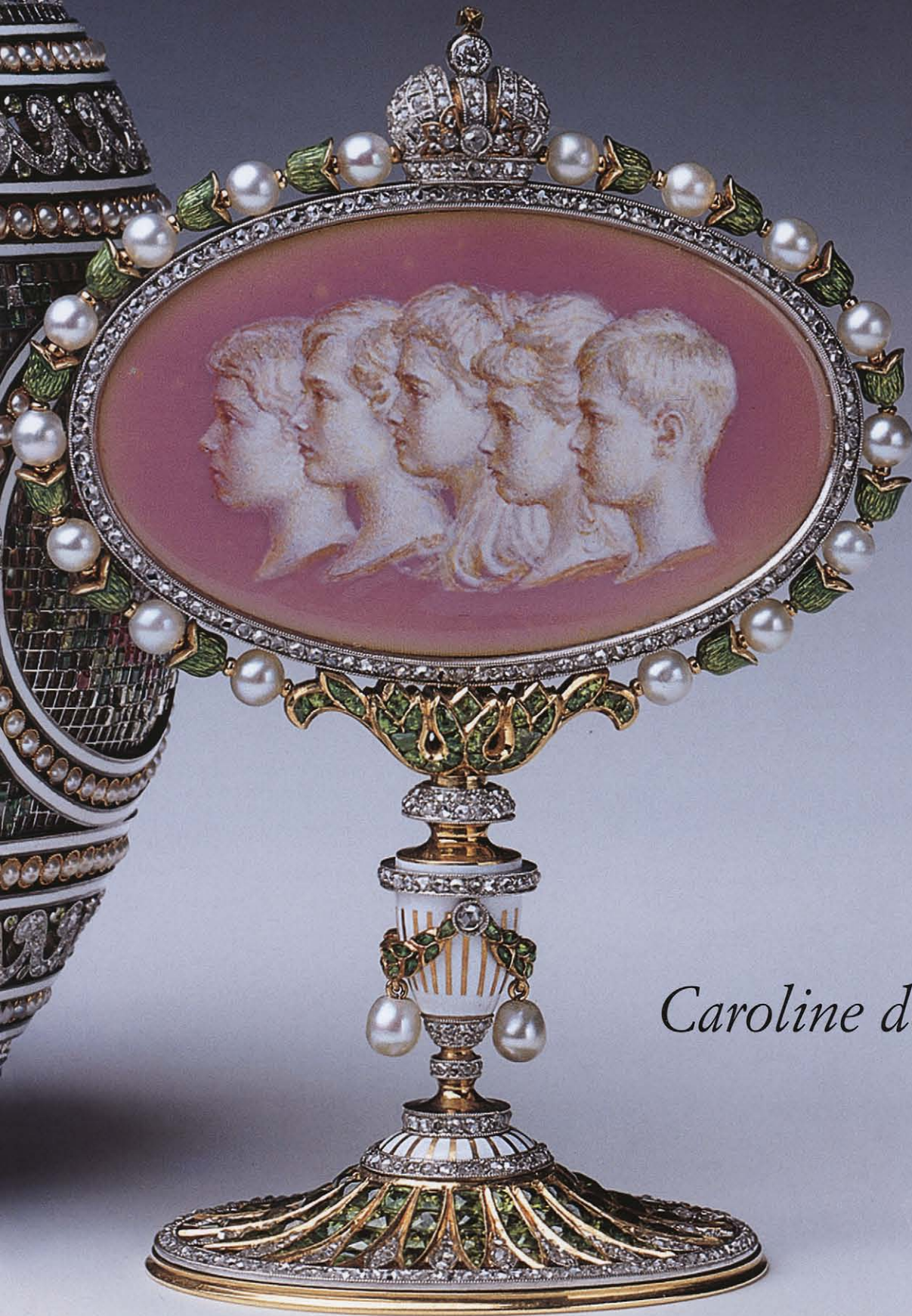


FABERGÉ

IN THE ROYAL COLLECTION



Caroline de Guitaut

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AN INTRODUCTION TO THE ROYAL COLLECTION AND TO CARL FABERGÉ

THE BRITISH ROYAL COLLECTION of works by the great Russian goldsmith and jeweller Carl Fabergé (1846–1920) is unique. Widely recognised as one of the finest Fabergé collections in the world, it has several features that set it apart from others and that give it an outstanding and remarkable character.

Firstly, its size has no equal, for the collection numbers almost six hundred pieces. Size is not necessarily indicative of importance, but the other most notable attributes of the collection are the quality and the variety of the objects it encompasses. It is well known that Carl Fabergé had exacting standards that were rigorously applied, and pieces from his workshops are inevitably of exceptional quality, made from the best materials by the most talented designers and craftsmen of the time. The Royal Collection includes some of the finest examples of almost every type of object made by Fabergé's workshops – from Easter eggs to animal sculptures, from flowers to cigarette cases, from presentation boxes to bell pushes and from cuff links to miniature furniture.

Secondly, of all collections of Fabergé, that in the Royal Collection is perhaps the best known. Works from it have been lent to almost all the major retrospective Fabergé exhibitions held in the United Kingdom and abroad from the 1930s to the present. Two major exhibitions featuring the collection were held at The Queen's Gallery, Buckingham Palace, in 1985–6 and in 1995–6. However, undoubtedly the single most significant feature of the collection is the manner in which it was formed. Almost all the items in it were acquired prior to the Russian Revolution, during the period when Fabergé's business was at its most successful and its most prolific, c.1885–1917. A large proportion of the other notable 'public' Fabergé collections – such as those at the Cleveland Museum of Art (Cleveland, Ohio) and the Hillwood Museum (Washington) – and most of the substantial private collections, such as the Forbes Collection, were formed from the 1920s onwards when works of art by Fabergé began to appear in the West. Some were smuggled out of Russia by émigrés and sold on the open market; others were acquired

from the Russian state-run sales organisations by dealers and industrialists from the West such as Emanuel Snowman, Armand Hammer and Alexander Schaffer. They brought the pieces to a new audience of collectors in the United Kingdom and the United States.

The royal collection of Fabergé is inextricably and uniquely linked to the Romanov dynasty. Many pieces were given personally to members of the British royal family by their relations in Russia, notably the last two tsars and their consorts: Alexander III and Marie Feodorovna, and Nicholas

Laurits Tuxen, *The marriage of Tsar Nicholas II and Alexandra Feodorovna, November 1894*

Oil on canvas, 169.4 x 139.9 cm (66³/₄ x 55")

RCIN 404465



II and Alexandra Feodorovna. The only collections comparable in terms of scale and content were those of the Russian imperial family themselves, which in total ran to thousands of objects. These were confiscated and dispersed after the Russian Revolution, although there are still notable holdings in both Moscow and St Petersburg.¹ The family links were doubly significant. The combined patronage of two Danish princesses, Dagmar (1847–1928), who became on her marriage Tsarina Marie Feodorovna, and her sister Alexandra (1844–1925), who became Queen Alexandra, consort of King Edward VII (1841–1910), effectively established Fabergé as an international figure. In fact, the two Danish princesses became the greatest publicity machine that Fabergé could have hoped for, resulting in patronage from most of the royal houses of Europe.

There was a constant exchange of gifts between the families for Easter and Christmas, for birthdays and other notable anniversaries, and to commemorate occasions when the families met in Russia, England or Denmark. As a result, many of the works by Fabergé in the Royal Collection are intimately connected to people, places and even animals of significance to the royal family. The passion for collecting Fabergé started by Queen Alexandra and shared by King Edward VII was inherited by two of their children, Princess Victoria (1868–1935) and King George V (1865–1936). The latter acquired with Queen Mary (1867–1953) the three Imperial Easter Eggs now in the Royal Collection. These had been commissioned by Tsar Nicholas II a few decades earlier. The collection continued to expand with the next generation. King George VI (1895–1952) added numerous cigarette cases and Queen Elizabeth (1900–2002) a variety of pieces including flowers and presentation boxes. No pieces have been added to the collection during the reign of Her Majesty The Queen but other members of the Royal Family, for example The Prince of Wales, have acquired some works.

From the time when King Edward VII and Queen Alexandra first became aware of Fabergé's work, the size and scope of the collection was dictated by the pieces received as personal gifts from their Russian and Danish relatives, their immediate family and their friends. They also purchased pieces for each other from Fabergé's London branch, which opened in 1903. There was no attempt by the royal family to form a representative thematic collection of Fabergé's work, as certainly happened with other collections made in England and, especially, in the United States after the Russian Revolution. Possibly the sole exception was King Edward's commission of hardstone carvings of the animals at Sandringham for Queen Alexandra. The royal family's love of Fabergé was well known in Edwardian circles and as a result of numerous gifts the collection grew rapidly in the first decade of the twentieth century. This helps to explain why there is such a wide variety contained within it. In addition to the largest

known holdings of Fabergé's animals and flowers, there are Imperial Easter Eggs, boxes, frames, bibelots, desk accessories, cigarette cases, traditional Russian objects and all manner of practical items, luxurious women's accessories, jewellery and even one of the rare hardstone human figures. The only types not well represented are the everyday silverware that Fabergé produced in large quantities – which formed the core of his business – and fine jewellery.²

The earliest exhibition of works by Fabergé to include pieces from the Royal Collection was the *Exhibition of Russian Art* held in London in 1935.³ A considerable number of objects were lent to two exhibitions in 1949 and 1953 at Wartski, the jewellery dealer established by Emanuel Snowman, who brought many pieces of Fabergé out of Russia from the 1920s onwards. The first celebrated the publication of H.C. Bainbridge's book on Fabergé;⁴ the second The Queen's Coronation. In 1977 Kenneth Snowman (son of Emanuel) organised the first major retrospective exhibition of Fabergé's work, held in London at the Victoria and Albert Museum in celebration of The Queen's Silver Jubilee. It included pieces from the Royal Collection supplemented by other loans. This exhibition captured the imagination of museum visitors and as a result, from the early 1980s, exhibitions of Fabergé's work to which many pieces from the Royal Collection have been loaned have been regularly organised in the United States, Russia and all over Europe. Two of the Imperial Easter Eggs, the Colonnade Egg and the Mosaic Egg (cat. 2 and 3), have each been exhibited no fewer than sixteen times.

The enthusiasm of the British royal family for Carl Fabergé's work undoubtedly helped to ensure his international success, but there were many other factors that contributed to his rise to become the greatest jeweller and goldsmith of the late nineteenth and early twentieth centuries. Fabergé was fortunate in undertaking his apprenticeship in the three major European centres of goldsmiths' work, Frankfurt, Florence and Paris. This gave him an invaluable insight into the materials and techniques particular to the artistic traditions in those cities. It later became evident from his work that he had been deeply influenced by the variety of styles in the decorative arts that he had seen during his formative years. He was to draw on this knowledge for the rest of his career, during which he produced modern-day objects in a range of historic styles using his own reinterpretation of earlier techniques. This important experience, coupled with his knowledge of the Russian decorative arts and of traditional Russian techniques such as hardstone carving and cloisonné enamelling,⁵ provided Fabergé with a substantial advantage over his competitors and explains why so many of them sought to imitate his products (see pp. 243–64).

Within a few years of taking over his father's modest goldsmith and jewellery business in St Petersburg in 1872, Fabergé had transformed it into a large enterprise consist-

ing of separate workshops, each headed by a workmaster responsible for ensuring quality, production and the recruitment of the best-trained craftsmen. In return the workmasters were allowed to mark their products with their own initials. Certain of the workshops specialised in particular products; for example the workshops of Holmström and Thielemann in jewellery, that of Kollin in gold revivalist pieces and Hollming's in enamelled boxes. There were separate workshops dedicated to the production of enamel and to the silk- or velvet-lined fitted boxes of holly, sycamore and maple in which each piece of Fabergé was sold. Carl Fabergé promoted the best workmasters to head workmaster and from 1872 to 1886 this post was held by Erik Kollin. Michael Perchin held the post from 1886 to 1903 and Henrik Wigström from 1903 to 1917. The head workmasters collaborated with Fabergé on matters of design and each had a range of distinctive styles, but Fabergé also recruited designers such as Franz Birbaum (1872–1947), active between 1893 and 1917, and his own brother Agathon (1862–95), who were to be influential in the artistic direction of the firm's products. Other designers were involved in specific projects; for example Alma Pihl (1888–1976)

designed two of the Imperial Easter Eggs, one of which, the Mosaic Egg, is now in the Royal Collection (see p.40). There were also specialist sculptors such as Boris Frödman-Cluzel (b.1878) who specialised in animal and figure sculpting, stoneworkers such as Derbyshev and Kremlev and enamellers such as Petrov and Boitzov. Many of the craftsmen, sculptors and designers were trained at the Baron Stieglitz Central School of Technical Drawing in St Petersburg. The number of craftsmen employed by Fabergé seems very high – at its peak around five hundred – but it must be remembered that with a few exceptions each object was entirely made by hand. This involved a range of techniques and skilled craftsmen and the objects were therefore very labour intensive to produce.

