



Largest collection of Fabergé Easter Eggs in a generation go on display in major V&A exhibition on the master goldsmith and his London branch

Fabergé in London: Romance to Revolution

Gallery 39 and North Court

20 November 2021 – 8 May 2022

vam.ac.uk/exhibitions/faberge

Images available at pressimages.vam.ac.uk

Opening this Saturday 20 November, *Fabergé in London: Romance to Revolution* is the first major exhibition devoted to the international prominence of the legendary Russian goldsmith, Carl Fabergé, and the importance of his little-known London branch. With a focus on Fabergé's Edwardian high society clientele, the exhibition shines a light on his triumphs in Britain as well as a global fascination with the joyful opulence of his creations. The largest collection of the legendary Imperial Easter Eggs in a generation are on display together as part of the exhibition's dramatic finale, several of which are being shown in the UK for the first time.

Showcasing over 200 objects across three main sections, the exhibition tells the story of Carl Fabergé, the man, and his internationally recognised firm that symbolised Russian craftsmanship and elegance – an association further strengthened by its connection to the romance, glamour and tragedy of the Russian Imperial family.

Unknown to many, the exhibition explores the Anglo-Russian nature of his enterprise with his only branch outside of Russia opening in London in 1903. Royalty, aristocrats, American heiresses, exiled Russian Grand Dukes, Maharajas, financiers with newly-made fortunes, and socialites flocked there to buy gifts of unparalleled luxury for each other. Fabergé works were as popular in Britain as they were in Russia.

The first section of the exhibition highlights the important patronage of the Romanov family. A miniature of the Imperial Regalia, lent by the Hermitage Museum, made for the 1900 Paris Exposition Universelle will capture Carl Fabergé's role as official goldsmith to the Imperial family. Its members often gave each other intimate Fabergé gifts, and this will be explored through bespoke, ornate objects including flowers made from rock crystal, gold and rose-cut diamonds and exquisite family portrait miniatures. This section also touches upon Carl Fabergé's youth, his travels throughout Europe, and entry into the family firm.

Commissioned by Emperor Nicholas II, a figurine portrait taken from life of the private bodyguard of the Dowager Empress is on display – a sculpture on a level of rarity with the

Imperial Easter eggs. A prayer book gifted by Emperor Nicholas II to Empress Alexandra Feodorovna on his Coronation Day also sits alongside early photography of the Imperial family with their prized possessions.

Next, this section explores the mastery of techniques and intricate detailing that became synonymous with Carl Fabergé and his firm. Creating a culture of creativity throughout his workshops, Carl Fabergé's restless imagination inspired daring material choices and designs, while the integration of designers, craftsmen, and retailers under one roof galvanised creative collaboration. The dazzling beauty of Fabergé's work is shown by a sparkling aquamarine and diamond tiara – a token of love from Frederick Francis IV, Grand Duke of Mecklenburg-Schwerin to his bride Princess Alexandra of Hanover and Cumberland on their wedding day. The only known example of solid gold tea service crafted by Fabergé is also on display, one of the most magnificent items to emerge from the firm's Moscow branch.

The nurturing spirit of Fabergé is shown in the work of one of his best-known female designers, Alma Pihl. Some of her most innovative and enduring works are on show including a scintillating 'ice crystal' pendant made from rock crystal, diamonds and platinum.

The second section of the exhibition tells the story of Fabergé's time in London, including how the firm flourished under royal patronage, and how its creations became a social currency for gift giving and ostentatious displays of wealth, amongst the cosmopolitan elite who gathered in the city.

Huge success at the 1900 Paris Exposition made it clear that Fabergé would have a keen customer base outside Russia, should he expand. Fabergé's choice of London for its new premises was partly because it was the financial capital of the world, a luxury retail destination able to draw a wealthy and international clientele. It was also the home of Edward VII and Queen Alexandra who were already avid Fabergé collectors, making royal patronage in London highly likely. A transitional section in the exhibition transports visitors from Russia to a bustling London and highlight the strong links between the British and Russian Royal Families. Royal photography in Fabergé frames, and gifts presented by Emperor Nicholas II and Empress Alexandra Feodorovna to their British relatives are shown, including a notebook given by Tsar and Tsarina to Queen Victoria for Christmas in 1896.

