zolotnik)*

Red gold case with translucent blue enamel over guilloché moiré ground, a snake set with rose diamonds to simulate scales coils on both sides of the case, elliptical diamond pushpiece.

PROVENANCE: Presented by Mrs George Keppel to King Edward VII 1908; presented by Queen Alexandra to Mrs Keppel 1936; presented by Mrs Keppel to Queen Mary.  
EXHIBITIONS: V&A 1977, cat. no. K 2; Cooper-Hewitt 1983, cat. no. 203; The Queens Gallery 1985-86, cat. no. 313; Munich 1986-87, cat. no. 468; Zurich 1989, cat. no. 117; St. Petersburg/Paris/London 1993-94, cat. no. 165.

BIBLIOGRAPHY: Bainbridge 1949/68, pl. 70; Habsburg 1977, p. 71; Habsburg/Solodkoff 1979, dustcover and pl. 81; Snowman 1979, p. 51.

*Graciously lent by Her Majesty Queen Elizabeth II (40113)*





102

### CIGARETTE CASE

*Gold, enamel, diamond; height 9,8 cm*

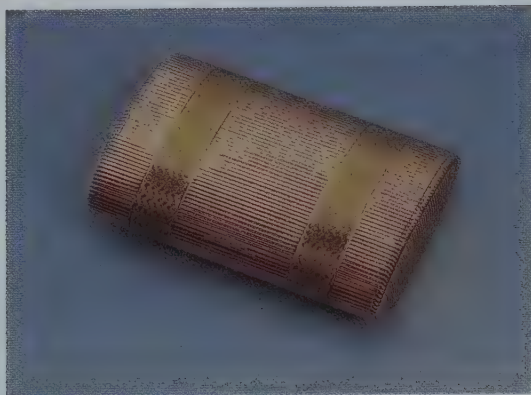
*Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1908-17*

Decorated in translucent royal blue over a diagonally striped guilloché ground, divided by vertical gold stripes, the gold mounts engraved with flowerheads and laurel leaf bands, diamond-set thumbpiece, original case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, London.

PROVENANCE: Mrs Alice Keppel (1869-1947); This cigarette case and other valuables belonging to Mrs Keppel were placed in a bank strongbox on her death in 1947. The strong box remained unopened until the death of her daughter, the Hon. Mrs Sonia Cubitt, in 1986; Auction Sotheby's, Geneva, May 10th 1989, no. 46.

*Galerie Rotmann, Cologne*





103

### CIGARETTE CASE

*Gold, platinum, diamonds; length 8,6 cm*

*Marks: Initials of workmaster August Hollming, assay mark of St. Petersburg 1907-1913, 72 (zlotnik)*

Thin red gold case of oval cross-section, striped pattern, bordered by two engine-turned ribbons of yellow gold, platinum thumbpiece set with rose diamonds, original wood case stamped Fabergé Imperial Warrant, St. Petersburg, Moscow, London.

EXHIBITIONS: Zurich 1989, cat. no. 122, illustrated pl. 124.

*Private Collection*



104

### PRESENTATION CIGARETTE CASE

*Gold, sapphire; length 8,7 cm*

*Marks: Initials of workmaster Eduard Schramm, assay mark of St. Petersburg before 1896*

Striped and polished gold case applied on one side with crowned cypher of Peter the Great and on other

with crowned cypher of Grand Duke Konstantin Konstantinovich, cabochon sapphire thumbpiece. Inside is an inscription in Russian: "H.I.H. Grand Duke Konstantin Konstantinovich" and the names of 85 other members of the Preobrazhenski Regiment. Tsar Peter the Great was the founder of the Preobrazhenski Regiment of Life Guards and Grand Duke Konstantin Konstantinovich was its Patron.

PROVENANCE: Grand Duke Konstantin Konstantinovich; in the State Museum Fund until 1937.

EXHIBITIONS: Mikimoto 1991, cat. no. 27; St. Petersburg/Paris/London 1993-94, cat. no. 68.

*The State Historical Museum, Moscow (61869/ok 5826)*



105

### CIGARETTE CASE

*Gold, platinum, diamond; length 9 cm*

*Marks: Fabergé, Imperial Warrant, initials of workmaster August Hollming, assay mark of St. Petersburg 1908-17, 72 (zlotnik)*

Basket weave patterned cigarette case with burnished interlacing bands of green and red gold and platinum, green gold bands chased with laurel leaves, diamond thumbpiece, original case stamped Fabergé, Imperial Warrant, St. Petersburg, Moscow, London.

EXHIBITIONS: V&A 1977, cat. no. R17; Munich 1986-87, cat. no. 162; St Petersburg/Paris/London 1993-94, cat. no. 271.

BIBLIOGRAPHY: Snowman 1979, illustrated p. 54.

*Private Collection*



106

CIGARETTE CASE WITH BLUE  
TINDERCORD

Gold, sapphire; length 10 cm

Marks: Fabergé, initials of workmaster August Hollming, assay mark of St. Petersburg 1896-1908, 56 (zoloťnik)

Rectangular gold cigarette case with line ornaments, cabochon sapphire thumbpiece and blue tinderscord, is in its original wood case and has never been used.

PROVENANCE: Presented 1899 to Baron S.W. von Troil, Finland.

EXHIBITIONS: Helsinki 1980; A. Tillander, Helsinki 1995; Christie's, Stockholm 1996; Corcoran 1996; Lahti, 1997.

BIBLIOGRAPHY: Tillander-Godenhjelm 1996, p. 123, pl. 115.

*Private Collection*

107

CIGARETTE CASE

Silver-gilt, enamel, diamonds; length 9,5 cm

Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1908-17, London import mark "T"

Tubular silver-gilt case with red guilloché enamel, thumbpiece with rose diamonds, opens at the sides to reveal a striker plate and a match compartment.

PROVENANCE: Andre Ruzhnikov, Palo Alto, California.

EXHIBITIONS: Fabergé in America 1996-97, cat. no. 378.

*The John Traina Collection*

108

CIGARETTE CASE

Gold, enamel, rose diamonds; length 8,8 cm

Marks: Fabergé, initials of workmaster August Hollming, assay mark of St. Petersburg 1896-1908

Tubular with lavender guilloché enamel, mounted in two-colour gold, thumbpiece decorated with rose cut diamonds.

PROVENANCE: A La Vieille Russie, 1991.

EXHIBITIONS: ALVR 1983, cat. no. 189, illustrated p. 73; Fabergé in America 1996-97, cat. no. 377.

*The John Traina Collection*





109

IMPERIAL PRESENTATION  
CIGARETTE CASE

*Silver gilt, gold, enamel, seed pearls; length 10,2 cm*

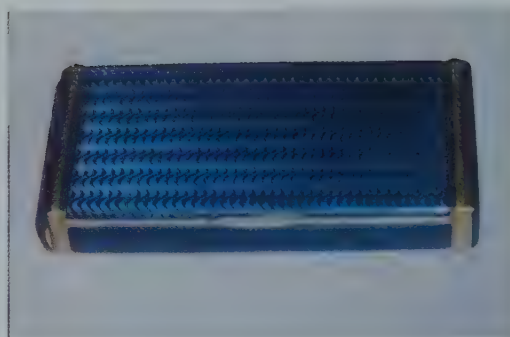
*Marks: Initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1896-1908*

Oval, enamelled in emerald green over a moiré guilloché pattern, chased two-colour palmette border, the border set with a row of seed pearls, thumbpiece set with a diamond, the interior inscribed "Nicky Alix 15.VI.1907".

PROVENANCE: Presented by Tsar Nicholas II and Tsarina Alexandra Feodorovna to a member of the Swedish royal family; Ermitage Ltd., London.

EXHIBITIONS: Fabergé in America 1996-97, cat. no. 383.

*The John Traina Collection*



110

CIGARETTE CASE

*Silver gilt, enamel, diamond; length 9,2 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1908-17, 88 (zolotnik),*

*London import mark for 1914, scratched inventory no. 24691*

Silver-gilt and enamel lady's case with vesta compartment, enamelled in translucent midnight blue over wavy engine-turning, the margins bound by raised laurel, diamond-set thumbpiece, original fitted wood case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, London, the interior inscribed "Je vous remercie du fond du coeur, Pour toutes vos bontés cher ami, Je prierai Dieu que chaque heure soit, pour vous, une heure bénie. H.F. from h. de. S., Harrogate 1915" According to the Fabergé London sales ledger (now in the possession of Mrs. Tatiana Fabergé, Switzerland), Inventory no. 24691, a cigarette case in steel blue enamel was sold for £23 on December 24th 1915 to a Mrs. Farquharson.

PROVENANCE: Auction Sotheby's, Geneva, May 18, 1995, no. 323/2.

*The John Traina Collection*





111

### ROCK CRYSTAL BOX

*Rock crystal, platinized silver, diamonds; length 8,8 cm  
Marks: Fabergé, scratched inventory no. 1432*

Rock crystal cut to simulate ice, platinized silver hinges and thumbpiece set with diamonds to simulate ice crystals, original wood case stamped Fabergé, Imperial Warrant St. Petersburg, Moscow, London.

PROVENANCE: The Nobel family.

*Private Collection*





112

### BOX

*Rock crystal, gold, rubies; length 6 cm  
Marks: Initials of head workmaster Mikhail Perkin;  
assay mark of St. Petersburg before 1896, 56 (zlotnik)*

Rock crystal with hinges and thumbpiece of gold with cabochon rubies, original wood case with cut corners stamped in gold Fabergé, Imperial Warrant, St. Petersburg, Moscow.

PROVENANCE: Presented by Tsar Nicholas II to Professor Samuel Hybbinette (1876-1939).

*Private Collection*



113

MINIATURE FRAME

Silver gilt, enamel; height 5,8 cm

Marks: Fabergé, initials of workmaster Victor Aarne, assay mark of St. Petersburg 1896-1908, 88 (zolotnik)

Silver gilt frame enamelled in mauve and with chamfered corners, containing a photograph of Tsarina Alexandra Feodorovna (1872 -1918) holding her infant daughter, Grand Duchess Tatiana (1897- 1918).

PROVENANCE: Auction. Sale: Christie's, Geneva, May 11, 1982, Lot 248, illustrated; A La Vieille Russie.

EXHIBITIONS: ALVR 1983, cat. no. 75, p. 73, illustrated; Detroit 1984, cat. no. 62; Lugano 1987, cat. no. 43, illustrated p. 65; Paris 1987, cat. no. 43, illustrated p. 44.

BIBLIOGRAPHY: Solodkoff 1984, p. 172, illustrated; Kelly 1985, p. 16, illustrated pp. 12, 16; Forbes 1988, p. 43, illustrated; Solodkoff 1988, p. 106, illustrated.

The Forbes Magazine Collection, New York (FAB 84002)





114

CRYSTAL FRAME

*Rock crystal, four-colour gold, enamel, diamonds, rubies, ivory; height 10,2 cm*  
*Marks: Initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg*  
*1896-1903*

Gold mounted rock crystal with two-colour gold garlands and four-colour gold flower basket cresting, inner rose diamond border, gold strut, containing a photograph of Grand Duchess Maria (1899–1918), third daughter of Tsar Nicholas II.

PROVENANCE: A La Vieille Russie, New York.

EXHIBITIONS: ALVR 1949, cat. no. 179, illustrated; Virginia/Minneapolis/Chicago 1983, cat. no. 18, illustrated p. 10; Kimbell/Fort Worth 1983, cat. no. 45; Detroit 1984, cat. no. 59; Munich 1986-87, cat. no. 285, illustrated; Lugano 1987, cat. no. 32, illustrated; Paris 1987, cat. no. 32, illustrated; The Burlington House Fair, London 1987, no catalogue issued.

BIBLIOGRAPHY: Forbes, August 15, 1975, p. 58, illustrated; Water-field/Forbes 1978, pp. 63, 143, illustrated p. 64; Kelly 1982-83, pp. 5, 9, 11; Solodkoff 1984, pp. 38, 171, illustrated; Forbes 1986, p. 52, illustrated; Hill 1989, p. 172, illustrated plate no. 141.

*The Forbes Magazine Collection, New York (FAB 74006)*



115

FRAME

*Silver-gilt, gold, enamel, ivory; height 14,3 cm*  
*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, 88 (zolatnik), scratched inventory no. 58606*

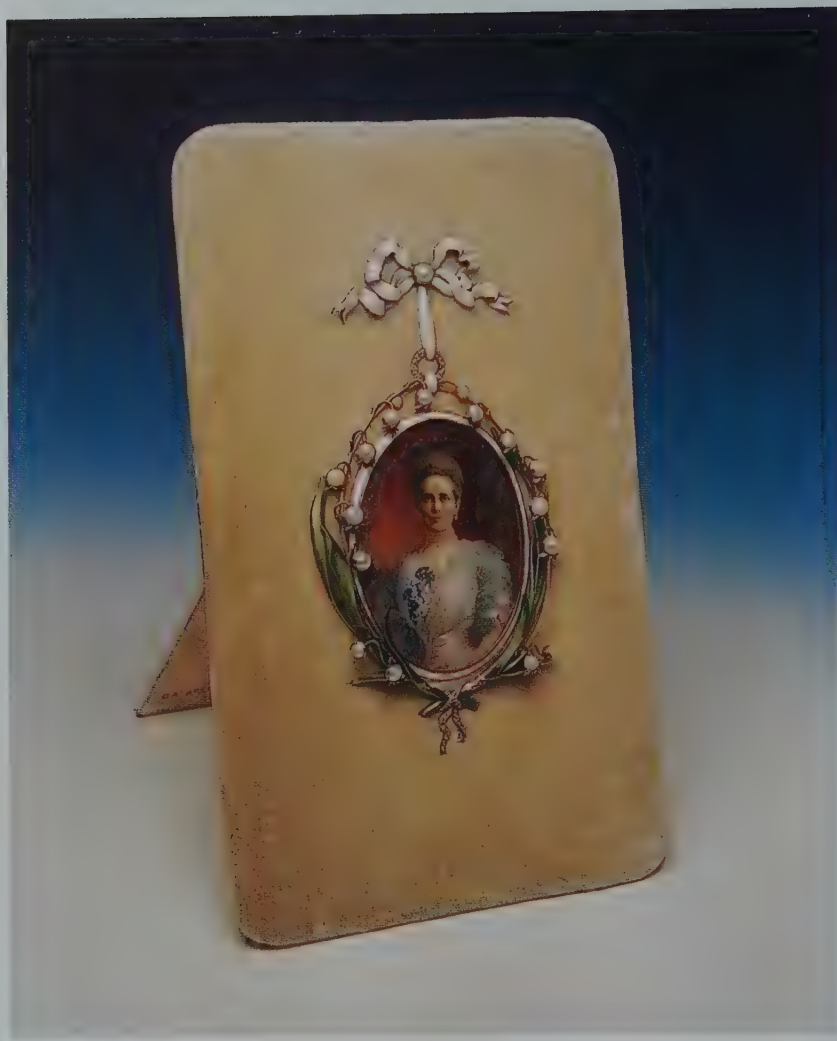
Silver-gilt with red guilloché enamel, pediment and frieze applied with laurel swags and acanthus motif, flanked by two white enamel half-columns with entwined green laurel sprays, surmounted by laurel wreath and ribbon, ivory back and silver strut, enclosing a photograph of Tsarina Alexandra Feodorovna and her daughter Grand Duchess Tatiana (1897–1918), inscribed in Russian "From Nicky and Alix, 1898".

PROVENANCE: Presented by Tsar Nicholas II and Tsarina Alexandra Feodorovna to Grand Duchess Xenia Alexandrovna (daughter of Tsar Alexander III).

EXHIBITIONS: Munich 1986-87, cat. no. 259; Zurich 1989, cat. no. 90, illustr. pl. 106; Helsinki 1989, cat. no. 10; St. Petersburg/Paris/London 1993-94, cat. no. 16.

BIBLIOGRAPHY: Leningrad (St. Petersburg) 1987, no. 149.

*The State Hermitage, St. Petersburg (ERO-6761)*



116

### YUSUPOV FRAME

*Wood, velvet, gold, enamel, pearls, diamonds, ivory; height 15 cm  
Marks: Fabergé, initials of head workmaster Henrik Wigström*

Rectangular with rounded corners covered in white velvet, the centre with an oval miniature of Princess Z.N. Yusupov, signed and dated "V. Zuiev 1907", in a narrow gold frame enamelled in opaque white and flanked by two sprays of lilies-of-the-valley set with pearls and gold leaves enamelled in green, tied with a diamond-set knot and pendent from a white enamel ribbon and a diamond-set ring, the reverse with gold suspension ring and strut. Princess Z.N. Yusupov married Count Felix Sumarokov-Elston, who took his wife's name by Imperial dispensation. Their sons were Nikolaj and Felix Yusupov, Felix being one of Rasputin's assassins. The Prince and Princess celebrated their twenty-fifth wedding anniversary in 1907 and to commemorate this event the Yusupov egg (M. Sandoz Collection, Switzerland), the Yusupov music box (Hillwood Museum, Washington D.C.) and this frame were ordered from Carl Fabergé.

PROVENANCE: Count Yusupov Collection; until 1932 in the State Russian Museum.

EXHIBITIONS: Mikimoto 1991, cat. no. 12; Genoa 1992, cat. no. 12; St. Petersburg/Paris/London 1993-94, cat. no. 191.

*The State Historical Museum, Moscow (73831/ok 6933)*





117

### MINIATURE FRAME

*Silver-gilt, gold, enamel, ivory; height 7,7 cm*

*Marks: Fabergé, initials of workmaster Victor Aarne, assay mark of St. Petersburg 1896-1908, 84 (zolotnik) initials of assay master A. Richter*

Green guilloché enamel with swags of gold flowers and leaves and bow at top,  
containing a miniature of a boy.

The delicate but lush foliage and ornate ribbon ties are typical of Victor Aarne's workmanship.

*Private Collection*



118

FRAME

*Gilded silver, enamel, maple wood; height 16,4 cm*

*Marks: Fabergé, initials of workmaster Victor Aarne, assay mark of St. Petersburg before 1896, 88 (zlotnik), scratched inventory no. 55942*

Wood pedestal with circular silver and violet guilloché enamel frame, ribbon cresting, below the frame are flowers and a crossed quiver of arrows and a torch, containing a photograph of Grand Duchess Irina Alexandrovna (1895-1970), daughter of Grand Duke Alexander Mikhailovich (1866-1933) and of Grand Duchess Xenia Alexandrovna (1875-1960), granddaughter of Tsar Alexander III, and since 1914 wife of Prince Felix Felixovich Yusupov (1887-1967).

PROVENANCE: Palace of Grand Duchess Xenia Alexandrovna.

EXHIBITIONS: Zurich 1989, cat. no. 88, illustrated pl. 107; St. Petersburg /Paris/London 1993-94, cat. no. 64.

*The State Hermitage, St. Petersburg (ERO-6751)*



119

MINIATURE FRAME

*Gold, enamel; height 9 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, 56 (zlotnik)*

Frame of red guilloché enamel with a bow and ornamented edges of gold, containing a photograph of Grand Duchess Elisabeth Feodorovna, sister of Tsarina Alexandra Feodorovna.