Fabergé was able to keep ahead of the considerable competition in his field by constantly developing new products in new styles and designs. If objects in a particular style did not sell well, he had no compunction about destroying them to make way for new ranges.⁶ He insisted on selecting only the very best materials. He acquired Karl Wöerffel's stoneworking workshop – one of his main suppliers of nephrite, jasper, rhodonite, bowenite and all the naturally occurring

The workshop of Michael Perchin, one of Fabergé's workmasters, in St Petersburg, 1903.



stones that he regularly used – to ensure that the quality of supply was maintained.

Works made by Carl Fabergé himself are difficult to identify, but he would certainly have been closely involved in the production of the most important commissions such as the Imperial Easter Eggs and also in the more complex objects such as the flowers and hardstone figures.⁷ His managerial and administrative role within the company was central to its success and he would have dealt personally with orders from the imperial family and other important clients. In 1908 he visited King Chulalongkorn of Siam (now Thailand), who had appointed him an official court supplier, but in spite of King Edward VII and Queen Alexandra's obvious admiration of his work he was never to meet his greatest English clients.

The firm of Fabergé had supplied the Russian Imperial Cabinet (the department of the Tsar's household dealing with the official gifts bestowed by the Tsar) with various objects since the 1860s but it was not until 1885 that the firm was granted an appointment as supplier to the court of Tsar Alexander III. This was also the year in which the Tsar commissioned Fabergé to produce the first Imperial Easter Egg. Three years earlier he had been awarded a gold medal at the 1882 Pan-Russian Exhibition in Moscow. Presumably in response to the growing number of official commissions from the imperial family, Fabergé opened a branch in Moscow in 1887 which specialised in producing silver objects. Wider recognition of his work came with the award of the Grand Prix at the Exposition Universelle in Paris in 1900 and from that date his business became an international concern. Branches were opened in Odessa (1900), London (1903) and Kiev (1905). The London branch served primarily as a showroom for the British royal family and their circle, but it was also from this branch that lucrative selling trips were undertaken to the Continent and further afield to India, Thailand, China and

Japan between 1908 and 1917.

Given the meteoric success of Fabergé's business, it is noteworthy that the quality of the objects and the ingenuity and originality of their design never suffered. This serves as a remarkable testament both to Carl Fabergé personally and to the skill and dedication of his craftsmen, and helps to explain why his work continued to be sought after in the West following the closure of his business by the Bolsheviks in 1918. No new pieces were made after 1918 but many works by Fabergé began to appear on the open market in the 1920s, brought out of Russia by émigrés. Auction houses began to organise sales of Fabergé and other Russian works of art in the late 1920s. The first in London was held at Christie's in 1927 and included part of the Russian crown jewels. A second sale of Fabergé was held at Christie's in 1934, but the prices realised were low. Gradually, over the next decade, more and more pieces appeared and an enthusiasm for collecting Fabergé began all over again, stimulated by the early exhibitions already mentioned and undoubtedly by Queen Mary's passionate interest.

This book accompanies the third major exhibition of Fabergé from the Royal Collection, drawn entirely from the Collection's own holdings.⁸ Its aim is to display some of the finest pieces, including important examples of the various types and styles of object for which Fabergé is renowned. The exhibition has also afforded the opportunity to include recent research from Russian archives into the provenance of these pieces and to give a detailed account of the formation of the collection through an analysis of the key collectors and their tastes. A selection of pieces by contemporary makers, also drawn from the Royal Collection, is included for the first time. This is intended to place Fabergé in the context of other goldsmiths and jewellers, such as Cartier, Boucheron and Hahn, who were active in the same period in Russia and Europe, many of whom were profoundly influenced by his work.

- 1 The Kremlin Armoury Museum, the State Historical Museum, Moscow, and the State Hermitage Museum, St Petersburg, contain significant holdings of works by Fabergé.
- 2 The Fabergé jewellery in the Royal Collection is of the more modest type produced, i.e. enamelled and set with semi-precious cabochon stones. There are some examples of table silver by Fabergé in the Royal Collection but they are not included in the exhibition.
- 3 London 1935; see cat. 22, 55 and 226.
- 4 H.C. Bainbridge was manager of Fabergé's London branch from 1907 until its closure in 1915.
- 5 From 1867 Fabergé began to repair antiquities voluntarily at the Hermitage Museum. He also acted as an appraiser of metalwork and jewellery acquisitions at the Museum, thereby enriching his knowledge of Russian art.
- 6 Von Solodkoff 1984, pp. 35–6.
- 7 Bainbridge (1942a, p. 937) states that Carl Fabergé oversaw each stage of the making of the flower studies.
- 8 Those held at The Queen's Gallery, Buckingham Palace, in 1985–6 and 1995–6 showed 341 and 543 pieces respectively.

CHRONOLOGY OF THE HOUSE OF FABERGÉ

- 1814 Fabergé's father Gustav born of Huguenot origin in Pernau on the Baltic
- 1841–2 Gustav Fabergé becomes a master goldsmith in St Petersburg and opens a shop at 12 Bolshaya Morskaya. He marries Charlotte Jungstedt
- 1846 Peter Carl Fabergé born in St Petersburg, 30 May
- 1857 August Holmström (1829–1903) joins Gustav Fabergé's business as head jeweller
- 1860 Gustav Fabergé and his family move temporarily to Dresden
- 1861–4 Carl Fabergé travels through Europe as part of his apprenticeship in Frankfurt, Florence and Paris
- 1862 Fabergé's brother Agathon born in Dresden
- 1864 The Fabergé family return to St Petersburg and Carl Fabergé joins his father's business
- 1866 Gustav Fabergé starts to supply the Imperial Cabinet
- 1867 Carl Fabergé works voluntarily at the Hermitage Museum, repairing antiquities and acting as an appraiser of metalwork and jewellery acquisitions
- 1872 Carl Fabergé takes over his father's business. Erik Kollin (1836–1901) becomes head workmaster. Fabergé marries Augusta Jakobs (1851–1925)
- 1874 Birth of son Eugene Fabergé (d.1960)
- 1876 Birth of son Agathon Fabergé (d.1951)
- 1877 Birth of son Alexander Fabergé (d.1952)
- 1882 Fabergé awarded the gold medal at the Pan-Russian Exhibition, Moscow. Carl's brother Agathon joins the firm
- 1884 Birth of son Nicholas Fabergé (d.1939). All four sons later join the family firm
- 1885 Fabergé appointed Supplier to the Court of Tsar Alexander III. The Tsar commissions the first Imperial Easter Egg. Fabergé awarded a gold medal at the Nuremberg Fine Art Exhibition for his copies of the Scythian Treasure (discovered at Kerch in the Crimea in 1867)
- 1886 Michael Perchin (1860–1903) becomes head workmaster
- 1887 Fabergé's Moscow branch opens and is managed by Allan Bowe
- 1894 Eugene Fabergé joins the firm
- 1895 Death of Agathon Fabergé. Carl's son Agathon enters the firm
- 1897 Carl Fabergé is awarded the royal warrant for the courts of Sweden and Norway
- 1900 Fabergé exhibits at the Exposition Universelle in Paris and is awarded the Grand Prix. He is decorated with the Légion d'Honneur. The Odessa branch of the firm is opened



Peter Carl Fabergé, photographed c.1905 by H. Oeburg.

- 1901 Fabergé supplies the Imperial Easter Egg known as the Basket of Flowers Egg (now in the Royal Collection) to Tsar Nicholas II
- 1902 Exhibition of 'artistic objects and miniatures' at the Von Dervis Mansion, St Petersburg. The Basket of Flowers Egg is among the exhibits
- 1903 The London branch of the firm, managed by Arthur Bowe, is opened at Berners Hotel. Henrik Wigström (1862–1923) succeeds Michael Perchin as head workmaster
- 1904 The London branch moves to Portman House, Duke Street
- 1905 The Kiev branch of the firm is opened
- 1906 The London branch moves to 48 Dover Street
- 1907 H.C. Bainbridge takes over as manager (with Nicholas Fabergé) of the London branch
- 1908 Fabergé is appointed court jeweller and enameller to the King of Siam
- 1910 Fabergé supplies the Imperial Easter Egg known as the Colonnade Egg (now in the Royal Collection) to Tsar Nicholas II
- 1911 The London branch moves to 173 New Bond Street
- 1914 Fabergé supplies the Imperial Easter Egg known as the Mosaic Egg (now in the Royal Collection) to Tsar Nicholas II
- 1915 The London branch is closed
- 1918 Fabergé's St Petersburg headquarters is closed and he emigrates to Switzerland
- 1920 Carl Fabergé dies in La Rosiaz, Switzerland, 24 September

THE FORMATION OF THE COLLECTION: A HISTORY OF ROYAL COLLECTORS

THE CHARACTER OF THE Royal Collection of Fabergé was almost entirely shaped by the close relationships between the Russian, Danish and English royal families, all of whom exchanged gifts when they gathered for family occasions, anniversaries such as birthdays, and at Easter and Christmas. A large proportion of the collection was formed in this manner, mainly during the reign of King Edward VII, whose consort Queen Alexandra had been introduced to Fabergé's work by her sister Marie Feodorovna, wife of Tsar Alexander III of Russia. Once Fabergé's London branch had opened in 1903, the King and Queen and two of their children, Princess Victoria and George, Prince of Wales, purchased many pieces, as gifts for each other or for their friends. The clientele of the London branch included friends of the King and Queen who, well aware of the royal couple's admiration for Fabergé's wares, bought them many gifts to add to their collection. Later Queen Mary, consort of King George V, acquired many pieces by gift, her enthusiasm for Fabergé also being well known. Further she made her own purchases, particularly in the late 1920s and 1930s when pieces of imperial provenance began to appear for sale in the West. Many of these were given to King George V. Through the 1940s, 1950s and 1960s King George VI and then Queen Elizabeth acquired a range of pieces which were among the last to enter the collection.

Queen Alexandra (1844–1925) was undoubtedly the most significant influence in the history of the formation of the royal collection of Fabergé. It is not known when her sister, Tsarina Marie Feodorovna, first introduced her to Fabergé's work. It may have been as early as 1881 when, as Princess of Wales, she attended the funeral ceremonies of the assassinated Tsar Alexander II in Moscow and St Petersburg with her husband, later King Edward VII. The Princess of Wales stayed on after the funeral with her sister, whose apartments certainly contained works by Fabergé and other court suppliers. It should be borne in mind that Gustav Fabergé (Carl's father) had begun supplying the imperial court from 1866. At annual family holidays in Denmark, when the Prince

and Princess and Tsar and Tsarina would spend time together with the King and Queen of Denmark, gifts were always exchanged. Documents in the Russian State Historical Archives reveal examples of Marie Feodorovna's expenditure with Fabergé prior to her trips to Copenhagen.¹ These are evidence of the considerable number of pieces she took with her on such occasions, some of which were no doubt given to her sister.

