



**THE RUSSIAN SALE**

Wednesday 2 December 2015

**Bonhams**

LONDON















# THE RUSSIAN SALE

Wednesday 2 December 2015 at 15.00

101 New Bond Street, London

## BONHAMS

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## ILLUSTRATIONS

Front cover: lot 25 (detail)  
Back cover: lot 89  
Inside front: lot 32  
Inside back: lot 9  
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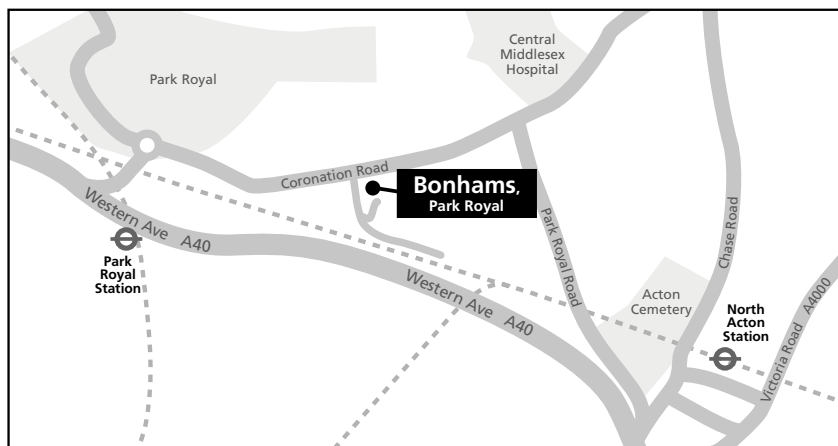
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# SALE INFORMATION



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All other sold lots will remain at New Bond Street without charge until 5.30pm Thursday 3 December 2015. Sold lots not collected by this time will be transferred to Bonhams warehouse at Park Royal and will be available for collection from 9.30am Monday 7 December 2015. These lots will be subject to transfer and storage charges from Monday 11 January 2016.

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Paintings and Frames marked with W

Transfer per lot £20.00  
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## Handling & storage payment

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W These lots will be removed to Bonhams Park Royal after the sale. Please read the sale information page for more details.

Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

AR These lots are subject to the Artists Resale Right levy. Please refer to the information in section 7 of the Notice to Bidders at the back of the catalogue.



1

**RUDOLF VON ALT (1812-1905)**

A View of the Khan's Palace at Bakhchisarai, Crimea  
 signed 'R Alt' (lower right) and inscribed 'Baktschi Isarai 17. Juli 863'  
 (lower left), the work bears Ludwig Lobmeyr's collection stamp (lower  
 right)

watercolour on paper  
 36.5 x 54.5cm (14 3/8 x 21 7/16in).

**£10,000 - 12,000**

**US\$15,000 - 19,000**

**€14,000 - 16,000**

**Provenance**

Ludwig Lobmeyr, Vienna  
 Private collection, Austria, acquired from avobe in 1980s  
 Sotheby's London, 12 October 2000, lot 9, when the authenticity was  
 confirmed by Dr Heinrich Fuchs  
 Private collection, Greece

**Exhibited**

Vienna, Wiener Künstlerhaus, *Jubiläumsausstellung aus Anlass des  
 80. Geburtstages von Rudolf von Alt*, 1892

**Literature**

Walter Koaschatzky, *Rudolf von Alt (1812-1905)*, Residenz Verlag,  
 Salzburg, 1975, p.280, no. 63/10



2



2  
**KLAVDIY VASILIEVICH LEBEDEV**  
**(1852-1916)**

Xenia Godunova and False Dmitrii  
 signed in Cyrillic and indistinctly dated (lower right)  
 oil on panel  
 29 x 39.5cm (11 7/16 x 15 9/16in).

£10,000 - 12,000  
 US\$15,000 - 19,000  
 €14,000 - 16,000

3  
**VASILIIY PANFILOVICH KURMANAEVSKI**  
**(1894-1960)**

Portrait of a girl  
 signed in Cyrillic and dated '25' (lower right)  
 oil on board  
 38 x 33cm (14 15/16 x 13in).

£10,000 - 15,000  
 US\$15,000 - 23,000  
 €14,000 - 20,000

**Provenance**  
 Private collection, Netherlands

3





4

4\*

**NIKOLAI VASILIEVICH KHARITONOV  
(1880-1944)**

Summer harvest  
signed in Cyrillic (lower right)  
oil on canvas  
62 x 67cm (24 7/16 x 26 3/8in).

£6,000 - 8,000

US\$9,300 - 12,000

€8,100 - 11,000

**Provenance**

Acquired by present owner at Trio Estate Sale Group, Chicago area, Illinois, 1987

5

**ALEKSANDER VLADIMIROVICH MAKOVSKY  
(1869-1924)**

Sunflowers  
signed in Cyrillic (lower right)  
oil on canvas  
56 x 46cm (22 1/16 x 18 1/8in).

£12,000 - 15,000

US\$19,000 - 23,000

€16,000 - 20,000



5

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

6\*

**ATTRIBUTED TO KONSTANTIN EGOROVICH MAKOVSKY  
(1839-1915)**

Portrait of Lidia Pashkova  
signed in Cyrillic (lower centre); with liner signed, inscribed in Cyrillic  
and dated '1866' (on verso)

oil on canvas

73.2 x 63cm (28 13/16 x 24 13/16in).

£40,000 - 60,000

US\$62,000 - 92,000

€56,000 - 83,000

**Provenance**

Collection of Riabushinsky-Pakravan; purportedly acquired by Fatollah  
Pakravan, member of Iranian diplomatic mission, and his wife Kira  
Riabushinsky in Moscow, circa 1932

Thence by descent in the family

Kira Riabushinsky, was a daughter of Eufemia Riabushinsky (1886-1976) and Vasily Nosov (1871-1939), members of two powerful and influential textile dynasties in Russia who distinguished themselves as generous art patrons, collectors and philanthropists. After the Revolution of 1917, Eufemia Riabushinsky escaped to Italy where many members of the Riabushinsky's family settled earlier. It was there that her daughter Kira met dashing Iranian aristocrat, Fatollah Pakravan (?- 1959), nephew of Shah of Iran. Graduate of Sorbonne and the École Spéciale Militaire de Saint-Cyr, Fatollah Pakravan had chosen a career of professional diplomat and was an ardent supporter of modernization of Iran put forth by Shah Reza Pahlavi. According to the family history, the couple traveled and stayed in Moscow where their son, Manouchehr was born in 1932. It is most likely that the present portrait was acquired in Russia around that time.

A few years later, while back in Iran, Fatollah fell in love with Kira's cousin, Aleksandra Dmitrievna Riabushinsky (1911-2005) and left his family to marry her. In 1946, he was appointed Iranian Ambassador to Italy and remained in that post for a few years.

Lydia Alexandrovna Pashkova was Russian-French writer, who traveled through Middle East and Palestine, and was known as a Russian correspondent for the newspaper *Figaro*. Born as Princess Glinkya, she married a Russian writer Nikolai Teleshov, and later became a wife of another journalist and writer Ippolit Pashkov. It was under Pashkov surname she became known as author of several theatre plays, ballet librettos, novels, travelling essay and books. She was a member of French Geographic society, and an avid traveller, who spent time in Egypt and the Middle East and maintained close friendship with Elena Blavatsky.

As a famous and respected member of the cultural elite, she was portrayed by a number of artists, including Konstantin Makovsky, who was a popular and fashionable artist of the period.



6 (verso)

Имя Лидии Александровны Пашковой, популярной русско-французской писательницы, сегодня знакомо лишь узкому кругу литературоведов. Известная как русский корреспондент газеты *Figaro*, она играла заметную роль в литературных и светских салонах Петербурга, была близка к театральным кругам и сотрудничала с ведущими российскими журналами. Она много путешествовала по Ближнему Востоку, в том числе по Египту, посетила Палестину, благодаря чему была избрана членом Французского Географического Общества.

Урожденная Глинская, в первом браке связавшая свою жизнь с литератором Николаем Телешовым, она позже вышла замуж за журналиста и писателя Ипполита Пашкова. Именно под его фамилией она стала знаменита как автор нескольких романов, театральных пьес и балетных либретто, а также заметок и книг, повествующих о её путешествиях.

Лидия Александровна была уважаемой и влиятельной личностью, прославленной в кругах культурной элиты своего времени и была в дружеских отношениях с писательницей Еленой Блаватской. Представляемый портрет, приписываемый кисти еще молодого, но набирающего популярность Константина Маковского, это прекрасный образец интимного портрета выполненного с изяществом и мастерством, высоко ценимыми в работах прославленного живописца.







## VARIOUS PROPERTIES

7\*

### **ALBERT ALBERTOVICH BENOIS (1879-1930)**

Rocky shore

signed in Latin (lower right)

pencil and watercolour on board

37.5 x 47.3cm (14 6/8 x 18 1/2in).

£4,000 - 6,000

US\$6,200 - 9,300

€5,400 - 8,100

### **Provenance**

Private collection of Irene von Horvath, New Mexico

Acquired from above by Nemat gallery, Albuquerque, New Mexico,  
1999

Irene von Horvath (1918-2007) was an architect, philanthropist and conservationist in Santa Fe area. She was related to General Dmitrii Horvath and Camilla Benois, artist's sister.





8\*

**NIKOLAI ALEKSANDROVICH TARKHOV (1871-1930)**

Promeneur solitaire au coucher de soleil  
signed with artist's stamp in Latin (lower right)  
oil on paper laid on canvas  
28.5 x 37.5 cm (11 1/4 x 14 3/4in).

**£20,000 - 30,000**

**US\$31,000 - 46,000**

**€27,000 - 41,000**

We are grateful to Mr Guy Abot, Director of the Nicolas Tarkhoff Committee, for confirming the authenticity of this painting. It will be included in the forthcoming catalogue raisonné of paintings of the artist.

The present lot is accompanied by authentication letter from Dr Oscar Ghez.

**Provenance**

Acquired by the present owner at Petit Palais Musee D'Art Modern, Geneva, 1988

**PROPERTY FROM A PRIVATE COLLECTION, GREECE**

9

**IVAN KONSTANTINOVICH AIVAZOVSKY (1817-1900)**

Italian ship at sea

signed in Cyrillic and dated '1899' (lower right)

oil on canvas

25 x 40cm (9 13/16 x 15 3/4in).

£30,000 - 50,000

US\$46,000 - 77,000

€41,000 - 68,000

**Provenance**

Private collection, Greece

We are grateful to Dr Natalia Ignatova from The Grabar Conservation Centre for her assistance in cataloguing the present work.

We are grateful to Dr Gianni Caffiero who has inspected the painting and confirmed its authenticity.









10



11

**VARIOUS PROPERTIES**

10

**KONSTANTIN ALEXEEVICH KOROVIN (1861-1939)**

Church in Totma  
signed and inscribed in Latin 'Constant. Korovine. Russie' (lower left);  
with artist's studio stamp (on verso)  
gouache on cardboard  
33 x 41cm (13 x 16 1/8in).

£6,000 - 8,000

US\$9,300 - 12,000

€8,100 - 11,000

11

**KONSTANTIN ALEXEEVICH KOROVIN (1861-1939)**

La route pour Vychny-Volotchok  
signed and inscribed in Latin 'C. Korovine. Russie' (lower left); with two  
artist's studio stamps (on verso)  
gouache on cardboard  
34 x 42cm (13 3/8 x 16 9/16in).

£6,000 - 8,000

US\$9,300 - 12,000

€8,100 - 11,000





12



13

12\*

**SERGEI YUR'EVICH SUDEIKIN (1883-1946)**

Winter sleigh ride  
signed in Latin (lower right)  
gouache on board  
35.7 x 45.5cm (14 1/16 x 17 7/8in).  
unframed

£6,000 - 8,000

US\$9,300 - 12,000

€8,100 - 11,000

**Provenance**

Private collection, New York  
Acquired from above by a Russian collector, professor of Russian  
language at Columbia University, New York, early 1960s  
Thence by descent

13<sup>W</sup>

**ANDREI AFANASIEVICH EGOROV (1878-1954)**

Winter landscape  
signed in Latin (lower right)  
gouache on paper  
71 x 100 cm (27 15/16 x 39 3/8in).

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500



14

**ATTRIBUTED TO KONSTANTIN ALEXEEVICH KOROVIN (1861-1939)**

Moonlit Russian winter  
signed and inscribed in Latin 'Constant Korovine.  
Russie' (lower left)

oil on board

31.5 x 39.5cm (12 3/8 x 15 9/16in).

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500



15

**BORIS CHALIAPIN (1904-1979)**

Portrait of Olga Spessivtseva  
signed in Latin and dated '1934' (lower left);  
stretcher with number 'C2294' and partial French art  
dealer label

oil on canvas

92 x 73cm (36 1/4 x 28 3/4in).

unframed

£12,000 - 15,000

US\$19,000 - 23,000

€16,000 - 20,000



16

**YURI PAVLOVICH ANNEKOV  
(1889-1974)**

Stage design for Arthur Schnitzler's *The Lady with the dagger*

signed twice in Latin (lower right), numbered 'N1' (lower left), further inscribed in French by the artist 'The Lady with the dagger', a different hand inscribes 'Arthur Schnitzler, production of Jacques Polieri' (on verso)

gouache, watercolour and pencil on paper  
38 x 56cm (14 15/16 x 22 1/16in).

Executed circa 1955

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500

**Provenance**

The artist's studio

Sotheby's, 2 December 2004, lot 111

The present lot is sold with a certificate of authenticity by Vladimir and Andrei Hofmann who have confirmed the authenticity of the work. It will be included in their forthcoming catalogue raisonné on the artist.

Annenkov emigrated to France in 1924, where he continued to work as an artist as well as costume designer for motion pictures. He was actively engaged with avant-garde theatre and cooperated with Jaques Poleri, the founder of Modern French scenography. He worked on set designs for Ionesco, Tardieu and Schnitzler. *The Lady with the dagger* was never staged, but Annenkov completed a series of sketches for it. The design for *The Lady with the dagger* is typical of Annenkov's style in which he combines realism and abstraction: in the present lot, for example, the portrait of a lady on the wall is a picture within a picture.



17

**BORIS MIKHAILOVICH KUSTODIEV  
(1878-1927)**

Portrait of artist's son Kirill

signed in Cyrillic with initials (lower right)

pencil on paper

37 x 28cm (14 9/16 x 11in).

£2,000 - 3,000

US\$3,100 - 4,600

€2,700 - 4,100

**Provenance**

Private collection, Berlin



18\*W

**ALEKSANDER EVGEN'EVICH YAKOVLEV (1887-1938)**

'The Winepress'

signed in Latin and dated '1937' (lower right), with partial paper labels from Maxwell Galleries and Robert C. Vose gallery (on verso)

oil on canvas

127 x 102.5cm (50 x 40 3/8in).

