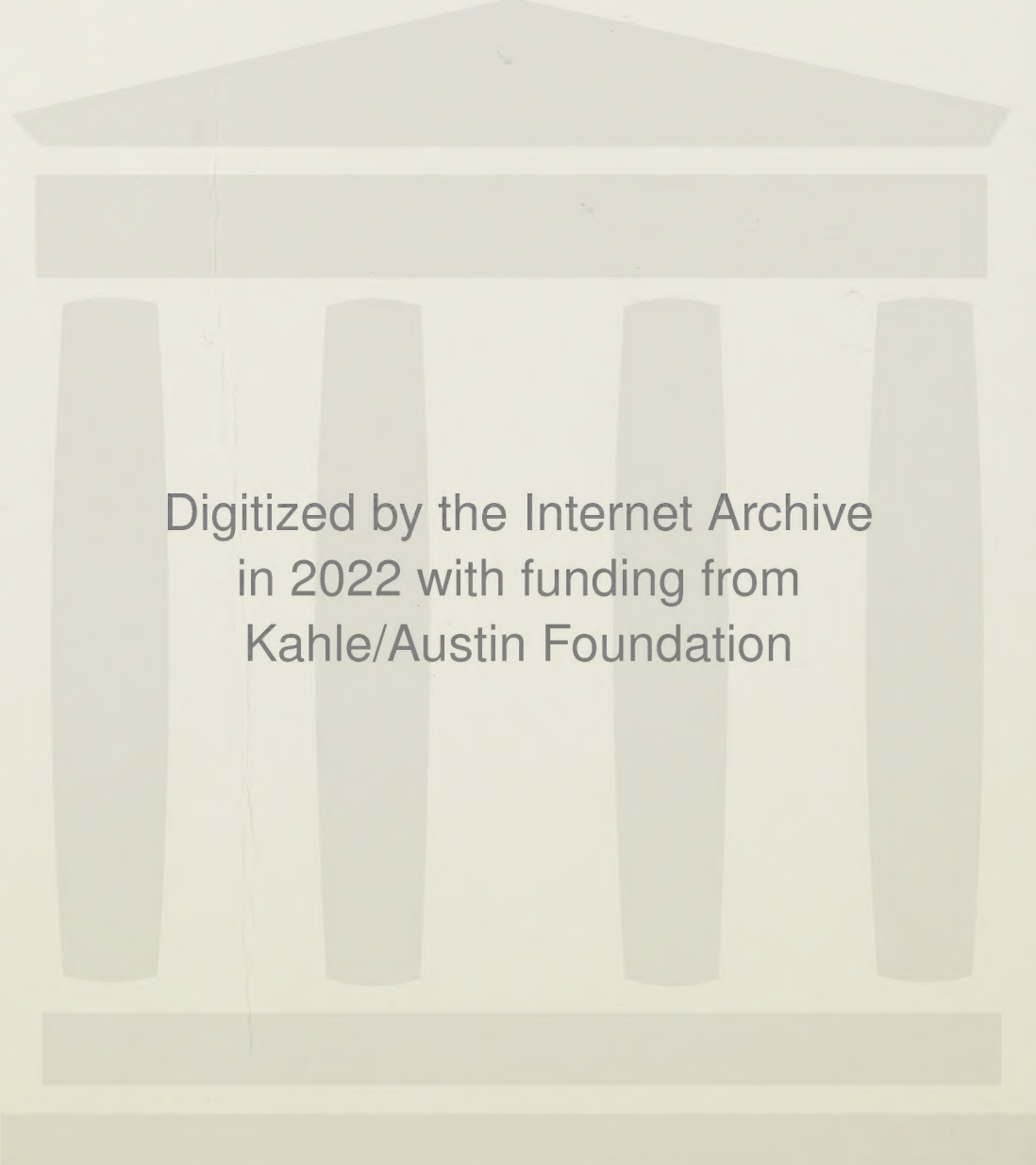


# FABERGE



## A LA VIEILLE RUSSIE





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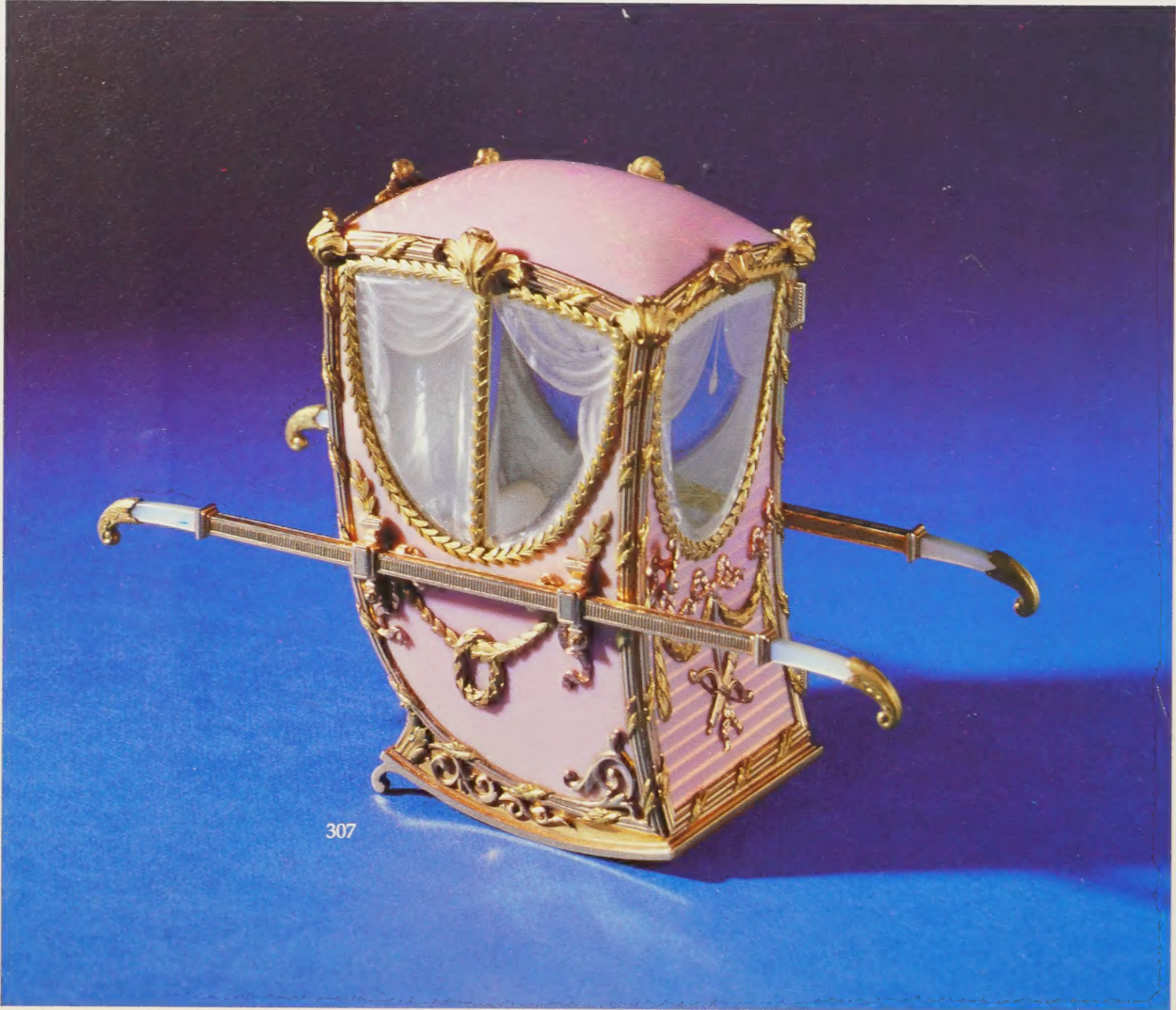


Front cover: Flowers 465, 466, 467; Egg 560.

Back cover: Elephant 453.



*To mother with all our love*



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# FABERGE

A Loan Exhibition for  
the benefit of

The Cooper-Hewitt Museum

The Smithsonian Institution's  
National Museum of Design

April 22–May 21  
1983

A LA VIEILLE RUSSIE  
781 Fifth Avenue, New York

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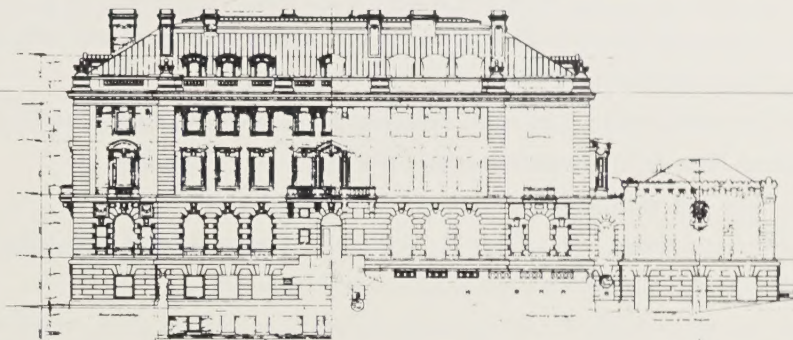
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# Cooper-Hewitt Museum

The Smithsonian Institution's  
National Museum of Design

2 East 91st Street  
New York, N.Y. 10028  
Telephone 212-860-6868



"...the play's the thing Wherein I'll catch the conscience of the king," said Hamlet long ago, and thus began a play within a play that has endured and intrigued audiences around the world for centuries. Also appealing and memorable, we hope, will be this festival within a festival—the homage to Fabergé that is part of the "Britain Salutes New York" celebration. The combined exhibitions organized for this special occasion by A La Vieille Russie and the Cooper-Hewitt Museum represent what surely must be the largest number of works by Fabergé ever displayed publicly in one place at one time.

How heart wrenching it must be for their owners to part, even briefly, with objects as exquisitely delicate and beautiful as those shown here! We are deeply indebted to the many collectors of Fabergé from far and near who are participating in this rare and extraordinary event through their generous loans. And, we are especially grateful to the Schaffer family, who introduced many to the brilliance of Fabergé, for kindly offering their splendid exhibition as a benefit for the Cooper-Hewitt Museum's new building program.

A handwritten signature in cursive script, which reads "Lisa Taylor". The signature is written in dark ink and is positioned above the printed name and title.

Lisa Taylor  
Director

## CHRONOLOGY

- 1685 Revocation of the Edict of Nantes, which had guaranteed religious freedom to the Huguenots, leading to the emigration of the Fabergé family at the end of the 17th century, and to their settlement, finally, in Estonia.
- 1814 Gustav Fabergé born in Pernau, Estonia.
- 1842 Gustav founds his own jewelry firm in St. Petersburg, on Bolshaya Morskaya Street (now Herzen Street).
- 1846 Peter Carl Fabergé born in St. Petersburg, son of Gustav and Charlotte.
- 1860 Gustav retires, firm run by a manager.
- 1870 Peter Carl takes over father's firm at age 24. Erik Kollin becomes chief workmaster.
- 1881 Alexander III becomes Czar after assassination of Alexander II.
- 1882 The "House of Fabergé" exhibits for the first time at Pan-Russian Exhibition, Moscow, and is awarded a Gold Medal. Agathon, Peter Carl's younger brother from Dresden, joins the firm.
- 1884 Probable date when the first Imperial Easter Egg is presented to the Empress Maria Feodorovna. Fabergé receives Imperial Warrant about this time.
- 1885 Gold replicas of Scythian Treasure, made by workmaster Erik Kollin, exhibited at the Nuremberg Fine Art Exhibition, and awarded a Gold Medal.
- 1886 Michael Perchin becomes chief workmaster.
- 1887 A branch in Moscow opens, Kuznetski Most.
- 1888 Special Diploma awarded at the Nordic Exhibition, Copenhagen.
- 1890 Branch opens in Odessa; St. Petersburg headquarters have doubled in size.
- 1893 Death of Gustav Fabergé.
- 1894 Eugène Fabergé, son of Peter Carl, joins the firm. Death of Alexander III; Nicholas II becomes Czar and marries.
- 1895 Death of Agathon Fabergé.
- 1896 State Emblem awarded at the Pan-Russian Exhibition, Nijny-Novgorod. Coronation of Nicholas II.
- 1897 Royal Warrant granted by Courts of Sweden and Norway. Nordic Exhibition, Stockholm; Swedish National Museum buys a Fabergé piece.
- 1898 New premises purchased at 24 Bolshaya Morskaya Street; reconstruction begun.
- 1900 Move from 16 Bolshaya Morskaya Street to No. 24. Imperial Eggs exhibited for the first time at the Paris Exposition Universelle; Peter Carl decorated with the Légion d'Honneur.
- 1903 A branch opens in London. Perchin's workshop taken over by Henrik Wigström.
- 1904 Peter Carl visits, on invitation, the King of Siam, Maha Chulalongkorn. Fabergé objects exhibited for the first time in England.
- 1905 Founding of a branch in Kiev.
- 1906 Business connections with Siam, India, and China established.
- 1907 Models completed for stone animal carvings by artists working at Sandringham.
- 1910 Kiev branch closed.
- 1915 London branch closed.
- 1917 House of Fabergé closed for short period with the outbreak of the Russian Revolution.
- 1918 Firm closed officially by the Bolsheviks. Peter Carl and family escape to Wiesbaden.
- 1920 Peter Carl Fabergé dies in Lausanne, at age 74.



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## FOREWORD

The timing of this, our third comprehensive loan exhibition of the work of Carl Fabergé, is particularly fortuitous, as it coincides with the showing of the Fabergé Collection of Her Majesty Queen Elizabeth II at the Cooper-Hewitt Museum, and the effect of the combined shows is that the public will, in one city, be able to admire and appreciate over seven hundred pieces of Fabergé, a unique event in the history not only of Fabergé, but also of the decorative arts in general. In selecting objects for our exhibition, and in preparing the installation and catalogue, a comparison of what Fabergé once meant to the general public with the fascination it now holds is inevitable.

Although we have been dealing in Fabergé since the early 1930s, Fabergé was to many better known in the United States as a brand of perfume than as the author of an extraordinary group of precious objects, and hours were spent explaining the history of his firm and its fascinating production to an interested and delighted, but as yet not very knowledgeable, public. But today, the name of Fabergé has become a household word, such that it was possible several years ago to witness unprecedented lines outside London's Victoria and Albert Museum during that very successful and well-organized exhibition, and to see bus-stop posters depicting the beautiful basket-form Renaissance style egg of 1894 in a bank advertisement.

What, then, can explain the fascination of Fabergé? And what is its appropriate place in the history of art, or its role in the history of Russia? And to what should its widespread popularity be attributed?

'With such opulence, no wonder. . . .' is an often heard phrase. Indeed, some have suggested that Fabergé could be blamed for the downfall of Imperial Russia, or, more charitably, was the symbol of a decaying aristocracy. Vladimir Nabokov, writing in *Speak, Memory*, recalled that Fabergé's "mineral monstrosities, jeweled troikas poised on marble ostrich eggs, and the like, highly appreciated by the Imperial family, were emblems of grotesque garishness to ours." If anything, though, just as we enjoy the riches resulting from the patronage of the Dukes of Burgundy and of the Medici, we have Alexander III and Nicholas II to thank for the legacy of the Fabergé treasures we so enjoy today, as it was they who provided the necessary patronage and confirmed Fabergé's taste.

From an art historical point of view, Fabergé wasn't the only jeweler to have worked in gold, enamel, and precious and semi-precious stones. Indeed he was much influenced by what came before—by the jewelers of the Renaissance, and by the goldsmiths of the 18th century—and he influenced what came after, as the tradition which he revived at the end of the 19th century was continued by Cartier and others, and is often visible in weakened form in the world's jewelry salons. This 'Cellini of the North,' however, had a highly individualistic approach to his work, and although some have accused him of producing 'kitsch,' the staying power of his *œuvre* has proved him to be a master among masters.

Numerous books and articles have been written about Fabergé, supplying all manner of detail about marks, techniques, historical background, artistic antecedents, and anecdotes, many of which are valuable and enlightening, as is technical analysis in all fields. However, the pleasure derived from cradling an animal sculpture in one's hand, from examining an enameled clock or frame from several angles to appreciate its iridescence, or from



trying to determine whether the crystal pot is really filled with water, is purely an emotional experience, a sensuous feast. And this experience is not replicated when examining similar, less technically perfect pieces, whether by contemporaries working with similar motifs, or by copyists. As doctors today are able, on the basis of the artists' observations, to diagnose sitters' ailments in paintings executed before the advent of modern medicine, today's horticulturists are able to identify the species of a Fabergé flower on the basis of Fabergé's keen observation and ability to render it accurately and not simply 'flower-like.' Without the perseverance necessary to keep from producing a banal object, this would not have been possible.

Much has been written about Fabergé's attention to detail, and it is a point which cannot be made too strongly. Considerable technical skill was required to solve the many design problems demanded by his sophisticated designs, and his solutions awe today's craftsmen. Regrettably, we have often been called upon to put right damages caused to some of Fabergé's pieces as a result of carelessness, accident, and, sometimes, maliciousness, and it is our never-ceasing pleasure to discover in one jeweler's eyes the acknowledgment of genius in another, as he begins to fathom the secrets of manufacture or of assembly. How often, for example, were key elements of function camouflaged in the decoration—fastening pins in the shape of a flower or set with a diamond matching those adjacent to it—so that today's restorer has to spend many careful hours analyzing an article before touching it so as not to damage it in the delicate dismantling process. When at last the secret is discovered, the feeling is always 'of course, it was



obvious, how come I didn't think of it!', much as a skilled writer puts into words thoughts that were always with us but that were somehow never able to be expressed.

We also read of the investment merits of Fabergé pieces and of their value as a commodity; indeed, Fabergé has always tended to be expensive, leading critics to say that one is just paying for 'the name.' The point is that good things don't come cheap, and that it is just those pieces that seem to be the most expensive which are the best stores of value. If Fabergé is expensive, then, it always will be expensive, not because dealers make it so, but because it is always in demand.

This, finally, brings us back to the question of how to explain Fabergé's universal appeal. Much of the above will have to be included in the answer: the luster and tragedy of Imperial Russia which implicitly accompany each piece; Fabergé's ability, common to all great artists, to create a window through which we are able to view his era; his technical perfection, best seen in comparison with similar articles, which is the infrastructure on which the beauty of his pieces rests; the sheer delight to the eye; and lastly, perhaps not totally irrelevantly, its investment appeal as a store of value. Or maybe we shouldn't try and answer the question at all, and simply conclude, with Sir Osbert Sitwell, that judging from these beautiful objects, he knew the answer as to whether or not the world of Fabergé's time was a better time than ours.

Whatever the reason, the sincere pleasure we've had in reviewing the collections we've formed, and in having so many of our 'children' home for a visit, is attributable to the cooperation and overwhelming support we've had from customers, colleagues, curators, and others, all friends, and our gratitude for their confidence cannot be overstated. Included in our good fortune is the ability to show pieces we first offered for sale almost fifty years ago, as well as many pieces we've had several times, and it is a thrill to renew fond memories of the many friends we've made over the years in our common fascination for the varying aspects of Fabergé's work, suggested by the pieces they each loved. It is, moreover, of particular significance to us at A La Vieille Russie that we are able to include in this exhibition objects from three internationally acclaimed American collections which we helped form, and which span the history of our firm in the United States: those of Lillian Thomas Pratt, now at the Virginia Museum of Fine Arts, of Marjorie Merriweather Post, the founder of the Hillwood Museum Collections, and of the Forbes Magazine Collection, originated by Malcolm Forbes. The following letter, if the reader will forgive a personal aside, refers to an object included in this exhibition, and permits us to characterize but one of the happy relationships and fond memories, the real profit in our business, through many years of dealing in Fabergé. "My dear Mr. Schaffer—I have been quite worried. . . and was so relieved this morning to have your telegram announcing the birth of a son to Mrs. Schaffer and to you. I can just see you prancing around (there never was another baby born I know) and I am sorry not to be in New York today, for I know you would give me the store and everything in it. . . . I am delighted the baby is a boy. . . now the little rascal claims my jade seal. . . and I shall send it to him on Thursday by express, with my best love to his mother and to him. . . . Lillian T. Pratt." Mr. Schaffer, of course, was Alexander Schaffer, the founder of our firm in New York and a pioneer in introducing Fabergé to the United States almost fifty years ago, but it is to the second son, obviously omitted from Mrs. Pratt's note, that primary credit for this exhibition must go.

P.S.

## ACKNOWLEDGMENTS

In addition to the lenders without whom this show would not be possible and whose names are listed below, we are also grateful to the following for their advice, assistance, and cooperation in the preparation of this exhibition and the catalogue:

To Lisa Taylor, David McFadden, and Chauncie McKeever of the Cooper-Hewitt Museum, whose enthusiasm from the first provided the impetus to pursue our plans while the idea was in its infancy;

To Anne L. Poulet of the Museum of Fine Arts, Boston, Dianne H. Pilgrim of the Brooklyn Museum, Roy D. R. Betteley and Katrina Taylor of the Hillwood Museum Collections, Pinkney Near and Richard Woodward of the Virginia Museum of Fine Arts, and William Johnston of the Walters Art Gallery, for allowing us to choose from their collections;

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To Malcolm Forbes, for his continued confidence and genuine friendship;

To Kip Forbes, for the warm words of support included in his essay;

To Kenneth Snowman, not only for supplying an important footnote to this catalogue and for years of toil on behalf of the works of Fabergé, but also for his support and friendship over the years;

To Bob Cihl, for hours of labor in the design of the catalogue; to Arthur Vitols of Helga Photo Studio, for his excellent photographs; to Alexander von Solodkoff, for researching Fabergé's London sales ledgers; to Cathy Peck, for editorial work; and to Barbara Perri, for myriad details of organization and labor on the catalogue;

To Peter Purpura and Gary Kisner, not only for the installation, but also for much advice and assistance;

To the loyal members of our staff for many hours of hard work and patience;

And, to many others, too numerous to mention, whose contributions and help were invaluable;

Our sincerest thanks.

PAUL SCHAFFER  
PETER L. SCHAFFER  
RAY SCHAFFER



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Objects not on loan are from the collection of A La Vieille Russie.

## HUNTING FOR EASTER EGGS

On Saturday, May 15, 1965, was held the third and last session of the sale of  
"Property of  
MADAME GANNA WALSKA  
Removed from 'Lotusland' Santa Barbara, California,  
Sold by Her Order."

Madame Ganna Walska, a Polish-born soprano and would-be actress, was profitably married in the 1920s to Harold Fowler McCormick, son of Chicago's "Reaper King." Among her *objets* falling under Parke-Bernet's hammer that May afternoon was Lot 326:

"IMPORTANT WROUGHT GOLD, ROSE AND WHITE ENAMEL,  
SERPENT AND EGG ROTARY CLOCK, SET WITH DIAMONDS,  
by CARL FABERGE, Dated 1902."

When the bidding stopped at over four times the high estimate, underbidder Alexander Schaffer introduced himself to the purchaser, publisher Malcolm S. Forbes. Still bemused by his own boldness (or folly, as his Scottish-born father would have undoubtedly described it), Forbes could barely keep a straight face when Mr. Schaffer graciously suggested that, if Mr. Forbes were interested in *important* pieces of Fabergé, he might like to drop by A La Vieille Russie that afternoon. Although it had just set a new Fabergé auction record, Madame Ganna Walska's egg (which later research proved to have been made for the Duchess of Marlborough, the former Consuelo Vanderbilt) did not, it was clear from Mr. Schaffer's careful emphasis on the word *important*, fall into that category. And perhaps it is not quite in the same league as the Renaissance Egg, the last of Fabergé's masterpieces created for Czar Alexander III, or the Orange Tree Egg, Czar Nicholas II's automated musical Easter surprise for his mother in 1911. These were among the treasures which Alexander Schaffer produced from his Ali Baba-like office that afternoon. They quickly became the first and second of the fabled series of Imperial Easter Eggs to enter the FORBES Magazine Collection.

Several months later, one of the most important collections of Fabergé in the world came on the market. Assembled by shipping magnate Lansdell Christie, the collection had been exhibited at the Corcoran Gallery in Washington, D.C., before being placed on "permanent" loan to the Metropolitan Museum. Happily for FORBES, the Metropolitan was between directors, and there being no one to rally the funds necessary to keep these sumptuous and historic objects for the Museum, Christie's Estate turned to Alexander Schaffer to handle the dispersal of the major pieces. Two more





Imperial Easter Eggs, the Chanticleer Egg and Spring Flowers Egg, as well as the almost edibly enameled Kelch Hen Egg, thus entered the FORBES basket.

Initially, sixteen pieces, including a treeful of "jelly beans" (miniature egg charms), were acquired from the Christie collection. Alas, hindsight makes this appear too few. Subsequently four "overlooked" pieces have been added. It required the unique persuasive charm of Ray Schaffer to correct perhaps the most important "omission." The double-sided frame in the form of a miniature fire screen was acquired almost seven years later (at almost seven times the 1966 price!).

Another missed opportunity that once again time and money "corrected" was the Cross of St. George Egg. More modest than many of its predecessors, this egg, with its silver shell (a gesture to wartime austerity), was the last to be delivered by Fabergé to the Imperial family. In the spring of 1916, in a letter to Nicholas II, Dowager Empress Maria Feodorovna wrote:

"Christ has indeed arisen! I kiss you three times and thank you with all my heart for your dear cards and lovely egg with miniatures, which dear old Fabergé brought himself. It is beautiful. It is so sad not to be together. I wish you, my dear darling Nicky, with all my heart all the best things and success in everything.

—Your fondly loving old  
Mama."

The irony of the Czarina's wishes for her son's "success in everything" would be only too poignant a few short years later, with the Czar and his family bloodily murdered and she herself en route to exile, first in England and later in her native Denmark.

The egg was inherited by her daughter, Grand Duchess Xenia, and in turn by her son Prince Vassili Romanov. FORBES missed its chance to buy this Fabergé egg in the early 1970s, and had to wait until after it passed through several collections, including that of the internationally-known perfume company of the same name, before it finally came to roost at 60 Fifth Avenue.

In 1977 Kenneth Snowman of Wartski (the A La Vieille Russie of London) organized an exhibition of Fabergé at the Victoria and Albert Museum on the occasion of the Silver Jubilee of Queen Elizabeth II (a great-great niece of Czarina Maria Feodorovna). It was exciting, after less than a decade and a half of collecting, to find FORBES Magazine second only to the Queen in the number of pieces included in this significant Fabergé retrospective—an exhibition which broke all previous V & A exhibition attendance records.

Shortly after this spectacular show closed, two of the most historic pieces from the exhibition were acquired by FORBES through the good offices of Peter and Paul Schaffer: the classically simple First Imperial Egg and the jewel-like Resurrection Egg.