Queen Alexandra's visits to Russia were in fact rare. After the funeral of Alexander II she returned, as Princess of Wales, for the wedding of Grand Duchess Xenia (1875–1960) in August 1894, and in November of that year she attended the funeral of her brother-in-law Tsar Alexander III

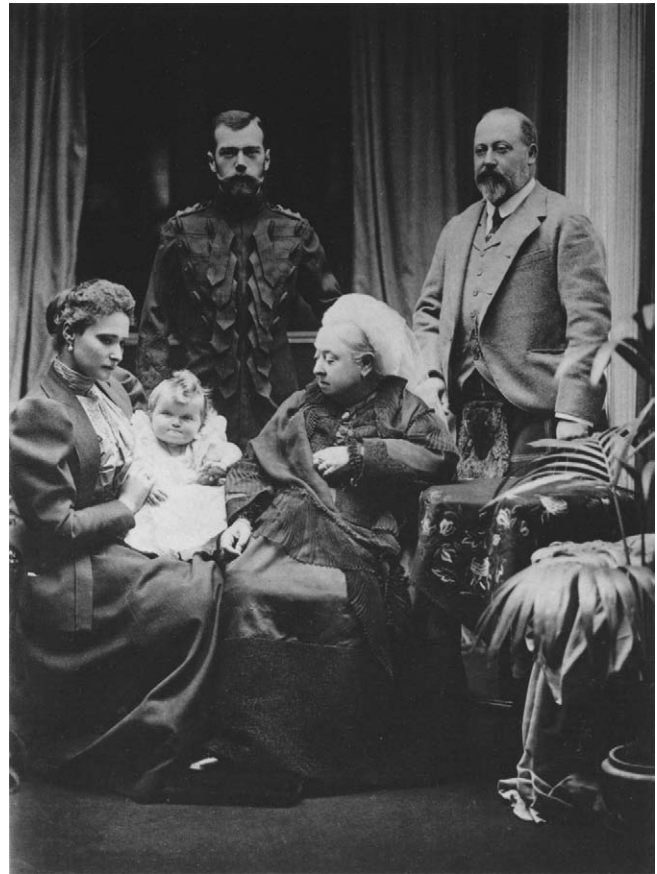
Queen Louise of Denmark with her two daughters, Queen Alexandra and Tsarina Marie Feodorovna at Amalienborg, 1893.



with the Prince of Wales and with George, Duke of York (later King George V). The funeral was swiftly followed by the marriage of Alexander III's heir Tsar Nicholas II to Princess Alix of Hesse. There is no personal account by Queen Alexandra of this prolonged visit but those of Prince George and Charlotte Knollys (her Woman of the Bedchamber) survive.² Prince George describes a visit to Fabergé's shop with his father on Tuesday 20 November³ and Charlotte Knollys one with the Princess of Wales on 22 November.⁴ The visit to Russia coincided with the Princess's birthday and the Duke of York reports in his diary, on seeing his mother's presents set up as a birthday table at the Anichkov Palace, 'motherdear's birthday . . . saw all the presents, she has got half Fabergé's shop'.⁵ It is therefore clear that Queen Alexandra was acquiring many pieces of Fabergé as presents from her family from at least the 1880s. She also began to purchase pieces before the London branch was opened for business. Her accounts reveal two payments from her presents account to 'C. Fabergé' for jewellery in May and December 1902.⁶ She was, however, not the first member of the royal family to purchase works from Fabergé. Queen Victoria's accounts list two payments to 'C. Fabergé' for presents purchased in 1897 for 'brooches etc.' and in July 1898 for jewellery.⁷ Queen Victoria is not known for her interest in Fabergé's work but she owned several pieces, including a red and oyster guilloché enamel visitor's book given to her by Tsar Nicholas II and Tsarina Alexandra Feodorovna in 1896, signed by those who attended her Diamond Jubilee the following year (cat. 331).

Queen Alexandra and King Edward VII were the *raison d'être* for the opening of Fabergé's London branch in 1903. By this date they already owned a large number of pieces by Fabergé. Their collection was to grow considerably in the following decade. The London branch was initially established by Arthur Bowe, one of three brothers involved in Fabergé's business in Russia. Allan Bowe managed the Moscow branch and sent his brother to set up an office in Berners Hotel with stock from Moscow. The office moved briefly to Portman House, Duke Street, before the business arrangement between Bowe and Fabergé was ended. In 1906 Carl Fabergé established a branch of his St Petersburg business at 48 Dover Street under the joint management of H.C. Bainbridge and Nicholas Fabergé, his youngest son. In 1911 this branch moved to 173 New Bond Street where it remained until its closure in 1915.

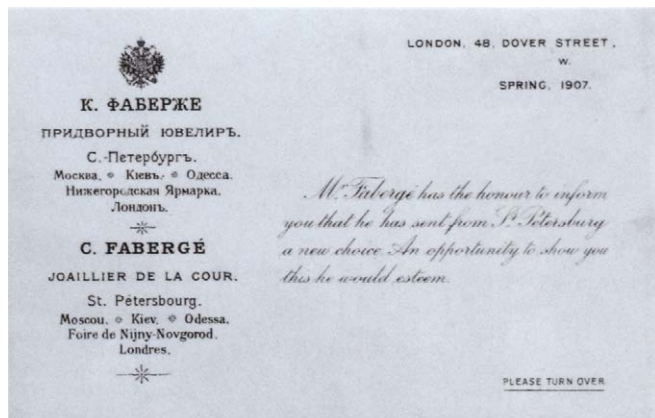
Queen Alexandra made regular visits to the branch, usually timed to coincide with the arrival of new stock from the workshops in Russia, which she often insisted on viewing before anyone else.⁸ Carl Fabergé's own awareness of the particular tastes of the King and Queen combined with Bainbridge's role as a go-between for the craftsman and his British royal patrons meant that the branch was always stocked with pieces that appealed to them. Bainbridge records how



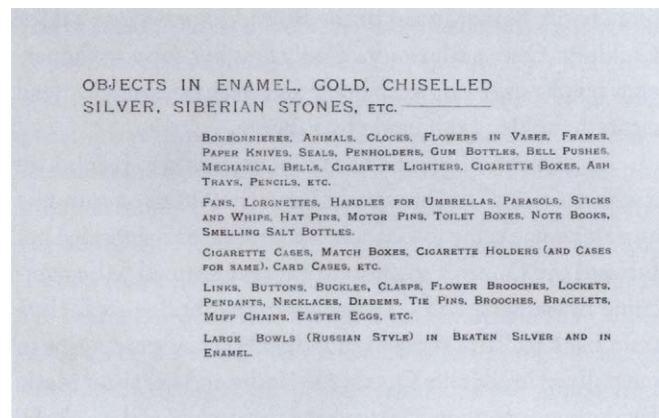
Queen Victoria and Prince Albert Edward (later King Edward VII) with Tsar Nicholas II, Tsarina Alexandra Feodorovna and their eldest daughter, Grand Duchess Olga, at Balmoral, 1896. Photograph by Robert Milne.

he would 'ransack the Petersburg stock' once a year. Carl Fabergé would then examine his selection and comment 'the King and Queen won't like any of them,' and Bainbridge would return to the drawing board.⁹ Clearly, not only were both men eager to please their best customers, but Fabergé had a shrewd understanding of the objects which would be most attractive to them.

Queen Alexandra's taste was always for the more modest of Fabergé's products. Her adoration of his animals and flowers mirrored her preference for the simpler things in life. She loved animals and was almost as devoted to her dogs and horses as she was to her children. She was happiest at Sandringham House in Norfolk, where she was surrounded by a menagerie of animals and where a cheerful and informal spirit was the hallmark of her style of entertaining. She enjoyed life at Marlborough House during the London season, but it was at Sandringham that she kept her treasured collection of works by Fabergé – in two cabinets in the Drawing Room that were lit up with electric light each evening. Thus the collection became known from this time as the Sandringham Collection. Queen Alexandra was the recipient of many gifts of Fabergé animals and flowers, not only from the King



Invitation to Fabergé's London branch, 1907.



but from her many friends. Bainbridge describes how objects within a strict price bracket, not exceeding £50, were her preference, although occasionally this limit was exceeded. An example is the chrysanthemum (cat. 140) purchased by Stanislas Poklewski-Koziell from the London branch in 1908 for £117 and presented to Queen Alexandra; another is the crow (cat. 32) purchased by the Queen herself in 1914 for £75.

There are two sources of information for Queen Alexandra's purchases from Fabergé from which it is possible to build up a picture of her buying habits. These are her own accounts, a proportion of which survive in the Royal Archives, and the sales ledgers from the London branch which are held in the Fabergé Archive in Geneva. Queen Alexandra's own accounts reveal that between 1902 and 1914 a total of £3,197 was spent with Fabergé. Of that total £2,614 was paid from the Queen's presents account, indicating that many of the objects were given away rather than kept by her.¹⁰ The remaining £583, paid from a 'miscellaneous' account, must relate to objects she kept.

The London ledgers are an invaluable source of information as they indicate the types of objects purchased by Queen Alexandra as presents. It is reasonable to assume that any of these objects which do not now form part of the collection were paid for from the presents account. The ledgers run from October 1907 to January 1917. There are no entries in the ledgers between October 1906 and October 1907, probably due to reorganisation following the end of Fabergé's business arrangement with Allan Bowe. Fabergé was obliged to close the London branch in 1915 to comply with the imperial order that all capital abroad should be returned to Russia in order to finance its war effort, but H.C. Bainbridge carried on the business privately for another two years.

At first there were no import taxes on objects brought into England by Fabergé and the laws on hallmarking gold allowed for wide interpretation. Fabergé refused to have his objects hallmarked in England for technical reasons. As a result

the Goldsmiths' Company brought a court case against him in 1910 which took more than a year to settle and which Fabergé lost. Birbaum describes how, following the case, the process of sending objects to be sold in the London branch became complex. Each silver or gold object had to be sent to London to be hallmarked and then returned to Russia to be finished before being sent back to London to be sold. The reason for the double journey was that when enamelled objects were hallmarked, some separation occurred between the enamel and the metal. It was therefore necessary to carry out finishing back in Russia. According to Birbaum, it was deemed that this process would lead to losses for the firm; the closure of the London branch was therefore hastened, rather than initiated, by the First World War.¹¹

Queen Alexandra made the majority of her purchases at the London branch in the Easter and Christmas seasons, which underlines the fact that many were intended to be given away. She purchased most frequently between 1906 and 1911, the largest number of objects (thirty-three) being bought in 1909. Her acquisitions ranged from animals and cigarette cases to miniature eggs and frames. She also bought a number of pieces of jewellery, very few of which remain in the collection. While there is no record of any direct commission, the special relationship that the Queen had with Bainbridge must have resulted in some objects being specially designed for her. One such example is the frog cigar lighter (cat. 82) which she purchased for King Edward VII in 1906. It is so much in keeping with his taste that she is likely to have ordered it specially for him.

The most notable exhibition of Fabergé during the early years of the twentieth century was held in St Petersburg in 1902 and included several of the Imperial Easter Eggs, among other treasures. The only exhibition held during the same period in England, in fact the first ever to be staged there, was organised by Lady Paget, wife of General Sir Arthur Paget. It was held in June 1904 at the Albert Hall and took the form

of a charity bazaar in aid of the Royal Victoria Hospital for Children. Queen Alexandra gladly lent her support, apparently purchasing a jade scent bottle and an enamel and diamond cigarette holder, both made by Fabergé.

Queen Alexandra had often expressed to Bainbridge a wish to meet Carl Fabergé. In January 1908 an opportunity arose when he came to London, but as soon as Bainbridge put forward the Queen's suggestion Fabergé seemed to be overcome by modesty and – according to Bainbridge – caught a train back to Paris almost immediately. They were never to meet. Even in later life Queen Alexandra and her sister Marie Feodorovna continued to surround themselves with works by Fabergé at Hvidøre, the villa outside Copenhagen which they shared.

Queen Alexandra's passion for Fabergé's work influenced many in her circle who became his customers, not least the majority of the crowned heads of Europe. This point is particularly well illustrated by a recollection of Bainbridge. On one visit which the Queen made to Fabergé's premises in Dover Street, she was accompanied by her father the King of Denmark, the King and Queen of Norway, the King of Greece, and her own daughter Princess Victoria.¹² But her greatest influence was to be over King Edward VII.

King Edward VII equalled and in some ways surpassed Queen Alexandra in enthusiasm for Fabergé's work. He placed the only documented British royal commission with Carl Fabergé, through H.C. Bainbridge in 1907, when he ordered a series of models to be made of the favourite horses and dogs kept at Sandringham, as birthday presents for Queen Alexandra. This grew into the largest order for animal sculptures ever placed with Fabergé and is the reason why the Royal Collection today contains the largest surviving group of Fabergé animal sculptures in existence. Full details of the commission are set out on pp. 21–4.