Fabergé carefully tailored his works to his British clientele. He created hardstone portraits of the farm animals King Edward and Queen Alexandra bred at Sandringham, their favourite country estate, and objects enamelled in The King's horse racing colours. Highlight objects include a commission from The King of his faithful wire-haired fox terrier Caesar, a silver model portrait of Persimmon, his most loved and successful racehorse, and one of the firm's rarest creations – a figurine of a veteran English soldier.

Fabergé became the most exclusive and fashionable place to buy gifts. The King's mistress, Mrs George Keppel, gifted The King an elegant art-nouveau cigarette case with a snake laid in diamonds biting its tail – a symbol of unbroken and everlasting love. Snuffboxes decorated with topographical views, buildings and monuments were also popular. A nephrite cigar box, set with a sepia enamelled view of the Houses of Parliament, was bought by Grand Duke Michael of Russia on 5 November 1908, the day of Guy Fawkes, and given to King Edward VII.

Other highlights include a sumptuous rock crystal vase that was presented to King George V and Queen Mary on the day of their coronation.

The end of the exhibition's second part moves towards the fateful impact of the Great War and Russian Revolution on Fabergé. With Russia's entry into the war in 1914, Fabergé's production suddenly shifted. The workshops focused their output on the war effort and went from creating exquisite objects to producing munitions. Their meticulous craftsmanship switched from jewels and precious metals to copper, brass and steel. In 1917, as the Revolution hit Fabergé's workshops in Russia, its outpost in London ceased to operate.

The final section of the exhibition will celebrate the legacy of Fabergé through the iconic Imperial Easter Eggs with a kaleidoscopic display of 15 of these famous treasures. This is the largest collection on public display for over 25 years.

The collection on display includes several that have never before been shown in the UK including the largest Imperial Egg – the Moscow Kremlin Egg – inspired by the architecture of the Dormition Cathedral, on loan from the Moscow Kremlin Museums. The Alexander Palace Egg, featuring watercolour portraits of the children of Nicholas II and Empress Alexandra – and containing a surprise model of the palace inside – also takes centre stage alongside the Tercentenary Egg, created to celebrate 300 years of the Romanov dynasty, only a few years before the dynasty crumbled. Other eggs that feature include the recently rediscovered Third Imperial Egg of 1887, found by a scrap dealer in 2011 – one of the 'missing' eggs created by Fabergé that was lost for many years. The Peacock Egg of 1907-8, shown on public display for the first time in over a decade, containing a surprise of an enamelled gold peacock automaton and Empress Alexandra Feodorovna's Basket of Flowers Egg, lent by Her Majesty The Queen from the Royal Collection will also be on display.

While the Russian Revolution and the war irrevocably changed the social order in Russia and Europe, the taste for Fabergé survived, especially in London, where the firm's works continued to be prized. From the 1920s, dealers and auction houses in London acquired confiscated Fabergé objects sold by Soviet Russia. In the 1930s, the art dealers Wartski purchased several Imperial Eggs, which it sold to Fabergé's London clients and to new generations of collectors in Europe and the United States. Lately, motivated by patriotic repatriation, Russians have become significant collectors of Fabergé's work.

Although Carl Fabergé's firm ceased to exist, the myth crystallised around the Imperial Easter Eggs and the demand for Fabergé pieces has endured with his designs continuing to inspire, captivate and delight.

Kieran McCarthy and Hanne Faurby, Curators of *Fabergé in London: Romance to Revolution*, said: *"The story of Carl Fabergé, the legendary Russian Imperial goldsmith, is one of supreme luxury and unsurpassed craftsmanship. Celebrating Fabergé's extraordinary achievements, this exhibition focuses on the over-looked importance of his London branch, the only one outside of Russia. It attracted a global clientele of Royalty, aristocrats, business titans and socialites. Through Fabergé's creations the exhibition explores timeless stories of love, friendship and unashamed social climbing. It takes the visitor on a journey of sublime artistry and patronage towards the revolution that tragically closed Fabergé - but sends visitors away on a high, by honouring Fabergé's greatest legacy, with a dazzling final display of his iconic Easter Eggs."*

- ENDS -

For further PRESS information about *Fabergé in London: Romance to Revolution* please contact Callum Walker on c.walker@vam.ac.uk / +44 (0)20 7942 2965 (not for publication). A selection of press images is available to download free of charge from pressimages.vam.ac.uk

Notes to Editors

- *Fabergé in London: Romance to Revolution* runs from 20 November 2021 – 8 May 2022.
- Tickets are available at vam.ac.uk
- The curatorial team of *Fabergé in London: Romance to Revolution* consists of Kieran McCarthy, Joint-Managing Director of Wartski and Hanne Faurby, V&A Exhibition Curator.