Of all the Imperial Eggs created between 1885 and 1916, only the Cross of St. George Egg left Russia in the possession of its original owner. The balance of the series was dispersed by a cash-poor Soviet government in the 1920s, with the exception of ten eggs officially accessioned by the Museums of the Soviet Union from the Foreign Currency Fund. Among those to whom the eggs and other treasures were sold were Dr. Armand Hammer, Alexander Schaffer and Emanuel Snowman.

After several years of on again off again discussions as delicate as any SALT treaty negotiations, the "Capitalist Tool," as FORBES is known, was able to achieve parity with the Soviets when Kenneth Snowman was finally persuaded to part with the two eggs purchased by his father in the USSR in 1927. The Coronation Egg is perhaps the single most well known of Fabergé's fantasies, with its miniature carriage which took over fifteen months to create. The Lilies of the Valley Egg is one of the firm's rare essays into the then contemporary Art Nouveau style.

There are still Imperial Eggs in private collections, as well as several unaccounted for—so, with the help of the Schaffers, the chance of surpassing the Soviets in this delightfully irrelevant area remains a tantalizing prospect for a company which published its first magazine one month before the October Revolution of 1917.

The egg hunt continues.

Christopher Forbes  
Forbes, Inc.



## THE ART OF FABERGE—*An Introduction*

The Huguenot family of Carl Fabergé fled France when the Edict of Nantes was revoked and lived temporarily in various towns near the Baltic Sea. Eventually, one of them, Gustav Fabergé, reached Saint Petersburg, settled there in 1842, and became one of the most important jewelers of that city. At his retirement in 1860 he went to Dresden, where the education of his son Carl, born in 1846, was begun and later continued in Frankfurt-am-Main, Italy, London, and Paris. Impressions gathered by the young man during his travels were to serve him in many ways. He never copied slavishly, but he adapted from this wealth of visual experience ideas that were later expressed with charming originality, as may be seen in the objects of this present exhibition.

Carl Fabergé returned to Saint Petersburg in 1870 to take over the entire Fabergé establishment. Hitherto, the making of jewelry and the merchandising of diamonds had been the principal activities of the firm. Carl Fabergé continued this lucrative side of the business, but he also introduced a new and startling addition, the creation of objects of fantasy, which must have seemed hazardous to many older members of the atelier.

He had accumulated so much knowledge and his imagination had been so fired by the wonders wrought in goldsmith work and gem cutting by German, Italian, English, and particularly French artists that he was inspired to surpass them. He decided upon a drastic step and soon the House of Fabergé was no longer limited to conventional jewelry and diamond trade. Its whole character changed, and while the sound business stability remained intact, the imaginative artists employed were in the ascendancy.

It was this change that brought the creations of Fabergé to the point of international interest and to such productivity that a great number of these objets d'art exist today, highly prized and sought out by private collectors of taste and discernment, as well as by museum curators. This new undertaking of the young goldsmith, seemingly novel during the period in which Fabergé worked, but really as old as kings and queens, set a pace that none of his competition could follow. Only Fabergé of all the goldsmiths and jewelers working during the last part of the 19th and the beginning of the 20th centuries has left such an impressive number of works of art on which his fame can rest. During his brilliant career, and after, a whole society of royalty and fashion in Europe and Asia remained enchanted, until the First World War when the Bolsheviks shattered the only kind of world in which the continued activity of the House of Fabergé could survive. Thus, the only workshop of our age that was really in the tradition of Cellini, Dinglinger, and James Cox, came to an end.

Fabergé had, at times, several hundred skilled craftsmen and artists employed in his shops, goldsmiths, enamellers, gem-carvers, and workmen of every type necessary in an establishment where taste in design and virtuosity of execution were considered above the monetary value of precious stones and the material used. This seems not to be our standard today, but it was in the tradition of great craftsmen for many centuries. In the "Life of Saint Theodore" of Sykeon we read that silver objects ordered from Constantinople were returned as unsatisfactory. The silversmith then sent for the particular workman who had made them in order to discover what had gone amiss, so it is quite apparent that in 7th-century Constantinople, a

silversmith employed several workmen. Cellini is generally thought to have worked alone, probably because of his egocentric autobiography. However, he wrote several times about shops where he employed a number of craftsmen—in Florence, Rome, and Paris. The legend about Cellini's doing all his own work was not of his creation. In some instances, he gave the names of workmen and wrote that at one point he had as many as eight employed in his shop in Rome, where he worked with them night and day "for honor and for gain." As Bainbridge has pointed out, the comparison of Fabergé with Cellini is not only because both used precious materials, metals, and rare stones. Both had artists and craftsmen working under their direction and both had shops where objects were sold over the counter. There was one marked difference: Cellini's work included large-scale sculpture, while Fabergé's did not. It is also true that many of the smaller objects made by Cellini in gold and silver were melted down and others, like so many of the general products of the Renaissance, cannot now be isolated. Fortunately for Fabergé, although his objects were made in precious materials and are small, astute collectors and connoisseurs sought them out, and so a body of them remains.

During Carl Fabergé's early schooling in Dresden, he was afforded the opportunity of seeing at the Grünes Gewölbe the fantasies made by Dinglinger for the Elector of Saxony in the 17th century. Anyone who remembers these delightful inventions may well imagine how Fabergé was excited by them. During his extensive travels, he certainly saw the great treasures of the Habsburgs in Vienna, the Medici in Florence, and those of the French kings in Paris. Doubtless he learned from these, but probably what brought all his early acquired ideas into focus and contributed most directly to his genius were the treasures of the Romanoffs in Saint Petersburg and Moscow, which were always accessible to him after he had been given the Imperial Warrant. In the "Treasure Room of the Czars" at the Hermitage, one may still see 18th-century crystal vases with flowers in gold and semi-precious stones. In all likelihood these inspired some of Fabergé's most exquisite pieces. The combination of pink enamel, white diamonds, and gold figures largely in his work. Perhaps he first noted it on a gold book cover made for Catherine the Great, which was set with 3,500 white and pink diamonds, now in the Kremlin Museum.

In the Cheremeteff Palace, Ostankino, near Moscow, where the building plan and decorative designs were executed by peasant workmen belonging to the estate, there is a room painted in pale blue and light green accented with yellow gold, another combination that characterizes some of Fabergé's designs. What could be more Russian than such a color combination, one might think, and yet Fabergé seems to have intensified it in many instances, placing tones in surprisingly new and originally related positions, and amazing the eye by his more deftly expressed concept of what was purely Russian.

Fabergé's wide range of materials contributed greatly to his art. It creates a sense of fairyland opulence. The differently colored golds of the 18th-century works in the "Treasure Room of the Czars," in Fabergé's world become multiplied in many variations of yellow, red, green, and sometimes even blue, orange, and gray. The device of polishing some of the gold used and leaving other parts of it dull added further to the illusion of magic.

Probably no single workshop has ever enameled with such a range of colors, techniques, and effects. The enamel, always even in texture, is over a





silver or gold background with *guilloché* patterns, so varied on different parts of the object that the same color takes on different values. Frequently, translucent enamels in layers were used to give nuances as delicate as the wings of a butterfly. Often the method achieves what the enamels of the Renaissance no more than suggested, to whatever extent they served as an inspiration.

The appreciation of hard stones apparently waned for a time, except among a few connoisseurs. At present, they are beginning to come into favor and to be sought after. The 'pietre dure' of Italy, at one time so prized and proudly brought home by English milords returning from the "Grand Tour," now reappear in museums.

Fabergé exceeded all other artists of all times in the remarkable number of stones of different kinds he used. His selection of them was for their effect in the design rather than for their monetary value, which naturally widened his range of choice. His emeralds, sapphires, and rubies are *en cabochon*, or cut in convex form. Except in rare instances, his diamonds are rose-cut to balance the luster of other stones and in order not to disturb the general harmony by their brilliance. He used only the finest crown roses, which were cut especially for him. Most of Fabergé's semi-precious stones came from the Ural mountains, Siberia, or the Caucasus, but his supply was not limited to those sources. The list of precious and semi-precious stones includes nephrite, jadeite, lapis lazuli, eosite, opal, amethyst, heliotrope, topaz, coral, rock crystal, chalcedony, agate, bowenite, jasper, including the gray jasper from Kalgan, quartz, aventurine, rhodonite (*orletz* in Russian), and obsidian, plus sapphires, diamonds, emeralds, rubies, and pearls. Purpurin, described as the "rarest of all substances used by Fabergé," was invented by Petouchoff, who worked in the Imperial Glass Factory at Saint

Petersburg. The secret of its manufacture has now been lost. It is heavy because of the gold in its composition and the color is a wonderfully deep crimson. Fabergé seems to have had special access to this material.

The name Fabergé has become to many synonymous with Russian Easter eggs. Doubtless the shops of Saint Petersburg and Moscow sold countless popular Easter eggs, which are mostly forgotten now. The Imperial Easter eggs, almost unknown except to a few during the regime of the czars, today suggest the name of Fabergé whenever mentioned. One eventuality of the Russian Revolution was their appearance in Western Europe and America, sold from the Imperial collections.

The story of the first Easter egg made for a czar is well known, but a brief note of it here may be in order. After the murder of Alexander II, Alexander III sought some means of diverting his wife, Maria Feodorovna, whose shock had been so great that lasting melancholia was feared for her. The Czar finally conceived the idea of an Easter egg made in the manner of one the Czarina had liked at Rosenborg Slot, her home when she was Princess Dagmar of Denmark. When the commission was given to Fabergé, he wished and was allowed to keep his design for the Easter egg a secret and so surprise both Czar and Czarina. The result was such a happy one that it established a custom which became a tradition. Fabergé Easter eggs were ordered every year for the Czarina. Nicholas II followed his father in this presentation of the Easter egg. Yearly he gave one to his own wife and to the Dowager Czarina as well. From 1894 to 1916 about fifty-seven Imperial Easter eggs were made in the Fabergé atelier. No other jewelers were permitted to make them. In this exhibition are several Imperial Easter eggs, all of amazing beauty. The egg of 1894 was the last one ordered by Alexander III for the Czarina Maria Feodorovna. It was inspired probably by Le Roy's masterpiece, which Fabergé had seen in Dresden during his student days. His own is of surpassing beauty. It is daintier than Le Roy's and has more imaginative charm. For all the jeweled, enameled, and gold mounting, it is as light and airy as a bit of down. And the Cuckoo and Orange Tree eggs are not simply breathtaking—as automatons, they compare favorably to the works of the greatest Swiss craftsmen. The pleasure of seeing such exquisite toys and touching them dispels care as easily today as it did more than half a century ago in Imperial palaces.

Fabergé excelled in small objects. He understood their appeal and elfin fascination. His replicas of furniture in miniature are a perfection of their kind. The *guilloché* (engine-turned) gold under translucent enamel suggests the woods used in 18th-century furniture. Curiously enough, these tiny cabinets and sedan chairs, although deriving from 18th-century originals, are themselves entirely new creations and not at all 18th century. Small models were made then for furniture makers to follow, but not for toys of gold and gems. The jeweled *divertissements* of Fabergé stir the memory to childhood's delight in make-believe, yet remain the quintessence of sophistication.

Fabergé reached the utmost refinement of taste in his flowers. They seem miraculous. While perhaps suggested to him by 18th-century ones, of all his work they bear most clearly the mark of his unique genius. In the long winters of Saint Petersburg, they must have been radiant reminders of spring-to-come and the bright days of real flowers. There are no unnecessary details but a deftly wrought illusion of reality in the delicately veined nephrite leaves and blossoms of enameled gold and semi-precious stones blooming on engraved golden stalks. For many of these there are little rock



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crystal vases, cut to appear filled with water. So inventive were the designers that one rarely sees two vases of the same shape. The flowers themselves are of such variety that it would tax the ability of several florists to supply them.

Among the most engaging items in this exhibition are the very rare figurines of Russian national types executed in a variety of semi-precious stones. There is a piquant air about them, as though they were portraits conceived with the most affectionate and amused understanding of character. Quite possibly they were. The only known portrait among them is the remarkable characterization of Vara Panina, the celebrated gypsy. Earlier figurines of this nature were ordered by the Medici, which Fabergé could well have seen at the Pitti Palace in Florence.



Another important group is that of animals, birds, and fish. What life and vitality they have! Obviously, they were made for animal lovers by animal lovers and, looking at them, portraiture again comes to mind. Not one animal is just the representation of a species, but an individual with a distinct personality; from the smiling hippopotamus to the noble Percheron draft horse. For each, a carefully executed model was made in wax from nature and the artist worked with it before him.

Russia was rich in metals and semi-precious stones but materials were culled from all over the world for the flowers and animals. A wide choice of colors gave glowing life to the flowers, and for the animals there was a selection of stone to suggest their natural colors. The hippopotamus, for example, is carved of a large piece of varicolored jasper in such a way as to depict caked mud on the animal's back.

Fabergé also made what have been called "objects of function" to distinguish them from his fantasies. In them, however, fantasy is rarely absent. The largest number of these were boxes—boxes for every need, for cigarettes, cigars, rouge, powder, bonbons, etc., and all with the characteristic richness of materials, multicolored gold, translucent and opaque enamels, and beautiful stones. The craftsmanship of Fabergé in this field has rarely been equaled. At first glance, many of the Fabergé boxes seem similar to earlier ones, but closer study corrects the impression. They are different in design and in use of material. The Imperial presentation boxes with the monogram of Nicholas II seem the ultimate in royal gifts. Like so many objects in the exhibition, they have the aura of personal use and intimacy. One of the loveliest and most nostalgic things in the exhibition is a pair of opera glasses, and the gold and bowenite inkwell has such perfection of line that it easily eclipses in chic the well-known one carved from a large emerald in the Habsburg collections in Vienna.

The contemporary European and Asiatic collectors of Fabergé during the fifty years before the revolution were not only the Czar and Czarina, the grand dukes and duchesses, and the great families of Russia, but also the crowned heads of several European and Asiatic states. In England, Queen Alexandra and Queen Mary were ardent patronesses, as was the King of Siam, for whom so many important pieces were made to order. America was first given place in the Fabergé legend by Princess Cantacuzene, who was born in the White House during the administration of President Grant, who was her grandfather. During her childhood, Mr. Henry Walters of Baltimore and his family were frequent guests of the President. These were the early days of the Walters Art Gallery in Baltimore, which was to be the first museum outside of Russia to own and exhibit permanently anything by Fabergé. When Julia Grant married Prince Cantacuzene and went to Saint Petersburg, she was taken, as a matter of course, to the House of Fabergé, and so she in turn introduced the Walters there during their visit to Saint Petersburg in 1900. In 1947, Mrs. Lillian T. Pratt left her large collection, including four Easter eggs, to the Virginia Museum of Fine Arts. The Metropolitan Museum of Art owns one of the figurines in multicolored stones, the gift of Mr. R. Thornton Wilson, and the California Palace of the Legion of Honor owns a fine silver tea service on a matching silver-mounted amboyna table. Most recently, Mrs. India Minshall left her important and varied collection to the Cleveland Museum of Art. As museums collect more fine examples of the crafts of the turn of the last century, more Fabergé items will enter public and private collections.



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In all of Russia today, there is no such display of the art of Fabergé as we have here. The "Treasure Room of the Czars" in the Hermitage has only the replicas shown at the Paris Exposition of 1900. In the Kremlin Museum, which houses the Imperial regalia and gifts to the czars, where mobs of Russians go to gaze bemused upon the treasures, there is only one small case of Fabergé Easter eggs and a few other items in cases not far from the Imperial regalia. In recent years, due to the increasing regard being held for Fabergé pieces, several flowers and animals, gathered from storerooms throughout the museum, have been added. Fabergé objects, with their emphasis on fine craftsmanship and cultivated taste in materials, stand in sharp contrast to the many displays where only the value of precious stones is of stressed importance.

This exhibition is of signal interest, aside from the superlative quality of the objects in it, when one realizes that not anything in a way comparable to it can be seen in Russia today, where such work originated, and that here we can have an experience very much like stepping into the private rooms of the Czarina Maria Feodorovna, or of the Czarina Alexandra Feodorovna.



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## PETER CARL FABERGÉ—

*An Astonishing Revolution in The History of Fashion*

Because the word "Fabergé" has become almost a household word, it is about time for a clearer understanding of what he was and who he was and what makes Fabergé, Fabergé. There are a thread and style which ease through all of his work—whether influenced by France, England, the Orient, or Russia. His pieces are never mere pastiches of other styles, but the remolding of that style into his own, often creating new styles well ahead of their time. Although he closed his shop with the Revolution of 1917, he had for some time been working in a style that foresaw Art Déco of the 1920s.

To put Fabergé's work and influence in perspective, we have to look at the state of the decorative arts and jewelry before him. Only then will we be able to fully realize his impact.

Before Fabergé, the jewelry of the 19th century was generally large, clumsy, and heavily set with big stones. The thick clothing and cold winters often dictated this. Fabergé then set out to reverse fashion from the large brooches, which were pavé-set and ostentatious, to more delicate and refined pieces, and eventually to precious "objets."

Who then, was Fabergé, that he was able to reverse the taste of Russian royalty and of most of the world? Peter Carl Fabergé was goldsmith and jeweler to the Russian Imperial family and the principal crowned heads of Europe and Asia. He was proclaimed by emperors and kings, with ambassadors as his heralds. Fabergé, by his art and craftsmanship, made his influence known in almost every corner of the world. His business card opened society's doors all over the world.

From 1870, the House of Fabergé and the man Fabergé were one and the same. The period of Russian art which followed has been called the "Age of Fabergé" and it was one of the most astonishing revolutions in the history of fashion. Before Fabergé, the emphasis was—as with today's "nouveau riche"—on obvious value.

Therefore, the first thing that Fabergé had to do was to lift the arts of jewelry and goldsmithwork to a higher and more elegant plane. This in itself was a big step forward, and one which had a far-reaching influence on the other jewelers of Russia. In this process, however, something else happened. Because of Fabergé's studies in the major decorative arts centers of the world, goldsmithwork was raised to a higher level than jewelry. Little by little, impersonal objects of fantasy, such as boxes, animals, flowers, Easter eggs, frames, and clocks in colored gold, silver, enamel, and semi-precious, rather than precious, stones took precedence over large and heavy pins and necklaces set with large, valuable stones. In the end, Fabergé had completely transformed his business from one of jewelry to one of objects of fantasy, although he did continue to make jewelry.

Fabergé has been likened to Diaghilev, the genius of the Ballets Russes, in that he directed and animated his craftsmen and imbued their works with his own personality. (Fabergé could not draw and had a blackboard in his office on which he made rough sketches.) He has also been likened to Cellini, the great 16th-century goldsmith; indeed, he has often been called "the Cellini of the 19th century." This is true only in his proficiency as an

enameler, because Cellini did not have nearly as many people working for him as Fabergé did. In this latter respect, he was more like Rubens, who headed a large workshop. The objects that came from Fabergé's workshops were his creations in the sense that he either conceived them in their entirety or supervised and changed all that was done. (Though several of his craftsmen worked for others, or for themselves, at varying points in their careers, the pieces they made while working for Fabergé bear no resemblance to their other pieces.)

A collection of his fantasies has been compared to the objects of J.M. Dinglinger (1666-1731) whose works can also be seen in the finest museums. The richness, variety, and imaginative qualities of Fabergé's creations make him closer to Dinglinger and the Saxon court, although some of his best objects are adaptations of the rococo and classicism of the French 18th century.

A rough estimate of the pieces produced for Russian consumption is around 126,000, and there is no way of calculating the number of pieces made for consumption outside of Russia. His fame spread because of the many gifts given to visiting royalty, friends, and ambassadors. Fabergé's pieces were to be found in the collections of the Mandarins of China and the Maharajahs of India, in France, England, Norway, Greece, Denmark, Sweden, Spain, Portugal, Finland, America, and Siam.

This change in emphasis from jewelry to jeweled objects started in about 1880, ten years after Fabergé took over the firm. As any good businessman would have done, he tested and exhibited his "new idea" at the 1882 Pan-Russian Exhibition in Moscow and came away with the gold medal. Because of this, "something from Fabergé" became the fashionable answer to the perennial problem of gifts for weddings, name days, birthdays, anniversaries, etc.

Fabergé had Imperial patronage from 1870, and the first "Imperial Egg" was ordered around 1884 by Czar Alexander III. This first egg, whose design the Czar did not know, was made of gold that was enameled opaque white to simulate an actual egg (it was egg size). Inside the egg was a gold yolk which opened to disclose a varicolored gold hen sitting on a gold "velvet" cushion. Once the hen was removed from this cushion, it could be opened to reveal a replica of the Imperial Crown, inside which was hung a tiny ruby egg (both now lost). This so pleased the Czar and Czarina that Fabergé was granted the Imperial Warrant to make one egg each year for the Czarina, in addition to anything else the Czar might order. Fabergé was given a completely free hand—the Czar placed no stipulations on the order. As a matter of fact, Fabergé never took orders for anything that *had* to be done in any special way. He would take an order to make an object, but the customer could never order a specific design. Fabergé did, of course, take into account the taste and personality of the customer and, therefore, they always liked what they received. His animals would sometimes even look somewhat like their new owners. The big change had now taken place—the Czar now bought eggs instead of tiaras—signifying Fabergé's revolution in the history of fashion.

We do not really know why one egg looked the way it did, although the first egg is similar to an antique French ivory Easter egg, which the Czarina saw as a child in the home of her father, the King of Denmark. The famous Peacock Egg was probably a replica of the famous Cox automaton clock, then in the Hermitage, which was made for the Emperor of China in 1770.



One egg depicts the Resurrection which is, of course, the theme of Easter. There is also one that commemorated the silver jubilee of the father of the Czarina, Christian IX, containing portraits of King Christian and Queen Louise and surmounted by the Danish Royal Elephant. The Coronation Egg contains a replica of the coach used in 1896 for the coronation of Nicholas II, while the Trans-Siberian Railway Egg (1901) commemorated the opening of the line a year earlier. The Colonnade Egg—Temple of Love (1904) commemorated and celebrated the long-awaited birth of an heir to the throne, and the Napoleonic Egg of 1912 was made 100 years after the defeat of Napoleon.

The success of the Fabergé exhibit at the 1900 International Exhibition in Paris (at which the Czarina's eggs were also exhibited) helped spread the fame of Fabergé throughout the world. That year he won the gold medal and was awarded the Légion d'Honneur. This was the beginning of Fabergé and the Edwardian era. Fabergé was the embodiment of the spirit of this era which he had helped bring about. Fabergé was constantly fighting the Victorian influences and, with Edward VII, he broke free. One of the prerequisites of London society was to be a big purchaser of Fabergé. He now had shops in London, Moscow, Kiev, and Odessa, as well as the original shop in St. Petersburg. Edward VII had the habit of giving Alexandra a work by Fabergé each year on her birthday—this was in addition to the many pieces she received as gifts from other people.

In 1907, Edward VII suggested to Fabergé that he copy all of the animals on the Royal Farm at Sandringham in semi-precious stones. Animals had been made earlier, so Edward was not really suggesting anything new, but



this commission set Fabergé to thinking. He created animals with great flair and distinct personalities, without losing any features or distorting the nature of the animal. Nicholas II, however, did his uncle (by marriage) one better—he asked Fabergé for figurines of Russian national peasant types made out of various semi-precious stones.

As the winters were very cold and long in Russia, fresh flowers were rarely seen except those brought by the Czar in ice cars for the balls in St. Petersburg. This gave Fabergé the idea of making small replicas of flowers so that their beauty could be enjoyed even in winter. Fabergé kept a hothouse on top of his Moscow shop so that the flowers could be copied.

There is almost no limit to the types of pieces made by Fabergé—from tables to copper pots. He made cigarette cases, stamp moisteners, bell pushes, picture frames, thermometers, lighters, cufflinks, matchboxes, pillboxes, snuffboxes, pens, pencils, desk sets, silver services, bells, dog collars, cane handles, table cigarette boxes, desk lamps, flower vases, eggs, animals, flowers, and almost anything else one can think of. He used many styles from many countries—Louis XIV, XV, XVI, Italian Renaissance, Old Russian, Oriental, Greek, Art Nouveau, etc., but he gave them all his stamp, though it is difficult to say exactly what this stamp is! He takes divergent styles and carries them further than their originators did. There is an all-embracing element which makes a Fabergé piece his and not just a copy of the French Rococo or some other style. This "something" is strength, stability and completeness. In other words, substance is the idiom of Fabergé and therefore the idiom of the decorative arts in Russia and in many parts of the rest of the world, a world in which the concept transcends the material, the fulfillment of Fabergé's revolutionary vision.

As Fabergé is so important to the art world and because he is so much sought after today and expensive, it becomes worth a forger's while to make Fabergé.

True Fabergé is not a copy of anything. There is a Fabergé style, but one cannot really hope from looking at these few illustrations, or seeing a few genuine pieces, or reading books, to know Fabergé. One must handle pieces and examine weight, touch, color, quality of material, mounting, composition, and types of materials used or not used. Signatures are important, but it must be remembered that the signature is good only on a true Fabergé piece.

Today, items are still being produced in Europe and elsewhere and being offered on the market as Fabergé. Also, many Russian pieces (which are quite genuine, but not Fabergé), are called Fabergé because of the mystique of the name. Some are even stamped Fabergé. Pieces are also sometimes called Fabergé because of a similarity of subject (flowers, animals, etc.) and through lack of knowledge. A trained eye can tell a real piece from a copy, but Fabergé did mount older pieces, too.

All of this brings us to the problem of how to tell the genuine article from the imitation. There is really no easy way—one can be guided by the marks, but marks, too, can be misleading. Other makers, in other countries—especially France—made pieces influenced by Fabergé, but they were usually not made as fakes, only misattributed at a later time because of lack of knowledge and possibly also because the rewards are so tempting. The difference in value between a real flower or animal, for example, is enormous, compared to a non-Fabergé piece. Of course, this is seen in other decorative art fields as well, particularly in the 18th century.

In general—and specifically with the animals and flowers—one learns to look for a basic liveliness, fun, and charm in Fabergé’s work. Most copies are quite solemn and dull. As far as works in precious metals are concerned, the marks often proclaim that the object is false by its inconsistency. However, the most dependable method of judging the authenticity of any art object must remain, as always, one’s own knowledge and taste. Sometimes, even, real pieces have been “improved,” thus adding to the confusion. Important to note is whether the mark is flat—on the reverse—or sticks through. This is seen on a later struck mark, and is a sure sign of a fake mark.

A craftsman who sets out to make a copy of an earlier object cannot, try as he may, shed the accent of his own period. The flavor of his century will surely creep into his work, although this may not become evident until years later. The well-documented story of how Carl Fabergé was challenged by Alexander III to make a gold snuffbox as magnificent as a scarlet-enameled example dated 1777 in the Hermitage by the Paris goldsmith Blerzy, is familiar. When he duly produced his own version in green enamel, the Czar was so impressed that he ordered both boxes to be displayed side by side in the Palace. Today, if you see both boxes side by side, it is very obvious that the Fabergé copy is 19th century in origin, though as good in quality.

