

Faberge

J E W E L E R T O R O Y A L T Y

From the Collection of Her Majesty Queen Elizabeth II
and other British Lenders

Cooper-Hewitt Museum
The Smithsonian Institution's National Museum of Design
April 15 - July 10, 1983

Catalogue by A. Kenneth Snowman

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F O R E W O R D

One by one the creations of Peter Carl Fabergé reveal to us the dreams and inspirations of their maker. Exquisitely and beguilingly simple, they belie in their perfection the considerable labor and skill that went into their making. Equally enchanting are the glimpses afforded us of the charming Queen Alexandra, whose love for animals and flowers took expression in the formation of a very personal collection of Fabergé's work, much of which can be seen here.

Fabergé: Jeweler to Royalty represents the fulfillment of another dream as well. It is an exhibition that was envisioned years ago and has now been translated from dream to reality through the munificence of Her Majesty Queen Elizabeth II, from whose collection the greater portion of these delights has come. In addition, we have been honored with loans from other members of the Royal Family and from private and public collections in Great Britain. To all of the lenders we offer our sincere appreciation for furnishing an American audience with the opportunity to view these treasures.

It is a pleasure to express profound gratitude to C.E. Heath, Public Limited Company, and the Warner Communications Foundation for their generous support of both the exhibition and the catalogue. We also happily acknowledge our debt to "Britain Salutes New York, 1983," under whose auspices this exhibition is a proud and essential part.

Lisa Taylor
Director

P R E F A C E

Every painter knows that the moment he puts his paints away and his back is turned, the strokes which he has lately delivered will, as a result of witchcraft, immediately conspire to reassemble themselves into some order other than that imposed upon them so recently by the artist. This is not so much a matter of opinion as a fact of life, as anyone who has ever painted and who has hurried into his studio the next morning to examine his canvas will readily agree.

The nature of matter has traditionally been subject to a measure of debate, and, in the early eighteenth century, George Berkeley, later Bishop of Cloyne, cast doubt upon the very existence of material objects—a tree, he explained at considerable length, only exists if it is actually perceived. Without swallowing whole the reverend gentleman's sylvan exposition, one might possibly concede that an object, when perceived out of its natural habitat, might indeed become, in a sense, another object.

These metaphysical reflections occur to me upon the occasion of a celebrated and much-studied group of objects by the St. Petersburg goldsmith Carl Fabergé being seen out of their usual geographical context and by thousands of completely fresh pairs of eyes.

I have a feeling that if this alchemy really works, as I sincerely believe it does, they are going to acquire a new identity in their new environment, and they will never be quite the same again upon their return to England, just as other travelers come home subtly altered after journeying abroad.

As I write, it is thus with a special frisson of anticipation that I await the first sight of these familiar works of art set out in the display cases of the Cooper-Hewitt Museum.

When, in 1977, most of the Sandringham Collection was generously lent by Her Majesty Queen Elizabeth II to a public exhibition at the Victoria and Albert Museum in London, in celebration of the Silver Jubilee of Her Reign, any available literature or personal memoir which shed light upon the formation of the collection by Edward VII and his Queen Alexandra was eagerly sought to include in the catalogue.

I have not hesitated to set down the relevant paragraphs again on this occasion, six years later and some three and one-half thousand miles away, since it seemed both self-conscious and not entirely straightforward merely to rephrase a text which is as appropriate now as it was then, simply to refute an accusation of literary cannibalism.

The material concerns, in the main, the unique collaboration between Carl Fabergé and the man he chose to manage his affairs for him in England, Henry

Charles Bainbridge, whom, as a young man, I used to visit in Ornan Road, Hampstead, just ten minutes down the street from my home.

The present offering, including as it does a substantial part of the Royal Collection, provides us with a rare opportunity to admire a very personal anthology assembled with affection and in a climate entirely free from economic or speculative pressure.

It will also, I hope, help to demonstrate the affable spirit in which these objects were originally created—an uncomplicated desire to give pleasure, albeit within the framework of an efficiently organized business house.

It is especially gratifying to be able to thank Her Majesty the Queen for generously allowing so much of the Royal Collection to be seen for the first time away from England. Her Majesty Queen Elizabeth the Queen Mother, their Royal Highnesses the Prince and Princess of Wales, and Her Royal Highness Princess Anne, Mrs. Mark Phillips, have put us deeply in their debt with the sumptuous examples of Fabergé's work they have lent. A distinguished group of British collectors have shown the same goodwill in parting temporarily with their treasures for this event.

I should like to thank Lisa Taylor, the charming director of the Cooper-Hewitt Museum for inviting me to act as guest curator of this exhibition, a task which I gladly accepted and which has been made doubly enjoyable because it has involved meeting and working with David McFadden, Nancy Akre, Dorothy Globus, Robin Parkinson, Cordelia Rose, and their friendly helpers. I have a number of further acknowledgements which I should like to make, notably to Charlotte Gere who drew my attention to the Knutsford memoirs, to Alexander von Solodkoff whose valuable *Connoisseur* article of February 1982 cast so much light on the surviving sales ledgers of Fabergé's London branch, to the late Beverley Nichols for his description of the bee on the Queen Mother's buttercups, to Hugh Honour and John Fleming for their remarks on Hellenistic writers in their recent *A World of Art*, to Ulla Tillander-Godenhjelm and Christina Ehrnrooth for their careful research into the biographical details of Fabergé's Finnish workmasters and designers, and to Ray, Paul, and Peter Schaffer of *A La Vieille Russie* for always sharing without hesitation the results of their research. My thanks are due to June Trager and Katherine Purcell for helping in London to prepare the catalogue and to my wife Sallie for her purposeful talent for checking facts.

The dynamic and scholarly director of the Victoria and Albert Museum, Sir Roy Strong, has neatly assessed Fabergé's achievement: "almost the last expression of court art within the European tradition which brings with it a passionate conviction of



View of the Moscow workshop. The youth of some of Fabergé's staff is remarkable.

the importance of craftsmanship and inventiveness of design, aligned to a celebration of the virtues of wit and fantasy applied to everyday objects that still has a relevance to the design of today.”

Andrew Carnegie, whose sumptuous house provides the perfect venue for this event, played a vital role in an agreeable circumstance which, though well known at the time, may have been forgotten and could be thought appropriate to record here.

Carnegie was entertaining Edward VII, a former trustee of the British Museum, at luncheon at his Scottish seat, Skibo Castle, when the distinguished visitor's eye was caught by a drawing of the skeleton of an enormous dinosaur over eighty-seven feet long. This turned out to be the celebrated *Diplodocus carnegiei* named in honor of the benefactor who had arranged for the reconstruction of this vast creature from Wyoming and who had had it set up in the Pittsburgh Museum of Natural History.

“Dear me, what a monster! We ought to have one of those things in our National Museum, Carnegie.”

“I'll try to get one for you, Your Majesty.”

That, at any rate is how the *New York Times* of June 4, 1905, reported the conversation.

Being the sort of man he was, Carnegie commissioned an accurate replica to be built up at his own not inconsiderable expense, which, to the delight of the King, was presented with tremendous ceremony to the Natural History Museum in London on May 12, 1905, where it stands today, an honored reminder of a munificent act.

Perhaps Her Majesty the Queen's generosity in making it possible for this distinguished group of admittedly smaller animals to be seen in Mr. Carnegie's home in New York may be understood, in some measure, as a reciprocal gesture on a truly Royal scale.

AKS



I N T R O D U C T I O N

Carl Gustavovitch Fabergé has become imperceptibly something little short of a cult figure. Experts, connoisseurs, and admirers have been religiously turning over every jot of evidence, every tittle of tattle has been microscopically dissected and commented upon, there has been a great dotting of *i*'s and crossing of *t*'s.

The story of Fabergé's life itself is one of steadily growing artistic success, fulfilled commercial ambition, untroubled domesticity, and a notable lack of personal drama. It ended in the face of the Bolshevik Revolution with his being unobtrusively spirited out of Russia under the wing of the British Embassy to finish his days without ceremony in Switzerland.

Why then should this man, living and working in a fairly remote northern city on the edge of Europe, have been singled out by posterity to occupy so much of our attention?

After both writing about and handling Fabergé objects for many years, I have little hesitation in attributing their continuing allure to the lively imagination of the designers and the sheer quality of the work. In defence of this chosen form of double-dealing, I offer Dr. Johnson's forthright effusion: "A mere literary man is a *dull* man; a man who is solely a man of business is a *selfish* man; but when literature and commerce are united they make a *respectable* man."

Fabergé personally inspired, directed, and checked the work of his craftsmen through all its stages. Like Diaghilev, who did not himself dance in his ballets, Fabergé did not sit at the bench and make the objects we collect today. As a young man we know that he was apprenticed to the goldsmith Friedmann in Frankfurt-am-Main, but I have never handled (or for that matter even seen) a single piece which was known to have been from his hand, although such a piece may possibly exist somewhere.

His artistic apprenticeship effectively took the form of European travel, during the course of which he left no museum unturned. We see the results of this study reflected in the eclecticism of the compositions he designed subsequently, following the tastes of many countries and in the styles of various epochs.

It was largely through the relationship of two Danish princesses, Queen Alexandra of England and her sister, the Dowager Empress Marie Feodorovna, widow of Tsar Alexander III, that the custom of finding small animal carvings in natural stone or studies of flowers in rock crystal pots to add to the collection at Sandringham House in Norfolk was established.

Fresh items have traditionally been acquired and added to the collection by a succession of Royal enthusiasts, including notably the late Queen Mary, thus ensuring the representative quality of this veritable microcosm of the Fabergé world.

*Carl Fabergé sorting
a parcel of stones.*

By extending the range in this way, we are enabled to inspect examples of most of the artifacts available to the St. Petersburg client.

As Henry Charles Bainbridge has said, "We had in England just the right King on the throne, with just the right experience behind him, just the right Queen with just the right love of simple things, such as animals and flowers."

During the opening years of the century when these objects were being produced, the cost was such that they would not offend by a noisy display of too much money spent—that, I believe, is why this very personal collection makes such a seemly and cared-for impression. In this context I should like to recall the words of Sir Sacheverell Sitwell, who, in his foreword to the catalogue of the Coronation Exhibition of Fabergé's work held at Wartski in London in 1953, wrote:

But it is to the Sandringham Collection that one returns again. There are the objects belonging to the beautiful Queen Alexandra, no longer, then, a young woman, during the decade when she was Queen. They are not, even, objects in the most precious materials, but little toys and *objets de vertu*. The whole reason of this collection must lie in the fact that the Dowager-Empress was her sister. It was on visits to Russia that King Edward VII and Queen Alexandra saw objects from Fabergé's workshops and conceived a taste for them. Later, King Edward fell a victim to the Russian habit and commissioned presents from Fabergé, yearly, for Queen Alexandra. They are a perpetuation of Queen Alexandra's charm and humour which made her so beloved by all who knew her. These particular Fabergé objects are of no tragic significance at all, which makes them all the more delightful. It is a privilege to be allowed to enter the privacy of this Royal Collection of King Edward and Queen Alexandra and see the familiar objects that surrounded them. If they have a Russian flavour, then we remember that, large or small, as works of Fabergé the great craftsman and jeweller, they deserve to be remembered beside the Russian music and Russian novels of their day.

Mr. Bainbridge managed what one hesitates to call the London branch of Fabergé's; one should perhaps find a more exalted word for what was in effect a private salon opened for the personal convenience of the Royal Family and their immediate entourage of friends. It was up in this eyrie in 48 Dover Street that the King's friend, Mrs. George Keppel, actually suggested making portrait models of some of the favorite animals and pets for the Queen's collection, "...if the King will give his permission." The following day a telegram was received from Sandringham, "The King agrees."

Thus it was that Mr. Bainbridge (concealed for some obscure reason, like a latterday Polonius, behind a hedge!) was able to record how on December 8, 1907, he



The studio in St. Petersburg where most of the designers worked. In the case at the back of the room can be seen some of the wax models used for the animal carvings.

observed His Majesty, encased in a tight-fitting overcoat, beneath what appeared to be a mini cricket cap, leading his guests after luncheon from Sandringham House across the lawn to Queen Alexandra's Dairy. The purpose of this pilgrimage was to examine the display of wax models which a group of artists from St. Petersburg had been preparing during the previous month (Nos. 78 and 79). Included in this small working party was Boris Froedman-Cluzel, together with the Swiss Frank Lutiger.

When the maquettes arrived in St. Petersburg, materials were carefully selected for the final carving.

In her invaluable *Guide to Sandringham Past and Present*, Mrs. Herbert Jones enumerates in great detail many of the different flowers and shrubs to be found on the Sandringham estate, as well as the various creatures which abound there. She ends one such passage with a delightful pen-picture describing how "two big black bears in a pit, indifferent to spectators, calmly climb their accustomed pole." In her book, which was published in 1883, Mrs. Jones seems to have anticipated exactly the spirit captured by Fabergé's artists and designers some twenty-four years later when they were given the freedom of this happy hunting-ground.

Today there are no bears disporting themselves in pits, but the visitor to Sandringham is still made aware of the rich variety of animal and plant life immediately upon entering the gates.

As a matter of fact, a lively black bear carved in brightly polished obsidian, a translucent volcanic glass, sits in this exhibition (No. 102). It was formerly a favorite possession of Lady Zia Wernher, a daughter of the Grand Duke Michael of Russia and niece of the Tsar, who died in 1977. For good measure we are able to display a

particularly engaging Siberian jade frog actually climbing a pole, as a result of the generosity of Their Royal Highnesses the Prince and Princess of Wales (No. 159).

Viscount Knutsford's happily discursive memoirs, *In Black and White*, published in 1926, describe the scene at Sandringham House after breakfast, at 10:45 A.M. precisely, on the morning of December 1, 1909, when Queen Alexandra, whose sixty-fifth birthday it was, appeared.

Every one wished her "Many happy returns," several bending low and kissing her hand. Then we all went into the small drawing-room to see her presents, which had been arranged overnight. I never saw anything like them, over a hundred, and some most beautiful things. The Queen likes most agate animals, of which she has a magnificent collection in two large glass cabinets in the drawing-room, which every evening are lit up by electricity. There is a Russian in Dover Street who makes them.... Some are cut out of jade. The King has given her an agate figure of a Chelsea Pensioner (No. 197). The Prince of Wales a turkey with ruby eyes [sic] (No. 122) and a model of her favourite spaniel (No. 67)... There were quite forty different agate animals, monkeys, penguins, dogs, birds, chinchillas, all exquisitely modelled by this Russian, and all made to order.... What pleased her most, I think, was Howe's present of a little hippopotamus made of silver by this Russian, perfectly modelled, and when wound up, it walked by means of little clockwork wheels in the legs, and wagged its tail!

We now know for certain that the alleged hippopotamus referred to by the Queen's Lord Chamberlain was in reality a rhinoceros; in seventeen years the author's memory had let him down on this point of detail. Fabergé appears to have made two such mechanical toys, one of which I recently saw in New York.

The Fabergé sculptors carved their creatures in two distinct manners; many were realistically portrayed and others were conventionalized—sometimes to the point of caricature. Both styles are well represented in the exhibition and one needs only to draw the viewer's attention to one or two specific examples to illustrate the point.

The pack of Royal dogs, including various breeds of terrier and spaniel and several other canine varieties, are all accurately observed portrait studies. No doubt Fabergé was too diplomatic a character to risk offending the British, whose love of dogs is legendary, by delivering any models which were not faithful representations of the originals.

The grotesquely exaggerated cartoon figure of Bonzo (No. 130), a character conceived, in any case, as a cartoon, which was presumably received with joy at the

time it was made, evokes mild embarrassment in us today. The image of the airport gift-shop souvenir or seaside novelty is, in this instance, far too near for comfort. The pale grey chalcedony carving of a hippopotamus, however, with its cavernous mouth wide open in an uproarious guffaw (No. 89), eloquently demonstrates just how amusing some of these animal sculptures can be when they are drawn directly from nature.