Apart from this most significant order, the King purchased many pieces from the London branch and formed a distinct taste for certain of Fabergé's products. The London ledgers provide an insight into his buying habits. In addition to the animals he bought the figure of a Chelsea pensioner (cat. 234), the sole example in the Royal Collection of the rare group of hardstone figures of people, of which Fabergé produced only about sixty in total. He purchased several cigarette cases and may have encouraged his friends to copy him in carrying these elegant accessories. He also received them as gifts. One example is the coloured gold case made to commemorate his fortieth wedding anniversary (cat. 163), which was given to him by his sister-in-law, Marie Feodorovna. The most outstanding case he owned, however, was the exquisite blue enamel piece decorated with a diamond snake which the Hon. Mrs George Keppel, his favourite mistress, bought for him in 1908 and which to this day contains the stub of one of his cigars (cat. 187).



Queen Alexandra and her sister, Dowager Empress Marie Feodorovna, at Hvidøre, Denmark c.1908. Photograph by J. Danieleen.

Although he vied with his consort to be the first to view new stock from St Petersburg,¹³ the King's acquisitions reveal his interest in objects closely associated with his family life. The frame enamelled in his racing colours and containing a photograph of his most successful racehorse, Persimmon (cat. 224), was probably made at his personal suggestion and may have been a prototype for other objects, for example frames in the racing colours of the King's friend Leopold de Rothschild. The series of frames and boxes with sepia enamelled views of Sandringham, the estate King Edward VII acquired in 1862 and where he had a new house built, was also no doubt produced with his involvement – particularly as he purchased several of them himself (see p. 157). The King would have been well aware of Fabergé's work from his visits to Russia with his family. He was the recipient of two presentation objects from his wife's nephew Tsar Nicholas II, one to commemorate his attendance at the Tsar's coronation in 1896 and the other presented during a diplomatic meeting in Reval in 1908 (cat. 317 and 326).

For his own purchases, the King sometimes asked Bainbridge to leave a selection of items at Buckingham Palace from which he could make a choice.¹⁴ Like Queen Alexandra, he was also the recipient of many gifts and he made his preference for certain of Fabergé's products very clear. He

apparently suggested that, instead of giving him a print, someone who wished to purchase a present for him should 'go to Fabergé's they have a hippopotamus cigar lighter in nephrite . . . besides the lighter, I am sure, is half the price and it is amusing.'¹⁵

The King's knowledge and clear enjoyment of Fabergé's work encouraged many of his friends and contemporaries to become clients of Fabergé. These included some of the best customers of the London branch, such as Stanislas Poklewski-Koziell, a councillor at the Russian Embassy in London, Leopold de Rothschild, Sir Ernest Cassel, Lord Revelstoke, the Duke of Norfolk and the Marquis de Soveral. The London ledgers are full of the names of royalty and aristocrats from every corner of Europe and the Indian sub-continent. While many of Queen Alexandra's Fabergé objects were intended to charm and delight and were arranged in her cabinets at her whim, the more practical items acquired by the King were regularly used. They sometimes required repair, and there are several entries in the London ledgers for re-enamelling cigarette cases owned by King Edward VII and later by King George V.

Princess Victoria (1868–1935), the second daughter of King Edward VII and Queen Alexandra, inherited her parents' interest in Fabergé. She was a good customer of the London branch and purchased many pieces both for her own collection and as gifts. She often accompanied Queen Alexandra on visits to the London branch, where they would enjoy examining pieces newly arrived from Russia in what was in effect their private showroom. Her own small collection was principally of animals and flowers, but she purchased a range of objects including several pieces of jewellery, such as tie-pins, pendants and brooches. She also bought cigarette cases and an unusual frame with miniature views of St Petersburg (cat. 229). Princess Victoria inherited several pieces from her mother, such as parasol handles, flowers and animals. As she did not marry, these were bequeathed to King George V after her death.

Possibly an even greater admirer of Fabergé than his sister, King George V acquired many pieces both as Prince of Wales and later as King. He was particularly enamoured of the animal sculptures and bought many of those originally commissioned by his father in 1907. Several of the portrait sculptures from Sandringham were of dogs owned by him and kept at the kennels there, such as the Clumber spaniel Sandringham Lucy (cat. 20). He describes in his diary numerous visits to Fabergé's London branch. On 3 May 1903 he reports some early purchases, either at the branch or on a visit by Fabergé to Marlborough House: 'he [Fabergé] has just come over from Russia, we bought about 43 of his lovely things.'¹⁶ As Duke of York, he had visited Fabergé's St Petersburg headquarters with his father in 1894 while attending the funeral of Tsar Alexander III and the marriage of Tsar Nicholas II and Princess

Alix of Hesse. During this time he also visited the Baron Stieglitz School in St Petersburg where many of Fabergé's designers and craftsmen were trained. King George V describes with great affection the occasions on which he met his Russian cousin, notably at Cowes in August 1909 when the imperial family arrived aboard their yachts the *Standart* and the *Pole Star*. He recalls that he had not seen the Tsar and Tsarina for twelve years. Nine years later, in July 1918, after the brutal murder of the Tsar and his family, the King wrote in his diary, 'I was devoted to Nicky, who was the kindest of men, a thorough gentleman, loved his Country & his people.'¹⁷ Just as happened among his parents' generation, gifts were exchanged on occasions such as the meeting at Cowes. There are letters from the King to the Tsar, held in the Russian State Archive which record the King's thanks for gifts at Christmas in 1906, 1908–10 and 1912. The gifts described include a stick handle, some vases, a match box, a cigarette case and a bust of the Tsar. At least some of these would have been supplied by Fabergé.¹⁸

In addition to the animal sculptures which King George V particularly liked, he also added to the collection desk accessories, cigarette cases and frames. He used such items as the desk clock (cat. 276) and the pen rest (cat. 285) at Buckingham Palace.¹⁹ His most notable acquisitions were, however, made long after the London branch had

Tsar Nicholas II (left) and George, Prince of Wales (later King George V), at Barton Manor, Isle of Wight, August 1909.





Part of Queen Mary's Fabergé collection in a display cabinet at Buckingham Palace, c.1950.

closed. In the 1930s, together with Queen Mary, he bought the three Imperial Easter Eggs now in the Royal Collection. They both continued buying works by Fabergé from a number of different sources after 1917, including the dealer Wartski and Goode's Cameo Corner. The firm of Wartski had been established in London from 1911 by Emanuel Snowman, one of the first Western dealers to bring works by Fabergé out of Russia after the Revolution. Queen Mary acquired numerous pieces from the firm, notably the Easter egg made for the Kelch family (cat. 4).

Queen Mary acquired a large number of pieces for the collection, mainly in the form of cigarette cases and snuff boxes given to King George V, who owned many such objects. She also received many gifts from the imperial family, such as the nephrite box given to her in 1912 by the Dowager Tsarina Marie Feodorovna (cat. 150), and from her friends, many of whom were noted Fabergé collectors. Two examples are the bonbonnière with views of Balmoral Castle and Windsor Castle which was given to her for her birthday in 1934 by Sir Philip Sassoon and the imperial presentation box given by the Maharaja of Bikanir for her birthday in 1937 (cat. 177 and 142).

Pieces purchased by Queen Mary from the London branch included miniature eggs, animals, bell pushes and flow-

ers, but it seems the majority were intended as gifts, as many of them no longer survive in the collection. As a renowned collector of *objets d'art* of all kinds, Queen Mary kept fastidious records of all the pieces she acquired for the Royal Collection, which were listed by year of acquisition and by type of object, and for each of her acquisitions she made a record of the provenance of the piece as given to her.²⁰ Her taste ranged from eighteenth-century gold snuff boxes to lacquer and jade, but she had a particular fondness for Fabergé. In many respects she may be regarded as the first serious collector of his work in the British royal family. It was not without reason that Bainbridge described Queen Mary in 1949 as 'the greatest surviving connoisseur of Fabergé's craftsmanship',²¹ and among King George V's papers in the Royal Archives is a list of all the Fabergé workmasters annotated in her hand, noting how useful the document was.²²

Queen Mary was instrumental in influencing a whole generation of collectors who sought to acquire pieces with imperial provenance. Her own most notable acquisitions were the three Imperial Easter Eggs purchased with King George V in the 1930s, but in addition to her collecting, she stimulated interest in the subject of Fabergé by attending sale views and exhibitions and paying regular visits to West End dealers. She twice visited the Russian exhibition held in Belgrave Square

in 1935, on 30 May and again on 14 June, when she recorded: 'went to the Russian Exn. again at 7 (when the public had left). Met by Mr C. Fabergé's son & Mr Bainbridge. Looked at the china, silver, & the Fabergé things, most interesting'.²³ Sir Owen Morshead, the Librarian at Windsor Castle, went to the same exhibition and wrote to Queen Mary on 4 June, encouraging her to attend the exhibition and to meet, through Lord Herbert, Fabergé's son.²⁴ *Connoisseur* magazine gave a lively review of the exhibition, which had been opened by the Duchess of Kent and to which Queen Mary had made several loans.²⁵ On 31 January 1949 Queen Mary visited Sotheby's to view 'some Fabergé things and very pretty trinkets'²⁶ which had belonged to Sir Bernard Eckstein, the noted collector and Fabergé enthusiast. One of the objects sold at the series of six Eckstein Collection sales was the Imperial Easter Egg known as the Winter Egg, which sold in New York in 2002 for \$9.5 million. In 1949 it had realised £1,700. Another of the pieces included in the same sale was the convolvulus plant, now in the Royal Collection (cat. 123), which was given to Queen Mary by the royal family on her birthday in May 1949.²⁷

Queen Mary's visits to Wartski were listed in the Court Circular; for example on 15 November 1947 she visited the dealers at their premises at 138 Regent Street to inspect 'some rare examples of the work of Fabergé'.²⁸ Earlier in the year, according to the *Daily Telegraph*, she caused a traffic jam when she visited the same premises to purchase pieces by Fabergé; when she emerged the crowd, who had waited two hours, 'surged forward, cheering and waving'. Queen Mary also began to make loans of Fabergé from the Royal Collection. The 1935 Belgrave Square exhibition has already been mentioned, and in 1948 she lent the miniature Louis XVI table (cat. 245) to the Antique Dealers' Fair and Exhibition at Grosvenor House. Six years later, after the Queen's death, an exhibition devoted to her art treasures from Marlborough House was staged at the Victoria and Albert Museum. Among the exhibits, arranged to correspond to the rooms in which the Queen had carefully placed them, were three of her most notable Fabergé acquisitions: the Mosaic Egg, the miniature piano and the carnet (cat. 3, 236 and 334).

Queen Mary's successor in the royal family as a true collector and connoisseur of Fabergé was her daughter-in-law, Queen Elizabeth, consort of King George VI. Queen Elizabeth formed a remarkably broad-ranging collection of paintings and works of art of all kinds and her Fabergé collection, like many of the things she acquired, was intensely personal. King George VI had shared her enjoyment of Fabergé and formed a large collection of cigarette cases which he used throughout his life. Several examples from his collection are included in this catalogue (see p. 124). Queen Elizabeth's taste was more diverse, ranging from flowers, animals and bibelots to superb examples of imperial presentation boxes

and some of the larger silver-mounted pieces made in the Moscow workshops such as the magnificent decanters (cat. 336). She began to form her collection in the early 1940s, primarily through purchases from Wartski and Spink. Queen Elizabeth also purchased a gold cigarette case from H.C. Bainbridge, who wrote to her in 1944 suggesting that she might be interested in acquiring it.²⁹ She received several pieces as gifts, notably in 1944 the charming study of cornflowers and oats (cat. 132). Her last purchase of Fabergé was the pair of decanters mentioned above, which were bought in 1973.