Unfortunately, many doubtful items are in circulation, although most are recognized and quite properly refused. However, restored and bad pieces do get by, especially since some experts see pieces only rarely. It is always, therefore, proper to seek qualified advice from a recognized dealer.

P.L.S.



## THE EXHIBITION

Where no workmaster's name is given, either it was unknown at the time of publication, or the article can be presumed to have been a Moscow piece.

1 Miniature gilded silver samovar-form table lighter with ivory fittings, inscribed "Crown Jeweler K. Fabergé, Petrograd" with the Imperial Eagle. Vladimir Soloviev. Height: 5½".

2 Striated silver handle, the top set with an ajouré gold and red enamel medallion of St. George slaying the Dragon, and inscribed "St. Georgius, Ovitum-Patronus." Height: 1<sup>13</sup>/<sub>16</sub>".

3 Gilded silver and red enamel kovsh set with three cabochon moonstones. Feodor Rückert. Overall length: 3<sup>7</sup>/<sub>8</sub>".

4 Gilded silver charka enameled opalescent white. Anders Nevaleinen. Length: 3<sup>3</sup>/<sub>4</sub>".

5 Silver kovsh enameled a brilliant golden yellow, the rim set with four faceted rubies, the handle with an applied silver decoration as background for a raised faceted emerald set in a gilded silver mount with black enamel stripes. Anders Nevaleinen. Overall length: 4<sup>1</sup>/<sub>2</sub>".

6 Gilded silver triangular tray, enameled in rose pink, the handle in the form of a wreath. Length and width: 4".

7 Three circular trays made during the First World War, each *repoussé* with a large Russian Imperial Eagle, the inscription "War 1914," and the signature K. Fabergé in Russian. One is in silver, one in brass, and one in copper, those in baser materials made to 'pretend' austerity. Diameter (each): 4<sup>1</sup>/<sub>4</sub>".







8 Rectangular copper cigarette case with rounded corners, the cover bearing the Russian Imperial Eagle with the inscription "War 1914-1915 K Fabergé"; with contrasting brass thumbpiece and hinge. Length:  $3\frac{3}{4}$ ". Width:  $2\frac{3}{8}$ ". Height:  $\frac{3}{4}$ ".

9 Copper beaker bearing two brass medallions, one engraved in Russian, "War 1914-1915 K. Fabergé," the other with Russian Imperial Eagle; also inscribed with the crowned monogram of Czarina Alexandra Feodorovna, dated 1916 Tsarskoye Selo. Height:  $3\frac{3}{4}$ ".

10 Small copper soup kettle with cover with brass handles, the underside marked "Fabergé War 1914," an example of objects made to 'pretend' austerity. Known to have been used by wealthy patrons to send soup to their children at the front. Overall height:  $5\frac{1}{2}$ ". Diameter:  $5\frac{1}{4}$ ".

11 Large silver presentation kovsh, the broad rim and handle profusely set with pearls on a rich earthen brown enamel ground. With presentation inscription in English: "To our dear friend Charles Tanner as a token of esteem from Tatiana and Nicholas Telegin, Moscow 1912." Overall length: 12".

12 Gilded silver and matte deep blue enamel kovsh, the body set with six pearl-set stars, the handle formed of a silver coin of Catherine the Great dated 1773. Overall length:  $3\frac{3}{4}$ ".

13 Gilded silver kovsh decorated with floral and leaf designs on a deep matte blue enamel ground. Overall length: 4".

14 Silver-mounted ochre ceramic urn. Anders Nevaleinen. Height:  $3\frac{3}{4}$ ".

15 Small bulbous blue pottery vase mounted in silver. Anders Nevaleinen. Height:  $2\frac{1}{4}$ ".



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16 Pair of gilded silver candlesticks decorated in the Empire style with double cornucopias, swans, and wreaths. Gustav Hjalmar Armfelt. Height: 8".

17 Gilded silver jeweled kovsh, the interior bearing the Imperial Eagle. Length: 6".

18 Gilded silver charger with the Russian Imperial Eagle in the center surrounded by alternating convex and concave reserves chased and engraved with a variety of designs. Diameter: 16½".



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19 Silver hot-water kettle with pineapple finial, designed in the classical manner, bearing the monogram "M O" standing for Mina Olsen, daughter of Ludwig Nobel; it is sitting on a stand which holds a burner for heating. Stephen Wäkevå. Height: 11½".

20 Silver samovar in the rococo style. Height: 18".

21 Silver tea set in the classical style consisting of teapot, sugar bowl, sugar tongs, creamer, and ajouré basket with swing handle. Length of basket: 10". Height of teapot: 7".

22 Set of twelve gilded silver cake forks and matching server decorated with Russian Imperial Eagles and floral motifs in varicolored enamel. Feodor Rückert. Length of fork: 4¾". Length of server: 9¼".

23 Gilded silver and shaded enamel four-lobed cup with handle, with Russian Imperial Eagle enameled inside the bottom. Feodor Rückert. Overall length: 2½".

24 Gilded silver and shaded Russian enamel bobèche-form beaker decorated with a variety of flower forms. Feodor Rückert. Height: 2".

25 Gilded silver and Russian enamel cup and saucer decorated with flower heads, berries, and leaves in a variety of patterns. Height of cup: 2¼". Diameter of saucer: 4⅞".

26 Gilded silver and Russian shaded enamel charka with stylized handle in the Old Russian style. Feodor Rückert. Overall length: 2⅞".

27 Gilded silver and matte enamel waisted beaker in the Old Russian style. Height: 1⅞".

28 Gilded silver and shaded enamel kovsh set with two garnets and two chalcedonies. Feodor Rückert. Overall length: 3½".





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29 Icon of Christ Pantocrator in a gilded silver frame shown with a matte white enamel background overlaid with scrollwork, and the halo and border in varicolored shaded enamel. Feodor Rückert. Height:  $3\frac{3}{16}$ ". Width:  $2\frac{3}{4}$ ".

30 Gilded silver and matte enamel kovsh in the Old Russian style. Feodor Rückert. Overall length:  $3\frac{1}{4}$ ".

31 Old Russian style gilded silver and Russian enamel Easter egg opening through the center; with ivory colored enamel background and set with a variety of semi-precious stones. Feodor Rückert. Height: 3".

32 Gilded silver and matte enamel teaspoon in the Old Russian style. Length:  $5\frac{5}{8}$ ".

33 Gilded silver and matte enamel teaspoon in the Old Russian style. Length:  $5\frac{3}{4}$ ".

34 Gilded silver and Russian enamel spoon in the Old Russian style, with transparent enamel in the handle. Length:  $5\frac{7}{8}$ ".

35 Gilded silver and matte enamel teaspoon in the Old Russian style. Length:  $5\frac{3}{4}$ ".

36 Gilded silver and shaded enamel serving spoon in the Old Russian style. Length:  $6\frac{3}{4}$ ".

37 Gilded silver and Russian shaded enamel serving spoon, with transparent enamel in the handle. Feodor Rückert. Length: 7".



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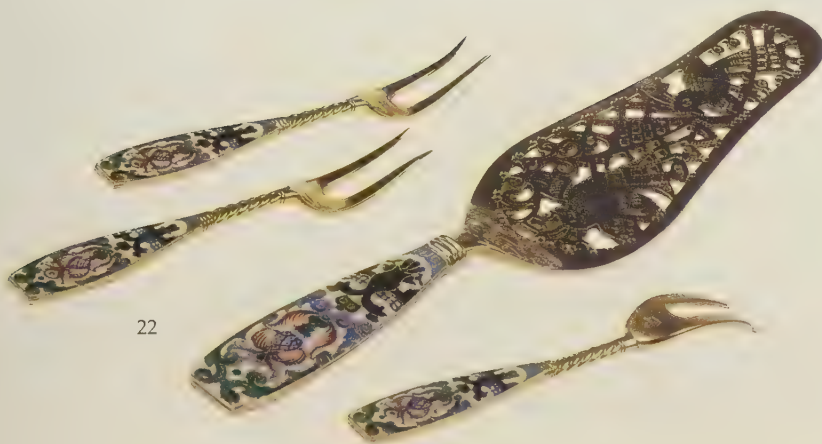
38 Gilded silver and shaded Russian enamel kovsh with hook handle and allover decoration of floral and leaf sprays against a rich brown ground. Feodor Rückert. Overall length: 4½".

39 Liqueur set consisting of shaped two-handled tray holding two goblets in gilded silver and allover shaded enamel in floral and leaf patterns against a white matte enamel ground. Feodor Rückert. Length of tray: 13½". Height of goblets: 7¼".

40 Pair of gilded silver and shaded Russian enamel champagne flutes, the lower portion with floral reserves against brown and green grounds, the upper section with ivory enamel background. Feodor Rückert. Height: 7¼".

41 Gilded silver and Russian enamel Easter egg, opening through the center and so fitted as to form two egg cups or an Easter egg on stand. Feodor Rückert. Height on stand: 3½".

42 Tall gilded silver and Russian shaded enamel goblet with numerous reserves variously decorated with floral and leaf designs and featuring three reserves showing exotic animals: a brilliantly plumed eagle, a lion bearing flowers, and a winged dragon. Feodor Rückert. Height: 10".



22





43 Gilded silver perfume bottle with an all-over varicolored shaded enamel floral design on pale green enamel ground. Height: 6".

44 Gilded silver teapot in shaded Russian enamel against a brilliant turquoise enamel background. Feodor Rückert. Height: 8½".

45 Gilded silver and shaded Russian enamel vase on three dolphin feet featuring three reserves containing an elegant white swan and two brilliantly-plumed peacocks. Feodor Rückert. Height: 4¼".







46 Group of four footed *tazze* in gilded silver and shaded Russian enamel, the two larger with transparent enamel. Each has individual designs and colors; each engraved with the initials "E.G.R." Feodor Rückert. Larger: Height: 2"; diameter: 6 $\frac{3}{4}$ ". Smaller: Height: 2 $\frac{1}{4}$ "; diameter: 5 $\frac{9}{16}$ ".

47 Gilded silver and shaded Russian enamel kovsh with varicolored floral and leaf designs against a matte olive green ground, bordered by a rich brown ground. Feodor Rückert. Overall length: 4 $\frac{1}{2}$ ".



48 Large silver kovsh with gilded interior, the handle in the form of an imposing Russian Imperial Eagle enameled green; the rim is set with a variety of cabochon semi-precious stones. Length: 6¾".

49 Gilded silver and enamel tea caddy in the Old Russian style, with shades of blue against a white ground. Height: 4½".

50 Gilded silver and enameled tea caddy in the Old Russian style, with all-over motifs of stylized crowned and winged celestial figures. Height: 7¼". Length and width: 4½".

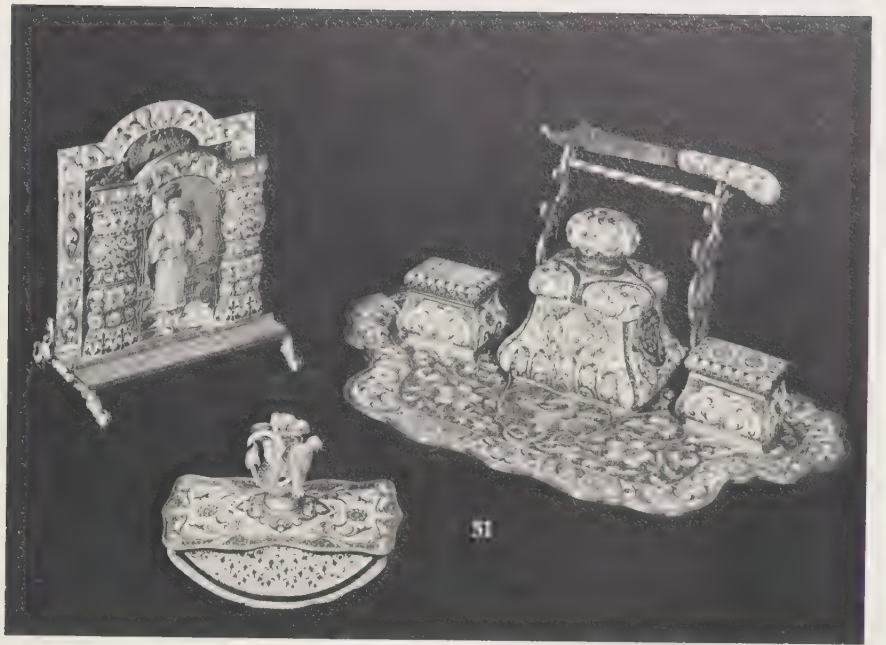
51 Gilded silver and shaded Russian enamel desk set, consisting of tray which holds inkwell, stamp box, stamp moistener, paperknife, and pen rest, together with blotter and stationary or letter holder; each piece is elaborately decorated. The inkwell and letter holder are adorned with figures of a boyar and boyarina; the blotter is held by a winged dragon. The stamp moistener has a winged horse; and the stamp box has two enameled stamps. The pieces bear the initials "T.E." and the presentation inscription in English "Thomas Ellison from Latham, Alexander & Co. New York." Sold through Tiffany & Co., New York. Feodor Rückert. Length of tray: 13½".

52 Gilded silver and Russian enamel kovsh of bombé form, combining matte colors of the Old Russian style with brilliant coloration on black ground. Overall length: 11½".

53 Gilded silver and Russian enamel cup in the form of a cracked egg, one side set with jewels, the other depicting an angel painting an egg with the letters "XB" standing for "Christ is Risen," the angel being attacked by the nest's feathered occupant. Feodor Rückert. Height: 3".











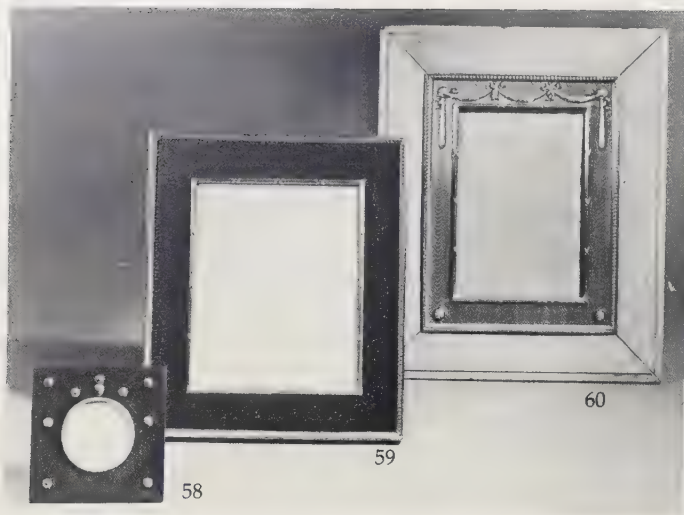
54 Oval gilded silver box enameled in the Old Russian style, the cover depicting the entrance to a city. Length: 2 $\frac{3}{8}$ ".

55 Gilded silver and enamel vase in the Old Russian style, decorated on one side with a view of Fabergé's Moscow branch and on the other with an inscription indicative of twenty-five years of association: "XXV To the Highly Esteemed Carl Gustavovich in Gratitude. F.I. Rückert, 1912." Feodor Rückert. Height: 4 $\frac{1}{2}$ ".

- 56 Large, imposing gilded silver and shaded Russian enameled jeweled presentation kovsh in the Old Russian style and coloration, combining shaded blues, grays, greens, and reds against black and brown grounds, and profusely set with amethysts of all sizes. It is in its original box which bears presentation plaque with simulated signatures of the workers in the Nobel factory who presented it in May, 1908, to Ivan Olsen, the son-in-law of Ludwig Nobel and a director of the Nobel enterprise in Russia, and whose enameled monogram appears on the kovsh. Length: 14½". Height: 11¼".
- 57 Triangular pink enamel, gilded silver, and hollywood frame. Height: 7".
- 58 Iridescent blue lacquer picture frame by Loukoutine; with gilded silver mounts by Fabergé set with cabochon rubies and purpurin. Anders Nevaleinen. Length and width: 3¼".
- 59 Rectangular blue enamel frame with inner rectangular opening bordered by silver wreath and bead patterns and set into a wooden back. Anders Nevaleinen. Height: 4¼". Width: 5¼".
- 60 Rectangular wooden frame mounted in gilded silver with turquoise enamel. Anders Nevaleinen. Height: 10". Width: 8½".
- 61 Rectangular silver-mounted frame enameled in the colors of the Russian Naval Flag (blue cross on white ground). Anders Nevaleinen. Height: 9¾". Width: 7¼".







62 Rectangular silver-mounted frame enameled in blue, containing two oval openings. Anders Nevaleinen. Height: 6¾". Width: 10".

63 Double folding silver frame on four feet. K. Fabergé. Height: 3¾". Width (closed): 2¾".







64 Rectangular gilded silver frame enameled pale blue with beaded inner border and reeded outer border crossed at intervals with ribbons. Anders Nevalainen. Height: 7¼". Width: 5⅜".

65 Rectangular wood-mounted gilded silver and enamel frame, the outer enamel border in salmon pink overlaid with festoons, with white enamel border. Feodor Afanassiev. Height: 8". Width: 6½".

66 Tri-lobed stained birch frame inset with double frame enameled white, and mounted with gilded silver border. Julius Rappoport. Height: 6⅛". Width: 4½".

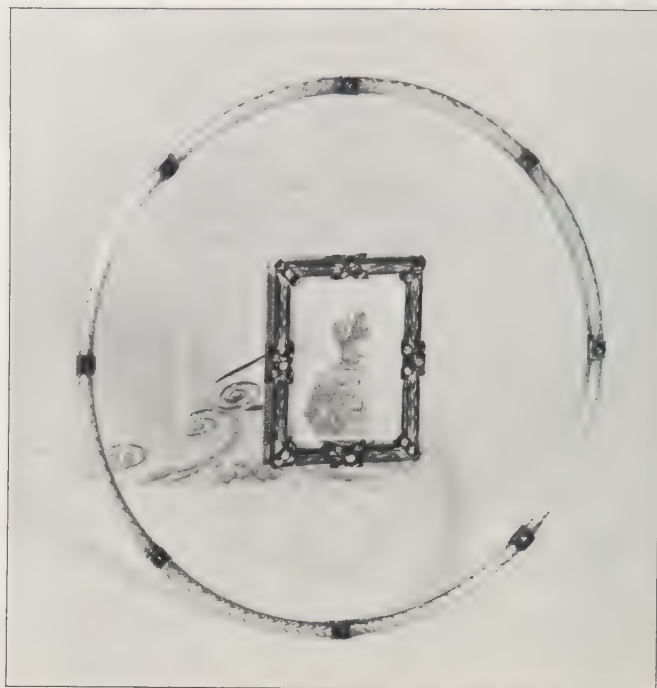
67 Square frame in gilded silver enameled lime green. Anders Nevaleinen. Height and width: 5½".

68 Triangular hollywood frame in gilded silver mount, with oval green enamel inner frame surmounted by bowknot. Anders Nevaleinen. Height: 5½".

69 Rectangular gilded silver frame enameled royal blue and opalescent white, each corner with two-colored wreath and ribbon decoration. Viktor Aarne. Height: 5¾". Width: 4½".

70 Rectangular gilded silver frame enameled in pale peach, decorated with festoons and embellished with five moonstones. Anders Nevaleinen. Height: 3⅞". Width: 3⅞".

71 Rectangular gold frame enameled yellow, the outer acanthus leaf border in two-colored gold, the inner border set with pearls. Michael Perchin. Height: 3⅞". Width: 2½".



72 Circular gold-mounted engraved rock crystal frame, the outer border set with cabochon rubies, the inner rectangular opening with laurel leaf border tied with rose diamond-set rubies. Contains photograph of Grand Duke Boris Vladimirovitch, nephew of Alexander III, wearing uniform of a Hussar Regiment. Michael Perchin. Diameter: 3½".

73 Rectangular pale blue enamel silver frame mounted in varicolored gold, the outer border reeded and entwined with a ribbon, the inner border beaded and with laurel leaves. The oval opening contains a miniature by Zehngraf of Queen Louise of Denmark. Michael Perchin. Height: 3½".

74 Nephrite presentation gift from Czarina Alexandra Feodorovna to her husband Nicholas II. Containing a miniature of the Czarina, it was presented to him in 1908 to mark the twenty-fifth anniversary of their first meeting in 1883, and the back contains a miniature of the meeting place, the Shrine of St. Elizabeth of Hungary. Mounted in silver, it was specially commissioned from Fabergé for the occasion. With original documentation from the Baroness Buxhoeveden, last surviving lady-in-waiting to the Czarina. Height: 6¼". Length: 6".

75 Octagonal gold-mounted mauve enamel frame. Feodor Afanassiev. Height: 2¼". Width: 1⅝".

76 Rectangular gilded silver frame with vertical pink and white enamel stripes. Henrik Wigström. Height: 4½"., Width: 3¾".

77 Rectangular gilded silver two-part folding screen, each panel with an oval opening surrounded by pearls and hanging from a ribbon bow, is enameled a vibrant pink and surrounded by an acanthus leaf border. Feodor Afanassiev. Each panel: Height: 5". Width: 3".

78 Triangular gold frame enameled mauve and with two-colored gold mounts. Michael Perchin. Height and width: 5".

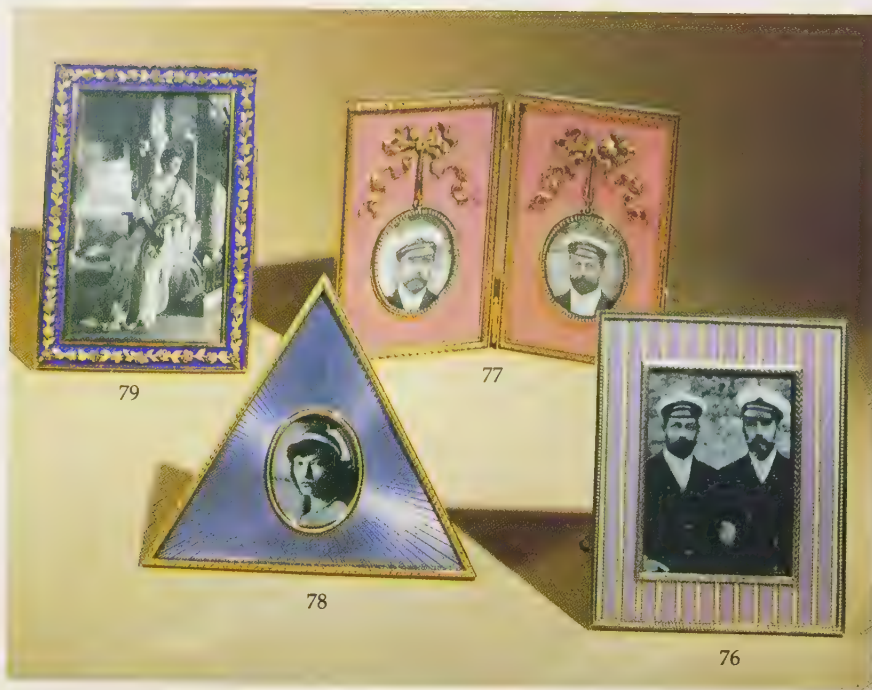


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79 Rectangular gold frame enameled cobalt blue and mounted with a varicolored gold garland of flowers and leaves. Contains photograph of Queen Marie of Roumania, the granddaughter of Alexander II. Feodor Afanassiev. Height:  $5\frac{3}{8}$ ". Width:  $3\frac{7}{8}$ ".

80 Rectangular gold frame enameled strawberry red and white, overlaid with two-colored gold rosettes and scrolls, surmounted by ribbon and bow and standing on two bun feet. Michael Perchin. Height:  $4\frac{1}{4}$ ". Width: 3".

81 Gold arch-shaped frame, the inner border enameled white and set with sixteen faceted rubies, the top and bottom sections enameled blue and overlaid with gold scrollwork. Viktor Aarne. Height: 3".

82 Diamond-form gold Imperial presentation frame with two-colored gold acanthus leaf border, with rosettes in each corner; enameled a golden yellow, it contains a miniature of Czarina Alexandra Feodorovna, signed by Zehngraf, surrounded by pearls and surmounted with the Imperial Crown in rose diamonds. The gold A-form strut extends beyond the frame and forms part of the design. Michael Perchin. Height:  $3\frac{5}{8}$ ". Width:  $3\frac{1}{4}$ ".

83 Miniature gold and orange enamel frame in the form of a fire screen, overlaid with varicolored gold swags and festoons and set with pearls. Viktor Aarne. Height:  $2\frac{1}{4}$ ".

84 Square gold frame enameled a rich raspberry with two-colored gold acanthus leaf border, the inner opening set with pearls. Henrik Wigström. Height: 3". Width:  $2\frac{7}{8}$ ".

85 Triangular-shaped three-colored gold frame enameled white, the oval apertures with hinged covers enameled pink, containing photographs of the daughters of Nicholas II, diamonds set throughout. Anders Nevaleinen. Height:  $2\frac{1}{2}$ ". Width:  $2\frac{1}{8}$ ".



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86 Miniature oval gold frame in pink enamel topped by a bowknot, containing a diamond encircled miniature of Prince Nicholas Youssouppoff; standing on a white agate column decorated with varicolored gold bows and swags set with jewels; on three bun feet. Viktor Arne. Height:  $3\frac{3}{8}$ ".

87 Two-colored gold column surmounted by the Russian Imperial Eagle; on square base decorated with diamond-set garlands and four bun feet. A miniature of Nicholas II within a diamond cluster and surmounted by a diamond Imperial Crown is suspended from the column. Henrik Wigström. Height:  $6\frac{1}{4}$ ".

88 Octagonal rock crystal frame mounted with four-colored gold wreaths and flowers. Viktor Arne. Height:  $4\frac{5}{8}$ ". Width:  $3\frac{1}{4}$ ".

89 Oval gold and silver frame, the golden enamel bordered by green enamel laurel band and varicolored gold foliage. The sitter is Cleo de Merode, dancer, actress, and courtesan, who traveled on the Orient Express with Leopold II, King of Belgium. K. Fabergé. Height:  $5\frac{1}{4}$ ".

90 Large Imperial presentation frame in gold and enamel set with engraved rock crystal panels with borders of green enamel and white cross bandings; decorated with ten pink enamel reserves, each corner bearing the Russian Imperial Crown in diamonds, the top center with the monogram of Maria Feodorovna, the bottom center with the Russian Imperial Eagle, the four side reserves with musical, gardening, and amatory trophies. The 'A' strut is applied with the Imperial crown. The frame was a gift from Alexander III to his wife, Maria Feodorovna. Michael Perchin. Height:  $14\frac{5}{8}$ ".







91 Clock encircled by pearls, set within a rectangular gilded frame enameled blue over a *guilloché* pattern of flowers and a basket of flowers. Henrik Wigström. Height: 5½". Width: 3¾".

92 Gilded silver star-shaped clock with alternating pale blue and white enamel panels within gold line and dot pattern border, the dial within acanthus leaf border crossed with rose diamonds. Michael Perchin. Height: 5".