In another vein, how gratified the maker of the Siberian jade elephant (No. 80) must have felt when the work was finished and the small green stone monument stood sleek and solid before him, simultaneously evoking the essential soul of the animal depicted and yet still retaining the formal integrity of a highly-polished stone ball not too far removed from the world of Brancusi or Hepworth.

Bearing in mind the very high prices now given for the finest of Fabergé's small carvings, it is of some interest to find out exactly what was paid at the time they were made (although anyone who really cares for the arts knows perfectly well that the least fascinating attribute of any art object is its value expressed in terms of cash).

From surviving sales ledgers of Fabergé's London branch, we now know for example, that the chalcedony portrait model of Edward VII's favorite Norfolk terrier, Caesar (No. 70), proudly wearing his enameled gold collar inscribed "I belong to the King," was purchased as a Royal gift by the Hon. Mrs. Ronald Greville in 1910 at a cost of £35.

Fabergé
trade card.



К. ФАБЕРЖЕ

Придворный поставщикъ

ФАБРИКАНТЪ

бриллиантовыхъ, золотыхъ и серебряныхъ издѣлій.

МОСКВА.

С - ПЕТЕРБУРГЪ.

ОДЕССА.

Кузнецкій мостъ, домъ № 4.

Большая Морская, д. № 10.

Дерибасовская улица, д. № 33.

ФАБРИНА: Москва, Нисельный пер., д. № 4. Телефонъ № 1173.

Агентами и представителями въ Москвѣ,

Аланъ Андреевичъ Бю.



The King himself bought for the Queen the hardstone figure of the Chelsea Pensioner, to which reference has already been made, on November 22, 1909, for £49.15, and earlier in the same year, on January 14, the Queen acquired for the Duke and Duchess of Devonshire, the elegant little snuffbox, a pastiche in the Louis XVI taste enameled with views of Chatsworth (No. 207), for £96.

The financial value of a work of art will always remain something of a mystery, dependent in the end upon a reference to the sum of money for which the last comparable work changed hands; this transaction itself probably took place in a public saleroom, a battlefield where finally two top contestants might well have allowed their cupidity to outstrip their judgment or knowledge, with the result that a ridiculous bid may have been recklessly made bearing no relation whatsoever to the object in the eye of the storm.



*Interior of sitting
room in Alexander
Palace.*

To take more recent examples, the Colonnade Egg (No. 57) was purchased by Queen Mary for £500 in 1929. In 1935 in Leningrad my late father, Emanuel Snowman M.V.O., O.B.E., acquired for Wartski a group of eleven figures of Russian types composed of semi-precious stones for eleven hundred pounds sterling from the Soviet government.

Just one of these very figures, an insouciant peasant wearing a Kalgan jasper shirt and lapis-lazuli breeches, seated on a banded chalcedony bench and playing a balalaika, was sold at auction only a few years ago for over a quarter of a million dollars!

Fabergé's sculptors created a whole flock of birds, some of which bear testimony to the unblinking observation of the professional bird-watcher (a species known informally in my country as twitchers!), with every feather in place and every characteristic as faithfully depicted in the carving as in a Pisanello drawing; others would seem to derive from some of the more fanciful birds in Lear's gleanings from Knowsley Hall, whose ancestors might have flapped around Heironymus Bosch's Garden of Delights.

Observe how elegantly the agate flamingo stands (No. 93) and, in contrast, how bewildered is the rock crystal great auk (No. 108) and how hot and bothered the tiny carrot-colored agate owl (No. 116). His birds are always alert and bright-eyed and, at their best, about to make a movement or fly away.

Confronted by one of Fabergé's miniature cages with a watchful agate hornbill incarcerated within, its gold talons clenching the perch, one can almost hear the cascade of Papageno's magic bells ringing out.

Spring flowers in Russia are greeted as symbols of renewed hope and warmth after a long and icy winter, and Fabergé created some of his most enchanting compositions when he designed the pots of flowers which are now so rarely seen. They represent the ultimate refinement of his craft—naturalistic and wonderfully observed, they are nevertheless among the most characteristically “Fabergé” of his creations. The ephemeral nature of a single spray or plant is emphasized by its being casually placed in a small pot. This last turns out, upon inspection, to be a cunningly carved block of rock crystal, which, by a skillful stratagem of the lapidary, gives the impression of being filled almost to the brim with water.

In one of his most attractive inventions, sprays of buttercups and cornflowers placed in a jar, Fabergé has introduced a bee, carefully alighting on a gold buttercup petal. “It is the most opulent and modish of bees, clothed in black enamel, striped with diamonds, and equipped with tiny ruby eyes.”

This graceful flowerpiece (No. 27) has been graciously lent by Her Majesty Queen Elizabeth the Queen Mother, together with a vase holding a spray of cornflowers and a stem of oats which swing at the slightest movement (No. 26). These particular studies stood loyally as floral sentinels on the Queen's desk during the war, moving gently at the slightest breath and surviving the bombing of Buckingham Palace unscathed.

Fabergé was entirely “down to earth” and never abandoned his fundamental belief that his destiny lay in the determined pursuit of excellence, wherever it was to be found. He had to examine and understand every single facet of every idea himself before attempting to carry it out as perfectly as he could. This very perfectionism which persists throughout the entire Fabergé repertoire brings with it an occasional note of despair which allows itself to be analysed under two heads: a fully justified fear of the future and a reaction to the immediate past.

In the first place there seems to be a feeling in these small objects of battles won rather than battles being waged—it is almost as though they presage in their minute



A view of the petit salon in Hvidøre, Denmark, shared by the Dowager Empress Marie Feodorovna and her sister, the widowed Queen Alexandra of England, showing their two writing desks, numerous frames by Fabergé and an eighteenth-century orange tree in a trellised tub, which presumably provided the inspiration for the Orange Tree Egg presented to Marie Feodorovna in 1911.

isolation the bloody horrors which followed in the weasel name of egalitarianism. No evidence of human endeavor must be allowed to obtrude, all has to be smooth and ineffably ideal.

Secondly, this perfectionism may be understood, in part, as a legacy left over from the revivalist goldsmiths and enamellers of the second half of the nineteenth century who fashioned neoclassical jewels and objects, allowing themselves none of the unrestrained abandon of their sixteenth-century forerunners whose work was never quite as tidy and tight-lipped as theirs.

A faint whiff of formaldehyde inevitably hangs in the air over the activities of the pure historicist—the major creative act itself having admittedly been performed by his precursor and model at some time in the past. The idea, carried out at one remove and now some sort of intellectual simulacrum, can all too easily put one in mind of a carefully preserved specimen in a bottle.

It is not suggested that (to shift the metaphor to another part of the laboratory) we are in these circumstances merely confronted by rows of brightly-colored dead butterflies skewered to the lepidopterist's tray, but simply that the essential risk and fear of failure very properly experienced by the original artist have been, to some extent, removed, leaving his revivalist descendant in an enclosed world insulated against shock and redolent of the piety of the museum archive.

I believe that it is this very quality of airless perfection that manifests itself at the end of any significant movement in the arts that appeals to us so much today. Many of the Imperial Easter Eggs fall naturally into this category since most were guilelessly designed as playthings without any practical function.

Hugh Honour and John Fleming correctly observe: "The notion of a 'norm' towards which art aspires was first put about in this way by Hellenistic writers. To them also is due the idea of a 'classical moment,' or high point, when the summit of achievement is reached and after which it declines." The word from Ferney is uncompromising: "*Le mieux est l'ennemi du bien*"; thus Voltaire sums up the whole matter with characteristic snap.

The Ingres *odalisques* could not be permitted to loll about in the steam-room any longer—their day was done and one almost hears the clang of the bath-house bell as perfectionism had to give way to the destructive band of *Demoiselles d'Avignon* in the wings waiting to pounce with their long fingernails and tear it to shreds.

I invite the visitor to inspect the silver-gilt three-sided cream jug (No. 11), which not only has an art nouveau spirit, but, simplified as drastically as it is, presents the unambiguous face of art deco. Far from a product of the twenties, however, this confidently designed object is stamped with the year 1896. There are many similar

instances to be found in the Fabergé canon where ideas are expressed a long way ahead of their time. The design of the cigarette case plaited from strips of red and green golds and platinum (No. 208) has been relentlessly plagiarized by

French and Italian goldsmiths ever since it first made its appearance in Russia during the opening decade of this century. Somewhat similar in effect, but entirely different in technique, the rectangular cigar box (No. 206) is composed of separate reeded bands of red and green golds which have been invisibly soldered together. This boldly conceived box has an austerity which at the time of its manufacture must have astonished; here Fabergé even eschewed the idea of setting the usual rose-diamonds in the thumb-piece, rightly judging that the chastity of his design would have been thereby impugned.



A working drawing in watercolors, possibly intended for an Imperial Egg, signed K. Fabergé.

One hardly needs to be reminded of some of the excesses that were being perpetrated in the name of the Decorative Arts at the end of the nineteenth century, and the appearance of this box and of others such as those in nephrite, crystal and purpurine (Nos. 125, 113 and 36) must have proved a refreshing draught to a society parched of simplicity.

It is no doubt because we have abandoned this minute attention to detail that we greet with open arms anything that demonstrates evidence of work well done. We even make collectors' items out of quite ordinary second-hand biscuit tins that were taken for granted not so long ago. How much more, then, do we value the very well-considered trifles prepared by the House of Fabergé.

Revivalism for Fabergé, however, was only one mode among others and much of his time was occupied with the creation of highly individual objects such as had never been seen before, either in Europe proper or in provincial Petersburg.

Fabergé's name is forever linked with Easter Eggs, although, as we have seen, his activities ranged over many fields. There is a quartet of these very Russian objects on view here, each one exemplifying quite individual styles and techniques.

Reference has already been made to the Colonnade Egg, designed in all proba-



*Fabergé's premises in
Moscow.*



*The interior of the
Moscow shop.*

bility by Alexandre Benois for Fabergé as a Temple of Love to commemorate the birth, so long awaited, of the Tsarevitch Alexis. This must be one of the most poignant of the Imperial gifts. Shown next to it is the Tsarevitch's personal seal, itself a miniature Easter Egg carved in the same bowenite as the Clock Egg, and engraved for sealing with his monogram beneath the Royal Crown (No. 58). This child's seal somehow tells us something more about the final moments of the Romanovs than most of the history books are able to suggest.

The Easter Egg which Nicholas II gave to the Tsarina in 1914 is formed as a delicate network of platinum and gold set with square-cut gem stones. This extraordinary object, held almost invisibly by the delicate gossamer web which is the shell, is banded with pearls and coruscates with colored lights as it is moved and the floral mosaic patterns of sapphires, green garnets, rubies, emeralds and diamonds come magically to life (No. 105).

These Easter Egg gifts usually incorporated some element of surprise, and this example is no exception. In this instance it consists of a gold plinth richly decorated with enamels and set with pearls, supporting an oval plaque upon which have been indifferently painted the likenesses in profile of the five tragically doomed Imperial children.

It was designed by Alma Theresia Klee, daughter of the workmaster Knut Oskar Pihl and Fanny Florentina Holmström, who was herself the daughter of the more celebrated workmaster August Holmström, Fabergé's principal jeweler. It was inspired by her mother-in-law's petit point embroidery and was made in Holmström's workshop where this talented young woman was employed. She it was who had, the year before, designed and made what I have called the Winter Egg.

The emphasis of this exhibition has been laid upon Sandringham and the domestic and wild life of the Norfolk countryside. It would not be altogether surprising if it were found to be haunted by those who drew these creations from "the Russian in Dover Street," and if, at some moment during its run the portly figure of the genial King Edward VII were to be seen in the gallery peering down at the little stone sculptures of his favorite pets or if one were to catch a fleeting glimpse late one evening (for we are told she was often late!) of the slim figure of his beautiful and great-hearted Queen, whose collection, in the main, this was, approaching, with perhaps a rustle of satin, the case containing the pretty twinkling flower studies she so much admired.

A. Kenneth Snowman



M A T E R I A L S

A Note on the Metals, Enamels and Stones Used by Fabergé

Taking the precious metals first, it is clear that to Fabergé the color of the gold or silver, as well as the precise shade of the enamel or stone, was a matter of the most deliberate consideration.

Colored Golds There are two methods of obtaining colored golds, and Fabergé employed both. The metal used by goldsmiths is generally an alloy because pure 24 carat gold, although used occasionally for small trinkets, is much too soft for ordinary practical purposes. In the gold most often used by Fabergé (56 corresponding to our 14 carat), the nature of the metal added to complete the alloy (10 parts to 14 in the case of 14 carat) determines the final color of the gold.

The color of the gold alloy is controlled by the precise proportions of pure gold, and mainly pure copper and fine silver; for some special shades other metals, such as pure nickel or palladium, may be introduced. Pure gold combined with fine silver gives a green gold, and with pure copper, a red gold.

The numerous variations of the alloy enable the goldsmith to produce yellow, green, red and white golds in very many degrees of intensity, as well as certain even more *recherché* effects such as blue, orange, and gray golds. In the main, however, Fabergé confined his attention to the more usual colors.

The other method of coloring gold, less frequently employed in Morskaya Street, is simply to tint it after the work is finished. It is sometimes difficult to discern which technique has been adopted without disturbing the surface of the metal.

The *quatre-couleur* technique of the eighteenth-century goldsmiths in France was developed to a surprising extent in the St. Petersburg *ateliers*, and this was often combined with the use of enamels or stones to give increased point to the subtle variations between the differently colored golds.

Fabergé very effectively combined dull or matt golds with polished gold of another color; for instance a chased swag would be executed in matt green gold and the small bows and ties in polished red gold.

Silver As well as making a great deal of polished silverware, mostly in the Moscow House, Fabergé was one of the first to make extensive use of oxidized silver. He produced a large quantity of *surtouts-de-table*, *bratini*, bowls, and samovar sets in this medium.

Enamels Fabergé's superb enameling techniques are perhaps the most important aspect of his work. Enameling is a complex process, fraught with difficulties, and it is necessary for the layman to understand the ancient technique before being able to comprehend the extent to which Fabergé stretched and embroidered on the process. He subjected his workmasters to a continuous rigorous test of their skills in order to

The man working at the enamel firing kiln would appear to be Nicolai Petroff (the son of Alexander Petroff), described by Henry Bainbridge as "a somewhat rough character, fully absorbed in his work."

achieve more exotic and subtle effects in a manner only attempted by French eighteenth-century goldsmiths.

Enameling in the simplest sense is "a semi-opaque variety of glass, applied by fusion to metallic surfaces." The word *fusion* is the key to the whole operation. For enamel to become malleable, it has to be heated to a certain temperature, and it is precisely this heating that creates the problems that so often defeat the modern craftsman. The finest translucent enamel has to be brought up to a heat of about 600 degrees centigrade—Fabergé's enamellers normally worked at temperatures varying between 700 and 800 degrees; at such tremendous heat, it is obvious that if there has been any slight error or miscalculation in the preparation of the actual enamel or flux, or if the alloy of the metal plate used is not entirely suited to the enamel covering it, disaster, swift and sure, will undoubtedly follow.

In practice, it is astonishing to learn how much heat 14 carat gold, for example, can withstand without coming to grief. It is usually necessary to apply enamel to a part of an object already worked by the goldsmith, and even if the temperature inside the "muffle" of the kiln were raised to 1,000 centigrade, the metal would emerge from its ordeal by fire unscathed, as about 1,200 degrees would be needed to affect a gold of this hardness. It is seldom necessary to risk passing gems through the fire, the technique being to cut out the raised settings in advance; then, when the enamel has been applied, the stones may be inserted and the settings closed round to secure them.

Characteristics of Fabergé enameling are the even quality and smoothness of its texture. He specialized in what is known as *en plein* enameling; this means the direct covering of comparatively large surfaces of metal. This type of work allows for no margin of error. But perhaps the key to Fabergé's use of enamel was his subtle combination of techniques. Rather in the way he used matt and burnished colored gold surfaces together, so he contrasted opaque and translucent enamel, the latter with patterns engraved underneath.