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Exhibition Highlights: Imperial Easter Eggs Fabergé in London: Romance to Revolution

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The Hen Egg
Workmaster unknown
St Petersburg, 1885
Gold, enamel, rubies
Given by Emperor Alexander III to his wife Empress Maria Feodorovna for Easter 1885

Emperor Alexander III commissioned this Imperial Easter Egg in 1885 as a gift for his wife, Empress Maria Feodorovna. It was the first of its kind, and the emperor was so happy with it, he went on to commission an egg every year for Easter. For the Hen Egg's design, Fabergé was inspired by an 18th-century prototype. He adapted the model, using gold and enamelling it a chalky white. There is a surprise within, a ruby-eyed hen surrounded by a gold yolk. Originally, the hen opened to reveal a jewelled replica of the Imperial crown with another smaller ruby pendant egg, but these are now missing.



The Third Imperial Easter Egg
Workmaster: August Holmström
St Petersburg, 1887
Gold, sapphires, diamonds
Given by Emperor Alexander III to his wife Empress Maria Feodorovna for Easter 1887

Seven of the 50 Imperial Easter Eggs produced by Fabergé are now missing. This jewelled yellow gold egg was also lost until 2012, when it was rediscovered in America. The buyer was unaware of the egg's Imperial history and bought it for the value of its weight in gold. You can see the scratches on the inside of the legs where the stand was tested for its gold content. The egg still contains its surprise – a pocketwatch by skilled Swiss maker Vacheron Constantin – although we do not know its significance. Like the Hen Egg, this egg's design was inspired by 18th-century goldsmithing.



The Diamond Trellis Egg

Workmaster: August Holmström

St Petersburg, 1892

Bowenite, diamonds, gold, silver

Given by Emperor Alexander III to his wife Empress Maria Feodorovna for Easter 1892

The stands and surprises of the Imperial Easter Eggs were often separated from each other. This egg holds a surprise of an ivory elephant automaton, which was lost until 2015, when Caroline de Guitaut, now The Deputy Surveyor of the Queen's Works of Art, identified it in the British Royal Collection. Sadly, the egg's original stand, comprising three silver cupids on a circular bowenite plinth, is still missing.



The Basket of Flowers Egg

Workmaster unknown

1901, St Petersburg

Gold, silver, parcel gilt, enamel

Given by Emperor Nicholas II to his wife Empress Alexandra Feodorovna for Easter 1901

Flowers are represented on many of the Imperial Easter Eggs. Empress Alexandra admired Fabergé's floral studies. She was given this egg and kept it in her study in the Winter Palace. The design features a basket containing a colourful abundance of enamelled wildflowers emerging from a bed of gold moss. The base was originally enamelled white to match the shell, but later damaged and re-enamelled blue. Queen Mary bought the egg for her Fabergé collection in 1933, after it had arrived in England following the Russian Revolution.



The Swan Egg

Workmaster unknown

St Petersburg, 1906

Gold, silver, enamel, platinum, aquamarine

Given by Emperor Nicholas II to his mother Dowager Empress Marie Feodorovna for Easter 1906

The gold shell of this egg is enamelled lilac, one of Empress Maria's favourite colours, and encircled by diamond ribbons tied with bows. The egg contains a surprise of a silver-plated gold swan automaton. Fabergé modelled the swan on a life-sized automaton made by the 18th-century British inventor James Cox. After being wound up, the bird gracefully glides forward, raises its head, extends its wings and wiggles its tail. When not in motion, it floats on an aquamarine pond with delicate coloured gold lily pads.



The Moscow Kremlin Egg

Workmaster unknown

St Petersburg, 1906

Gold, silver, onyx, glass, enamel

Given by Emperor Nicholas II to his wife Empress Alexandra Feodorovna for Easter 1906

This is the largest of Fabergé's Imperial Easter Eggs. Its design was inspired by the architecture of the Uspensky (Assumption) Cathedral of the Moscow Kremlin, where the Russian emperors were crowned. The windows of the egg provide a view into the cathedral's interior, containing miniature icons, carpets and the high altar. A golden onion dome tops the egg, which is supported by red-gold representations of the towers, staircases and turrets of the Kremlin. A music box inside plays the melody of Nicholas II's favourite Russian hymn, Izhe Kheruvimy ('Song of Cherubim').