£50,000 - 80,000

US\$77,000 - 120,000

€68,000 - 110,000

**Exhibited**

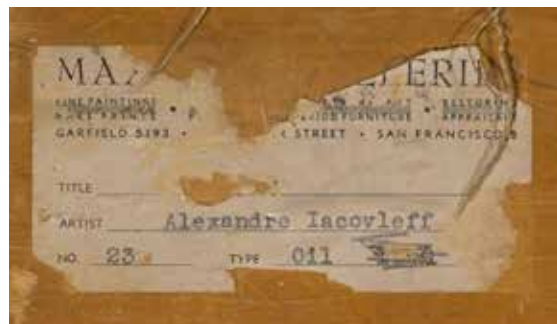
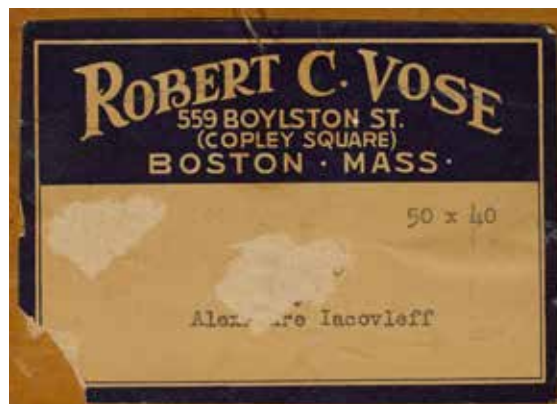
San Francisco, Maxwell Galleries

Boston, Robert C. Vose Gallery, *Paintings and drawings by the late Alexandre Iacovleff just received from his Paris estate*, January 5 - 24th, 1948, no. 42 or 43

**Literature**

Probably, exhibition catalogue, *Paintings and drawings by the late Alexandre Iacovleff just received from his Paris estate*, January 5-24th, 1948, Robert C. Vose, Boston, 1948, as 'Winepress no. 1' or 'Winepress no. 2'

Hailed as an artist-traveler, Yakovlev was widely known and admired for his unique depictions of the countries he visited. His contemporaries were particularly captivated by the images inspired by his explorations of Africa and East Asia. Not easily accessible in the twentieth century, these regions and the cultures of the people living there fascinated Yakovlev's generation, and the superbly executed portraits and landscapes Yakovlev produced abroad earned him great popular success. The artist did not only visit remote continents: after his return from the Citroën expedition in Africa, he also visited, among other countries, Greece and Italy. It is likely that during one of these voyages, he began working on a series of works known as *The Pressoir*, at least six of which are known (*Memorial Exhibition of the Work of Alexandre Iacovleff*, Grand Central Galleries, Inc., New York, 1939, p. 26). One of the paintings is entitled *Wine Press in Capri*, and since Yakovlev was a frequent visitor to the island, it might be the case that the rest of the works in the series were also executed in Capri. The present work likely belongs to *The Pressoir* series. An example of the artist's later style, it features loose brushstrokes, dynamically modeled figures and a subdued colour palette. Experimenting with these techniques in an attempt to reimagine his approach to representation, Yakovlev created a unique work that brightly conveys the energy of the ancient labor of pressing grapes.



18 (labels verso)





Gleb Derujinsky, a Russian–American sculptor with a unique artistic style and fascinating career, was among a small group of Russian artists who were able to achieve artistic recognition both in Russia and in America. Born to a family of professional lawyers and public officials, he grew up surrounded by Russian intellectuals, writers, politicians, and liberal intelligentsia. Overcoming his family's resistance and with assistance from the Russian artist Nicholas Roerich, who was a Director of the School of Drawing in St. Petersburg, he began his study of studio art as a teenager and continued even after he started formal studies at the Law School at St. Petersburg University. In 1911 he travelled to Paris to study sculpture at the Académie Colarossi and at the prestigious Académie Julian and sought advice from Auguste Rodin who became an important artistic influence on Derujinsky's oeuvre. In 1913 he was accepted to the Imperial Academy of Arts in St. Petersburg and shortly afterwards was nominated for the Prix de Rome. The First World War and the Russian Revolution prevented the artist from travelling to Rome and soon, in the company of Prince Felix Yusupov, he was forced to escape from St. Petersburg seeking refuge in Crimea.

In 1919, on board of a commercial ship, Derujinsky arrived in New York in the hopes of finding a new home and a place to rebuild his life. Within a short period of time, he was able to achieve professional recognition and success. Finding his way into the international artistic colony formed around Hotel des Artistes and deeply passionate about his work, Derujinsky soon entered the richly diverse and intellectually stimulating life of the Russian émigré community and the American artistic establishment. The sculptor's love of classical music introduced him to Sergei Prokofiev, Sergei Rachmaninoff, Alexander Siloti, and Alexander Grechaninov, many of whom later posed for sculptural portraits. In the next decade major American galleries organized Derujinsky's private shows. He received a number of monumental private and institutional commissions and was featured in several art publications. Both the public and critics praised him as an outstanding portraitist. At present, Derujinsky's works are featured in the permanent collections of major museums in the United States, including the Museum of Modern Art and the Metropolitan Museum in New York, the National Portrait Gallery in Washington, DC, as well as in many churches and cathedrals, public buildings and gardens.

Inspired by musical themes, mythological subjects and contemporary life, he worked in bronze, terracotta, marble and wood, which was his favorite medium. The two offered lots are outstanding examples of the sculptor's celebrated style, his love of the beauty of the human form and of highly polished execution.



G. Derujinsky with one of his sculptures, illustrated in *Gleb Derujinsky. Sculpture*, Rome, 2002, pl. 5.

Личность Глеба Дерюжинского, как и его творчество, уникальна и неповторима. Получив профессиональное образование в России на рубеже 20 века, он, как и многие его соотечественники, оказался за пределами родины после революции 1917 года. В Америке он не только нашел пристанище, но и обрел настоящее признание и известность, став автором многочисленных скульптур и монументальных проектов. Родившийся в семье потомственных адвокатов и общественных деятелей, он получил родительское разрешение на обучение в рисовальной школе общества поощрения художеств лишь после многолетних просьб и только параллельно с обучением на юридическом факультете университета. Посодействовало тому и персональное вмешательство Николая Рериха, сначала секретаря, а затем, с 1906 года, директора школы.

Затем последовало обучение в Париже, в школе Ф. Коларосси и академии Р. Жюльена, и личное знакомство с О. Роденом. Последующая учеба в Академии художеств в Петербурге и участие в выставках сделали имя молодого скульптора известным. Дерюжинский исполняет заказные скульптурные портреты герцогов Мекленбургских, княгини Марии Шаховской, князя Б. Голицина, артиста А. Сабурова. После тревожных революционных событий в столице он вместе с четкой князей Юсуповых перемещается в Корейз, а оттуда, на отбывающем за океан пароходе, отправляется в Америку. Признание к русскому скульптору приходит быстро; уже через несколько лет он участвует в выставках в Нью-Йорке и Париже, возобновляет знакомство с Николаем Рерихом и создает его портрет, работает с ведущими балетными и музыкальными театрами. Годы преданной дружбы связывали Дерюжинского с С. Прокофьевым, С. Рахманиновым, А. Зилоти и А. Гречаниновым - музыка была для скульптора источником неиссякаемого вдохновения, отражаясь и преломляясь во многих его произведениях. В середине 1920х гг. ведущие американские галереи организуют персональные выставки Дерюжинского, искусствоведческие журналы публикуют обзоры его творчества, а состоятельные покровители заказывают мастеру монументальные парковые скульптурные композиции. Мифологические сюжеты, жанровые сцены, навеянные музыкой поэтические образы – все это служило импульсом для творчества. Художник работал в технике барельефа и объемной скульптуры; воплощал свои замыслы в мраморе, терракоте, бронзе, но особенно тепло он относился к дереву, отмечая, что оно «сохраняет трепет и тепло жизни и помогает воссоздать красоту человеческих форм и душу вещей». В представленных работах скульптора, восхищение красотой человеческих форм доведено до совершенства. Камерные по размеру, они совершенны по технике исполнения. Безукоризненно исполненный в мраморе женский торс напоминает классические скульптуры античности, а парные фигуры Адама и Евы, замершие в преддверии великого познания, завораживают шелковистой теплотой форм и идеализированной красотой образа.

Скульптор редкого художественного дарования, Глеб Дерюжинский создал галерею незабываемых поэтических образов, портретных работ современников и монументальных проектов, которые были высоко оценены современниками, и которые продолжают вызывать большой интерес у коллекционеров.



19\*

**GLEB DERUJINSKY (1888-1975)**

Female nude torso

signature in Latin incised on marble cushion

white marble mounted on green stone base

height including base: 30cm (11 3/4in).

£4,000 - 6,000

US\$6,200 - 9,300

€5,400 - 8,100

**Provenance**

Private collection, Los Angeles, acquired at an auction in New York, mid-1980s



20\*

**GLEB DERUJINSKY (1888-1975)**

Adam and Eve

executed as a standing pair of figures on realistically carved pedestals;

Eve holds an apple in her outstretched right hand, Adam reaches

towards it with his left hand

incised in Latin on pedestals

fruit wood

height: 39.6cm (15 3/8in).

£6,000 - 8,000

US\$9,300 - 12,000

€8,100 - 11,000

**Provenance**

Acquired by present owner at anonymous sale, Stair Galleries, Claverack, USA, April 22, 2006, lot 2.





21



22

21  
**ALEKSEI VASILIEVICH HANZEN (1876-1937)**

Seascape  
 signed in Latin (lower right)  
 oil on canvas  
 50 x 70cm (19 11/16 x 27 9/16in).

£10,000 - 12,000  
 US\$15,000 - 19,000  
 €14,000 - 16,000

22\*  
**DAVID BURLIUK (1882-1967)**  
 Portrait of Verusha and Liden'ka  
 signed in Latin (lower right) and dated '1949' (lower left); further  
 signed, dated and inscribed (on verso)  
 oil on canvasboard  
 34.5 x 30cm (13 1/2 x 11 3/4in).

£3,000 - 5,000  
 US\$4,600 - 7,700  
 €4,100 - 6,800

**Provenance**  
 Acquired directly from the artist, Long Island, New York, circa 1960  
 Thence by descent





23

23\*

**GEORGIY ALEXANDROVICH LAPCHINE (1885-1950)**

View of Piazza San Marco and Palazzo Ducale

signed in Latin (lower left)

oil on canvas

71 x 81cm (27 15/16 x 31 7/8in).

£10,000 - 15,000

US\$15,000 - 23,000

€14,000 - 20,000

24

**KONSTANTIN ALEXEEVICH KOROVIN (1861-1939)**

Village scene

signed and inscribed in Latin 'Constant. Korovine. Russie' (lower left);

with artist's studio stamp (on verso)

oil on board

33 x 41cm (13 x 16 1/8in).

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500



24

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25\* W

### PAVEL ALEKSANDROVICH SVEDOMSKY (1848-1904)

'A kiss'

signed in Cyrillic (lower left)

oil on canvas

178 x 90.3cm (70 1/16 x 35 9/16in).

£80,000 - 120,000

US\$120,000 - 190,000

€110,000 - 160,000

#### Provenance

Private collection, Mexico

Acquired from above by the present owner, circa 2005

#### Exhibited

Society of St. Petersburg artists, 10th exhibition, St. Petersburg, 1902, no. 71 (Санкт-Петербургское Общество Художников, X Выставка, Санкт-Петербург, 1902, номер 71)

#### Literature

*Niva*, no. 18, 1902, listed, p. 356, illustrated, p. 353 (*Нива*, номер 18, 1902, описание на стр. 356, иллюстрация на стр. 353)

*Illustrated catalog of 10th exhibition of Society of St. Petersburg artists*, St. Petersburg, 1902, no. 71, p. 11 (*Иллюстрированный каталог X выставки в Петербурге*), Санкт-Петербургское Общество Художников, 1902, номер 71, стр. 11)

Pavel Svedomsky, the older brother of a team collectively known as 'brothers Svedomsky', was a successful academic painter who specialized in elegant Italian genre scenes and subjects of antiquity. Educated and schooled in Russia and Germany, he settled in Rome in 1875 and became known as a passionate proponent of the European Neoclassical Revival movement. As an artist he was inspired by the beauty of the 'eternal city of Rome', its classical monuments and history, and painted scenes and subjects of the great empires of the past. While spending most of their time in Italy, brothers Svedomsky never lost touch with the Russian artistic community and continued participating in numerous exhibition in Moscow and St. Petersburg. Pavel and his brother Alexander participated in a decade-long project of decorating the Cathedral of St. Vladimir in Kiev. Working side by side with other famous Russian artists, such as Mikhail Nesterov, Viktor Vasnetsov and Mikhail Vrubel, Pavel Svedomsky further developed his penchant for monumental scale, perfected his incredible draftsmanship and mastered more refined compositions. Yet it was the classical beauty of Italy and its ancient past that came to define Svedomsky's artistic contribution to the art of the second half of 19th century. The artist actively participated in numerous academic exhibitions and quickly achieved considerable artistic and commercial success in Europe. Feodor Bulgakov, the influential art critic, commented that Pavel gained recognition from the European collectors and critics much earlier than those in Russia, and lamented the fact that Russian critics were undeservingly ignoring the artist's contribution: "Meanwhile, Svedomsky's art is poetic, moving and warmheartedly honest." (Feodor Bulgakov, An illustrated overview exhibition of the Academy of Arts, 1898, p. 39). Italianate style in the Salon paintings demonstrated an astonishing longevity and appeal, showcasing sensuality of the southern beauties, richness of colors, picturesque costumes and the beauty of Mediterranean landscape (E. A. Bobrinskaya, *Italian genre paintings of the first half of the XIX century*, Thesis, Moscow State University, 1988). As a great proponent of this style, Svedomsky was not interested in the latest stylistic experiments and fashionable trends



25 (signature detail)

and was indifferent to the ideological program of critical realism. He remained true to the purity of the academic style, and was one of the most accomplished Russian artist working within that framework. His paintings *Medusa*, *Fulvia with the head of Cicero*, *The school for slaves*, and *Messalina* depict beautiful figures in stylish period interiors and scenic landscapes. The highly finished paintings are well balanced and show a profusion of beautiful narrative details.

"The Kiss" is a *tour-de-force* of Svedomsky's impressive talent. Against the backdrop of cypress trees and bay receding into the distance, the viewer is presented with the scene of a romantic encounter between two young lovers. They appear paused in an intimate embrace at the foot of a marble sculpture of Artemis "Polimastos," an ancient goddess of fertility, made famous by a similar sculpture at the temple in Ephesus. Juxtaposed against masterfully rendered marble parapet carved with ram heads, griffins and classical figures, the figures have a strong presence that gives them tangible volume and vibrancy. Beautiful young woman overcame by emotions of her first kiss gracefully poses in the arms of her lover. Her voluptuous figure dressed in white chiton and veiled in pink cloak, luminous beauty of her exposed arms, a satin red ribbon and delicate pink flowers in her hair – are exceptionally life-like and alluringly sensual.

An anonymous author for the illustrated magazine *Niva* described this painting as follows:

*So old and forever new story! Every new spring brings love and life. Human's habits, traditions and languages had changed, but the love and life forever remained present and dominated the entire world from its very creation.*

*This beautiful scene by Svedomsky (10th Exhibition of the St. Petersburg Society of Artists) was as familiar to ancient Romans as it familiar to us. The spring arrived and colored mountains and valleys of Campania in green foliage, brought warmth of the sun and the fragrance of flowers - and in the green of the grass, amidst slender cypress trees a young couple embracing their first kiss in front of a marble statue of the goddess, a patron of love and life.*

Depiction of the present painting in *Niva* in 1902 and in the catalogue of the X Exhibition of St. Petersburg Artists show that originally Svedomsky painted lush foliage around and beneath the feet of the figures. Tropical palm plants were originally placed on either side of the couple, and a profusion of flowers and grasses were spread in the foreground, overpowering the scene with excessive pictorial narrative. By eliminating these details, Svedomsky achieved compositional balance and centered the viewer's attention on the central figures and intimacy of the scene. Subtle changes were also made to the man's face. His earlier expression of salacious grin was replaced with a wistful look infusing the entire scene with quiet melancholy and tender contemplation. Changes made by the artist between late 1902 and 1904 can be detected under the paint layers and were noted when the work was examined and cleaned in preparation for sale at auction.