93 Eight-day clock suspended from a gold ribbon with bowknots, within a triangular gold and orange enamel frame. Michael Perchin. Height: 6¼".

94 Thermometer (*réaumur*) in gilded silver and royal blue enamel overlaid with rosettes, and surmounted by a wreath and ribbon decoration. Michael Perchin. Height: 7¾".

95 Pearl-encircled clock set within a rectangular gold frame enameled with salmon-colored and white enamel vertical stripes. Height: 5¼".



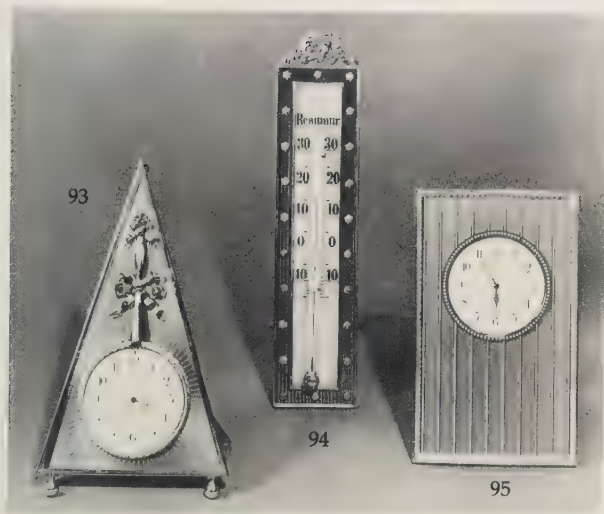


96 Rectangular gold clock with two-colored gold acanthus leaf border, the body enameled in alternating vertical mauve and green enamel stripes outlined in white. The white enameled dial with gold hands is bordered by pearls. Henrik Wigström. Height:  $6\frac{1}{8}$ ".

97 Fan-shaped gold desk clock enameled yellow overlaid with varicolored gold swords, swags, and rosettes, the dial with gadrooned and knot border; surmounted by a ribbon bow. Michael Perchin. Height:  $3\frac{1}{4}$ ".

98 Gilded silver fan-shaped desk clock enameled pale blue overlaid with gold garlands held by ribbons, the clock in the center flanked by two oval apertures for photographs; with arrows at the base within borders of Greek key pattern and rosettes. Michael Perchin. Length:  $8\frac{5}{8}$ ".





99 Circular gilded silver and gold desk clock enameled in white and lavender with white and reeded gold bands, the outer border in white enamel with gold acanthus leaf garlands; the dial encircled by pearls. Henrik Wigström. Height: 4¾".

100 Gold clock, the outer border enameled salmon pink, the inner border in powder blue, overlaid with varicolored gold bows, swags, and trailing vines, the bowknots affixed with diamonds; the dial is encircled by pearls. Henrik Wigström. Diameter: 4¾".

101 Circular gilded silver and salmon enamel desk clock, the body overlaid with laurel leaves emanating from the pearl encircled dial which is placed bottom center. Michael Perchin. Height: 4¾".

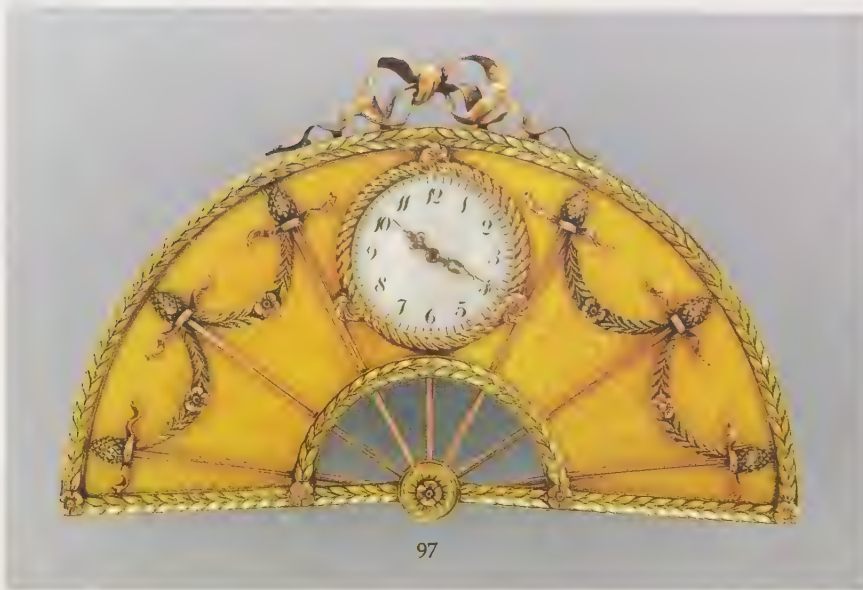
102 Square nephrite-mounted clock with translucent peach enamel dial rimmed by rose diamonds; the dial signed "Fabergé." Henrik Wigström. Height and width: 2½".

103 Gold-mounted block-form table clock with signed translucent peach enamel dial; enameled on five surfaces with striped black, pink, and white enamel. Henrik Wigström. Height: 2½". Width: 1⅝". Depth: 1⅜".

104 Lapis lazuli clock, the enameled dial surrounded by a carved nephrite wreath set with diamonds. Henrik Wigström. Height: 2¾".

105 Purpurin clock with signed rose enamel dial bordered by diamond set gold wreath with gold hands, key, and keyhole covers. Henrik Wigström. Height: 2⅞". Width: 1⅞". Depth: 1⅞".



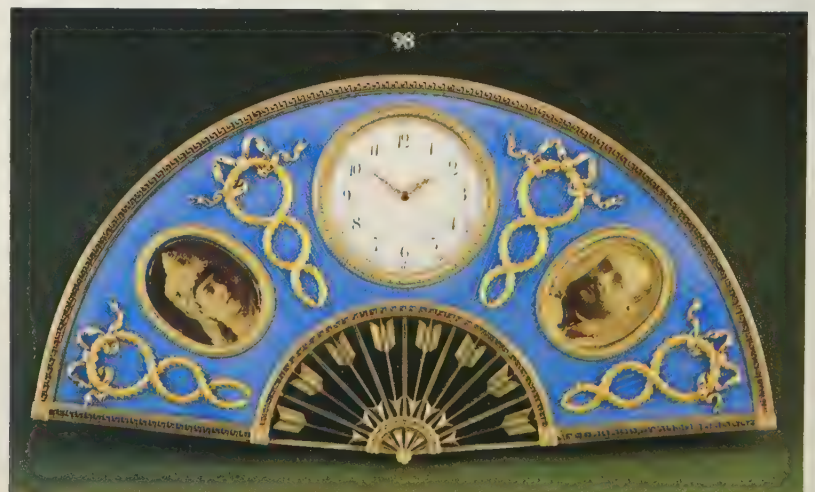


106 Rectangular gilded silver desk clock mounted in two-color gold and enameled in alternating stripes of yellow and blue, the racing colors of the Rothschilds, the dial encircled by pearls. Henrik Wigström. Height:  $3\frac{3}{8}$ ".

107 Eight-pointed gold, pink enamel, and nephrite clock suggesting a compass rose, the white enamel border in the form of a life preserver with rose diamond ties. Probably designed for use aboard the Imperial Yacht, *Polar Star*. Michael Perchin. Height:  $5\frac{1}{4}$ ".

108 Large silver Romanov griffon holding a clock, standing on a nephrite pedestal mounted in silver in the classical style with wreaths and ribbons. Julius Rappoport. Height: 14".

109 Ship's chronometer, the clock in a gold-mounted nephrite case with gold keys, gold screws, and gold keyhole. The front bears a plaque enameled in black on a white enamel ground "C FABERGE PETROGRAD." Henrik Wigström. Height and width:  $3\frac{3}{4}$ ".

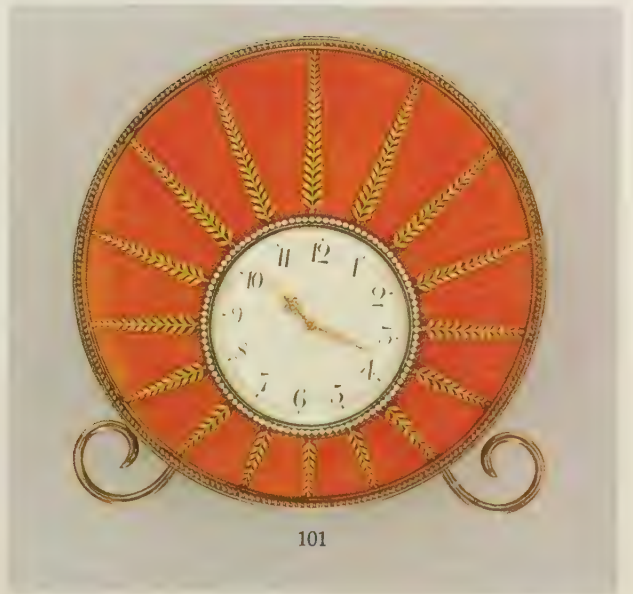




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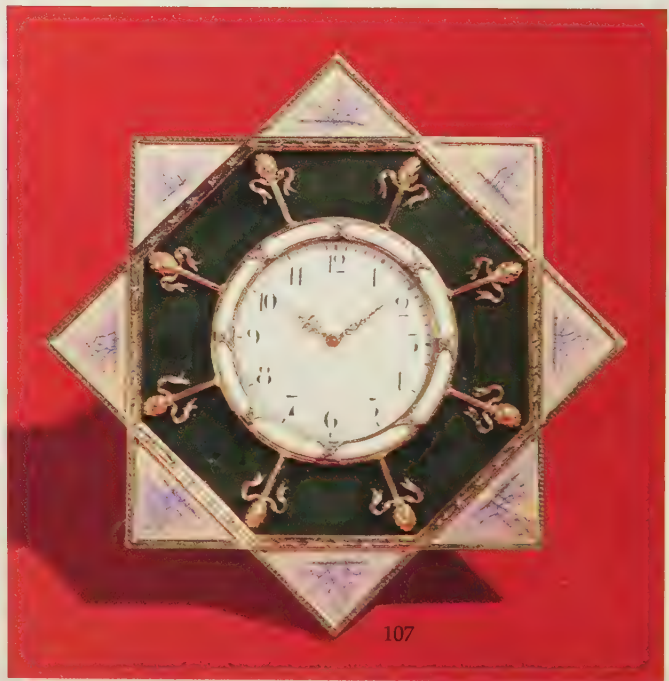
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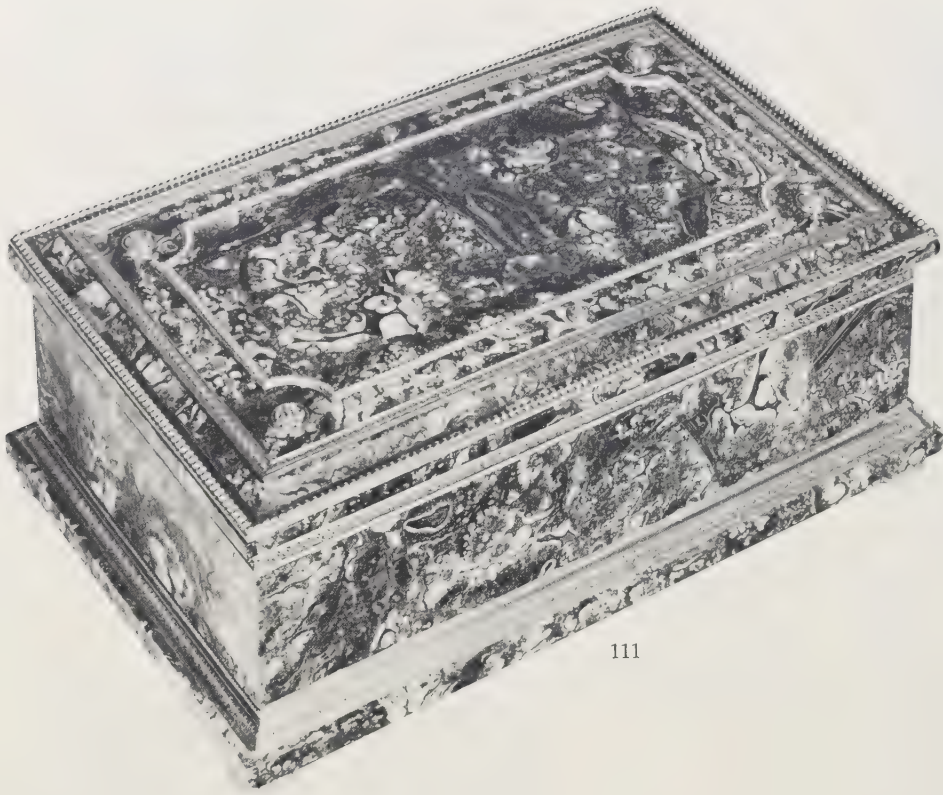




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110 Palisander table box with detachable cover, mounted in silver in the Art Deco style, the finial in the form of a stylized peacock with semi-precious green stone eyes, the body of the box with six semi-precious stones. Length: 6".

111 Large table box in malachite mounted in silver with a variety of motifs of classical inspiration, including rosettes, beading, and foliage. Feodor Afanassiev. Length: 10". Width: 6¼". Height: 3¾".

112 Oxidized silver jewel casket standing on four bun feet, the cover decorated with an enameled miniature by Haritonov after Constantin Makovsky's painting of the "Boyar Wedding." Made during the 1913 Romanov Tercentenary celebrations. K. Fabergé. Length: 8¾". Width: 6⅛". Height: 3".

113 Silver table box in the Old Russian style, the cover decorated with an enamel miniature depicting a hunter stalking a running elk. K. Fabergé. Length: 5⅜". Width: 3⅛". Height: 2⅞".

114 Miniature pocket billiard table mounted in wood and silver for use as a table box, the top enameled green to resemble felt, and furnished with enamel balls and crocheted pockets. Said to have been a miniature of the Brunswick table at Tsarskoe Selo and to have been given to Nicholas II by his wife. Hjalmar Armfelt. Length: 7⅝". Width: 4⅝".

115 Tan tree agate cigarette case with ribbed gold mount and cabochon sapphire. Erik Kollin. Length: 3¾". Width: 2⅝".

116 Ribbed silver cigarette case with applied gold and enamel monograms, signatures, and other devices, including a miniature red enameled dispatch case bearing the gold monogram of Nicholas II; set with a turquoise and an opal thumbpiece, the wick with a chevalier helmet. August Holmström. Length: 5½".

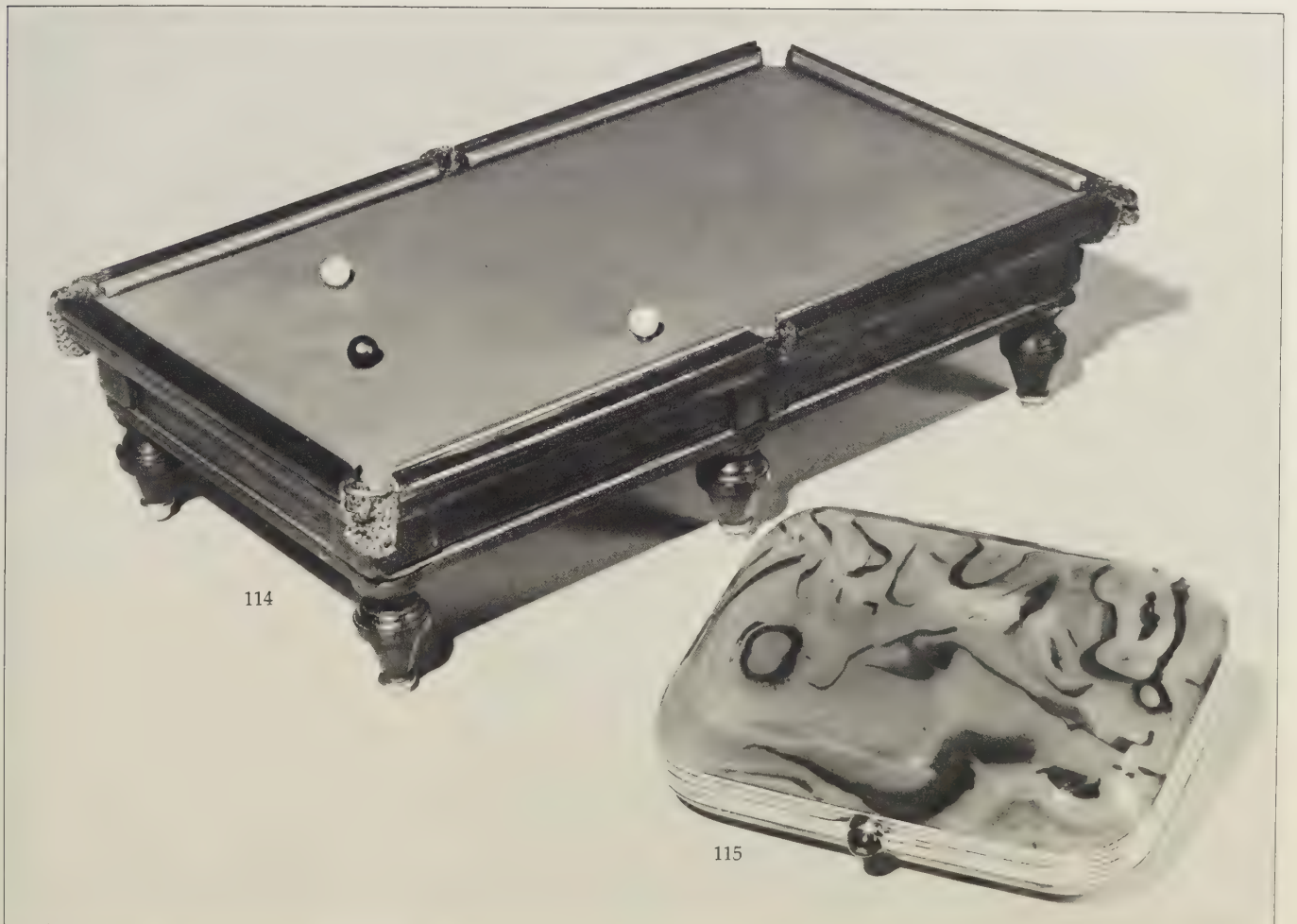




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117 Gilded silver and red enamel table box with incurvate sides, the double cover and center carrying handle rimmed in a reeded design with intermittent cross bandings, the base bordered with laurel leaves. Length of base: 5 $\frac{5}{8}$ ". Width: 4 $\frac{1}{8}$ ".

118 Gold and strawberry red enamel tubular cigarette case, the ends mounted with diamond-encircled ten ruble coins of Catherine the Great; with diamond thumbpiece. August Holmström. Length: 3 $\frac{5}{16}$ ".

119 Nephrite match case with striker, mounted in varicolored gold with ribbons and swags and with diamond thumbpiece. K. Fabergé. Height: 1 $\frac{3}{4}$ ".

120 Match case in gilded silver and emerald green enamel, with two-colored gold acanthus leaf borders, rose diamond thumbpiece, and gold loop. Vladimir Soloviev. Length: 1 $\frac{7}{8}$ ".

121 Palisander etui-form cigarette case mounted in two-colored gold, with a winged sphinx on the cover within a wreath with ribbons, and with moonstone thumbpiece. Michael Perchin. Length: 3 $\frac{5}{8}$ ".

122 Leather and zinc cigarette case mounted in gold and silver with match compartment and compartment for gold-mounted ivory cigarette holder, the cover inscribed in gold "Christmas 1895." Michael Perchin. Length: 3 $\frac{13}{16}$ ".

123 Gold-mounted gun metal cigarette case decorated with allover diamond pattern, with match compartment and wick and sapphire thumbpiece. Length: 3 $\frac{5}{8}$ ".

124 Rectangular three-colored striated gold cigarette case with rose diamond thumbpiece. Henrik Wigström. Length: 3 $\frac{1}{2}$ ". Width: 2 $\frac{7}{8}$ ". Height:  $\frac{7}{16}$ ".

125 Gold match case of elliptical section designed as a two-colored striated gold miniature cigarette case with cabochon emerald thumbpiece. Length:  $1\frac{7}{8}$ ". Width:  $1\frac{1}{8}$ ". Height:  $\frac{3}{8}$ ".

126 Striated two-colored gold cigarette case with match compartment and wick and with cabochon emerald thumbpiece. Michael Perchin. Length:  $3\frac{3}{4}$ ".

127 Two-colored gold tubular reeded cigarette case with diamond thumbpiece. August Hollming. Length:  $3\frac{3}{8}$ ".

128 Gold bonbonnière with convex sides enameled in translucent plum within white enamel and rose diamond borders; with cabochon ruby thumbpiece. Michael Perchin. Length:  $1\frac{5}{8}$ ".

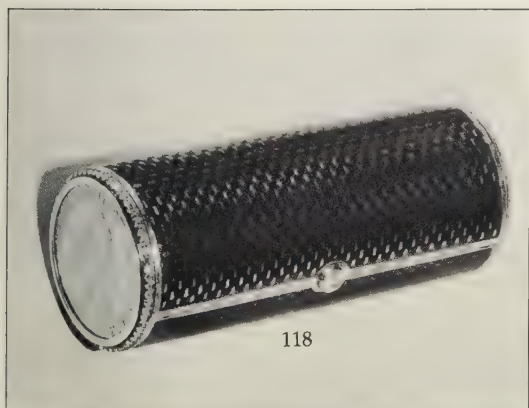
129 Small oblong gilded silver and apple green enamel patch box mounted in two-colored gold. Feodor Afanassiev. Length:  $1\frac{5}{8}$ ". Width:  $\frac{7}{8}$ ". Height:  $\frac{5}{8}$ ".

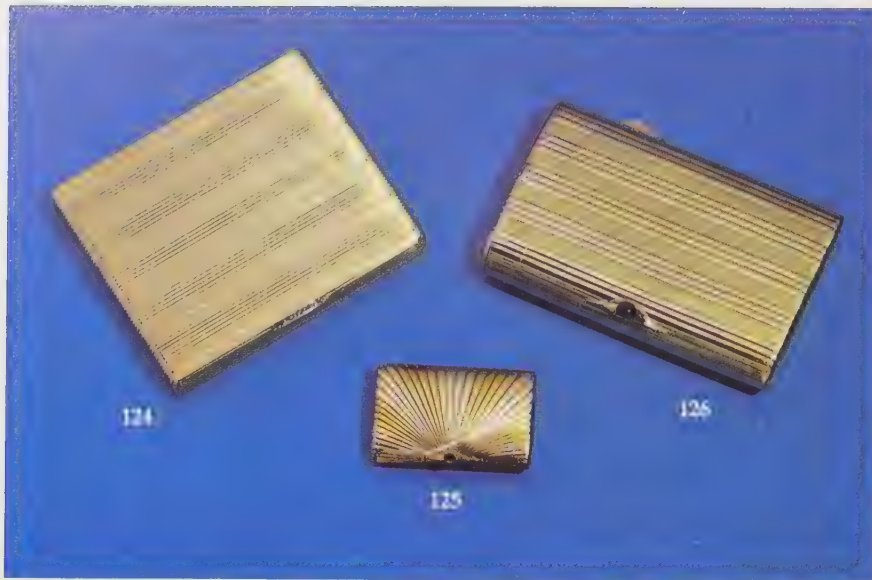
130 Miniature mauve enamel box mounted in varicolored silver mount. Feodor Afanassiev. Length:  $\frac{7}{8}$ ".

131 Miniature gilded silver and pale blue enamel box with gold rim. Feodor Afanassiev. Length and width:  $\frac{3}{4}$ ". Height:  $\frac{1}{4}$ ".

132 Gold cigarette etui with fluting alternating with basket-weave patterns, separated by white matte enamel stripes. The opening is banded with green enamel wreath crossed with diamonds. Henrik Wigström. Length:  $3\frac{3}{4}$ ". Width:  $2\frac{1}{4}$ ".

133 Gold and green enamel match holder and striker with two bands of rose diamonds. Michael Perchin. Height: 2".



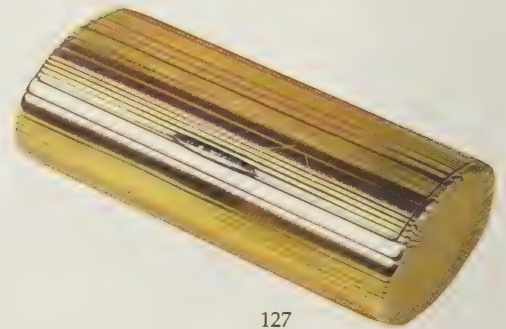


134 Match case in sea-mist blue enamel with two-colored gold acanthus leaf rim and pink sapphire thumbpiece. August Holmström. Height: 1 $\frac{3}{4}$ ".

135 Gold-mounted match case engraved in the Empire style and inscribed "Paule." August Hollming. Length: 1 $\frac{3}{4}$ ". Width: 1 $\frac{1}{4}$ ".

136 Rectangular gold cigarette case with match compartment and striker, designed in the French Empire style; decorated with cornucopia, eagle holding wreath, additional wreaths and ribbons, and with arrows; the thumbpiece set with rose diamonds. Henrik Wigström. Length: 4 $\frac{1}{8}$ ".

137 Oval two-colored gold patch box, the cover bearing enamel miniature of Nicholas II and his wife within pearl border. Henrik Wigström. Length: 1 $\frac{1}{2}$ ". Width: 1 $\frac{3}{8}$ ". Height:  $\frac{7}{8}$ ".



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138 Lapis lazuli basket-form bonbonnière mounted with gold and white enamel rims and with rose diamond cross-bandings, one of which serves as the thumbpiece. Length: 2". Height: 1".

139 Small chrysoprase box formed as a horse's hoof and shoe, mounted in gold, and set with rose diamonds and faceted rubies. Michael Perchin. Length: 1 $\frac{7}{16}$ ". Height: 1".

140 Gold 'Hunter' cigarette case in the Empire style, engraved with a representation of the Patron Saint of Hunters, St. Hubert, a stag whose antlers encircle a diamond and chalcedony cross, within arrow, spear, and foliate borders. The case is further engraved with results of hunts. August Hollming. Length: 4". Width: 2 $\frac{1}{4}$ ". Height:  $\frac{3}{4}$ ".

141 Two-colored gold and white matte enamel sealing wax case, with carnelian intaglio sealstone. Michael Perchin. Length: 3 $\frac{7}{8}$ ".

142 Circular cushion-form salmon pink enamel bonbonnière, mounted in gold with white enamel ribbon, with moonstone thumbpiece and larger moonstone in the center of the cover. Height: 1 $\frac{1}{2}$ ". Diameter of top: 1 $\frac{5}{8}$ ".

143 Circular nephrite bonbonnière mounted in gold, the reeded white enamel rim with ruby-set cross ties. Henrik Wigström. Height: 1 $\frac{5}{16}$ ". Diameter: 1 $\frac{9}{16}$ ".