The Cradle with Garlands Egg

Chief Workmaster: Henrik Wigström

St Petersburg, 1907

Gold, enamel, onyx, pearls, diamonds

Given by Emperor Nicholas II to his mother Dowager Empress Maria Feodorovna for Easter

From 1890, the Imperial Easter Eggs' designs began to celebrate events in Romanov family life. This egg marks the family's joy at the birth of Tsarevich Alexei, a male heir, in 1904. After having four daughters, Emperor Nicholas II and Empress Alexandra welcomed a son, who would ensure the continuation of the Romanov dynasty. The diamond quivers, filled with Cupid's arrows symbolise enduring love, while the enamelled gold pink roses represent happiness. The egg's delivery was delayed by the Russo-Japanese War (1904–05), during which Fabergé did not produce Imperial Easter Eggs.



The Peacock Egg

Chief Workmaster: Henrik Wigström

St Petersburg, 1908

Rock crystal, silver gilt, enamel, diamonds

Given by Emperor Nicholas II to his mother Dowager Empress Maria Feodorovna for Easter 1908

This engraved egg contains a surprise of an enamelled gold peacock automaton perched on a coloured gold flowering tree. The peacock can be removed and wound up to walk and fan its tail feathers proudly. Like the Swan Egg's automaton, Fabergé's peacock was inspired by the work of British inventor James Cox – in this instance, a monumental moving Peacock Clock now held by the State Hermitage Museum in St Petersburg.



The Alexander Palace Egg
Chief Workmaster Henrik Wigström (1862-1923), Fabergé
St Petersburg, 1908
Nephrite, gold, silver, diamonds, rubies
Given by Emperor Nicholas II to his wife Empress Alexandra Feodorovna for Easter 1908

The children and homelives of Emperor Nicholas II and Empress Alexandra Feodorovna are celebrated with this jewelled and gold-mounted nephrite egg. Its shell is inlaid with oval miniature watercolour portraits of the couple's five children. The paintings display each child's initial in diamonds and are engraved with their names and dates of birth on the reverse. The surprise inside the egg is a miniature table topped with an enamelled gold and silver model of the Alexander Palace, the Imperial family's favourite residence.



The Colonnade Egg
Chief Workmaster: Henrik Wigström
St Petersburg, 1910
Bowenite, gold, silver gilt, platinum, enamel, diamonds
Given by Emperor Nicholas II to his wife Empress Alexandra Feodorovna for Easter 1910

The Colonnade Egg is modelled as a towering temple of love. Its form derives from 18th-century French clocks, which in turn were inspired by the temple built for Queen Marie Antoinette of France in the grounds of the Palace of Versailles. The egg's decorative elements portray the emperor's family: the four gold cherubs around the base represent his daughters, the doves inside refer to him and his wife, and the cherub on top symbolises his son Tsarevich Alexei. The clock face rotates, and the cherub originally held a long, curved pointer to indicate the time.



The Winter Egg
Workmaster: Albert Holmström, Designer: Alma Pihl 1913
Rock crystal, gold, platinum, chrysolite, diamonds
St Petersburg, 1913
Given by Emperor Nicholas II to his mother Dowager Empress Maria Feodorovna for Easter 1913

Russia's harsh winters inspired this exquisite egg, which is a continuation of the winter jewels designed by Alma Pihl. Its rock crystal body is decorated with delicately engraved and diamond-mounted platinum frost patterns. The carved stand represents melting ice, from which diamond rivulets run. Inside the egg sits a platinum basket of wood anemones with chrysolite petals, heralding the arrival of spring. The new season coincided with Easter, the most important of Russian Orthodox religious festivals, and was particularly welcome in St Petersburg.



Romanov Tercentenary Egg

Chief Workmaster: Henrik Wigström

St Petersburg, 1913

Gold, silver, steel, diamonds, turquoise, purpurine, ivory,

Given by Emperor Nicholas II to his wife Empress Alexandra Feodorovna for Easter 1913

Fabergé designed this egg to commemorate the 300th anniversary of the Romanov dynasty ruling Russia. Its translucent white enamel shell is mounted with circular portraits of Russia's 18 Romanov rulers and encased with gold double-headed eagles and crowns. A large diamond over the dates 1613–1913 is mounted at the top of the egg. The surprise inside is a revolving steel globe showing the extent of Russia's territory in 1613 and 1913 using gold and blue enamel.