Opaque enamel usually requires a lower temperature than translucent, about 300 degrees sufficing. This lower temperature firing is known as *petit feu* as opposed to *grand feu*.

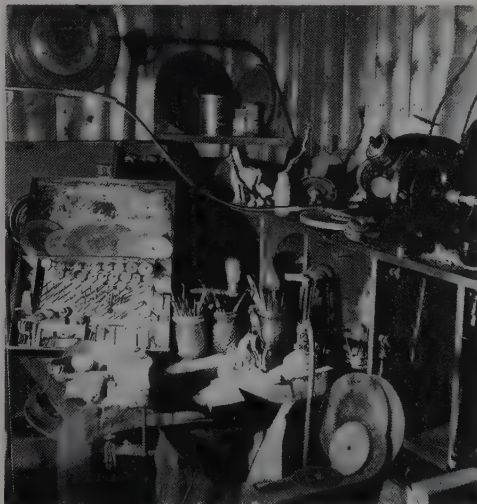
Translucent enameling involves the firing of transparent layers of enamel, the fusibility of each carefully matched, on a prepared metal surface. In Fabergé's work this area is generally engine-turned (or sometimes engraved by hand) and is known as a *guilloché* surface. Each layer of enamel, and there may be as many as five or six, has to be baked separately. Sometimes gold leaf patterns known as *paillons* or painted decorations or scenes appear beneath the surface of such enamels; this lovely effect is

obtained by applying and firing the gold leaf or the enamel onto an already fired enamel surface before the top sealing layer of enamel is in turn applied and fired. When the enamel has been baked, it requires careful polishing with a wooden wheel in order to smooth down any irregularities on the surface; this is a highly specialized and extremely laborious operation and one without which the finished article will lack that distinction we have come to connect with Fabergé's work. The enamel is then finished off with the buff.

The characteristic milky quality of some of the translucent enamels, and especially the white, a rich fullness difficult to describe on paper but easy to recognize in reality, was obtained by a mixture made up in the proportion of four to six parts of transparent, to one part of opaque enamel, producing a semi-opaque material. This enamel is generally described as *opalescent*.

Another feature of some of his enamel pieces is the way the color appears to alter as the object is turned very slightly; this effect was brought about by simply varying the colors of the layers of enamel. A pale flame-colored layer of semi-transparent enamel beneath one or more layers of white transparent enamel imparts a particularly enchanting lustre—the round box in the Sandringham Collection (No. 138) is an excellent instance of this technique. Also the effect of the light on the separate crystals of which the enamel is composed often gives the impression of a second color. This variation in color combined with painting beneath the top surface of enamel is illustrated very well in the Easter Egg made for Barbara Kelch (No. 112). Add to these variations the color and engraved pattern of the gold *guilloché* field—the carcass of the Egg itself, which can be seen through the layers of warm semi-transparent enamel, sometimes indistinctly, at other times very clearly, depending upon the angle of vision and the light, and we begin to get some conception of the thought and careful planning that went into the creation of such an object.

Cloisonné Enamel: Fabergé decorated many silver and silver-gilt pieces with *cloisonné* enamels. He preferred a pastel palette to the cruder blues and reds chosen



Tools in the studio of Alfred Pocock, who probably carved the model of the Queen's Pekinese (No. 77).

by most Russian nineteenth-century silversmiths. A network of raised metal enclosures is soldered to the body of the object which is to be treated. The enamels are poured into these *cloisons*, the metal tops of which remain exposed, allowing the different colors in each one to be distinctly shown, serving as jewels in separate settings or collets.

The lapidaries working in Russia found everything in their favor; the richest imaginable variety of natural resources was, practically speaking, on their doorstep, from the vivid Siberian emerald to the gray jasper of Kalgan. This astonishing abundance of mineral deposits to be found in the Urals, the Caucasus, Siberia, and elsewhere, must have been a source of great satisfaction to Fabergé, and time and time again he is able to transmit to us his own pleasure in some particularly choice stone by means of an animal carving or a dish or box.

As far as *precious stones* were concerned, he rarely used these unless the purely decorative demands of the particular object called for them. Sapphires, rubies, and emeralds were most frequently used *en cabochon*, and nine times out of ten the diamonds he used were rose-cut; he confined his use of brilliant diamonds to specially commissioned and Imperial pieces. Rose-cut diamonds set next to enamel or stone become part of the whole, whereas there is sometimes a danger that brilliant-cut stones, being so much brighter, might appear out of tone unless steps were taken, such as specially designed settings, to prevent this.

Semi-precious gem stones were used a great deal, especially moonstones, *cabochon* garnets, olivines, and stained chalcedonies cut *cabochon*, known as Mecca stones.

The other *hardstones* for carving to which he seems to have been most attracted were rock crystal, jade, bowenite, agate, jasper, rhodonite and quartz, aventurine, lapis lazuli, and occasionally pale green flecked and opalescent amazonite.

A word or two about the properties of some of these stones might be useful in this context. There are, strictly speaking, only two varieties of jade, nephrite and jadeite; both were used by Fabergé, nephrite a very great deal, jadeite only very occasionally. The nephrite he used was the dark green stone found in Siberia. The pale yellow-green stone often described as pale jade is not a jade at all, but a hard form of serpentine known as bowenite; known, that is to say, since 1822 when G.T. Bowen published his findings in the *American Journal of Science*. Until that time, this stone was erroneously thought to be nephrite. Apart from Rhode Island, where Bowen found it, this form of serpentine is also present in Afghanistan, from which source, doubtless, Fabergé had the stone imported.

Rhodonite or *orletz*, to give it its Russian name, is one of the most beautiful of

all the natural stones; it was mined at Ekaterinburg and is characterized by its warm rose color.

Aventurine quartz, a tawny material mined in the Altai Mountains, also has a particularly attractive surface owing to the gold spangles which become evident when it is polished.

Obsidian, a natural volcanic glass of a gray-black color which imparts a soft velvety sheen when polished, was peculiarly suited to the carving of animals.

Besides the many natural stones available to the firm, a deep crimson material known as *purpurine* was frequently used with great effect. A worker in the Imperial Glass Factory in St. Petersburg, named Petouchov, discovered the secret of its manufacture. A similar process was known in the eighteenth-century to the lapidaries of Murano, to whom also must go the credit for the invention of aventurine glass or "goldstone."

The purpurine-like substance found in Italian work, however, is considerably lighter both in color and weight; this is probably due to a smaller proportion of lead in its composition than that used by Petouchov.

The manufacture of purpurine would appear to have been brought about by the crystallization of a lead chromate in a glass matrix. It is a material of great beauty, both on account of the intensity and depth of its *sang de boeuf* color and its spangled glassy texture. The Fabergé workshops seem to have had the exclusive use of this attractive material.

Maquettes: Before starting up with the wheel on a freshly ground piece of stone, the sculptor would generally have before him a wax or plaster model of the subject from which to work. The lapidaries would not necessarily carry out their own ideas; there were about twenty artists and designers in Fabergé's drawing studio, and it was here that these preliminary wax figures were modeled.

Woods Fabergé had a nice appreciation of the different woods to be found in and around Russia. Karelian birch, palisander, and holly wood in particular were used for a variety of objects including cigarette cases, miniature frames, and even bell pushes.

The boxes in which Fabergé pieces were delivered were generally made of wood—for the most part, polished white holly wood (*ilex* species); maple or sycamore (*acer* species) were also quite often used. More rarely we find examples in mahogany and an Australian figured wood much favored in Victorian times known as waratah. They were beautifully made and provided a worthy setting for a precious gift. Fabergé set up his own special workshop in Moscow where he employed fifteen people to make these boxes.

MARKS AND STANDARDS

State Marks

Up to the year 1899, St. Petersburg and Moscow had their own separate cyphers, which are easily distinguishable. St. Petersburg, where the bulk of Fabergé's vitrine objects were made, had as the gold mark of the city two crossed anchors intersected vertically by a sceptre.

Moscow, where a much more commercial business was carried on, had as the city mark a Saint George and dragon.

In 1899, St. Petersburg, Moscow and, for that matter, the other manufacturing centers in Russia, abandoned their separate gold and silver marks and adopted a woman's head seen in profile wearing the traditional headdress known as a *Kokoshnik*.

With the publication in Moscow of the 1974 edition of the invaluable *L'orfèvrerie et la bijouterie russes aux XV-XX siècles* by T. Goldberg, F. Michoukov, N. Platonova, and M. Postnikova-Losseva, we now know that it was merely the intention of making the *Kokoshnik* the legal stamp for all towns in Russia that was announced in 1896—its actual implementation did not become compulsory until January 1899, by which time the necessary 2,400 stamps had been made. Until 1974, it had been generally, and wrongly, accepted that the use of the mark had become law three years earlier.

From 1899 to 1908, the woman's profile with the *Kokoshnik* faces to the left; from 1908 until 1917, to the right.

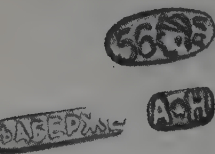
The Russian gold standards in general use at this time were reckoned in *zlotniks* in the same way as ours are expressed in carats. The gold alloy of 96 parts contains in Fabergé's objects either 56 or 72 *zlotniks* of pure gold, just as our alloy of 24 parts, or carats, contains a certain proportion of pure gold, 9, 18, or 22 parts being the most common. It is useful to remember that the 96 parts of the Russian alloy correspond to the 24 parts of the English alloy—a ratio of 4 to 1. Hence, if the Russian gold standards (56 and 72 *zlotniks*, for instance) are divided by 4, the results represent the English standard equivalents (14 and 18 carats respectively).

The Russian standards for silver are also indicated by the number of *zlotniks* of pure silver out of 96 *zlotniks* of alloy. The most frequently found proportions are 84 and 88, although it is not altogether uncommon to find objects stamped 91. The English sterling standard requires that at least 925 parts out of a total of 1000 parts of silver alloy be pure silver. Thus, the Russian standards 84 and 88 are below the English standard for sterling silver, but the standard 91 is above.

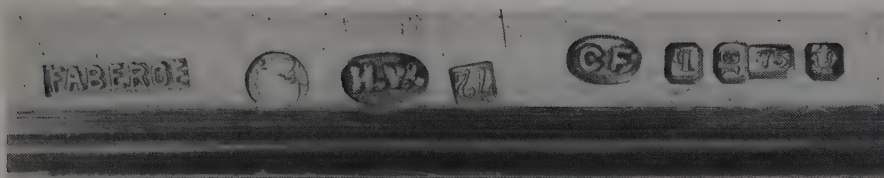
Makers' Marks

Most, but by no means all, Fabergé objects bear some sort of mark of the

Moscow version of the House name stamped in Cyrillic characters on a silver object, with the initial K and surmounted by the Romanov double-headed eagle. Other marks are the Cyrillic initials AC of the Hall Inspector above the date 1894, the silver mark 88, and the St. George and dragon mark for Moscow up to the year 1899.



St. Petersburg mark with the initials of the workmaster August Höllming and, in one lozenge, the gold mark 56, the *Kokoshnik* for the years 1899 to 1908 (facing left), and the Cyrillic initials of the Hall Inspector.



The House name in English, indicating an object made for the British market, the Kokoshnik for the years 1908 to 1917, the initials of the workmaster Henrick Wigstrom, the high gold mark 72, the initials CF for Carl Fabergé and the normal British 18 carat hallmarks for the year 1911. This higher grade of gold was often used for objects made for royalty.

House. The first obvious exceptions to this rule are the carvings in stone; a mark, even if practicable, would almost always disturb the surface beauty of such pieces, and when a signature of some sort is found, for example on the undersurface of a stone animal, this is tantamount to a proclamation that the carving is not by Fabergé at all.

The form of the signature stamped or engraved on an object usually reveals its origin of manufacture; pieces made in St. Petersburg simply bear the name Fabergé in Cyrillic characters, **ФАБЕРЖЕ**, without any initial, usually followed or preceded by the workmaster's initials. Sometimes a piece will be found to bear only the House name or only the workmaster's initials. Objects made in St. Petersburg are sometimes marked **К.Ф.** Most workmasters' initials appear in Roman letters, but some are stamped in Cyrillic characters, for example, "I.P." for Julius Rappoport.

The pieces made in Moscow are marked with the signature **К. ФАБЕРЖЕ** beneath an Imperial double-headed eagle, or, as in St. Petersburg, they, too, are simply stamped with the initials **К.Ф.**, as are those made in Odessa and Kiev, where Fabergé had branches and small workshops. A Greek initial which appears alongside the *Kokoshnik* stamped on objects made from 1908 to 1917 indicates the place of manufacture: an α for St. Petersburg, Δ for Moscow, κ for Odessa, and ν for Kiev.

The metal on Fabergé objects was scratched with a stock-number when there was space.

The full Moscow mark signifies that the firm held the Royal Warrant of Appointment and was entitled to stamp the Imperial cypher above the House name. Occasionally such pieces also bear initials of certain workmasters such as Rappoport, Nevalainen and Wäkewä, whose activities clearly extended to Moscow, but as a rule they are stamped with the House mark only.

Pieces made in St. Petersburg, however, were treated differently. Fabergé felt that credit should be given to the particular workmaster responsible for an object, which was not an anonymous product of the House, but the original work of the man whose initials it bore, and that man, whether he was Perchin, Wigström or any of the others, was clearly not a Warrant holder.

It was in this characteristically generous way that the workmaster was recog-

nized by Fabergé. The workmaster was in charge of a carefully selected group of talented craftsmen and was entitled to sign his own creation.

One of the questions which most exercised my mind during the preparation of my earlier study of Fabergé was the number of workers the firm employed. Although Mr. Bainbridge in his valuable book had put the figure as high as seven hundred, I was to learn that this was an exaggeration which has been tirelessly perpetuated by every writer on the subject since 1949.

I have a letter from Fabergé's eldest son Eugène, dated November 20, 1952, in which he answers my specific question on this point as follows: "We consider that the number of all our collaborators, as those in the shops and book-keeping, workmen of all kind, designers, modellers and other specialists, as well in St. Petersburg as in Moscow, Odessa and London might have reached 600 persons nearly." [Sic].

Following the receipt of this letter, I had several conversations with Eugène (who later checked my manuscript in detail before I passed it to the publisher) and with Andrea Marchetti, the former manager of the Moscow silver workshop. As a result of more careful thought, they decided that this estimate should be further modified. Thus, I wrote in *The Art of Carl Fabergé* in 1953 that "Altogether, a total of about five hundred people were employed in the various Fabergé establishments."

I really think that this must be about right.

Fabergé's Workmasters and their Marks

Erik August Kollin	E.K.	Edward Wilhelm Schramm	E.S.
Michael Evlampievich Perchin	M.П.	Wilhelm Reimer	W.R.
Henrik Wigström	H.W.	Andrej Gorianov	A.Г.
Julius Alexandrovitch Rappoport	I.P.	Stephan Wäkewä	S.W.
August Wilhelm Holmström	A.H.	Alexander Wäkewä	A.W.
Alfred Thielemann	A.T.	Knut Oskar Pihl	O.P.
August Fredrik Höllming	A*H	Fedor Rückert	Ф.P.
Johan Viktor Aarne	B.A.		
Karl Gustav Hjalmar Armfelt	Я.A.		
Anders Johan Nevalainen	A.N.		
Gabriel Niukkanen	G.N.		
Philip Theodore Ringe	T.R.		
Vladimir Soloviev	B.C.		
Anders Michelsson	A.M.		
G. Lundell	Г.Л.		
Fedor Afanassiev	Ф.A.		

C H R O N O L O G Y

1842 Firm established by Gustav Fabergé in Bolshaya Morskaya Street, St. Petersburg.

1846 Peter Carl Fabergé (hereafter simply Fabergé) born in St. Petersburg on May 30. Baptised in the Protestant Church.

1870 Fabergé takes control of the firm at the age of twenty-four. New ground-floor premises taken opposite original basement, now closed.