Regardless of how art critics and the public later evaluated the contributions of the academic Salon painters, the goal of this group of artists was "to entertain people with captivating and alluring subjects, impress them with the virtuoso execution creating a captivating image of a 'beautiful life'. In the Art of Salon the celebration of life replaced the heroism and an attractive fantasy was substituted for historical epic... Far from reality, this art offered something like a fairy tale for adults... Looking at the paintings by Salon artists, viewers were transported away from reality, escaped into a fictional world, where even the suffering and death were magnificent and noble" (Elena Nesterova, *Late Academism and Salon*, St. Petersburg, 2004, p. 89).





Имя Павла Александровича Сведомского, мастера академического направления, представителя модного «салонного академизма» конца XIX века, сегодня не особенно знакомо публике и широкому кругу коллекционеров, в большой степени из-за того, что огромная часть его художественного наследия продолжает оставаться в частных зарубежных коллекциях.

Павел, более известный и, вероятно, более талантливый из братьев Сведомских, родился в 1848 году в Санкт-Петербурге. Братья Александр и Павел окончили Дюссельдорфскую Академию Художеств, а после занимались в мастерской венгерского художника-реалиста М. Мункачи в Мюнхене. После завершения практики в 1875 году Павел покинул Германию и обосновался в Риме, где и прожил всю жизнь. Востребованный в Италии, Сведомский активно участвовал и в художественной жизни России, почти ежегодно присылал картины для Санкт-Петербургского Общества Художников, Общества Выставок Художественных Произведений, Товарищества Художников, Московского Общества Художеств, а также многочисленных академических выставок. По сведениям Н. Казариновой, исследователя творчества братьев Сведомских, произведения художников охотно раскупались американскими и европейскими собирателями, находились в коллекциях Павла Третьякова и киевского мецената Федора Терещенко и были включены в коллекцию Московского Румянцевского музея. В течение 10 лет братья Сведомские вместе с Михаилом Нестеровым, Виктором Васнецовым и Михаилом Врубелем принимали участие в росписи интерьеров собора Св. Владимира в Киеве. Публицист Федор Булгаков верно отмечал, что П. Сведомский был замечен европейской публикой и критиками значительно раньше, чем российской, и сетовал на то, что работы художника замалчиваются критиками, а «между тем мастерство г. Сведомского отличает и поэтичность его темперамента, и сердечная искренность» (Ф. Булгаков, *Иллюстрированная обзорная выставка Академии художеств*, 1898, с. 39).

Итальянская тематика в академическом жанре продемонстрировала удивительное долголетие и устойчивость, наиболее выигрышно обыгрывая чувственную красоту южных красавиц, красочность античных костюмов, роскошь природы, изобилие цветов и яркость ландшафта (Е.А. Бобринская, *Итальянский жанр в живописи первой половины XIX века*, дипломная работа, МГУ, 1988). Павел Сведомский, как яркий представитель этого направления, не следовал новейшим стилистическим течениям и был равнодушен к идеологической программе критического реализма. Он навсегда остался верен классическому идеалу академического направления. Пожалуй, больше чем любой другой русский художник его поколения, П. Сведомский поистине принадлежал к европейскому академизму. Очарованный красотой «вечного города» и идеалами античности, он искал образы прекрасного в далеком прошлом и красоте классического Рима. Его картины *Медуза*, *Фульвия с головой Цицерона*, *Школа невольниц*, *Мессалина* - изображают классические интерьеры, красивых персонажей в античных костюмах в окружении многочисленных декоративных предметов. Его картины нарядны, повествовательны и удивительно живописны.

Картина *Поцелуй* относится именно к этому ряду эффектных работ художника, увлекающего зрителя в мир прекрасного. На фоне кипарисов и уходящего вдаль морского залива перед зрителем предстает сцена встречи двух влюбленных у подножия древней скульптуры богини плодородия Артемиды *Полимastos*, чей храм в Эфесе считался не иначе как одним из семи чудес света. Мраморный закругленный парапет, украшенный бараньими головами, грифонами и классическими фигурами удивительно удачно обрамляет центральных персонажей. Божественной красоты юная итальянка, полностью покоряется любовному порыву, испытыв прелесть первого поцелуя в объятиях своего возлюбленного. Фигура девушки, утопающая в складках струящегося белого хитона и розового плаща, её прекрасные своей классической формой белоснежные руки, неожиданно обнажившиеся при этом объятии, атласные ленты и нежно-розовые цветы, украшающие её волосы, - совершенны и необыкновенно живописны. Театральность композиции компенсируется убедительностью и декоративностью деталей. Эффектное освещение сцены, её зрелищность, чрезвычайная нарядность преобразуют происходящее в поэтический образ идеализированной и вечной любви.

Один из авторов иллюстрированного журнала *Нива* так описывал картину:

*«Вечно-старая и вечно новая история! Сколько раз ни являлась в мир новая весна, она постоянно приносила с собою любовь и жизнь. Изменялись нравы, обычаи, языки людей, - но жизнь и любовь вечно оставались неизменными и наполняли собою весь мир от самого его сотворения.*

*И та сцена, которую мы видим на чудесной картине г. Сведомского (X выставка Санкт-Петербургского Общества Художников), была так же близка древним Римлянам, как близка она нынче и нам. Пришла весна, одела горы и долины Кампании свежую зеленью, принесла на землю тепло солнца и благоухание цветов - и в зелени травы, меж стройных кипарисов, молодая парочка обнимается своим первым поцелуем, перед мраморной статуей богини-покровительницы любви и жизни.»*



25 (detail)



Любопытно, что художник впоследствии несколько изменил детали переднего плана картины и выражение лица влюбленного юноши. В 1902 году, когда картина была выставлена на X Выставке Общества Санкт-Петербургских Художников, фигуры буквально утопали в пышной растительности, покрывавшей передний план плотным цветочным ковром и значительно перегружавшей картину. Сведомский переписал передний план картины, сохранив лишь вьющуюся гирлянду на левой стороне парапета и несколько цветущих стеблей у края плаща девушки. Слишком сладострастное выражение лица юноши было смягчено художником на выражение задумчивой влюбленности, придающей всей сцене оттенок мягкой меланхолии и трогательного созерцания. Внесенные художником изменения, хорошо просматриваемые при специальном изучении в ультрафиолетовом облучении, пошли на пользу картине, доведя изображение до классического совершенства.

Как бы история ни рассматривала вклад художников «салонного академизма» в мировую сокровищницу искусства, следует отдать этому направлению должное в том, «что оно блестяще справлялось со своей главной задачей – развлекать публику эффектными, занимательными сюжетами, восхищать её виртуозной техникой исполнения, показывать своего рода «красивую жизнь». В салонном искусстве праздник заменил собой подвиг, фантастический вымысел – историческое предание. Ориентированное на идеальное, но утратив возвышенное, оно предпочло физическую красоту красоте духовной. Весьма далекое от действительности, это искусство предлагало что-то вроде сказки для взрослых... Глядя на работы салонных мастеров, люди получали возможность отвлечься от повседневности, попав в вымышленный мир, где даже страдания и смерть были красивы и благородны» ( Елена Нестерова, *Поздний Академизм и Салон*, Санкт-Петербург, 2004, с. 89).



Pavel Svedomsky, *Messalina*, 1900 (oil on canvas), The State Art Museum of Republic Tatarstan, Kazan

Present lot shown prior to artist's re-working the composition in 1902-1904

Оригинальная композиция картины до изменений, внесенных художником в 1902-1904 гг.



Present painting illustrated in the *Catalogue of the 10th Exhibition of the Society of St. Petersburg Artists*, St. Petersburg, 1902, no. 71, p. 11



Present painting illustrated in *Niva*, no. 18, 1902, p. 353



**PROPERTY FROM A PRIVATE COLLECTION, SEATTLE**

26\*

**NIKOLAI KONSTANTINOVICH ROERICH (1874-1947)**

Karelian study, from Ladoga series, 1918  
 signed with monogram and dated '1918' (lower left); with inscriptions  
 and inventory numbers (on verso)  
 pencil and tempera on paper laid on board  
 19 x 38cm (7 1/2 x 14 15/16in).

**£10,000 - 15,000**  
**US\$15,000 - 23,000**  
**€14,000 - 20,000**

**Provenance**

Presented by the artist to Imogen Cunningham, a prominent  
 photographer, San Francisco, circa 1921  
 Collection of Imogen Cunningham (1883-1976) and her husband, artist  
 Roi George Partridge (1888-1984)  
 Presented by Imogen Cunningham to the family of the present owner,  
 between 1921-1934  
 Thence by descent

**Exhibited**

Helsinki, Salon Strindberg, *Nicholas Roerich, Taidenäyttely* (Nicholas  
 Roerich Art Exhibition), 1919, no. 118  
 New York, Kingor Galleries; Boston, Boston Art Club; Buffalo, Albright  
 Art Gallery; Chicago, Art Institute; St Louis, City Art Museum; San  
 Francisco, *The Nicholas Roerich Exhibition*, 1920-1921, no. 166

Among the inscriptions on verso, several are in Roerich's hand. Thus,  
 the number "118" and "Этюд" refers to the exhibition in Helsinki, which  
 catalogue lists it as "118. Skiss från Karelen" in Swedish, and "118.  
 Karjalasta. (Harjoitelmia)" in Finnish. The inscription "To Imogen C.  
 Partridge(?). N Roerich" is partly in the artist's hand (his signature and  
 the starting "To").  
 The original label 'No 166 — Rocks and Cliffs — Ladoga Series —  
 \$200' refers to the 1920-1923 exhibition tour.



26 (verso)

**Literature**

*Nicholas Roerich, Taidenäyttely* (Nicholas Roerich Art Exhibition), Salon  
 Strindberg, Helsinki, 1919, p. 7, cat. no. 118  
 Christian Brinton, *The Nicholas Roerich Exhibition*, Redfield-Kendrick-  
 Odell Company, Inc., New York, 1920, no. 166 (nos. 152-172, listed  
 collectively as: *Rocks and Cliffs — Ladoga Series*)

We are grateful to Mr Gvido Trepša, Senior Researcher at the Nicholas  
 Roerich Museum, New York, for his assistance in cataloguing this lot.





PROPERTY FROM A PRIVATE COLLECTION, COLORADO

27\*

**DMITRII SEMENOVICH STELLETSKY (1875-1947)**

'Marfa Posadnitsa'

signed in Latin (lower left), inscribed with title (on top)

pastel on cardboard

51.2 x 35.7cm (20 1/4 x 14in).

£20,000 - 30,000

US\$31,000 - 46,000

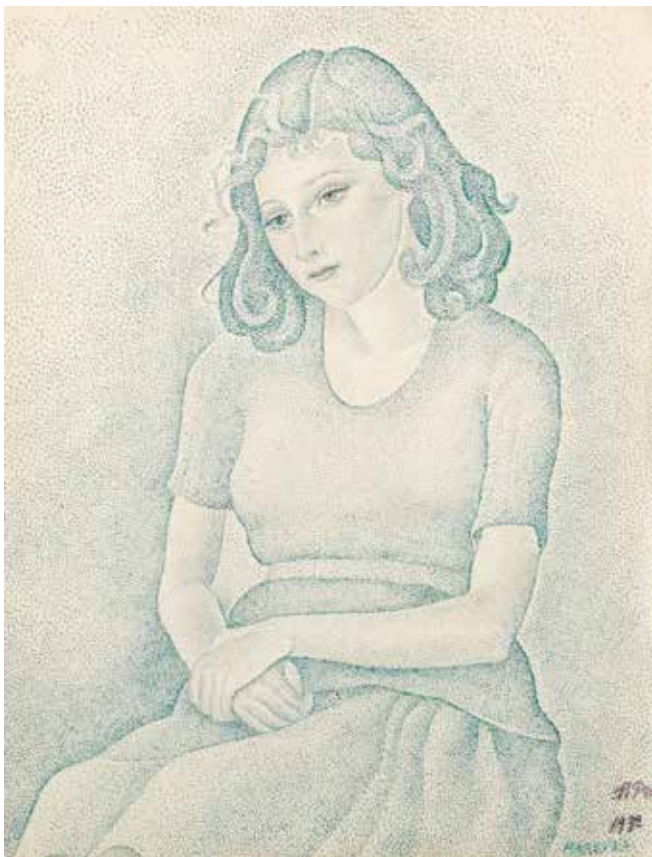
€27,000 - 41,000

**Provenance**

*A La Vieille Cité*, Paris, 15 June 1979

Acquired from above by the present owner

*A La Vieille Cité* was a famous gallery in Paris established by Mikhail Djanchieff, officer of the Russian Imperial Army, who came to Paris in 1914 and in few years later opened a small antiques shop. With influx of Russian aristocrats and White Army officers flooding Paris after the Russian Civil War Mikhail Djanchieff's establishment became not only a place to sell prized possession but functioned as an émigré salon connecting displaced and impoverished Russian royalty, aristocrats, intellectual luminaries, writers and artists. By 1952 the shop became a larger gallery on Rue Saint-Honoré specializing in Russian fine and decorative arts. Mikhail Djanchieff was closely connected with Russian artists and often sold their works through his gallery. His son, Alexander, took over the business in 1977, and it was through connection with Alexander that the collector acquired the presented lot in Paris in 1979.



**VARIOUS PROPERTIES**

28<sup>AR</sup>

**MARIA VOROBIEVA (CALLED MAREVNA)  
(1892-1984)**

Marika

signed in Latin, dated '1932' and inscribed 'St. Prix' (lower right), further dated and inscribed in French 'St. Prix Marika pas Marevna' (on verso)

ink on paper

33 x 26cm (13 x 10 1/4in).

£1,500 - 2,000

US\$2,300 - 3,100

€2,000 - 2,700

**Provenance**

Collection of Marika Rivera, the artist's daughter

Acquired directly from the above, circa 1998



29<sup>AR</sup>

**MARIA VOROBIEVA (CALLED MAREVNA)  
(1892-1984)**

Portrait of Ilya Ehrenburg

signed in Latin, dated '1961' and further inscribed (lower left)

pencil and watercolour on paper

41.5 x 33.5cm (16 5/16 x 13 3/16in).

£2,000 - 3,000

US\$3,100 - 4,600

€2,700 - 4,100

**Provenance**

Collection of Marika Rivera, the artist's daughter

Acquired directly from the above, circa 1998

In Paris, Ehrenburg was a close friend of both Diego Rivera and Marevna, he wrote: *Their characters were well matched hot-tempered, sensitive and childish.*

Following Ehrenburg's return to Russia in 1917 they would not meet again until 1960. He arrived in London to promote one of his publications, this nostalgic encounter resulted in her painting this watercolour the following year.





30<sup>AR</sup>

**MARIA VOROBIEVA (CALLED MAREVNA)**  
**(1892-1984)**

Peasant woman

signed in Latin and indistinctly dated (lower left); further inscribed 'St.

Paul, Marevna' and dated '1944' (on verso)

oil on canvas

51 x 41cm (20 1/16 x 16 1/8in).

£5,000 - 8,000

US\$7,700 - 12,000

€6,800 - 11,000

**Provenance**

Collection of Marika Rivera, the artist's daughter

Acquired directly from the above, circa 1998

**PROPERTY FROM A PRIVATE COLLECTION, COLORADO**

31\*

**ALEKSANDER EVGEN'EVICH YAKOVLEV  
(1887-1938)**

Chinese woman

signed in Latin and with artist's Chinese seal, dated '1918' and  
inscribed 'Pekin' (lower right)

sanguine on paper

55 x 50cm (21 5/8 x 19 11/16in).

**£35,000 - 45,000**

**US\$54,000 - 70,000**

**€47,000 - 61,000**

**Provenance**

Park Burnett, New York, March 1979

Acquired by the present owner from the above

In 1917, the young Russian painter, graphic artist and theatre designer Aleksandr Yakovlev used a fellowship that he was awarded by the Imperial Academy of Arts to visit China, Mongolia and Japan. While the October Revolution forever transformed the social and political system of Russia, Yakovlev immersed himself in the culture of the Far East. The impressions and experiences from this journey laid the foundation for his remarkable career and the unparalleled success he achieved as an artist.