The Mosaic Egg

Workmaster: Albert Holmström Designer: Alma Pihl

St Petersburg, 1914

Gold, platinum, enamel, diamonds, rubies, emeralds

Given by Emperor Nicholas II to his wife Empress Alexandra Feodorovna for Easter 1914

This egg demonstrates mastery in gemsetting and mounting. The tiny cells of its curved platinum shell were meticulously cut to create a lattice, which is mounted with individually-cut gemstones to imitate petit-point embroidery. The surprise inside the egg is a frame with painted enamel portraits of the emperor's five children. It is signed on the underside 'G. Fabergé' in tribute to Carl's late father, Gustav. The year 1914 was the 100th anniversary of his birth.



The Red Cross with Triptych Egg

Chief Workmaster: Henrik Wigström

St Petersburg, 1915

Gold, silver, enamel, glass

Given by Emperor Nicholas II to his wife Empress Alexandra Feodorovna for Easter 1915

After the outbreak of the First World War, the designs of the Imperial Easter Eggs reflected the conflict. The Russian Red Cross was the theme of both eggs given in 1915. By this time, Empress Alexandra and her two eldest daughters, Grand Duchesses Olga and Tatiana, had enrolled as nurses with the organisation. A red cross and portraits of the Grand Duchesses decorate the egg. It opens to reveal Alexandra's cypher and the date 1915. There is also a painted enamel miniature of the resurrection, flanked by images of St Olga and St Tatiana, the Grand Duchesses' name saints.

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originals first-hand.

Miniature replica of pieces from the Russian Imperial regalia
Workmasters August Holmström and Julius Rappoport, Fabergé
1900, St Petersburg
Gold, silver, platinum, diamonds

These jewelled replicas of the Russian Imperial regalia are outstanding examples of the lavish craftsmanship for which Fabergé became famous and remains known today. They also demonstrate the connection he had with the Imperial family. Emperor Nicholas II gave Fabergé special permission to produce these models and allowed him to study the



Ice shard pendant
Workmaster Albert Holmström, Fabergé. Designer: Alma Pihl
1913, St Petersburg
Rock crystal, platinum-silver, diamonds

Fabergé's 'winter jewels' capture the beauty and harshness of Russia's winter climate. They were designed by Alma Pihl and made in the Holmström workshop. Pihl was inspired by the frost patterns which grew across the windows of her studio in Fabergé's St Petersburg premises. Her design combines platinum, frosted rock crystal and diamonds to mimic icicles and snowflakes. The Swedish oil baron Emmanuel Nobel commissioned these jewels as gifts for his female friends and family members.



Cigarette case
Moscow workshops, Fabergé
About 1905, Moscow
Gold, enamel, diamonds

Alice Keppel was the mistress of King Edward VII. She gave him this case as a sign of her undying love. The diamond snake encircling it symbolises never-ending devotion. The origins of the motif, known as an Ouroboros, date back to antiquity. Its representation in diamonds makes it doubly symbolic, as the durability of diamonds signifies constancy.



Statuette of 'Persimmon' the racehorse
Chief Workmaster: Henrik Wigström, Fabergé
1908 St Petersburg
Silver, nephrite

Modelled on King Edward VII's prized racehorse Persimmon as part of the Sandringham Commission in 1907. A wax maquette of the horse was sent to St Petersburg, where it was cast in silver and mounted on a nephrite base representing grass. The sculpture bears the signature of the Russian sculptor Boris Frödman-Cluzel, a rare instance of an individual employee being allowed to sign a work by Fabergé.



Letter opener with wooden case and note
Moscow workshops, Fabergé
About 1900, St Petersburg.

Rock crystal, two-colour gold, silver, diamonds

Empress Alexandra frequently gave Fabergé gifts to friends and close associates. The empress's mother died in 1879, when Alexandra was just six years old, and her English governess, Miss Margaret Hardcastle Jackson, became a maternal figure in her life. The empress maintained a lifelong friendship with Miss Jackson. She sent her this Fabergé letter opener for Christmas in 1900.