PROVENANCE: H.M. Queen Louise of Sweden

*Graciously lent by His Majesty King Carl XVI Gustaf*



120

### SQUARE MINIATURE FRAME

*Silver gilt, enamel, ivory; height 7 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, 88 (zoloitnik), scratched inventory no. 7725*

Silver-gilt with light blue guilloché enamel and an outer field of yellow on a guilloché ground, ivory back and silver-gilt strut, containing a circular enamel miniature of Grand Duchess Elisabeth Feodorovna (1864-1918) in nurse's uniform. The Duchess was sister of Tsarina Alexandra Feodorovna. Elisabeth Feodorovna was married to Sergius Alexandrovitsch (1875-1905), younger brother of Alexander III.

EXHIBITIONS: Munich 1986-87, cat. no. 427.

*Graciously lent by His Majesty King Carl XVI Gustaf*



121

### FRAME

*Silver gilt, sapphire; W 6,2 cm*

*Marks: Fabergé's Imperial Warrant, assay mark of Moscow 1896-1908, scratched inventory no. 15307*

Shaped as a water lily pad, stem with cabochon sapphire finial.

PROVENANCE: From the Leningrad (St. Petersburg) Regional Department Museum of Public Education, 1926, in Count Cheremeteff's House, in the Fountain House.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 236.

*The State Hermitage, St. Petersburg (ERO-6750)*



## CLÉO DE MÉRODE, OVAL FRAME

*Silver-gilt, gold, enamel, ivory; height 13,5 cm*

*Marks: Fabergé's Imperial Warrant, assay mark of Moscow before 1896, 84 (zlotnik), scratched inventory no. 62268*

Oval, silver-gilt with yellow guilloché enamel over a sunray pattern, surrounded by a green enamel border of laurel leaves, applied with entwined four-colour gold flower swags and ribbon cresting, silver-gilt back and strut, containing a miniature of the famous courtesan Cléo de Mérode dressed in transparent robe.

PROVENANCE: Auction, Christie's Genève, November 18, 1980.

EXHIBITIONS: V&A 1977, cat. no. R24; ALVR 1983, cat. no. 89; Munich 1986-87, cat. no. 505; Zurich 1989, cat. no. 86, illustrated pl. 20; St. Petersburg/Paris/London 1993-94, cat. no. 188; Hamburg 1995, cat. no. 159.

BIBLIOGRAPHY: Battersby 1968; Snowman 1979, pp. 18, 138.

*The Woolf Family Collection*



123

## MINIATURE FRAME

*Silver, gold, enamel, glass; height 9 cm*

*Marks: Initials of workmaster Anders Nevalainen, assay mark of St. Petersburg 1896-1908, initials of assay master Iakov Liapunov*

Silver and red guilloché enamel frame, over the oval aperture a bow of gold, below interlaced gold bands of laurel leaves.

EXHIBITIONS: Helsinki 1980, cat. no.13; Lahti 1997.

*Private Collection*



124

## MINIATURE FRAME

*Gold, enamel; height 7,5 cm*

*Marks: Fabergé, initials of workmaster Victor Aarne, assay mark of St. Petersburg before 1896, 56 (zlotnik)*

Gold frame with light blue guilloché enamel, four-colour gold swags of flowers, tied red gold ribbon cresting, containing oval miniature painting of a young man from the family Gilse van den Pals, signed von Zehngraf.

EXHIBITIONS: Helsinki 1980, pl. no. 12; Munich 1986-87, cat. no. 461; Zurich 1989, cat. no. 93, illustrated pl. 21; Helsinki 1991; A. Tillander, Helsinki 1995; Christie's, Stockholm 1996; Corcoran 1996; Lahti 1997.

*Private Collection*







125

### OVAL FRAME

*Gold, enamel, ivory, pearls; height 9 cm*

*Marks: Initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908*

Oval frame with rose guilloché enamel with Bulgarian Royal Crown, laurel border, aperture set with pearls, ivory back, gold strut, containing a miniature signed Zehngraf and depicting Princess Eudoxia of Bulgaria (1898-1985), sister of Prince Boris, Prince Cyrillus and Princess Nadejda, children of King Ferdinand I and Queen Marie Louise of Bulgaria.

EXHIBITIONS: Munich 1986-87, cat. no. 437.

*Private Collection*





126

### OVAL MINIATURE FRAME

*Gold, enamel, rubies, rose diamonds, pearls; height 5 cm*

*Marks: Fabergé, initials of workmaster Victor Aarne, assay mark of St. Petersburg 1896-1908, 56 (zolotnik)*

Oval lime green guilloché enamel frame decorated with gold leaf swags, four cabochon rubies and four diamonds, aperture set with pearls, bow cresting.

EXHIBITIONS: Finlandia 88, Helsinki 1988, cat. no. 16; St. Petersburg 1989, cat. no. 6.

*Private Collection*



127

### FRAME

*Gold, enamel, pearls; height 9,5 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1896-1908, initials of assay master Iakov Liapunov, scratched inventory no. 11209*

Square gold frame with a round aperture with pearl border, surrounded by green guilloché sunburst enamel, outer field rose guilloché enamel with gold borders and chased laurel leaf rim, ivory back and gold strut, original wood case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, London.

PROVENANCE: Josiane Woolf Collection; Auction Christie's, Geneva, November 18, 1980, no. 133.

EXHIBITIONS: Munich 1986-87, cat. no. 455; Hamburg 1995, cat. no. 158.

*By courtesy of Ermitage Ltd., London*



128

### HEART-SHAPED FRAME

*Silver, enamel; height 11,5 cm*

*Marks: Fabergé, headworkmaster Mikhail Perkhin's initials, assay mark of St. Petersburg before 1896*

A heart shaped frame decorated with red guilloché enamel and 12 1/2 (wedding anniversary gift), inside with four miniatures with three children and their father.

*Private Collection*



129

### FRAME

*Nephrite, gold, diamonds, ivory; height 21,5 cm, width 29 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1908- 17, 56 (zolotnik)*

Frame of polished nephrite with gold ornament, containing miniature depicting the ship Velikoron (The great Russian) owned by Nobel and which ran on the Volga. Gold monogram "KWH" set with rose diamonds.

PROVENANCE: Presented by the Nobel family to Karl Wilhelm (Vasiljevici) Hagelin (1860-1955) on his 50th birthday in 1910. Hagelin was born in Russia of Swedish parents. He was employed 1878 by the Nobel brothers in Baku. After studies at Tekniska Högskolan in Stockholm he was appointed managing director for the Nobel owned factory in Baku and sat on the board of directors until 1918. He was the Swedish-Norwegian consul in Baku 1896-1905 and the Swedish consul-general in St. Petersburg 1906-11.

*Private Collection*



162





130

### MINIATURE FRAME

*Gold, diamonds, enamel, ivory, wood; height 12,5 cm, width 13,5 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1896-1908, initials of assay master A. Richter*

White guilloché enamel with borders of gold and gold ribbon cresting, applied with monogram "MO" set with rose diamonds, dates "1894" and "1906" and inscription in Russian: "To Mikhail Aleksandrovich Ostrogradski in good memory", containing a watercolour painting of the Chernyshev Bridge and the building of the Ministry of the Interior and Finances, on the reverse are the names of the donors. Mikhail Aleksandrovich Ostrogradski was the Insurance Manager of a department at the Ministry of the Interior from 1894 to 1906.

PROVENANCE: from the Art Section of the State Russian Museum, 1919.

EXHIBITIONS: Leningrad (St. Petersburg) 1981 b, cat. no. 186; St. Petersburg/Paris/London 1993-94, cat. no. 256.

BIBLIOGRAPHY: Leningrad (St. Petersburg) 1987, no. 148.

*The State Hermitage, St. Petersburg (ERO-6137)*





131

### MINIATURE FRAME

*Silver gilt, enamel, ivory; height 9,3 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1903, 88 (zlotnik), scratched inventory no. UMI-I-1481*

Rectangular silver gilt with yellow guilloché enamel over sunray pattern surrounded by a leaf border, the aperture within a border of pearls, ivory back with silver strut.

PROVENANCE: Auction Christie's, Geneva, April 26, 1978, Important Russian Works of Art, no. 373.

EXHIBITIONS: Zurich 1989, cat. no. 91.

*Private Collection*



132

### FRAME

*Nephrite, silver, diamonds, rubies, pearls; height 11,3 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1896-1908, 88 (zlotnik)*

Rectangular nephrite frame decorated with four bows set with diamonds and cabochon rubies, the oval aperture set with oriental pearls, containing a photograph of Mrs Edla Nobel (1848-1921), born Collin, second wife of Ludvig Nobel (1831-1888).

*Private Collection*



133

PHOTOGRAPH FRAME

*Birchwood, silver; height 15 cm, width 12 cm*

*Marks: Initials of workmaster Hjalmar Armfelt, assay mark of St. Petersburg 1908-17*

Oval birchwood frame with silver mounts, four silver rosettes at the corners. Photograph of Mrs. Cornelia Claus (1829-1868).

*Private Collection*



135

FRAME

*Birch-wood, silver, ivory; height 13,5 cm*

*Marks: Unmarked*

Rectangular frame of karelian birch-wood and silver with a miniature painting depicting Mrs Edla Nobel (1848-1921) born Collin, second wife of Ludvig Nobel (1831-1888).

*Private Collection*

134

PRESENTATION FRAME

*Holly wood, silver gilt, glass; height 35 cm, width 23,5 cm*

*Marks: Fabergé, initials of workmaster Hjalmar Armfelt, 88 (zolotnik)*

Rectangular pale yellow holly frame with applied central silver Royal crown, the aperture with silver gilt laurel border, containing a glazed photograph of King Gustav V of Sweden (reign 1907-50), signed and dated "Tsarskoe-Selo 1908".

PROVENANCE: Presented by King Gustav V of Sweden (1858-1950) to Count Vladimir Fredericks, Minister of the Imperial Court and household and aide-de-camp to Tsar Nicholas II during his visit to St. Petersburg on the occasion of the marriage of the king's son Wilhelm, Duke of Södermanland (1884-1965), to Grand Duchess Maria Pavlovna (1890-1958) in 1908. Maria Pavlovna was cousin to the Tsar Nicholas II.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 102.

*By courtesy of A La Vieille Russie, New York*





136

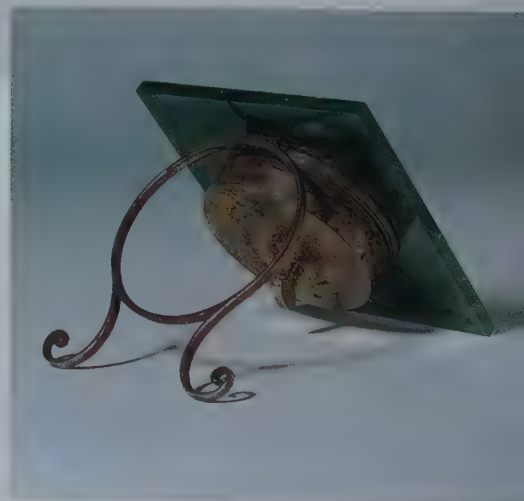
### NEPHRITE DESK CLOCK

*Nephrite, gold, silver gilt, rubies; height 8 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström, 88 (zlotník)*

Rectangular nephrite desk clock decorated with multi-coloured gold laurel festoons and cabochon rubies, white enamel dial signed Fabergé in latin letters, silver gilt back and strut.

*Private Collection*







137

### CLOCK IN DANISH ROYAL COLOURS

*Gold, enamel, emeralds, seed pearls; height 9 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, scratched inventory no. 55585*

Square gold clock, white enameled dial with gold hands and pearl border, within an octagonal opalescent white enamel field on guilloché beam ground applied with gold laurel swags and cabochon emeralds, red enameled at the angles and applied with red gold acanthus tendrils, silver gilt strut.

Red and white are the Danish Royal colours. They were often used by Fabergé on pieces made for Tsarina Marie Feodorovna, born Princess Dagmar of Denmark.

PROVENANCE: Ermitage Ltd., London.

EXHIBITIONS: Munich 1986-87, cat. no. 509, illustrated; Lugano 1987, cat. no. 24, illustrated; Paris 1987, cat. no. 24, illustrated; Ermitage, London, 1987, no catalogue issued.

BIBLIOGRAPHY: Solodkoff 1986, p. 26, illustrated; Solodkoff 1988, p. 92, illustrated; Kelly 1995, p. 64, illustrated.

*The Forbes Magazine Collection, New York (FAB 85005)*



138

CLOCK

*Silver, enamel, ivory; height 12,7 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1896-1908, 91 (zlotnik), scratched inventory no. 14599*

Rectangular and decorated along its length with sky blue enamel over a wavy guilloché ground, the circular aperture with white enamel face, ivory back with silver scroll strut, the outer and aperture borders further decorated with acanthus leaves.

EXHIBITIONS: Tessier, London 1995, cat. no. 12.

*The Castle Howard Collection, York*



139

CLOCK

*Lapis-lazuli, nephrite, diamonds, enamel, gold; height 7 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström, 72 (zlotnik)*

Case carved from a block of lapis lazuli, opalescent white enamel dial with the name "Fabergé", gold hands, within a green nephrite laurel wreath with diamond-set tied ribbons.

EXHIBITIONS: ALVR 1983, cat. no. 104; Munich 1986-87, cat. no. 252; Houston 1994; Fabergé in America 1996-97, cat. no. 187.

*The Brooklyn Museum, New York (78.129.1)*



140

### MOON CLOCK

*Gold, enamel, diamonds, seed pearls, rock crystal; height 10,5 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg, scratched inventory nos. 18933, 41045, 11366*

Square gold clock with a midnight-blue guilloché enamel panel with rose diamond set stars, dial with a moon-face cut in rock crystal surrounded by pearls, Roman numerals.

PROVENANCE: J.H. Millar, Monaco.

BIBLIOGRAPHY: Solodkoff 1986, p. 12, illustrated; Solodkoff 1988, illustrated opposite table of contents; Hill 1989, p. 176, illustrated pl. no. 165; Manroe 1992, p. 79, illustrated and table of contents; Kelly 1995, p. 64, illustrated.

*The Forbes Magazine Collection, New York (FAB 87020)*





141

CLOCK

*Purpurine, enamel, gold, diamonds; height 6,2 cm, width 3,7 cm  
Marks: Initials of head workmaster Henrik Wigström*

Purpurine clock with signed rose enamel dial within a diamond-set gold wreath with gold hands, key and keyhole covers.

EXHIBITIONS: ALVR 1983, cat. no. 105; Lahti 1997.

*By courtesy of A La Vieille Russie, New York*



142

CLOCK

*Silver, enamel; height 10,4 cm  
Marks: Initials of head workmaster Henrik Wigström, assay mark of St. Petersburg  
1896-1908, 91 (zolotnik), scratched inventory no. 16556*

Square table clock with salmon-rose guilloché enamel, silver gilt borders decorated with laurel bands, ivory back with silver strut.

EXHIBITIONS: Munich 1986-87, cat. no. 415.

*Gallerie Rotmann, Cologne*



143

### MARINE CHRONOMETER

*Gold, agate, enamel; height 10,2 cm*

*Marks: Initials of head workmaster Henrik Wigström*

Dark brown agate and gold, the movement is mounted on gimbals and marked Brinkman, London, the upper cover is hinged and opens by means of a button, the main opening is also hinged and locks with a gold key, the white enamelled gold keyhole disc on the front inscribed "C. Fabergé, St. Petersburg", two gold side handles and inside a key for the movement.

Two other marine chronometers are known, both in nephrite, (Christie's, Geneva, November 19th 1980, no. 101; Exhibition "The Art of the Goldsmith and the Jeweller", A La Vieille Russie, New York 1968, cat. no. 347).

PROVENANCE: Wartski, London.

EXHIBITIONS: V&A 1977, cat. no. O 11, illustrated p. 104.

BIBLIOGRAPHY: Snowman 1979, p. 35.

*Private Collection*



144

### CLOCK

*Silver gilt, gold, enamel; height 8,8 cm, diameter 9,3 cm*

*Marks: K. Fabergé with Imperial Warrant, assay mark of Moscow 1896-1908, 84 (zlotnik)*

Formed as a Louis XVI style table, silver gilt "table top" with rose enamel on a wavy guilloché ground, set with red and yellow gold laurel swags, flowers and rosettes, white enamel dial with gadrooned gold mount, Arabic numerals and gold hands, four columnal legs on paw feet with crossed arrows and laurel wreaths between.

PROVENANCE: Auction Christie's, Geneva, May 11th 1983, Important Russian Works of Art and Objects by Carl Fabergé, no. 319.

EXHIBITIONS: Munich 1983-84, cat. no. 434; Zurich 1989, cat. no. 109, illustrated pl. 113.

*Private Collection*





145

### THERMOMETER

*Silver gilt, gold, enamel, maple wood; height 11,7 cm, width 4,0 cm  
Marks: Fabergé, initials of workmaster Victor Aarne, assay mark of St. Petersburg  
1896-1908, 88 (zolotnik)*

Thermometer on blue guilloché enamelled plate in a silver gilt frame, enamel decorated with leaf garland of gold, maple wood back with gilded silver strut.

PROVENANCE: Auction Christie's, Geneva, November 17, 1981, 200 Works of Art by Fabergé, no. 94.

EXHIBITIONS: Zurich 1989, cat. no. 112, illustrated pl. 115.

*Private Collection*



146

### TERRESTRIAL GLOBE

*Rock crystal, gold, silver gilt; height 10,5 cm, diameter 6 cm  
Marks: Fabergé, initials of head workmaster Erik Kollin, assay mark of St. Petersburg before 1896, 56 and 88 (zolotnik)*

Terrestrial globe in engraved rock crystal, silver gilt stand with red gold chased mounts.

PROVENANCE: Purchased by Queen Mary on December 16t, 1928 for £25. 5 s from Prince Vladimir Galitzine.

EXHIBITIONS: V&A, London 1977, cat. no. 19; The Queens Gallery, London 1985-86, cat. no. 119; The Queens Gallery, London 1995-96, cat. no. 258.

BIBLIOGRAPHY: Snowman 1962, pl. 280.

*Graciously lent by Her Majesty Queen Elizabeth II (40484)*



147

### MINIATURE DESK

*Gold, enamel, mother-of-pearl; height 11 cm, width 8,7 cm, depth 6,5 cm*  
*Marks: Fabergé, illegible initials of workmaster, assay mark of St. Petersburg*  
*1896-1908*

Miniature roll-top desk in Louis XV-style, with translucent pale mauve and opalescent white guilloché enamel, two-colour gold chased with rococo motifs, the interior of engraved mother-of-pearl and divided into five compartments, gold key.

PROVENANCE: Purchased by Leopold de Rothschild at Fabergé's London branch July 12, 1909 for £150.15s.

EXHIBITIONS: V&A, London 1977, cat. no. F 6; Cooper Hewitt 1983, cat. no. 183; The Queen's Gallery, London 1985-86, cat. no. 78; Munich 1986-87, cat. no. 526; The Queen's Gallery, London 1995-96, cat. no. 262.

BIBLIOGRAPHY: Snowman 1962, pl. 285.

