

THE COLLECTIONS OF  
*Marjorie Merriweather Post*  
HILLWOOD, WASHINGTON, D.C.



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*The Art of Karl Fabergé  
and His Contemporaries*

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*Russian Imperial Portraits  
and Mementoes  
(Alexander III - Nicholas II)*

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*Russian Imperial Decorations  
and Watches*

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By MARVIN C. ROSS  
*With a Foreword by  
Marjorie Merriweather Post*

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## Foreword

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By Marjorie Merriweather Post

MY FIRST INTEREST IN COLLECTING was the decorative arts of eighteenth-century France. However, in 1927 I was attracted by and acquired my first piece of Karl Fabergé: the unique box of amethyst quartz and ruby matrix from the collection of Prince Iusupov, made by Mikhail Perkhin, considered to be Fabergé's finest workmaster. In 1931 my daughter, Eleanor Barzin, gave me the Fabergé imperial "Pink Egg" of 1914, the last great Easter egg with the beautiful designs in different colored gold made for Tsar Nicholas II and presented by him to his mother, the Dowager Empress Marie Fedorovna. This came from the workshop of Henrik Wigstrom, who after Perkhin's death had succeeded him in the Fabergé establishment. Its beauty, marvelous design, exquisite color, and superb craftsmanship further inspired my interest in Fabergé. After this, because of World War I, the eggs were plainer. The Fabergé eggs for 1915, now in Cleveland and Richmond, were simply decorated in white enamel and a red cross, while one of the 1916 eggs by Fabergé now in the Oruzheinaia Palata in the Moscow Kremlin is in steel.

Then, being *en poste* in Russia from 1936 until 1938, I had a much appreciated opportunity to see and study Russian art in many cities, in palaces and museums. My diary notes that on a visit to Leningrad, "I went to check up on articles at Fabergé's and, of course, had a field day." Fabergé's old shop was at that time called a "Commission Shop" and sold fine objects of all kinds.

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At about the same time on a visit to the Treasure Room of the Tsars in the Hermitage Museum, I noted with delight the only important Fabergé treasure in that museum, a miniature replica of the Russian imperial regalia, which was made by Fabergé in 1900 for the Paris Exposition. Later, in March, 1938, I recorded my joy in receiving for my birthday a pink enameled clock by Fabergé and then going on that same evening to the Bolshoi Ballet, with the gift still very much in mind. Since then my delight in Fabergé objects has never diminished, but has increased with every newly discovered creation.

While in Russia, with the opportunity to see and enjoy the Russian love of color in all forms of art, I became interested also in the enamels. These I would never, perhaps, have learned to appreciate fully anywhere else. The Russian genius in the use of stimulating color is a spiritual quality related to the land itself, and these enamels with the uniquely Russian colors still give me pleasure.

This catalogue is devoted to this phase of my collection, the objects by Fabergé and his contemporaries. In making them known in this way I hope that others will be able to share the pleasure they have given me.

A few of the items in the collection came as gifts from members of my family and from friends. These individuals I wish to thank here once again and to say that I am pleased that they have shared in the joy that this gay Russian art has given me.