Timeless art and colorful costumes, ceremonies and rituals of the ancient culture captivated Yakovlev. During the two years he spent in China, the artist filled numerous notebooks with sketches inspired by his observations and produced an enormous body of work, which continued to inspire him long after he left Asia.

The present drawing is the brilliant culmination of Yakovlev's experiences from his pivotal artistic journey through the Far East. Beguiled by the customs and traditions of China's ancient culture, he even adopted a Chinese 'chop mark' to phonetically represent his name as 'Ya-Ko-Lo-Fu,' subsequently using it as an alternative signature. Although Yakovlev continued to travel extensively for the rest of his life, no trip affected him as profoundly as did his first visit to China. He never returned to Russia, ultimately settling Paris. In 1920, Yakovlev exhibited the paintings inspired by his trip through China at the fashionable Galerie Barbazanges. The exhibition drew tremendous acclaim from the public, and Yakovlev's paintings were quickly acquired by various collectors.





## VARIOUS PROPERTIES

32<sup>W</sup>

### PAVEL ILYCH SAFONOV (1896-1934)

The Great Siberian Ice March of the White Army signed in Cyrillic and dated '1922' (lower right)

oil on canvas

80 x 130cm (31 1/2 x 51 3/16in).

£20,000 - 25,000

US\$31,000 - 39,000

€27,000 - 34,000

### Exhibited

Possibly exhibited at the *Exhibition of Russian artists*, Shanghai, 1931

### Literature

I.I. Serebrennikov, *Velikiy otkhod*, 1936, Harbin, illustrated, p. 33

Талантливый, но забытый художник Павел Ильич Сафонов получил образование в иконописной школе Троице-Сергиевой лавры, в 1914–1916 гг. он учился в Московском училище живописи, ваяния и зодчества, которое ему не удалось окончить из-за начала войны.

Во время Первой и гражданской войн, Сафонов не переставал рисовать и постоянно заполнял свой альбом набросками. Будучи участником Ледового похода, художник запечатлел в том числе и представленную работу – *Ледовый поход генерала Корнилова*, написанную в 1922 году. Эта и другие картины мастера послужили иллюстрациями к книге И. И. Серебрянникова *Великий отход: Рассеяние по Азии белых армий, 1919–1923* (Харбин, 1936, с. 33). Б. Муратов прекрасно описал серию картин *Ледовый поход* и *Голгофа белых, река Кан* в некрологе, посвященном художнику. Они идут одетые в отрепья, закутанные по самые глаза в тряпки, скрюченные. Ледяные наросты мешают идти, кое-где появляется вода, и люди в ней по щиколотки. Лошади еле тащатся, падают, лежат и люди (Б. Муратов, "Певец Ледяного похода", *Рубеж*, 1934, с. 19).

После войны художник эмигрировал в Китай, при содействии Серебрянникова, художник провел там персональную выставку, на которой представил картины гражданской войны, в том числе и предложенную на аукцион. *Талант его многогранен... Может быть, мимо этих картин равнодушно пройдет иностранец, которому никогда не понять, что такое мороз в сорок градусов, может быть эти картины как вечные памятники недавнего прошлого некоторым придется не по сердцу, но для русского патриота все творчество Сафонова есть могучий, страстный призыв к новой борьбе...* (Л.Льдовский, *Слово*, 1931, с. 17).

В декабре того же года вместе с художниками А.Н. Пикулевичем и В.С. Подгурским Сафонов устроил выставку в Шанхае, представив пейзажи и портреты. Сафонов участвовал в групповых выставках в Шанхае, Циндао, Мукдене. После смерти художника его произведения были перевезены в Сан-Франциско, где они неоднократно демонстрировались на выставках.



The present lot illustrated in I.I. Serebrennikov, *Velikiy otkhod*, 1936, Harbin, p. 33

Pavel Ilyich Safonov was a talented Russian artist who studied at the school of icon painting at Troitse-Sergieva Lavra. In 1914 he joined the Moscow School of Painting, Sculpture and Architecture but was unable to graduate due to the outbreak of the First World War.

During the First World War and the Civil War, Safonov never stopped painting and working on numerous sketches. After participating in the Ice Campaign led by general Koknilov, Safonov created the monumental historical painting presented at the auction *The Great Siberian Ice March of the White Army, 1922*. This and others of his works are illustrated in the book *The Great Departure: Scattering Asia White armies, 1919-1923* (Harbin, 1936) by I. Serebrennikov. B. Muratov perfectly described the series of *The Ice campaign* paintings in an obituary devoted to Safonov. *They are dressed in rags, fully wrapped in trimmed cloths. In some places surrounding ice is preventing the soldiers from walking, some places are flooded with water. The horses are barely walking, falling, as well as people* (B. Muratov, "Pevets ledyanogo pokhoda", *Rubezh*, 1934, p. 19).

After the war, the artist emigrated to China where, with the assistance of Serebrennikov, he had a personal exhibition, which included numerous paintings of the Civil War and also the offered lot. *His talent is widespread ... Perhaps, these paintings would be ignored by a foreigner who would never understand what -40C feels, maybe these pictures for some would be a negative reminder of the recent past, but for all Russians Safonov's works have a strong appeal for new battle...* (L. Ldovsky, *Slovo*, 1931, p. 17).

In December of the same year, Safonov participated in a group exhibition in Shanghai together with the artists A.N. Pikulevich and V.S. Podgurskiy. Also, he took part in group exhibitions in Shanghai, Qingdao, Mukden. After his death his works were transferred to San Francisco, where they have been repeatedly exhibited.





**PROPERTY FROM THE PRIVATE COLLECTION OF LADY ST. JUST (NÉE MARIA BRITNEVA), EXECUTOR FOR THE TENNESSEE WILLIAMS ESTATE**

Lady St. Just, actress, society *grande dame* and literary executor of the Tennessee Williams Estate, was born Maria Britneva in St. Petersburg. Her family fled the Revolution and settled in London where Maria was brought up against a backdrop rich in education and literature. Ultimately pursuing a call to acting, Maria had loved ballet as a child and retained a life-long passion and love for ballet, and had many friends in that world. She was a keen collector of all things Russian, particularly art relating to ballet and the theatre. She gathered many famous friends during her acting career, including Marlon Brando, and became a favourite of Sir John Gielgud. Fatefully, it was at a dinner party at Gielgud's house in 1948 that she met Tennessee Williams, then taking the London theatre world by storm. This first encounter was the start of a life-long and important friendship for the playwright and the woman who was to become his muse. Williams particularly valued Maria's loyalty and sharp wit and, notably, she was the inspiration for the character of Maggie the Cat in his 1955 *Cat on a Hot Tin Roof*.

In 1956, Maria married the English peer, Peter Grenfell, Lord St. Just. She became chatelaine of the family seat, Wilbury, the oldest Palladian house in Britain, where Peter's mother had hosted Diaghilev's *Ballets Russes*. Although she now had a family of her own, Maria, now Lady St. Just, continued to support Tennessee Williams and retained her important role in his life and work and when he died in 1983, she was named literary executor of his estate.

Lady St. Just took her role as executor of the Williams estate seriously and did not shy from battling to maintain the integrity of various productions. In 1990, she granted the world a rare insight into the mind of the playwright when she published *Five O'Clock Angel: Letters of Tennessee Williams to Maria St. Just, 1948-1982*. She died in 1994 and is remembered by the literary and theatrical world as Williams's closest woman friend and vigilant guardian of his artistic heritage.



33

33<sup>AR</sup>

**ALEKSANDER NIKOLAEVICH BENOIS (1870-1960)**

Costume design for *Dames a la Cour* from *The Sleeping Beauty* signed in Latin and dated '1946' and further inscribed in Cyrillic 'The Sleeping Beauty Milan' (lower left); further inscribed in French 'La Belle au Bois Dormant Act IV' (upper left), numbered '11' and titled (upper right), with various inscriptions and labels (on verso) pencil, pen, ink, watercolour and gold on paper 31.5 x 24cm (12 3/8 x 9 7/16in).

£2,000 - 3,000  
US\$3,100 - 4,600  
€2,700 - 4,100

**Provenance**

Sotheby's, London, 14 December 1995, lot 280  
Collection of Lady St. Just  
Thence by descent



34



34AR

**ALEKSANDER NIKOLAEVICH BENOIS  
(1870-1960)**

Costume design for *Prince Désiré* from *The Sleeping Beauty* signed in Latin and dated '1945' (lower right), further inscribed in Cyrillic 'The Sleeping Beauty Milan' (lower left), '1st version' (upper left). Inscribed in French 'La Belle au Bois Dormant' and titled (upper right), and inscribed with production notes, further inscribed and labelled (on verso)

pencil, pen, ink and watercolour on paper  
34 x 28.5cm (13 3/8 x 11 1/4in).

£2,000 - 3,000

US\$3,100 - 4,600

€2,700 - 4,100

**Provenance**

Sotheby's, London, 14 December 1995, lot 280  
Collection of Lady St. Just  
Thence by descent

35

**MSTISLAV VALERIANOVICH DOBUZHINSKY  
(1875-1957)**

A spirited woman signed, dated '1942' and further inscribed in pencil 'à chere madame Bella Reine; M. Dobuzhinsky' (lower right) charcoal, watercolour and gouache on cardboard  
51 x 38.5cm (20 1/16 x 15 3/16in).

£1,000 - 1,500

US\$1,500 - 2,300

€1,400 - 2,000

**Provenance**

Collection of Lady St. Just  
Thence by descent

36

**MSTISLAV VALERIANOVICH DOBUZHINSKY  
(1875-1957)**

Illustration for *The Mayor's Dream* from *The Government Inspector (Revizor)* signed in Latin and dated '1936' (lower right), numbered '2' (upper right) gouache on paper  
27 x 36cm (10 5/8 x 14 3/16in).

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500

**Provenance**

Collection of Lady St. Just  
Thence by descent



35



36



37

**LEON BAKST**  
**(1866-1924)**

A decorative design  
signed 'L. Bakst' (lower right)  
gouache  
48.5 x 66cm (19 1/8 x 26in).

£15,000 - 20,000

US\$23,000 - 31,000

€20,000 - 27,000

**Provenance**

The family of the artist, Paris  
Sotheby's, London, 13 March 1980, Ballet & Theatre Material, lot 69  
Collection of Lady St. Just  
Thence by descent





38

**LEON BAKST  
(1866-1924)**

A decorative design  
signed 'L. Bakst' (lower right)  
gouache  
52 x 65cm (20 1/2 x 25 9/16in).

£15,000 - 20,000

US\$23,000 - 31,000

€20,000 - 27,000

**Provenance**

The family of the artist, Paris  
Sotheby's, London, 13 March 1980, Ballet & Theatre Material, lot 148  
Collection of Lady St. Just  
Thence by descent



39



40



41

#### VARIOUS PROPERTIES

39

**ALEKSEI PETROVICH BOGOLYUBOV (1824-1896)**

'Arnheim'

signed in Cyrillic and numbered '14' (lower right), further inscribed 'Arnheim' (lower left)

pencil and watercolour on paper

26.5 x 44.5cm (10 7/16 x 17 1/2in).

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500

#### Provenance

Private collection, Berlin

40

**STEPAN PETROVICH YAREMICH (1869-1939)**

Canal scene in St. Petersburg

signed, inscribed in Cyrillic 'SPB' and dated '1912' (lower right)

pencil and sepia on paper

25 x 33cm (9 13/16 x 13in).

£1,000 - 1,500

US\$1,500 - 2,300

€1,400 - 2,000

#### Provenance

Private collection, Berlin

41

**BORIS MIKHAILOVICH KUSTODIEV (1878-1927)**

'Kineshma'

signed, titled in Cyrillic and dated '1903' (lower right)

watercolour, gouache and varnish on paper

22 x 16cm (8 11/16 x 6 5/16in).

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500

The present lot is a study for the *Village market* executed in 1903

#### Provenance

Collection of P.P. Kazachkov, St. Petersburg, circa 1960

Private collection, Berlin





42\*

**ALEKSANDER ALEKSANDROVICH DEINEKA  
(1899-1969)**

African hunters

inscribed and dated '1926' with pencil study of female figure (on verso), further inscribed in Cyrillic 'To my dear Kolya Ozerov in memory, may this picture remind you of days spent in faraway, hot Ethiopia.

E.P. Deineka, 23/II 1986', with applied label inscribed with the title and exhibition title (on mount verso)

watercolour and pencil on paper

29.4 x 24.5cm (11 9/16 x 9 5/8in).

£10,000 - 12,000

US\$15,000 - 19,000

€14,000 - 16,000

**Provenance**

Family of the artist

Private collection, Moscow (gift from the above in 1986)

**Exhibited**

Moscow, Leningrad, USSR Academy of the Arts, *Vystavka proizvedeniy: A.A.Deineka*, 1957

**Literature**

*Iskorka*, no. 2, 1929, p. 14

V.P. Sysoev, *Alexander Deineka. Life. Art. Time.*, Moscow, 1989, vol. 2, illustrated p. 83, listed no. 79, p. 289

*Deineka. Grafica.*, Moscow, 2009, illustrated p. 149, listed p. 160

V.P. Sysoev, *Alexander Deineka. 1899-1969*, Moscow, 2012, p. 23



The present lot illustrated in *Iskorka*, no. 2, 1929, p. 14

The present lot is accompanied by a certificate of authenticity from the P.M Tretyakov Independent Art Research & Expertise.



43

**VASILY (WILHELM) ALEKSANDROVICH KOTARBINSKY (1849-1921)**

Three works: *Water lilies*, *Two female figures*, *Triumpher* all three signed in Cyrillic with initials 'EAP' (lower left), signed in Latin with initials (lower right); two bearing gallery labels (on verso) (3) sepia ink on paper  
 size of largest: 68 x 34cm (26 3/4 x 13 3/8in).

£10,000 - 15,000  
 US\$15,000 - 23,000  
 €14,000 - 20,000



*Water lilies* postcard, 1914

**Provenance**

Notanda Gallery, Australia  
 Private collection, United Kingdom

In 1887, Kotarbinsky moved to Kiev which marked the start of arguably the most prolific period in the artist's oeuvre. The present works were most certainly executed during this time, in 1890s, within a large number of paintings and sketches on biblical, historical and mythological subjects, in which his talent fully evolved.

A major influence on the artist's creative development was his relationship with the family of Professor Adrian Prakhov. Kotarbinsky was in love with Prakhov's daughter Elena (1872-1942). Signed with artist's hand initials 'EAP' on each of the present works suggests all three were dedicated to the artist's love.

Two of the present works, *Water lilies* and *Triumpher* were reproduced on postcards published in Kiev by *Rassvet* in 1914 and illustrated in M. Drobotyuk, *Wilhelm Kotarbinsky: Album*, Kiev, 2014, pp.15, 421, 438.



44

**LEV TCHISTOVSKY (1902-1969)**

Reclining nude

signed in Latin and inscribed 'Paris' (lower right)

watercolour, charcoal and pencil on paper laid on cardboard

37 x 50cm (14 9/16 x 19 11/16in).

£8,000 - 10,000

US\$12,000 - 15,000

€11,000 - 14,000





45

**GEORGIY ALEXANDROVICH LAPCHINE  
(1885-1950)**

Winter sleigh

signed in Latin and dated '27' (lower left)

oil on canvas

80 x 100cm (31 1/2 x 39 3/8in).