144 Circular gold and opalescent white enamel patch box, the leaf banding in two-colored gold. K. Fabergé. Diameter: 1 $\frac{3}{4}$ ".

145 Small oval two-colored gold patch box in the style of a Louis XVI snuffbox, the cover set with an oval cabochon Mecca stone. Henrik Wigström. Length: 1 $\frac{3}{4}$ ". Width: 1 $\frac{1}{16}$ ". Height: 1 $\frac{1}{16}$ ".

146 Nephrite cigarette case mounted in two-colored gold and with ruby and sapphire thumbpiece, the cover bearing a gold Russian Imperial Eagle, Michael Perchin. Length: 4". Width: 2 $\frac{1}{2}$ ".

147 Circular gold bonbonnière with detachable cover, in brilliant translucent pink enamel painted with sepia trellis, the side in two-colored gold decorated with green enamel leaves and red enamel berries, within white enamel bead borders. Michael Perchin. Diameter: 2 $\frac{1}{4}$ ".

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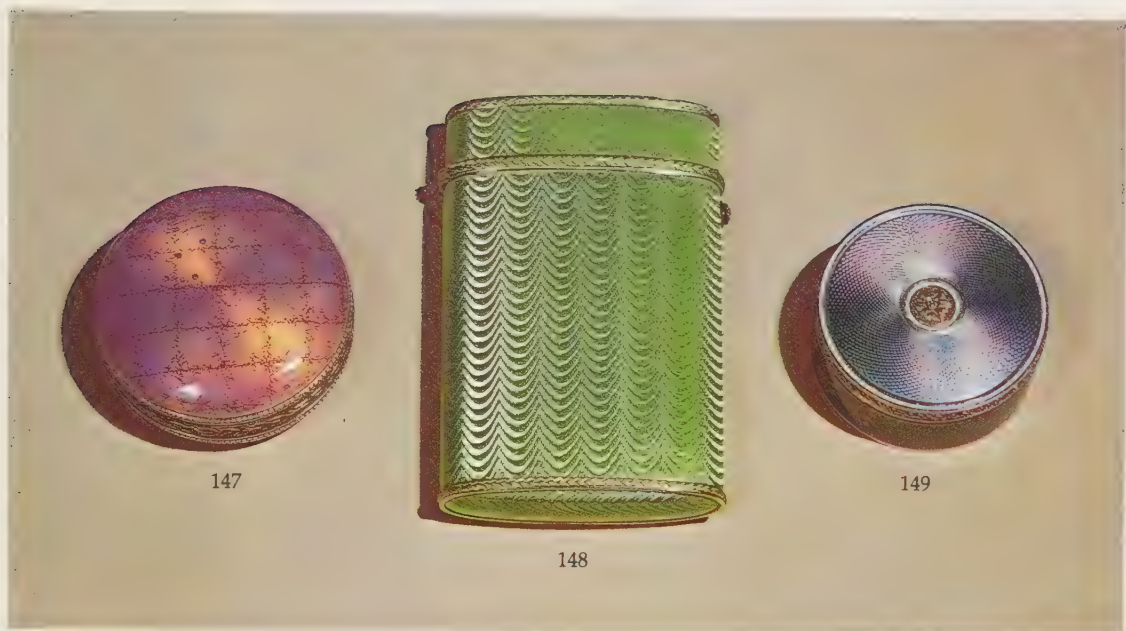


148 Gold etui-form cigarette case enameled in apple green, with two-colored gold acanthus leaf rims and with rose diamond thumbpiece. Henrik Wigström. Length: 3¾".

149 Circular gold bonbonnière with detachable cover, enameled blue-gray bordered by white, the center of both cover and bottom with varicolored gold rosette, the cover bordered with gold holly leaves and berries. Henrik Wigström. Height: ¾". Diameter: 1⅞".







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150 Gold and yellow enamel cigarette case in the form of an etui with two-colored gold acanthus leaf borders, the opening bordered with pearls; with rose diamond thumbpiece. Henrik Wigström. Length: 3¾".

151 Circular nephrite box, the translucent pink enamel cover overlaid with a repoussé gold plaque depicting Cupid astride an eagle flying above the clouds. Michael Perchin and Henrik Wigström. Height: 1¼". Diameter: 2½".

152 *Carnet de bal* mounted in two-colored gold, enameled pink and white, and set with rose diamonds. The striated gold pencil is set with a moonstone and rose diamond finial. Henrik Wigström. Height: 3½".



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153 Small oval gold box enameled in alternating stripes of green and blue, the top edged with a rim of diamonds enclosing a carved carnelian Turkish prayer stone. Michael Perchin. Length: 1 $\frac{3}{8}$ ". Height: 1".

154 Leaf-shaped aventurine feldspar box, in a gold and jeweled mount comprising diamond, ruby, emerald, sapphire, and pearl. Gold-modeled tendrils and leaves overlay the sides, with enameled blossoms on the top. K. Fabergé. Length: 2 $\frac{1}{2}$ ". Width: 1 $\frac{3}{4}$ ". Height: 1".

155 Mauve enamel cushion-shaped bonbonnière with enamel roses on vines and with rose diamond wreaths. Henrik Wigström. Length and width: 1 $\frac{3}{8}$ ". Height: 1".

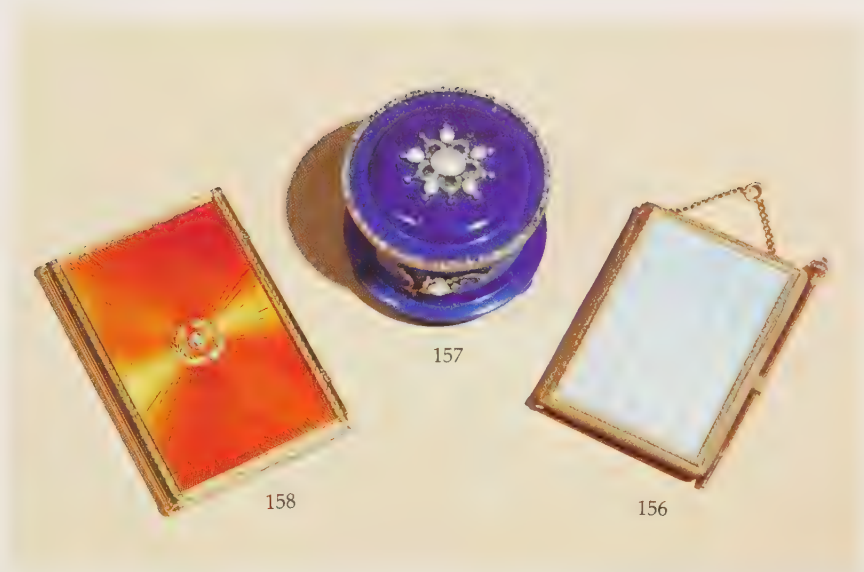
156 Leather *carnet de bal* mounted in two-colored gold and enameled opalescent white; with striated gold pencil topped by a chalcedony, and with gold carrying chain. Henrik Wigström. Height: 3".

157 Circular gold-mounted specimen lapis lazuli box, the cover decorated with pearls and rose diamonds in a floral design and rimmed with rose diamonds, the side decorated en suite; standing on three lapis lazuli bun feet integral with the box. By Fried-Koehli for Fabergé. Ex collection: Grand Duchess Xenia. Height: 2".

158 *Carnet de bal* enameled orange and mounted in two-colored gold, with a rose diamond in the cover within a wreath. Height: 3 $\frac{1}{2}$ ".

159 Two-colored gold match case of alternating vertical striations with acanthus leaf overlays and rose diamond thumbpiece. Henrik Wigström. Length: 1 $\frac{7}{8}$ ".





160 Gold match case enameled in blue and yellow, the Rothschild racing colors, with rose diamond thumbpiece. Length:  $1\frac{3}{4}$ ".

161 Two-colored gold striker with narrow white enamel bands, the striker with cabochon sapphire finial. Length:  $1\frac{3}{4}$ ". Width:  $1\frac{3}{8}$ ".

162 Gold and opalescent pink enamel locket-mirror case, decorated with a basket of varicolored flowers embellished by rose diamonds. Feodor Afanassiev. Diameter:  $1\frac{7}{8}$ ".

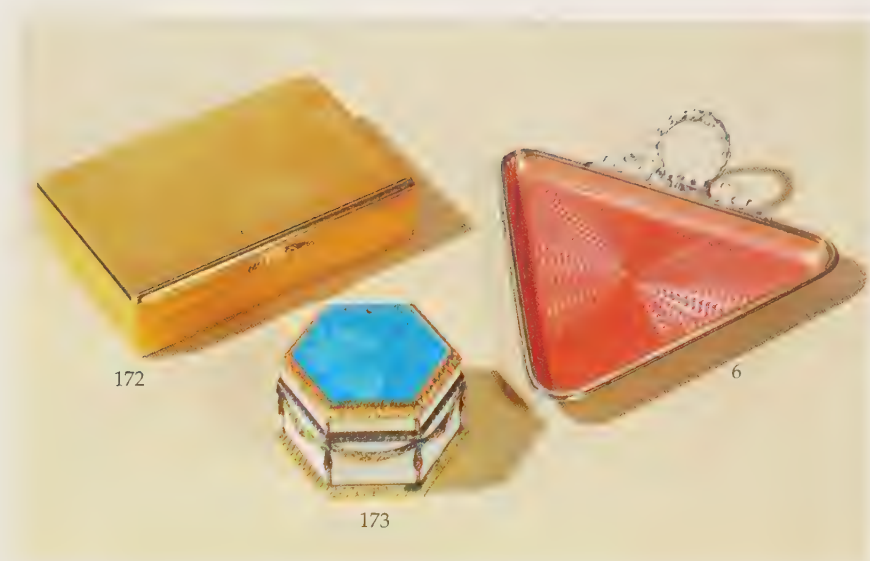




163 Match case designed as a miniature fluted gold cigarette case with thin black enamel horizontal stripes; with match compartment and striking plate and cabochon ruby thumbpiece. Henrik Wigström. Length:  $1\frac{3}{4}$ ". Width:  $1\frac{3}{8}$ ". Height:  $\frac{3}{8}$ ".







164 Small oval gold, white enamel, and gold striped bonbonnière, the cover set with a carnelian engraved in Turkish "Allah is Great, Mohammed is His Prophet." Henrik Wigström. Length: 2". Width: 1¼". Height: 1½".

165 Gold locket designed with vertical black enamel stripes within rose enamel border, one side with a rose diamond flower in the center, the other with a basket of rose diamond flowers. Henrik Wigström. Diameter: 1⅜".

166 Circular gold and brilliant red enamel bonbonnière, the cover set with a rose diamond-encircled coin of Catherine the Great, the base set with the reverse of a similar coin; with rose diamond thumbpiece. Michael Perchin. Height: ⅞". Diameter: 1⅞".

167 Ivory comb mounted in a gold and raspberry red enamel case. Henrik Wigström. Length: 4¼".

168 Rectangular gold-mounted nephrite box, the clasp and two back hinges each set with two cabochon rubies within gold mounts. Made for the Princess Hatzfeldt in December 1911, according to the sales ledger of Fabergé's London branch. Henrik Wigström. Length: 3¼". Width: 2⅝". Height: 1⅛".

169 Smoky quartz bonbonnière in the form of a shell, mounted in gold with red enamel and rose diamonds, the opening set with three cabochon emeralds and a diamond. August Holmström. Length: 2¼".

170 Miniature gold stamp box enameled a brilliant raspberry red, the cover with a gold, rose diamond, and pearl carrying handle, and outlined with rose diamonds, the hinged latch set with tiny rose diamond; standing on four paw feet. Michael Perchin. Length: 1¼".

171 Agate stamp moistener with rock crystal roller, the varicolored gold mounts set with cabochon rubies. Feodor Afanassiev. Length: 2⅝".

172 Gold cigarette case with an all-over diaper pattern, designed as an early 19th-century gold snuffbox in the manner of A. J. Strachan. Henrik Wigström. Length: 3½". Width: 2¼". Height: 1⅜".



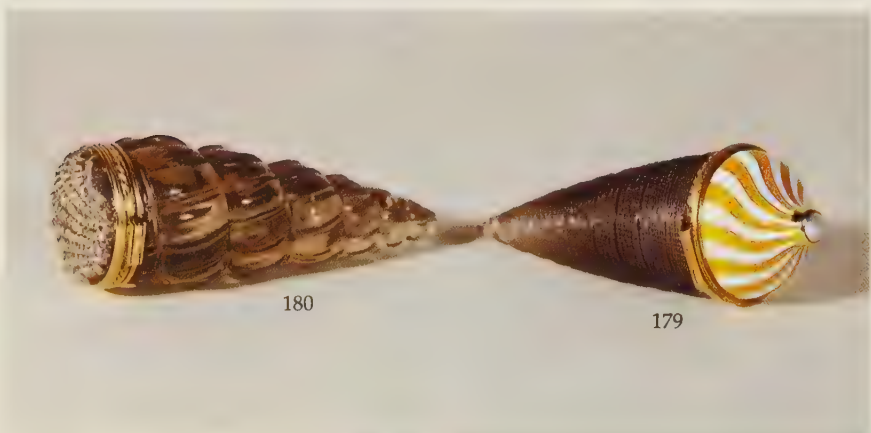
173 Small hexagonal box with turquoise cover, the sides enameled white and overlaid with two-colored gold wreaths held by turquoises. Henrik Wigström. Length: 2". Width: 1¾". Height: 1¼".

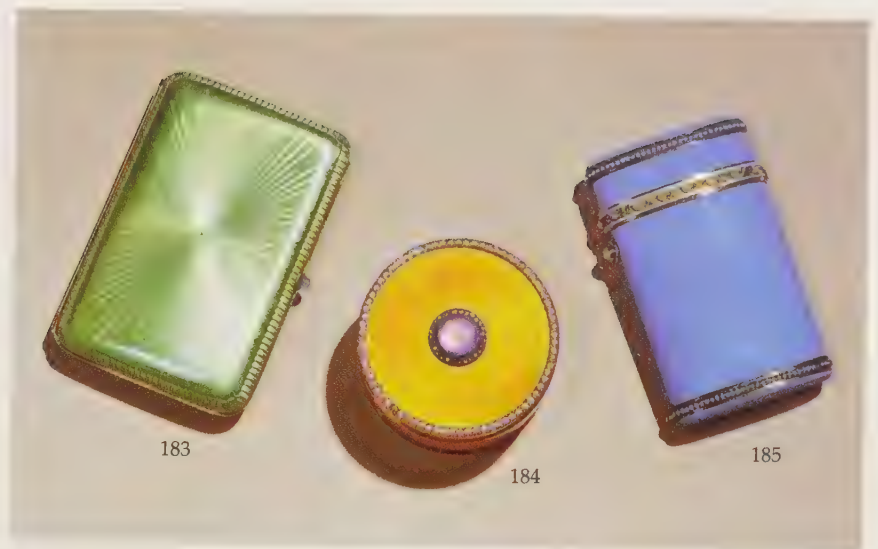
174 Rectangular rhodonite box mounted *à cage* in gold, with the border of green enamel enclosing white enamel dots. Henrik Wigström. Length: 3".

175 Engraved smoky quartz bonbonnière carved in the form of a shell, mounted in gold with green enamel, the opening rimmed with rose diamonds and with rose diamond thumbpiece. Michael Perchin. Length: 2¼".

176 Smoky quartz Louis XV style vinaigrette mounted in gold and set with alternating cabochon emeralds and rose diamonds. Michael Perchin. Height: 3".

177 Bonbonnière carved from striated agate in the form of a shell, the gold, striped blue and white enamel cover with an oval moss agate in the center surrounded by rose diamonds; with cabochon ruby and rose diamond thumbpiece. Michael Perchin. Length: 1⅞".





178 Smoky quartz bonbonnière carved in the form of the head of a fish with faceted ruby eyes and rose diamond nostrils and teeth, the cover formed as a gold shell. Michael Perchin. Length:  $2\frac{3}{8}$ ".

179 Smoky quartz bonbonnière mounted in gold, the cover carved in the form of a shell enameled in swirls of yellow and white, with pearl finial. Michael Perchin. Length:  $3\frac{1}{8}$ ".

180 Smoky quartz bonbonnière mounted in two-colored gold, the cover carved in the form of a shell with rose diamonds. Michael Perchin. Length:  $3\frac{1}{4}$ ".

181 Gold-mounted square rock crystal bonbonnière with pyramid-shaped detachable lid, the rims enameled and decorated with 'emeralds'; on four ball feet in white enamel. Michael Perchin. Length and width: 2".

182 Gold-mounted square rock crystal bonbonnière with pyramid-shaped hinged lid, the cover set with a table-cut diamond within a Renaissance motif; with enameled rims and standing on four gold ball feet. Erik Kollin. Length and width:  $1\frac{1}{4}$ ".

183 Gilded silver and apple green enamel cigarette case with moonstone thumbpiece. Michael Perchin. Length:  $3\frac{1}{2}$ ".

184 Circular gold-mounted yellow enamel box, the cover rimmed with pearls and set in the center with a Mecca stone surrounded by rose diamonds. Michael Perchin. Height:  $1\frac{1}{4}$ ". Diameter:  $2\frac{1}{4}$ ".

185 Cigarette case in matte lilac enamel. Gold bands around the top and bottom are set with pearls, while around the opening green enamel leaves alternate with pearls; with pearl thumbpiece. Henrik Wigström. Length:  $3\frac{1}{4}$ ". Width: 2".

186 Square rock crystal bonbonnière in gilded silver mount, the sides enameled in turquoise and white and set with rose diamonds, with rose diamond thumbpiece. K. Fabergé. Length and width:  $1\frac{3}{8}$ ".





187 Rock crystal heart-shaped bonbonnière with detachable cover, mounted in two-colored gold, enameled in red. Henrik Wigström. Length: 1 $\frac{7}{8}$ ".

188 Circular engraved rock crystal bonbonnière with detachable cover, the side enameled opalescent pink with sepia garlands, the gold and enamel rims decorated with leaves and 'pearls.' Henrik Wigström. Diameter: 2 $\frac{1}{8}$ ".

189 Tubular cigarette case enameled mauve, mounted in two-colored gold, and with rose diamond thumbpiece. August Hollming. Length: 3 $\frac{1}{2}$ ".

190 Mauve enamel and gold banded cigarette case with match compartment and wick, mounted in varicolored gold; with diamond and enamel wick finial and diamond thumbpiece. Michael Perchin. Length: 3 $\frac{7}{8}$ ".

191 Gold-mounted mauve enamel cigarette case of oval section, with rose diamond thumbpiece. Michael Perchin. Length: 3 $\frac{1}{8}$ ".

192 Gold cigarette case enameled powder blue, overlaid with horizontal two-colored gold acanthus leaf banding and with diamond thumbpiece. Michael Perchin. Length: 3 $\frac{5}{8}$ ".

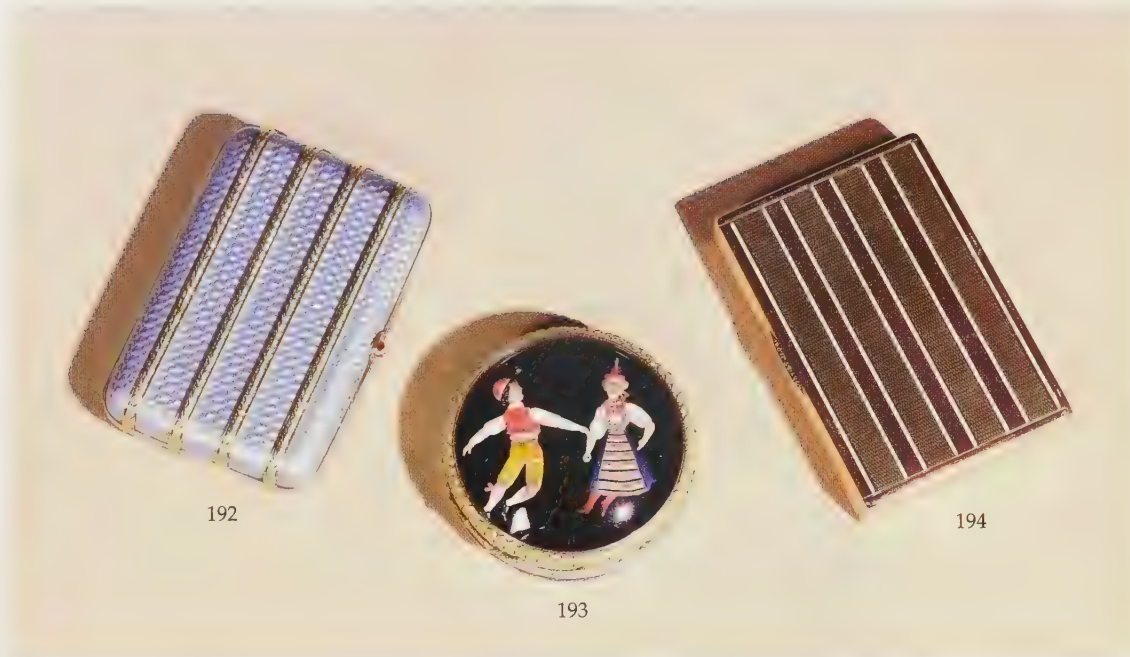
193 Circular snuffbox enameled pale blue and mounted in two-colored gold. Under the detachable cover are two articulated and painted ivory figures of a boy and a girl in Swedish peasant costumes who dance when the box is jiggled. It was a gift by Nicholas II in 1912 on the occasion of the wedding of Grand Duchess Marie and Prince Wilhelm of Sweden, brother of the King of Sweden. The costumes represent the Dalarna district in Sweden. Henrik Wigström. Height:  $\frac{3}{4}$ ". Diameter:  $2\frac{1}{2}$ ".

194 Rectangular two-colored gold cigarette case decorated with white enamel stripes separating striated red gold and guilloché yellow gold sections; thumbpiece set with rose diamonds. Henrik Wigström. Length:  $3\frac{3}{16}$ ". Width:  $2\frac{1}{2}$ ". Height:  $\frac{5}{8}$ ".

195 Cigarette case enameled purple, overlaid with diamond-set varicolored gold laurel swags on a white enamel trellis; with rose diamond thumbpiece. K. Fabergé. Length:  $3\frac{3}{4}$ ".

196 Circular two-colored gold box enameled with white stripes alternating with gold, the cover set with an oval agate intaglio carved with the Adoration of the Magi surrounded by pearls. Michael Perchin. Height:  $1\frac{1}{8}$ ". Diameter:  $2\frac{1}{2}$ ".





197 Striated gold cigarette case with match compartment and wick, the cover bearing diamond monogram and crown, together with gunmetal anchor, of Grand Duke Alexis, uncle of Nicholas II, Commander of the Imperial Navy; with cabochon sapphire thumbpiece and with original wick in the colors of the Order of St. George. August Hollming. Length: 3¾".







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198 Rectangular gold and emerald green enamel cigarette case, with white matte enamel border decorated with wreaths and festoons, and with rose diamond-set thumbpiece. Henrik Wigström. Length:  $3\frac{7}{16}$ ".

199 Oval gold, pink, and sepia enamel snuffbox, the cover depicting the fortress of Saints Peter and Paul, and the bottom and sides painted with scenes along the River Neva. Michael Perchin. Length:  $2\frac{3}{4}$ ". Width: 2". Height: 1".

200 Gold and red enamel tubular cigarette case decorated with colored gold acanthus leaf bandings; with diamond thumbpiece. Michael Perchin. Length: 4".

201 Bloodstone cigarette case mounted in gold and white enamel and with faceted ruby thumbpiece. Michael Perchin. Length:  $3\frac{5}{8}$ ".

202 Circular gold-mounted rock crystal box, the cover in opalescent enamel with a sepia painting of Falconet's statue of Peter the Great within a wreath. The bottom bears the crowned monogram of Czarina Alexandra Feodorovna, wife of Nicholas II. Henrik Wigström. Diameter:  $2\frac{15}{16}$ ".

203 Gold and royal blue enamel cigarette case with an allover Art Nouveau decoration of Egyptian inspiration of gold primroses with rose diamond buds; with rose diamond thumbpiece. Length:  $3\frac{5}{8}$ ".

204 Imperial gold presentation match case enameled in green. The top bears the double monogram and crown of Grand Duke Alexander and Grand Duchess Xenia. On one side is the two-colored gold wreath and ribbon-encircled date "1894," and on the other, "25/VII," the date of their marriage on July 25, 1894. Michael Perchin. Length:  $1\frac{5}{8}$ ". Width:  $\frac{3}{4}$ ".



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205 Gold-mounted heart-shaped bloodstone bonbonnière, the gold mount of the cover enameled in red and white. Length:  $1\frac{5}{16}$ ". Width: 2". Height: 1".

206 Tripartite bloodstone box, each of the three openings with ruby and rose diamond thumbpiece, the handle in the form of two black and white enameled serpents coiled about a staff topped by a pearl and holding a rose diamond and cabochon ruby ring; the base of the handle is in white enamel set with rubies and tiny rose diamonds. Michael Perchin. Height: 3".

207 Octagonal gold bonbonnière enameled yellow, with rose diamonds on the body of the lid and flange; mounted with an oval miniature of a girl, after Greuze, framed in rose diamonds. Ex collection: Elizabeth Balletta of the Imperial Michel Theatre. Michael Perchin. Length:  $1\frac{7}{16}$ ". Width:  $\frac{13}{16}$ ".

208 Circular gold and yellow enamel box, the detachable cover bearing a pearl encircled cameo of Czarina Alexandra Feodorovna. Michael Perchin. Height:  $\frac{1}{4}$ ". Diameter:  $2\frac{1}{4}$ ".

209 Gilded silver and royal blue enamel presentation cigarette case, the cover set with the Russian Imperial Eagle in rose diamonds and with rose diamond thumbpiece. The interior bears presentation inscription and the date "January 23, 1915." August Hollming. Length:  $\frac{3}{8}$ ".

210 Circular gold and gray enamel snuffbox, the cover containing a coronation medal of Alexander III and his wife Maria Feodorovna dated 1883, the reverse of which bears the Russian Imperial Eagle and the motto "God be with you," the side surrounded by gold Imperial Eagles. Michael Perchin. Height: 1". Diameter:  $2\frac{1}{8}$ ".

211 Gold and brilliant yellow enamel presentation cigarette case with diamond Imperial Crown in one corner of the cover, and with diamond thumbpiece. August Holmström. Length:  $3\frac{3}{4}$ ".

212 Circular gold snuffbox decorated in the Louis XVI style in orange enamel and two-colored gold rims with contrasting enamel in green, blue, and white; the cover bears a cameo of an Emperor encircled by diamonds and within wreaths of laurel. Michael Perchin. Height:  $1\frac{5}{8}$ ". Diameter:  $2\frac{1}{4}$ ".