*Graciously lent by Her Majesty Queen Elizabeth the Queen Mother*

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149

### MINIATURE CHAIR BONBONNIÈRE

Gold, enamel; height 7,3 cm

Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1908-1917, scratched inventory no. 22841

Gold bonbonnière in form of an Empire chair, back and seat with translucent lime-green enamel with decorations in Empire style, reverse with translucent red enamel on guilloché ground simulating wood grain, sphinxes support the arm-rests, the seat is hinged and conceals a space for candies.

PROVENANCE: Auction Sotheby's, New York, December 15, 1989, no. 367, illustrated; A La Vieille Russie, New York.

BIBLIOGRAPHY: "Recent Acquisitions", Corporate ARTnews, March 1990, vol. 6, no. 11, p. 7; Prideaux, ed. "Sotheby's Art at Auction 1989-90", p. 323, illustrated; St. Petersburg/Paris/London 1993-94, p. 94.

*The Forbes Magazine Collection, New York (FAB 89009)*

148

### MINIATURE TABLE

Gold, enamel, mother-of-pearl; height 8,9 cm, width 8,4 cm, depth 6,1 cm

Marks: Fabergé, initials of head workmaster Mikhaïl Perkhin, assay mark of St. Petersburg 1896-1908, 56 (zlotnik)

Of two-colour gold and mother-of-pearl, with guilloché red enamel in imitation of wood, and enamelled panels of white on blue in imitation of Sèvres porcelain plaques.

PROVENANCE: Bought by Queen Mary in 1947.

EXHIBITIONS: V&A, London 1977, cat. no. K4; The Queens Gallery, London 1985-86, cat. no. 80; Munich 1986-87, cat. no. 527; The Queens Gallery, London 1995-96, cat. no. 244.

BIBLIOGRAPHY: Snowman 1962/64, pl. LIV.

*Graciously lent by Her Majesty Queen Elizabeth II (9142)*





150

### MINIATURE SEDAN CHAIR

*Gold, enamel, rock crystal, mother-of-pearl; height 9,1 cm*  
*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, 72 (zlotnik), scratched inventory no. 2707*

Miniature sedan chair in gold with panels in enamelled translucent rose on sunray backgrounds, decorated in gold leaf and coloured enamels with symbols of Love, Gardening and the Arts within opaque enamel borders, rock crystal windows engraved with curtains, lined with mother-of-pearl, the gold carrying poles are mounted at either end with mother-of-pearl handles and a gold handle opens the door.

**PROVENANCE:** Purchased from Fabergé in St. Petersburg by the Dutch industry magnate Othmar Neuscheller; Auction Christie's, Geneva, April 1978, no. 382.

**EXHIBITIONS:** Helsinki 1980; Finlandia 88, Helsinki 1988; A. Tillander, Helsinki 1990; Helsinki 1991; St. Petersburg/Paris/London 1993-94, cat. no. 253; Christie's, Stockholm 1996; Lahti 1997.

**BIBLIOGRAPHY:** Habsburg/Solodkoff, London 1979; catalogue Munich 1986-87, p. 77.

*Private Collection*



151

### PHOTOGRAPH FRAME WITH EASEL

*Gold, enamel, rose diamonds, ivory; height 15,5 cm*  
*Marks: K.F., assay mark of Moscow 1896-1908, 56 (zlotnik), inventory no. 23403*

Red gold rectangular frame with white enamel on sunburst guilloché ground, decorated with two green gold laurel sprays, aperture set with rose diamonds, yellow gold easel with green gold swag and red gold bow above, ivory back. In its original fitted case marked Fabergé, Imperial Warrant, Moscow, St. Petersburg, Odessa.

**EXHIBITIONS:** V&A, London 1977, cat. no. O19; Munich 1986-87, cat. no. 491; Zurich 1989, cat. no. 99, illustrated pl.105; St.Petersburg/Paris/London 1993-94, cat. no. 234; Hamburg 1995, cat. no.167.

*The Woolf Family Collection*



152

### KAISER WILHELM II CANNON

*Nephrite, gold; length 21 cm (with base)*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896*

A miniature replica of the cannon "Tsar Pushka" in the Kremlin. The original cannon was manufactured in 1586 by the master armourer Andrei Chokhov. It weighs circa 40 tons and has a caliber of 89 cm. "Tsar Pushka" was made to protect the Kremlin, but it has never been used.

PROVENANCE: Presented by Tsar Nicholas II to his cousin Kaiser Wilhelm II.

EXHIBITIONS: Hanau 1985-86, cat. no. 231; Munich 1986-87, cat. no. 287, illustrated p. 191; Berlin 1991, cat. no. 349; St. Petersburg/Paris/London, cat. no. 99.



*Kasteel Huis Doorn, Doorn*



153

### COMPASS

*Gold, enamel, diamonds, glass; height 3,8 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, 56 (zlotnik), scratched inventory no. 1375*

In the form of an Empire table with circular table-top, three gold legs with putti as caryatides, resting on a round base, the edgings of blue guilloché enamelled gold with diamonds in star form gold settings, the foot with laurel sprays. Compass is fitted with a magnifying glass.

PROVENANCE: Taken over 1951 from the State Museums Foundation.

EXHIBITIONS: Munich 1986-87, cat. no. 492, illustrated p. 252; Leningrad (St. Petersburg) 1989, cat. no. 48; Zurich 1989, cat. no. 110, illustrated pl. 24.

*The State Hermitage, St. Petersburg (E-17 145)*



154

### BONBONNIÈRE IN FORM OF A LOUIS XVI-TABLE

*Agate, gold; height 7,5 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, 56 (zlotnik)*

Agate and gold bonbonnière in the form of a Louis XVI-table, around the table top an open-work gold edge with Greek key pattern, edgings with gold acanthus leaf decorations, tapering legs with gold caps and sabots.

PROVENANCE: Acquired 1948 through the Buying Commission of the State Hermitage.

EXHIBITIONS: Lugano 1986, cat. no. 127; Munich 1986-87, cat. no. 256; Leningrad (St. Petersburg) 1989, cat. no. 44; Zurich 1989, cat. no. 11, illustrated pl. 6.

BIBLIOGRAPHY: Lopato 1984, p. 44.

*The State Hermitage, St. Petersburg (E-15 603)*





155

FLASK

*Ceramic, silver, moonstones; height 24 cm*

*Marks: Fabergé, assay mark of Moscow 1896-1908, initials of assay master Ivan Lebedkin, 84 (zolotnik)*

A ceramic flask in Pan Slavic style, Kraak type with silver mounts and four cabochon moonstones.

*The Woolf Family Collection*



156

COMMEMORATIVE CLOISSONNÉ-  
ENAMEL BEAKER

*Silver gilt, enamel; height 12 cm*

*Marks: Initials of workmaster Feodor Rückert*

Silver gilt and cloisonné-enamel in the Old Russian style, with, on one side, a painting of Fabergé's Moscow shop showing his name-board under the Imperial Eagle, and, on the other, an inscription: "XXV. To the Highly Esteemed Carl Gustavovich in Gratitude. F.I. Rückert, 1912". This indicates that Rückert had worked for Fabergé since 1887.

PROVENANCE: Presented by F.I. Rückert to Carl Fabergé 1912.

EXHIBITIONS: V&A, London 1977, cat. no. S 5; ALVR 1983, cat. no. 55; St. Petersburg/Paris/London 1993-94, cat. no. 219.

*By courtesy of A La Vieille Russie, New York*



157

### DANISH ROYAL MONUMENTAL KOVSH

*Silver gilt, enamel, quartzes; length 82,2 cm*

*Marks: Fabergé, initials of workmaster Julius Rappoport, assay mark of Moscow 1892*

Gilded silver kovsh in the Old Russian style, the front with cartouche containing the crowned coats of arms of Denmark and Hessen, the sides with cartouches containing the monograms "C IX" and "L" and the date "26 Mai 1842-1892". Handle surmounted by the Danish elephant with white and red enameled turret and blue enamel saddle cloth applied with monogram "C IX" and "L". Original fitted oak box, label stamped in Latin letters "C. Fabergé" under Imperial Warrant and in Cyrillic "St. Petersburg".

PROVENANCE: Presented by Tsar Alexander III and Tsarina Maria Feodorovna to King Christian IX and Queen Louise of Denmark on the occasion of their Golden Wedding Anniversary, May 26, 1892.

EXHIBITIONS: Munich 1986-87, cat. no. 77; St. Petersburg/Paris/London 1993-94, cat. no. 80.

BIBLIOGRAPHY: Villumsen Krog, "Fabergé and the Danish Royal House" in *Apollo*, July 1986, Vol. 124, CXXIV, no. 293, pp. 46ff; "Kunstschatte fra Zarernes Hof" 1990, cat. no. 202, illustrated p. 95.

*Graciously lent by Her Majesty Queen Margrethe II*



158

PAIR OF WINE COOLERS

*Silver gilt; height 33 cm*

*Marks: Fabergé, initials of workmaster Julius Rappoport, assay mark of St. Petersburg before 1896*

Pair of cylindrical wine coolers on three ball feet, with three elephant-form handles and three rococo cartouches with engraved inscriptions in French:

"Empereur Alexandre III, Impératrice Maria Feodorovna, Césarevitch Nicolas, Grand Duc Georges, Grande Duchesse Xenia, Grand Duc Michel, Grande Duchesse Olga; Duc de Cumberland, Duchesse de Cumberland, Princesse Marie Louise, Prince Georges Guillaume, Princesse Alexandra, Princesse Olga, Prince Christian, Prince Ernest Auguste; Prince Waldemar, Princesse Marie d'Orleans, Prince Aage Christian, Prince Axel, Prince Erick; Prince de Galles, Princesse de Galles, Prince Albert Victor, Prince Georges, Princesse Luise, Princesse Victoria, Princesse Maud; Roi des Hellènes, Reine des Hellènes, Prince Royal des Hellènes, Princesse Royal des Hellènes, Gde. Duchesse Alexandra Georgiewna, Grand Duc Paul de Russie, Prince Nicolas, Princesse Marie, Prince Andre, Prince Christophore; Prince Royal de Danemark, Princesse Royal de Danemark, Prince Christian, Prince Carl, Princesse Louise, Prince Harald, Princesse Ingeborg, Princesse Thyra, Prince Gustav, Princesse Dagmar."

Presented to King Christian IX and Queen Louise of Denmark on the occasion of their Golden Wedding Anniversary, May 26th 1892 by the Russian Imperial Family and the Royal Houses of Denmark, Great Britain, Greece, Hanover and Sweden.

PROVENANCE: Christian IX; Christian X; Fredrik VIII.

EXHIBITIONS: Munich 1986-87, cat. no. 76; St. Petersburg/Paris/London 1993-94, cat. no. 79.

BIBLIOGRAPHY: Villumsen Krog, "Fabergé and the Royal Danish House" in *Apollo*, July 1986, Vol. 124, CXXIV, no. 293, pp. 46ff; "Kunstschatte fra Zarernes Hof" 1990, cat. no. 201, illustrated p. 94.

*Graciously lent by Her Majesty Queen Margrethe II*



## KOVSH

Silver, amethysts, chalcedony, agate, topaz; height 30 cm

Marks: Fabergé, Imperial Warrant,  
assay mark of Moscow 1896-1908

Kovsh set with cabochon cut stones. Engraved "18th September 1906 to Ingeborg and Fritz from Ludvig Nobel" (given as a wedding present).

*Private Collection*



160

## KOVSH

Hardwood, silver, rubies, emeralds; length 14,5 cm

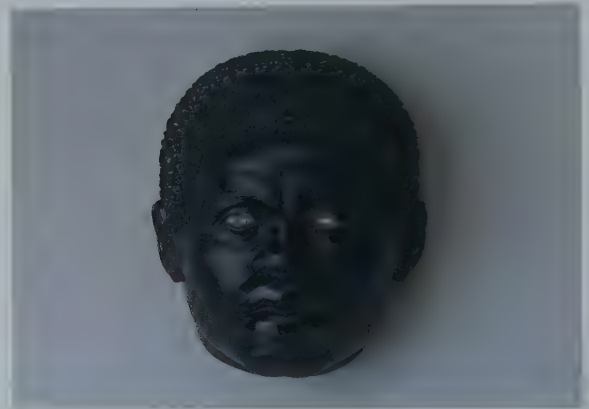
Marks: Fabergé under Imperial Warrant, assay mark of Moscow 1908-17,  
84 (zolotnik)

Duck-shaped, in the Old Russian style, applied with stylized silver feathers and other silver decorations, cabochon ruby eyes and two pendent emerald drops.

PROVENANCE: Grand Duchesse Maria Pavlovna; Auction Christiés, Genève, May 11th 1983, no. 280.

EXHIBITIONS: Zurich 1989, cat. no. 52, illustrated pl. 8; St. Petersburg/Paris/London 1993-94, cat. no. 223.

*The Woolf Family Collection*



161

## VODKA CUP

Agate, gold, diamonds; height 5,7 cm

Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896

Formed as blackamoor's head with dark brown agate, face finished matt, lips and neck polished, rose diamond eyes set in gold, hollowed out as a cup with a red and yellow gold rim, original wood case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, London.

EXHIBITIONS: V&A, London 1977, cat. no. R 25; Munich 1986-87, cat. no. 231; Zurich 1989, cat. no. 40, illustrated pl. 78.

BIBLIOGRAPHY: Snowman 1962/64, no. 274; Habsburg 1977, p. 75.

*Private Collection*



162

### VODKA CUP

*Obsidian, diamonds; height 9,1 cm  
Marks: Unmarked*

In the form of an elephant's head, the curled trunk forming the handle, gold set diamond eyes.

PROVENANCE: Taken over 1951 from the State Museums Foundation.

EXHIBITIONS: Lugano 1986, cat. no. 129; Munich 1986-87, cat. no. 261; Zurich 1989, cat. no. 160, illustrated pl. 146.

*The State Hermitage, St. Petersburg (E 171 54)*



163

### VODKA CUPS

*Silver, rubies; height 5,3 cm*

*Marks: Cup 1: initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, 88 (zolotnik), scratched inventory no. 9858, engraved inscription "Baby Helen 11.11.1904". Cup 2: initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1896-1908, 88 (zolotnik), scratched inventory no. 12937, engraved inscription "Serge von Golubjev 15.V.1913"*

Almost spherical and as elephants, cabochon ruby eyes, gilt interior.

PROVENANCE: Acquired 1966 through the Buying Commission of the State Hermitage.

EXHIBITIONS: Cologne 1982, cat. no. 94-95; Lugano 1986, cat. no. 124-125; Munich 1986-87, cat. no. 65-66; Zurich 1989, cat. no. 161, illustrated pl. 145.

*The State Hermitage, St. Petersburg (ERO 8964/8965)*



164

### WINE DECANTER IN FORM OF A BEAVER

*Silver; height 23,2 cm*

*Marks: Fabergé, initials of workmaster Julius Rappoport, assay mark of St. Petersburg 1908-17, 88 (zolotnik)*

In the form of a beaver, hinged head, gilt interior.

PROVENANCE: Taken over 1924 from the State Museums Foundation.

EXHIBITIONS: Leningrad (St. Petersburg) 1981, cat. no. 501; Cologne 1981, cat. no. 98; Munich 1986-87, cat. no. 73; Zurich 1989, cat. no. 163, illustrated pl. 149; Leningrad (St. Petersburg) 1989, cat. no. 66; St. Petersburg 1995, cat. no. 296.

*The State Hermitage, St. Petersburg (ERO 5001)*

## ART NOUVEAU JEWELLED GOLD DISH

*Gold, rubies, sapphires, diamonds; diameter 10,8 cm*

*Marks: Initials of workmaster Eduard Schramm, assay mark of St. Petersburg before 1896, 72 ((zolotnik)), scratched inventory no. 24870*

Round yellow gold dish, chased with swirling rocaille and acanthus foliage, centred by a flower spray set with rose diamonds, on the sides flowers with sapphires, rubies and diamonds.

EXHIBITIONS: V&A, London 1977, cat. no. O17; Munich 1986-87, cat. no. 167; Zurich 1989, cat. no. 30, illustrated pl. 65; St. Petersburg/Paris/London, cat. no. 278.

*The Woolf Family Collection*



166

## CHESTNUT LEAF

*Agate, gold, garnet; length 10,5 cm*

*Marks: Fabergé*

Realistically carved agate forming a chestnut leaf set with two gold chestnuts with a garnet, original case marked Fabergé Imperial Warrant, St. Petersburg, Moscow, London.

EXHIBITIONS: Munich 1986-87, cat. no. 228; Zurich 1989, cat. no. 32, illustrated pl. 66.

*The Woolf Family Collection*



## EMPIRE-STYLE TEA SERVICE AND TEA TABLE

*Silver, ivory, Karelian birchwood; height (table) 72 cm, height (kettle) 34 cm*  
*Marks: K. Fabergé, Imperial Warrant, initials of workmaster Julius Rappoport,*  
*assay mark of St. Petersburg 1896-1908, engraved with crowned initials VM*

The ten-piece silver tea set comprises a kettle with ivory handle, stand cast and chased with swans and snakes, and burner; a teapot with ivory handle, a cream jug, covered sugar bowl, small bowl, strainer, sugar tongs (a pickle fork has been lost) and a large fruit bowl. Silver decoration is applied to the oval Empire-style galleried birchwood table. The fruit bowl stands on the galleried stretcher.

The tea service and table were presented by Grand Duchess Kirill to Alma Spreckels of San Francisco. An accompanying letter reads:

"Cannes, 11th February 1922.

Dear Mrs. Spreckels,

Having heard of your wonderful new museum, & of all you are doing to help my sister the Queen of Roumania (Alma Spreckels raised money for medical supplies for Romania), I wish to present you with a golden (sic) tea service made by our famous Russian artist "Fabergé".— It is one of our few treasures saved & I am glad if it can find a place in the glorious monument you are building to the memory of your California soldiers. It has always been a tradition in the Russian Imperial family to help whenever they could .... & .... as at this moment we cannot build anything in remembrance of our own millions of fallen brave, who fought & fell for the same cause, I am happy to offer a token of respect & regard to your 3.600 California sons whom you are immortalizing.

Yours very sincerely,

Victoria Melita, Grand Duchess Kirill of Russia."

**PROVENANCE:** Grand Duchess Kirill (Victoria Melita, Princess of Saxe-Coburg and Great Britain, 1876-1936, first married to Ernst Ludwig, Grand Duke of Hessen-Darmstadt, brother of Tsarina Alexandra Feodorovna, divorced 1901. In 1905 she married Grand Duke Kirill Vladimirovich, who in August 1922 proclaimed himself head of the imperial house of Romanov; presented in 1922 to Alma Spreckels and the California Palace of the Legion of Honour (Now one of the Fine Arts Museums of San Francisco).

**EXHIBITIONS:** San Francisco 1964; Fabergé in America 1996-97, cat. no. 38.

*Fine Arts Museums of San Francisco (1945.366.1, 1945.355-65)*



## MINIATURE TANKARD

*Silver gilt, silver, enamel; height 6,3 cm*

*Marks: Fabergé, initials of workmaster Anders Neolainen, assay mark of St. Petersburg 1896-1908, 88 (zlotnik)*

Silver gilt and lime green guilloché enamel, the lid inset with silver rouble with a portrait of Peter the Great, the body with small silver coin (grivennik) with the portrait of Elizabeth I from 1748.