£12,000 - 15,000

US\$19,000 - 23,000

€16,000 - 20,000

**Provenance**

A gift of the artist to the grandparents of the present owner in France



46\*

**VICTOR SAFONKIN**  
**(BORN 1967)**

'The Temptation of St. Anthony'  
signed in Latin (lower right), inscribed and further signed (on verso)  
oil on canvas  
70 x 75cm (27 1/2 x 29 1/2in).  
Executed in 2003

£8,000 - 12,000

US\$12,000 - 19,000

€11,000 - 16,000

**Provenance**

Acquired by a private collector from Parnas Gallery, Prague, 2003  
Offered with authentication certificate issued by the gallery

**PROPERTY FROM A PRIVATE COLLECTION, NEVADA**

47\*

**LIDIA MASTERKOVA  
(1927-2008)**

Untitled

signed in Cyrillic and dated '66' (lower right)

oil, burlap, sand and textile on canvas

*178 x 94cm (70 1/16 x 37in).*

Executed in 1966

**£30,000 - 50,000**

**US\$46,000 - 77,000**

**€41,000 - 68,000**

**Provenance**

Private collection, Moscow. Reputedly acquired directly from the artist, circa 1966

Acquired from above by the present collector, circa 1974





48\*

**SERGEY DOZH D (BORN 1965)**

Multidimensional Over-Abstraction  
signed in Cyrillic and dated '2010' (lower right); further inscribed (on  
verso)

oil on canvas

90 x 60cm (35 7/16 x 23 5/8in).

£15,000 - 18,000

US\$23,000 - 28,000

€20,000 - 24,000

**Provenance**

Private collection, Moscow

**Exhibited**

Moscow, Moscow International Art Salon of the Central Home of  
Artists, *Sergey Dozhd; Solo exhibition*, 2013

Miami, VK Gallery, The Russian Pavilion, December 2013

Toronto, Beaver Hall Gallery, *Sergey Dozhd*, February, 2014

New York, Barbarian Art Gallery, Scope, March 2014

New York, Erarta Galleries, The Russian Art Pavilion, May 2014

Jersey City, Museum of Russian Art, *Sergey Dozhd Solo Exhibition*,  
May 2014

Warsaw, Hotel Polonia Palace, *Abstract Art of the 21st century: Sergey  
Dozhd*, March 2015

**Literature**

Catalogue, *Sergey Dozhd. Toronto New-York Los-Angeles*, 2013  
(extended edition), illustrated p. 23

*Catalogue of the Moscow International Art Salon of the Central Home  
of Artists, "Process"*, Moscow, 2013, no. 4, illustrated p. 299

Catalogue of exhibition *Sergey Dozhd Solo Exhibition*, Museum of  
Russian Art, New Jersey, 2014

Catalogue of exhibition *Abstract Art of the 21st century: Sergey Dozhd*,  
Warsaw, 2015, illustrated p. 9

Tatiana Morozova, "Artist Sergey Dozhd," in *Russian Compatriots in  
America*, April-June 2014, illustrated p. 25



Born in 1965, Sergey Dozhd is a contemporary artist. He works in many different media including paintings, installations and performance art in which he explores the inner psychological processes of the artistic creation named 'Psy Art'. In search of a new artistic language, Dozhd expands the concept of abstraction by creating complex, multi-dimensional compositions through combining geometrical, amorphous and figurative elements to create a new artistic form he calls 'over-abstraction'.

The artist's novel approach to the legacy of Kazimir Malevich and the Suprematist movement has received recognition among contemporary art collectors. Sergey Dozhd's works, including comparable abstract paintings, can be found in several important collections including the Museum of Russian Academy of Fine Art (St. Petersburg, Russia), Museum of Russian Art (Jersey City, USA), and Today Art Museum (Beijing, China).



49

**VLADIMIR NIKOLAEVICH NEMUKHIN (BORN 1925)**

Untitled

signed in Cyrillic and dated '86' (lower centre)

watercolour, gouache, wood panelling, playing cards and mixed media  
on paper laid on cardboard

71 x 79cm (27 15/16 x 31 1/8in).

£6,000 - 8,000

US\$9,300 - 12,000

€8,100 - 11,000



50

**VLADIMIR NIKOLAEVICH NEMUKHIN (BORN 1925)**

Composition with cards

signed in Cyrillic and dated '87' (lower centre)

oil, encaustic, wood panelling and playing cards on canvas  
40 x 38cm (15 3/4 x 14 15/16in).

£4,000 - 6,000

US\$6,200 - 9,300

€5,400 - 8,100







51

51  
**TIMUR NOVIKOV (1958-2002)**  
 Untitled  
 signed in Cyrillic (lower centre)  
 mixed media on textile  
 205 x 286cm (80 11/16 x 112 5/8in).  
 unframed

£25,000 - 35,000  
 US\$39,000 - 54,000  
 €34,000 - 47,000

**Provenance**  
 Acquired directly from the artist by the present owner, February, 1988

**Exhibited**  
 Stockholm, Galerie Atrium, *The Russian Avant Garde of the New Century*, February-March, 1988



52

52  
**TIMUR NOVIKOV (1958-2002)**  
 'USSR'  
 signed in Cyrillic and dated '1981' (lower right)  
 acrylic on textile mounted on board  
 164 x 210cm (64 9/16 x 82 11/16in).

£18,000 - 25,000  
 US\$28,000 - 39,000  
 €24,000 - 34,000

**Provenance**  
 Acquired directly from the artist by the present owner, February, 1988

**Exhibited**  
 Stockholm, Galerie Atrium, *The Russian Avant Garde of the New Century*, February-March, 1988



53

53

**TIMUR NOVIKOV (1958-2002)**

'Rotterdam'

titled in Latin 'Rotterdam'

mixed media on textile

190 x 180cm (74 13/16 x 70 7/8in).

unframed

£20,000 - 25,000

US\$31,000 - 39,000

€27,000 - 34,000

**Provenance**

Acquired directly from the artist by the present owner, February, 1988

**Exhibited**

Stockholm, Galerie Atrium, *The Russian Avant Garde of the New Century*, February-March, 1988



54

**A BRONZE GROUP OF A CIRCASSIAN ON HORSEBACK**

cast by Chopin after 1870 model by Evgenii Lanceray on a naturalistic rectangular base with canted corners, realistically cast as a bearded man in a fur hat and sheepskin cloak, smoking a pipe and astride a horse, signed on base in Cyrillic 'LEPIL' E. LANCERAY,' with Cyrillic foundry mark 'F. Chopin', and finance ministry stamp *height: 27.4 cm (10 13/16in).*

£3,000 - 5,000  
US\$4,600 - 7,700  
€4,100 - 6,800



55

**A BRONZE EQUESTRIAN GROUP OF IVAN THE TERRIBLE**

cast by C.F. Woerffel after an 1870s model by Vasily Grachev (1831-1905) on an oval naturalistic base, signed on base in Cyrillic 'LEP.Grachev', with Woerffel foundry mark *height: 31.5cm (12 3/8in).*

£8,000 - 10,000  
US\$12,000 - 15,000  
€11,000 - 14,000

**Provenance**

Acquired in Moscow in the 1930s by Dr. Adolphus S. Rumreich, Medical Officer at the US Embassy  
Sotheby's, New York, 8 April 2014, lot 113



56

**A BRONZE GROUP OF A COUPLE ON HORSEBACK**

cast by Chopin after a model by Evgenii Lanceray (1848-1886)  
on an oval naturalistic base, signed on base in Cyrillic, with Cyrillic  
Chopin foundry mark  
*height: 40cm (15 3/4in).*

£6,000 - 8,000

US\$9,300 - 12,000

€8,100 - 11,000



57\*

**A BRONZE GROUP OF A RUSSIAN MAIDEN FEEDING A HORSE**

after model by Moritz Albert Wolf (1854-1923)  
a young maiden dressed in a traditional costume and headpiece  
feeding a standing horse, with a dog sitting at her feet, on realistically  
modelled pedestal, *marked on base*  
*height: 27.5cm (10 7/9in).*

£8,000 - 10,000

US\$12,000 - 15,000

€11,000 - 14,000





58

**A BRONZE BUST OF LEV TOLSTOY**

cast after a model by Pavel Petrovich Troubetzkoy  
(Russian, 1866-1938)

on a square naturalistic base, the figure realistically cast, signed on the  
base

*height: 40cm (15 3/4in).*

**£10,000 - 15,000**

**US\$15,000 - 23,000**

**€14,000 - 20,000**



59

**A BRONZE MODEL OF A DOG**

cast from the model by Pavel Petrovich Troubetzkoy  
(Russian, 1866-1938)

realistically modelled on naturalistic base, signed 'Paul Troubetzkoy',  
mounted on a marble base

*height with base: 33cm (13in).*

**£6,000 - 8,000**

**US\$9,300 - 12,000**

**€8,100 - 11,000**

# RUSSIAN WORKS OF ART







60\*

**A GROUP OF SIX MINIATURE EGG PENDANTS**

various makers, Russia, circa 1900

first: gold-mounted blue guilloché, marked Schramm, *56 standard*; second: similar in light green, marked Adler, *56 standard*; third: another bright green, mark unreadable; fourth: gold example applied with diamond-set crescent, unknown maker, *56 standard*; fifth: mauve applied with diamond XV and gold mounted diamond to reverse, unmarked; sixth: gold with cobalt blue guilloché centering diamond star, reverse with champlévé rays, unmarked

length of the largest with loop: 2.2cm (7/8 in).

£6,000 - 8,000  
 US\$9,300 - 12,000  
 €8,100 - 11,000

**Provenance**

Cobalt example, Christie's, April 18 1996, lot 220  
 Schramm example, acquired from Andre Ruzhnikov, 1998  
 Mauve example, Christie's, April 16 1999, lot 79



61\*

**A GROUP OF THREE JEWELLED MINIATURE EGG PENDANTS**

various makers, Russia, 19th century

first: plain gold egg applied with enamel replica of the Russian order centred with a rose diamond, on suspension loop, *56 standard*; second: made of porpurine and centred with small rose diamond, on suspension loop, *56 standard, partial mark*, third: of textured gold centred with faceted sapphire, on suspension loop, *56 standard, partial maker's mark*

length of largest: 1.3cm ( 1/2 in).

£4,000 - 6,000  
 US\$6,200 - 9,300  
 €5,400 - 8,100

62<sup>≈</sup>

### A JEWELLED GOLD LOCKET

maker's mark AT, possibly Alexander Treiden for Hahn, St. Petersburg, before 1899

shaped as a log izba window set at intervals with rubies and rose-cut diamonds, hinge to front opening to reveal locket compartment accessed from hinged reverse

height with loop: 5cm (1 15/16 in).

£4,000 - 6,000

US\$6,200 - 9,300

€5,400 - 8,100

### Provenance

Private collection, Germany

The nostalgia for Russia's past gripped the nation up through the highest echelons as this studio photograph circa 1885 attests.



Empress Maria Feodorovna poses at the window of a traditional log house holding hands with her daughter, Grand Duchess Xenia Alexandrovna. Private collection, UK.

63<sup>\*</sup>

### A GOLD-MOUNTED, JEWELLED AND ENAMEL LOCKET

Fabergé, St. Petersburg, circa 1914, unmarked

the circular façade enamelled white within rose-cut diamond border with Red Cross insignia to centre, opening at hinge to reveal double frame

height with loop: 3cm (1 3/16 in).

£8,000 - 10,000

US\$12,000 - 15,000

€11,000 - 14,000

### Provenance

Princess Xenia Georgievna Chavchavadze (1903-1965)

Prince David Pavlovich Chavchavadze (1924-2014)

Christie's, New York, October 18 1994, lot 586

Acquired from above by the present owner

For another version mounted as a brooch by Fabergé see Laura Cerwinzke, *Russian Imperial Style*, New York, Prentice Hall, 1990, p. 65 and D. McFerrin, ed., *From a Snowflake to an Iceberg*, 2013, p. 154.





64\*

**A GROUP OF RUSSIAN JEWELLERY**

various makers, St. Petersburg, 1908-1917 comprising an art nouveau pendant with later brooch fitting, Andrei Gorianov; gold mounted brooch formed as asymmetric rococo cartouche framing diamond set Roman numeral XXV against blue enamel, inscribed Cyrillic "from friends, 1886-1911", no maker's mark; gold pectoral cross applied with gold crucifix, Rudolf Weide, 56 standard  
height of cross: 4.4cm (1 3/4 in).

£1,200 - 1,500  
US\$1,900 - 2,300  
€1,600 - 2,000

**Provenance**

XXV Anniversary brooch, acquired by present owner from Bukowskis, 1999

65\*

**A GOLD AND ENAMEL BOX**

Ivan Britzin, St. Petersburg, 1908-1917 of bulbous form, the hinged lid enriched with alternating bands of red and white guilloché centred by gold oval medallion with crowned letter "M", 56 standard  
height: 5.3cm (2 1/16in).

£5,000 - 7,000  
US\$7,700 - 11,000  
€6,800 - 9,500

**Provenance**

Acquired from Bonhams, London, 7 June 2010, lot 182





66<sup>≈</sup>

**A PAIR OF GOLD JEWELLED NEPHRITE CUFFLINKS**

Fabergé, workmaster Alfred Thielemann, St. Petersburg, 1899-1908  
each link with seated nephrite figure surmounting elephant mask  
enriched at foreheads of each with cabochon rubies, connected by a  
gold-link chain to a nephrite bar with gold mounts terminating in further  
cabochon rubies, 56 standard  
length across: 4cm (1 9/16in).

£10,000 - 12,000

US\$15,000 - 19,000

€14,000 - 16,000



67

**JEWELLED GOLD PRESENTATION CUFFLINKS**

Fabergé, workmaster Edward Helenius, St. Petersburg, circa 1910  
each link with terminals formed as a diamond set Imperial double-  
headed eagle centering a cabochon sapphire, connected by a gold-  
link chain to a bar centred by diamond "X", 56 standard  
length across: 2.7cm (1 1/16in).

£7,500 - 8,500

US\$12,000 - 13,000

€10,000 - 11,000



68

**A PAIR OF JEWELLED GOLD CUFFLINKS**

Bolin, workmaster Konstantin Linke, St. Petersburg, 1890's  
each formed as chain linked pair of hands encircled by rose-cut  
diamonds at wrists and clasping demantoid garnets, 56 standard  
length across: 3.5cm (1 3/8in).

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500



69

No lot



70

**A SILVER-GILT, ENAMEL AND HARDSTONE BELL PUSH**

Fabergé, Moscow, 1908-1917

shaped square with canted corners, the stepped bownite body upon gilt base supported by four bun feet, the surface enriched with conforming mount engine-turned with waves enamelled with alternating quadrants of translucent yellow and green within leaf and dart border, centred by chalcedony cabochon pushpiece, *84 standard length: 8.2cm (3 1/4in).*

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500



71\*

**A JEWELLED TWO-COLOUR GOLD CIGARETTE CASE**

Fabergé, workmaster August Hollming, St. Peterburg, 1908-1917

of square form with rounded corners, sides engraved with alternating reeds in yellow and red gold, blue cabochon thumb piece, *56 standard height: 8.8cm (3 1/2in).*

£5,000 - 8,000

US\$7,700 - 12,000

€6,800 - 11,000

**Provenance**

Sotheby's, New York, 5 December 1997, lot 400  
Acquired at the above by the present owner

72<sup>c</sup>

**A JEWELLED TROMPE L'OEIL GOLD BOX**

Fabergé, workmaster Eric Kollin, St. Petersburg, circa 1890  
the rectangular box chased to imitate a double-sided basketweave  
case opening at one hinge with cabochon ruby and rose-cut diamond-  
set thumbpiece, the other with cabochon sapphire and rose-cut  
diamond set thumbpiece, 56 standard  
length: 4.1cm (1 5/8in).