Tiara
Workmaster: Albert Holmström, Fabergé
About 1904, St Petersburg
Gold, silver, aquamarines, diamonds

Arrows are associated with Cupid, the god of love. According to Roman mythology, whoever is struck by his arrows will be overcome by desire. The teardrop-shaped aquamarines of this tiara form the flights of diamond-set arrows aimed at the wearer's mind. The tiara belonged to the Grand Duchess Alexandra, first cousin of Emperor Nicholas II and niece of Empress Maria Feodorovna of Russia and Queen Alexandra of England.



Chelsea Pensioner, portrait figure
Chief Workmaster Henrik Wigström, Fabergé
c. 1909, St Petersburg
Purpurine, aventurine quartz, jasper

This figure represents one of the veteran British soldiers who hold records of impeccable service to the Crown and are housed in the Royal Hospital Chelsea. They are recognised by their famous red coats. King Edward VII bought the figure on 22 November 1909. Fabergé's hardstone human portrait figures are complex mosaics assembled from coloured Russian hardstones. The figures are among Fabergé's most valuable and rarest creations, with fewer than 50 thought to exist. To cater to his London customers, he modelled recognisable British figures and fictional characters.



**'Caesar', a wire fox terrier Workmaster unknown, Fabergé
c. 1908, St Petersburg
Chalcedony, gold, enamel, rubies**

King Edward VII's favourite dog was a wire fox terrier named Caesar. The king and his dog were inseparable. Fabergé modelled Caesar as part of the Sandringham Commission. The white onyx carving is mounted with ruby eyes and has a gold collar, enamelled brown to mimic leather and inscribed: 'I belong to the King.' Mrs Greville, a brewery heiress, bought the sculpture six months after the king's death and gave it to his widow, Queen Alexandra, in 1910.



**Imperial presentation box
Chief Workmaster: Henrik Wigström, Fabergé
1904, St. Petersburg
nephrite, coloured gold, diamonds, ivory**

The most prized of the Imperial presentation gifts supplied by Fabergé were those containing portrait miniatures of the emperor. By gifting his image, the emperor bestowed special favour upon the recipient. Fabergé produced gold boxes and columns mounted with miniatures by the court painters Johannes Zehngraf and Vasyli Zuiev. These were presented to both Russian and foreign dignitaries.



**A French bulldog
Attributed to Chief Workmaster: Henrik Wigström, Fabergé
c.1912, St. Petersburg
Petrified wood, enamelled gold collar, diamond eyes**

Fabergé's choice of stones for his animal carvings included fossilised materials. This French bulldog, complete with enamelled gold collar and bell, is carved from petrified wood. French bulldogs were particularly popular in Russia and this animal study is one of Fabergé's most striking and successful. Mrs Mango, a Turkish shipping heiress, bought the carving from Fabergé's London branch in November 1916.



**Doe and three baby rabbits
Workmaster unknown, Fabergé
About 1913, St Petersburg
Agate, rose, diamonds
Bought by Grand Duchess Vladimir of Russia in London on
20 November 1913**

In an age characterised by great wealth and extravagance, Fabergé's works reflected refined tastes. Fabergé's hardstone animals and botanical studies were entirely artistic and served no other purpose than to delight, immortalising the natural world in stone.



Wild rose

**Attributed to Chief Workmaster Henrik Wigström, Fabergé
About 1908, St Petersburg**

Rock crystal, nephrite, gold, enamel, diamonds

Many of Fabergé's London customers admired the firm's flower studies. This flower, described as a wild rose, was found in Fabergé's shop when it closed in 1917. The gold petals hold pale pink enamel painted with thin pale blue veining. The lower left petal demonstrates Fabergé's mastery in modelling flowers. Here, the first sign of the flower's decay after being cut has been portrayed with a duller pink enamel painted on its outer edge.



Cigar Box with scene of the Palace of Westminster

**Chief Workmaster Henrik Wigström (1862-1923), Fabergé
1908 St Petersburg**

Nephrite, gold, painted enamel

**Bought by Grand Duke Mikhail Alexandrovich, younger
brother of Emperor Nicholas II, on 5 November 1908, who
gifted it to King Edward VII and Queen Alexandra**

Fabergé took inspiration from British landscapes and painted them in enamels. The scenes have a distinctly photographic quality. Fabergé's enamellers precisely reproduced topographical photographs that the London branch sent to the Russian workshops. They painted the scenes in sepia tones directly onto gold boxes or engine-turned gold panels mounted into hardstone boxes and frames.