1872 Fabergé marries Augusta Julia Jacobs.

1882 Fabergé's younger brother Agathon arrives from Dresden to join the firm at the age of twenty. The House exhibits for first time at Pan-Russian Exhibition in Moscow and wins a Gold Medal.

1884 First Imperial Easter Egg presented to the Empress Marie Feodorovna. Alexander III grants his Royal Warrant to the House of Fabergé in 1884 or 1885.

1885 House awarded Gold Medal at Nuremberg Fine Art Exhibition for gold replicas of Scythian Treasure.

1886 Michael Perchin joins the firm.

1887 Allan Bowe becomes partner in firm; Moscow branch founded.

1888 Special Diploma received at Northern Exhibition in Copenhagen; the House was *hors concours*, being represented on the jury.

1890 St. Petersburg premises doubled in size. Branch opened in Odessa.

1893 Death of Gustav Fabergé in Dresden on his seventy-ninth birthday. Art Nouveau movement now launched in Europe.

1894 Death of Alexander III on November 1. Marriage of Nicholas II on December 7. Eugène Fabergé joins the firm.

1895 Death of Fabergé's brother Agathon at age of thirty-three.

1896 Coronation of Nicholas II. House awarded State Emblem at Pan-Russian Exhibition at Nijny-Novgorod.

1897 Granted Royal Warrant by Court of Sweden and Norway.

1898 Premises bought at 24 Morskaya Street (now Herzen Street) for a million rubles and reconstruction, for the same sum, was started. Fabergé entrusted the work, which was distinguished by the use of Finnish granite, to his nephew, the architect Carl Schmidt.

*George V of England
and Nicholas II Czar
of Russia.*



1899 *Kokoshnik* adopted as State mark for gold and silver throughout Russia.

1900 Removal to Morskaya Street. Imperial Eggs exhibited for first time at the Paris Exposition Internationale Universelle. Carl Fabergé, member of jury, acclaimed *Maitre* and decorated with Légion d'Honneur.

1901 Death of Erik Kollin.

1903 Arthur Bowe sent from Moscow to London to start up business for Fabergé from Berners Hotel. Death of Michael Perchin; workshop taken over by his chief assistant, Henrik Wigström. Death of August Holmström, succeeded by his son Albert.

1904 Birth of Tsarevitch. Fabergé invited to visit King Chulalongkorn of Siam. London branch removes to Portman House, Duke Street, Grosvenor Square. Objects by Fabergé exhibited for first time in England by Lady Paget at an Albert Hall bazaar in aid of Royal Hospital for Children.

1905 Branch founded in Kiev.

1906 London branch removes to 48 Dover Street under Nicholas Fabergé and H.C. Bainbridge. Beginning of business connections with Siam, India, and China.

1907 Artists working at Sandringham finish models for stone animal carvings. Baron Foelkersam's *Inventaire de l'Argenterie* published, in which he writes: "This firm (Fabergé), which is one of the best and most famous in the world, is renowned above all for its *objets d'art*. Articles made in Fabergé's workshops are known for their technical excellence, especially as regards enameling, stone polishing and engraving."

1908 Fabergé arrives in London from St. Petersburg to see Dover Street premises on January 29, and leaves hurriedly the same day for Paris when informed that he would be expected to seek an audience with Queen Alexandra.

1910 Kiev branch closes.

1911 London branch moves to 173 New Bond Street. Nicholas II commissions Fabergé to carve miniature stone figures of Empress's Cossack Bodyguard.

1913 Tercentenary of Romanov rule brings about revival of Russian medievalism in applied arts known as Old Russian Style.

1915 Bond Street shop closes down. Death of August Höllming.



The Tsarevitch.

1916 Death of Julius Rappoport.

1917 Russian Revolution. The House closes for a short period at beginning of Revolution.

1918 Firm finally closed down by Bolsheviki. Fabergé escapes in September via Riga, Berlin, Frankfurt and Bad Homburg to Wiesbaden as a courier attached to the British Embassy.

1920 Fabergé arrives at Lausanne in June. Dies on September 24 at the Hotel Bellevue, La Rosiaz.

1929 Eugène brings his father's remains from Lausanne Crematorium to Cannes and buries them in the grave with those of his late mother. He sets up tombstone in black Swedish porphyry bearing this inscription:

CHARLES FABERGE
joaillier de la Cour de Russie
né 18 mai 1846 à St Petersburg
décédé 24 septembre 1920 à Lausanne

AUGUSTA FABERGE
née Jacobs
née 25 decembre 1851 (vieux style) à Tsarskoé Selo
décédée 27 janvier 1925 (nouveau style) à Cannes

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Isaac Snowman
Queen Alexandra, 1894
Oil on canvas
Private collection

C A T A L O G U E

Catalogue Notes

Where no acknowledgement is made below a catalogue entry it is to be assumed that this item forms part of the Royal Collection at Sandringham and has been graciously lent by Her Majesty Queen Elizabeth II.

When the maker of an object is known, the workmaster's initials are given under the catalogue description. For example:

Signed МП

Gold marks are identified if they are those in use before the *Kokoshnik* was adopted and if the purity of the metal exceeds the normal 56 *zlotniks*. For example:

Gold marks 72 and crossed anchors.

Silver marks are treated in the same way and only noted if the purity exceeds the more usual 84 and 88 *zlotniks*. For example:

Silver marks 91 and St. George and dragon.

A bold face number next to an entry indicates that the object is illustrated in the catalogue.

Many of the objects shown in this exhibition are illustrated in one of four books on the subject of Fabergé. They are:

Peter Carl Fabergé by H.C. Bainbridge, Batsford, 1949. Reprinted by Spring Books, 1966.

The Art of Carl Fabergé by A. Kenneth Snowman, Faber, 1953. Third edition reprinted 1968.

Fabergé, Court Jeweller to the Tsars by G. Von Habsburg-Lothringen and A. von Solodkoff, Studio Vista-Christie's, 1979.

Carl Fabergé, Goldsmith to the Imperial Court of Russia by A. Kenneth Snowman, Debrett's Peerage, 1979.

For the sake of brevity, these are referred to at the foot of the captions concerned as respectively, HCB, AKS, H and S, and AKS 2.

- 1 *Bleeding Heart* in rhodonite and white chalcedony, dull green gold stalks, carved nephrite leaves, in a rock crystal vase.
Height $7\frac{3}{4}$ inches No marks
HCB plate 85 AKS plate 294 AKS 2
- 2 *Mock Orange* in white quartzite with olivine centers, on a red gold stalk with carved nephrite leaves, in a rock crystal jar.
Height $5\frac{9}{16}$ inches No marks
HCB plate 83 AKS plate 303 AKS 2
- 3 *Chrysanthemum* of green gold thinly enameled pale yellow and pink, with carved nephrite leaves, in a square rock crystal vase.
Height $9\frac{7}{8}$ inches Signed HW
HCB plate 85 AKS plate 303 AKS 2
- Wild Cherries* in carved purpurine, blossom enameled opaque white with brilliant diamond centers, the two stalks in dull red gold, leaves carved in nephrite, in a rock crystal pot.
Height $5\frac{3}{8}$ inches No marks
HCB plate 82 AKS plate 293 AKS 2
- 5 *Five Field Daisies*, each flowerhead enameled opaque white, pale pink and translucent pale green behind, with bronze-foiled rose diamond centers, on green gold stalks, nephrite leaves, in a silver flower-pot enameled opaque terracotta with simulated soil within.
Height $3\frac{1}{16}$ inches Signed HW
AKS plate 301 AKS 2
- 6 Yellow gold *Rose and Bud* enameled opaque pink, with green translucent enameled leaves and rose diamond dew-drop, in a rock crystal vase.
Height $3\frac{7}{16}$ inches No marks
AKS plate 303 AKS 2



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- 7 Simple red gold *Strut Clock* enameled opalescent oyster over an engraved ground.
 $2\frac{7}{16}$ inches square Signed HW
- 8 *Table Clock* of hoof form, on bun feet, in carved bowenite, mounted in red-gilt silver with red and green gold foliate swags. The plain white-enameled dial, fitted with pierced red gold hands, is bordered by half-pearls set in red gold and is surmounted by a rose diamond bow.
 Diameter without feet $3\frac{7}{8}$ inches
 Signed МП
 AKS 2
- 9 Nephrite *Chiming Clock* applied with chased yellow gold motifs in Empire taste.
 Height $5\frac{1}{2}$ inches Signed HW
 AKS plate 145 AKS 2
 Private collection

Table Clock in rock crystal engraved with trophies, the opaque white-enameled dial framed by a red gold border chased with leaves enameled translucent emerald with rose diamond ties. The four lobes of the clock are divided by gold arrows with rose diamond bow-knots set with cabochon ruby centers. The hands are of engraved and pierced red gold and the curved strut is of reeded silver. The clock, which was given by Alexandra Feodorovna to Queen Victoria, had its permanent place on the desk of George V.
 Height and width $4\frac{15}{16}$ inches
 Signed МП
 AKS plate 146 AKS 2

Cream Jug in heavy silver-gilt in a style far ahead of its time. Of triangular design, the sides are lobed at the top and a gentle forward curve at one corner forms the lip. The twisted handle recalls the stalk of a flower.
 Height $2\frac{9}{16}$ inches.
 Signed К. ФАБЕРЖЕ
 Silver mark St. George and dragon and the year 1896
 H and S AKS 2
 Mrs. Josiane Woolf

10

11



- 12 Rectangular Russian aquamarine with canted corners, mounted as a *Brooch-Pendant* in a broad red gold frame set with brilliant and rose-cut diamonds following the contour of the stone, and composed of inner and outer borders connected by a rising open-work trellis of intersecting zig-zags.
Length $1\frac{1}{16}$ inches signed HW
Gold marked crossed anchors
AKS 2 Private collection
- 13 Yellow gold hoop *Ring* of a checkered design, set alternately with half pearls and rectangles enameled translucent pale blue over engraved horizontal lines.
Width $\frac{1}{4}$ inch Signed BA
Gold mark crossed anchors
AKS colorplate XXXI AKS 2
Private collection
- 14 *Head Ornament* in brilliant diamonds, composed of two sprays of *Aucuba variegata*, the stalks are engraved red gold, leaves in a rubbed-over silver setting, pierced to suggest veining, backed in gold.
Each spray, which is made in two parts, measures $7\frac{1}{2}$ inches in length.
Signed KΦ
AKS plate 219 AKS 2
Her Grace, Sally, Duchess of Westminster
- Holly*, with berries carved in purpurine, stalk in dull green gold, the leaves of highly polished dark nephrite to express their glossy surface, in a cylindrical rock crystal pot.
Height $5\frac{7}{8}$ inches No marks
HCB plate 82 AKS plate 292 AKS 2
- Rowan Tree*, with purpurine berries, dull red gold stem and pale carved nephrite leaves, in a rock crystal vase.
Height 9 inches No marks
HCB plate 84 AKS plate 293 AKS 2
- Catkins* in spun green gold, stalk in dull red gold and leaves carved in nephrite.
Height $5\frac{7}{8}$ inches No marks
AKS plate 293 AKS 2
- Japonica*, the blossom in pinky white opaque enamel with rose-diamond centers, engraved dull green gold stalk, carved nephrite leaves, in a rock crystal pot.
Height $6\frac{3}{4}$ inches No marks
AKS plate 300 AKS 2
- 15
- 16
- 17
- 18



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- 19 Small rectangular *Comfit Box*, in engraved yellow gold enameled translucent pale pink over wave-patterned engraving, bordered by opaque white-enameled lines and decorated with chased green gold swags set with rose diamonds. The hinged cover inset with a moss-agate panel within a frame of half pearls, with a rose diamond thumb-piece.
Length $1\frac{7}{16}$ inches Gold mark 72
Signed HW
AKS colorplate XXX AKS 2
- 20 *Wine Glass* with red gold sunray fluted base and green gold chased laurel border, the trumpet-shaped stem enameled opalescent pink over a *guilloché* ground with single sprigs of green gold reserved leaves. The bowl is of carved rock crystal.
Height 3 inches Signed MΠ
AKS 2
- 21 Model of a *Terrestrial Globe*, in engraved rock crystal, supported on a dull green silver-gilt stand with burnished red gold chased mounts. This early object illustrates how Kollin was feeling his way towards effects he later achieved with golds of differing shades.
Height $3\frac{7}{8}$ inches Signed EK
Gold mark crossed anchors
AKS plate 280
- Burnished red gold hinged rectangular *Box*, with beveled borders decorated with dull green gold acanthus leaves, the sides enameled translucent emerald green over moiré engraving, the top and bottom of the box are set with carved rhodonite panels. Both the enameled and stone panels are bordered by an opaque white-enameled line and the thumb-piece is set with rose diamonds.
Length $3\frac{3}{8}$ inches Signed HW
Gold mark 72
AKS 2
Private collection
- Oval *Bonbonnière* in engraved red gold enameled opaque white, the *bombé* sides with groups of three fine gold dotted lines between broader engraved bands meeting under the box round a reserved oval area of gold. The hinged cover is set with a fine 17th-century dark brown, gray-blue and cream agate cameo within a rose diamond frame, depicting Aurora in her *biga* (chariot) driving two horses through the clouds.
Length 2 inches Signed MΠ
Gold mark crossed anchors
AKS 2
Private collection
- 22
- 23



- 24 *Small Pansy* enameled opaque violet with naturalistic markings and a brilliant diamond center, gold stalk and jade leaves, in a rock crystal pot. Height $4\frac{1}{4}$ inches No marks
AKS plate 301 AKS 2
- 25 A translucent *Agate Dish* carved as a leaf of autumnal coloring mounted with a gold stalk bearing two naturalistically chased and granulated burrs, one of which is partly open revealing the chestnut within represented by a cabochon garnet. Width 4 inches Signed ФАБЕРЖЕ
Mrs. Josiane Woolf
- 26 *Spray of Gold Cornflowers* enameled translucent blue and set with brilliant and rose diamonds, with a freely swinging stem of oats in dull gold, both in a rock crystal vase. Height $7\frac{15}{16}$ inches No marks
HCB plate 35 AKS plate 285
H.M. Queen Elizabeth,
The Queen Mother
- 27 *Spray of Buttercups* in gold enameled translucent yellow and green over engraved grounds, and cornflowers enameled translucent blue with diamond centers, with green gold stalks and leaves in a rock crystal jar. A diamond, ruby and black-enameled bee in red gold is poised on one of the buttercups. Height 9 inches No marks
AKS plate 304 AKS 2
H.M. Queen Elizabeth,
The Queen Mother
- 28 *Pine Tree* in engraved dull red gold set with rose diamonds, in a carved bowenite vase supported on an aventurine quartz platform. This model was taken from nature at Sandringham. Height $5\frac{3}{8}$ inches No marks
HCB plate 83 AKS plate 292 AKS 2



- 29 A *Scent Flacon* in nephrite mounted in yellow gold and set with rose diamonds and a cabochon ruby. A scent flacon very like this one, but with a pearl finial and signed by Wigström, is illustrated in AKS, plates 67 and 68.
Height $2\frac{7}{16}$ inches No marks
AKS 2
- 30 Silver *Scent Flacon* in the form of a tube of toothpaste, with chased gold mounts, enameled translucent pale blue over an engraved ground.
Length $2\frac{3}{4}$ inches No marks
AKS plate 175
Duchess of Devonshire and Chatsworth
- 31 Carved agate *Scent Flacon*, in Chinese taste, set with rose diamonds, with two strawberry-enameled rings suspended from masks carved on either side; the globular gold-mounted top is also enameled translucent strawberry over an engraved ground with a moonstone finial.
Height 3 inches Signed MII
- Bowenite *Scent Flacon*, in the Chinese style, carved as a mask, mounted in dull yellow gold and set with rose diamonds, with a brilliant diamond push-piece and surmounted by a cabochon ruby.
Height $2\frac{7}{16}$ inches
Signed K. ФАБЕРЖЕ
AKS 2
- 33 A *Scent Flacon*, carved in green aventurine-quartz mounted in yellow gold and set with rose diamonds and a cabochon ruby.
Height $2\frac{3}{16}$ inches No marks
AKS 2
- Engraved smoky crystal-quartz *Scent Bottle*, in the form of a lyre, with red gold mounts and set with rose diamonds, the top enameled translucent pink and surmounted by a pearl finial.
Height $2\frac{9}{16}$ inches Signed MII
Gold mark crossed anchors
AKS 2
- 34