**PROVENANCE:** Auction Christie's, Geneva, May 12th 1980, no. 287.

**EXHIBITIONS:** Munich 1986-87, cat. no. 409; Zurich 1989, cat. no. 44, illustrated pl.73.

*Private Collection*





169

MINIATURE GOLD CUP

Gold; height 2,8 cm  
Marks: Unmarked

Small gold cup that has been made from a gold rouble, the body inscribed in German "In Alter Freundschaft von den Fabergés 10 VI 1909".

*Private Collection*



171

BOWL

Nephrite, diamonds, gold; length 7,2 cm, height 2,8 cm  
Marks: Unmarked

Nephrite with a gold band set with rose diamonds and a hanging tassel of gold and rose diamonds.

PROVENANCE: Taken over 1951 from the State Museums Foundation.

EXHIBITIONS: Lugano 1986, cat. no. 128; Munich 1986-87, cat. no. 264; Zurich 1989, cat. no. 26, illustrated pl. 62.

*The State Hermitage, St. Petersburg (E 17 152)*



170

BOWL

Nephrite, gold, enamel, rubies; length 9,8 cm  
Initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, 56 (zoltoznik), scratched inventory no. 2793 (indistinct)

Oval nephrite bowl, the two coiled serpent handles enamelled in white, each set with a cabochon ruby.

PROVENANCE: A La Vieille Russie, 1995.

*The John Traina Collection*



172

BEAKER

Silver, silver-gilt; height 9,4 cm  
Marks: C. Fabergé Imperial Warrant, assay mark of Moscow 1891

A silver-gilt beaker of tapering cylindrical form, gadrooned, decorated with chrysanthemum

*Private collection*





173

### SUGAR BOWL

*Partially gilded silver; height 9 cm, diameter 13 cm*  
*Marks: K. Fabergé, assay mark of Moscow 1894, 84 (zolotnik)*

Naturalistically formed as a head of cabbage, gilt interior.

EXHIBITIONS: Zurich 1989, kat. no. 5; Tokyo 1991; Genoa 1992; Paris 1993.

*The State Historical Museum, Moscow (106459/ok 23061)*



174

### BASKET

*Purpurine, gold, garnets; height 9,8 cm*  
*Marks: Initials of head workmaster Erik Kollin*

Purpurine with "raffia" handle and rim with cross bandings and ribbons in two-colour gold set with two faceted green garnets.

EXHIBITIONS: A La Vieille Russie 1983, cat. no. 273, Lahti 1997.

*By courtesy of A La Vieille Russie, New York*



175

### KOVSH

*Agate, gold, enamel, diamonds, ruby; length 11 cm*  
*Marks: Initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, 56 (zolotnik), scratched inventory no. 55507*

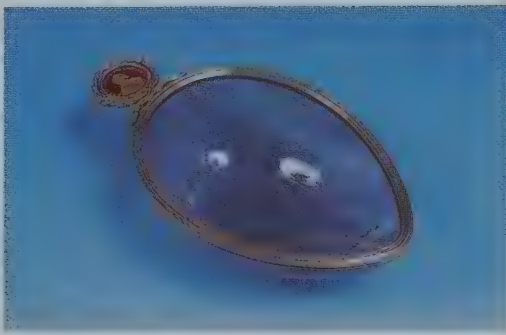
Agate, the handle formed as two enameled dolphins, with rose diamond eyes, balancing a cabochon ruby, original case stamped Fabergé, Imperial Warrant, St. Petersburg, Moscow.

The kovsh was exhibited in the Carl Fabergé showcase at the Stockholm exhibition 1897 and bought by Nationalmuseum for 500 Swedish crowns.

EXHIBITIONS: Munich 1986-87, kat. no. 236.

*Nationalmuseum, Stockholm (89/1897)*





176

KOVSH

*Agate, gold, enamel; length 12,5 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkin, assay mark of St. Petersburg before 1896, 56 (zolotnik)*

Formed as a half egg, edge with gold mounts, handle with 1757 gold coin (rouble) depicting Tsarina Elisabeth, base engine turned with red enamel.

EXHIBITIONS: Zurich 1989, cat. no. 49, illustrated pl. 80; Helsinki 1991; Lahti 1997.

*Private Collection*



178

ASHTRAY

*Jasper, gold, lapis-lazuli; length 13 cm*

*Marks: Initials of head workmaster Mikhail Perkin, assay mark of St. Petersburg before 1896*

Brown jasper with black spots, double gold handles with lapis lazuli balls, gold base.

EXHIBITIONS: Munich 1986-87, cat. no. 221.

*Graciously lent by Her Majesty Queen Margrethe II*



177

SAUCEPAN WITH LID

*Copper, brass, white metal; height 18 cm*

*Marks: K. Fabergé, War 1914*

Copper with brass lid and handles. These saucepans exist in different sizes and all were made during the years of war.

*Wartski, London*



179

PAIR OF SILVER STANDS WITH CRYSTAL DISHES

*Silver, crystal; height 17,8 cm, diameter 19,5 cm*

*Marks: Fabergé, assay mark of Moscow 1896-1908, initials of assay master Ivan Lebedkin, scratched inventory no. 18691*

Round dishes of cut crystal on silver stands with laurel leaf decorations. Original oak casket with silver monogram on the lid "AN", inside marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, Kiev, Odessa, London.

*Private Collection*



180

### ART NOUVEAU CREAM-JUG

*Silver gilt; height 6,2 cm*

*Marks: Fabergé under Imperial Warrant, assay mark of Moscow before 1896, 84 (zolatnik), scratched inventory no. 6326/640 (both cancelled) 9051A/OKIM*

Silver gilt triangle-formed cream-jug, S-formed handle.

PROVENANCE: Auction Christie's, Geneva, April 26, 1978, Important Russian Works of Art, no. 285.

EXHIBITIONS: Munich 1986-87, cat. no. 168; Zurich 1989, cat. no. 55, illustrated pl. 86; St. Petersburg/Paris/London 1993-94, cat. no. 224; Hamburg 1995, cat. no. 7.

BIBLIOGRAPHY: Habsburg/Solodkoff 1979, pl. 36 and 174 (marks); Snowman 1979, p. 57.

*The Woolf Family Collection*



181

### PAIR OF CANDELABRA

*Silver; height 48,5 cm*

*Marks: K. Fabergé, assay mark of Moscow 1896-1908, scratched inventory no. 12558*

Candelabra for four candles. Each on a spreading circular base, rising to a tapering flute, socket with removable circular nozzles. Original fitted case stamped Fabergé, Imperial Warrant, St Petersburg, Moscow, Odessa.

*Private Collection*



182

### PAIR OF CANDELABRA

*Silver; height 28 cm*

*Marks: K. Fabergé, initials of workmaster Julius Rappoport, assay mark of St. Petersburg before 1896, scratched inventory no. 4848*

A pair of candelabra for two candles in Louis XVI-style. In the Hermitage, St. Petersburg, is a collection of sketches from Fabergé and one of the sketches shows a pair of similar candelabra (ERO III 1968).

*Private Collection*



183

### SPIRIT LAMP

Silver, ivory; height 13,5 cm

Marks: Fabergé, initials of workmaster Hjalmar Armfeldt, assay mark of St. Petersburg 1896-1908, scratched inventory no. 13198

Shaped as a Russian samovar, the body with inscription (cyrillic): "Court Jeweller K. Fabergé, St. Petersburg".

*The State Hermitage, St. Petersburg (ERO 4320)*



184

### SPIRIT LAMP

Ceramics, silver gilt; height 9 cm

Marks: K. Fabergé, assay mark of St. Petersburg before 1896, 84 (zolotnik), ceramic holder signed Berlin and under the glazing 5018 P2B

Hemispherical container with flambé glazing, mounted with silver gilt bulrush, four silver gilt feet formed as shells, burner formed as flower cup.

*Nationalmuseum, Stockholm (52/1900)*

185

### SEAL

Bowenite, agate, gold, rubies; height 5,3 cm

Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, 56 (zolotnik), scratched inventory no. 1593

Cylindrical gold mounted bowenite seal-handle with three-coloured gold decoration and two cabochon rubies, agate seal engraved "IR" under a Count's coronet, original case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow.

PROVENANCE: Previously in the possession of the Nobel family.

*Private Collection*





186

BOWL

Silver; diameter 10,8 cm

Marks: K. Fabergé, Imperial Warrant, assay mark of Moscow 1908-17, 88 (zolotnik)

Circular, sometimes described as an ashtray, in the base the Romanov Double Eagle and Russian inscription "War 1914".

This type of bowl exists in copper, brass and silver and was produced in large quantities by the Fabergé firm during the years of war.

Private Collection



187

HVIDØRE SEAL

Nephrite, gold, carnelian; height 5,7 cm

Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, scratched inventory no. 50050

Ovoid nephrite handle with gold rococo scrolls, yellow gold base, carnelian seal engraved "Hvidøre".

Hvidøre, a villa outside Copenhagen, was bought by the Dowager Tsarina Maria Feodorovna. After the Russian revolution she retired to Hvidøre and lived there until her death in 1928.

PROVENANCE: Tsarina Maria Feodorovna; Grand Duchess Xenia, her daughter; Prince Vassily Romanov, her son; Marina Beadleston, his daughter-in-law.

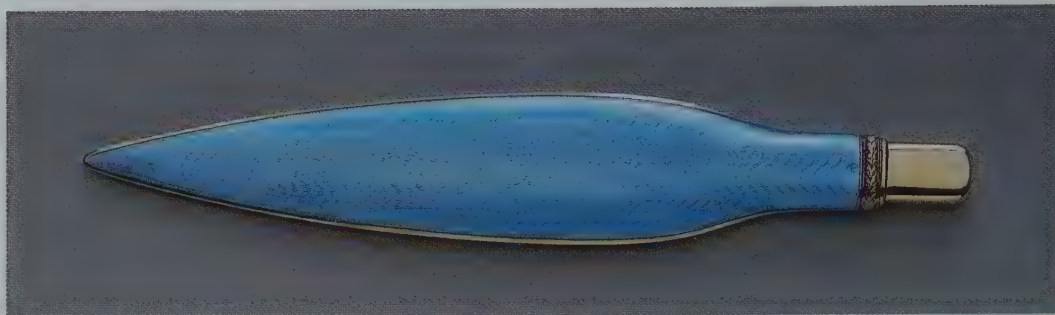
EXHIBITIONS: San Francisco 1964, cat. no. 104, pp. 32, 55, illustrated p. 32; Virginia/Minneapolis/Chicago 1983, cat. no. 43; Kimbell/Fort Worth 1983, cat. no. 100; Detroit 1984, cat. no. 93; Munich 1986-87, cat. no. 238, illustrated p. 169; Lugano 1987, cat. no. 21, illustrated; Paris 1987, cat. no. 21, illustrated.

BIBLIOGRAPHY: Waterfield/Forbes 1978, no. 103, pp. 132, 135; pp. 84, 140, illustrated; Solodkoff 1984, p. 176, illustrated; Forbes 1980, pp. 5, 28, illustrated p. 29; Solodkoff 1984, p. 176, illustrated; Kelly 1985, p. 23, illustrated p. 22.

The Forbes Magazine Collection, New York (FAB 77001)

185





188

PAPERKNIFE CUM PENCIL

*Silver gilt, gold, enamel; length 14,4 cm*

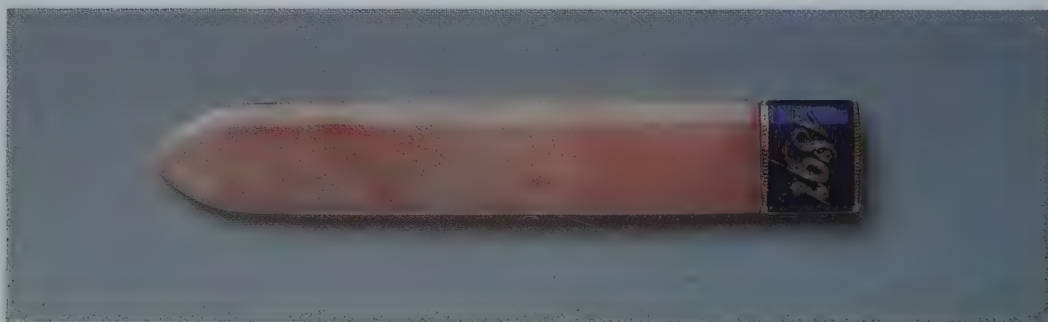
*Marks: C.F., initials of workmaster Vladimir Soloviev, assay mark of St. Petersburg 1908-17, 88 (zolotnik). On the pencil 72 (zolotnik). English silver mark under the enamel: 925 and date letter q (1911, a London mark)*

Silver-gilt, the knife in the form of an arrowhead with light blue enamel on guilloché ground, a two-colour gold leaf ring forming a setting for a pencil with gold case, original wood case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, London. Objects destined for the English market were subject to strict hall-marking laws. They had to be sent to London unenamelled, and after assaying and hallmarking, were returned to the St. Petersburg workshops for the addition of the enamel and other decoration.

PROVENANCE: Auction Christie's, Geneva, November 15, 1978, Important Russian Works of Art, no. 488.

EXHIBITIONS: Munich 1986-87, cat. no. 408; Zurich 1989, cat. no. 75, illustrated pl. 93.

*Private Collection*



189

PAPER KNIFE

*Aventurine quartz, gold, enamel, diamonds; length 11 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, 56 (zolotnik), scratched inventory no. 56844*

Rose-white aventurine quartz blade, the handle a dark blue guilloché enamel ground with the year 1897 in silver set with rose cut diamonds and a gold border.

PROVENANCE: Auction Christie's, Geneva, November 17, 1981, 200 Works of Art by Carl Fabergé, no. 53.

EXHIBITIONS: Zurich 1989, cat. no. 71, illustrated pl. 94.

*Private Collection*



190

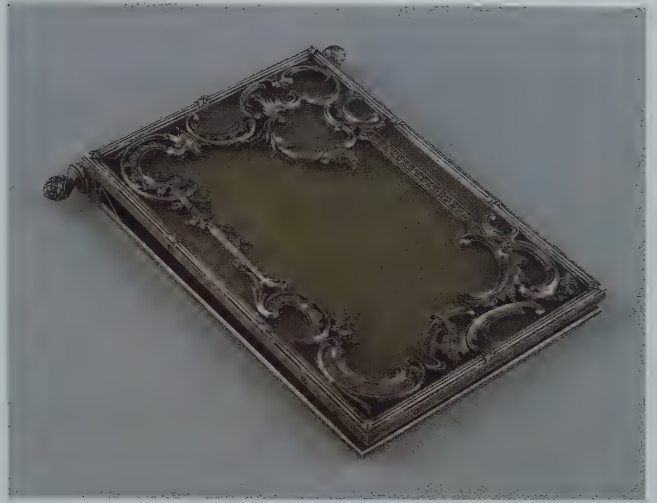
### PENHOLDER

Gold; length 8,5 cm

Marks: Initials of workmaster Vladimir Soloviev, kokoschnik mark 1908-17, 56 (zolotnik), scratched inventory no. 25611

Two-coloured gold penholder, contemporary pencil marked A.W. Faber.

*Private Collection*



191

### NOTE BLOCK AND PENCIL

Bowenite, silver; length 14,9 cm

Marks: Fabergé, initials of workmaster Julius Rappoport, assay mark of St. Petersburg 1896-1908

Silver block with opening tablet, bowenite plaque decorated with rococo openwork scrolls and rocaillie, silver pencil.

PROVENANCE: Gift from John Traina.

EXHIBITIONS: Fabergé in America 1996-97, cat. no. 385.

*Fine Arts Museums of San Francisco (1991. 42 a-b)*

192

### BRUSH STAND

Agate, silver-gilt, chrysoprase; height 7,2 cm

Marks: Fabergé, initials of workmaster Victor Arne, assay mark of St. Petersburg 1896-1908



Formed as a tree stump, multi-colour agate with silver gilt spray handle with cabochon chrysoprase fruits.

There is a theory that the agate piece is of Chinese or Japanese origin, from the 18th century, and that Fabergé has made only the silver mounting. Fabergé was under great influence of the Japanese and Chinese art and many of his animal sculptures and flower compositions shows a close relationship.

PROVENANCE: Auction, Christie's, Geneva, May 12, 1981, no. 30.

EXHIBITIONS: Munich 1986-87, cat. no. 67; Zurich 1989, cat. no. 66; Hamburg 1995, cat. no. 9.

*The Woolf Family Collection*





193

DOUBLE BELL PUSH  
WITH TORTOISES

*Silver-gilt, agate, bowenite, enamel; length 11,2 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, scratched inventory no. 2926*

Bowenite base set with two tortoises of grey and white agate on red enamel round plates surrounded by laurel wreaths, original wood case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow.

PROVENANCE: Emanuel Nobel, St. Petersburg.

EXHIBITIONS: Hamburg 1995, cat. no. 190.

*Private Collection, Courtesy of Ermitage Ltd., London*



194

BELL PUSH

*Gold, silver, enamel, diamonds, rubies; length 5,7 cm*

*Marks: Initials of head workmaster Mikhail Perkhin*

Yellow guilloché enamel bell push, decorated with four tied bows and a laurel wreath set with diamonds and rubies.

PROVENANCE: The Winter Palace, London.

EXHIBITIONS: Lugano 1987, no. 14, cat. p. 49, illustrated; Paris 1987, no. 14, cat. p. 45, illustrated.

*The Forbes Magazine Collection, New York (FAB 86009)*



195

### BELL PUSH

*Nephrite, silver-gilt, enamel, rock crystal, diamonds, garnet; height 8,3 cm*  
*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, scratched inventory no. 3605*

Under a rock crystal hood a nephrite frog with rose diamond eyes climbs on a silver-gilt ladder, cabochon garnet finial in silver-gilt setting, circular base decorated with red guilloché enamel between laurel and bead borders.

Sold to the Imperial Cabinet December 1st 1900: "Electrical bell, nephrite frog, "glass" of rock crystal with red enamel, one garnet and two roses, no. 3605 (1/2) 125 roubles". (Archiv CSHA, f. 468 op. 14, del. 210).

*PROVENANCE:* Tsar Nicholas II; Prince George of Greece and Denmark (1869-1957), cousin of Tsar Nicholas II.

*EXHIBITIONS:* St. Petersburg/Paris/London 1993-94, cat. no. 104; Hamburg 1995, cat. no. 191

*Ermitage Ltd., London*



196

### BELL PUSH

*Bowenite, gold, enamel, diamonds, ruby; height 4,8 cm, diameter 6,5 cm*  
*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, 56 (zolotnik), scratched inventory no. 58052*

In renaissance style, the bowenite bell push with domed hardstone with red enamelled diamond set lambrequin mounts with fringes and tassels, cabochon ruby pushpiece in rose-diamond gold setting, laurel wreath border and gadrooned feet.

*PROVENANCE:* Auction Christie's, Geneva, May 12, 1980, Important Russian Works of Art, no. 275.