213 Oblong gold and brilliant emerald green enamel presentation box, the cover bearing the diamond monogram and crown of Nicholas II on a white enamel ground surrounded by diamonds, and with rococo scrollwork set with rose diamonds. Michael Perchin. Length:  $\frac{3}{8}$ ".



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214 *Carnet de bal* in gold and pink enamel with a diamond enriched miniature of Alexandra Feodorovna in the center, the borders in red and white dots with green leaves; the pencil is topped by a cabochon emerald. Michael Perchin. Height:  $3\frac{1}{16}$ ".

215 Brilliant blue enamel oblong presentation box with gold rococo mounts, one side of cover with white enamel and diamond monogram and crown of Nicholas II. Pushing one of the diamonds reveals a miniature of Nicholas II. Michael Perchin. Length:  $3\frac{3}{4}$ ".

216 Rectangular nephrite presentation box overlaid with diamond trellis centering crowned miniature of Nicholas II by Zuiev; with acanthus leaf border. Henrik Wigström. Length:  $3\frac{3}{4}$ ".



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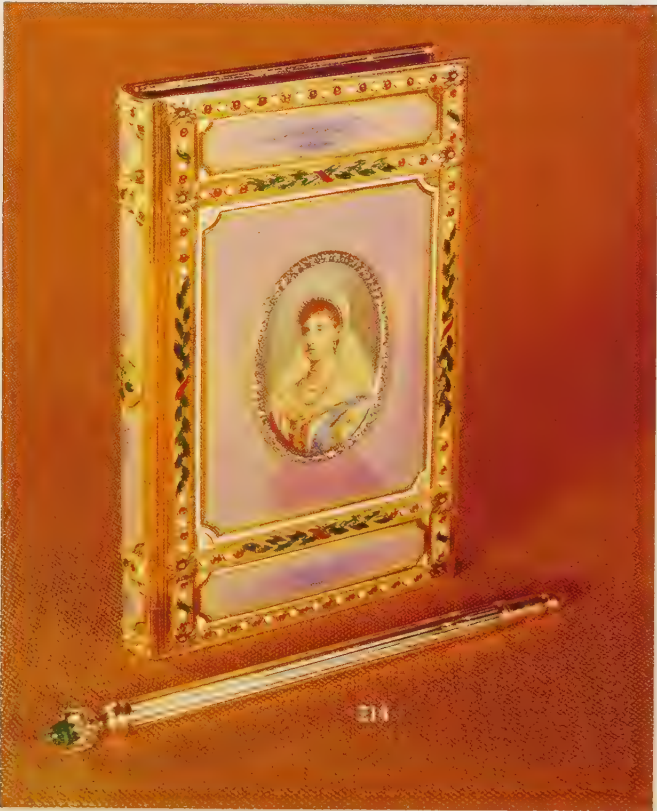




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217 *Carnet de bal* of varicolored gold, enameled in alternating pink and white enamel stripes, the cover decorated with an oval plaque bearing the Russian Imperial Eagle in rose diamonds, surrounded by pearls, and suspended from pearl-decorated swags. The pencil is topped by a pointed cabochon moonstone. The inside bears a gold plaque engraved, "Présent de Sa Majesté L'Empereur Nicholas II, 2 Févr. 1902," a gift from the Czar to Madame Elizabeth Balletta of the Imperial Michel Theatre on the eve of a benefit performance marking her tenth anniversary on the St. Petersburg stage. Height: 2 $\frac{7}{8}$ ".







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218 Large circular gold presentation box mounted in two-colored gold and enameled powder blue, the cover with the diamond monogram and crown of Nicholas II on a white enamel ground encircled by rose diamonds and further embellished with two wreaths, one maple and the other laurel, set with rose diamonds and a cabochon ruby. August Hollming. Diameter: 3½".

219 Gold and mauve-gray enamel *carnet de bal* decorated with two-colored rococo gold scrolls set with tiny rose diamonds; the gold pencil is tipped by a pointed moonstone, the back is of mother-of-pearl. Michael Perchin. Height: 2¾".

220 Circular nephrite presentation box mounted in two-colored gold, the cover set with the diamond monogram of Nicholas II. Michael Perchin. Height: 1½". Diameter: 3".

221 Rectangular gilded silver table cigarette box enameled in alternating stripes of yellow and blue, the racing colors of the Rothschilds, the gold borders of chased foliage with gold pellets. Henrik Wigström. Length: 5⅜".

222 Music box in gold and pale pink enamel decorated with views of six Youssouppoff palaces framed by gold borders with white boughs and green leaves; on the thumbpiece are the Roman numerals "XXV" in diamonds for the twenty-fifth wedding anniversary of Felix and Zenaide Youssouppoff, parents of Nicholas and Felix, all of whose ciphers appear at the corners. The lid is decorated with a view of Arkhangelskoe, the home near Moscow where an earlier Youssouppoff had his porcelain factory; the front is decorated with the palace in Saint Petersburg where Rasputin was murdered. Henrik Wigstöm. Length: 3½". Width: 2½". Height: 1⅞".

223 Gilded silver and pink enamel stamp box, the cover decorated with a wreath and set with five cabochon sapphires. Length: 3¼". Width: 1⅜".

224 Gilded silver and cobalt blue enamel blotter. Michael Perchin. Length: 3¼".

225 Bowenite brush pot mounted in gilded silver in the rococo style, standing on three feet. Michael Perchin. Height: 4".



226 Gold ball-shaped handle enameled mauve overlaid with gold diamond-set spirals, the collar in white enamel with gold ribbons and diamond borders. Michael Perchin. Height: 3".

227 Handle with ivory head of a boy in night cap, mounted on broad mauve enameled tapering band, within two-colored gold acanthus leaf borders. Michael Perchin. Height: 3½".

228 Stamp moistener carved in the form of a ripe apple out of pale-green spotted nephrite. The brush is held by a brownish enameled stem with green enamel calyx, topped by a rose diamond. Overall height: 3".

229 Scent bottle of brown agate in the form of an apple with gold stem and three gold leaves, one of which may be lifted to reveal the opening underneath. Henrik Wigström. Height: 2".

230 Carved bowenite seal mounted in two-colored gold, decorated with dark blue enamel and with a bloodstone sealstone carved with the coat-of-arms of the Engailtcheff family. Michael Perchin. Height: 3⅝".

231 Carved bowenite seal with red agate sealstone, mounted in two-colored gold. Erik Kollin. Height: 4".

232 Downflaring bowenite match container banded in gold enriched with green enamel, diamonds, and sapphires. The underside has a rough surface for striking the matches. Diameter: 2⅜".

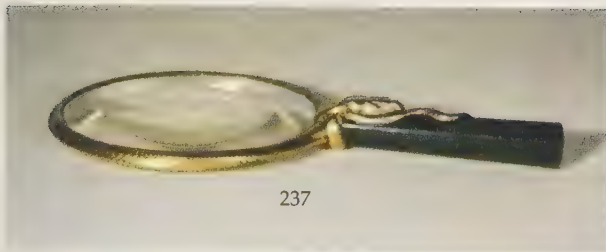
233 White agate heart-shaped tray mounted in gold chased with Greek key pattern, the handle topped by a cabochon sapphire. Length: 3⅞".

234 Bowenite cup, the fancifully designed gold handle set with two cabochon rubies. Michael Perchin. Height (including handle): 2⅛".

235 Bowenite bellpush mounted in two-colored gold set with four cabochon rubies, the push a moonstone surrounded by rose diamonds. Diameter: 2⅜".

236 Lozenge-form bowenite tray mounted in two-colored gold and set with four cabochon rubies. Erik Kollin. Length: 3¼".





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237 Magnifying glass, the gilded silver frame formed as a serpent with ruby eyes entwined about the cylindrical nephrite handle. Length: 6".

238 Gold-mounted nephrite magnifying glass with rose diamond rim, matte white enamel and acanthus leaf decoration. Michael Perchin. Length: 3 $\frac{5}{8}$ ".

239 Bowenite pen rest decorated with gold flower on white enamel ground, white enamel reverse "C"s, red enamel cross bandings and tiny rose diamonds. Height: 1 $\frac{7}{8}$ ".

240 Folding lorgnette mounted in two-colored gold, the stem enameled lime green. Michael Perchin. Length: 5 $\frac{1}{2}$ ".

241 Rock crystal paperknife mounted in two-colored ajouré gold. Length: 9 $\frac{1}{4}$ ".

242 Stylized Egyptian *ankh* form magnifying glass, the crystal magnifier joined to the nephrite and white enamel handle by gold palmette; the base tipped with ruby-eyed serpents. Length: 5 $\frac{7}{8}$ ".

243 Small reading glass mounted in two-colored gold and with moonstone tip. Henrik Wigström. Length: 3".

244 Triple nephrite seal mounted in varicolored gold and contrived to appear as a single seal. When opened, it reveals the innermost bloodstone engraved seal, the central carnelian sealstone, and with an agate exterior sealstone. Henrik Wigström. Height: 4".





245 Two carved figures of *pleurants*, the hooded figures standing upright with shrouds held to their faces; one in rhodonite, and one in nephrite set around the base with rose diamonds. Height: 2 $\frac{7}{8}$ ".

246 Gold-mounted rutilated crystal seal, with apple green enamel collar bordered by rose diamonds and overlaid with two-colored gold festoons held by two faceted rubies; with carved bloodstone sealstone. Michael Perchin. Height: 2 $\frac{7}{8}$ ".

247 Gold, royal blue enamel, and rose diamond pencil holder, with cabochon moonstone finial. Length: 2 $\frac{3}{8}$ ".

248 Gilded silver bookmark/paperknife, set with a cabochon garnet and with nephrite egg-form handle. A.R. Length: 3 $\frac{3}{8}$ ".

249 Tiny pink agate paperknife with gold handle set with two cabochon sapphires; the original case inscribed "10 January 1891." Length: 3".

250 Two-colored gold penholder, the stem enameled a brilliant orange. A.R. Length: 7 $\frac{3}{8}$ ".

251 Four-colored gold hanging miniature Louis XVI thermometer-clock with moss agate plaques. August Holmström. Length: 7 $\frac{1}{8}$ ".

252 Salt spoon in the form of a gold shovel with jade handle, banded in two-colored gold. Michael Perchin. Length: 2 $\frac{5}{8}$ ".

253 Gilded silver paperknife with royal blue enamel handle. August Holmström. Length: 7 $\frac{3}{4}$ ".

254 Cigar cutter mounted in gold and enameled rose pink, with a rose diamond set in one side; with carrying ring. K. Fabergé. Length: 1 $\frac{1}{2}$ ".

255 Two-colored gold and agate seal in the form of a bed warmer, decorated with two bands of rose diamonds and with chalcedony finial. Henrik Wigström. Length: 4 $\frac{3}{8}$ ".



256 Pair of nephrite menu holders mounted with varicolored gold and platinum flower-filled baskets. Height: 2". Width: 1¼".

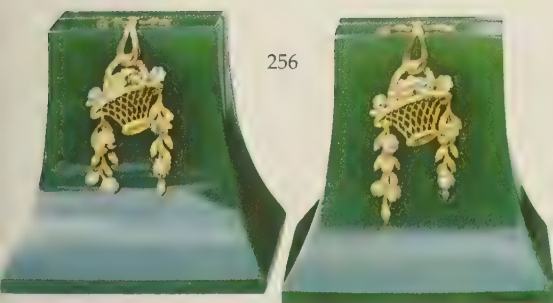
257 Pair of gold menu holders each with oval red enamel medallion with the letter "M" flanked by gold arrows in their quivers; standing on oval nephrite plinths with applied beaded bands. Henrik Wigström. Length: 1⅞".

258 Miniature nephrite bucket with bracket enameled translucent red and rimmed with diamonds. Ex collection: H. H. King Rama VI of Siam. Height: 3½".

259 Varicolored gold and nephrite hand seal; the baluster-shaped handle decorated with acanthus swags and two cabochon rubies, the tapered body with opaque white enamel and gold stripes; the bloodstone sealstone carved with an Imperial Eagle. Michael Perchin. Height: 2".

260 Deep pink enamel parasol handle with swirling gold bands set with diamonds and green enamel acanthus leaves within white enamel borders, the base encircled by rose diamonds and with diamond finial. Henrik Wigström. Height: 2¾".

261 Varicolored gold-mounted peach and white enamel taperstick. Feodor Afanassiev. Height: 2⅝".



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262 Varicolored gold, nephrite and peach enamel small hand seal, with carved white agate sealstone. Feodor Afanassiev. Height: 2".

263 Nephrite and pink enamel handle, the pink enamel shaft painted with sepia dendritic foliage and rimmed with pearls; with circular double concave nephrite top: Henrik Wigström. Height: 3 1/8".

264 Chinese agate snuff bottle mounted in gold by Fabergé for use as a perfume bottle with hinged cover, the thumbpiece set with a rose diamond. Henrik Wigström. Height: 3 1/8".







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265 Chinese 18th-century carved agate snuff bottle bearing the inscription: "The two immortals who preached the principles of Tao." Mounted by Fabergé in gold and pink enamel, with rose diamond and moonstone finial as a stamp moistener. Height:  $3\frac{1}{4}$ ".

266 Gold thermometer enameled pink, the outer border in matte white enamel, the inner of fluted gold crossed with ribbons surmounted by ribboned bow; the signed dial indicating both Fahrenheit and Centigrade temperatures. Henrik Wigström. Height:  $3\frac{1}{2}$ ".

267 Miniature red gold tankard standing on three ball feet, finished to resemble copper. August Holmström. Overall height: 3".

268 Double bowenite oval bellpush on four bun feet, the top in pink enamel elaborately overlaid with four-colored gold floral decoration centered by a faceted emerald, the two pushes set with moonstones. Michael Perchin. Length:  $2\frac{3}{4}$ ".

269 Cone-shaped lighter in gilded silver and white enamel with wreath-and-ribbon decor, overlaid with varicolored gold torch with flame, the ball-shaped top set with a cabochon sapphire finial. Height:  $3\frac{1}{4}$ ".

270 Bloodstone sabot overlaid with gold scrolls, flowers, and ajouré motifs in the Louis XV style, set with tiny rose diamonds, profuse yet unobtrusive. Length:  $3\frac{1}{2}$ ".

271 19th-century Chinese carved tan jade shoe (a symbol of fertility), in gold mount by Fabergé set with a cabochon sapphire, a cabochon emerald, and a cabochon ruby. Michael Perchin. Length: 3".

272 Small circular purpurin bowl with two-colored gold acanthus leaf rim and swags held by six pearls. Michael Perchin. Diameter:  $2\frac{3}{16}$ ".



273 Purpurin basket with 'raffia' handle and rim, with cross bandings and ribbons in two-colored gold set with two faceted green garnets. Erik Kollin. Length: 3 $\frac{7}{8}$ ".

274 Bowl carved from a large piece of purpurin mounted in two-colored gold. Michael Perchin. Height: 1 $\frac{1}{2}$ ". Diameter: 3 $\frac{7}{8}$ ".

275 Egg-shaped purpurin seal mounted in two-colored gold, with a band of green enamel and one of white matte enamel; with agate sealstone. Henrik Wigström. Height: 2 $\frac{1}{8}$ ".

276 Rectangular purpurin tray mounted in two-colored gold, with two gold handles, each with pearl tips: Engraved "Fabergé." Length: 2 $\frac{5}{8}$ ".

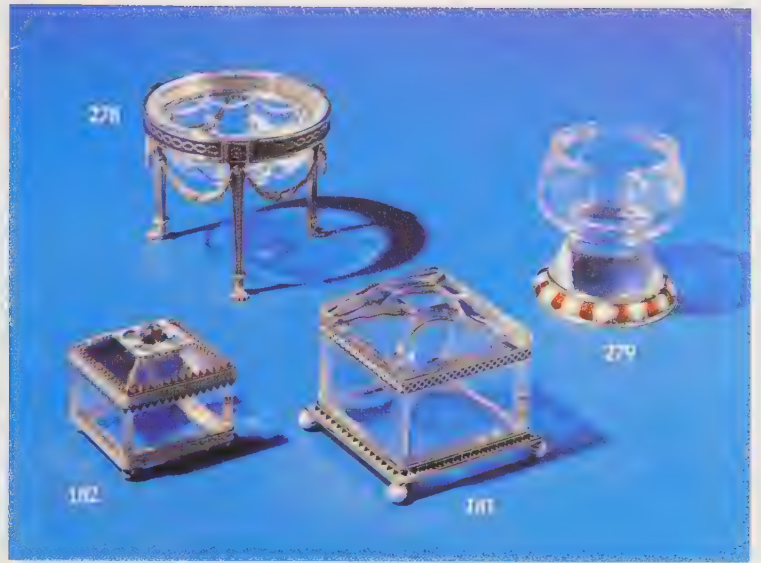
277 Gold handle with striated purpurin ball finial, and gold and white enamel collar set with rose diamonds, mounted as a paperknife.

278 Salt dish of engraved rock crystal in a varicolored gold and royal blue enamel mount, reminiscent of a Louis XVI birdbath. Michael Perchin. Height: 1 $\frac{1}{8}$ ". Diameter: 1 $\frac{1}{4}$ ".

279 Small rock crystal footed cup, the gold base enameled in alternating red translucent and matte white enamel sections, the Danish Royal colors. Michael Perchin. Height: 2".







280 Twin bowenite bowls joined with an oxidized silver handle in the form of an olive branch. Julius Rappoport. Length: 5".

281 Gold charka decorated with six red and white gold goldfish with ruby eyes swimming around the bowl chased with waves, the foot with scallop shells and the handle set with a gold ruble of Elizabeth and topped with a cabochon sapphire. Michael Perchin. Length: 3½".

282 Nephrite tray with two handles, mounted in two-colored gold, enameled in translucent pink and set with circular moss agate plaques rimmed with rose diamonds. Henrik Wigström. Length: 5½".

283 Carved nephrite dish with gold, pearl, and diamond lily-of-the-valley mounts. Length: 3".

284 Gold-mounted bowenite inkwell fitted as a gum pot. Michael Perchin. Height: 4½".





285 Carved eosite lily pad tray with a black basalt snake coiled around the leaf attacking a frog on the rim. A snail sits on the tip of the leaf. Length: 7¼".

286 Rounded oblong pink jade desk tray, the gold mounting enameled with a white and green dot and dash pattern. Henrik Wigström. Length: 6½".

287 Stamp moistener carved out of eosite in the form of an apple, the gold stem enameled green with a rose diamond top. Erik Kollin. Height (including stem): 2".

288 Oval tray carved from varicolored agate, the gold rim with red enamel bands, and mounted with six gold and black enamel banded turrets, each surmounted by a pearl. Length: 4".

289 Rectangular mottled tan agate tray with rounded corners mounted with two-colored gold acanthus leaves. Michael Perchin. Length: 3". Width: 2¼".

290 Miniature nephrite kovsh with translucent white enamel handle set with a triangular cabochon moonstone and a tiny ruby. Henrik Wigström. Length: 2¾".

291 Large nephrite kovsh, the gold handle decorated with classical motifs, including two female figures, against a translucent opalescent white enamel background. Henrik Wigström. Length: 9¼".

292 Large circular nephrite tray richly mounted with pierced and scrolled gold handles, one with diamond monogram and crown of Nicholas II, the other with diamond monogram and crown of his wife, Alexandra, on red enamel ground. Henrik Wigström and Michael Perchin. Overall length: 23¾".



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293 Rock crystal globe engraved with a map of the world, standing within a gold frame which bears degree markings, months of the year, and signs of the Zodiac; standing on a tripod which holds a compass. Erik Kollin. Height: 5½". Diameter of globe: 3¼".

294 Circular rock crystal varicolored gold gueridon, the center of the top inlaid with opals in a checkerboard design, the legs festooned with ribbons and diamonds. K. Fabergé. Height: 2¼". Diameter at top: 2⅞".

295 Nephrite pencil holder formed as a fluted column. From the workshop of Karl Woerffel. Unfinished. Height: 4½".

296 Gold-mounted pink enamel and nephrite apple-form seal set with rose diamonds. Height: 2¼".

297 Silver bellpush in the Art Nouveau style, designed as a winged female head with a faceted ruby headband, the central stone serving as the push, with four cabochon emeralds set on the wings. Height: 3¼".



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298 Set of backgammon men, one side rhodonite and one side nephrite. Diameter (each):  $1\frac{3}{16}$ ".

299 Set of six miniature tea glasses in gold-mounted striped opaque white enamel holders; with gold coin handles of Empress Elizabeth enameled strawberry red. Michael Perchin. Height of each:  $1\frac{3}{4}$ ".

300 Gold and nephrite box in the form of a commode in the French Régence style. Michael Perchin. Length:  $4\frac{1}{16}$ ". Width: 3". Height:  $2\frac{1}{4}$ ".

301 Bloodstone cup mounted on two-colored gold tripod, the stretcher composed of a white enameled five ruble gold coin of Nicholas II dated 1898. Height:  $2\frac{1}{2}$ ".

302 Miniature nephrite taperstick mounted in varicolored gold with wreaths and swags, and standing on four bun feet; with rock crystal bobèche. Henrik Wigström. Height: 4". Diameter:  $\frac{3}{8}$ ".

303 Rectangular gilded silver inkstand enameled in alternating stripes of yellow and blue, the racing colors of the Rothschilds, with acanthus leaf borders; comprises stand holding an inkpot and pen and pencil. Henrik Wigström. Length:  $6\frac{3}{4}$ ".









304 Gold and enamel seal in the form of a bed warmer enameled in alternating stripes of yellow and blue, the racing colors of the Rothschilds, the seal of chalcedony matrix; with moonstone finial. Length:  $4\frac{3}{8}$ ".

305 Gold-mounted spear-form paperknife/pencil case enameled in alternating stripes of yellow and blue enamel, the racing colors of the Rothschilds, with palm leaf borders. Vladimir Soloviev. Length:  $4\frac{3}{4}$ ".

306 Gold and yellow enamel miniature sedan chair with engraved rock crystal windows, ivory handles, and mother-of-pearl interior. Height: 4". Length (including poles):  $4\frac{1}{2}$ ".

307 Gold sedan chair enameled opalescent pink, decorated with varicolored gold garlands and swags; the windows are crystal engraved with drapes, the carrying poles are gold and mother-of-pearl with gold tips; the door opens to reveal the finely engraved mother-of-pearl interior with its double 'upholstered' bench. Henrik Wigström. Length (including poles):  $4\frac{1}{2}$ ". Height: 3".

308 Smoky topaz coronation goblet and cover, mounted in gold, decorated with varicolored champlevé enamel in Byzantine style, and set with rubies, diamonds, and emeralds, with a large emerald bead forming the finial. The cover is a stylized version of the Shapka Monomakh, the crown used in the coronation ceremonies of the first Romanov czars. Michael Perchin. Height:  $8\frac{1}{2}$ ".

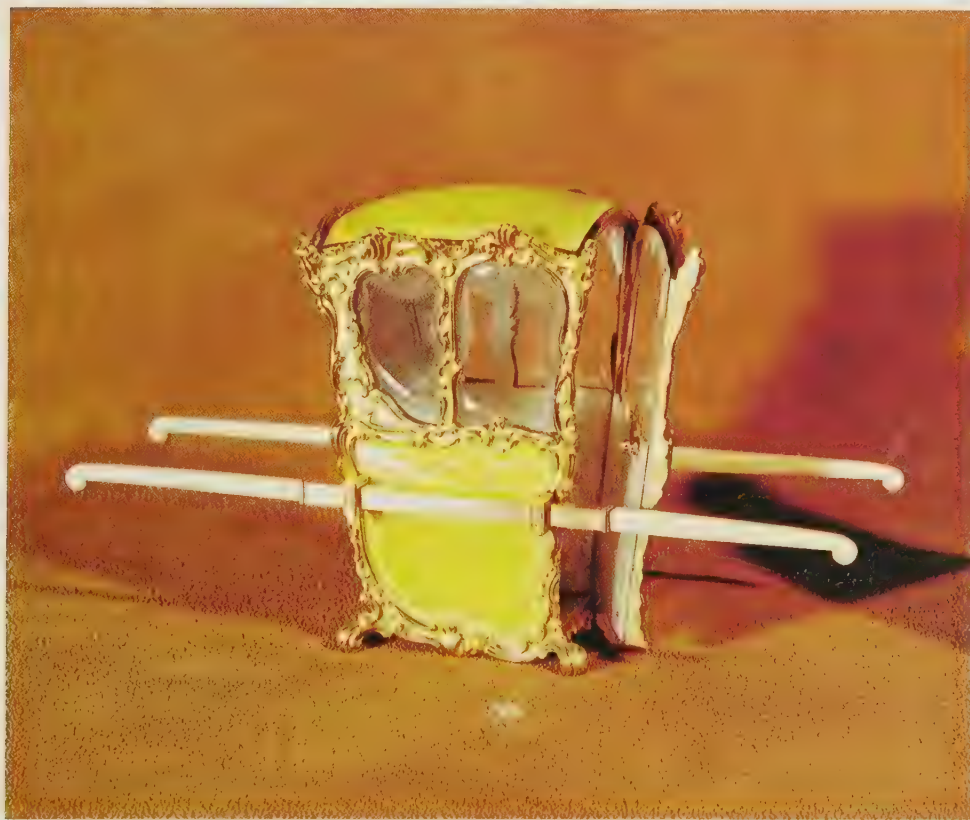
309 Smoky topaz flaring vase, mounted in two-colored gold with fluting and acanthus leaves crossed by ribbons. A gift to Madame Elizabeth Balletta of the Imperial Michel Theatre from Grand Duke Alexis, uncle of Nicholas II. Michael Perchin. Height: 8¾".

310 Large nephrite vase carved to simulate an opening water lily, standing on Renaissance style gold base enameled white, red, and green, and elaborately decorated with garlands, leaves, and tassels set with rubies and diamonds; on four reverse 'C' scroll legs. With its original label and the price, 3250 rubles. Michael Perchin. Height: 10".

311 Triptych icon in gilded silver mount, decorated with varicolored enamel and set with rubies, emeralds, sapphires, and pearls. A presentation gift by the Nobility of St. Petersburg to Nicholas II and his wife Alexandra in 1895 on the birth of their first child, it portrays their Patron Saints—St. Nicholas, St. Princess Alexandra, and St. Princess Olga, together with the Four Evangelists and six-winged cherubim. The exterior is paneled in birch and also set with precious stones. Michael Perchin. Length: 12⅞". Width: 10¼".

312 Gold panagia and chain set with a profusion of sapphires, rubies, diamonds, and pearls, and bearing in the center an enameled medallion of Christ Pantocrator, based on an 11th-century Byzantine example. Henrik Wigström. Overall height: 5⅜". Width: 3⅜".

313 Pair of nephrite Buddhas in gold and multicolored enamel mounts. Ex collection: H. H. King Rama VI of Siam. Henrik Wigström. Height: 3⅜".