In some ways Queen Elizabeth's personal collection can be regarded as the epitome of the vast range of styles seen in Fabergé's work. She owned frames made of guilloché enamel, hardstone and coloured gold desk accessories, clocks in Fabergé's typical strut form and hardstone animals. She also owned a number of pieces in the Pan-Slavic or Old Russian style, such as the *koushes* (drinking bowls), a small *bratina* (ornamental bowl) and a charming box (cat. 183). Queen Elizabeth also collected a variety of pieces by Fabergé's contemporary St Petersburg jewellers and goldsmiths, some of which are shown here for the first time. Her collection was for the most part displayed in an elegant cabinet in the first-floor Corridor at Clarence House, but in the same tradition as her royal forebears she used many pieces on a daily basis. Queen Elizabeth was always a generous lender to exhibitions and many of the

Queen Elizabeth at Wartski, 1971.



pieces from her collection – notably the imperial presentation boxes and the two magnificent flower studies – have been lent to a wide variety of exhibitions over the last fifty years. One of the earliest loans was to Wartski's 1949 exhibition; the King lent three cigarette cases and the Queen a gold box and the spray of cornflowers and oats. Her acknowledgement of Fabergé's work is perhaps best summed up in something she apparently said to H.C. Bainbridge when he was received by the King and Queen at Buckingham Palace in 1948: 'there is one thing about all Fabergé pieces, they are so satisfying.'³⁰

Although no new pieces have been added to the Royal Collection during the present reign, the traditional royal interest in Fabergé has been maintained by The Queen and other members of the Royal Family, including The Prince of Wales, whose unusual desk seal is included in this catalogue (see cat. 301). The present reign has been marked by increased accessibility to the collection in the form of articles, books and, principally, exhibitions in which pieces from the collection have been included. A large number of loans were made to the *Great Britain USSR* exhibition at the Victoria and Albert Museum in 1967, at the height of the Cold War; a major

part of the collection was lent to the exhibition *Fabergé, Jeweller to Royalty*, held at the Cooper Hewitt Museum, New York, in 1983; and over twenty pieces were included in the major touring exhibition *Fabergé: Imperial Jeweller* held in St Petersburg, Paris and London in 1993–4. In addition to the many loans to exhibitions from the 1930s to the 1970s mentioned in earlier pages, the two most popular exhibitions to be held at The Queen's Gallery, Buckingham Palace, were of Fabergé – in 1985–6 and 1995–6, together attended by over 350,000 people.

The importance of the Fabergé collection in the context of the Royal Collection as a whole has been underlined by the inclusion of representative selections in several general exhibitions: *Sovereign*, held at the Victoria and Albert Museum in 1992 to commemorate the fortieth anniversary of The Queen's accession to the throne; *Princes as Patrons*, which was held at the National Museum and Gallery of Wales, Cardiff, in 1997; and most recently a display of over seventy pieces in *Royal Treasures, A Golden Jubilee Celebration*, the inaugural exhibition held at the new Queen's Gallery, Buckingham Palace in 2002–3.

1 Muntian 1997, p. 330.

2 Queen Alexandra ordered that all her private papers should be destroyed after her death.

3 RA GV/GVD: 20 November 1894.

4 RA VIC/QAD: 22 November 1894.

5 RA GV/GVD: 1 December 1894.

6 RA VIC/Add A 21/200A, pp. 122, 134.

7 RA PP/VIC/Personal and Extraordinary Expenditure, 1894–8.

8 Bainbridge 1949, p. 101.

9 Op. cit., p. 100.

10 RA VIC/Add A 21/200A–C.

11 Habsburg & Lopato 1993, p. 456.

12 Bainbridge 1949, p. 28.

13 Op. cit., p. 101.

14 Op. cit., pp. 82–3.

15 Op. cit., p. 83.

16 RA GV/GVD: 3 May 1903.

17 RA GV/GVD: 25 July 1918.

18 RA GV/DD 2/Acc1578.

19 Bainbridge 1949, pp. 108–9.

20 These were assembled at the Victoria and Albert Museum under the direction of Sir Cecil Harcourt Smith and bound in leather volumes. They are entitled *Queen Mary's Bibelots*.

21 Bainbridge 1949, p. 109.

22 RA GV/CC 55/243.

23 RA GV/QMD: 14 June 1935.

24 RA GV/CC 48/504.

25 *Connoisseur*, June 1935, vol. 95, no. 406, pp. 358–60.

26 RA GV/QMD: 31 January 1949.

27 Sir Bernard Eckstein Sale, Sotheby's London, 8 February 1949, lot 119.

28 *The Times* Court Circular, 15 November 1947.

29 RA QEQM Papers. Letters between H.C. Bainbridge and Arthur Penn, Acting Private Secretary.

30 Bainbridge 1949, p. 110.

THE SANDRINGHAM COMMISSION

IN 1907 KING EDWARD VII made the single most important contribution to the royal Fabergé collection. He decided to commission Carl Fabergé to produce portrait sculptures of his and Queen Alexandra's favourite dogs and horses kept at their beloved Sandringham. He was well aware of the Queen's enjoyment of Fabergé's charming animal sculptures; indeed by this date both King and Queen owned many examples. This commission, which was extended at the King's wish to include a whole menagerie of domestic, farm and wild animals found on the Norfolk estate, resulted in the formation of the largest assemblage of Fabergé's hardstone animal sculptures. It was also by far the largest order ever placed through Fabergé's London branch.

The commission involved two of the key influences on the King where Fabergé was concerned: Mrs George Keppel, who shared his enthusiasm for Fabergé's work and with whom he made visits to the London branch; and H.C. Bainbridge, manager of the London branch and the go-between for King Edward VII, Queen Alexandra and Carl Fabergé. Bainbridge describes in his usual effusive manner how the idea for models of pedigree animals to be made in different stones had already occurred to him in conversation with one of Fabergé's other customers. On Mrs Keppel's next visit to Fabergé he mentioned the idea, and it was apparently she who put the suggestion to the King. The very next day, Bainbridge reports, he received a telegram from Sandringham informing him that the King agreed with the plan. In some respects it is surprising that the King concurred so rapidly but, as already mentioned, he more than anyone understood the Queen's fondness for Fabergé's animals. Not only that; her devotion to all her dogs, horses and other animals kept at Sandringham and Marlborough House was obvious to all who knew her. The Queen was almost constantly surrounded by as many as ten dogs while at Sandringham, her favourite breed being Pekinese. There was a huge assortment of dogs kept in the twenty-six kennels on the estate, all of which the Queen knew individually and regularly fed with cubes of bread. These ranged from borzois, Great Danes, bulldogs, Clumber spaniels,



Frederick Morgan and Thomas Blinks, *Queen Alexandra with her grandchildren and dogs*, 1902

Oil on canvas, 166.6 x 204.5 cm (65½ x 80½")

RCIN 402302

Japanese spaniels, dachshunds, pugs, terriers, Chinese chows and Pomeranians, basset hounds and St Bernards to an assortment of stray mongrels. The more unusual breeds included a Samoyed, known as Jacko, from an Arctic expedition and a Siberian sledge dog called Luska. The keeper of the kennels, Brundson, often had as many as sixty dogs in his charge at any one time. In a letter from Sir Dighton Probyn (Equerry to King Edward VII and later Comptroller and Keeper of the Privy Purse) of 30 May 1914, written in reply to an offer from a Mr Phillips to replace the Queen's beloved dog Togo, Probyn sums up Queen Alexandra's attitude: 'The Queen is such a regular Dog-worshipper that Her Majesty likes all dogs – Dogs of any breed or description.'¹ Queen Alexandra loved horses as much as dogs. She enjoyed driving about the estate at Sandringham, particularly as riding had become difficult for her after the attack of rheumatic fever she suffered in 1867. Later, in 1916, she became very distressed at the thought of having some of her old worn-out horses put down as an economy at Probyn's suggestion, as the staff of the stables were

likely to be reduced to between six and twelve during the First World War.²

The King shared the Queen's devotion to animals, and was very attached to his own numerous dogs and horses – many of which were to be modelled by Fabergé's sculptors as part of the commission. Prince George and Princess Victoria, together with the King and Queen's other children, had grown up at Sandringham surrounded by animals of every kind. Following King Edward VII's visit to India when Prince of Wales in 1875–6, he returned to Sandringham with an extraordinary cargo of gifts – including a miniature Indian pony called Nawab which the royal children used to ride upstairs to Queen Alexandra's dressing room, a Himalayan bear and an aviary of ninety birds.³ The children were equally enthusiastic about dogs and horses; several of Prince George's own dogs were amongst those to be modelled by Fabergé's sculptors.

According to Bainbridge, no sooner had the King's telegram arrived and Bainbridge himself 'taken the next train to Wolferton' to meet Mr Beck, the land agent of the Sandringham Estate, than the King decided to include 'the whole farmyard'.⁴ In reality the King's decision to extend the commission undoubtedly came about more gradually. The sculptors were dispatched by Fabergé from St Petersburg and would have taken at the very least several days to reach Norfolk.

The commission must have been somewhat daunting for Fabergé. He sent over his best animal sculptors, who were based on the estate for several months. There are no records of the precise length of their stay, where they were lodged or how they were paid, or even of how the wax models of each animal were dispatched back to St Petersburg. Bainbridge played a major role in these administrative details but did not include any of this information in his 1949 book. It must be assumed that with the destruction at their own request of the private papers of both King Edward VII and Queen Alexandra some interesting references to the commission were lost. Surprisingly, given his interest in Fabergé's work, there is no mention of the Russian sculptors or the work they carried out in King George V's diary entries of the relevant period, nor in those of Queen Mary. However, from Bainbridge's scant descriptions, information from the London ledgers and the physical evidence presented by the sculptures themselves, a picture of the commission emerges.

The number of sculptors sent from St Petersburg is not clear, although at least two are named by Bainbridge, Boris Frödman-Cluzel and Frank Lutiger. Frank Lutiger was of Swiss origin and was attached to the London branch. Bainbridge reports that Lutiger joined the other sculptors sent from St Petersburg to work at Sandringham and that he later worked on sculpting Leopold de Rothschild's animals at Ascott in Buckinghamshire. There has been much debate about the role of an English sculptor, Alfred Pocock. According to

Bainbridge, he produced several hardstone animals for Fabergé and worked for the London branch in addition to working independently, but there is no reference to any involvement by him with the Sandringham commission.⁵ One sculpture of a dog is consistently ascribed to him: the Pekinese in fluorspar, a material not otherwise used in Fabergé's hardstone animals (cat. 70).

One important source, which has recently come to light, is the account of the work undertaken by Boris Frödman-Cluzel. The information has been gathered by Mr Valentin Skurlov, a leading Fabergé scholar, who has kindly allowed it to be included in this catalogue.⁶ Frödman-Cluzel (b.1878), of Swedish origin, trained at the Baron Stieglitz School in St Petersburg. His association with Fabergé began between 1903 and 1906. He was regarded as an exceptionally talented sculptor, as a review of an art exhibition held in St Petersburg in September 1907 records: 'his figures of dogs and bulls, as well as people . . . are equally alive.'⁷ Two months later the sculptor was already in London, according to a letter dated 15 November 1907 to his friend Olga Bazankur. He indicates that he has been summoned to work for the King and that he will be engaged for at least two months, which gives some idea of the duration of the initial part of the Sandringham commission. On 24 December he wrote to her again, apparently on headed paper from Sandringham House. He explains with great excitement that his client is King Edward VII, that he is living in a 'hall' on the estate, and that he is working well under the personal supervision and praise of his client, who has supplied him with a list of animals to be sculpted. 'My zoological range has been added to by twenty new models that I have made here', he adds.⁸ Frödman-Cluzel describes the animals as 'my friends' and 'his [i.e. the King's] favourites'. An article which appeared in the *St Petersburg Gazette* on 20 December 1907 gives further details, explaining that Frödman-Cluzel had been warmly welcomed by both the King and the Queen and that he and the other sculptors had been treated as guests of honour and even invited for a day's shooting with the King. Amongst the people Frödman-Cluzel met at Sandringham were the Kings of Norway and Spain, the Emperor of Germany and George, Prince of Wales, 'for whom he worked just as conscientiously as he did for his father'. The article goes on to explain that Frödman-Cluzel would not return to Russia before the middle of January as he would be working for the Rothschild family, modelling their famous racehorses, following his success in modelling the King's horse Persimmon (cat. 18).⁹

This account accords with Bainbridge's description of events at Sandringham. The most important moment came when it was time for King Edward VII to inspect the wax models of all the animals that the sculptors had prepared, in the Queen's Dairy. This event took place, according to Bainbridge, on Sunday 8 December 1907, seven days after Queen



*The Dairy at Sandringham, c.1900.
Photograph by H. P. Robinson and Son.*

Alexandra's birthday. (It had apparently been the King's intention to present at least some of the animals to her for her birthday that year.) Accompanied by his guests and by his favourite dog, Caesar, the King made his way after lunch to the Dairy, where the sculptors had been working and where they waited nervously for the King's approval of their labours. Bainbridge describes how he watched the scene from a distance, hiding behind a hedge – presumably fearing that his client might not be entirely happy with the results.¹⁰ Fortunately, the King appeared to be delighted: 'Will you please tell Mr Fabergé how pleased I am with all he has done for me. I have pointed out to the artists one or two places where some little alteration can be made, but otherwise I think the work splendid.'