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- 35 Rectangular silver *Powder Box* enameled overall in opalescent oyster over an engraved field, chased with red and green gold laurel borders. Three hinged lids, each with a rose diamond thumb-piece, open to reveal inside six compartments and a looking glass. A small enameled gold-mounted implement with a moonstone knob fits into one of the compartments.
Length 4 inches Signed A★H
- 36 Purpurine *Box*, mounted in red gold, the hinged lid with a rounded opaque white-enameled border crossed at intervals by translucent emerald-enameled leaf ties.
 $1\frac{7}{8}$ inches square Gold mark 72
Signed HW
AKS plate 188 AKS 2
- Raspberry*, with four berries carved in rhodonite and two unripe ones in jade; stalk of gold and leaves carved in nephrite, in a cylindrical rock crystal pot.
Height $6\frac{3}{8}$ inches No marks
HCB plate 83 AKS colour plate XXX
- Carnation* in yellow gold enameled translucent red-bronze, the engraved green gold stalk, leaves and bud washed with translucent green enamel, in a rock crystal pot.
Height $7\frac{1}{4}$ inches No marks
AKS plate 299 AKS 2
- Rosebuds* enameled opaque pink and translucent green, stalk in red gold, leaves carved in nephrite, in a rock crystal pot.
Height $5\frac{1}{2}$ inches No marks
HCB plate 83 AKS plate 294
AKS 2
- 37
- 38
- 39



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- 40 *Letter Opener*, of scimitar form, the curved blade of bowenite; the handle, mounted in yellow gold, is enameled translucent strawberry over a wavy engraved field and is set with rose diamonds and three pearls.
Length $3\frac{7}{8}$ inches No marks
- 41 *Letter Opener*, with a carved nephrite blade, surmounted by a white quartzite carving of an elephant with tiny cabochon ruby eyes, in an engraved yellow gold fringed mount set with rose diamonds and sapphires and with a sapphire polished to a point as a finial on its back. It stands upon a gold platform enameled translucent strawberry and opaque white and has a ring of rose diamonds at its base. A reference to the Royal Danish Elephant and a compliment to Queen Alexandra, who had been a Danish princess.
Length $5\frac{3}{4}$ inches Signed MΠ
Gold mark crossed anchors
AKS colorplate XXX
- Letter Opener* mounted in red and green golds, the tubular handle is enameled translucent green with a carbuncle finial and fitted with a gold clip at the back. The blade is of carved rock crystal.
Length $3\frac{3}{4}$ inches No marks
- Letter Opener*, with a carved nephrite blade and gold-mounted handle enameled in an alternating scallop pattern of translucent strawberry and opalescent oyster over engraved grounds. A border of chased red and green gold joins the handle to the blade.
Length $5\frac{3}{16}$ inches No marks
AKS colorplate XXX
- Carved rock crystal *Hand Seal* formed as a square-sectioned column with chamfered corners hung with red and dull green chased gold foliate swags and border and set with four carbuncles.
Height $1\frac{5}{8}$ inches No marks
- Small *Hand Seal* in yellow gold, the waisted stem, enameled opaque white, supports a nephrite egg carved with spiral flutes; the sealing stone is of agate.
Height $1\frac{7}{8}$ inches Signed MΠ



46

Rock crystal *Letter Opener* with a red gold mount, with a bow-knot of ribbon and pendant drop with one brilliant and four rose diamonds set in silver applied to a broad band of laurel chased in green gold. A Christmas gift from Alexandra Feodorovna to their childhood governess, Margaret Jackson. In the lid of the fitted holly wood box a piece of paper was placed bearing the following inscription in the Tsarina's hand: "For dear Miss Jackson, with loving Xmas wishes from Alix, 1900."

It was to this same Miss Jackson, then living in London, that the Tsarina sent a ghosted letter through the English tutor, Gibbes, in December 1917 from Tobolsk. It was in reality addressed to the British Royal Family and was no less than a desperate cry for help. The letter contained detailed plans of the layout of the house in which the Romanovs were held prisoner.

Length $7\frac{7}{16}$ inches Signed KΦ
AKS 2 Private collection

47

Rectangular dull green gold *Frame*, the borders of concave section ribbed with a sunray pattern, the engraved mount echoes this motif and is enameled opalescent oyster. The octagonal aperture, with an engraved red gold border, contains a painted miniature portrait of the Emperor Napoleon in uniform.

Height $1\frac{5}{8}$ inches Signed MΠ
AKS 2

Private collection

Nephrite *Jar and Cover* carved as a pear, with red gold mounts, the finial in green gold is designed as a spray of leaves set with rose diamonds culminating in an engraved stalk.

Height $1\frac{7}{8}$ inches Signed MΠ
AKS plate 188 AKS 2

48

Convolvulus in gold, growing in a bowenite trough, with two pale blue and two pink enameled flowers with rose diamond centers, carved jade leaves; climbing up an opalescent oyster-enameled pole set in simulated soil of gold.

Height $4\frac{1}{2}$ inches No marks
HCB plate 78 AKS 2

49

Miniature Grand Piano in Siberian jade, mounted in green and red gold, decorated with chased swags. When the top is opened, the keyboard, composed of opaque black and white enameled keys, is revealed; it is surmounted by a panel bearing the name C. Fabergé inscribed in sepia enamel over a background of opalescent oyster.

Length $2\frac{13}{16}$ inches Signed MΠ
AKS plate 281 H and S AKS 2

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- 51 Chased and granulated yellow gold *Torque* with two lion heads and a twisted shaft, a faithful replica of a jewel from the Scythian Treasure. Width $2\frac{7}{8}$ inches Signed EK AKS plate 217 AKS 2 Private collection
- 52 Unusually heavy miniature cast silver *Kovsh* with pendant attached, designed in the Old Russian style, enameled opaque blue reminiscent of Wedgwood jasper ware. It is decorated overall with raised oxidized chased silver flowers, leaves and scrolled bosses deriving from stylized motifs to be found in Russian silver and textiles of the fourteenth and fifteenth centuries, supported upon three ball feet and gilt within. Length $2\frac{5}{16}$ inches. Silver mark: 91 Signed K. ФАБЕРЖЕ AKS 2 Private collection
- 53 Banded brown agate *Swivel Seal*, the stone a Sassanian dome intaglio seal engraved with two stags. The silver shank, authentically fashioned with ringed shoulders in imitation of the Old Persian manner of A.D. 400-500, is the work of Erik Kollin who specialized in pastiches of this sort and was also known for his copies of jewels from the Scythian Treasure. Height $1\frac{1}{2}$ inches Signed EK Silver mark crossed anchors AKS 2 Private collection
- Evening Bag* in green gold mesh, the red gold frame set with *calibré* sapphires and decorated with chased green gold laurel swags and red gold ribbons. Width of frame $6\frac{1}{2}$ inches Signed K. ФАБЕРЖЕ AKS 2 Mrs. James Robinson
- 54 *Match Holder* in the form of a brick, with oxidized silver handles in the Etruscan taste, composed of reeded loops with beaded bosses at either end and with the heads of bearded satyrs also within clusters of granulated beads. Impressed on the base with the name of the Moscow brick factory of A. Gusarev. Length of brick $3\frac{3}{4}$ inches Signed EK Silver mark with crossed anchors AKS 2 Private collection
- 55 Shallow circular *Kovsh* carved in bowenite, supported on a dull yellow gold fluted base; the gold handle, mounted with a single pearl, is inset with a Catherine the Great ruble dated 1766, enameled translucent strawberry color and bordered by rose diamonds. Overall length $4\frac{3}{4}$ inches Signed EK Gold mark crossed anchors HCB plate 101 AKS 2
- 56



Colonnade Egg, presented to Alexandra Feodorovna by Nicholas II, probable date, 1905.

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 enameled opalescent pale pink on an engraved ground and is encircled by the broad band of a translucent white enameled dial set with rose diamond numerals; a diamond-set pointer projects from a colonnade in pale green bowenite, which supports the Egg. The base of this colonnade, which is made up of six gold-mounted Ionic columns, is set with colored gold chiseled mounts and a broad band of pale pink enamel. Four silver-gilt cherubs, representing the Tsar's four daughters, are seated at intervals around this elaborate base and are linked by floral swags chiseled in *quatre-couleur* gold. Two cast and chased platinum doves are perched on a white enamel plinth raised within the circle of columns.

Sir Sacheverell Sitwell has suggested that the design for this Egg derives from Eisen's illustrations to *Les Baisers* of Dorat. (See *Carl Fabergé*, Wartski Coronation Exhibition, 1953.)

Height $11\frac{1}{4}$ inches Signed HW
HCB plate 61 AKS colorplate
LXXVII H and S, AKS 2
From Queen Mary's collection

Small red gold *Hand Seal* in the form of a bowenite egg supported upon a flared stem enameled translucent peach over an engraved ground terminating in a base encircled by chased green gold laurel. Engraved for sealing with the crowned monogram AH of the Tsarevitch Alexis Nicolaievitch, whose personal seal this was.

Height $1\frac{7}{16}$ inches Signed ΦA
AKS 2
Private collection

Heart-shaped rock crystal *Box*, the cover, mounted in yellow gold, inset with a pale rose-colored agate engraved with an Arabic inscription, bordered by a band of translucent emerald green enamel set with rose diamonds.

Length $1\frac{1}{16}$ inches
Gold mark crossed anchors
Signed MII

Smoky-quartz heart-shaped *Box*, with yellow gold mount, bordered by rose diamonds, with a cabochon ruby thumb-piece.

Length $1\frac{3}{4}$ inches Signed MII
AKS plate 188



- 61 Circular *Box*, in engraved red gold enameled translucent royal blue over an engraved ground, with green gold chased borders, the cover applied with a rose diamond basket of flowers set with three cabochon rubies and two emeralds.
Diameter $1\frac{1}{2}$ inches Gold mark 72
Signed HW
AKS colorplate XXX AKS 2
- 62 *Flowering Cranberry*, with carved cornelian and chalcedony berries, nephrite leaves, red gold stalk, in a rock crystal vase.
Height $4\frac{5}{8}$ inches No marks
AKS plate 302 AKS 2
- 63 *Pansy* enameled opaque violet with brilliant diamond center, nephrite leaves, green gold stalk, in a rock crystal pot.
Height 6 inches No marks
AKS plate 302
- 64 *Small Raspberry Plant* in carved rhodonite with nephrite leaves and red gold stalk, in a rock crystal jar.
Height $3\frac{3}{16}$ inches No marks
AKS plate 302 AKS 2
- 65 Pink and white opaque enameled *Wild Rose*, with red gold stamens and set with a brilliant diamond center, with green gold stalk and nephrite leaves, in a rock crystal jar.
Height $5\frac{7}{16}$ inches No marks
AKS plate 301 AKS 2
- 66 *Lilies of the Valley* in pearls and rose diamonds, on green gold stalk with carved nephrite leaves, in a rock crystal jar.
Height $5\frac{7}{16}$ inches No marks
AKS plate 303 AKS 2



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- 67 Portrait model of a *Clumber Spaniel* in pale gray chalcedony with cabochon ruby eyes.
Length $4\frac{1}{8}$ inches
HCB plate 95 AKS plate 255 AKS 2
- 68 *Poodle* carved from dark gray and white banded agate with yellow-stained cabochon chalcedony eyes.
Length $3\frac{1}{8}$ inches
AKS colorplate XLII AKS 2
- 69 Striated brown agate *Dachshund* with rose diamond eyes.
Length 3 inches
AKS colorplate XLII AKS 2
- Portrait model of Edward VII's *Norfolk Terrier* "Caesar" in white chalcedony with cabochon ruby eyes and gold bell on a translucent brown-enameled gold collar inscribed "I belong to the King."
Length $2\frac{1}{4}$ inches
HCB plate 95 AKS plate 255 AKS 2
- Vari-colored blue-gray chalcedony *Border Terrier*, with rose diamond eyes, shown about to spring.
Length $2\frac{1}{16}$ inches
- 71
- One piece carving of a *Hornbill*, in chalcedony of pale and dark gray, with rose diamond eyes and gold claws, perched in a silver-gilt cage which opens and has a drawer and two feeding bowls.
Height of cage $3\frac{5}{8}$ inches Signed MΠ
AKS plate 238
- 72

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- 73 Aventurine-quartz *Shire Horse* with cabochon sapphire eyes in gold settings, a portrait model of Sandringham's champion "Field Marshal."
Length 7 inches
HCB plate 93 AKS colorplate XLII
AKS 2
- 74 Seated *King Charles Spaniel* in greenish gray translucent chalcedony with rose diamond eyes.
Height $1\frac{7}{16}$ inches
- 75 *Riding Crop*, with a carved Siberian jade handle with a collar enameled translucent strawberry over an engraved wavy ground and mounted with chased green gold laurel borders.
Height of handle $1\frac{1}{2}$ inches
Signed HW
AKS 2
Her Royal Highness The Princess Anne, Mrs. Mark Phillips
- 76 Seated bowenite *Bulldog* with ruby eyes, wearing a gold collar set alternately with rubies and rose diamonds in separate collets, from which hangs a gold disc engraved "1st Prize" in Russian characters.
Height $1\frac{11}{16}$ inches
- Portrait model of Queen Alexandra's favorite *Pekinese* carved in pale green fluor-spar with rose diamond eyes.
To judge from the choice of stone, readily available in Great Britain, and the generally broad style of carving and the finish, this model is, in all probability, the work of Alfred Pocock, the only Englishman who worked for Fabergé, and who both designed and carved several of the Sandringham animals. Differing in character with Fabergé's work as a whole, it is nevertheless included here out of historical interest.
Length $4\frac{1}{2}$ inches
HCB plate 96
- In addition to the items catalogued, the exhibition includes the *Wax Models* for a stallion and a hamster originally in the possession of H.C. Bainbridge, a number of designs for jewels, relevant documents and photographs of the workshops and premises.
AKS 2
Private collection

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- 80 Siberian jade *Indian Elephant* of globular form set with rose diamond eyes. This carving has its counterpart in purpurine in the Sandringham Collection. Length $1\frac{5}{16}$ inches
Private collection
- 81 Rock crystal *Elephant* with cabochon ruby eyes, bearing on its back a red gold rug on which sits a yellow and red gold tower enameled with translucent rust-colored bricks and set with rose diamonds. Probably intended as a reference to the Royal Danish Elephant. Height 1 inch
H and S AKS 2
- 82 Oxidized silver automaton *Indian Elephant* with cabochon ruby eyes and ivory tusks; an opaque white enameled *mahout* (elephant tender) carrying an elephant-hook sits on a rose diamond-set yellow gold rug enameled translucent green and opaque white. One of the diamond collets may be moved aside and a gold key inserted to wind the clockwork mechanism; when a tiny lever under the stomach is pressed, the elephant walks slowly along swinging its head and tail. This toy was given by his family to HM King George V on Christmas Day 1929.
Length $1\frac{7}{8}$ inches No marks
AKS colorplate XXX H and S AKS 2
- 83 Carrot-colored sardonyx *Elephant* with rose diamond eyes. It bears on its back a gold tower enameled with opaque white bricks and set with rose diamonds; a yellow gold rug underneath enameled translucent emerald over a *guilloché* field has fringes set with rose diamonds. This model also recalls the Royal Danish Elephant.
Height 1 inch
H and S AKS 2
- 84 California *Sea Lion* in obsidian with rose diamond eyes, on a rock crystal ice floe.
Length of sea lion $3\frac{7}{16}$ inches
AKS 2