£12,000 - 15,000

US\$19,000 - 23,000

€16,000 - 20,000

For a comparable box in the Queen's collection, see C. de Guitaut,  
*Fabergé in the Royal Collection*, London, 2003, pp. 140-141, no. 167.



73<sup>\*</sup>

**A JEWELLED SILVER-GILT AND GUILLOCHÉ ENAMEL  
CIGARETTE CASE**

Fabergé, workmaster August Hollming, St. Petersburg, 1899-1904,  
scratched inventory number 9823, French import marks  
of etui-form, with hinged lid, the body enamelled in translucent lime  
green over a wavy guilloché ground, the border of the base outlined  
with chased and engraved gold laurel band, with red hardstone  
cabochon push-piece, 88 standard  
height: 8.6cm (3 3/8in).

£10,000 - 15,000

US\$15,000 - 23,000

€14,000 - 20,000

**Provenance**

Property from a private collection, Cumberland Island, Georgia, USA  
Acquired by the present owner at anonymous sale, Sotheby's, New  
York, 19 April 2001, lot 66







74

**A RUSSIAN PARCEL-GILT CUP AND COVER**

marks unclear, apparently 'F' and Cyrillic 'GC', Moscow, 1757  
on circular domed foot tapering to stem applied with three scroll  
brackets and silver foliate calyxes, the wasted bowl and domed cover  
chased with lobes and rocaille, terminating in Imperial Eagle finial  
*height: 36.5cm (14 3/8in).*

£4,000 - 6,000

US\$6,200 - 9,300

€5,400 - 8,100



75

**A PARCEL-GILT TANKARD**

marked 'GG' and 'A.I' possibly for Alexei Ivanov, Moscow, 1749  
the cylindrical body repoussé and chased with Imperial Eagle, raised  
upon three foliate feet and set with scrolling handle, the flat hinged  
lid chased with floral motifs, centred by Empress Elizabeth coin and  
applied with foliate thumbpiece  
*height: 18.5cm (7 5/16in).*

£9,000 - 11,000

US\$14,000 - 17,000

€12,000 - 15,000



76

**A RUSSIAN PARCEL-GILT PINEAPPLE CUP AND COVER**

marked in Cyrillic 'A.G' and workmaster G Serebrianiikov, Moscow,  
mid-18th century (date rubbed xxx6)  
lobed ovoid, the stem formed as a fox chasing a bird within silver  
foliate calyxes above lobed circular foot, conforming cover with  
pointed-rim border and cast finial in the form of a double headed eagle  
*height: 38.5cm (15 3/16in).*

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500

77\*

**A PAIR OF SILVER MOUNTED CUT-GLASS CLARET JUGS**

4th Artel, Moscow, 1908-1917

cylindrical form, body cut with snowflakes and palm leaves pattern, neo-classical mounts with swags and laurel garlands centred with rosettes, scroll handle, hinged lid with up-right thumbpiece, 84 standard (2)

height: 29cm (11 7/16in).

£5,000 - 8,000

US\$7,700 - 12,000

€6,800 - 11,000



78

**A GROUP OF SILVER-GILT ENAMEL OBJECTS**

various makers, Russia, circa 1887-1908

comprising solitaire fork, knife and spoon with scrolling champlévé strapwork, Khlebnikov, Moscow, circa 1887; spoon enamelled with blue ground against filigree scrolls, Klingert, Moscow, before 1899; cloisonné matchbox holder, napkin ring, two salts all various makers circa 1900; together with an English and another unmarked salt spoon (10)

length of knife with blade: 18.6cm (7 5/16in).

£1,000 - 1,500

US\$1,500 - 2,300

€1,400 - 2,000





79

**A SILVER-GILT, CHAMPLEVÉ AND EN PLEIN ENAMEL PURSE**

Pavel Ovchinnikov, Moscow, 1876

shaped rectangular with rounded corners, the hinged cover champlevé enamelled with stylised birds amidst scrolling foliage, strapwork and geometric motifs in red, turquoise, blue and green, opposite cover enamelled en-plein with a troika in a snowy landscape, opening at pushpiece to reveal fabric lined sections; in original retailer's case, 84

*standard*  
*length: 7.9cm (3 1/8in).*

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500



80

**A SILVER-GILT AND WOOD PHOTOGRAPH FRAME**

Fabergé, workmaster Antti Nevalainen, St. Petersburg, 1908-1917

upright rectangular with conforming ribbon-tied reeded aperture surmounted by the Imperial crown, with wooden back and strut, 88

*standard*  
*height of frame: 26.5cm (10 7/16in).*

£6,000 - 8,000

US\$9,300 - 12,000

€8,100 - 11,000



81<sup>Y</sup> Φ

**A DIAMOND-SET GOLD PORTRAIT PENDANT**

Fabergé, workmaster Michael Perkhin, St. Petersburg, before 1899 the circular pierced frame with rose-cut diamond borders to rim and aperture, further enriched with graduated brilliant-cut diamonds set at intervals, suspended from diamond-set fleur-de-lys, the hinged back enclosing portrait of Princess Marie Louise of Bourbon Parme inscribed probably for Zehngraf on ivory, 56 standard diameter: 3.7cm (1 7/16in).

£15,000 - 18,000

US\$23,000 - 28,000

€20,000 - 24,000

Princess Marie was consort of Ferdinand I of Bulgaria as Prince Regent. The couple visited St. Petersburg in 1898 with their son Boris, a godson of Nicholas II. The design of the suspension loop may well relate to the Princess' tiara incorporating the same motif.



82

**A SILVER-GILT AND ENAMEL PICTORAL CIGAR CASE**

Andre Bragin, St. Petersburg, before 1899 shaped rectangular with rounded sides, the hinged cover finely enamelled with winter troika scene surrounded by scrolling floral champlévé ornament against stippled ground, verso with vacant central reserve, 88 standard 12 x 7cm (12 x 4 3/4 in).

£3,000 - 5,000

US\$4,600 - 7,700

€4,100 - 6,800

**Provenance**

Acquired at Asprey, December, 1987





83

**A SILVER-GILT AND PLIQUE-À-JOUR CASKET**

Khlebnikov, Moscow, 1888

shaped rectangular upon four foliate feet, the pitched cover surmounted by flower finial, the hinged base secured with hinged clasp, *84 standard*; together with circular example enriched with Imperial Eagle motif to cover and base, marks rubbed (2) width: 8cm (3 1/8in).

£3,000 - 5,000

US\$4,600 - 7,700

€4,100 - 6,800

**Provenance**

Acquired at Asprey, December, 1987

84\*

**A HARDSTONE MODEL OF A MOUSE**

Retailed by Fabergé, St. Petersburg, circa 1900  
carved of agate, depicted with tail curled around its body, with  
gold-set old brilliant cut diamond eyes, contained in Fabergé fitted  
hollywood case stamped St. Petersburg to silk with ink inscription  
to underside of box: Lulua Buchanan London 1911  
width: 2.8cm (1 1/8in).

£4,000 - 6,000

US\$6,200 - 9,300

€5,400 - 8,100



85\*

**A JEWELLED GOLD PENCIL HOLDER**

Fabergé, St. Petersburg, before 1899  
the ovoid holder applied with diamond and sapphire flower, 56  
standard  
length: 6.7cm (2 5/8in).

£3,000 - 5,000

US\$4,600 - 7,700

€4,100 - 6,800

**Provenance**

Sotheby's, Geneva, May 1994, lot 274  
Acquired from the above





86



86

**A SILVER-MOUNTED SANDSTONE MATCH HOLDER**

Fabergé, Moscow, circa 1890

the ovoid sandstone body with silver-gilt well for matches, applied with realistically cast and chased silver mounts in the rococo taste, shaped as dolphin head and looping tail, *88 standard total length including tail: 19.2cm (7 9/16 in).*

£50,000 - 70,000

US\$77,000 - 110,000

€68,000 - 95,000

**Provenance**

Christie's, New York, April 14 2014, lot 9

Acquired from the above

For a comparable match holder in the form of a fish, see exhibition catalogue, *A La Vieille Russie, Fabergé*, New York, April 22 - May 21, 1983, p. 114, no. 402.

87\*

**A HARD STONE MODEL OF A BEAR**

circa 1900

modelled as a recumbent bear with gold set emerald eyes  
*length: 15.3cm (6in).*

£3,000 - 5,000

US\$4,600 - 7,700

€4,100 - 6,800

This pose, repeated by von Lieberich and other masters in various media, is interpreted here in crimson quartzite "shoksha". This material was selected for prominent projects ranging from Napoleon's tomb in the Dôme des Invalides in Paris to Kazan Cathedral, the base of Montferrand's Monument to Nicholas I in St. Petersburg to Lenin's Mausoleum and the Tomb of the Unknown Soldier in Moscow. Although unsigned, the figure is likely to date from 1900-1910.

We are grateful to Dr Ludmila Budrina of Ekaterinburg Fine Art Museum for providing this hypothesis.

87





88

**A JEWELLED AND SILVER MOUNTED HARDSTONE PIN TRAY**

Fabergé, Moscow, 1908-1917

shaped oval, the aventurine quartz receptacle surmounted by warrior with cabochon sapphire set helmet, 84 standard length: 12.9cm (5 1/16in).

**£10,000 - 12,000**

**US\$15,000 - 19,000**

**€14,000 - 16,000**

The silver-mounted hardstone pin tray belongs to a rare group of Fabergé objects from the Moscow workshops inspired by traditional folklore. In this instance, the designers turned to the epic poem of *Ruslan and Lyudmila* published by Alexander Pushkin in 1820, then transformed into an opera by Mikhail Glinka in 1842. The subject matter dovetailed perfectly with the revival of pro-Russian sentiment that gripped mid-19th century Moscow and would have certainly resonated with the affluent industrialists and merchants who flocked to Fabergé as a purveyor of luxury goods.

This dish comprises a silver head with Golova's characteristically full eyebrows and beard. He wears a traditional helmet set with cabochon sapphires and perches upon a base of aventurine quartz. The composition is reminiscent of other pieces inspired by *Ruslan and Lyudmila* and also crafted in high relief by Fabergé's Moscow workshops. All the documented depictions of Golova seem distinctly different in appearance despite them sharing the same source of inspiration.

Although we do not know the precise circumstances that led to the group drawn from *Ruslan and Lyudmila*, they are among Fabergé's most distinctively Russian forms: not only is the subject matter home-grown but the references to traditional jewellery techniques in the cabochon sapphires and the unabashed celebration of indigenous hardstones all point inwards to native traditions and well away from the West as ultimate arbiter of taste.

The full version of this article appeared in the Fabergé Research Newsletter, Fall 2015.

### A SILVER-GILT PRESENTATION CUP AND COVER

Khlebnikov with Imperial warrant, Moscow, circa 1899-1908 richly ornamented with repoussé and chased with fantastical beasts, musicians and battle scenes against strap work, the main body tapering to stem enriched with “c” scrolls, raised upon circular foot engraved: *копия серебряного позолоченного кубка казны царя Федора Иоанновича 1596 года* [sic] [copy of the gilded silver cup treasury of Tsar Feodor Ioannovich 1596 year], the cover enriched with mythological themes, putti and masks, the rim inscribed *Herrn A. Dellschaft zum andenken an langjähriger Freundschaft der Gesellschaft W. Wissotzky & Co. Moskau 15 März 1862-L-1912* [For Mr A. Dellschaft in commemoration of longstanding friendship W. Wissotzky & Co. Moscow 15 March 1862-L-1912] capped by a Roman halberdier holding a shield inscribed *Capitulum Lundense 15\*96*; gilt interior, 84 standard height: 70cm (27 9/16 in).

£20,000 - 30,000

US\$31,000 - 46,000

€27,000 - 41,000

This standing cup in the Renaissance taste draws its inspiration from German models. According to the inscription on the underside, it is a copy of a 1596 silver-gilt cup in the treasury of Tsar Feodor Ivanovich.

The covered cup was reproduced in Feodor Solntsev's famous publication *Drevnosti Rossijskogo gosudarstva* [Antiquities of the Russian State] 1849-1853 in volume 5, plates 19-20. This monumental edition was commissioned by Tsar Nicholas I to document domestic, clerical and royal treasures. It quickly became a source of inspiration for 19th century silversmiths who replicated the published designs for prestigious firms.

As purveyors to the Imperial family, Khlebnikov was commissioned to supply official gifts to accompany Grand Duke Nicholas Alexandrovich (later Nicholas II) on his extended foreign travels 1890-1891. An identical covered cup and fitted case was purchased by the Imperial Cabinet in 1890 for 5415 roubles (РГИА, ф. 468, оп. 7, д. 414). Archival research reveals that the cup was presented on 5 May 1891 to the Satsuma Prince Shimazu during the Grand Duke's tour of Japan. This would have been one of the last official engagements on the voyage as it was suddenly cut short when an attempt was made on Nicholas' life and he was recalled home by Alexander III.

The proposed lot is a later version of that Imperial commission and appears to have been gifted to Mr A. Dellschaft marking the Wissotzky firm's esteem over the course of fifty years. The Wissotzky Tea Company was founded in 1849 in Moscow and expanded in 1904 to Germany, France, America and Canada. In 1907 Wissotzky launched Anglo-Asiatic in London which was the epicentre of the tea trade. Before the revolution of 1917, this global tea company was probably the largest of its kind. Following Soviet nationalisation, the family moved abroad opening branches in Italy, Poland and the firm continues to flourish today in Israel.

The presentation inscription in German suits the style of the object which may have been chosen with the recipient's nationality in mind. An Adolphus Dellschaft of Hamburg is registered as a tea merchant with a London address in an 1881 census. While it is not clear whether he had direct links with the firm, his son Adolf served as secretary of the Anglo-Asiatic Trading Company Ltd and changed his name by deed poll in 1915 to Delafield.



89 (the base of the cup engraved)

Представленный вариант кубка был воспроизведен с оригинала 1596 года из казны царя Федора Иоановича, опубликованного в историческом альбоме Ф.Г. Солнцева *Древности Российского Государства, 1849-1853*, альбом 5, №19-20. Фирма Хлебникова воспроизвела настоящий презентационный кубок с крышкой для цесаревича Николая Александровича, который преподнес его в дар правителю земель Сацума князю Симадзу во время своего визита в Японию в 1891 году.



Left: A list of objects produced by the firm of I.P. Khlebnikov for the Palace Office, RGIA [State Russian Historical Archive], fond 468, opis' 7, delo 414, The Trip of Grand Duke to the Far East. Courtesy of RGIA Senior Researcher Ms Olga Krstic

Below: F.G. Solntsev, *Drevnosti Rossijskogo Gosudarstva*, 1849-1853, Vol. 5, pl. 20









90

90

**A GROUP OF ENAMELLED SILVER GILT OBJECTS**

Moscow 1899-1908

the sugar basket of bombe form with swing handle richly decorated with shaded enamel scrolling foliage and geometric strapwork against green, cream and blue ground, Sixth Moscow Artel, 1908-1917, *84 standard*; together with two shaded enamel spoons with part twist and enamel handles marked HA, the first with birds and floral motifs to bowl, 1899-1908, the other with foliate and strapwork enrichment to bowl and flattened terminal, 1908-1917, *88 and 84 standards* (3) length of largest spoon: 17.2cm (6 3/4in).

£4,000 - 6,000

US\$6,200 - 9,300

€5,400 - 8,100

**Provenance**

The smaller spoon purchased at Asprey, 1982



91\*

**A PARCEL-GILT SERVICE**

Fabergé, Moscow, 1898-1908

comprising of cheese server, cold meat fork, cheese knife with stainless steel blade marked 'Fabergé', aspic spoon, fish slice and another slice, fish fork and two cheese buttons, in original fitted box, *84 standard* (9). length of large slice: 31cm (12 1/8in).