With this seal of approval, Bainbridge was free to arrange for the delicate wax models to be sent to St Petersburg for the stonemasons and workmasters to begin production. The exception was the model of Persimmon, which was sent to the Moscow silver workshops to be cast. Back in Russia, Carl Fabergé oversaw the careful selection of the appropriate hardstones in which each animal was to be carved. The models would then have been passed to the sculptor-stonemasons, as Birbaum referred to them.¹¹ Those who carved the models were probably Kremlev and Derbyshev. Again, this process would have taken some time, particularly as the carvers would have been working on a number of objects simultaneously. The carvings were then returned to the workshop of the head workmaster, Henrik Wigström, for polishing and for the fitting of gold parts, such as feet for the studies of birds. Surprisingly few drawings survive in the published design album from Wigström's workshop, given that many of the animals from the Sandringham commission were finished there. One drawing that does relate to the commission is that for the goose (cat. 42).

With King Edward VII's extension of the commission it is impossible to be sure how many of the more than three hundred animal carvings in the Royal Collection were modelled from life at Sandringham. Nonetheless, approximately one hundred of the Fabergé animals can be directly related to the commission, of which fifty-seven are included here. The variety of animals is surprising, encompassing a bear (cat. 46) and several rare breeds of dog. A family of monkeys was apparently kept among the menagerie on the estate but it is not possible to say which of the examples in the Royal Collection represent the Sandringham monkeys. An elephant was even reputed to have lived on the estate, but again it is impossible to know which of the many elephants in the collection might be its likeness.

There are, however, many identifiable portraits among the group, including the dogs Caesar, Sandringham Lucy, Vassilka, Jacko and Bobeche; and the horses Persimmon, Iron Duke and Field Marshal. The unnamed turkey is a Norfolk Black, a breed indigenous to East Anglia, and is therefore likely to have been modelled from life at Sandringham. Other well-known personal pets of King Edward VII, Queen Alexandra and King George V are also likely to be among the group but are now difficult to identify for certain. Among these are King Edward VII's bulldog Paul, Queen Alexandra's Pekin-eses Togo and Little Billie, her Japanese spaniels Facie and Punchie and King George's Labradors and his Cairn terriers Snip and Bob. Also kept at Sandringham were an Italian donkey, a miniature pony, prize-winning sheep, Dexter bulls and numerous doves and pigeons housed in the aviaries, some or all of which should undoubtedly be included in the group.

Bainbridge misleads his readers when he recalls that the finished animals were sent to London and all of them were acquired by King Edward VII and given to Queen Alexandra for her Fabergé collection.¹² While King Edward did acquire



Obsidian Shire horse, modelled from life at Sandringham, formerly the property of Henry, Duke of Gloucester.

a number of the sculptures for the Queen, the ledgers of the London branch (through which all the Sandringham animals were sold) reveal that there were plenty of other purchasers, not least Queen Alexandra herself and King George V. Examples of the Queen's purchases include the model of Iron Duke, bought in 1909; the dormouse, bought in 1912; and a bulldog and a goose bought in 1911. Those of the Prince of Wales include the turkey and the portrait of his own Clumber spaniel Sandringham Lucy, bought in 1909. Others who bought pieces originally commissioned by the King and presented them to him were Princess Victoria, Grand Duke Michael of Russia and the Hon. Mrs Greville. The last named bought the sculpture of Caesar, the King's favourite dog. Sadly, it did not join the collection until after the King's death.

Given the variety of purchasers and the five years or more over which the animals were bought from the London branch, it is very difficult to calculate the exact cost of the commission. Most of the animals cost in the region of £30

to £50, in keeping with Queen Alexandra's wish for modest presents. Some were considerably more expensive; Sandringham Lucy, for example, cost £102, Iron Duke £70 and Persimmon £135.¹³

Some of the animals that were part of the original commission have subsequently left the collection and others were not in the end purchased for it. Notable among these is an obsidian Shire horse which belonged to the Duke of Gloucester (1900–74) and which was included in a sale at Christie's in 1954. The catalogue records that the horse was modelled from life at Sandringham for King Edward VII. A horse listed in the London ledgers as having been purchased by Queen Alexandra on 27 June 1909 and described as the King's Shire stallion Hoe Forest King is not now identifiable in the Royal Collection; the Shire horse traditionally referred to as Field Marshal (cat. 27) may have been wrongly identified and could represent Hoe Forest King. In 1914 Mrs Keppel purchased from the London branch a nephrite frame with a silver bas-relief of King George V's Sealyham terrier Happy. This no longer survives in the Royal Collection, although it may not have been part of the original Sandringham commission. In 1912 Queen Alexandra purchased a sculpture of Sandringham Dido, a smooth-haired basset hound which had won best of breed at Crufts in 1907. It has not been possible to identify this dog among the portrait sculptures now in the Royal Collection.

Given the scope of the commission, it was of the utmost importance that none of the sculptures was repeated and King Edward VII is known to have expressed his concern that 'we must not make any duplicates' with regard to the Queen's collection of Fabergé animals. Carl Fabergé would generally have concurred with this view; any suggestion of copying or multiple production would have been frowned on. Even so, one of the models from the Sandringham commission does have an identical twin: a replica of the turkey (cat. 25) was sold at Christie's in 1964 and is now in a private collection in the United States. There is no evidence that this particular model ever formed part of the Royal Collection.

1 RA VIC/Add A 21/228/115.

2 RA VIC/Add A 21/228/162–166.

3 RA GV/AA 28/38; Cathcart 1964, p. 105.

4 Bainbridge 1949, p. 102.

5 Bainbridge 1949, p. 137.

6 Some of Mr Skurlov's research was published in Stockholm 1997.

7 Pushkin House, Archive 15, inventory 1, file 668.

8 *Ibid.*, sheet 15.

9 *Ibid.*, sheets 16–17.

10 Bainbridge 1942b, p. 985.

11 Habsburg & Lopato 1993, p. 451.

12 Bainbridge 1949, p. 104.

13 Habsburg & Lopato 1993, p. 126. Von Habsburg cites a payment in the London ledgers on 14 October 1907: 'Purchases to St Petersburg. Note 49. Cost of goods sold in London to date £5,240/5/3.' The sculptors had barely started their work by that date and none of the wax models could have been carved in hardstone and returned to London for sale before early 1908, so this figure cannot be related to the Sandringham commission.

FABERGÉ IN CONTEXT: CONTEMPORARIES AND COMPETITORS

THE NAME OF FABERGÉ is synonymous with luxury objects and jewellery made to exacting standards from the finest materials. It should be noted that while his work was eclectic by nature, drawing on a wide range of design sources, it encapsulated the style of a whole period at the end of the nineteenth century and beginning of the early twentieth century. Supported by Fabergé's international reputation, this style proved deeply influential on goldsmiths and jewellers based in Russia and encouraged others abroad to imitate his products. He counted not only the Russian imperial and British royal families as his best clients, but most of the royal houses of Europe, along with aristocrats and wealthy businessmen around the world. The importance of the British royal family among Fabergé's clients has already been outlined and their contribution to his success is evident, but they did not confine their patronage to him. Similarly, the Russian imperial family bought from other jewellers and goldsmiths, with the result that objects by other makers were given as official presents and in some instances entered the Royal Collection as gifts (e.g. cat. 357). The works of art by other makers included here provide a representative rather than a comprehensive overview of both Russian and European competitors of Fabergé and give an insight into the acquisition of works in Fabergé's style by members of the royal family.¹

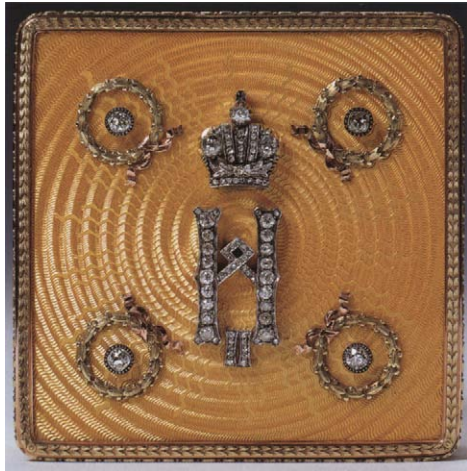
Although Gustav Fabergé had begun to supply the Imperial Cabinet in 1866, it was not until his son Carl received the official title of Supplier to the Court of His Imperial Majesty Tsar Alexander III in 1885 that the firm became a major supplier. Ten years later the death of Alexander III, followed by the wedding and coronation of his heir, Nicholas II, brought an overwhelming number of commissions to the jewellers and goldsmiths of St Petersburg and Moscow. While Fabergé was awarded many of the most important commissions and was eventually to become the most prolific royal jeweller, there were several other firms that were already well-established suppliers to the court.

The firm of Bolin was established by Carl Edvard Bolin in St Petersburg in the 1830s and was the main supplier

of presentation orders and decorations to the court. From 1839 Bolin was appointed official jeweller to the imperial court and the firm became the foremost jewellery business in Russia. It was not until the 1890s that Fabergé emerged as Bolin's main competitor. In spite of the originality of its jewellery, much of which was in the art nouveau style, Bolin's firm took inspiration from Fabergé for certain products. They made fine gold and jewelled cigarette cases, but in general their work lacked the refined elegance and sophistication of Fabergé's designs. Given the longevity of Bolin's firm and the close links between the Russian and English royal families, it is surprising to find that there are now no works by Bolin in the Royal Collection. Queen Alexandra's accounts reveal that she made only one purchase from the firm, in January 1904, of a brooch costing £41;² the brooch has not been identified. Between 1912 and 1932 Queen Mary acquired the only recorded Bolin piece to enter the Royal Collection, a green enamel cigarette case very reminiscent of Fabergé's style. Sadly, this object cannot now be traced.³

Another major competitor of Fabergé, but not represented in the Royal Collection, was the firm of Tillander. Established by Alexander Tillander in St Petersburg in 1860, from the 1890s the firm supplied the court with presentation items such as brooches, cuff links and tie-pins incorporating the imperial emblems. The firm also made jewellery, miniature Easter eggs, cigarette cases and picture frames – often in the style of Fabergé – and had a loyal following among the nobility and industrial magnates of St Petersburg. In April 1911 the firm moved to 26 Nevsky Prospect, taking over the premises formerly occupied by the court jeweller Hahn. Tillander established a long-lasting and lucrative collaboration with the Parisian jeweller Boucheron (also a competitor of Fabergé) after the assassination of the latter's Moscow representatives in 1911.