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314 Nephrite desk set mounted in two-colored gold with acanthus leaf borders, swags, and fluting, comprising the following: pedestal clock, inkwell, blotter, match box, bellpush, pen tray with pen and pencil, drum clock, stamp moistener, pair of candlesticks. Henrik Wigström. Height of clock: 7".

314A Oval nephrite bowl mounted in two-colored gold with acanthus leaf borders. Length: 4 $\frac{3}{4}$ ". Height: 1". (Not included in plate for #314.)

315 Framed sketch for a jeweled Russian Imperial Eagle brooch or pendant. "K. Fabergé/Petrograd."

316 Framed sketch for a jeweled pendant with the notations "N III./K. Fabergé/Petrograd."

316A Statutes of K. Fabergé, limited company. Printed by Peterson. Petrograd, 1916.





318

317 Album of jewelry designs probably used in August Holmström's workshop. Attributed to Alma Pihl and Alina Zwerschinskaya, St. Petersburg. Bound by Peterson.

318 Gold pendant with the initials "E G" in the front, standing for Eugenia and Gösta (Nobel), and the date "1909" on the back. Hjalmar Armfelt. Height: 1½".

319 Gold hat pin, the striated egg-form top with sapphire finial. August Holmström. Length: 5⅞".



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320 Nephrite umbrella handle with a collar of burnt orange enamel between two-colored gold acanthus leaf border and topped by a carved nephrite elephant with cabochon ruby eyes. Length: 12 $\frac{3}{4}$ ".

321 Carved nephrite handle with swirling pattern, mounted in gold and set with a band of rose diamonds. Height: 2 $\frac{1}{4}$ ".

322 Nephrite handle overlaid with gold bands alternating with vines and berries, with a rim of rose diamonds and a rose diamond at the top; transformed into a seal with carved sealstone. Michael Perchin. Height: 2 $\frac{1}{4}$ ".

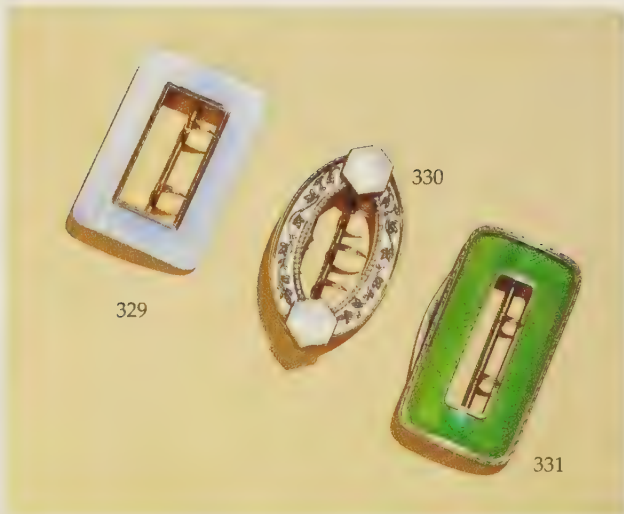
323 Bowenite T-shaped handle mounted in two-colored gold, the collar enameled mauve. Mounted as a paperknife. Henrik Wigström. Length: 10 $\frac{1}{4}$ ".

324 Right-angled handle of nephrite, mounted in two-colored gold, the corner and two ends in white enamel; mounted with a gold blade for use as a paperknife. Henrik Wigström. Length: 7 $\frac{7}{8}$ ".





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325 Oval palisander and hollywood bellpush mounted in classical varicolored gold and gilded silver, centering gold-mounted cabochon garnet push. Viktor Aarne. Length: 2¾".

326 Bowenite bell push with rococo gold mount and ruby and diamond push. Michael Perchin. Diameter: 2¼".

327 Gilded silver buckle enameled a brilliant yellow, outlined with white, and set with diamonds. Michael Perchin.

328 Gilded silver buckle enameled a deep salmon, overlaid with gold, and set with pearls. Michael Perchin.

329 Gold-mounted pale blue enamel buckle. Henrik Wigström.

330 Oval buckle mounted in two-colored gold, enameled white, with inner rim of pearls, and overlaid with rose diamond-set vine of leaves and buds; the ends set with large mother-of-pearl cabochons. Michael Perchin.

331 Gilded silver and green enamel buckle. Michael Perchin.

332 Gold buckle set with two large antique Persian turquoises with engraved gold figures of a lady and a gentleman with a smaller turquoise as the catch. Erik Kollin.





333 Steel buckle with gold back, set with two bluish pearls. August Hollming.

334 Belt buckle mounted in two-colored gold, enameled mauve, with pearl inner border. Henrik Wigström. Length: 3".

335 Gilded silver and mauve enamel heart-shaped locket with a diamond at its center and a rose diamond loop. August Hollming. Height: 1".

336 Gold lozenge-form mauve enamel brooch with rose diamond rim and center. August Holmström. Length: 1 $\frac{5}{8}$ ".

337 Striated gold loupe set with two cabochon sapphires. Erik Kollin. Diameter:  $\frac{7}{8}$ ".

338 Pair of gold-mounted green chalcedony double cufflinks set within clusters of rose diamonds. August Holmström.

339 Pair of gold cufflinks, each with a rose diamond circle surrounding a faceted sapphire and a rectangle of olivines.

340 Pair of double lapis lazuli cufflinks, each encircled by rose diamonds; with two matching studs. August Holmström.

341 Pair of gold cufflinks set with citrines encircled by rose diamonds, the connected gold bars also set with rose diamonds.

342 Pair of gold cufflinks in the form of five-petaled pansies, one set with a cabochon sapphire center, the other with a cabochon cat's eye; the gold bars each set with two pearls.

343 Pair of double gold cufflinks set with domed cabochon sapphires within gold ovals enameled opalescent white and overlaid with gold bandings.

344 Pair of double circular platinum and gold cufflinks set with diamonds. Diameter:  $\frac{5}{8}$ ".

345 Pair of gold cufflinks, each link enclosing a gold Imperial crown set with two cabochon sapphires. August Hollming.



346 Gold cufflinks composed of coins of Empress Elizabeth enameled red and surrounded by rose diamonds, with the connected bars set with faceted sapphires and diamonds.

347 Gold bangle bracelet of Scythian inspiration featuring two confronting leopard's heads with bared fangs, and with subtle varicolored enamel collars. Erik Kollin.

348 Gold bangle bracelet of Scythian inspiration, featuring two confronting leopard's heads with bared fangs. Erik Kollin.

349 Rectangular gold brooch with cut corners, the center enameled pale blue and overlaid with a rose diamond floral motif, outlined with a double border of rose diamonds.

350 Gold pendant key ring depicting a 1903 Packard, a helmeted driver at the wheel, the top set with a row of small faceted rubies. Length: 2".

351 Large octagonal aquamarine brooch bordered by rose diamonds and with a rectangular rose diamond extension at each side completing the design. Length: 1 $\frac{7}{8}$ ".

352 Gold stick pin with mauve and white enamel stripes encircled by rose diamonds and with a nephrite in the center. August Holmström.

353 Gold stick pin decorated with stylized Russian Imperial Eagle in rose diamonds against a pink enameled ground bearing the date "1613-1913," within rose diamond border set with a faceted emerald.

354 Gold twenty-fifth anniversary brooch with a large rectangular faceted aquamarine in the center surrounded by rose diamonds decorated with ribbons centered by diamonds and featuring the Roman numerals "XXV." Length: 1 $\frac{1}{2}$ ".





355 Gold brooch in the form of a tulip, reminiscent of brooches in the Russian Crown Jewels made for Catherine the Great, with a faceted aquamarine as the blossom and with diamond and rose diamond stem and leaves. August Holmström. Length: 2".

356 Brooch-pendant composed of an aquamarine surrounded by rose diamonds and surmounted by a diamond and rose diamond festoon. Length: 1½".

357 Gold barrette designed as a curved continuous double band of rose diamonds. August Hollming. Length: 3".

358 Gold and pink enamel ball-shaped lapel watch set with diamonds and suspended from an elliptical enamel and diamond pin.

359 Gold lapel watch enameled pink, set with diamonds, and suspended from an enameled and diamond-set bow; the movement is by Henry Moser. Length: 3¾".

360 Circular gold brooch with rose diamond serpent entwined about three odd-shaped sapphires. Diameter: 1".

361 Lozenge-form red enamel brooch centered by a large faceted zircon with rose diamonds in each corner. Length: 1⅜".

362 Lozenge-form gold brooch with a large faceted green tourmaline in the center, outlined by rose diamonds, and set with two cabochon rubies. August Hollming. Length: 1¼".

363 Circular openwork gold brooch with a lover's knot at the top terminating in two pearls, one black and one white. August Holmström. Diameter: 7⁄8".



364 Circular gold-mounted red enamel locket encircled by rose diamonds and with a diamond at its center. August Hollming. Diameter:  $1\frac{5}{16}$ ".

365 Lozenge-form gold brooch enameled white overlaid with a gold wreath encircling a faceted sapphire and further embellished with two rose diamonds. Length:  $1\frac{1}{2}$ ".

366 Rounded triangular form openwork gold brooch set with three interconnected faceted sapphires enhanced by rose diamonds. August Hollming. Length:  $1\frac{1}{8}$ ".

367 Five translucent turquoise enamel buttons with white enamel borders, each decorated with gold foliage and with a diamond in the center.







368 Gold pendant in the Art Nouveau style, combining two large green enameled leaves with a ribboned wreath of diamonds containing a cabochon sapphire against an ajouré engraved gold background; on gold chain. Height:  $2\frac{1}{8}$ ".

369 Gold pendant composed of a rose-diamond-encircled turquoise suspended within a white enameled hexagon; with rose diamond suspension loop. Length:  $\frac{7}{8}$ ".

370 Ajouré gold, Mecca stone, and diamond pendant featuring a large circular Mecca stone and five tear-shaped pendant Mecca stones; on gold chain. August Holmström. Height:  $2\frac{7}{8}$ ".

371 Gold, ruby, emerald, and diamond pendant made to commemorate the three hundredth anniversary of the reign of the Romanoffs. It is decorated with the Russian Imperial Eagle, the Monomakh Crown, and the dates 1613-1913. August Holmström. Length:  $2\frac{1}{2}$ ".

372 Rose diamond pendant with five large cabochon Mecca stones, designed with bowknots and festoons. Length:  $3\frac{1}{4}$ ".

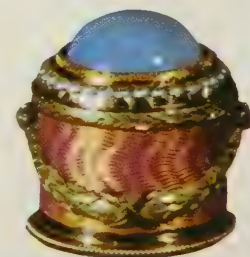
373 Gold thimble with red enamel and flower decorated rim and white agate top. Henrik Wigström.

374 Varicolored gold and white striped enamel thimble case with chalcedony top within a pearl cluster. Henrik Wigström.

375 Gold child's thimble decorated with Greek key design in turquoise enamel. Feodor Afanassiev.

376 Varicolored gold and pink enamel thimble with chalcedony top. Henrik Wigström.

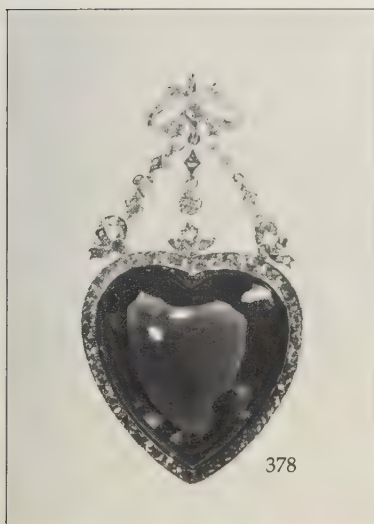
377 Varicolored gold and pink enamel thimble case, the chalcedony top encircled by pearls. Henrik Wigström. Height:  $1\frac{1}{4}$ ".



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378 Pendant-brooch in the form of an amethyst heart surrounded by diamonds and suspended from a diamond bowknot.



379 Ice pendant formed of a matte-surfaced asymmetrical piece of rock crystal covered with diamond-set frost crystals. Made to the order of Emanuel Nobel, who offered such favors, epitomizing Russian winters, at a dinner party. Length: 2 $\frac{1}{16}$ ".

380 Circular gold brooch enameled white, with a brilliant red enamel Red Cross in the center; the whole encircled by rose diamonds. August Holmström.

381 Gold-mounted pendant frame with original Crown Portrait of Czarina Alexandra Feodorovna. K. Fabergé. Height: 1 $\frac{1}{2}$ ".

382 Brooch composed of a large star sapphire within an ajouré gold and platinum mount set with a double circle of diamonds with bowknot and floral embellishment.

383 Presentation brooch in gold and diamonds with shield-shaped blue-gray enamel plaque centering the monogram and crown of King Edward VII and Queen Alexandra. K. Fabergé. Diameter: 1 $\frac{5}{8}$ ".

384 Gold cape holders enameled in white and set with amethysts and rose diamond clusters; the backs engraved with the Russian Imperial Eagle.

385 Gold opera glasses embellished with rubies and diamonds. Michael Perchin. Length: 4".

386 Silver and crystal decanter whose handle is formed by a bear climbing berry vines in an attempt to reach the jam barrel whose cover also serves as cover to the decanter. K. Fabergé. Height: 15 $\frac{3}{8}$ ".

387 Silver vase in the form of a carp leaping from the sea standing on its tail and with its mouth open. K. Fabergé. Height: 6".

388 Frog with rose diamond eyes perched on the edge of a rectangular basin with rounded corners, all carved from a single piece of dark green nephrite. Length: 5 $\frac{1}{2}$ ". Height: 2 $\frac{1}{8}$ ".

389 Milky agate baby lamb lying on its side, with ruby eyes. Length: 2 $\frac{1}{2}$ ".





390 Obsidian baby bear with faceted ruby eyes. Length: 1¼".

391 Purpurin rabbit in seated position, with faceted sapphire eyes. Length: 2".

392 Obsidian rabbit in seated position, with rose diamond eyes. Length: 1⅞".

393 Lapis lazuli rabbit squatting on its haunches, with faceted ruby eyes. Length: 1⅝".

394 Group of three recumbent closely nestled rabbits, one in brown jasper with rose diamond eyes, one in obsidian with rose diamond eyes, and one in white jasper with emerald eyes. Overall height: 3⅜".



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395 Pinkish agate crouching rabbit with ruby eyes. Length:  $1\frac{3}{8}$ ".

396 Tiny rhodonite rabbit sitting on its haunches, with one paw raised; with rose diamond eyes. Length:  $1\frac{3}{8}$ ".

397 Miniature pink agate bunny with rose diamond eyes. Length:  $1\frac{3}{16}$ ".

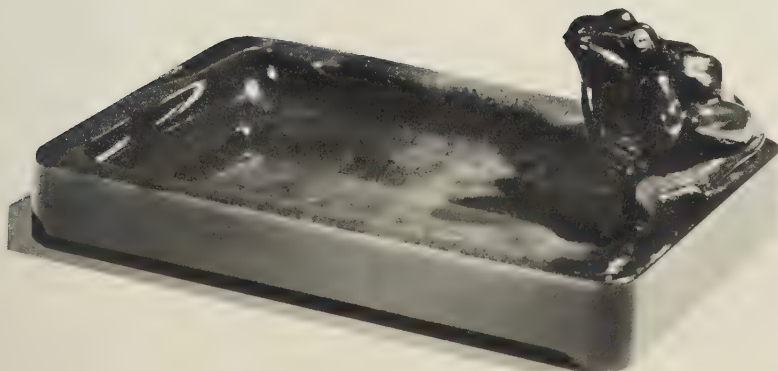
398 Silver bellpush in the form of a bunny with gold-mounted garnet eyes. K. Fabergé. Length:  $4\frac{1}{4}$ ".

399 Silver bunny designed for use as a bellpush, the garnet eyes serving as the pushes. Viktor Aarne. Length:  $5\frac{3}{4}$ ".

400 Silver bunny with garnet eyes, designed for use as a paperweight. Viktor Aarne. Length:  $5\frac{7}{8}$ ".

401 Silver rabbit sitting on its haunches with ruby eyes, and usable as a pitcher; the interior is gilded. K. Fabergé. Height: 10".

402 Sandstone match holder/striker mounted in silver in the form of a fish with moonstone eyes. K. Fabergé. Length:  $6\frac{1}{2}$ ".







403 Sandstone match holder/striker mounted in silver in the form of a mushroom, and decorated with a silver and enamel crab. Height: 5¼".

404 Silver table lighter in the form of a seated baboon holding its tail which holds the wick. Julius Rappoport. Height: 3¾".

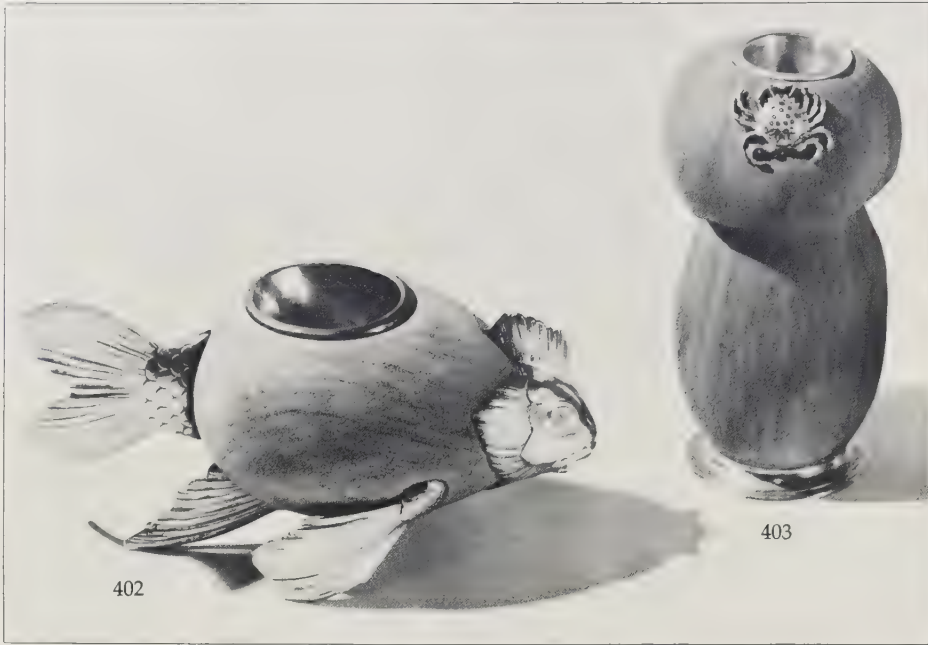
404A Silver table lighter in the form of a seated monkey, the wick in the tail. Julius Rappoport. Height: 5".

405 Silver stamp moistener in the form of an elephant standing on its head and forelegs, its hind legs up in the air, the tail serving as the moistener. Julius Rappoport. Height: 4".

406 Silver table lighter in the form of an engraved, tightly coiled snake. K. Fabergé. Length: 4½".

407 Silver table lighter in the form of a crawling salamander, the eyes set with rubies, the wick protruding from the mouth, which, when lit, appears as a flaming tongue. Julius Rappoport. Length: 6⅝".





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408 Sandstone match holder/striker mounted in silver in the form of a pig, with cabochon ruby eyes. First Silver Artel. Length: 5¾".

409 Sandstone match holder/striker mounted in silver in the form of a rhinoceros with upturned silver horn, silver ears, tail, and feet, with carved-out mouth, and with garnets serving as eyes. Julius Rappoport. Length: 4".

410 Obsidian condor with diamond eyes. Signed C. Fabergé. Height: 3".

411 Purpurin elephant in a standing position with cabochon sapphire eyes. Length: 1¼".

412 Carved topaz elephant with gold-mounted rose diamond eyes, standing on a woven gold 'rug' covering a gold 'bamboo' stretcher. Michael Perchin. Overall length: 2¾". Length of elephant: 1½".





413 Reddish-brown jasper hippopotamus with rose diamond eyes. Length: 2 $\frac{1}{8}$ ".

414 Obsidian hippopotamus with ruby eyes. The chatoyancy of the stone contributes to the wet appearance of the animal. Length: 1 $\frac{7}{8}$ ".

415 Miniature hippopotamus of varicolored agate ranging from gray tail to pink nose, the eyes set with minute rose diamonds. He is standing on a nephrite plank as though about to step into the water. Length of plank: 2 $\frac{3}{4}$ ". Length of animal: 1".

416 Small nephrite monkey, its four limbs depicting "Hear no evil, see no evil, speak no evil." Based on a Japanese netsuke no doubt in Fabergé's personal collection. Height: 1 $\frac{1}{4}$ ".





417 Carved golden quartz chimpanzee, in seated position, resting one forearm against his hind leg, the other on the ground; with rose diamond eyes. Height: 1 $\frac{7}{8}$ ".

418 Bowenite baboon in seated position with gold-mounted ruby eyes. Height: 1 $\frac{3}{4}$ ".

419 Large obsidian carp with moonstone and yellow enamel eyes. Length: 6 $\frac{1}{2}$ ".

420 Carp of mottled green, red, and gray jasper, the fins and tail finely incised; with rose diamond eyes. Length: 2 $\frac{1}{2}$ ".

421 Mottled jasper toad realistically carved, the entire body covered by warts, and with eyes of honey brown agate with black enameled pupils. Length: 2 $\frac{1}{2}$ ".

422 Purpurin chicken with rose diamond eyes and gold feet. Height: 1 $\frac{7}{8}$ ".

423 Lapis lazuli hen with ruby eyes. Length: 2".

424 Obsidian nesting chicken with ruby eyes. Length: 1 $\frac{3}{16}$ ".

425 Bowenite nesting chicken with ruby eyes. Length: 1 $\frac{3}{16}$ ".

426 Striated gray and brown agate owl with rose diamond eyes and gold claws, standing on a perch within a gilded silver cage with drawer and door; the perch with one container for water and one containing pearl seed. Michael Perchin. Height: 4 $\frac{1}{8}$ ".

427 Porcupine carved in black and white porphyrite, with ruby eyes. Length: 2 $\frac{5}{8}$ ".

428 Miniature obsidian seal sitting on a rock crystal 'ice floe.' Length of seal: 1".



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429 Small bowenite elephant with cabochon ruby eyes, lying on its side with its trunk curled under. Length: 1½".

430 Small pink and tan agate pig with rose diamond eyes and finely delineated ears, tail, and feet. Length: 1⅝".

431 Bulldog in striated varicolored agate, with rose diamond eyes, in standing listening position. Length: 1½".

432 Striated tan agate barking dog with diamond eyes facing a striated gray agate snarling cat with diamond eyes. Length of each: 1½".

433 Carved gray agate kiwi standing on gold legs; with ruby eyes and gold beak. Michael Perchin. Height: ¾".

434 Reddish-brown jasper monkey with rose diamond eyes, sitting comfortably on a gilded silver tree stump, his legs curled around the tree, and one arm scratching his head; on a square nephrite base. Height: ⅜".

435 Striated agate ostrich with gold legs and feet, and diamond eyes, standing on a quartzite base. Height: ⅝".

436 Smoky quartz eagle with chased gold legs, the wings held back but not spread, the head slightly turned, and with rose diamond eyes. Height: 1⅞".

437 Owl carved and engraved in yellowish-brown jasper; with ruby eyes. Height: ¼".

438 Brown agate owl with rose diamond eyes and gold feet, the head turned inquiringly. Henrik Wigström. Height: 2".



439 Sea gull composed of carved varicolored agates ranging from white to dark gray, with cabochon ruby eyes, gold beak, and gold legs. Length: 1 $\frac{3}{4}$ ".

440 Varicolored agate hen standing in an inquisitive position, with rose diamond eyes and gold feet. Length: 1 $\frac{3}{4}$ ".

441 Quartz goose with obsidian head, neck, breast, tail, and wing tips; with gold feet and beak; and with rose diamond eyes. Height: 1 $\frac{3}{4}$ ".

442 Large obsidian terrier standing on its hind legs in a begging position. He wears around his neck a diamond-decorated red enamel collar with gold ring at the back for a leash, and a gold bell at the front. The eyes are set with large gold-mounted yellow diamonds. Ex collection: Mme. Elizabeth Balletta. Height: 5 $\frac{3}{4}$ ".

443 Black jasper poodle meticulously carved, with bright rose diamond eyes. Length: 3 $\frac{3}{4}$ ".

444 Moss agate dalmatian puppy, in alert standing position; with cabochon ruby eyes. Length: 3".

445 Black and white spotted jasper spaniel with cabochon ruby eyes, wearing a gold and red enamel collar held by a silver buckle set with three rose diamonds. Henrik Wigström. Length: 3 $\frac{1}{4}$ ".

446 Large obsidian sculpture of a Percheron draft horse, with cabochon ruby eyes and gold trappings; standing with head upright and proudly turned to the left. One of three horses modeled in Sandringham in 1907. Signed Fabergé. Length: 5 $\frac{7}{8}$ ".

447 Large jasper hippopotamus with cabochon ruby eyes and carved with an expression of self-satisfaction; the stone chosen to depict caked mud on the animal's back. Length: 8 $\frac{3}{4}$ ".







448 Imposing nephrite carving of a seated monkey with large gold-mounted diamond eyes, smoking a cigar realistically enameled in brown with 'ash' tip. He is shown one arm scratching his head, the other held to his chest, while the feet grasp each other. The expression on the face is one of quizzical amusement. Designed for use as a bellpush, with gold mount underneath engraved FABERGÉ in English characters. Height: 4".

449 Grinning gorilla head carved from mottled brown and mauve jasper and mounted as a box with a hinged, fluted gold, shell-form lid with ruby and rose diamond thumbpiece. Champagne diamond eyes and large rose diamond teeth are set in gold. August Holmström. Height: 4". Width: 2½".

450 Nephrite scarab mounted in gold and set with rose diamonds and cabochon rubies; the underside rim enameled white with enamel rubies; when upturned it may serve as a cup. Michael Perchin. Length: 1¼". Height: 1¼".

451 Agate head of a bulldog mounted as a box, with large diamond eyes set in gold rimmed black enamel, rose diamond nostrils and teeth, and gold buckled collar. Michael Perchin. Height: 2".

452 Carved bloodstone head of a hippopotamus mounted in gold to serve as a box, the cover decorated with rococo scrolls; with faceted ruby and diamond thumbpiece. Michael Perchin. Length: 3½".

453 The Royal Order of the Elephant of the Danish Royal House, diminutive in size, in gold-mounted agate, the eyes set with rose diamonds; the turret upon its back enameled white and set with a band of diamonds below the crenelation set upon scarlet enameled trappings. A wedding gift from Empress Maria Feodorovna to Princess Victoria Alberta in 1884. In the same year, Maria Feodorovna gave an almost identical one to her sister, Queen Alexandra (now in the collection of Her Majesty Queen Elizabeth II). Height, including castle: 7/8".