*EXHIBITIONS:* Munich 1986-87, cat. no. 198; Zurich 1989, cat. no. 76, illustrated pl. 97.

*Private Collection*

## SCENT FLASK

Gold, enamel, chalcedony, diamonds; height 10,5 cm  
 Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, 56 (zolotnik), scratched inventory no. 4142

Baluster, decorated with white enamel and gold gadroons, decorated with multi-coloured gold laurel swags, urn-formed finial with cabochon cut chalcedony cresting, circular foot with leaf ornament.

EXHIBITIONS: Finlandia 88, Helsinki 1988; A. Tillander, Helsinki 1995; Lahti 1997.

*Private collection*



197

## SCENT FLASK

Gold, rubies, diamonds, sapphire; length 5,3  
 Marks: Initials of head workmaster Erik Kollin, assay mark of St. Petersburg before 1896, 56 (zolotnik), scratched inventory no. 49809

Tubular, gold, set with five diamonds, two cabochon cut rubies and one cabochon cut sapphire, in its original fitted case.

*The Woolf Family Collection*



199

## BELL PUSH

Rhodonite, gold, moonstone; height 2,3 cm  
 Marks: Fabergé (latin script), initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1908-1917, 56 (zolotnik), scratched inventory no. 24148

Bun shaped gold mounted electric bellpush decorated with a wreath of laurel berries and leaves, the push itself is a cabochon moonstone.

PROVENANCE: Given to Lord Romsey by King Gustaf VI Adolf of Sweden in memory of his godmother Queen Louise of Sweden. A note accompanying the bellpush in the King's own hand says it came from the Queen's room in the Stockholm Palace. It is signed Drottningholm, April 4th 1968.

EXHIBITIONS: Wartski 1992, cat. no. 76.

*Lord Romsey*





200

MADAME BALLETTA VASE

*Topaz, gold; height 22,5 cm*

*Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, 72 (zlotnik)*

Cut in topaz on a gold base, original fitted case stamped with Imperial Warrant. This vase was considered by Henry C. Bainbridge as "perhaps the most beautiful thing Fabergé ever made".

PROVENANCE: Presented by Grand Duke Aleksei Alexandrovich to Elizabeth Balletta, prima ballerina at the Imperial Michael Theatre in St. Petersburg.

EXHIBITIONS: London 1935, cat. no. 504; ALVR 1961, cat. no. 261; San Francisco 1964, cat. no. 135; ALVR 1968, cat. no. 366; ALVR 1983, cat. no. 309; Munich 1986-87, cat. no. 277; Houston 1994; Fabergé in America 1996-97, cat. no. 188.

BIBLIOGRAPHY: Bainbridge 1949, pl. 6, p. 8.

*The Brooklyn Museum, New York (78.129.18a-b)*



201

MINIATURE PEDESTAL  
SCENT FLASK

*Gold, enamel, citrine, diamonds; height 9,5 cm*

*Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1896-1908, 56 (zlotnik), scratched inventory no. 12437*

Apple-green guilloché enamel scent flask in the form of a pedestal with decoration of gold leaves and shells, lid is a citrine bust of a lady wearing a rose diamond ruff collar.

PROVENANCE: Marquess of Portago; Auction Sotheby's, Geneva, May 19, 1994, no. 315, illustrated; A La Vieille Russie, New York.

EXHIBITIONS: Hamburg 1995, cat. no. 197, illustrated.

BIBLIOGRAPHY: Snowman 1962/64/68/74, p. 151, illustrated pl. XLIX.

*The Forbes Magazine Collection, New York (FAB 94002)*



202

PARASOL HANDLE

*Bowerite, gold, enamel, diamonds, moonstone; height 7,5 cm*

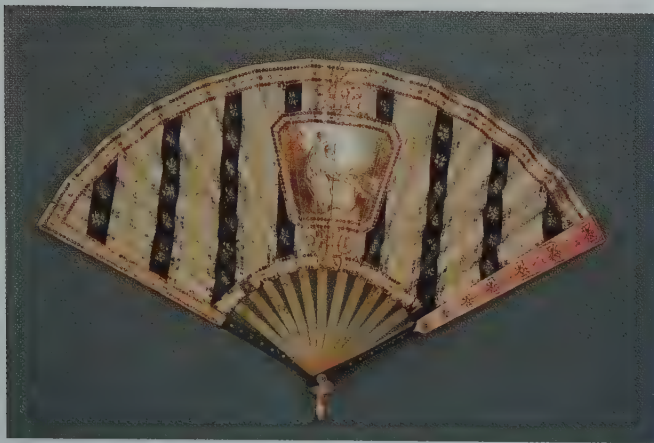
*Marks: Initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, 56 (zlotnik)*

Large bowerite sphere with a rose guilloché enamel rosette cresting, rosette is formed by overlapping two-colour gold laurel wreaths, in centre a cabochon moonstone surrounded by rose diamonds, below the sphere a cylindrical sleeve of rose guilloché enamel applied with gold laurel swags set with diamonds, borders of gold leaves.

PROVENANCE: Auction Christie's, Geneva, April 27, 1977, no. 446.

EXHIBITIONS: Zurich 1989, cat. no. 173, illustrated pl. 43.

*Private Collection*



203

FAN

*Ebony, horn, silk, gold, enamel, olivine; height 23,5 cm, width 38,5 cm  
Marks: Fabergé, initials of workmaster August Hollming, assay mark of St. Petersburg 1896-1908, 56 (zlotnik)*

The horn sticks and salmon pink enamelled guards inlaid with piqué discs and ribbon tie design, the silk leaf embroidered with spangles and painted with alternate bands of cream and black centred by a vignette, signed Reyor, of two figures in a landscape, owners mark H.H., original wood case stamped Fabergé, Imperial Warrant, St. Petersburg, Moscow, Odessa.

PROVENANCE: Auction Christie's, Geneva, November 9, 1977, Important Russian Works of Art. no. 226.

EXHIBITIONS: Zurich 1989, cat. no. 176, illustrated pl. 40.

*Private Collection*



204

SCENT FLASK

*Silver, gold, agate, enamel, diamonds, dendrit; height 3,8 cm  
Marks: Assay mark of St. Petersburg 1908-17, 88, 56 (zlotnik)*

Oval form decorated with white enamel and an oval agate mounted with diamonds.

EXHIBITIONS: Limoge 1988, cat. no 53; Århus 1990, cat. no. 86.

*The State Hermitage, St. Petersburg (ERO-9333)*

205

HAIR COMBS

*Tortoise-shell, rose diamonds, silver; length 9 cm  
Marks: Unmarked*

Tortoise-shell hair combs set with diamonds, original grey suède case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow.

PROVENANCE: Bought in St. Petersburg by the grandfather of the present owner.

*Private Collection*





206

### WHIP HANDLE

*Gold, enamel, pearls, mother-of-pearl; height 6 cm*

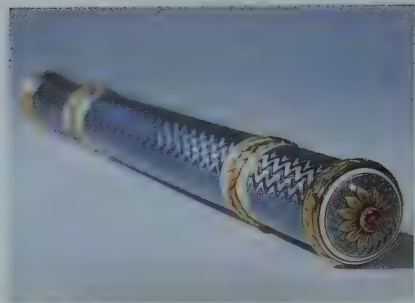
*Marks: Initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1903-17, 56 (zlotnik)*

Red guilloché enamelled gold handle decorated with pearls, the lower part with gold leaf border, the upper with a glazed miniature painting of a jockey on horse-back.

PROVENANCE: Auction Christie's, Geneva, November 9, 1977, no. 226.

EXHIBITIONS: Zurich 1989, cat. no. 175, illustrated pl. 152.

*Private Collection*



207

### PARASOL HANDLE

*Enamel, silver gilt, gold, garnet; length 18,5 cm*

*Marks: Fabergé, initials of workmaster Feodor Afanassiev, assay mark of St. Petersburg 1908-17, 56 (zlotnik), scratched inventory no. 27576*

Parasol handle of silver gilt with grey, pale yellow and white guilloché enamel, decorated with gold leaf ribbons, upper end with gold rosette and a facet cut garnet, original case marked Fabergé, Imperial War-rant, St. Petersburg, Moscow, London.

EXHIBITIONS: Finlandia 88; Helsinki 1988; Helsinki 1991 Lahti 1997.

*Private Collection*



208

### PARASOL HANDLE

*Bowenite, gold, enamel, rose diamonds; length 10,5 cm*

*Marks: Initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg 1896-1908, 56 (zlotnik)*

Bowenite with rose guilloché enamel sleeve, mounted with gold and rose diamonds, original case.

EXHIBITIONS: Tillander, Helsinki 1995; Christie's, Stockholm 1996; Lahti 1997.

*Private Collection*



209

### PARASOL HANDLE

*Gold, platinum, enamel, pearls, diamonds; height 5 cm*

*Marks: Initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1903-17, 56 (zolotnik)*

Rose guilloché enameled gold sphere, around the body a ring of pearls, platinum set diamond rosette cresting, below the sphere a cylindrical sleeve of white guilloché enamel with gold laurel leaf borders.

PROVENANCE: Auction Christie's, Geneva, November 10, 1976, no. 44.

EXHIBITIONS: Zurich 1989, cat. no. 174, illustrated pl. 151.

*Private Collection*



210

### QUEEN LOUISE CROCHET HOOK

*Gold; length 17,8 cm*

*Marks: Initials of head workmaster Erik Kollin, assay mark of St. Petersburg before 1896, 56 (zolotnik)*

Two-colour gold hook with reeded handle entwined by a laurel leaf garland. The hook was made for Queen Louise of Denmark and is surmounted by the crowned initial "L" in a laurel wreath.

PROVENANCE: Louise of Hesse-Cassel (1817-1898), wife of King Christian IX of Denmark, mother of Tsarina Maria Feodorovna, Queen Alexandra, King George I of Greece and King Christian X of Denmark.

EXHIBITIONS: Lugano 1987, cat. no. 80, illustrated; Paris 1987, cat. no. 80, illustrated; The Burlington House Fair, London, no catalogue issued; St. Petersburg/Paris/London 1993-94, cat. no. 75, illustrated.

*The Forbes Magazine Collection, New York (FAB 85004)*

211

**BADGE  
OF THE SOCIETY  
OF DISABLED  
SOLDIERS**

Gold, silver, enamel; width 5,3 cm  
Marks: Initials of workmaster Alfred  
Thielemann, assay mark of St. Petersburg  
1908-17, 56 (zlotnik)



PROVENANCE: Numismatic collection of Tsar Nicholas II.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 133. (VZ-309)

*The State Hermitage, St. Petersburg*

212

**PRESENTATION BROOCH**

Gold, silver, diamonds, sapphires;  
height 4,3 cm  
Marks: Initials of workmaster Alfred  
Thielemann, assay mark of St. Petersburg  
1908-17, 56 (zlotnik), scratched  
inventory no. 3229



Varicoloured gold, sapphires and rose diamonds, with a central eagle within a laurel leaf-and-tie wreath. Original fitted morocco case embossed with gold double-headed eagle on cover.

PROVENANCE: Inna Grigorievna Samsonova (1877-1972), a graduate of the Painting and Sculpture School in Moscow, taught drawing at the Moscow Institute for girls of nobility. The brooch was presented on the occasion of Tsar Nicholas II's visit at a drawings exhibition.

EXHIBITIONS: St. Petersburg/Paris/London 1993-93, cat. no. 139.

*The State Hermitage, St. Petersburg (VZ-1391)*



213

**ROMANOV TERCENTENARY PENDANT**

Gold, silver, diamonds, spinels; width 5,7 cm  
Marks: Initials of workmaster Albert Holmström, assay mark of St. Petersburg  
1908-17, 56 (zlotnik)

With crowned double-headed eagle set with rose diamonds and a spinel flanked by gold scrolls and dates 1613 and 1913, suspended Monomakh's crown set with diamonds and spinels. Fabergé's designs are dated February 4th 1913. Monomakh crowns appeared on jewellery, for example brooches and pendants, which was distributed to court officials in 1913, when the Romanov dynasty celebrated its 300-year anniversary. According to Henry Bainbridge, "In 1913 to commemorate the tercentenary of Romanov rule, brooches of diamonds, stones of colour and pearls, in the shape of the Imperial Crown and emblems – all different, of course – were made for presentation to each of the Grand Duchesses and ladies of the Court. The designs for these were based on the original drawings which the Tsarina Alexandra Feodorovna prepared and sent to Fabergé for elaboration".



EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 117.  
BIBLIOGRAPHY: Snowman 1993, p. 126.

*The State Hermitage, St. Petersburg (VZ-1439)*

214

**BROOCH FOR  
THE ROMANOV TERCENTENARY**

Gold, silver, diamonds, glass; diameter 2,2 cm Marks: Unmarked

Square shape centring on a diamond-set double-headed eagle with green glass paste, within rose-diamond border and dates 1913-1916.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 116.

*The State Hermitage, St. Petersburg (VZ-1424)*





215

### JETON "BLUE CROSS" SOCIETY

*Silver gilt, enamel; height 3,6 cm*

*Marks: Initials of workmaster Eduard Schramm, assay mark of St. Petersburg 1896-1908, initials of assay master Jakob Liapunov*

Lozenge-shaped jeton with blue enamel cross, inscribed in Russian "Blue Cross Society", surmounted by a fireman's helmet.

The National Society of Aid to firemen was established in 1897 with the purpose of supporting firemen and their families in case of death or accident while in service.

PROVENANCE: Numismatic collection of Tsar Nicholas II.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no 132.

BIBLIOGRAPHY: Shkabelnikov 1902, p. 69.

*The State Hermitage, St. Petersburg (RM-7060)*



217

### PECTORAL CROSS

*Gold, enamel, pearls, emeralds; height 5,5 cm, Chain length 69 cm*

*Marks: Initials of workmaster August Hollming, assay mark of St. Petersburg 1896-1908*

Russian orthodox cross with red guilloché enamel, cabochon emeralds at cross ends, original fitted case stamped with Fabergé's Imperial Warrant, St. Petersburg, Moscow.

PROVENANCE: Acquired from the Military Historical Museum 1933.

EXHIBITIONS: Milano 1989; Zurich 1989, cat. no. 186; St. Petersburg/Paris/London 1993-94, cat. no. 198; Genoa 1992.

BIBLIOGRAPHY: V. Skurlov, G. Smorodina: Fabergé and Russian Imperial Jewellers, Moscow 1992.

*The State Historical Museum, Moscow (68257/ok 6946)*



216

### MEDAL

OF THE TSAREVITCH AND GRAND DUKE ALEXEI NIKOLAIEVICH INTERNATIONAL EXHIBITION OF LATEST INVENTIONS, 1909

*Silver; height 3,7 cm Marks: Unmarked*

Circular medal with a portrait of the Tsarevich in military uniform and cap under a crown, reverse engraved with name of the exhibition. Original fitted case with Fabergé's Imperial Warrant, St. Petersburg, Moscow, Odessa.

PROVENANCE: Collection of the Tsar family.

EXHIBITIONS: St. Petersburg/Paris/Moscow 1993-94, cat. no. 131.

*The State Hermitage, St. Petersburg (IO-3043)*



218

AMETHYST PENDANT,  
IMPERIAL PRESENT

*Amethysts, diamonds, platinum, gold; height 6,2 cm*

*Marks: Initials of workmaster August Hollming, assay mark of St. Petersburg  
1908-17*

Four facet cut amethysts under the Imperial Crown set with rose diamonds and two brilliants, original platinum chain, original red morocco case, cover with Imperial Warrant in gold writing.

*By courtesy of Ermitage Ltd., London*



219

PENDANT / BROOCH

*Diamonds, platinum; height 7 cm*

*Marks: Unmarked*

Pendant that can be transformed to a brooch with the aid of a brooch setting and an original screwdriver, formed as a large drop-shaped diamond and a circular example suspended in a bow and an oval and a circular ring set with diamonds, original case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, Odessa.

*Private Collection*



220

DIAMOND PENDANT

*Diamonds, gold, platinum; height 4 cm*

*Marks: Scratched inventory no. 99045*

Pendant with a large diamond surrounded by ten smaller diamonds on a plate with lines of rose diamonds, border with diamonds, original case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, London.

PROVENANCE: Presented by Emanuel Nobel to the family of the present owner.

*Private Collection*



221

### NOBEL NECKLACE

*Platinum, silver, diamonds, rock crystal; length 33,3 cm Marks: Unmarked*

Fifteen platinum links with ice crystal pattern of rose diamonds on a rock crystal ground, each link with a border of diamonds, platinum medallion with portrait of Ludvig Nobel and Emanuel Nobel, the reverse with inscription in Cyrillic: "1882-1912/Mechanical Labor/Nobel. The necklace may also be worn as two bracelets.

A rendering of this necklace/bracelet appears in the sketch and stock books of Albert Holmström (Wartski, London). Alma Pihl designed this "winter jewel" and also all the other jewellery of similar inspiration, including the Imperial Easter Egg (Winter Egg) from 1913.

**PROVENANCE:** Presented by Dr. Emanuel Nobel, nephew of the inventor Alfred Nobel, to his stepmother, Edla Nobel.

**EXHIBITIONS:** Virginia/Minneapolis/Chicago 1983, cat. no. 39; Kimbell/Fort Worth 1983, cat. no. 68; Detroit 1984, cat. no. 69; Munich 1986-87, cat. no. 115, illustrated; Lugano 1987, cat. no. 92, illustrated; Paris 1987, cat. no. 92, illustrated; The Burlington House Fair, London 1987, no catalogue issued; St. Petersburg/Paris/London 1993-94, cat. no. 176, illustrated; Corcoran 1996, no catalogue issued.

**BIBLIOGRAPHY:** Solodkoff 1984, p. 168, illustrated; Kelly 1985, p. 18, illustrated; Cerwinske 1990, illustrated p. 99; Snowman 1993, p. 114, illustrated p. 115.

*The Forbes Magazine Collection, New York (FAB 81004)*

222

### ICE PENDANT

*Rock crystal, platinum, diamonds; height 3,5 cm Marks: Scratched inventory no. 817611*

Heart-shaped rock crystal pendant with "ice crystals" of platinum and diamonds. This pendant bears a Fabergé London branch inventory number and is recorded as having been purchased by Mr. Oppenheim, December 23, 1913. A rendering dated April 30, 1913 also appears in the Fabergé sketch and stock books in the collection of A. Kenneth Snowman. It is concluded from the sketch that the pendant's workmaster is Albert Holmström.

**PROVENANCE:** Mr. Oppenheim, London.

**EXHIBITIONS:** Kimbell/Fort Worth 1983, cat. no. 70; Baltimore 1983-84, cat. no. 23; Detroit 1984, cat. no. 69; Munich 1986-87, cat. no. 123, illustrated; Lugano 1987, cat. no. 93, illustrated; Paris 1987, cat. no. 93, illustrated; Corcoran 1996, no catalogue issued.

**BIBLIOGRAPHY:** Solodkoff 1984, p. 16, illustrated p. 167; Kelly 1985, p. 18, illustrated; Snowman 1993, p. 134, illustrated.