Karl August Hahn established his firm in St Petersburg in 1873. In 1896 Hahn was commissioned by Tsar Nicholas II to produce a diadem to be worn by Tsarina Alexandra Feodorovna at her coronation. Hahn was subsequently appointed



Imperial presentation box by Fabergé, 1896–1908 (cat. 145) and (below) an imperial presentation box by Fabergé's competitor Hahn, c.1900 (cat. 354).



supplier to the court and provided a range of objects including presentation boxes, cigarette cases and frames. Presentation boxes were the traditional gift of the tsar to foreign high-ranking dignitaries and a prestigious award to Russian subjects of high merit. In general, Hahn's presentation boxes, while suitably opulent, are less up-to-date in style and the enamelling incorporates a more limited colour palette than that used by Fabergé. A comparison of a presentation box by Hahn (cat. 354) and one by Fabergé (cat. 145) reveals the differences between the two makers. The Hahn box is a little old-fashioned in shape and the guilloché enamelling, while finely executed, shows a limited range of patterns. The Fabergé box by contrast is engraved with an exciting variety of patterns which are almost three-dimensional in quality when seen through the translucent yellow enamel. From 1892 Hahn employed as a head workmaster the independent goldsmith and jeweller Carl Blank, who became a partner in the business from 1911. He produced work of a very high standard, most evident in the objects that bear his mark in conjunction with that of Hahn. The presentation cigarette case (cat. 355) is a fine example of guilloché enamelling by Blank and compares well with Fabergé's work, except for the large hinge and clumsy closing mechanism. In spite of the quality of Blank's enamel, it is generally accepted that Fabergé was producing the finest enamelling of the period; no other maker approached, for example, the enormous range of colours he produced. Although competitors, the two firms sometimes collaborated. Hahn was responsible

for remounting Fabergé's presentation boxes, which were occasionally returned to the Imperial Cabinet by their recipients for a variety of reasons. The boxes would then be recycled and presented to another recipient. This often involved removing the portrait miniatures applied to them and replacing these with the diamond-set cypher of the Tsar. After the death of Dimitri Hahn (Karl August's son), the business premises were taken over by Tillander and Carl Blank returned to working independently. According to Valentin Skurlov, Blank continued to fulfil commissions for the Imperial Cabinet for orders and decorations.⁴

The firm of Ovchinnikov was founded by Pavel Ovchinnikov in Moscow in 1853. The business expanded quickly to become a major supplier of silver and enamel objects in the Pan-Slavic or Old Russian style. In 1873 Ovchinnikov opened a branch of his business in St Petersburg, run by his son Michael. Ovchinnikov's success rested on his cloisonné enamelling, which was widely recognised as being of excellent quality. The firm became known in the rest of Europe when its work was exhibited at the Exposition Universelle in Paris in 1900. A set of salts in the Royal Collection (cat. 364) demonstrates Ovchinnikov's use of cloisonné enamelling in jewel-like colours and is a good example of the firm's traditional Russian-style objects. Fabergé was also producing pieces in the Old Russian style from his Moscow workshop from the 1890s onwards. These were mainly enamelled by Feodor Rückert, who produced the highest-quality cloisonné enamelling for the firm (see cat. 325). The date of acquisition of the set of salts is unknown but they are likely to have been acquired by King Edward VII and Queen Alexandra. Queen Alexandra's accounts reveal that she was a customer of Ovchinnikov; she made purchases from the firm of jewellery and 'Russian *objets d'art*' between 1905 and 1911 amounting to £1,000, paid for from her miscellaneous account, but none of these objects appears to survive in the Collection today.⁵ King George V was also a customer of the firm, as an invoice in the Royal Archives reveals. It appears that the King purchased two cigarette cases, a squirrel and a rabbit both in purpurine, two aquamarines and three amethysts in July 1911. The invoice was issued from Paris, indicating that Ovchinnikov made further selling trips to the Continent, but the items were purchased in England.⁶

There are two works in the Royal Collection by the St Petersburg goldsmith Ivan Britsin. Britsin's workshop specialised in the production of guilloché enamel objects in the style of Fabergé. The frame and seal included in this exhibition (cat. 348 and 366) are enamelled in Britsin's characteristically limited palette of colours in which white featured heavily. According to Von Habsburg, Britsin occasionally supplied Fabergé, whose mark appears in combination with his own on a number of pieces.⁷ The frame and seal in the Royal Collection were acquired at an unknown date by Queen Elizabeth.

It is interesting that Queen Elizabeth added to her collection of Fabergé several pieces by other makers in the same style. These included a further piece by Britsin: a white enamelled cigarette case that she purchased from Wartski in 1951 but which is no longer in the Collection.

Easter eggs in Fabergé's style were produced by a number of his Russian competitors including Hahn and Bolin; these were invariably made of gold and enamel. The firm of Köchli, established in St Petersburg in 1864 by Friedrich Köchli, who was of Swiss origin, was particularly known for its jewellery, presentation boxes and cigarette cases. Queen Alexandra's accounts reveal that she was a customer of the firm: one purchase of jewellery was made in April 1901, paid for from her presents account in the sum of £63.⁸ Köchli apparently also produced Easter eggs, including a magnificent rhodonite example now in the Royal Collection (cat. 337), acquired by Queen Mary in 1947. The egg bears the imperial eagle, implying that it was perhaps originally supplied to a member of the imperial family. Köchli had supplied Tsarina Marie Feodorovna with jewellery and the egg may originally have belonged to her, particularly as it was made before 1896.

In the late nineteenth and early twentieth century several artels of goldsmiths and jewellers established themselves in St Petersburg and Moscow. The artels were independent co-operatives of craftsmen, some of whom had worked for Fabergé. Two of the best known are represented in the Royal Collection. The Eleventh Artel was based in Moscow and specialised in cloisonné-enamelled objects. A *kovsh* in this style was acquired by Queen Elizabeth (cat. 359), complementing the Old Russian-style pieces by Rückert that she owned (cat. 323 and 324). The Third Artel, also direct competitors of Fabergé, was based in St Petersburg and produced guilloché enamel objects such as clocks, frames, miniature eggs, bowls and dishes. The gum pot in the Royal Collection (cat. 367), produced between 1908 and 1917, compares closely with Fabergé's work in the same vein. The provenance of the gum pot is unknown but the Third Artel apparently supplied the imperial family and it may therefore have been a gift.⁹

Several smaller makers in St Petersburg, some known only by their marks, were producing *objets d'art* in imitation of Fabergé. These included the maker Astreyden, whose pencil holder (cat. 368) is very much in Fabergé's style. Astreyden was active in St Petersburg between 1908 and 1917 and specialised in the production of small guilloché enamel objects of this kind. There is another almost identical pencil holder in the Royal Collection (cat. 369), marked by the maker AR. Very little is known about this maker, except that he was active in St Petersburg in the early twentieth century. In addition to guilloché enamel accessories in Fabergé's style, the maker AR produced silver-mounted ceramic objects, illustrated by the small bowl included here (cat. 370). While this bowl cannot be regarded as a direct imitation, Fabergé did produce

many silver-mounted objects, including porcelain and glass vases supplied by other makers such as Tiffany, Gallé and Royal Doulton.

There are a number of Russian objects in Fabergé's style in the Royal Collection which are included in this catalogue but which are either unmarked or cannot be identified with a particular maker. These include a combined paper-knife and pencil holder (cat. 365) stamped with the name Johann Faber. The model is very much in keeping with Fabergé's work, his firm having made several paper-knives in this shape. Two guilloché enamel frames demonstrate the impact of Fabergé on other St Petersburg makers. One (cat. 350) contains a photograph in a pink guilloché surround of Tsarina Marie Feodorovna, but the quality of the frame is far removed from anything produced in Fabergé's workshops, having a wooden back and plain support rather than Fabergé's highly finished ivory backs and elaborately scrolled struts. The pencil holder and frame were both acquired by Queen Elizabeth. A miniature frame (cat. 349) in blue guilloché enamel contains a photograph of Tsar Nicholas II and in scale and style is entirely in keeping with Fabergé's miniature frames. However, the heavy gold mount and lack of applied vari-coloured gold decoration set it apart from those frames produced by Fabergé's workmasters – particularly Viktor Aarne, who made some of the finest miniature frames for the firm (see p. 157). The frame is marked with the initials of the maker, OB, by whom other objects are known but about whom very little information has been established. The date and means of acquisition of the frame are unknown but, given that it contains a photograph of Tsar Nicholas II, it is assumed to have been a personal gift from the Tsar and Tsarina either to King Edward VII and Queen Alexandra or to King George V and Queen Mary.

There are a number of other examples by unknown Fabergé imitators. A green enamel miniature Easter egg (cat. 361) is very close to Fabergé's own in style and design; Queen Mary recorded it as being by Fabergé, but it is entirely unmarked and has therefore not been attributed to him. The elegant white guilloché enamelled and rhodonite cigarette case (cat. 357) was given by Grand Duchess Xenia to Queen Mary in 1912. The case does not bear a maker's mark but the design has all the characteristics of Fabergé's work. Cigarette cases were supplied to the imperial family by a selection of other goldsmiths, and it is impossible to identify the maker here. Fabergé's range of practical objects included match holders formed of bricks made in the Gusareva factory in Moscow and applied with mounts in gold and silver (see cats. 318 and 322), transforming them into elegant, functional pieces. One unmarked match holder in the Royal Collection is in a different style from the other two (cat. 358); the brick was made in the Gusareva factory but the cloisonné enamelling in Old Russian style – while reminiscent of the

work produced by Rückert for Fabergé – is unmarked. It may have been produced in the Moscow workshops of Ovchinnikov, famous for their cloisonné enamelling.

The importance of indigenous hardstones to Fabergé's work cannot be overestimated for he used them in a remarkable variety of applications. His supplies were drawn from both Russia and Germany. Kolyvan, Ekaterinburg and Peterhof were the traditional centres for lapidary carving in Russia and they supplied a vast range of hardstones cut and carved to the orders of jewellers and goldsmiths both in St Petersburg and Moscow and from abroad. The Kolyvan workshop had supplied Fabergé with some ready-made objects, according to Birbaum's memoirs.¹⁰ They may also be seen as competitors producing their own objects and supplying other makers. The rhodonite dish (cat. 363), for example, was presented by the employees of the Kolyvan lapidary factory to Tsar Nicholas II and Tsarina Alexandra Feodorovna on the occasion of their coronation on 9 May 1896. This dish is well crafted, particularly considering the difficulty of carving the relatively friable rhodonite, but the style is very traditional, based on Russian presentation dishes produced from the 1870s onwards. (Birbaum had described the ready-made pieces supplied to Fabergé as technically well made but old fashioned.) The dish was acquired by Queen Mary in 1938.

The examples of works by Fabergé's Russian competitors, whether from St Petersburg or Moscow, demonstrate how influential his style was and how many of his contemporaries attempted to emulate his designs. In general, however, Fabergé managed to keep ahead of the competition, both in terms of the number of orders fulfilled and, more importantly, by producing a far greater range of innovative designs than any other maker at that time.

Fabergé's influence extended not only to goldsmiths in Russia but also to those based much farther afield. The international reputation of his firm was keenly felt in London and, particularly, in Paris. Several important makers decided to compete in the same market, undoubtedly encouraged by the wealth of important commissions and the apparently insatiable appetite of Fabergé's clientele.

Chief amongst these foreign competitors was the firm of Cartier, which by the late 1850s was the most important retailer of jewellery and *objets d'art* in Paris, having been founded in 1847 by Louis François Cartier (1819–1904). Initially the firm retailed works made by other suppliers including Falize and Boucheron but from 1900 it began to design and manufacture its own products. These were made in a series of workshops run by different makers who worked exclusively for Cartier. This paralleled the organisation of Fabergé's own workshops. A further comparison can be made between the expansion of the two firms: Fabergé opened branches in Moscow (1887), London (1903) and Kiev (1905); Cartier opened branches in London (1902) and New York (1909).

Furthermore, the reason for the opening of the respective London branches appears to have been the same: Fabergé's branch was designed primarily to serve as a private showroom for King Edward VII and Queen Alexandra. It seems that almost exactly the same reason prompted Cartier to open its London branch. The number of orders placed in London in connection with the King's coronation in 1902 was so great that the firm responded by opening premises at 4 New Burlington Street. The Cartier vesta case (cat. 346) appears to have been a coronation souvenir as it incorporates a gold coronation crown. It may have been acquired by Queen Alexandra, who spent £210 on 'coronation souvenirs' at Cartier on 30 December 1902.¹¹ Another comparison can be drawn between the clientele of the two firms; both had an international outlook including, for example, clients in India. Cartier produced objects linked with the Delhi Durbar for the coronation of King George V in 1911. In addition, a number of Fabergé's most important Russian clients, including Grand Duchess Xenia and Tsarina Marie Feodorovna, became patrons of Cartier's branches in London and Paris. Indeed, many of the same names appear in the sales ledgers of the two firms.¹²

In 1904–5 Pierre Cartier travelled to St Petersburg and Moscow to sell Cartier jewellery and also to buy enamelled objects and hardstone carvings in which the Russian workshops specialised. After this visit, Cartier began to use a number of Russian suppliers. These included Svietchnikov, Lagoutiev, Sourovi and Wöerffel, the last named being one of Fabergé's suppliers of hardstone. In 1904 Cartier also requested two palettes of enamel colours from the Moscow workshop of Yahr, and the firm began to produce enamelled items including cigarette cases and frames for Cartier.¹³ By 1906 Cartier began to make its own Russian-style objects rather than relying on suppliers from Moscow and St Petersburg.

