

Raman Spectra

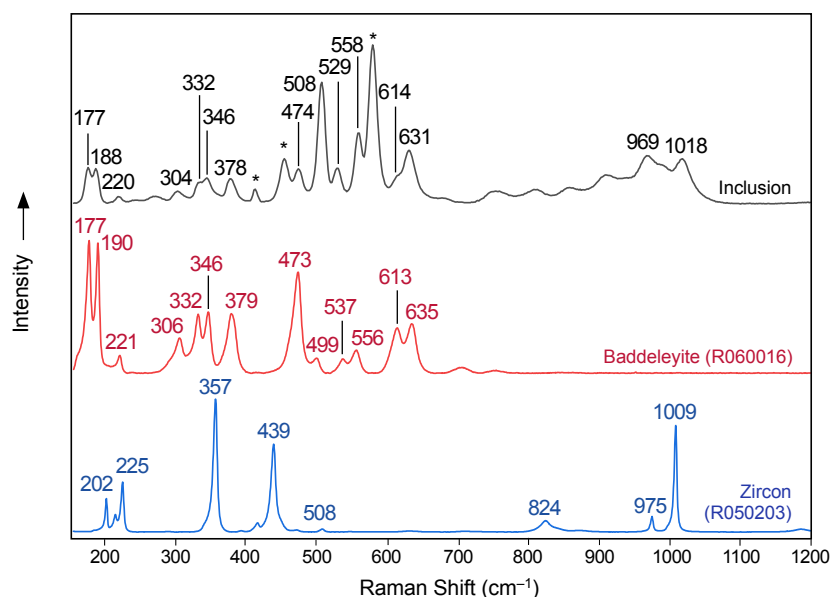


Figure 29: Raman analysis identified the colourless transparent crystals in Figure 28 as a mixture of zircon and baddeleyite. Peaks in the inclusion spectrum that are marked with an asterisk are from the host sapphire. The spectra are offset vertically for clarity.

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MISCELLANEOUS

History of a Brooch Containing Two Rare Grey Type IIb Diamonds

An article titled ‘Large and unusually coloured type IIb diamonds, possibly cut from the same rough’ recently appeared in *The Journal* (Delaunay *et al.* 2024). At the time, the authors had no information regarding the background of the brooch in which the diamonds were mounted (Figure 30). The present author offers the following insights on the brooch’s history.

The brooch sold at auction in Monaco on 9 July 2024. The maker’s and guarantee hallmarks revealed that it was manufactured in Russia, and was made of

sterling silver and 585 gold (also known as 14 ct). The style of this delicate jewellery item clearly places it in the late nineteenth to early twentieth century. The aesthetic of the piece incorporates all the elements of so-called Belle Epoque jewellery, a period spanning around 1895–1914.

While the term ‘Belle Epoque’ is commonplace in France, ‘Edwardian’ style is more widely used in England (as a reference to King Edward VII, who reigned from 1901 to 1910). At the end of the nineteenth century there was a revival of eighteenth-century



Figure 30: The two coloured diamonds (top, 7.79 ct; bottom, 5.90 ct) in this brooch were the subject of an article in a previous issue of *The Journal* (Delaunay et al. 2024). This note focuses on the history of the brooch. Photo by Artcurial; © Studio Sebert.

jewels, which made use of ribbons, bows, foliage and even flowers in jewellery of great delicacy, in which milgrain setting was omnipresent. The dress ornament, or plastron (also referred to as a *devant de corsage* or *stomacher*), was very fashionable.

At the beginning of the twentieth century, Russian jewellery was by no means democratised; it was made only for aristocratic families living in major cities such as St Petersburg and Moscow. Most of the great jewellers of the period also worked for the Imperial family, producing exquisitely crafted pieces. The brooch that is the subject of this article echoes many pieces made during this period. For example, the ‘breastplate’ shown in Figure 31 belonged to Grand Duchess Elizabeth Feodorovna and was later sold by the Soviets in the 1920s. Its triangular shape is reminiscent of the brooch in Figure 30.

The master stamp on the brooch in Figure 30 is not easy to read, but appears to bear the Cyrillic letters ФЛ—or FL—which could refer to the workshop of Fédor (also spelled Féodor, Friedrich or Fyodor) Anatolevitch Lorie. Other jewels with the same maker’s mark attributed to Lorie were sold by the Bukowskis auction house in June 2019, by Tajan in 2021 and by Hello Auction NY in 2023. Was the brooch in Figure 30 also made in Lorie’s workshop? Possibly.

The Lorie firm was founded in 1871 by Anton-Azhil Lorie (Betteley & Schimmelpenninck van der Oye 2020), a native of Frankfurt am Main, Germany. His son Fédor took it over in 1888–1889, in partnership with jeweller Yegor Kusmich Cheryatov, and the company remained in business until 1917. The boutique was located at Kunzetskii Most, 4, in Moscow, the street of luxury trade and important jewellers (e.g. Figure 32). In 1904, the company was awarded a silver medal at the International Arts and Crafts Exhibition held in St Petersburg in 1903–1904. Shortly afterwards, the firm became a supplier to the Imperial Court. Its clientele included the tsar’s family and wealthy people of the Russian Empire. Few jewellers of the time were able to produce this type of piece (Betteley & Schimmelpenninck van der Oye 2020).

In 1912, when Fédor left, the company formed a partnership with two former Fabergé employees, Alexei Lemkul and Giulio (sometimes known as Julius) Guerrieri. At that time, the workshop employed no fewer than 60 people. A factory was built in 1914, and the building still exists today (at Zvonarskiy Pereulok, 5) but cannot be visited. The company ceased to exist after the Russian Revolution. Fédor died shortly afterwards in 1920 and is buried in the Novodevichy cemetery in Moscow (Betteley & Schimmelpenninck van der Oye 2020).



Figure 31: An example of a triangular breastplate (circa 1900) set with five emeralds and 228 South African diamonds, manufactured by the Fabergé workshop and master jeweller Oscar Piel, illustrates the Belle Epoque style also seen in the brooch in Figure 30. Photo from Fersman (1925, plate LXX, p. 163); in the author’s private collection.

Russian jewellery can be difficult to identify precisely. The hallmarks are not easy to decode, and there are many fakes (see, e.g., Lynch 2023). Despite the Revolution, remarkable examples have



Figure 32: The front of the Lorie boutique in Moscow, Central Administrative Okrug, Meshchansky District, is shown here between 1900 and 1910. Photo from Pastvu.com, uploaded by ALYOSCHIN (<https://pastvu.com/p/63509>, accessed 21 July 2024).

survived, still supplying the auction market today or housed in the great museums of the world. They bear witness to the mastery of Russian jewellers and the taste of the families who employed them. The unusual appearance of the diamonds used in this piece attest to the confidence of the intended wearer.

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ERRATA

- (1) In *The Journal* article by M. S. Krzemnicki *et al.* titled 'Cobalt-bearing blue spinel from Lukande, near Mahenge, Tanzania' (Vol. 38, No. 5, 2023, pp. 474–493), the grey rhombic symbols in figure 22b should have been labelled Vietnam and not Pakistan.
- (2) In *The Journal* article by T. Stephan *et al.* titled 'Gamma-ray spectroscopy—A possible identification method for the artificial irradiation of morganite' (Vol. 39, No. 2, 2024, pp. 146–159), the second author's given name should have been spelled Xiaosong and not Xiasong.



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