*The Forbes Magazine Collection, New York (FAB 80006)*





223

ICE CRYSTAL  
PENDANT

Rock crystal, diamonds, platinum; height 7,7  
cm Marks: Unmarked

Facet cut rock crystal plate set with diamonds in platinum in the form of ice crystals, original wood case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, London.

BIBLIOGRAPHY: Compare Snowman, 1993, p. 134.

*Private Collection*



226

SNOWFLAKE  
PENDANT

Platinum, diamonds, rubies, rock crystal, gold;  
height 5,2 cm

Marks: Scratched inventory no. 100171

A small red cross set with rubies can be seen among the diamond-set ice crystals. A rendering of the pendant appears in the sketch and stock books of Albert Holmström (Wartski, London).

PROVENANCE: A La Vieille Russie, New York.

EXHIBITIONS: "GEMS", the Museum of Science, Boston, Massachusetts, May 5th–October 27th 1991; Virginia/Minneapolis/Chicago 1983, cat. no. 38; Kimbell/Fort Worth 1983, cat. no. 69; Detroit 1984, cat. no. 71; Corcoran 1996, no catalogue issued.

BIBLIOGRAPHY: Solodkoff 1984, p. 167, illustrated; Kelly 1985, p. 18, illustrated; Snowman 1993, p. 163, illustrated

*The Forbes Magazine Collection, New York (FAB 81003)*



224

ICE CRYSTAL  
PENDANT

Rock crystal, diamonds, platinum, silver;  
height 2 cm  
Marks: Unmarked

Of small size, oval plate with rose cut diamonds in platinum setting, in the form of ice crystals.

*Private Collection*



227

ROCK CRYSTAL  
PENDANT

Rock crystal, diamonds, platinum;  
height 6,6 cm

Marks: Scratched inventory no. 95140

Oval rock crystal plate, engraved at the backside with ice crystals, on the front simulated ice crystals set with diamonds, diamond border, loop finial with leaf decoration, bottom bell-formed with diamonds.

*Private Collection*



225

PENDANT

Sapphire, diamonds; platinum; height 4 cm  
Marks: Scratched inventory no. 87678

Almost circular facet cut Ceylon sapphire with rose diamond frame, suspended from a bow, original chain, original case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, London.

BIBLIOGRAPHY: Compare Snowman, 1993, p. 154.

*Private Collection*





228

### ICE CRYSTAL BRACELET

*Platinum, rock crystal, gold, diamonds; length 16,2 cm  
Marks: Assay mark of St. Petersburg 1908-17*

Eight rectangular links of rock crystal and platinum, each with different ice crystal motifs set with rose diamonds, each link separated by three brilliants and rose diamonds.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 182; A. Tillander, Helsinki 1995; Lahti 1997.

*Private Collection*



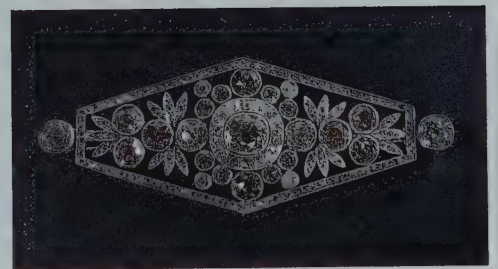
229

### BROOCH

*Diamonds, platinum, gold; length 6,1 cm  
Marks: K F,  
assay mark of St. Petersburg 1908-1917*

Set with white and champagne-coloured brilliants and rose diamonds.

*Private Collection*







230

SNOWFLAKE BROOCH

*Diamonds, platinum, gold; height 3,3 cm*

*Marks: Initials of workmaster Albert Holmström, assay mark of St. Petersburg*

Brooch formed as a snowflake set with brilliant and rose diamonds, in original case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, Odessa.

BIBLIOGRAPHY: Snowman 1993, p. 158.

*Private Collection*



232

SNOWFLAKE BROOCH

*Diamonds, platinum, gold; height 2,7 cm*

*Marks: Unmarked*

Brooch formed as a snowflake set with rose diamonds, original case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, Odessa, on the cover "A snowflake from Russia 1912".

BIBLIOGRAPHY: Snowman 1993, p. 158.

*Private Collection*



231

SNOWFLAKE BROOCH

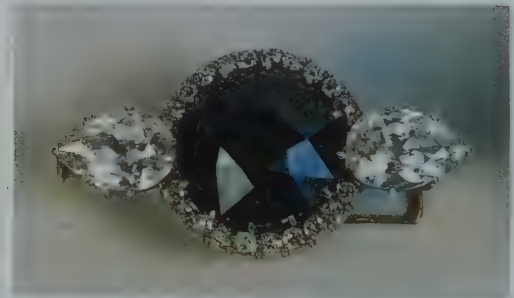
*Diamonds, silver, gold; height 2,5 cm*

*Marks: Unmarked*

Brooch formed as a snowflake set with rose diamonds.

BIBLIOGRAPHY: Snowman 1993, p. 158.

*Private Collection*



233

BROOCH

*Diamonds, gold; length 3,2 cm*

*Marks: Initials of workmaster August Holmström, assay mark of St. Petersburg before 1896*

One big black rose cut diamond flanked by two peneloque-cut diamonds.

PROVENANCE: The Nobel family.

EXHIBITIONS: Fabergé in America 1996-97, cat. no. 347.

*Joan and Melissa Rivers*





234

### ICE CRYSTAL PENDANT

*Rock crystal, diamonds, platinum; height 3,6 cm  
Marks: Unmarked*

Prism-formed pendant with diamond borders, lozenge-shaped rock crystal plate applied with simulated ice crystals set with diamonds.

*By courtesy of A La Vieille Russie, New York*

235

### PLATINUM BROOCH

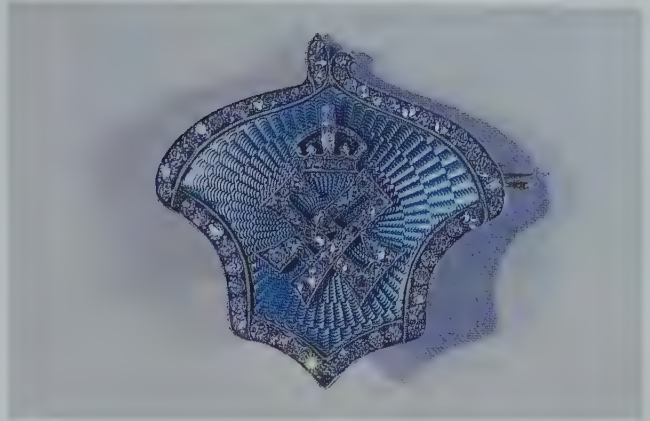
*Platinum, sapphires, emeralds, rubies, diamonds, demantoid-garnets; length 4 cm,  
height 1,8 cm  
Marks: Scratched inventory no. 97142*

Octagonal brooch with coloured precious stones set in lattice pattern like petit-point. The brooch is strongly reminiscent of the Mosaic Egg in the collection of H.M. Queen Elizabeth II and it was probably designed by Alma Pihl.

EXHIBITIONS: Hamburg 1995, cat. no. 220; Corcoran 1996.

BIBLIOGRAPHY: Snowman 1993, p. 142-143.

*The Woolf Family Collection*



236

### EDWARD AND ALEXANDRA BROOCH

*Gold, enamel, diamonds; height 4,1 cm  
Marks: K. Fabergé*

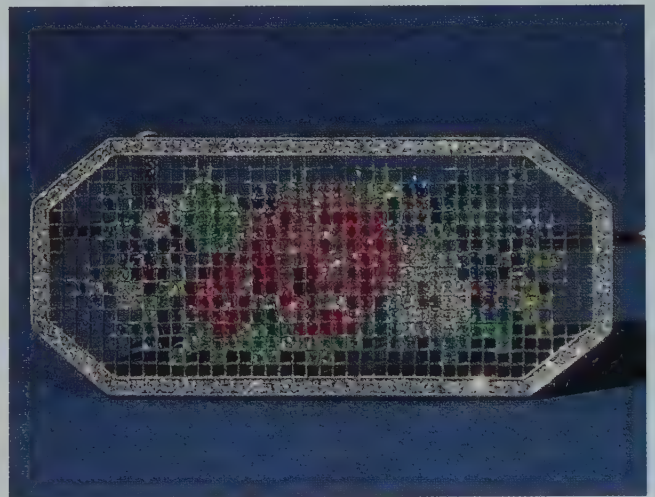
Shield-formed brooch with steel blue guilloché enamel, crowned initials "E" (King Edward VII) and "A" (Queen Alexandra) set with rose diamonds, rose diamond border.

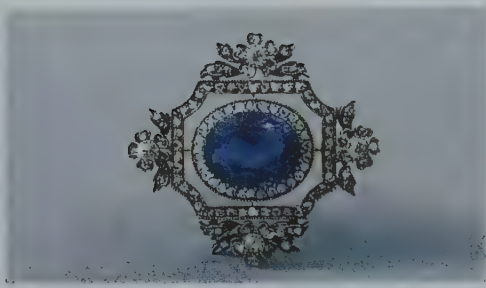
PROVENANCE: A La Vieille Russie, New York.

EXHIBITIONS: ALVR 1983, cat. no. 383, illustrated p. 111; Kimbell/Fort Worth 1983, cat. no. 73; Baltimore 1983-84, cat. no. 25; Detroit 1984, cat. no. 74; Munich 1986-87, cat. no. 106, illustrated; Lugano 1987, cat. no. 88, illustrated; Paris 1987, cat. no. 88, illustrated; Burlington House Fair, London 1987, no catalogue issued; London 1991, cat. no. 36, illustrated s. 39; Copenhagen 1991, no catalogue issued; Vienna 1991, cat. p. 76, illustrated; St. Petersburg/ Paris/London 1993-94, cat. no. 82, illustrated.

BIBLIOGRAPHY: Solodkoff 1984, p. 168, illustrated; Kelly 1985, p. 16, illustrated pp. 12, 16-17; Forbes 1988, p. 43, illustrated; Cerwinske 1990, p. 91, illustrated p. 90 and on dust cover.

*The Forbes Magazine Collection, New York (FAB 83004)*





237

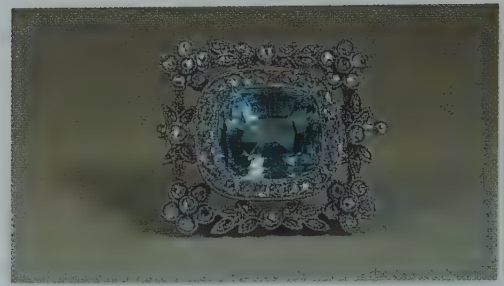
BROOCH

*Ceylon sapphire, diamonds, gold, silver; height 3,3 cm*  
*Marks: Initials of workmaster August Hollming, assay mark of St. Petersburg*  
*1896-1908*

Facet cut sapphire surrounded of diamonds, the setting in Louis XVI-style.

EXHIBITIONS: Helsinki 1980, cat. no. 52; Munich 1986-87, cat. no. 108.

*Private Collection*



239

ALMA PIHL'S BROOCH

*Aquamarine, diamonds, platinum, silver; height 2 cm*  
*Marks: Unmarked*

Facet cut aquamarine surrounded by diamonds, outer frame set with diamonds formed as flowers. This brooch belonged to the designer Alma Pihl, it was her favourite jewel which she had designed herself.

PROVENANCE: Alma Pihl.

EXHIBITIONS: Helsinki 1980, 1988, 1991; A. Tillander, Helsinki 1995; Christie's, Stockholm 1996; Corcoran 1996.

*Private Collection*



238

BROOCH

*Gold, chalcedony, platinum, diamonds; length 3,3 cm*  
*Marks: Initials of workmaster Alfred Thielemann, assay mark of St. Petersburg*  
*1896-1908, initials of assay master Iakov Liapunov*

Oval cabochon chalcedony mounted in a frame with rose diamonds, original case stamped Fabergé, Imperial Warrant, St. Petersburg, Moscow, London.

EXHIBITIONS: Helsinki 1980, cat. no. 90; Munich 1986-87, cat. no. 114; Lahti 1997.

BIBLIOGRAPHY: Tillander-Godenhjelm 1996, p. 154.

*Private Collection*



240

AGATE BROOCH

*Gold, silver, agate, diamonds, ruby; length 3,4 cm*  
*Marks: Initials of workmaster August Hollming(?), assay mark of St. Petersburg*  
*before 1896, scratched inventory no. 59051*

Rectangular dendritic agate plaque, rose diamond border, diamond set bow cresting with a ruby in the centre.

PROVENANCE: P. Schukin Collection.

EXHIBITIONS: Mikimoto 1991, cat. no. 39; Genoa 1992; St. Petersburg/Paris/London 1993-94, cat. no. 272.

BIBLIOGRAPHY: Skurlov/Smorodina: Fabergé and Russian Imperial Jewellers, Moscow 1992.

*The State Historical Museum, Moscow (14714/ok 2142)*



241

BROOCH

*Gold, rubies, diamonds; length 3,2 cm*

*Marks: Assay mark of St. Petersburg before 1896, scratched inventory no. 65413*

Bow set with rose diamonds and cabochon ruby in the knot, four pendent diamonds and a cabochon ruby.

*Private Collection*



243

BROOCH

*Platinum, gold, chalcedony, diamonds; length 5,3 cm*

*Marks: Initials of workmaster Albert Holmström, assay mark of St. Petersburg 1908-17, 56 (zlotnik)*

Circular cabochon chalcedony in a frame of rose diamonds, on each side an ellipse of eight brilliants and rose diamonds, original case stamped Fabergé, Imperial Warrant, St. Petersburg, Moscow, London.

EXHIBITIONS: Zurich 1989, cat. no. 192, illustrated pl. 162; A. Tillander, Helsinki 1995; Christie's, Stockholm 1996; Lahti 1997.

BIBLIOGRAPHY: Tillander-Godenhielm 1996, p. 154.

*Private Collection*



242

BROOCH

*Aquamarine, diamonds, rubies, platinum, gold; length 3,5 cm*

*Marks: Initials of workmaster August Holmning, assay mark of St. Petersburg 1908-17, 56 (zlotnik), scratched inventory no. 87250*

Square facet-cut aquamarine, two bows set with diamonds and two cabochon rubies, the frame set with diamonds, original case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, London.

*Private Collection*



244

BROOCH

*Sapphires, diamonds, gold; length 3,1 cm*

*Marks: Initials of workmaster Andrej Gorianov, assay mark of St. Petersburg 1896-1908, initials of assay master A. Richter*

Three square cut sapphires and six diamonds in gold setting, original wood case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, Odessa.

PROVENANCE: Former in possession of the Nobel family.

*Private Collection*





245

### MEDALLION

*Gold, enamel, diamonds; diameter 2,3 cm  
Marks: Scratched inventory no. 3112*

Relief gold decoration depicting St. George and the dragon on white guilloché enamel ground, inscription "S. Georgius. Ovitum. Patronus", border set with diamonds. Original case, marked Fabergé, Imperial Warrant, St. Petersburg, Moscow.

PROVENANCE: In the collection of Mrs Maja Lindquist (née Tingberg) acquired when she stayed in St. Petersburg and Baku between 1902 and 1912. Her husband, ingénieur Hjalmar Lindquist worked for Nobel and AGA during this period.

*Private Collection*

247

### AN ART NOVEAU DIADEM

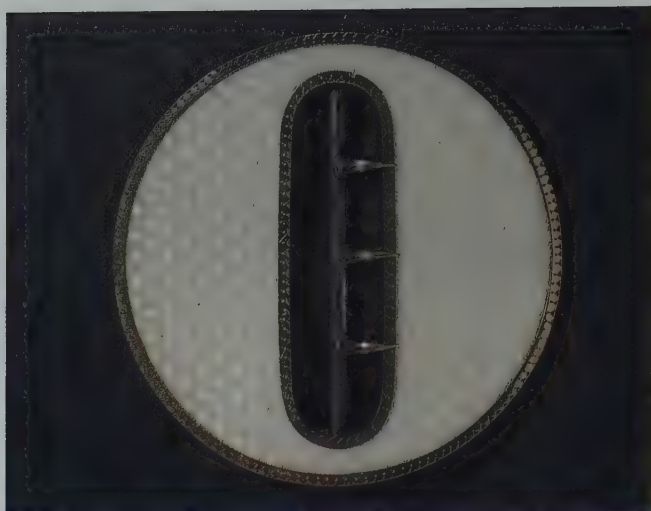
*Gold, silver, platina; length. 28 cm  
Marks: Unmarked, Holmström's workshop*

Diadem, convertible to a necklace, with brilliants and rose diamonds mounted in platina, silver and gold, designed as a row of cyclamen flowers and leaves. In fitted case with Fabergé, Imperial Warrant, St. Petersburg, Moscow, Odessa. Fabergé jewellery, although well documented in his sales ledgers, has become a rarity. This is partly due to the fact that much of it remains unrecognized for lack of hallmarks.

PROVENANCE: Auction Christie's, Geneva, November 18th 1980, Important Works of Art by Carl Fabergé, no. 53.

BIBLIOGRAPHY: Chanteclair, Revue de la Bijouterie, no 6, October 1900, p. 63; Fersman, Moscow 1925/26, no.139; Snowman 1962, ill. 226; Snowman 1993, p.10-11.

*By Kind Permission of The Duke of Westminster OBE TD DL*



246

### BELT BUCKLE

*Silver-gilt, enamel; diameter 4,9 cm  
Marks: Fabergé, initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896, 88 (zolotnik), scratched inventory no. 57759*

Circular silver-gilt belt buckle with white interlacing patterned guilloché enamel.

PROVENANCE: Originally in possession of the Nobel family.

*Private Collection*





248

### MEDALLION

Gold, enamel, silver, glass; height 3,9 cm  
 Marks: Indistinct marks, 56 (zlotnik)

Gold medallion, obverse with the Imperial double-headed eagle and blue enamel border with gold letters "The Nobel Brother Company", reverse with one of Branobel's tankers and red enamel border with gold letters "Boris Fiodorovich Berg". When opened it reveals a miniature painting of Ludvig Nobel (1831-88) father to Emanuel, Carl Ludvig and Anna in his first marriage to Sophia Vilhelmina Ahlsell (1832-69).

*Private Collection*



249

### BROOCH

Gold, enamel, diamonds; diameter 3 cm  
 Marks: Assay mark of St. Petersburg before 1896

Circular miniature painting of two sisters, painted in St. Petersburg in the 1890s, green guilloché enamel frame set with rose diamonds, circular original case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow. The parents of the girls were close friends of Carl and Augusta Fabergé. On several occasions the parents were invited to the Fabergé firm to a preview of the objects that were going to be delivered to the Tsar's family.

*Private Collection*



250

### DIADEM

Gold, platinasilver, diamonds; length 38 cm  
 Marks: K.F.

Head ornament in brilliant diamonds, composed of two sprays of Aucuba variegata, the stalks are engraved red gold, leaves in rubbed-over silver setting, pierced to suggest veining, backed in gold. The estimated weight of diamonds is over 40 carats.

PROVENANCE: In the Collection of Mrs. Gerald Grosvenor.

EXHIBITIONS: V&A 1977, cat. no Q 1.

BIBLIOGRAPHY: Snowman 1962, illustrated no. 219.