It is clear that the objects produced by Cartier at this time were inspired by Fabergé's object types rather than being slavish copies. The possible exceptions are some of the hardstone animal carvings. The Pekinese, pug and penguins (cat. 341, 342 and 343) are very close to Fabergé's examples of the same animals and must have been inspired by them. There are distinctions to be drawn between Cartier and Fabergé animals, however, notably in the choice of stone and style of carving. The flamingo, giraffe and rabbits (cat. 338, 339 and 340) are all carved from rose quartz, a stone that Cartier used a great deal but that Fabergé did not favour. Cartier's animals were mainly produced in the lapidary workshop of Berquin-Varangoz, which was taken over by Aristide Fourrier from 1918 (see cat. 344). Their style of carving is different from Fabergé's in two ways. The first is that, whereas Fabergé's animals are essentially as true to nature as possible, Cartier's are for the most part more decorative and have much less detail, for example in the carving of feathers or fur. The minute attention to detail of Fabergé's animals – largely attribut-

able to his deep interest in nature, the skill of his animal sculptors and the influence of Japanese netsuke carving – is not evident in Cartier animals. The other major difference is in the choice of stone; the preference for rose quartz has been mentioned but, in addition, Cartier's lapidaries did not take advantage of any natural striation in the stones they used to indicate the markings or colouring of an animal or bird, whereas Fabergé's carvers consistently did.

The other object types which Cartier produced in competition with Fabergé were functional pieces such as the box, frame and dish (cat. 345, 347 and 353). These all bear some comparison with Fabergé's work but are essentially in a style quite apart from his, incorporating different stones, a more limited palette of enamels, and colour combinations distinct from his. A greater divergence between the styles of the two firms is seen in the flower studies Cartier produced. It is almost certain that Cartier was inspired to produce hard-stone flowers by the success of Fabergé's own models, but the firm began almost at once to make flowers in a different style. This is clearly illustrated by the lilac flower (cat. 344) which, while not marked by Cartier, is entirely consistent with the firm's flowers – notably in the arrangement of the flower and vase on a plinth in the manner of Japanese flower arranging, known as *ikebana*, and in the use of the glass case in which the lilac is enclosed. This flower was acquired by Queen Mary in 1924.¹⁴ In 1934 Mrs Meyer Sassoon gave Queen Mary two further flowers, a lily and a study of daisies, both in Cartier's style.¹⁵ King Edward VII's patronage of Cartier has already been mentioned and Queen Alexandra was also a good client. In addition to the amount she spent on coronation souvenirs in 1902, she spent a further £1,572 with Cartier between 1907 and 1911, all paid for from her presents account (which helps to explain why there are now so few objects by Cartier in the Royal Collection).¹⁶

The second most notable foreign competitor of Fabergé was the French jeweller Boucheron. The firm had been established in Paris by Frédéric Boucheron in 1855, and in the early 1890s began to exhibit jewellery in Russia, establishing a branch in Moscow in 1893. Tsar Nicholas II and Tsarina Alexandra Feodorovna were to become good customers of the firm.¹⁷

Like Fabergé and Cartier, Boucheron opened a branch in London, initially in Sackville Street, moving in 1915 to Piccadilly. In 1911 the Moscow representatives of the firm, Georges and Henri Delavigne, were murdered and the Moscow premises were closed down. Although renowned for jewellery, Boucheron made objects inspired by Fabergé's products. At the 1900 Exposition Universelle in Paris, Boucheron exhibited opera glasses, parasol handles and cigarette cases in the manner of Fabergé.¹⁸ Boucheron's objects in Fabergé's style led some to believe that the Basket of Flowers Egg (cat. 1) had been made by the firm, rather than by Fabergé. Records of the royal family's patronage of Boucheron are limited to Queen Alexandra's accounts and Queen Mary's lists of bibelots. Queen Alexandra made one small purchase in 1913 amounting to £12, which was charged to her presents account.¹⁹ It was Queen Mary who acquired the cigarette case (cat. 356) in 1928 and presented it to King George V.

A further source of Fabergé-inspired articles was the antique dealer Edouard Henry Dreyfous. Based in 1897 at 104E Mount Street, Dreyfous moved to Grosvenor Square in 1899 and to 30 Old Bond Street in 1913. Queen Alexandra was a good customer of the business and her purchases included 'antique articles' as well as pieces in Fabergé's style. An enamelled rose in a rock crystal vase (cat. 362) engraved with Dreyfous's mark was mistakenly identified as being by Fabergé when it was included in Wartski's 1953 exhibition.²⁰ In spite of its passing similarities with Fabergé's flowers, it is clearly quite different in style and execution. Queen Mary was given a miniature Easter egg enamelled and jewelled like Fabergé's in 1927 by her children, but this too is stamped by Dreyfous (cat. 360).

The examples in the Royal Collection of works by some of Fabergé's competitors demonstrate the wide-ranging influence that he exercised over other goldsmiths and jewellers, not only in Russia but also farther afield. They also provide a valuable insight into the history of acquisitions by members of the royal family and show that, while purchases were made from other firms, their predilection for Fabergé's work remained paramount, mirroring the pre-eminence of Fabergé amongst his contemporaries.

1 The competitors described in the text are restricted to those whose work is represented in the Royal Collection, with the exception of the makers Tillander and Bolin.

2 RA VIC/Add A 21/220B, p. 33.

3 QMPP I, no. 207.

4 Christie's 2002a, p. 67.

5 RA VIC/Add A 21/220B–C.

6 RA PP/GV/3/3/179.

7 Habsburg 1987, p. 339.

8 RA VIC/Add A 21/220A, p. 103.

9 Habsburg 1987, p. 338.

10 Habsburg & Lopato 1993, p. 460.

11 RA VIC/Add A 21/220A, p. 131.

12 Habsburg 1996, pp. 339–54.

13 Nadelhoffer 1984.

14 QMB II, no. 98.

15 QMB III, no. 200–201.

16 RA QA/Add A 21/220 B–C.

17 Neret 1988.

18 Habsburg 1987, p. 336.

19 RA VIC/Add A 21/220C, p. 93.

20 London, 1953.



107 HIPPOPOTAMUS, *c.*1900

One of eight examples in the Royal Collection.

Agate, rose diamonds, 3 x 5.9 x 2.9 cm ($1\frac{3}{16}$ x $2\frac{7}{16}$ x $1\frac{1}{8}$ "")

Unmarked

RCIN 40337

PROVENANCE: Probably acquired by Queen Alexandra; Royal Collection by 1953

EXHIBITIONS: London 1977, no. C22; QG 1995–6, no. 287

108 BUFFALO, *c.*1900

Obsidian, cabochon rubies, 4.7 x 7.1 x 3.1 cm ($1\frac{7}{8}$ x $2\frac{13}{16}$ x $1\frac{1}{4}$ "")

Unmarked

RCIN 40267

PROVENANCE: Probably acquired by King George V; Royal Collection by 1953

EXHIBITIONS: QG 1995–6, no. 335

109 RHINOCEROS, *c.*1900

One of three rhinoceroses by Fabergé in the Royal Collection.

Chalcedony, 3.2 x 6 x 1.9 cm ($1\frac{1}{4}$ x $2\frac{7}{8}$ x $\frac{3}{4}$ "")

Unmarked

RCIN 40018

PROVENANCE: Probably acquired by Queen Alexandra; Royal Collection by 1953

EXHIBITIONS: QG 1995–6, no. 285

110 ELEPHANT, *c.*1900

The elephant is one of Fabergé's most popular and most often repeated animals; the Royal Collection alone contains forty-nine examples. In this instance, the use of rhodonite to create a pink elephant adds a humorous quality to the carving. The compact pose, influenced by Fabergé's interest in netsuke carving, is particularly evident in the purpurine elephant (cat. 94). Bainbridge asserts that Fabergé exaggerated particular characteristics of animals. For elephants, he played upon their bulk, reduced the length of the back and 'pushed them together concertina fashion' to make them even more appealing.

Rhodonite, olivines, 4.5 x 7.6 x 3.3 cm ($1\frac{3}{4}$ x 3 x $1\frac{1}{16}$ "

Unmarked

RCIN 40020

PROVENANCE: Possibly the rhodonite elephant bought by King George V from Wartski, 24 November 1928 (£15)

REFERENCES: Bainbridge 1938

EXHIBITIONS: QG 1995–6, no. 312

111 ELEPHANT, *c.*1900

It has been suggested that the kneeling pose of this elephant is derived from a well-known Japanese bronze type.

Nephrite, rose diamonds, 14.5 x 5.5 x 12.5 cm ($5\frac{11}{16}$ x $2\frac{3}{16}$ x $4\frac{13}{16}$ "

Unmarked

RCIN 100302

PROVENANCE: Bought by Queen Elizabeth from Wartski, 7 April 1949 (£260)

REFERENCES: Snowman 1962, pl. 248; Munn 1987

EXHIBITIONS: London 1991

112 ELEPHANT, *c.*1900

At least six of the elephants in the Royal Collection are carved from nephrite, in this instance on a slightly larger scale than the rest. This particular animal was purchased by King George V in 1912.

Nephrite, brilliant diamonds, 7.8 x 11.5 x 6.5 cm ($3\frac{1}{16}$ x $4\frac{1}{2}$ x $2\frac{2}{16}$ "

Unmarked

RCIN 40048

PROVENANCE: Bought by King George V from Fabergé's London branch, 28 October 1912 (£76)

EXHIBITIONS: London 1977, no. C14; QG 1995–6, no. 179

113 ELEPHANT, *c.*1900

Nephrite, rose diamonds, 7.6 x 6 x 10.2 cm (3 x $2\frac{3}{8}$ x 4"

Unmarked

RCIN 100301

PROVENANCE: Bought by Queen Elizabeth from Wartski, 2 February 1947 (£150)

REFERENCES: Snowman 1962, pl. 248





*Gold and enamel
badge of the Order of
the Elephant of
Denmark, 1884-5.*

114 ELEPHANT AND CASTLE, *c.*1900

The highest Danish order of chivalry was the ancient Order of the Elephant, believed to have been founded by the Danish King Knut IV in the twelfth century. It was a symbol of absolute rule in Denmark. The order was re-established by King Christian I in 1464, and after the marriage of the future King Edward VII to Alexandra, daughter of King Christian IX of Denmark, in 1863, it was awarded to several members of the British royal family. The badge of the order was formed by an elephant and castle; the elephant symbolises chastity and defence of the Christian faith.

Direct commissions for objects incorporating the elephant and castle were placed with Fabergé in 1892 when Tsar Alexander III and Tsarina Marie Feodorovna commissioned the firm to produce a large *koussb* surmounted by an elephant and castle to commemorate the golden wedding anniversary of King Christian IX and Queen Louise. In 1903 Tsar Nicholas II commissioned Fabergé to produce an Easter egg for Marie Feodorovna; known as the Danish Jubilee Egg, it is surmounted by an elephant and castle. Fabergé's two greatest patrons were Alexandra and her sister Marie Feodorovna, and he shrewdly introduced miniature elephants and castles to his range of products, perhaps at their suggestion. Two are included here and a third by Fabergé, which reputedly belonged to Marie Feodorovna, was acquired by Queen Mary and given to King George V.

Agate, rose diamonds, gold, enamel, 2.5 x 1.9 x 1.3 cm (1 x $\frac{3}{4}$ x $\frac{1}{2}$ "

Unmarked

RCIN 40198

PROVENANCE: Acquired by Queen Alexandra

REFERENCES: GV Boxes, Vol. VI; Patterson 1996

EXHIBITIONS: London 1977, no. C19; QG 1995–6, no. 149

115 ELEPHANT AND CASTLE, *c.*1900

Rock crystal, two-colour gold, enamel, rose diamonds, cabochon rubies, 2.6 x 2.2 x 1.3 cm (1 x $\frac{7}{8}$ x $\frac{1}{2}$ "

Unmarked

RCIN 40199

PROVENANCE: Probably acquired by Queen Alexandra, date unknown

EXHIBITIONS: London 1977, no. C20; QG 1995–6, no. 150