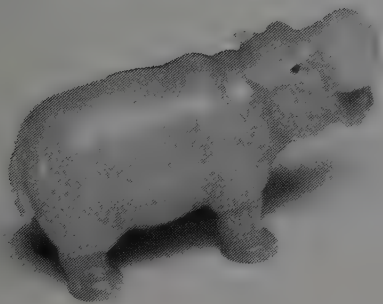
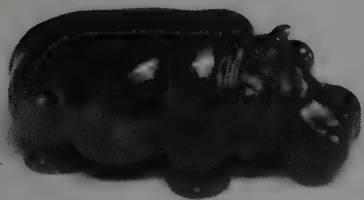
- 85 Obsidian *Vulture*, with translucent brown sardonyx head, rose diamond eyes and chased red gold legs on a red gilt engraved silver perch.
Height $1\frac{7}{8}$ inches Signed MΠ
AKS plate 272
- 86 Stylized *Raven* of dark gray and brown striated agate, with gold feet and rose diamond eyes, on an oxidized silver perch supported on white onyx base.
Height 2 inches
AKS plate 230
- 87 Nephrite carving of a fat *Hippopotamus* with rose diamond eyes.
Length $2\frac{5}{16}$ inches
AKS 2
- Bactrian Camel* in bowenite, set with cabochon ruby eyes.
Length $2\frac{1}{2}$ inches
- Pale gray chalcedony carving of a *Hippopotamus* with its mouth open, set with cabochon ruby eyes.
Length $2\frac{3}{16}$ inches
AKS 2
- Rhinoceros* carved from gray kalgan jasper set with rose diamond eyes.
This conventionalized sculpture was part of the Edward James Collection.
Length $2\frac{5}{16}$ inches
Mrs. Josiane Woolf

88

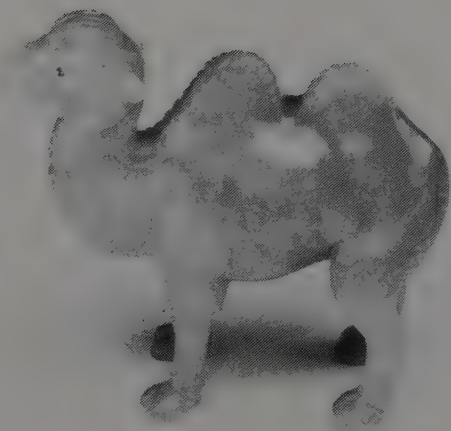
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89



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- 91 Gray vari-colored chalcedony *Ostrich*, with rose diamond eyes and chased red gold legs.
Height $3\frac{5}{16}$ inches
AKS plate 240 H and S
- 92 *Maribou Stork* in vari-colored gray-brown agate, with rose diamond eyes and chased gold legs.
Height $3\frac{5}{8}$ inches Signed HW
- 93 Pinky-brown agate *Flamingo* with rose diamond eyes and chased dull red gold legs.
Height 4 inches Signed HW
- Flamingo* standing upon one leg in chased dull green gold, the body composed of a single baroque pearl, with feathers and neck of massed rose diamonds and the head with cabochon ruby eyes set in gold, the half-opened beak enameled a deep coral with dark brown tip and marking. The feet are webbed and the bird stands on an oval bowenite base.
Height $4\frac{5}{16}$ inches No marks
AKS 2
Private collection
- Vari-colored gray chalcedony *Penguin* with rose diamond eyes and chased red gold feet.
Height $2\frac{1}{8}$ inches Gold mark 72
Signed HW
AKS plate 230
- Vari-colored agate *Kiwi*, with rose diamond eyes and chased yellow gold legs and beak.
Height 2 inches Gold mark 72
Signed HW
H and S
- 94
- 95
- 96



95

91

96

- 97 Pale brown chalcedony *Duck-Billed Platypus* with rose diamond eyes.
Length $2\frac{13}{16}$ inches
AKS plate 227 AKS 2
- 98 *Aardvark* in banded agate in shades of brown, blue, ochre and gray, with rose diamond eyes.
Length $2\frac{5}{8}$ inches HCB plate 87
AKS 2
- 99 Honey-colored agate *Koala* with cabochon emerald eyes, poised on a chased silver branch.
Length of koala $2\frac{13}{16}$ inches
Signed HW
H and S AKS 2
- 100 Pale sea-green bowenite *Brown Bear* with cabochon ruby eyes set in gold.
Length 2 inches
AKS plate 272
- Spinach jade *Kangaroo* with baby in pouch, both with rose diamond eyes.
Height $3\frac{3}{8}$ inches
HCB plate 87 AKS 2
- Seated *Bear* in obsidian, with rose diamond eyes set in gold.
Height $2\frac{7}{8}$ inches
HCB plate 81 AKS 2
The Wernher Collection, Luton Hoo
- Diamond Trellis Egg*, presented to Marie Feodorovna by Alexander III, probable date 1892. Carved in bowenite and encased in a fine and gently undulating trellis of rose diamonds, the pale yellow-green color of the serpentine with its opalescent finish adds to the overall delicacy of this elegant object by Fabergé's chief jeweler. The Easter Egg is hinged and set at the top with a large rose diamond.
Height $4\frac{1}{4}$ inches
Signed AH
Gold mark crossed anchors
AKS colorplate LXX H and S
AKS 2
Private collection



98

100

101

104 Gold-mounted miniature *Easter Egg* carved in purpurine as an imaginary bird with rose diamond eyes.
Length $\frac{13}{16}$ inch
Signed KΦ
AKS 2
Private collection

105 *Mosaic Egg*, presented to Alexandra Feodorovna by Nicholas II. Dated 1914. An Easter egg, the skeleton of which consists of a system of yellow gold belts to which is applied a platinum network partially *pavé* set with diamonds and colored gems including sapphires, rubies, emeralds, topaz quartz and green demantoid garnets in flower patterns.

The Egg is divided into five oval panels by these gold belts which are set with half pearls within lines of opaque white enamel and five brilliant diamonds are set at each intersection; it is further decorated by grilles of rose diamond scrolls and the rounder end is set with a moonstone beneath which may be seen the gold initials of the Tsarina in Russian characters inlaid in an opaque pale pink enameled plaque serving as a foil.

The surprise concealed inside, and held in place by two gold clips, consists of a gold, pearl and translucent green and opaque white-enameled pedestal set with diamonds and green garnets and supporting an oval plaque surmounted by a diamond Imperial Crown. On one side of the plaque are painted, in pale sepia *grisaille* enamel, the profiles of the five Imperial children against a background of engraved vertical parallel lines enameled opalescent *rose Pompadour*. The reverse is enameled with a pale sepia basket of flowers against a pale green background, around which the year 1914 and the names of the children are written in sepia on the opaque ivory-enameled border. Designed as a jewel, this beautiful Egg was made in Holmström's workshop and is engraved with the name К. ФАБЕРЖЕ, but underneath the pedestal, in addition to the sun-in-splendor design, the words G. Fabergé, 1914 have been engraved, presumably by a later misguided hand.

Height of Egg $3\frac{5}{8}$ inches

Height of pedestal 3 inches

HCB plate 51 and color plate 52

AKS colorplates LXXIX and LXXX

H and S, AKS 2

From Queen Mary's collection



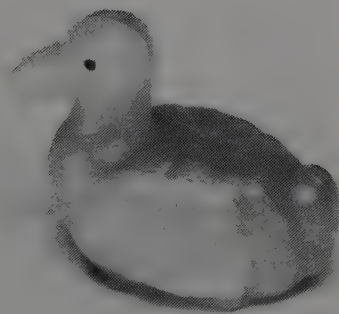
- 106 Siberian jade *Gum Pot* in the form of an egg, with a chased red gold sunburst mount and a brush-holder with dull green gold chased leaves topped by a moonstone finial.
Length $1\frac{3}{4}$ inches Signed МП 108
- 107 Silver *Gum Pot* of onion form enameled opalescent oyster over an engraved ground with red gold mounts, the brush-holder with a chased foliate motif surmounted by a cabochon amethyst finial. Fabergé made many gum pots of similar design and, although this example does not bear his mark, but marks of the 3rd co-operative, or *Artel*, it is included in the exhibition as probable evidence of Fabergé's workmen participating, as it is known they did, in this interesting early exercise in workers' initiative.
Width $1\frac{3}{4}$ inches Signed ЗРА 109
See note and illustration of mark, AKS page 119
- Rock crystal model of the *Great Auk*, satin finished, with cabochon ruby eyes set in silver.
Height $2\frac{3}{4}$ inches
AKS plate 230
- Bowenite carving of a *Dodo*, set with ruby eyes.
Length $1\frac{7}{8}$ inches
- Hammerkop* in brown agate, with rose diamond eyes and chased yellow gold legs.
Height $3\frac{3}{4}$ inches Gold mark 72
Signed HW 110



108



110



109

- 111 An unusual engraved gold miniature *Easter Egg* enameled in translucent stripes of pale green, cinnamon and rose over *guilloché* ground, the base culminating in a heart-shaped Mecca stone.
Length $\frac{3}{4}$ inch Signed KΦ
AKS plate 215 AKS 2
Private collection
- 112 *Easter Egg* enameled pale translucent pink and opaque white on a yellow gold *guilloché* surface with twelve reserve panels. Each panel with a painted enamel motif in pale violet and divided by broad bands of opaque enameled Indian red roses and translucent green enamel leaves on a dull granulated gold field and set with rose diamonds. The initials of Barbara Kelch appear under a portrait diamond set in the top; the year of its presentation, 1899, under another in the base. The surprise, that was once inside, has been lost.
Barbara Kelch was a wealthy eccentric woman whose doting husband, Alexander Ferdinandovitch Kelch, presented her with Easter eggs quite on a par with those given by the Tsar. (There are six known examples.)
Height $3\frac{1}{2}$ inches No gold marks
Signed MII
AKS colorplate LXXXIII H and S
AKS 2
From Queen Mary's collection.
- Rock crystal rectangular *Box*, the two hinged lids opening diagonally at the top, with yellow gold mounts set with four triangular-cut cabochon rubies.
Length $2\frac{1}{2}$ inches Signed MΠ
Gold mark crossed anchors
AKS 2
- 113
- Rectangular hinged silver *Box*, with chamfered corners, enameled translucent pale green over a wavy *guilloché* ground, with red and green chased gold foliate and Vitruvian scroll borders, with flower-heads set with rose diamonds; a rose diamond thumb-piece.
Length $4\frac{3}{4}$ inches
Signed K. ΦΑΒΕΡЖЕ
- 114
- Tumbler Cup* in the unusual form of an Easter Egg carved from bowenite with a chased dull gold scrolling mount.
Length $2\frac{3}{8}$ inches. Signed EK
Private collection
- 115



- 116 An *Owl* in carrot-colored agate, with rose diamond eyes. This tiny sculpture is full of character despite its size and looks unmistakably ruffled and flustered.
Height $\frac{5}{8}$ inch
- 117 Black and brown flecked jasper *Owl*, with rose diamond eyes and red gold claws, on a chased green gold perch supported on white onyx base.
Height $1\frac{11}{16}$ inches Gold mark 72
Perch signed HW
- 118 Mauve, pink and white agate *Hen*, with rose diamond eyes and chased red gold legs.
Height $2\frac{3}{4}$ inches Gold mark 72
Signed HW
- Standing *Goose* in white quartzite with obsidian head and inlaid labradorite feathers, beak in stained quartzite, rose diamond eyes and chased red gold legs.
Length $2\frac{1}{4}$ inches Gold mark 72
Signed HW
AKS 2
- Another *Goose* of the same materials as the previous exhibit, but with outstretched neck.
Length $2\frac{7}{8}$ inches Gold mark 72
Signed HW
AKS colorplate XLII AKS 2
- Crocidolite *Jungle Fowl* with rose diamond eyes and chased red gold legs.
Length $2\frac{7}{8}$ inches Signed HW
AKS colorplate XLII
- Obsidian *Turkey* with lapis lazuli head, purpurine comb, rose diamond eyes and chased pink gold feet.
Height $3\frac{13}{16}$ inches Signed HW
HCB plate 95 AKS plate 273

118

122



119

121

120

123

Silver *Table-Bell* with an engraved yellow gold handle, enameled opalescent oyster, decorated with chased red and green gold swags and bows, and surmounted by a cabochon ruby.

Height $3\frac{1}{4}$ inches

Signed К. ФАБЕРЖЕ

AKS plate 161 AKS 2

124

Siberian jade *demi-lune Miniature-Frame*, designed as an open fan, in yellow, red, and green chased gold mounts; the "sticks" join at a rose diamond-set pinion and the oval frame, bordered by half-pearls, hangs from a series of foliate swags. The photograph is that of the Hon. Julia Stonor, later Marquise d'Hautpoul.

Toward the end of the '90s, the Prince of Wales, who tired easily in exclusively male company, was, according to Lady Geraldine Somerset, "more or less in love" with Julie Stonor, the daughter of Mrs. Francis Stonor, lady-in-waiting to the Princess of Wales.

Length $6\frac{5}{16}$ inches Signed МП

AKS plate 167 AKS 2

125

Siberian jade *Box* formed as an egg, with *fleur-de-lis* clasp and hinge as a crown in yellow gold set with six cabochon rubies and rose diamonds in silver.

Length $1\frac{3}{4}$ inches No marks

AKS 2

White onyx *Bell Push* decorated with chased red gold mounts supported on four ball feet. The push, a small nephrite carving of a frog with rose diamond eyes, crouching on a yellow gold rug enameled opaque white with black dots and opalescent red beads.

Length $2\frac{7}{16}$ inches Signed МП

AKS plate 188 AKS 2

126

Small *Hand Seal* in red and green golds enameled opaque white with translucent emerald leaves and strawberry pellets, surmounted by a white onyx ball and set with cornelian engraved for sealing with the word *HVIDØRE*. This is the country house in Denmark where the Dowager Empress lived in exile and was frequently visited by her sister, Queen Alexandra.

Height $1\frac{15}{16}$ inches Signed МП

AKS plate 146 AKS 2

127

Siberian nephrite tall *Cup* mounted in dull green gold set with rose diamonds, the handle inset with a ruble of 1756 enameled translucent strawberry.