*By Kind Permission of The Duke of Westminster OBE TD DL*





251

PENDANT

*Diamonds, platinum; height 8 cm,  
Marks: Scratched inventory no. 0351*

Open-work pendant shaped like a folded lace handkerchief with diamonds and platinum.

Made in Holmström's workshop 1908-17.

BIBLIOGRAPHY: Snowman 1993, p. 99.

*Private Collection*



253

PENDANT

*Sapphires, rose diamonds, platinum; height 2,7 cm  
Marks: Unmarked*

Two star sapphires with rose diamond frames, suspended from bows. The two pendants were originally suspended from a black silk ribbon, now replaced by a gold chain, original case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, Odessa.

*Private Collection*

252

CUFFLINKS

*Mother-of-pearl, rubies, diamonds, gold; length 1,8 cm  
Marks: Initials of workmaster August Hollming, assay mark of St. Petersburg  
1896-1908, 56 (zolotnik)*

Each cufflink has two oval mother-of-pearl plates set with cabochon ruby and four diamonds, linked by gold chains.

*Private Collection*





## YUSUPOV ICON

Gold, enamel; height 3,4 cm

Marks: Fabergé, initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1908-17, 72 (zolatnik)

A quatrefoil gold and enamel icon of the Tolga Virgin and Child, enamelled and painted in colours en plein on burnished gold ground, the frame with laurel branches, rosettes and scrolls. The reverse engraved in Russian "Bless and save, 9 February 1914".

The engraved date on the icon refers to the date of the marriage of Prince Felix Yusupov, Count Soumarokoff Elston (1887-1967), to Princess Irina Alexandrovna of Russia (1895-1970), eldest daughter of Grand Duke Alexander Michaelovich (1866-1933) and Grand Duchess Xenia Alexandrovna (1875-1960), daughter of Tsar Alexander III. Princess Irina was a niece of Tsar Nicholas II. The gold icon is said to have been worn by Prince Felix himself. The wedding of Prince Felix and Princess Irina was the last great society event before the War, attended by the Imperial family and the whole of St. Petersburg society. Romain de Tiroff, the artist Erté, mentions the Prince and Princess in his memoirs: "What a handsome couple they were! The Prince had been regarded as one of the best-looking men in Russia. Even in old age his finely structured face, though wrinkled, was still striking....After the Prince had masterminded Rasputin's assassination "to save the Tsar and Russia" -1916- he was exiled to central Russia where he lived on one of the family estates. When the Yusupovs finally left Russia in April 1919 aboard the British dreadnought Marlborough they were able to bring out many of their valuable possessions - jewels, paintings, furniture and assorted objets d'art." (R. De Tiroff, *My Life/My Art*, New York, 1989, p. 75).

The photograph in the background shows Prince Felix and Princess Irina Yusupov 1914. The photograph from the collection of the late Countess Cheremeteff.

PROVENANCE: Prince Felix Yusupov (1887-1967; Princess Irina Yusupov, his daughter, later Countess Nicholas Cheremeteff (1915-1985); Auction Christie's, Geneva, May 11th 1983, no. 328, The Property of a Russian Noble Family.

*By courtesy of Ermitage Ltd., London*



255

## YUSUPOV JETON

Gold, enamel; length 2,5 cm

Marks: Unmarked

Octagonal gold and enamel medallion with suspension ring, decorated on one side in champlevé opaque white enamel with the crowned initials of Princess Irina of Russia, the date 9 - II - 1914 within a laurel crown, the reverse similarly decorated with the initials of Prince Felix Yusupov Sumarokoff Elston. The photograph shows Prince Felix and Princess Irina Yusupov 1914. The photograph from the collection of the late Countess Cheremeteff.

PROVENANCE: Countess Marie Madelaine Mordvinoff.

EXHIBITIONS: Hamburg 1995, cat. no. 219.

*By courtesy of Ermitage Ltd., London*



256

### ANNIVERSARY BROOCH

*Gold, enamel, diamonds; length 4 cm  
Marks: Unmarked*

Shield-formed brooch, Imperial double eagle cresting set with rose diamonds and four brilliants, rose guiloché enamel with gold lettering in Russian, stating that it was made to celebrate an anniversary of the Nobel brothers' oil company, laurel festoon.

*Private Collection*



257

### JETON FOR THE FIFTIETH ANNIVERSARY OF THE NOBEL MECHANICAL WORKS

*Silver; height 4 cm  
Marks: Initials of workmaster Alfred Thieleman, assay mark of St. Petersburg  
1908-17, 84 (zlotnik)*

Triangular jeton with profile portraits of Ludvig (1831-88) and Emanuel Nobel (1859-1932) and engraved with their names, reverse with date 1862-1912, the name of the factory and a man symbolizing Labour.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 184.

*The State Hermitage, St. Petersburg (RM-8191)*

258

### LOCKET

*Gold, enamel, silver; height 4,9 cm  
Marks: Initials of workmaster Fedor Afanassiev, 56 (zlotnik)*

Locket opening to reveal two photographs, decorated with an Imperial double eagle and oil drilling tower, flanked by enamelled fields painted with tankers and a cargo-ship, the reverse with date 1879-1890 and cyrillic text Company of Nobel Brothers, 10 000 00 000 pud petroleum.

*Private Collection*







259

NOBEL PENDANT

Gold, enamel, diamonds; diameter 3 cm  
Marks: Unmarked

Circular gold pendant with portrait profiles of Emanuel (1859-1932) and his father Ludvig Nobel (1831-88) with their names in Russian, red guilloché enamel frame with border of white enamel, aperture set with diamonds, the reverse engraved with Nobel's Mechanical Factory 1862-1912 and a man symbolizing Labour.

BIBLIOGRAPHY: Snowman, 1993, p. 114.

*Private Collection*

260

BUTTON OF IMPERIAL  
WAR ACADEMY

Gold; height 6,3 cm  
Marks: 56 (zolotnik)

The Imperial crowned double eagle in a laurel wreath, presented at the meeting of the Imperial War Academy, May 30th 1907 original case marked Fabergé, Imperial Warrant, St. Petersburg, Moscow, London

PROVENANCE: Emanuel Nobel.

*Private Collection*



261

NOBEL COMMEMORATIVE PLAQUE

Silver; height 7,4 cm  
Marks: Fabergé, initials of workmaster Alfred Thielemann, assay mark of St. Petersburg 1908-17, 84 (zolotnik)

Chased on one side with an allegorical figure and a view of an oil field, the other with portraits of Emanuel (1859-1932) and Ludvig Nobel (1831-88), a map of Apsheron Peninsula indicating the Nobel oil fields, and an inscription (cyrillic) "In memory of producing a billion tons of raw oil by the Nobel brothers company between 1879-1906". In original fitted case with Fabergé's Imperial Warrant, St. Petersburg, Moscow, London. Possibly produced by A.F. Vasiutinski (1858-1935), the leading medal maker at the St. Petersburg Mint.

*Private Collection*







262

### ART NOUVEAU PENDANT

Gold, enamel, diamonds; height 5,2  
 Marks: K.F., assay mark of Moscow 1896-1908

Shaped as a branch with three leaves covered in gold-green translucent enamel, with three circular diamonds suspended on stalks.

EXHIBITIONS: Mikimoto 1991, cat. no. 40; St. Petersburg/Paris/London 1993-94, cat. no. 238.

*The State Historical Museum, Moscow (107584/ ok 23285)*



264

### BROOCH

Gold, ruby, diamond; diameter 2,2 cm  
 Marks: Initials of workmaster Gabriel Niukkanen, 56 (zolotnik)

Circular open-work gold brooch, scrollwork with an eagle's head, a cabochon ruby in its beak, rose diamond eye.

*Private Collection*



263

### CIRCULAR RED CROSS BROOCH

Gold, enamel, diamonds; diameter 2,6 cm  
 Marks: Initial of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896

Red guilloché enamel cross in gold mount on opaque white enamel field, with rose diamond border. Tsarina Alexandra Feodorovna and her four daughters worked for the Red Cross after the outbreak of World War I. Much of the personal fortune of the Imperial family was spent supporting the Red Cross and other war efforts.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 127; Lahti 1997.

*By courtesy of A La Vieille Russie, New York*



265

### BROOCH

Gold, enamel, diamonds; length 2,8 cm  
 Marks: KF (cyrillic), assay mark of St. Petersburg before 1896, 56 (zolotnik)

Elliptical with white enamel, stylized chrysanthemums in multi-coloured enamel, in every flower a diamond set pistil. The same decoration is to be found also on a cigarette case (The Forbes Magazine Collection, New York) and on a smaller egg.

PROVENANCE: Auction Christie's, Geneva, November 15th 1994, no. 399, illustrated; A La Vieille Russie, New York.

*The Forbes Magazine Collection, New York (FAB 94003)*

## MINIATURE EGG

Gold, enamel; height 1,9 cm  
Marks: 56 (zolotnik)

White guilloché enamel egg, a red cross on body.

PROVENANCE: Lansdell K. Christie, Long Island.

EXHIBITIONS: MMA 1962/65, cat. no. L.62.8.77; Corcoran 1961, cat. no. 77; NYCC 1973, cat. no. C.G. p. 48, illustrated pp. 47, 49; Boston 1979, unnumbered list; ALVR 1983, cat. no. 488, illustrated p. 137; Kimbell/Fort Worth 1983, cat. no. 153; Baltimore 1983-84, cat. no. 52; Detroit 1984, cat. no. 155.

BIBLIOGRAPHY: FORBES, June 1st 1970, p. 41, illustrated; Waterfield/Forbes 1978, no. 15, p. 37, illustrated; Forbes 1980, p. 48, illustrated pp. 41, 49; Solodkoff 1984, p. 181, illustrated; Hill 1989, p. 6.

*The Forbes Magazine Collection,  
New York (FAB 66011A)*

269

## MINIATURE EGG

Gold, silver gilt, enamel; height 1,9 cm  
Marks: Initials of workmaster Feodor Afanassiev, 56 (zolotnik)

Green guilloché enamel egg, decorated with gold stars.

PROVENANCE: Auction Christie's, New York, October 27th 1986, nr 404, illustrated; A La Vieille Russie, New York.

EXHIBITIONS: Lugano 1987, cat. no. 124, illustrated; Paris 1987, cat. no. 124, illustrated.

BIBLIOGRAPHY: Summerlin, ed. "Recent Acquisitions" Corporate ARTnews, January 1987, vol 3, no. 9, p. 7; Solodkoff 1988, p. 58, illustrated.

*The Forbes Magazine Collection, New York  
(FAB 86007)*

## MINIATURE EGG

Silver-gilt, gold, sapphire; height 1,9 cm  
Marks: Fabergé

Gold egg divided by a knife, cabochon sapphire on body.

PROVENANCE: Auction Christie's, Geneva, November 16th 1988, no. 145, illustrated; A La Vieille Russie, New York.

*The Forbes Magazine Collection, New York  
(FAB 88016)*



270

## MINIATURE EGG

Rhodonite, gold, garnets; height 1,9 cm  
Marks: Initials of workmaster August Hollming, 56 (zolotnik)

Rhodonite egg cut realistically as an owl, eyes of green facet cut garnets.

PROVENANCE: Auction Sotheby's, Geneva, Mai 10th 1988, no. 170, illustrated; A La Vieille Russie, New York

*The Forbes Magazine Collection, New York  
(FAB 88004)*

## MINIATURE EGG

Enamel, gold; height 2,2 cm  
Marks: Initials of head workmaster Mikhail Perkhin

Egg naturalistically decorated as a ladybird with black and red guilloché enamel.

PROVENANCE: A La Vieille Russie, New York.

EXHIBITIONS: Boston 1979, unnumbered list; Virginia/Minneapolis/Chicago 1983, cat. no. 86; Kimbell/Fort Worth 1983, cat. no. 138; Detroit 1984, cat. no. 165; Lugano 1987, cat. no. 128, illustrated p. 120; Paris 1987, cat. no. 128, illustrated p. 116.

BIBLIOGRAPHY: Forbes 1980, p. 44, illustrated pp. 41, 45, back cover; Solodkoff 1984, p. 182, illustrated; Solodkoff 1988, p. 57, illustrated; Hill 1989, p. 62, illustrated pl. no. 63; Manroe 1992, p. 91, illustrated p. 80; Kelly 1994, p. 1, illustrated front cover and p. 9.

*The Forbes Magazine Collection,  
New York (FAB 78012)*

271

## MINIATURE EGG

Enamel, gold, rubies, rose diamonds; height 1,9 cm  
Marks: Indistinct MP(?), head workmaster Mikhail Perkhin?, 56 (zolotnik)

White guilloché enamel egg with Art Nouveau-decoration of gold, rose diamonds and rubies.

PROVENANCE: A La Vieille Russie, New York.

EXHIBITIONS: Boston 1979, unnumbered list; Kimbell/Fort Worth 1983, cat. no. 162; Baltimore 1983-84, cat. no. 55; Detroit 1984, cat. no. 177.

BIBLIOGRAPHY: Waterfield/Forbes 1978, no. 33, p. 38, illustrated; Forbes 1980, p. 48, illustrated pp. 41, 49; Solodkoff 1984, p. 180, illustrated.

*The Forbes Magazine Collection, New York  
(FAB 73007)*

272

## MINIATURE EGG

*Gold, enamel; height 2,6 cm**Marks: Initials of head workmaster Henrik Wigström, assay mark of St. Petersburg 1908-17, 56 (zlotnik)*

White guilloché enamel egg with red enamel cross in egg-formed frame, flat back.

*Private Collection*

275

MONOMAKH MINIA-  
TURE EGG*Nephrite, gold, rubies, emeralds, diamonds; height 2,3 cm*

Nephrite egg set in a Monomakh crown with facet cut precious stones.

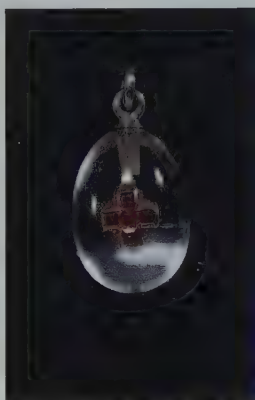
*Private Collection*

273

## MINIATURE EGG

*Rock crystal, rubies, silver; height 2 cm**Marks: Unmarked*

Rock crystal egg, cross of gold set rubies on the body.

*Private Collection*

276

## MINIATURE EGG

*Aquamarine, rose diamonds, silver; height 2 cm**Marks: Initials of workmaster August Hollming*

Facet cut aquamarine egg with four leaf lobes set with rose diamonds.

*Private Collection*

274

## MINIATURE EGG

*Bowenite, gold, diamond; height 2 cm**Marks: Initials of head workmaster Henrik Wigström, 56 (zlotnik)*

Bowenite egg with gold set diamond.

*Private Collection*

277

## MINIATURE EGG

*Gold, enamel, diamonds; height 2 cm**Marks: Initials of head workmaster Henrik Wigström, 56 (zlotnik)*

Mauve guilloché enamel with sepia-coloured painting of a tree and a band of diamonds.

*Private Collection*



278

MINIATURE EGG

Gold, enamel; height 2 cm  
Marks: Initials of workmaster Hjalmar Armfelt, assay mark of St. Petersburg before 1896

Rose guilloché enamel with anchor-form lattice-work, engraved "1908".

Private Collection



281

MINIATURE EGG

Rhodonite, gold; height 2,5 cm  
Marks: Initials of workmaster August Hollming, assay mark of St. Petersburg.

Egg of rhodonite with laurel wreaths of gold.

The State Hermitage, St. Petersburg (ERO 5788)

282

MINIATURE EGG

Gold, chrysolite, kalcedon; height 2,4 cm  
Marks: Initials of workmaster Feodor Afanassiev, assay mark of St. Petersburg.

Melon shaped, gold top.

The State Hermitage, St. Petersburg (ERO-5779)



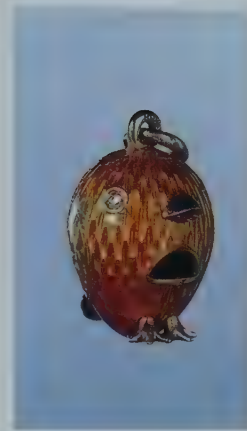
279

MINIATURE EGG

Gold, enamel, diamonds; height 2,1 cm  
Marks: Initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896

Formed as a bird, orange guilloché enamel.

The State Hermitage, St. Petersburg (ERO 8405)



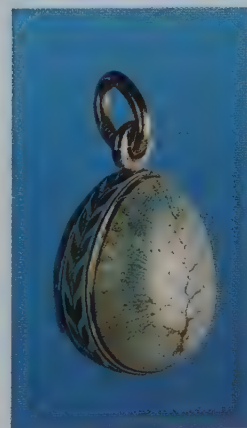
280

MINIATURE EGG

Gold, enamel; height 2,2 cm  
Marks: Initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg, (56 zolotnik)

White guilloché enamel decorated with a tree.

The State Hermitage, St. Petersburg (ERO 5807)



283

MINIATURE EGG

Silver, pearls, enamel; height 2,3 cm  
Marks: Unmarked

Decorated with a spray of lily of the valley.

The State Hermitage, St. Petersburg (ERO 5806)

## MINIATURE EGG

Gold, stone from Ural; height 2,2 cm  
 Marks: Initials of workmaster August  
 Hollming, assay mark of St. Petersburg

Egg in shape of a squirrel.

The State Hermitage, St. Petersburg  
 (ERO-5781)



## MINIATURE EGG

Gold, silver, nephrite; height 2,8 cm  
 Marks: Initials of head workmaster Erik  
 Kollin, St. Petersburg

In the form of a helmet.

The State Hermitage, St. Petersburg  
 (ERO 8467)



## NECKLACE WITH SEVENTEEN MINIATURE EGGS

From the left:

- a) Ruffled gold egg with cabochon cut peridot and almandin garnet. Marks: Initials of workmaster August Hollming
- b) White guilloché enamel and gold egg. Marks: Initials HE
- c) Amethyst and gold egg. Unmarked
- d) Quartz egg shaped as a bird. Unmarked (Similar egg in The Forbes Magazine Collection, New York, marked with initials of head workmaster Henrik Wigström)
- e) Calcedon and gold egg. Marks: Initials of head workmaster Henrik Wigström
- f) Pale rose guilloché enamel and gold egg, decorated with white and blue enamel. Marks: Initials of head workmaster Henrik Wigström
- g) Blue enamel egg with rose diamonds. Marks: Initials of head workmaster Mikhail Perkhin
- h) Cabochon cut calcedon egg with lime green guilloché enamel hood and rose diamonds. Marks: Initials of head workmaster Henrik Wigström
- i) Egg of turquoises, rose diamonds and garnets. Unmarked
- j) Cabochon cut calcedon egg, white enamel hood

with gold ornaments and rose diamonds. Marks: Initials of head workmaster Henrik Wigström

k) Dark green enamel egg with white enamel band ornaments and rose diamonds. Unmarked

l) Silver grey enamel egg with white enamel band ornaments, gold. Marks: Initials of workmaster August Holmström

m) Rhodonite and gold egg, on the body gold set rose diamond. Marks: Initials of workmaster Feodor Afanassiev

n) Agate egg cut in the shape of an easter hare, gold. Marks: Initials of workmaster Feodor Afanassiev

o) Ladybird egg, black and red guilloché enamel, gold. Marks: Initials of head workmaster Henrik Wigström

p) Blue and white enamel egg, decorated with flowers. Marks: Initials of workmaster August Holmström

q) Steel egg with sapphire. Unmarked

EXHIBITIONS: Helsinki 1988; A. Tillander, Helsinki 1990 and 1995; Lahti 1997.