447



448





454 Automated rhinoceros in matte silver finish to resemble the leathery coat of the animal. The head, tail, and legs are articulated and when wound with a gold key and set in motion, the rhino lumbers forward, raises and lowers its head, and swishes its tail. (Compare the spotted red jasper rhino in the collection of the Walters Art Gallery, Baltimore, for a similar use of material to evoke the original.) Length: 2 $\frac{7}{8}$ ".

This rhinoceros is a mate to the animal, recalled as a hippopotamus in Viscount Knutsford's memoirs *In Black and White* published in 1926, which was given in 1909 to Queen Alexandra on the occasion of her sixty-fifth birthday by her Lord Chamberlain, Lord Howe, and which was referred to



in the following passage: "...What pleased her most, I think, was Howe's present of a little hippopotamus made of silver by this Russian (Fabergé), perfectly modelled, and when wound up, it walked by means of little clockwork wheels in the legs, and wagged its tail!" (Reference cited in A. Kenneth Snowman's introduction to the catalogue of the exhibition of the Queen's collection of Fabergé at the Cooper-Hewitt Museum in New York. According to Fabergé's London sales ledgers, Lord Howe's rhinoceros bears the inventory No. 17665, while this one bears No. 17591.)

455 Double cornflower, each on a gold stem with three gold leaves, joining in a single stem in the rock crystal urn-shaped vase. Height: 6 $\frac{5}{8}$ ".

456 Bouquet of seven cornflowers enameled in blue, green, and violet, on gold stems with leaves, in a rock crystal pot. Height: 6 $\frac{3}{4}$ ".

457 Dandelion 'puff-ball' composed of asbestos fiber supported on diamond-tipped gold stamens, on a gold stem with two carved nephrite leaves, and in a faceted rock crystal vase. Height: 7 $\frac{3}{4}$ ".





458 Dandelion 'puff-ball' on a gold stem with two nephrite leaves standing in a faceted rock crystal vase. Height: 8<sup>3</sup>/<sub>4</sub>".

459 Dandelion 'puff-ball' on a gold stem with nephrite leaves in a rock crystal vase. Height: 7<sup>1</sup>/<sub>4</sub>".

460 Mistletoe composed of moonstone berries on a gold stalk with carved nephrite leaves, standing in a rock crystal tapering vase. Height: 6<sup>13</sup>/<sub>16</sub>".

461 Triple lily-of-the-valley sprig composed of diamond-studded pearl bells on three gold stems with two nephrite leaves in a two-handed rock crystal pot. Ex collection: Mme. Elizabeth Baletta of the Imperial Michel Theatre. Height: 8".

462 Double spray of flowering currants combining nephrite and carnelian, in varying stages of development, on gold stems with nephrite leaves; standing in a carved rock crystal vase. Height: 4<sup>3</sup>/<sub>4</sub>".

463 Single stalk containing clusters of small red five-petaled flowers carved out of purpurin, the center of each set with a rose diamond; on a green enameled stem with three long and slender veined nephrite leaves. In a rock crystal vase. Henrik Wigström. Height: 7<sup>1</sup>/<sub>2</sub>".

464 Stalk of lilies-of-the-valley on a gold stem with long nephrite veined leaf, standing in a rock crystal pot partially filled with simulated water. The flowers, artfully arranged from tiny pearl buds at the top to tightly closed flowers, then to fully blown flowers at the bottom, are composed of pearls with tiny diamonds. Height: 5<sup>5</sup>/<sub>8</sub>".







465 Single blue enameled cornflower with green enamel calyx, on a gold stem with gold leaves, in a tapering rock crystal vase. Height: 5¾".

466 Stalk of three buttercups in gold and enamel ranging in color from the greenish-yellow tightly closed bud at the bottom, to the opened brilliant yellow at the top; on a gold stem with nephrite leaves in a rock crystal vase. Height: 6¾".

467 Group of apple blossoms enameled white, including two opened flowers, one partly opened flower, and one tightly closed bud; on gold stem with four veined nephrite leaves, in a rock crystal vase. Height: 6⅛".

468 Red jasper burning bush berries on a gold stalk with nephrite leaves, in a brown and black jasper vase. Signed Fabergé. Height: 8½".

469 Morning glory in mauve enamel on stalk with nephrite leaves entwining a gilded silver supporting pole; in a silver pot enameled to resemble an ordinary clay pot filled with simulated earth. Signed Fabergé. Height: 8½".

470 White enamel snow-drops with gold pistils and stamens and with green enamel calyxes, on gold stems with nephrite leaves. The blossoms range in maturity from the tiny closed buds at the top, to the partly opened, to the fully opened flowers and finally to the last drooping leaf. Standing in a bulbous vase with rock crystal lining simulating water. Height: 7¼".

471 Triple spray of blue enamel cornflowers on a gold stem with enameled leaves, standing in a silver-mounted rock crystal pot simulating water. Signed Fabergé. Height: 7¼".

472 Japanese garden: on an eosite table with four gold legs stands a graceful carved nephrite vase with inner copper container filled with rock crystal 'water'; holding two miniature gold spiky trees combined with a single luminous white enamel flower with rose diamond center on a gold stalk with two slender nephrite leaves. Height: 6¼".

473 Large bouquet of flowers comprising a double spray of blue enameled cornflowers with diamond centers, a grouping of gold oats, all hanging loosely, and a double spray of Chinese turquoise forget-me-nots with diamond centers; all on gold stalks with leaves, in a rock crystal pot. Height: 10".





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474 Hardstone figurine of a fancy cabman (*likhach*) with sapphire eyes, composed of obsidian, brown jasper, orletz, nephrite, and purpurin, with gold and enamel cockade, gold buttons, tassels, and riding crop. Engraved signature under the boot. Height: 6". According to Baedeker's, the *likhach* was a superior cab with pneumatic tires which usually charged one ruble for a short ride, in contrast to the *izvoschik*, the standard one-horse carriage, which charged thirty-five kopecks for a half-hour ride.

475 Hardstone figurine of a coachman (*izvoschik*) composed of aventurine, quartz, obsidian, lapis lazuli, and black slate, with the letter "I" on the hat standing for izvoschik. The buttons are gold, as is the belt which is painted in varicolored enamels. Height: 3 $\frac{5}{8}$ ".



472

476 Hardstone figurine of a pie seller (*pirozchnik*) holding a 'cloth covered' tray on his head with his right hand, his left carrying a gold tray; composed of barite, white onyx, chalcedony, carnelian, lapis lazuli, and black marble. The eyes are sapphires and the tray gold and yellow enamel. Henrik Wigström. Height: 4 $\frac{7}{8}$ ".

477 Hardstone figurine of a merchant (*kupets*) composed of nephrite, brown jasper, aventurine, white quartz, and black jasper. The eyes are set with cabochon sapphires and he holds a gold-topped silver-gilt walking stick. Engraved signature under the boot. Height: 5 $\frac{3}{4}$ ".







478 Hardstone figurine of a peasant woman (*kriestjanka*) carrying a bundle and a sheaf of wheat. It is composed of jasper, chalcedony, amazonite, nephrite, and purpurin. The eyes are sapphires and the wheat oxidized silver. Height: 4 $\frac{7}{8}$ ".

479 Hardstone figurine in the form of peasant woman (*kriestjanka*), with arms akimbo, composed of quartz, agate, lapis lazuli, purpurin, and jasper, wearing ruby earrings. Signed underneath the right shoe. Height: 7".

480 Hardstone figurine of a peasant (*moujik*) in animated dance position, possibly inebriated. It is composed of yellow chalcedony, purpurin, black marble, pinkish agate, and gray jasper. A gold rope binds his waist and his eyes are set with cabochon sapphires. Height: 5 $\frac{1}{4}$ ".

481 Hardstone figurine of a sailor with sapphire eyes, composed of aventurine, lapis lazuli, black onyx, and white onyx; the brim of the hat inscribed with the name of the boat "ZARNITZA." Height: 4 $\frac{5}{8}$ ".



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482 Hardstone figurine of the celebrated gypsy singer Vara Panina, who took poison on the stage of the Moscow gypsy restaurant Yar, because of her unrequited love for a member of the Imperial Guard. The figurine is composed of purpurin, obsidian, quartz, nephrite, jasper; she has diamond eyes and wears gold earrings and a gold chain with silver coins. Height: 7".



483 Gold-mounted purpurin box in the form of an Easter egg. Length: 2½".

484 Gold-mounted nephrite Easter egg in the form of a box opening from the top center, the hinge and thumbpiece set with cabochon rubies and rose diamonds. Michael Perchin. Height: 2¼".

485 Nephrite egg-shaped box opening through the center, the mount chased with acanthus leaves in two-colored gold. Engraved "Fabergé" in Russian characters. On two-colored gold stand. Height: 2".

486 Gold-mounted agate egg, opening on a hinge. Height: 1½".

487 Pair of malachite Easter eggs mounted with two-colored gold acanthus leaf bandings around the openings. Height: 1⅝".

Twenty-three miniature Easter eggs on tree:

488 White enamel with Red Cross.

489 Romanov Eagle and Russian flag.

490 White enamel with square-cut ruby.

491 Yellow enamel with monogram "RF" dated 1903.

492 Green enamel with monogram "RF" dated 1903.

493 Gun metal blue enamel.

494 Royal blue enamel.

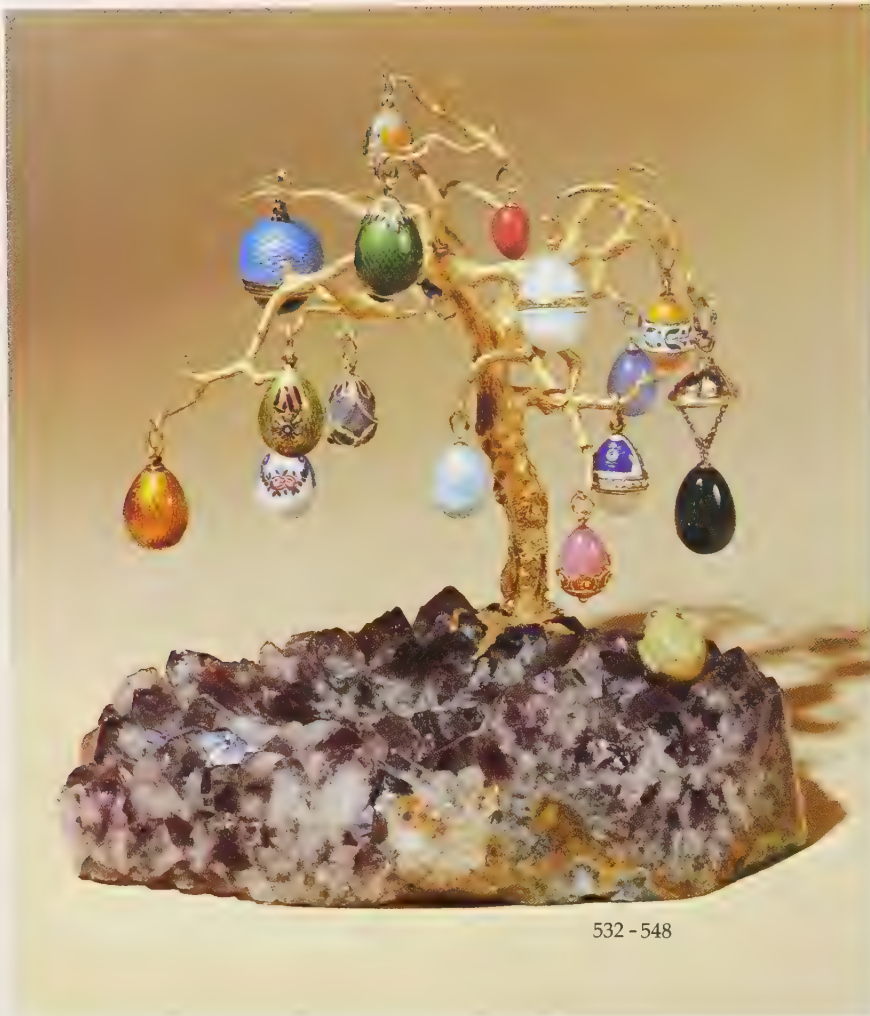


488-510

511-531

- 495 Aubergine enamel.
- 496 Green enamel.
- 497 Pavé rose diamonds and emeralds.
- 498 Nephrite.
- 499 White enamel with gold ribbons, and with ruby and diamond.
- 500 Purpurin suspended from Imperial crown, with rubies and rose diamonds.
- 501 White and blue enamel cap and rose diamonds.
- 502 Green with pink enamel cap and rose diamonds.
- 503 Auburn enamel with fleur-de-lys.





532 - 548

504 Rhodonite with cannon.

505 Gold basket form with jeweled swan.

506 Blue enamel with emerging chick.

507 Gold filigree with crystal quatrefoil.

508 Jeweled reeded gold.

509 Gold with pearl trefoil and rose diamond.

510 Gold-mounted birchwood with cabochon sapphire.

Twenty-one miniature Easter eggs on tree:

511 Miniature Easter egg in turquoise enamel overlaid with a gold trellis set with gold 'pearls.' August Hollming.

512 Miniature gold-mounted purpurin Easter egg with gold streamers, each terminating in a pearl.

513 Gold and teal blue enamel.

514 Three miniature gold and enamel Easter eggs on a ring, one enameled blue, one red, and one white—the colors of the Russian flag.

515 White enamel with ribbon of the Order of St. Vladimir.

516 Matte white enamel with red enameled medallion of Empress Elizabeth and four sapphires.

- 517 Segmented blue and white enamel with two rubies.
- 518 Blue and yellow enamel swirls with diamond cap, the Rothschild racing colors.
- 519 Tan agate chick with ruby eyes.
- 520 Gold and silver fish with ruby eyes and pearl in mouth.
- 521 Tiny purpurin within gold pentagon hoop.
- 522 Gold rooster with diamond eyes.
- 523 Salmon pink and enamel with ruby, diamond, and sapphire geometric clover.
- 524 Nephrite within ruby and diamond band.
- 525 Turquoise enamel with badge and ribbon of the Order of St. George.
- 526 Segmented red and white enamel with diamond band and four pearls.
- 527 Red and white enamel bands with diamond girdle.
- 528 Multicolored diamond-set enamel disks on black spotted enamel ground.
- 529 Nephrite with helmet of the Imperial Guard.
- 530 Purpurin with helmet of the Imperial Guard.
- 531 Rhodonite with helmet of the Imperial Guard.
- Seventeen miniature Easter eggs on tree:
- 532 Gold-mounted moonstone with blue and white enamel cap decorated with diamonds and pearls.
- 533 Gold-mounted olive enamel with red and black badge and ribbon of the Order of St. Vladimir.
- 534 Monomakh crown in varicolored gold set with two rubies and one emerald and suspending nephrite egg from diamond-set chain.
- 535 Ivory with gold leaf base and cabochon sapphire-set flower head.
- 536 Green jasper chick with gold-mounted ruby eyes suspended from gold 'swing.'
- 537 Gold miniature locket with gold enamel edged with rose diamonds.
- 538 Gold-mounted sea mist blue enamel.
- 539 Silver-mounted blue-gray chalcedony.
- 540 Tiny gold-mounted purpurin.
- 541 Rhodonite in gold filigree basket.
- 542 Gray-blue agate in two-colored gold cage.
- 543 Green enamel with ribbed gold cap.
- 544 Gold-mounted gold enamel.
- 545 Gold-mounted yellow enamel with white band decorated with green leaves and red berries.
- 546 White enamel with gold leaf belt.
- 547 Gold-mounted white enamel with blue bows, green garlands, and red roses.
- 548 Blue enamel tipped by nephrite with gold acanthus leaf ring.



549 Egg-form bonbonnière enameled white over dendritic foliage, overlaid with gold ruby-set festoons and with panels of pale blue enamel set with diamonds. Henrik Wigström. Height: 17/8".

550 Yellow enamel Easter egg on gold stand set with a coin of Elizabeth I dated 1756 and enameled red. Opens to reveal a pink chalcedony rabbit, with olivine eyes sitting on 'grass.' Michael Perchin. Height: 2".

551 Malachite Easter egg overlaid with ajouré yellow gold foliage, the opening with green gold acanthus leaves on red gold ground, crossed at intervals with red gold ribbons. Henrik Wigström. Height: 33/8".

552 The Duchess of Marlborough Egg, made in 1902 for the Duchess of Marlborough, the former Consuelo Vanderbilt, during her visit to Russia.

Gold and pink enamel egg in the form of a two-handled urn overlaid with four-colored gold and rose diamond garlands, and with rose diamond serpent entwined about its base with its tongue pointing to the rose diamond pearl bordered numerals of the clock contained within. The base is decorated with panels of white enamel, one of which bears the rose diamond monogram CM surmounted by an English ducal coronet. Fabergé. Michael Perchin. Height: 91/4".







552



553

553 The Resurrection Egg, presented around 1886 by Alexander III to his wife, Maria Feodorovna, and thought to have been the second Imperial Easter Egg.

Of carved rock crystal, the egg contains the figure of Christ rising from the tomb flanked by two angels, all naturalistically enameled; around the egg is a gold band set with diamonds. It stands on a gold quatrefoil base elaborately enameled in the Renaissance style. It is further embellished with numerous tiny rose diamonds, four pearls and eight large diamonds, and the shaft joining the base with the egg is comprised of a large pearl with a band of rose diamonds. Fabergé. Michael Perchin. Height: 3<sup>7</sup>/<sub>8</sub>".



554

554 The Monogram Egg, presented circa 1891, by Alexander III to his wife, Maria Feodorovna, possibly in commemoration of their silver anniversary. In gold and blue enamel, the upper and lower halves of the egg are divided into six panels by rows of rose-cut diamonds, the upper half bearing six diamond-set crowned monograms of Maria Feodorovna, the lower half with six diamond-set crowned monograms of Alexander III; the top and bottom of the egg set with a large diamond. The velvet interior is fitted for a missing surprise. Michael Perchin. Height: 3 $\frac{1}{8}$ ".



556



555 The Renaissance Egg, presented in 1894 by Alexander III to his wife, Maria Feodorovna.

Carved from a large block of translucent milky gray agate in the form of a jewel casket, with borders of varicolored enamel, the top with an enameled gold trellis set with rose diamonds and rubies. The top bears the date 1894 in diamonds on a red enamel plaque, and carved gold lions' heads holding rings serve as handles. In the Renaissance tradition inspired by an egg in the Green Vaults of Dresden. Fabergé. Michael Perchin. Length: 5¼".

556 The Lilies-of-the-Valley Egg, dated "5th April 1898," and presented by Nicholas II to his mother, the Dowager Empress Maria Feodorovna.

Gold and rose enamel egg standing on four gold cabriole feet formed as leaves veined with rose diamonds. It is overlaid with a profusion of lilies-of-the-valley in pearls and rose diamonds, with green enamel leaves and surmounted by the Imperial crown in rose diamonds and cabochon ruby. The surprise is disclosed when three oval diamond-surrounded miniatures emerge, which form a fan, one showing Nicholas II, the others the Grand Duchesses Olga and Tatiana, all by Zehngraf. A gold-mounted pearl button automatically folds and returns the miniatures to the interior. The date is engraved on the backs of the miniatures. Michael Perchin. Height closed: 5<sup>5</sup>/<sub>16</sub>". Height open: 7<sup>7</sup>/<sub>8</sub>".

557 The Pansy Egg, presented in 1899 by Nicholas II to his mother, the Dowager Empress Maria Feodorovna.

A carved nephrite egg standing on a gilded silver base of diamond-set leaves is decorated with the symbols of souvenir, enameled pansies set with rose diamonds. The surprise is a gold easel supporting a diamond-set and translucent white enamel heart on which are visible eleven red enamel and individually monogrammed ovals, each forming a cover, which, when opened, reveals a miniature of a member of the Imperial family. Reading from left to right and top to bottom, depicted are: Grand Duke George, younger brother of the Czar; Grand Duke Alexander, husband of the Grand Duchess Xenia, the Czar's sister; Czar Nicholas II; Grand Duchess Irina, subsequently Princess Youssoupoff, daughter of Grand Duke Alexander and Grand Duchess Xenia; Grand Duchess Olga, the first child of the Czar and Czarina; Grand Duchess Tatiana, their second child; Grand Duke Michael, youngest brother of the Czar; the Czarina; Grand Duke Andrew, brother of Grand Duchess Irina; Grand Duchesses Olga and Xenia, sisters of the Czar. Michael Perchin. Height: 5¾".

558 The Cuckoo Egg, presented in 1900 by Nicholas II to his wife, Alexandra Feodorovna.

This egg, formed as a clock, is executed in varicolored gold and translucent violet and white enamel. The dial, surrounded by half pearls, is enameled with translucent emerald green trefoils, and the rose diamond numerals are set on pale greenish white opalescent enamel. A cuckoo in natural feathers with ruby eyes rises from the top of the egg when a button is pushed and crows realistically. On the top of the egg, the date 1900 is inscribed beneath a portrait diamond, and the egg itself is connected to the elaborate diamond-set base by a central column and three white enamel supports. Michael Perchin. Height: 8½".



557



559 The Gatchina Palace Egg, probably presented in 1902 by Nicholas II to his mother, the Dowager Empress Maria Feodorovna.

Enameled opalescent white, the gold egg is divided into twelve panels by lines of pearls, with portrait diamonds at top and bottom, and is decorated with classical motifs in each of the segments. When the egg is opened, a detailed model of the Gatchina Palace, executed in four-colored gold, and showing trees, bridges, cannon, turrets, and so on, is revealed. Michael Perchin. Height: 5".



560 The Peter the Great Egg, presented in 1903 by Nicholas II to his wife, Alexandra Feodorovna.

This Easter egg commemorates the Bicentenary of the founding of St. Petersburg in 1703 and the dates 1703 and 1903 appear in rose diamonds on either side of the lid. It is in four-colored gold and is set with diamonds and rubies. Four miniature paintings by Zuiev depict Peter the Great, his wooden hut, Nicholas II, and the Winter Palace. As the egg is opened, a miniature of Peter the Great rises. He is shown on horseback, on a sapphire pedestal, surrounded by a gold railing pinned to an engraved gold pavement. The inside of the lid is enameled a brilliant yellow on a pattern of concentric circles. Michael Perchin. Height: 4¼". Diameter: 3½".





561 The Orange Tree Egg, presented in 1911 by Nicholas II to his mother, the Dowager Empress Maria Feodorovna.

Executed in gold, enamel, jewels, and nephrite. Based on a solid block of nephrite and surrounded by four gold-mounted nephrite posts connected by swinging chains of green enameled gold and pearls, the tree with nephrite leaves and enamel and jeweled flowers stands in a white quartz tub set with pearls and rubies, trellised in gold and decorated with carved gold and green enamel swags, and filled with hammered gold soil. When a button is pressed, the top leaves spring up and reveal a feathered gold bird which sings and then automatically disappears. Engraved "Fabergé 1911." Height: 10½". Open height: 11¾".



561



## NOTES ON FABERGE HALLMARKS

Perhaps the most difficult thing to comprehend about the marks on Fabergé objects is the fact that they are often incomplete or illegible, or there appear to be no marks at all on some pieces. This is especially true of the flowers and animals, and very common when the area to be stamped was too small or unsuitable. The style and quality of an article, above all, identify its creator (a good piece, so to say, speaks for itself). And, as Fabergé pieces are becoming scarcer and scarcer, with a corresponding increase in value, the incidence of false pieces and spurious marks is all too great. One must, therefore, not trust blindly to marks, but rather use them as corroborating evidence, once an identification on the basis of quality and style has been made.

There are two types of marks which appear on articles by Fabergé, the state hallmarks and the makers' marks. The state hallmarks indicate the town of manufacture, and the standard of gold and silver used, as follows:

### Town Marks

Through 1899, the arms of the city:

Saint Petersburg

crossed anchors and scepter 

Moscow

Saint George and the Dragon

From 1899-1908:

Profile of a woman's head wearing a *kokoshnik*, facing left and with, for

Saint Petersburg

initials of assayer ЯЛ or AP

Moscow

initials of assayer ИЛ

From 1908-1917:

Profile of a woman's head wearing a *kokoshnik*, facing right and with, for

Saint Petersburg

the Greek letter *alpha*

Moscow

the Greek letter *delta*

### Standard Marks

Based on a system in which 96 *zlotniks* are equivalent to 24 karat gold or 1000 silver,

56 and 72

represent 14 and 18 karat gold, respectively, and

84, 88, and 91

represent .875, .916, and .947 fine silver, respectively. (Sterling silver equals .925 fine silver.)

## Makers' Marks

In Moscow: К. ФАБЕРЖЕ, beneath an Imperial double-headed Eagle, or К. Ф

In Saint Petersburg: ФАБЕРЖЕ, together with the initials of the workmaster under whose supervision the piece was executed. Workmasters and their initials, in Cyrillic or Roman letters, including unidentified makers whose initials have been found together with the firm name:

Erik Kollin	ЕК	Feodor Afanassiev	ФА
Michael Perchin	МП	Edward Schramm	ЕС
Henrik Wigström	НВ	Wilhelm Reimer	ВР
Julius Rappoport	ІР	Andrej Gorianov	АГ
August Holmström	АН	Stephen Wäkevä	СВ
Alfred Thielemann	АТ	Alexander Wäkevä	АВ
August Hollming	А•Н	Oskar Pihl	ОР
Johan Viktor Aarne	ВА or JVA	Feodor Rückert	ФР
Hjalmar Armfelt	ЯА	First Silver Artel	ІС А
Anders Nevaleinen	АН	Unidentified Workmasters:	
Gabriel Niukkanen	GN	А R	А Б
Theodore Ringe	TR	И П	ВФ
Vladimir Soloviev	BC	Е W	ІС
Anders Michelsson	А M	П А	ФН
G. Lundell	ГЛ	J W	

C. Fabergé, Fabergé, or C. F. appears on pieces made for the European market.

А. ФАБЕРЖЕ or А. Ф., rarely, on pieces designed by Agathon Fabergé, Carl's brother.

Third Artel—an independent cooperative of jewelers which did work for Fabergé: З<sup>я</sup>А.

Leningrad Jewelers Brotherhood—a post-revolutionary mark on finished or unfinished pieces: Л.Ю.Т.

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## PHOTOGRAPHIC CREDITS

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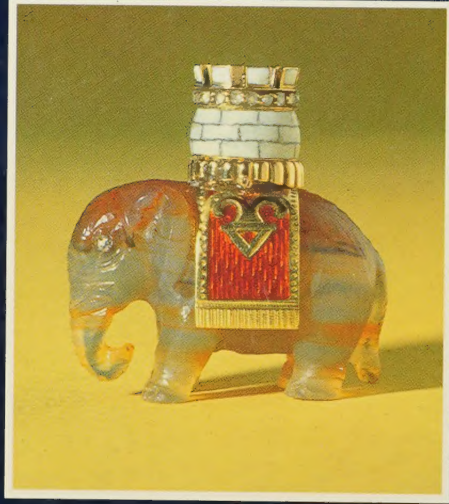












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