Height $2\frac{7}{8}$ inches

Signed ФАБЕРЖЕ but maker's mark indecipherable

AKS 2

128

123

124

128



125

126

127

- 129** Pale brown chalcedony *Warthog* with rose diamond eyes.
Length $2\frac{5}{8}$ inches
AKS 2
- 130** Dark brown-gray agate stylized carving of a *Bulldog*, recalling the cartoon character Bonzo, set with rose diamond eyes.
Height $2\frac{3}{4}$ inches
HCB plate 73
- 131** Litter of four sleeping *Piglets* in differing tones of chalcedony, connected beneath by a gold trellis mount.
Length $2\frac{1}{16}$ inches Signed MΠ
AKS colorplate XXXVII illustrates a very similar group.
AKS 2
- Pinky-brown chalcedony *Sow* with rose diamond eyes.
Length $2\frac{7}{8}$ inches
AKS plate 256 AKS 2
- 133** Seated vari-colored agate *Pig*, with rose diamond eyes, shown scratching its ear.
Length $1\frac{5}{8}$ inches
AKS 2
- 134** Red gold and rock crystal covered *Egg Cup*, the trumpet-shaped stem embossed with concentric circles. The cover of the oviform container is mounted with a carved moonstone finial modeled as a helmeted female head, possibly that of Minerva, rising from a collar of alternating rose diamonds and cabochon rubies. Within, the gold base is enameled *champlevé* in translucent deep red with the monogram composed of the letters X.B. for *Christos voskress*—Christ is risen. This container, which resembles a pyx, was presumably intended for the traditional egg to be presented on Easter morning.
Height $4\frac{3}{8}$ inches
Gold mark crossed anchors
Signed EK



132

131

129

- 135 Rectangular nephrite *Strut Frame*, mounted in red gold with a border of half-pearls, containing a gold panel with a view of Sandringham House, painted in warm sepia over a pale opalescent rose background.
Length $5\frac{15}{16}$ inches Signed HW
AKS 2
- 136 Rectangular nephrite *Box*, mounted in red gold with a chased green gold foliate border with, on the hinged cover, an opalescent sepia enamel painting framed with half-pearls of a lakeside view of Sandringham House. According to Bainbridge this particular box, given to the Queen by Earl Howe, "the doyen of courtiers," was the first of a small series of objects incorporating gold panels enameled in this manner.
Length 4 inches Signed HW
HCB plate 89 AKS 2
- 137 Rectangular nephrite *Box*, mounted in red gold with chased green gold laurel borders; the hinged cover is inset with a gold panel with an enameled painting in sepia against an opalescent pale pink background of the Houses of Parliament.
Length $5\frac{1}{4}$ inches Signed HW
HCB plate 90 AKS 2
- Bonbonnière* in engraved yellow gold, of circular *bombé* form, the box and cover enameled with wreathed paintings of Balmoral and Windsor Castles respectively, in warm sepia against opalescent backgrounds. Both paintings are bordered by opaque white-enameled pellets and the box is encircled by an elaborate frieze composed of painted enamel roses and translucent green leaves with rose diamonds.
Diameter $2\frac{1}{4}$ inches Gold mark 72
Signed HW
HCB plate 91 AKS plate 91 AKS 2
- 138
- 139 A red gold rectangular *Strut Frame*, enameled translucent emerald green over an engraved ground with, at intervals, white opaque enameled ties. It contains an opalescent rose-sepia enameled painting on gold of the Dairy at Sandringham where the wax models for the animal carvings were assembled for the inspection of the King and Queen.
Length $2\frac{13}{16}$ inches Signed HW
HCB plate 89 AKS 2

135

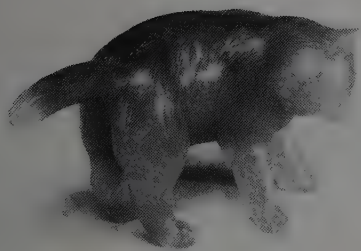
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138

139

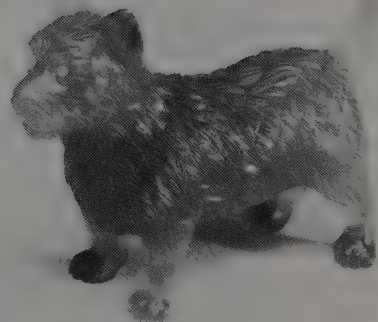
- 140 Agate carving of a *Kitten* about to pounce.
 This naturalistic study is set with rose diamond eyes. The Fabergé sculptor's obvious fascination with the ways of cats provides an eloquent reversal of the old adage—curiosity, in this case, created the cat.
 From the collection of Edward James
 Length $2\frac{1}{16}$ inches
 Mrs. Josiane Woolf
- 141 Blue and brown vari-colored agate *Kitten* set with rose diamond eyes, edging sideways.
 Length 2 inches
 AKS 2
- 142 *Cat* with arched back in gray Kalgan jasper, known in Russia as *troitsk*, with emerald eyes set in yellow gold.
 Height $2\frac{3}{16}$ inches
 AKS plate 250 AKS 2
- Parti-colored translucent agate *West Highland Terrier* with rose diamond eyes.
 Length $2\frac{3}{8}$ inches
- Pale cream chalcedony *Swan* with cabochon ruby eyes, delving among its feathers.
 Length $1\frac{1}{2}$ inches
 AKS 2
- Swimming *Swan* of creamy chalcedony with cabochon ruby eyes.
 Length 2 inches
 AKS plate 227 AKS 2
- 143
- 144
- 145



141



142



143

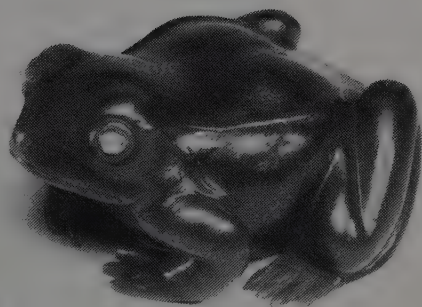
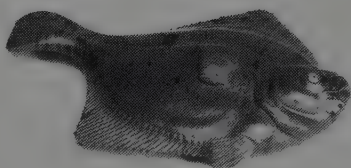
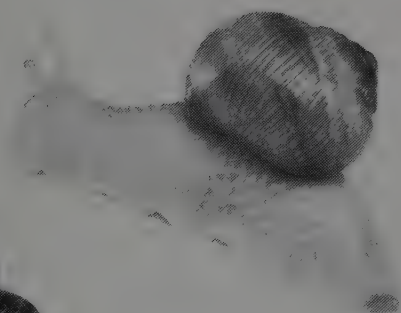
- 146 Rock crystal *Box* in the form of an egg, with red and green gold *repoussé* clasp and hinge in rococo taste set with rose diamonds.
Length $2\frac{3}{16}$ inches Signed МП
AKS plate 188 AKS 2
- 147 Red-brown carved cornelian *Box*, mounted in yellow gold in the form of a pumpkin, the removable segment with a border enameled opaque white and set with rose diamonds.
Diameter $2\frac{1}{8}$ inches
Gold mark 72 and crossed anchors
Signed ФАБЕРЖЕ
Any workmaster's initials there may originally have been, are now worn away.
AKS plate 128 AKS 2
- Bell Push*, composed of a solid cube of pale green bowenite decorated with dull green gold foliate mounts and red gold arrows set with rose diamonds. A pink-stained Mecca stone forms the push within a gold border chased with leaves, berries and roses.
2 inches square Signed МП
AKS plate 146 AKS 2
- Speckled gray labradorite *Toad*, the stone with unusual green translucent inclusions, with cabochon ruby eyes in gold settings. Carved underneath in the manner of a netsuké.
Length $1\frac{7}{8}$ inches
AKS 2
- Siberian nephrite *Toad*, highly polished to express the wetness of the creature and with brilliant diamond eyes in gold settings.
Length $2\frac{1}{8}$ inches
AKS 2
- Tiny dark nephrite *Frog* with rose diamond eyes.
Length $\frac{5}{8}$ inch
AKS plate 227 AKS 2



- 152** Dark red speckled jasper croaking *Frog* with olivine eyes.
Height $2\frac{1}{8}$ inches
AKS plate 273 AKS 2
- 153** Speckled brown *Flat Fish*, known in Norfolk as a butt, with rose diamond eyes set in gold.
Length $2\frac{3}{4}$ inches
AKS plate 273 AKS 2
- 154** Dark green Siberian nephrite *Frog* with large rose diamond eyes in gold settings.
Length $3\frac{3}{8}$ inches
AKS 2
- Snail* in chalcedony of pale gray-green, the shell of translucent jasper in shades of blue-gray, rust, mauve and pastel greens.
Length $3\frac{15}{16}$ inches
AKS plate 273 AKS 2
- Vari-colored agate *Snake*, possibly an adder, with rose diamond eyes.
Length $2\frac{1}{4}$ inches
AKS color plate XLII AKS 2
- Snake* in brown and black speckled jasper set with pale olivine eyes and gold fangs, carved as a rising coil through which the head emerges, mouth open, to hiss. This is taken from a netsuké.
Height $1\frac{1}{2}$ inches
- 155**
- 156
- 157**

152

155



157

153

154

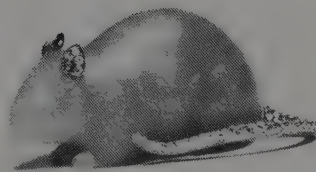
- 158 Square silver *Box* with canted corners, with red and chased green gold laurel borders and a rose diamond thumb-piece. Sides and base enameled translucent gray-blue, the hinged lid with a sepia enamel painting of the Peter the Great Monument over an opalescent background.
 1½ inches square Signed ΦΑ
 AKS 2
- 159 A *Table Seal* in the form of a silver column, enameled opalescent rose over a moiré field, the base in red gold with a border of dull green gold chased laurel leaves. A nephrite carving of a frog surmounts the column and is set with two rose diamond eyes within gold mounts.
 Height 3¾ inches
 Signed HW
 Their Royal Highnesses The Prince and Princess of Wales
- 160 *Paper Clip* in engraved red and green golds; the triangular mount is enameled translucent strawberry over a *guilloché* sunray and an opaque white enamel border. The stubby blade is carved in bowenite.
 Length 2¹¹/₁₆ inches Signed MΠ
- Combined Letter Opener and Paper Clip*, mounted in red and green golds; the handle, decorated with a diamond pattern of translucent strawberry and opaque white enamels, is set with three rose diamonds and is fitted, at the back, with an engraved clip. The blade is carved in Siberian nephrite.
 Length 4¹³/₁₆ inches Signed MΠ
- 161
- Rectangular *Stamp Box* in nephrite opening at the top by means of two lids meeting diagonally. The hinges are mounted with yellow-gold arabesque motifs set with rose diamonds and two cabochon rubies, and the interior of the box divides into three compartments, the floors of which slope gently to enable the stamps to be more easily removed.
 Length 2¹⁵/₁₆ inches Signed MΠ
 AKS 2
- 162
- Gold Box* in the form of a die, with faceted corners, the hinged lid skillfully concealed; each of the sides, enameled translucent royal blue over a sunburst *guilloché* ground, is set with one to six rose diamonds in the traditional pattern.
 1³/₁₆ inches square Signed MΠ
 AKS 2
 Private collection
- 163



- 164 White chalcedony *Rabbit* with cabochon ruby eyes; possibly a study for the White Rabbit from Alice in Wonderland from a series designed by Fabergé but now lost.
Height $2\frac{3}{4}$ inches
AKS plate 259
- 165 Small dull cream chalcedony *Rabbit* with cabochon ruby eyes.
Height $1\frac{3}{16}$ inches
- 166 Tiny lapis lazuli *Rabbit* set with rose diamond eyes.
Length $\frac{3}{4}$ inch
AKS 2
- 167 Group of *Doe and Three Baby Rabbits* in translucent vari-colored dark brown agate with rose diamond eyes.
Length $3\frac{1}{2}$ inches
- Blue-gray to brown chalcedony *Dormouse* with cabochon sapphire eyes, platinum whiskers, shown nibbling gold blades of straw.
Height $2\frac{1}{2}$ inches
HCB plate 86 AKS colorplate XLII
H and S AKS 2
- Gray agate *Rat* with rose diamond eyes, ears and tail set in silver.
Length $1\frac{15}{16}$ inches
AKS 2
- Rectangular red gold *Miniature Frame*, with a triangular top, enameled translucent deep red over engraving and hung with chased floral swags in golds of three colors and set with pearls. The photograph shows Elizabeth Feodorovna, Grand Duchess Sergei Alexandrovitch of Russia, possibly during the First World War, as a nursing sister. This tiny strut frame and similar examples by Viktor Aarne are backed with mother-of-pearl instead of the more usual ivory.
Height $1\frac{1}{16}$ inches Signed BA
AKS 2



168



169

- 171 Engraved red gold *Miniature Frame*, shaped as a medieval arch, enameled translucent green over an engraved background, it is embellished with a three-color gold swag with garlands set with two rose diamonds. The photograph shows Alexandra, Princess of Wales, with her granddaughters, Lady Alexandra Duff (left) and Lady Maud Duff (right), the daughters of Princess Louise and the Duke of Fife.
Height $1\frac{11}{16}$ inches Signed BA
AKS plate 85 AKS 2
- 172 Shaped carved nephrite *Miniature Frame*, hung with three-color gold garlands and swags. The rectangular aperture, bordered by rose diamonds, is surmounted by a scrolling bow-knot and the frame is set with four cabochon rubies and contains a photograph of Albert Edward, Prince of Wales, later King Edward VII.
Height $1\frac{1}{16}$ inches Signed BA
AKS plate 85 AKS 2
- 173 Red gold *Miniature Frame* with concave sides and a domed top, enameled translucent aquamarine over sunray engraving, surmounted by scrolling gold ribbon and hung with three-color chased gold swags secured by four pearls. The oval aperture is edged with rose diamonds and contains a photograph of Maud, Princess Charles of Denmark, later Queen of Norway.
Height $1\frac{11}{16}$ inches Signed BA
AKS plate 85 AKS 2
- Rectangular red gold *Miniature Frame*, with sides cut away to form squares at the corners, enameled translucent deep violet over a *guilloché* sunray ground; the oval aperture which contains a painted portrait of the Tsarina Marie Feodorovna, as a young woman, rests upon a decorative shelf supporting a lavish ribboned sheaf of flowers in four colors of gold which surrounds the miniature.
Height $3\frac{3}{4}$ inches Signed MII
Gold mark crossed anchors
HCB plate 88 AKS plate 85
- 174 A rectangular red gold *Miniature Frame*, composed of intersecting rods enameled opaque white between fine gold lines, each set with a pearl at either end and entwined with elaborately chased garlands in three colors of gold. The framed mount is enameled opalescent pale pink over sunray engraving; the oval aperture is bordered by half-pearls and contains a photograph of Princess Louise (later Princess Royal), Duchess of Fife.
Height $1\frac{15}{16}$ inches Signed BA
AKS plate 85 AKS 2
- 175



171



174



175

- 176 Obsidian *Sacred Baboon* with rose diamond eyes.
Height $2\frac{1}{4}$ inches
HCB plate 87 AKS 2
- 177 Brown, mauve and blue chalcedony *Chimpanzee* with olivine eyes, looking deeply troubled.
Height 3 inches
HCB plate 73 AKS plate 240 AKS 2
- 178 Amazonite carving of the *Three Wise Monkeys* combined in a single oviform netsuké.
Height $1\frac{3}{16}$ inches
AKS colorplate XXXIV AKS 2
Private collection
- 179 Nephrite *Beaver* on its haunches, with rose diamond eyes set in gold.
Height $2\frac{3}{16}$ inches
AKS 2
- Bowenite *Chick* with cabochon ruby eyes and chased gold legs. This chick is carved in a manner that recalls the paintings of Bosch.
Height $1\frac{5}{16}$ inches Gold mark 72
Signed HW
AKS 2
- Rhodonite *Baby Bird* designed in the form of an egg, with olivine eyes.
Height $\frac{15}{16}$ inch
- Miniature *Escritoire* in Louis XVI style, in yellow gold with pierced borders and chased red gold mounts and floral swags, enameled translucent red-brown on a ground specially engraved to simulate the grain of the veneer. Decorated with two panels enameled with classical motifs *en grisaille* and, at the corners, eight smaller panels with the Imperial cypher of Marie Feodorovna, all with a background of opaque enameled turquoise to give the effect of Sévres porcelain plaques. The hinged mother-of-pearl top is engraved with four double-headed eagles, and the small circular panel below with a rose. This must be one of Fabergé's most carefully observed pastiches.
Height $3\frac{1}{2}$ inches Signed MΠ
AKS colorplate LIV
From Queen Mary's collection



183

Miniature Louis XV Rolltop Desk, in chased yellow and red golds enameled translucent pale mauve and opalescent white; the interior is lined with engraved mother-of-pearl and divided into pigeon holes. A small gold key locks this perfect miniature.

Height $4\frac{3}{8}$ inches Signed HW

AKS plate 285

H.M. Queen Elizabeth, The Queen Mother

184

Oval engraved and reeded red gold *Box*, the sides enameled opalescent oyster with chased green gold acanthus borders framing articulated painted ivory puppets; one a young girl set in the cover, another a young man set in the base, both against dull black oxidized silver backgrounds. When the box is moved, the figures appear to dance realistically. This box, known as the Opera Box, was designed to commemorate a gala performance of Tchaikovsky's opera "The Queen of Spades"; the two dancers depict characters from the pastoral interlude in the second act.

Length $2\frac{1}{2}$ inches Signed HW

AKS colorplates LX and LXI

Private collection

Rock Crystal Vase of bellied form engraved with the Royal Arms and the date in 1911 of the Coronation of King George V and Queen Mary "June XXII, MCMXI."