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500

**Provenance**

Private collection, San Francisco



90 (large slice)

92\*

**A SILVER-GILT MOUNTED HARDSTONE INKWELL**

Fabergé, Moscow, 1908-1917

the bowenite body upon circular base with rim of chased laurel leaves above four winged paw feet, the silver shoulder with chased laurel rim suspending acanthus swags, the hinged cover with ribbon-tied wreath finial  
*height: 8.5cm (3 3/8in).*

£9,000 - 11,000

US\$14,000 - 17,000

€12,000 - 15,000

**Provenance**

Christie's, New York, April 14 1994, lot 126

Acquired from the above



93\*

**A SET OF SIX PARCEL-GILT SALT CELLARS**

Sazikov, St.Petersburg, 1850-1853

each of round form on three rococo scroll feet, rim outlined with realistically modelled flowering vine, side with engraved miniature image of Dionysus, gilded interior, 84 standard (6)  
*diameter: 7.5cm (3in).*

£3,000 - 5,000

US\$4,600 - 7,700

€4,100 - 6,800







94\*

**A COPPER AND PEWTER COMMEMORATIVE PLATTER**

Russia, early 20th century

round, cavetto with repoussé old-style Russian heraldic double-headed eagle under princely crown surrounded with inscription in old Slavonic that reads 'By the Grace of God the Grand Ruler, Tsar and Grand Prince Mikhail Fedorovich, the sole ruler of all Great, Little and White Russia', border with repoussé and chased floral motif  
*diameter: 42.5cm (16 5/8in).*

£4,000 - 6,000

US\$6,200 - 9,300

€5,400 - 8,100

Apparently based on a historic prototype created during the reign of Tsar Mikhail Fedorovich (reigned in 1613-1645)

95<sup>Y</sup> Ⓞ

**A SILVER-GILT "BOUILLOTKA" KETTLE ON STAND WITH SPIRIT LAMP**

maker's mark W.H., Warsaw during Russian period, dated 1908-1920 of compressed globular form, the body cast and chased with floral and scrolling motifs in the rococo taste, the hinged lid terminating in foliate knob and flanked by swing handle with ivory insulators, the kettle raised upon four scrolling legs, with burner *en suite*, 84 standard height including extended handle: 44.4cm (17 1/2 in).

£8,000 - 10,000

US\$12,000 - 15,000

€11,000 - 14,000

The hallmark W.H is thought to relate to the firm of Hempel.



96\*

**A SILVER AND ENAMEL KOVSH**

Ivan Saltykov, Moscow, 1896

traditional form with flat hook handle, enamelled with with colourful stylized foliage against stippled ground, top and bottom outlined with borders of blue dots, handle decorated *en suite*, 84 standard length: 21.5cm (8 1/2in).

£8,000 - 12,000

US\$12,000 - 19,000

€11,000 - 16,000



97

**A PAIR OF SILVER AND CUT-GLASS TAZZAS**

Fabergé with the Imperial Warrant, workmaster Julius Rappoport, St. Petersburg, 1899-1908

each richly decorated stand with foliate and fruit festoons to stepped dome base surmounting paw feet, the urn-shaped body flanked by griffin handles, vacant reserve with oval escutcheon to reverse monogrammed "WE" between berried foliate bands, supporting replacement cut-glass scalloped bowl with with flat terminals provided as well as later detachable nozzle with possible Finnish hallmarks as alternative, 88 standard

height with tazzas: 27.8cm (10 15/16in); height with nozzles: 29.2cm (11 1/2in).

£20,000 - 30,000

US\$31,000 - 46,000

€27,000 - 41,000

**Provenance**

Acquired by a Vyborg mercantile family at the time of production

Thence by descent









98\*

**A SILVER-GILT AND ENAMEL BEAKER**

Fabergé, Antti Nevalainen, St.Peterburg, 1898-1903, scratched inventory number 22517 tapering form, decorated in translucent deep red enamel over engine turning, 88 standard height: 5.1cm (2in).

£1,200 - 1,500  
US\$1,900 - 2,300  
€1,600 - 2,000



99

**A MINIATURE GOLD TEA-GLASS HOLDER**

Fabergé, workmaster Erik Kollin, St. Petersburg, circa 1890 the smooth surface applied with granulated gold quatrefoils, the façade set with an antique carnelian intaglio of Mars, further enriched with beaded handles and borders; later glass liner, 56 standard height: 5.5cm (2 3/16in).

£10,000 - 12,000  
US\$15,000 - 19,000  
€14,000 - 16,000

**Provenance**

Sotheby's, London, 24 November 2008, lot 27

**Exhibited**

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé Hofjuwelier de Zaren*, 5 December 1986 - 22 February 1987, no. 150  
Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé-Cartier Rivalen am Zarenhof*, 28 November 2003 - 12 April 2004, no. 2

**Literature**

Géza von Habsburg, *Fabergé Hofjuwelier de Zaren*, Munich, 1986, p. 150  
Géza von Habsburg, *Fabergé-Cartier Rivalen am Zarenhof*, Munich, 2003, p. 148

100\*

**A LARGE SILVER-GILT AD ENAMEL SALT CELLAR**

Antip Kuzmichev, Moscow, 1886

shaped as a throne, hinged lid on a square salt compartment decorated with panels of varicoloured scrolls and stylized cornflowers against stippled ground, upright back with shaped columns, elaborate perforated panel with heraldic roosters on ends, stylized seahorses on top flanking a star, and geometric borders on arched-shaped decoration in between, all in varicoloured filigree enamel imitating traditional Russian vernacular architecture, 88 standard height: 18.6cm (7 3/8in).

£8,000 - 10,000

US\$12,000 - 15,000

€11,000 - 14,000



101

**A PAIR OF GLASS GOBLETS FROM THE ROMANOV  
TERCENTENARY SERVICE**

Imperial Glassworks, St. Petersburg, circa 1913

each gilded with the monograms of Emperor Nicholas II and Empress Alexandra Feodorovna and the black Imperial eagle height: 15.7cm (6 3/16in).

£4,000 - 6,000

US\$6,200 - 9,300

€5,400 - 8,100

**Provenance**

Presented by Major David Graham Pole, MP  
Thence by descent

Major D.G. Pole (1877-1952) was Labour MP 1929-31 and a committed Theosophist.





**PROPERTY FROM A PRIVATE BRITISH COLLECTION**

102

**A GEM-SET SILVER-GILT AND CLOISSONNÉ ENAMEL  
PRESENTATION KOVSH**

11th Artel, Moscow 1908-1917, retailed by Iosef Marshak  
the wide bulbous body partly lobed, the surface richly decorated  
with varicoloured foliate and wirework motifs against stippled ground,  
the border and hook handle enriched with shaded flowerheads and  
strapwork motifs, applied at intervals with chrysoprase and garnet  
cabochons, 84 standard  
*length with handle: 30.8cm (12 1/8 in).*

**£30,000 - 50,000**

**US\$46,000 - 77,000**

**€41,000 - 68,000**

**Provenance**

Acquired by Joseph Samuel Baker, from Joseph Baker and Sons Co,  
England in Russia, c. 1924  
Thence by descent

Joseph Samuel Baker was the founder of a successful company that  
manufactured bread making equipment. During the First World War his  
ovens were used in the fields. Member of a Quaker family, he believed  
in doing charity work and providing much needed assistance. He  
traveled to the Soviet Russia to provide equipment for bread making  
at a time when Soviet Russian experienced a series of famines and  
shortage of bread. It was during this visit that the present kovsh was  
purchased in Russia.



102 (detail of hallmark on base)





103

**TWO PORCELAIN BISCUIT GROUPS**

Gardner Manufactory, circa 1880  
 the first depicting a mother and child; the second a  
 seated male figure  
*height of first: 17.5cm (6 7/8in).*

£5,000 - 7,000  
 US\$7,700 - 11,000  
 €6,800 - 9,500

**Provenance**

Mrs George Swinton (1874-1966)  
 Thence by descent

Mrs George Swinton (née Elizabeth Ebsworth), known as 'Elsie', was born in 1874 in St. Petersburg and later became a fixture of Edwardian society in London. In 1906, Mrs Swinton broke with convention to pursue a professional career as an opera singer. Her striking appearance was captured by Walter Sickert and John Singer Sargent amongst others.



104\*

**A PORCELAIN PLATE FROM THE CORONATION SERVICE OF NICHOLAS I**

Imperial Porcelain Factory, St. Petersburg, Period of Nicholas I (1825-1855)  
 circular, the centre decorated with the Russian Imperial coat of arms and the cross of Order of St. Andrew against an ermine mantle surmounted by the Imperial crown, the border with burnished gilt *ciselé* martial trophies and a gilded rim, on royal blue ground  
*diameter: 24cm (9 7/16in).*

£8,000 - 12,000  
 US\$12,000 - 19,000  
 €11,000 - 16,000



105

**A PORCELAIN FRUIT BASKET**

Imperial Porcelain Manufactory, St. Petersburg,  
Period of Nicholas I (1825-1855)

in the neo-rococo taste, the pierced bowl moulded  
with detailed floral sprays further enriched with  
painted flora and fauna in gilt reserves, flanked by  
loop handles and tapering to scrolling ovoid base  
*length including handles: 32.2cm (12 11/16in).*

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500

For similar pieces made by the Imperial Porcelain  
Manufactory for the daily use of Empress Alexandra  
Fedorovna, see N.B. von Wolf (ed. T. N. Nosovich),  
*Imperatorskii farforovyi zavod, 1744-1904*, St.  
Petersburg, 2003, unpaginated colour insert  
preceeding p. 205.



106\*

**A PORCELAIN FIGURE OF WATER CARRIER  
'VODONOSKA'**

Gardner factory, Verbilki, 19th century  
realistically modelled and painted after a model by  
Stepan Pimenov (1784-1833) and made famous by  
a figure manufactured around 1817 at the Imperial  
Porcelain Factory in St. Petersburg, current variant  
is dressed in royal blue dress, white blouse and  
golden 'kokoshnik', carrying a simulated wood yoke  
suspending two buckets, one for ink an the other for  
sand, on a naturalistic circular base, *marked under  
base*

*height: 24.5cm (9 5/8in).*

£8,000 - 12,000

US\$12,000 - 19,000

€11,000 - 16,000



107\*

**A PARTIAL PORCELAIN TEA SERVICE WITH MILITARY SCENES**

Imperial Porcelain Factory, St. Petersburg, marked with monogram of Emperor Paul (1796-1801)

comprising a teapot and a sugar bowl with lids, a creamer, five cups and saucers, all decorated with individual military regimental scenes within square cartouches, flanked by gilded Russian Imperial eagles holding military insignia, rims and lids outlined with gilded Empire-style foliate border and decorated with molded and gilded hazelnut as finial, all with blue underglazed mark of Paul I (13)

height of teapot with lid: 16.5cm (6 1/2in); diameter of saucer: 12.2cm (4 3/4in).

£40,000 - 50,000

US\$62,000 - 77,000

€56,000 - 68,000

**Provenance**

Private collection, Pennsylvania, USA

Acquired by present collector at American charity auction, circa 1960

For additional pieces from the service see *At the Tsar's table, Russian Imperial porcelain from the Raymond F. Piper collection*, exhibition catalogue, Haggerty Museum of Art, Marquette University, Wisconsin, 2001, page 6.

Identical partial service was offered at Sotheby's, London, June 2008, Russian Art, lot 718.

The form of the Russian eagle holding a wreath and a ribbon came to be associated with a period of Napoleonic Wars and more often appeared on a porcelain wares from 1820-1830s. Several painted regimental scenes can be traced to the engravings of elite Russian Imperial regiments that were published in late 1830-early 1840s. Such albums illustrating uniforms of various Imperial regiments became popular after 1820s when the Russian national pride heightened admiration for the Russian Army in the aftermath of the Russian Patriotic War of 1812. Porcelain plates and dessert services decorated with "illustrations of military figures" were produced at the Imperial Porcelain Factory and at private factories all through the reigns of Alexander I and Nicholas I. It is unclear when the service was completed, and is possible that the decoration of these services were completed at a later date.



107 (details of military regimental scenes)





## PROPERTY OF A GENTLEMAN, NEW YORK

The famous Raphael Service was the most elaborate and decorative service produced at the Imperial Porcelain Factory during the second part of the XIX century. Commissioned in 1883 for the palace in Tsarskoe Selo it was intended for fifty persons with plates made in five sizes. Designs based on the interior decorations of the Raphael Loggia in the Vatican were created by the artistic director of the factory Leonard Schaufelberger, and later further expanded by artist S. Romanov and M. Matveev.

Mythological scenes, classical arabesque and grotesques in grisaille were bordered by classical ornamentation in vivid colors creating spectacular complexity and visual appeal. The service was produced over two decades and was finally completed in 1903. It was delivered to the porcelain storage of the Imperial Palace at Tsarskoe Selo for personal use of Dowager Empress Maria Fedorovna.



108\*

### A PORCELAIN DINNER PLATE FROM THE RAPHAEL SERVICE

Imperial Porcelain Factory, St.Petersburg, 1903

the cavetto painted *en grisaille* with a warrior at the ceremonial fire on iron red ground in hexagonal reserve, the border with three gilt outlined roundels with putti with various attributes on pale green ground with laurel border, each flanked by classical frieze panels, the inner border of winged figures and leaf scrolls on pale yellow ground extending to the outer border, framed within gilt bands, *marked under base with Emperor Nicholas II monogram and date '1903'*  
*diameter: 24cm (9 1/2in).*

£10,000 - 15,000

US\$15,000 - 23,000

€14,000 - 20,000

#### Provenance

Acquired in Warwickshire, United Kingdom, 1950s  
Thence by descent



109\*

### A PORCELAIN CUP AND SAUCER FROM THE RAPHAEL SERVICE

Imperial Porcelain Factory, St.Petersburg, 1895 and 1902

large cup of round shape with hook handle, body painted with three classical scenes in hexagonal reserves flanked with multicoloured panels of scrolls and garlands on cream ground, lower end with border of classical masks and squids, followed by the alternating line of geometric and ornamental panels, rim outlined by foliate garland against celadon green ground, *marked under base with Emperor Nicholas II monogram and date '1895'*; saucer similarly decorated with radiating panels against deep red ground, *marked under base with Emperor Nicholas II monogram and date '1902' (2)*  
*diameter of saucer: 16.4cm (6 1/2in).*

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500

#### Provenance

Acquired in Warwickshire, United Kingdom, 1950s  
Thence by descent

110\*

**A PORCELAIN OYSTER DISH FROM THE RAPHAEL SERVICE**

Imperial Porcelain Factory, St.Petersburg, 1899

the cavetto with a finely painted classical figure of horseman against the red ground, handle similarly decorated with heraldic lioness, the bowl with radiating panels of classical motifs, all withing a gilt rim, *marked under base with gilt monogram for Emperor Nicholas II and date '1899'*

*length: 14.2cm (5 3/4in).*

£6,000 - 8,000

US\$9,300 - 12,000

€8,100 - 11,000

**Provenance**

Acquired in Warwickshire, United Kingdom, 1950s

Thence by descent



111\*

**A PORCELAIN SOUP PLATE FROM THE RAPHAEL SERVICE**

Imperial Porcelain Factory, St.Petersburg, 1893

the cavetto painted *en grisaille* with a mythological scene of a hero and a dolphin on brown ground in a hexagonal reserve, the border with three gilt outlined classical masks and attributes on pale green ground with laurel border, each flanked by classical frieze panels, the inner border of winged figures and leaf scrolls on pale yellow ground extending to the outer border, framed within gilt bands, *marked under base with Emperor Alexander III monogram and date '1893'*

*diameter: 24.3cm (9 1/2in).*

£10,000 - 15,000

US\$15,000 - 23,000

€14,000 - 20,000

**Provenance**

Acquired in Warwickshire, United Kingdom, 1950s

Thence by descent



112\*

**A PORCELAIN 'ZAKUSKI' PLATE FROM THE RAPHAEL SERVICE**

Imperial Porcelain Factory, St.Petersburg, 1885

the cavetto painted *en grisaille* with a putti riding a horse on celadon green ground in hexagonal reserve, the border with three gilt outlined roundels with putti engaged in various activities, each flanked by miniature landscape frieze panels on red ground, the inner border features pairs of swans, classical masks and garlands on pale gray ground extending to the outer border, framed within gilt bands, *marked under base with Emperor Alexander III monogram and date '1885'*

*diameter: 17.3cm (6 3/4in).*

£8,000 - 12,000

US\$12,000 - 19,000

€11,000 - 16,000

**Provenance**

Acquired in Warwickshire, United Kingdom, 1950s

Thence by descent





#### VARIOUS PROPERTIES

113

#### A SILVER-GILT AND JEWELLED MINIATURE ICON OF CHRIST

Fabergé, Moscow, 1908-1917

the hexagonal frame decorated in the Old Russian style and mounted with cabochon sapphires, with red velvet back, 88 standard height: 6.3cm (2 1/2in).