Private Collection







*a*



*f*



287



*b*



*h*



*j*



*k*



*e*



*i*



*l*



*m*

NECKLACE WITH  
THIRTEEN MINIATURE EGGS

*From the left:*

a) Topaz egg with eight gold set rose diamonds. Marks: Initials of workmaster Alfred Thilemann; height 1,8 cm

b) Egg hanging in tied bow of gold, silver and rose diamonds, violet guilloché enamel set with diamond. Marks: Fabergé (cyrillic), Initials of workmaster Hjalmar Armfelt; height 1,8 cm

(c and d made by the Bolin firm)

e) Bowenite egg with rifflled gold hood set with rose diamond border, on the body stylized flowers of gold, diamonds and cabochon rubies. Marks: Initials of head workmaster Mikhail Perkhin; height 2,4 cm

f) Nephrite egg with gold lattice work set with eight rose diamonds. Marks: Initials of head workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1896; height 2,5 cm

g) Unknown maker

h) Egg with cabochon cut chalcedony, rose diamonds around the body, lime green enamel hood. Marks: Illegible initials of workmaster, 56 (zlotnik), initials of assay master Iakov Liapunov; height 2,4 cm

i) Gold egg, on the body frame-work of rose diamonds and rose guilloché enamel with tree decoration. Marks: Initials of head workmaster Mikhail Perkhin; height 2,3 cm

j) Egg with gold anchor-shaped frame-work, enclosing a lapis-lazuli ball. Marks: Initials of workmaster August Hollming; height 2,3 cm

k) Moss green guilloché enamel egg, on the body white enamel band with red enamel cross. Marks: Initials KF (cyrillic), 56 (zlotnik); height 2 cm

l) Strawberry red guilloché enamel egg with white

and green flowers in Art Nouveau-style. Marks: Initials of head workmaster Mikhail Perkhin, 56 (zlotnik); height 2 cm

m) Gold egg, gadrooned base, body with flowers, hood with laurel leaves. Marks: Initials of workmaster Eduard Schramm (worked for both Bolin and Fabergé), assay mark of St. Petersburg, 56 (zlotnik); height 2 cm

*Private Collection*



288

BROOCH, EARRINGS,  
WATCH, CHAIN AND SMALL  
BROOCH,  
BY GUSTAV FABERGÉ

*Gold, enamel, diamonds; height earrings 3 cm, height brooch 4 cm, height watch 4,2 cm, width small brooch 3 cm, length chain 34 cm*  
Marks: Brooch 56 (zlotnik), watch *Le Brandt et Fils*, Genève, No 2721, F.C., *Chappement A Cylindre Huit Trois Rubis*, 18 k. 2721.

Original fitted box marked G. Fabergé, Joaillier et Bijoutier, Grande Morskoy au coin de la Kirpitschnaja maison Rouadze No 70, S. Petersburg.

PROVENANCE: Bought by Carl Gustav Simonsson (1825-1870) in St. Petersburg when he worked for Gustav Fabergé (the father of Carl Fabergé). Simonsson became a master craftsman in 1854. The jewellery was a wedding gift for his wife née Brasch.

*Private Collection*

## DRAWINGS



289

Design for a circular nephrite tray with pink-enamelled handles and diamond set crowned monograms (N II and AW). Presumably the finished work was intended for presentation by Tsar Nicholas II to Kaiser Wilhelm and his wife Augusta. Paper, watercolour, gouache, 47,2 x 65,3 cm, signed C. Fabergé.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 303.

*The State Hermitage, St. Petersburg (ERO III-1596)*

290

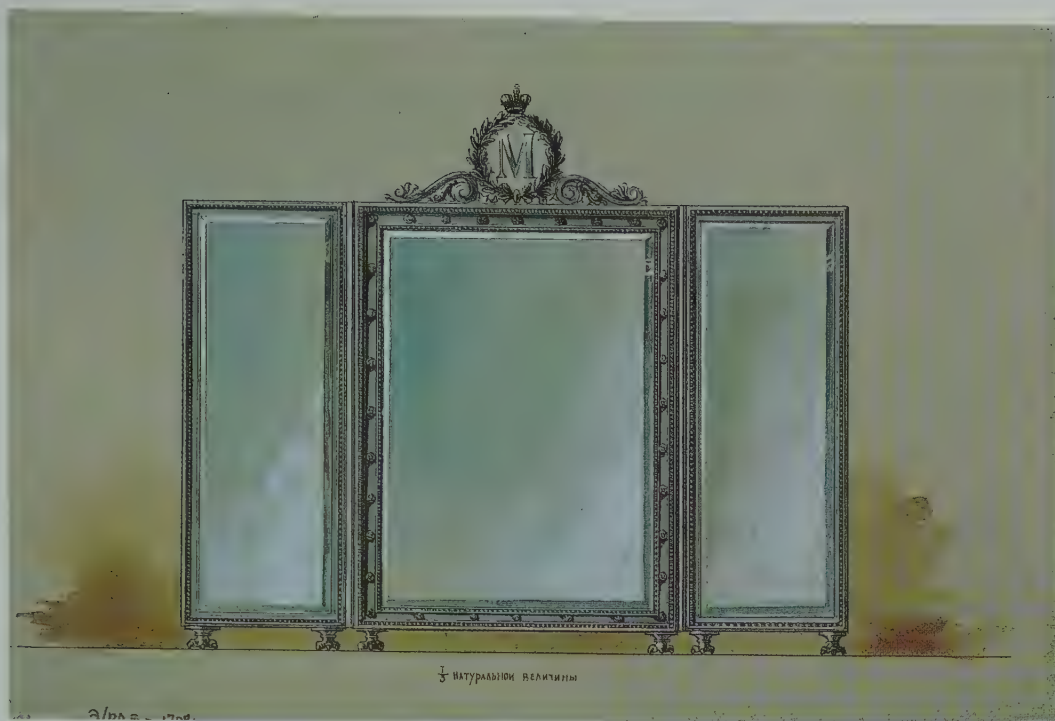
Design for a silver and purpurine (?) table clock. Paper, watercolour, pencil, 38,8 x 27,5 cm, stamped Fabergé, Imperial Warrant, Court Jeweller, St. Petersburg, inscribed in Russian "1/2 of natural height 750 rbls".

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 305.

*The State Hermitage, St. Petersburg (ERO III-1592)*







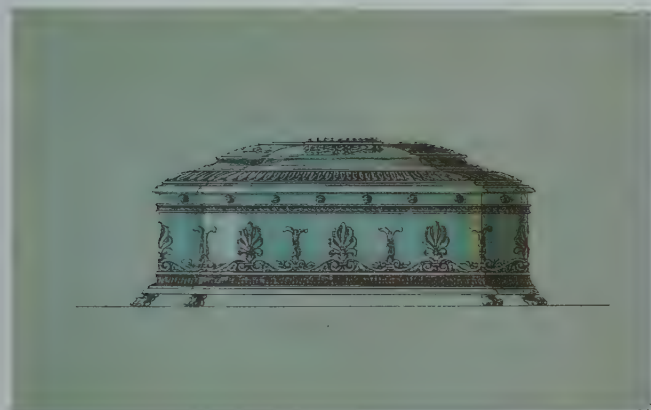
292

Design for a three-fold mirror, inscribed "1/3 of natural height" decorated with a laurel wreath, an imperial crown and monogram M. Design for Maria Pavlovna when she married Prince Wilhelm, May 3rd 1908.

Paper, ink, gouache, watercolour, 47,5 x 31,5 cm, stamped on reverse with Fabergé, Imperial Warrant and St. Petersburg.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 318.

*The State Hermitage, St. Petersburg (ERO III-1708)*



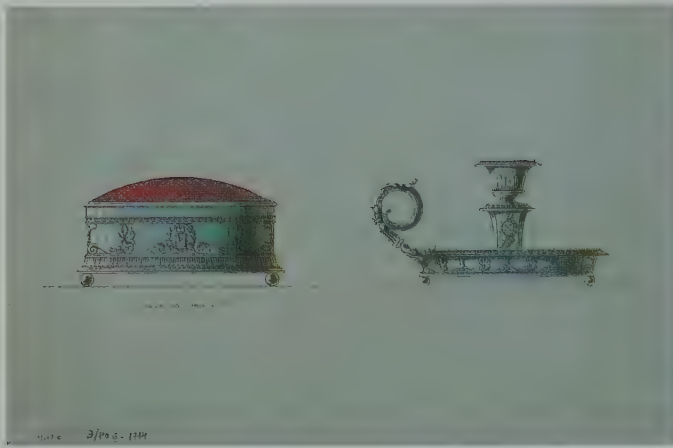
291

Design for a silver toilet box in empire style, inscribed in Russian "Vide poches".

Paper, watercolour, gouache, ink 47,5x31,5, stamped on reverse with Fabergé, Imperial Warrant, St. Petersburg.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 322.

*The State Hermitage, St. Petersburg (ERO III-1712)*



293

Design for a pincushion and a chamber candlestick, both with crowned monogram "M", inscribed: "A pillow for needles and pins"  
 Paper, ink, gouache, watercolour, 47,5 x 31,5 cm, stamped on reverse with Fabergé, Imperial Warrant, St. Petersburg.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no 324.

*The State Hermitage, St. Petersburg (ERO III-1714)*



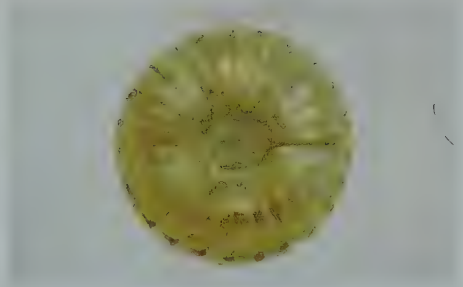
294

Design for an ewer and basin, with handle of a jar shaped as a female figure, inscribed "1/2 of natural height".

Paper, ink, gouache, watercolour 47,5 x 31,5 cm, stamped on reverse with Fabergé, Imperial Warrant, St. Petersburg.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 320.

*The State Hermitage, St. Petersburg (ERO III-1710)*



295

Design for a golden dish with the double-headed eagle. Paper, watercolour, ink, 68,3 x 50,8 cm.

*The State Hermitage, St. Petersburg (ERO III-1609)*



296

Design for a silver punch-bowl, cover, stand and ladle in the old Russian style, set with cabochon stones surmounted by a crowned double-headed eagle. Paper, watercolour, ink, 61 x 46,3 cm, stamped K. Fabergé, St. Petersburg 27th April 1911, inscribed in Russian: "Circular in plane/No plateau".

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no 335.

*The State Hermitage, St. Petersburg (ERO III-1606)*



297

Design for a silver kovsh with figures of old Russian warriors. Paper, watercolour, pencil 40,5x32,8 cm, stamped Fabergé, Imperial Warrant, Court Jeweller, St. Petersburg.

This drawing is of the kovsh which was used for the Olympic Games in Stockholm 1912.

EXHIBITIONS: St. Petersburg/Paris/London 1993-94, cat. no. 338.

*The State Hermitage 1993-94, cat. no (ERO III-1591)*



298

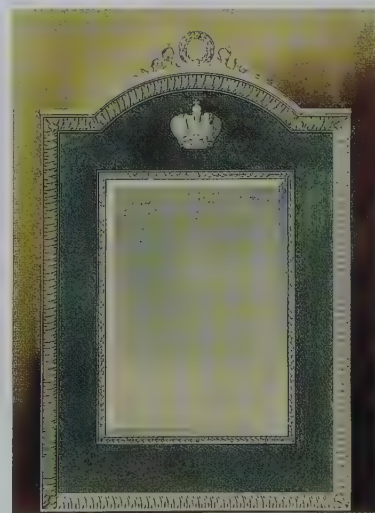
Design for a silver kovsh in old Russian style. Paper, watercolour, ink, 52,3 x 46,8 cm.

*The State Hermitage, St. Petersburg (ERO III-1605)*



A silver kovsh made for the Olympic Games in Stockholm 1912.

*The Olympic Museum, Lausanne, photo G. Locatelli*



299

Design for a rectangular Imperial frame. Paper, watercolour, ink, 58,4 x 43,6 cm.

*The State Hermitage, St. Petersburg (ERO III-1467)*





300

Design for a golden ewer with the double-headed eagle. Paper, watercolour, ink, 67,8 x 50,5 cm.

*The State Hermitage, St. Petersburg (ER III-1610)*



301

Design for a golden winejar with the double-headed eagle. Paper, watercolour, ink, 67,8 x 50, 5 cm.

*The State Hermitage, St. Petersburg (ERO III-1611)*



302

Design for an opal and diamond brooch. Paper, watercolour, gouache, 31,5 x 31, 5 cm, signed Fabergé, inscribed in Russian "12.000 – 15.000 Rbls".

*The State Hermitage, St. Petersburg (ERO III-1786)*



303

Design for an opal and diamond brooch. Paper, watercolour, gouache, 31,5 x 31,5 cm, signed Fabergé, inscribed in Russian "15.000-18.000 Rbls".

*The State Hermitage, St. Petersburg (ERO III 1785)*

*HALLMARKS*  
*BIBLIOGRAPHY*  
*EXHIBITIONS*  
*PHOTOCREDIT*

# MARKS

## RUSSIAN HALLMARKS

### *St. Petersburg*



Before 1896  
Crossed anchors  
and sceptre



1896-1908  
Assay master  
Iakov Liapunov  
Kokoshnik facing  
left



1898-1903  
Assay master  
A. Richter  
Kokoshnik facing  
left



1908-1917  
Greek letter alpha  
  
Kokoshnik facing  
right

### *Moscow*



Before 1896  
St. George and  
the Dragon



1896-1908  
assay master  
Ivan Lebedkin  
Kokoshnik facing  
left



1908-1917  
Greek letter delta  
  
Kokoshnik facing  
right

#### METAL STANDARDS

##### Gold

14 karat = 56 zolotnik  
18 karat = 72 zolotnik

##### Silver

875 = 84 zolotnik  
916 = 88 zolotnik  
947 = 91 zolotnik



Carl Fabergé, Imperial Warrant,  
Moscow 1896-1908, 84 zolotnik,  
scratched inventory number.



Fabergé, initial of headworkmaster  
Henrik Wigström, assay mark of St. Petersburg  
1908-1917



HALLMARKS OF  
THE HOUSE OF FABERGÉ

**ФАБЕРЖЕ**

**КФ**



The signature on one of Fabergé's stone sculptures. Latin letters, date 1916 and a scratched inventory number.

*St. Petersburg*

Normally all items produced in St. Petersburg are marked with Fabergé's name without initial in Cyrillic letters. Small items are as a rule marked CF in Cyrillic.



**К.ФАБЕРЖЕ**



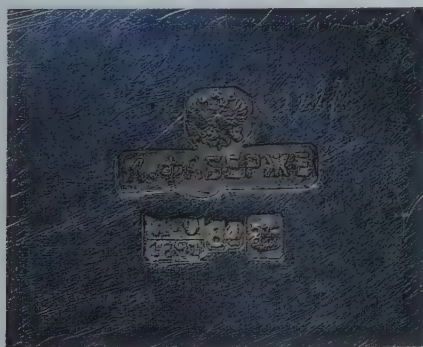
**К.ФАБЕРЖЕ**



**К.ФАБЕРЖЕ**

*Moscow*

Normally all items produced in Moscow are marked with Imperial Warrant and C. Fabergé in Cyrillic letters.



Carl Fabergé, Imperial Warrant, Moscow 1891, 84 zolotnik and scratched inventory number.

**FABERGE**

**CF**

*London*

Normally all items which were produced for London are marked with FABERGE in Latin letters. Small items are as a rule marked CF in Latin letters.

*Head workmasters*

- EK** Erik August Kollin 1836-1901
- МП**  
**М:П** Mikhail Evlampiewitsch Perkhin 1860-1903
- HW** Henrik Emanuel Wigström 1862-1923

*Workmasters*

- BA** Johann Viktor Aarne 1863-1934
- ΦΑ** Fedor Afanassiev
- ЯА** Karl Gustav Hjalmar Armfelt 1873-1959
- АГ** Andrej Gorianov
- АН** August Frederick Hollming 1854-1913
- АН** August Wilhelm Holmström 1829-1903
- АН** Albert Holmström 1876-1925
- ГЛ** Karl Gustav Johansson Lundell 1833-19??

- AM** Anders Mickelson 1839-1913
- A.N** Anders Johansson Nevalainen 1858-1933
- GN** Gabriel Sakarinpoika Niukkanen
- OP** Knut Oskar Pihl 1860-1897
- I.P.** Julius Alexandrowitsch Rappoport 1864-1916
- WR** Wilhelm Reimer
- T.R** Philipp Theodor Ringe
- Ф.Р.** Fedor Rückert
- ES** Eduard Wilhelm Schramm
- BC** Vladimir Soloviev
- AT** Alfred Thielemann
- SW** Stephan Wäkeva 1833-1910
- AW** Alexander Wäkeva 1870-1957

The marks, courtesy of Alexander von Solodkoff  
Photo: Eric Cornelius

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ALVR 1968

The Art of the Goldsmith and Jeweler, A La Vieille Russie, New York, 1968.

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Paris 1987  
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Jahrhundertwende, Museum Bellerive, Zurich, 1989.



Carl Fabergé (1846-1920) sculptured by Joseph Limburg 1903.  
Photo: courtesy by Tatiana Fabergé, copyright M. Aeschlimann.



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In the Bernadotte chapel in the Riddarholm church hangs this rectangular tablet made by Carl Fabergé, a gift from the Russian Imperial family to H.M. King Oscar II's grave.

The material is Russian marble, nephrite and silver, 25 x 19,5 cm.

Franz Birbaum, Fabergé's chief designer, noted "among the most exquisite stone carvings ever made at Carl Fabergé's, a wreath of nephrite for Gustavus' grave, King of Sweden.

Branches of laurel and oak are attached to a black marble plate"

( Birbaum writes incorrectly in the memoirs that the marble plate is at King Gustavus grave, the plate is at Oscar II's grave/catalogue ed.) Photo by Erik Cornelius.













# NATIONALMUSEUM

STOCKHOLM



PEOPLE GENERALLY associate Carl Fabergé (1846-1920) with his Imperial Eggs, but at Fabergés they made other things apart from Easter Eggs for Tsarinas. Fabergé had an endless production of cigarette cases, frames, table clocks, silver, cane handles, fans, opera glasses, stone figures, flower compositions and jewels. Fabergé's palette contained a fairyland of glimmering enamels, his imagination broke all the traditional rules. More than 500 people were employed at the workshops and shops in St. Petersburg, Moscow, Odessa, Kiev and London. Fabergé was the creator, businessman and designer.

The exhibition at Nationalmuseum is the first large Fabergé exhibition in Sweden. More than fifth of the objects have never been on show before.