Mounted in granulated gold decorated with multi-colored opaque and translucent enamels, it is set with cabochon rubies, emeralds and sapphires and is supported on three claw feet. The gift of Leopold de Rothschild, this vase arrived at Buckingham Palace for the Coronation breakfast table, filled with the most beautiful orchids from the Rothschilds' house at Gunnersbury.

Height $6\frac{1}{2}$ inches Gold mark 72

Signed MII

HCB plate 70 H and S

From the collection of Queen Mary

Pair of red gold *Cuff Links*, in the form of dumbbells, each dumbbell enameled translucent royal blue over engraving within rose diamond borders and set at either end with rock crystals cut cabochon.

Length of each link $\frac{7}{8}$ inch Signed AT
AKS 2

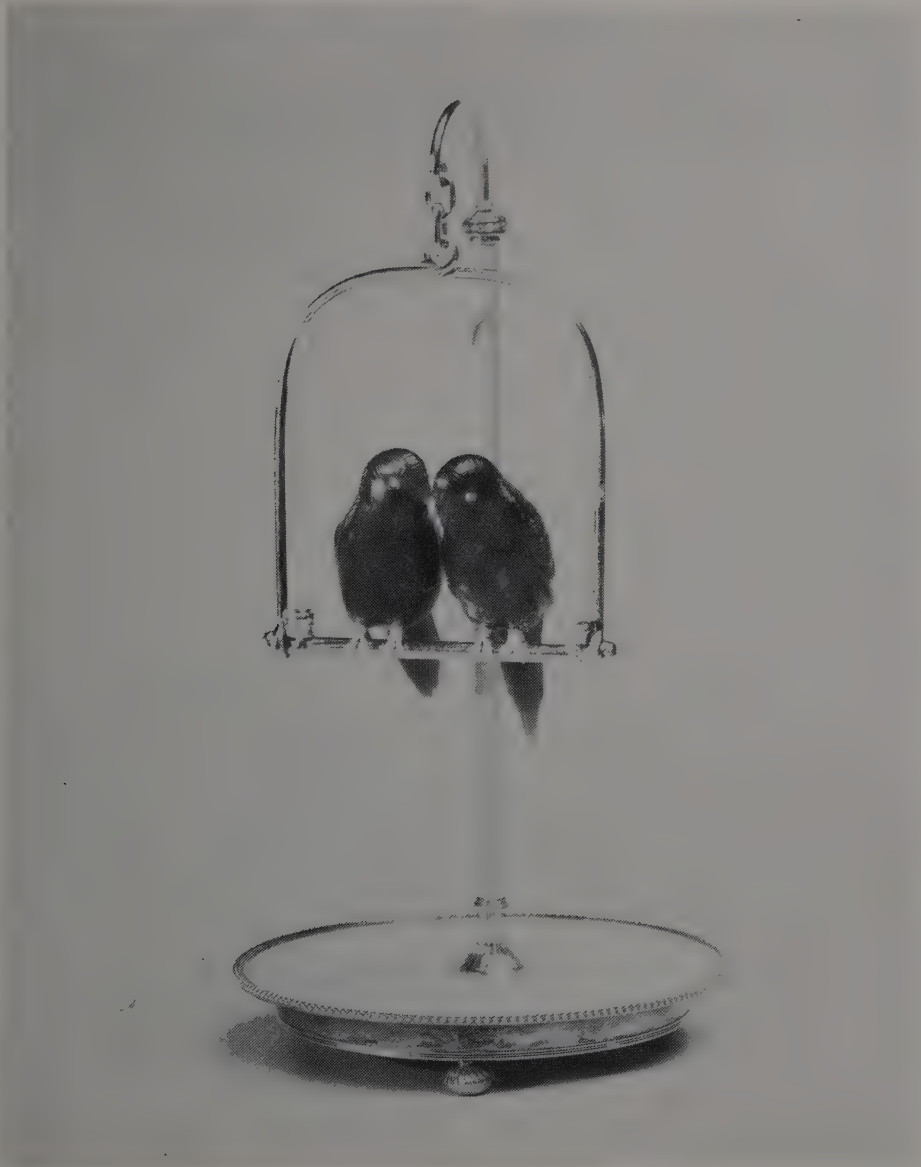
His Royal Highness The Prince of Wales

185

186



- 187 *Cockatoo* in multi-colored agate with shades of yellow, chestnut, and rust, with rose diamond eyes and chased gold claws, on a swinging gold perch fitted with two feeding bowls.
Height 5 inches Perch signed MII
- 188 Honey-colored agate *Cockatoo*, with olivine eyes and gold claws, chained to a pendant silver-gilt perch with two feeding bowls. The supporting pole is enameled translucent green.
Height 5 $\frac{1}{4}$ inches Signed MII
- 189 *Cockatoo* in crocidolite, with rose diamond eyes and chased gold claws, perched in a silver-gilt cage which opens and is fitted with two feeding bowls and a removable drawer.
Height 4 $\frac{3}{8}$ inches
Cage signed MII
- 190 A pair of nephrite *Budgerigars*, with rose diamond eyes and gold claws, on a chased silver-gilt swinging perch, with two feeding-bowls set with rose diamonds and enameled pale translucent green and opalescent white over *guilloché* surfaces.
Height 6 $\frac{5}{8}$ inches Perch signed MII
- A pair of amorous *Macaques* clasping each other, carved from a single piece of pale translucent blue-gray chalcidony and set with rose diamond eyes.
Height 1 $\frac{3}{4}$ inches
- A gold diamond-set *Presentation Box*, enameled translucent yellow over a *guilloché* ground, with chased red and green gold wreaths and borders, the crowned cypher of Nicholas II on the hinged cover in brilliant diamonds.
3 $\frac{1}{4}$ inches square Signed A★H
HCB plate 103
H.M. Queen Elizabeth, The Queen Mother
- Presentation Box* in gold, enameled on cover and sides in translucent blue-gray over engraving and mounted with a chased green and red gold border. The hinged cover is applied with a miniature portrait of Nicholas II within a rose diamond frame surmounted by the Imperial Crown in brilliant and rose diamonds. The sunray panel of blue-gray enamel is bordered by a broad path enameled opalescent oyster, set with ten brilliant diamonds at intervals and edged on either side by rose diamonds. The Tsar gave this box to General Trepov.
Length 3 $\frac{3}{4}$ inches Signed HW
Gold mark 72
HCB colorplate 7 AKS 2
From Queen Mary's collection



Gold-mounted silver *Presentation Box*, enameled translucent pale mauve over an engraved ground in imitation of watered silk, the hinged cover decorated with four diamond-set Romanov double-headed Eagles and a diamond-framed miniature painting of Nicholas II signed by Rockstuhl. The borders are chased with dull green gold laurel leaves and the box is embellished with pink gold mounts and rosettes.

Length 4 inches Gold mark 72

Signed HW

HCB Plate 110

H.M. Queen Elizabeth, The Queen Mother

Gold *Presentation Box* with all its rectangular sides enameled opalescent oyster, with a hint of flame over *guilloché* grounds and bordered by a fine line of opaque white enamel, the main borders in granulated gold "jeweled" with opalescent enameled pellets and translucent emerald leaves in sprays centered on ruby enameled lozenges. The hinged cover, with an oval plaque bordered by Vitruvian scrolling enameled opaque white over a translucent red ground, is set with an enamel-painting *en grisaille* heightened with sepia of the Peter the Great monument signed and dated by Zuiev, 1913. The box is mounted with a brilliant and rose diamond thumb-piece.

Length $3\frac{5}{8}$ inches Signed HW

HCB colorplate 7 AKS 2

From Queen Mary's collection

Square yellow gold *Imperial Presentation Box*, with canted corners, chased red and green gold scrolling and foliate borders, the hinged cover with a large diamond-shaped reserve panel enameled opalescent oyster and applied with the Imperial Cypher of Nicholas II within a crowned oval frame of brilliant diamonds; the corners of the cover enameled translucent yellow over sunray engraving are each overlaid with an opaque black-enameled Romanov double-headed eagle. The sides of the box are enameled translucent yellow over engine-turning. Given to the Museum, through the National Art Collections Fund, by the late Sir William Seeds, KCMG, former British Ambassador in Moscow.

$3\frac{3}{16}$ inches square Signed MII

AKS colorplate IV AKS 2

Victoria and Albert Museum

Chelsea Pensioner, with aventurine quartz face and hands, purpurine frock-coat, black Siberian jasper hat and boots, gun-metal cuffs, translucent brown enameled stick, enameled medals, gold buttons and set with cabochon sapphire eyes.

Height $4\frac{5}{16}$ inches No marks

AKS plate 263 H and S

196



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Cossack (cherkéss) with a great-coat carved from slate, shirt with high collar of lapis-lazuli, and belt in opaque black-enameled silver with a silver nielloed dagger attached. Wearing a long sash and hood in a pale gray composition with gold cord and tassels, black obsidian boots, fur hat in alabaster set with a turquoise and hands, face and beard in composition with cabochon sapphire eyes. Engraved under the feet: **ФАБЕРЖЕ 1915.**

Height $8\frac{3}{4}$ inches

HCB plate 99

Private collection

A *Street Pedlar (raznoschik)* with coat carved from a natural rock, white marble apron, slate boots, granite mittens, hat in black obsidian and lapis-lazuli, face in a composition with beard and hair in alabaster and cabochon sapphire eyes. Carrying a portable tea urn in gray marble with a silver-gilt spigot and knob and a tray of brown banded jasper with three crystal-quartz tea glasses. He holds another tea glass in smoky quartz, simulating a full glass of tea and has four bread rings in coral hanging from a gold thread tied around one arm. Engraved under the feet:

ФАБЕРЖЕ 1914.

Height $6\frac{1}{4}$ inches

HCB plate 99

Private collection

Dark sherry agate *Negro's Head*, the face finished matt, the lips polished and with rose diamond eyes set in yellow gold, each composed of a single stone set between two smaller. Hollowed out as a vodka cup with a red and yellow gold rim chased with Vitruvian scrolls; when held up to the light, this skillfully carved object imparts an attractive golden glow.

Height $2\frac{3}{16}$ inches Signed MII

Gold mark crossed anchors

AKS plate 274

Private collection

Rose quartz carving of a *Magot*, with head in dark blue-gray agate and hands in brown agate, seated with crossed legs, on a massive green fluor-spar stand. He wears a gold belt enameled opalescent oyster set with cabochon rubies and rose diamonds, earrings in rose diamonds, and has cabochon ruby eyes. The head, hands and carved ruby tongue are delicately balanced so that the slightest movement sets them in motion.

Height $6\frac{1}{4}$ inches No marks

HCB plate 72

From Queen Mary's collection

Silver *Cigarette Case* of oval section enameled matt cyclamen, with two chased red and green gold foliate borders, a push-piece and mount set with rose diamonds.

Length $3\frac{3}{8}$ inches Signed HW

HCB plate 120



198



199

- 203 Red gold double-opening *Cigarette Case*, enameled royal-blue over a *guiloché moiré* ground, encircled by an inlaid snake composed of rose diamonds set as scales in pale green gold. An elliptical diamond forms the push-piece. This imaginatively designed case was given to Edward VII by Mrs. George Keppel. After the King's death, Queen Alexandra generously returned it to the donor as a souvenir. In 1936, Mrs. Keppel, in turn, gave it to Queen Mary "to place with the Russian collection of Fabergé things at Sandringham." A note in Queen Mary's hand, setting out this history, is enclosed inside the case.
Height $3\frac{11}{16}$ inches
Signed K. ФАБЕРЖЕ
HCB plate 69 H and S AKS 2
- 204 Red gold *Cigarette Case*, with a ribbed sunburst design which radiates from a single brilliant diamond. It is fitted with a match compartment and tinder attachment and the thumb-piece is set with a cabochon sapphire. This was a favorite case of the Tsar, Nicholas II.
Length $3\frac{5}{8}$ inches Signed A★H
HCB plate 118 AKS plate 199
- 205 Palisander wood *Cigarette Case*, applied on either side with a red and green gold chased panel with a winged sphinx set against an enameled background of opalescent oyster over engraving. Set with a moonstone push-piece.
Length 4 inches Signed MП
- Cigar Box* in red and green ribbed gold with a plain thumb-piece without jewels.
Length $5\frac{3}{4}$ inches Signed
AKS plate 135 AKS 2
Private collection
- Snuffbox* of rectangular canted form, in engraved yellow gold decorated with two views of Chatsworth painted above and below in warm sepia enamel, the sides with four decorative panels with twisted foliate and floral trails in the same technique. Edged with fine opaque white enamel lines, the broad borders are of granulated gold enriched with leaf and berry motifs in translucent emerald and strawberry enamel. This box, in Louis XVI taste, was presented to the Devonshires by Queen Alexandra.
Length $2\frac{1}{2}$ inches Signed HW
Gold mark 72
AKS plates 123-127
The Duke of Devonshire and the Trustees of the Chatsworth Settlement
- Plaited double-opening *Cigarette Case* composed of strips of red gold, platinum and green gold deeply chased with laurel and set with a brilliant diamond push-piece. An interesting forerunner of a design later to be widely exploited by the leading Paris goldsmiths.
Length $3\frac{1}{2}$ inches Signed A★H
Goldmark 72
AKS 2
Private collection



- 209 Circular steel-blue papier maché *Bonbonnière* with the signature of the Lukutin Factory in gold painted on the usual sealing wax red interior. Mounted in yellow gold by Fabergé in imitation of Japanese gold *takamakie* work on lacquer. The hinged cover is applied with a dull, softly chased gold dragonfly set with protruding moonstone eyes, which seems to derive stylistically from an ink drawing by Hayashi Jikkō (1777-1813), a Confucian scholar from Mito, a castle town and center of a major branch of the Tokugawa family.
Diameter $2\frac{3}{8}$ inches Signed MII
Gold mark crossed anchors
Private collection
- 210 Two hinged red gold rectangular *Miniature Frames*, on chased gold feet, surmounted by a scrolling gold ribbon forming a bow-knot with, as its central pivot, a pineapple finial. Each frame, enameled translucent royal blue over sunray engraving, is decorated with three-color gold chased swags and set with three half-pearls and has oval borders set with rose diamonds. The photographs are of Prince Charles of Denmark (later King Haakon VII of Norway) and his future wife Princess Maud of Wales.
Height $1\frac{15}{16}$ inches Signed BA
AKS plate 85 AKS 2
- 211 Oval red gold *Miniature Frame*, with chased green gold vertical stripes of laurel overlaying an engraved field enameled translucent pale cerulean blue, surmounted by a red gold ribbon tied in a bow-knot. It contains a photograph of Princess Maud of Wales, later Princess Charles of Denmark and Queen of Norway.
Height $2\frac{7}{16}$ inches Signed MII
AKS plate 85 AKS 2
- 212 Silver-gilt shaped *Miniature Frame*, enameled a very pale translucent blue, the aperture bordered by opaque white enamel. Embellished with chased mounts in four colors of gold and set with five cabochon rubies, it contains a photograph of the Tsarevitch Alexis Nicolaevitch of Russia.
Height $4\frac{5}{16}$ inches Signed BA
- 213 Rectangular carved bowenite *Frame* chased with a red and green gold acanthus border with a red gold strut and ivory back. It holds a painting of Durham Cathedral in translucent warm sepia enamel over an engraved gold background.
Length $6\frac{3}{16}$ inches Signed HW
HCB plate 90 AKS plate 91



500
Gen 3/15 JD

E N V O I

In an issue of *Stoliza y Usadba* (Town and Country) dated 15 January 1914, we find the sixty-eight-year-old Fabergé giving a superbly disdainful interview which contains the following succinct summary of his credo.

“Clearly if you compare my things with those of such firms as Tiffany, Boucheron and Cartier, of course you will find that the value of theirs is greater than that of mine. As far as they are concerned, it is possible to find a necklace in stock for one and a half million roubles. But of course these people are merchants and not artist-jewellers. Expensive things interest me little if the value is merely in so many diamonds or pearls.”