£8,000 - 10,000

US\$12,000 - 15,000

€11,000 - 14,000



114

#### A MINIATURE SILVER-GILT AND ENAMEL ICON OF THREE SAINTS

Moscow, circa 1910

the shaped oklad enamelled with muted geometric ornament in the Art Nouveau taste against stippled gilt ground, suspended by shaped ring; the icon with three male saints shown full length, struck with pseudo-mark of Feodor Rückert, apparently overstriking another maker's mark height with loop: 14cm (5 1/2in).

£10,000 - 12,000

US\$15,000 - 19,000

€14,000 - 16,000

#### Provenance

Sotheby's, 4 November 2010, Important Russian Enamels and Fabergé from a New York Private Collection, lot 7





115\*

**A SILVER-GILT FOLDING TRIPTYCH ICON OF SAINT NICHOLAS THE MIRACLE WORKER, SAINT ALEXIS, METROPOLITAN OF MOSCOW AND SAINT TSARITSA ALEXANDRA**

Moscow, 1908-1917, maker's mark in Cyrillic 'PM' probably for Pavla Mishukova

a hinged three-part icon, front and back of each panel sheathed with thin silver-gilt repoussé strips with scrolling flowering vines, ogee-shaped pediment applied with repoussé icon of Mother of God and seraphims; the images of the saints are finely painted, the Saint Nicolas image is applied with filigree halo set with three cabochon stones and flanked with two miniature icons of the Mother of God and Christ; the left and right panels depict the Saints in full length, both with applied haloes  
width fully open: 48 x 32.2cm (12 11/16in x 12 7/8in.)

The selection of these particular saints for the icon (Saint Nicholas, Saint Alexandra and Saint Alexis) which were all namesake saints of the last Imperial Family (Emperor Nicholas II, Empress Alexandra Fedorovna and the heir to the throne, Tsarevich Alexis) and the elaborate repoussé oklad suggest that the icon might have been a special commission or a presentation gift.

£6,000 - 8,000  
US\$9,300 - 12,000  
€8,100 - 11,000



116

**A GILT-METAL AND ENAMEL TRAVELLING TRIPTYCH ICON**

Russian, 18th century

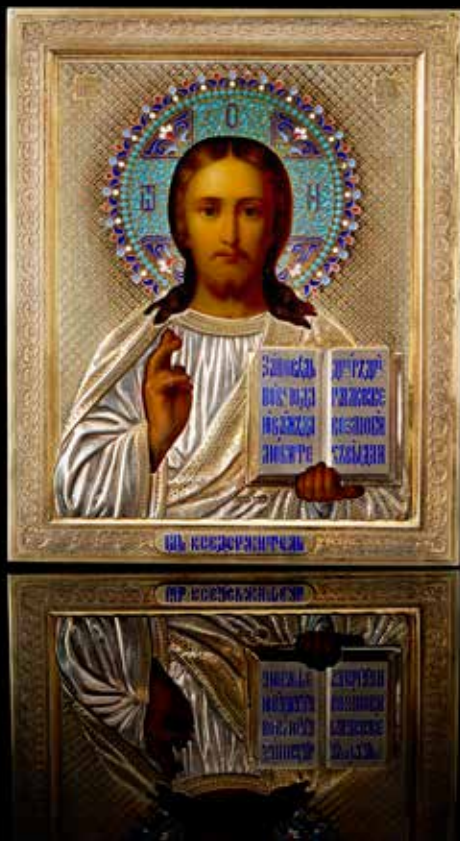
very finely painted, the central panel with Mother of God of Kazan, the doors with the Archangels Michel and Gabriel with the Deeses above. The gilt-metal and enamel borders, case with floral and foliate scrolls, the exterior of border of sea pearls with a hook catch and hanging loop

*open: 13 x 17.7cm (17.7 x 5 1/8in).*

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500



117\*

**CHRIST PANTOCRATOR**

maker's mark in Cyrillic 'AMM', Moscow, 1894

realistically painted, in a repoussé, chased oklad, with a varicolour cloisonné halo and inscriptions, 84 standard

*18 x 14.6cm (7 1/8 x 5 3/4in).*

£2,000 - 3,000

US\$3,100 - 4,600

€2,700 - 4,100





118  
**MOTHER OF GOD 'MADRE DELLA CONSOLAZIONE' WITH  
 SAINTS JOSEPH AND ROSCH**

Veneto-Cretan, circa 1520  
 The Mother of God 'Madre della Consolazione' holding the  
 Christ Child in her right arm, flanked by the Saints, on gilt  
 ground with stippled halos, in associated wood-frame  
 36.5x 46 (14 x 18in).

£12,000 - 18,000  
 US\$19,000 - 28,000  
 €16,000 - 24,000

119  
**MOTHER OF GOD OF VLADIMIR**  
 maker's mark initials 'ГЯ' Moscow, 1825  
 traditionally painted in strong colours, the chased and silver-gilt  
 engraved oklad with applied halo and sewn sea pearl vestments,  
 the caption in champlevé white enamel with Saint Vassilisa  
 on the border  
 31 x 27.5cm (12 3/16 x 10 13/16in).

£10,000 - 12,000  
 US\$15,000 - 19,000  
 €14,000 - 16,000







120

**THREE ICONS OF SAINTS PETER, MATTHEW AND SIMON**

Greek school, late 18th century  
traditionally painted in strong colours, each Enthroned with their right  
hand raised in blessing on gilt-ground, from an Iconostasis  
52.5 x 35cm (20 1/2 x 13 1/2in).

£6,000 - 8,000

US\$9,300 - 12,000

€8,100 - 11,000

121\*

**MOTHER OF GOD AND CHILD IN MAJESTY**

Cretan school, circa 1700

finely painted in strong colours, the Mother of God enthroned with Christ Child on her lap, his right hand raised in blessing, his left hand with an open scroll, the elaborate Throne flanked by six prophets

91 x 48cm (35 1/2 x 18 1/2in).

£10,000 - 12,000

US\$15,000 - 19,000

€14,000 - 16,000

For a similar composition please refer to the icon in the Byzantine Museum in Athens painted by Emmanuel Tsanes, dated 1664, described and illustrated in *Eikones tis Kritikis Texnis*, ed. M. Chatzidakis, Iraklion, 1993, no. 216, pp. 569-570.



122\*

**CHRIST IN MAJESTY**

Cretan school, circa 1700

finely painted in strong colours, Christ enthroned, his right hand raised in blessing, his left holding the open Gospels, the elaborate throne and footstool with the emblems of the four Evangelists on gilt-ground within carved raised borders

84 x 52.5cm (33 x 20 1/2in).

£18,000 - 25,000

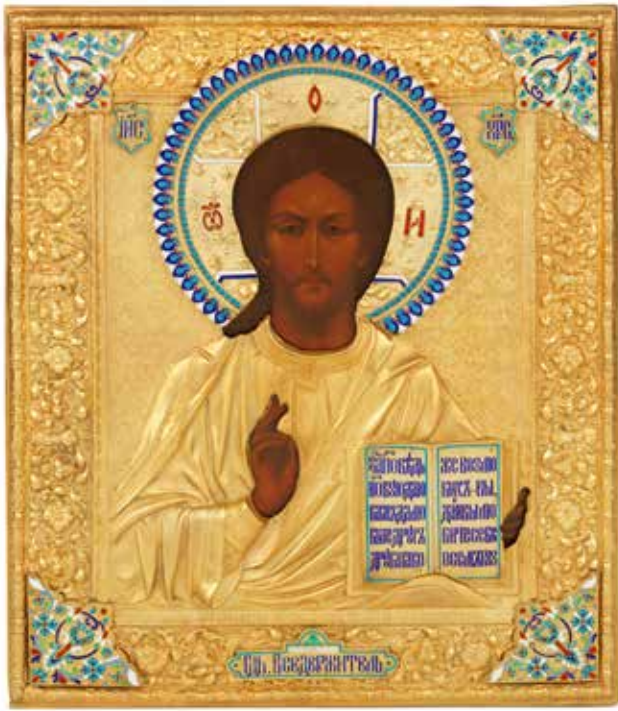
US\$28,000 - 39,000

€24,000 - 34,000

For a similar composition please refer to the icon in the Byzantine Museum in Athens painted by Emmanuel Tsanes, dated 1664, described and illustrated in *Eikones tis Kritikis Texnis*, ed. M. Chatzidakis, Iraklion, 1993, no. 217, pp. 570-571.







123

**CHRIST PANTOCRATOR**

maker's mark 'CA', St. Petersburg, 1895

traditionally painted in strong colours, in silver-gilt repoussé chased and engraved oklad with applied cloisonné enamel, corner pieces, halo, Gospel quotation and caption with champlevé enamel  
31.5 x 26.9cm (12 3/8 x 10 9/16in).

£10,000 - 12,000

US\$15,000 - 19,000

€14,000 - 16,000



124

**SAINT COSMAS AND SAINT DAMIAN**

maker's mark in Cyrillic 'KZ', Moscow, 1884

realistically painted in chased and engraved parcel-gilt oklad with captions in Greek, in a contemporary wooden glazed kiot, the shaped top applied with brass open-work scrolls  
kiot measurements: 67 x 42.3cm (26 3/8 x 16 5/8in).

£3,000 - 5,000

US\$4,600 - 7,700

€4,100 - 6,800



125

**MOTHER OF GOD OF VLADIMIR**

Russian, 19th century  
traditionally painted, in a chased and engraved parcel-gilt oklad  
with applied gilt open work halo and with a sewn sea pearl  
vestments embellished with coloured stones  
31.7 x 25.3cm (12 1/2 x 9 15/16in).

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500



126

**MOTHER OF GOD OF THE SIGN**

maker's mark initials 'AЯ', St.Petersburg, 1792  
finely painted in strong colours, the chased and engraved oklad with  
applied halos, the stippled title with the additional attribute 'Protector  
of Novgorod', in silver-gilt oklad  
34.3 x 29.8cm (13 1/2 x 11 3/4in).

£5,000 - 7,000

US\$7,700 - 11,000

€6,800 - 9,500

**END OF SALE**



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VICTORIAN AND BRITISH  
IMPRESSIONIST ART**

Wednesday 2 March 2016  
New Bond Street, London

**HENRI FANTIN-LATOURE  
(FRENCH, 1836-1904)**

La Nuit  
signed 'Fantin' (lower right)  
pastel on canvas  
84 x 66cm (33 1/16 x 26in).  
£100,000 - 150,000

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**Closing date for entries**

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With a selection of Russian Art

24 - 25 May 2016  
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**PORCELAIN BISCUIT GROUP**  
Gardner Manufactory, circa 1880  
depicting a mother and child  
*height: 17.5cm (6 7/8in).*  
**£3,000 - 5,000**

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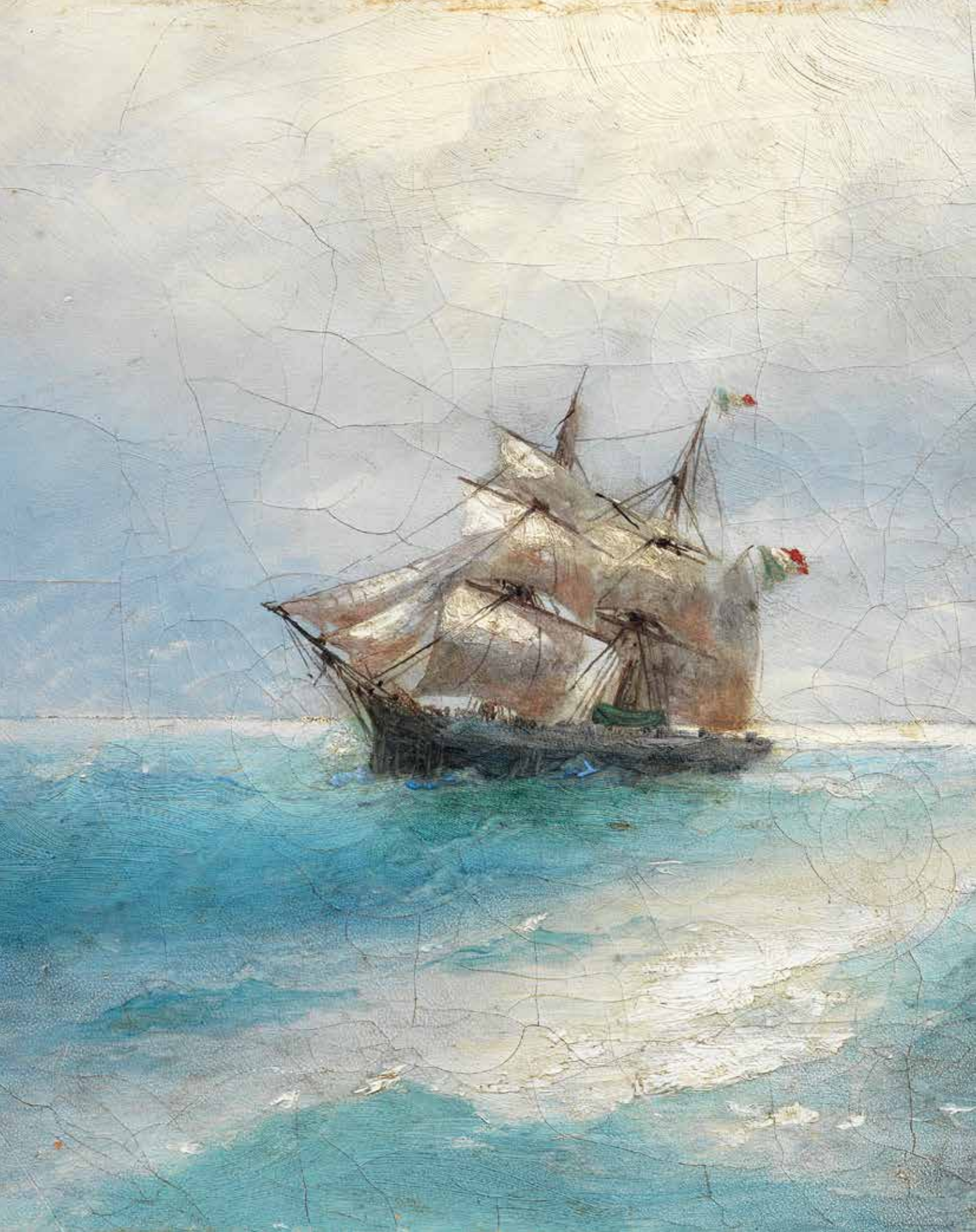


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