

The background of the entire page is a painting. It depicts a park-like setting with a path leading towards a large, light-colored building in the distance. On the left, there are trees with some autumn-colored leaves and a stone fountain. In the foreground, a dark horse and a person in a brown coat are walking along the path. The sky is filled with soft, textured clouds in shades of orange, grey, and blue.

RUSSIAN ART

King Street 6 June 2016

CHRISTIE'S





M. Gontcharova.



RUSSIAN ART

MONDAY 6 JUNE 2016

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THE ROYAL HOUSE OF
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THE PRIVATE COLLECTION
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THE METROPOLITAN MUSEUM
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THE TOBIN THEATRE
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AUCTION

Monday 6 June 2016

at 10.30 am (Lots 1-91)

and 2.00 pm (Lots 201-365)

8 King Street, St. James's

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VIEWING

Thursday 2 June 9.00am - 4.30pm

Friday 3 June 9.00am - 4.30pm

Saturday 4 June 12 noon - 5.00pm

Sunday 5 June 12 noon - 5.00pm

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LONDON, KING STREET

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RUSSIAN ART
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SESSION I: RUSSIAN PICTURES
MONDAY 6 JUNE 2016 AT 10.30 AM (LOTS 1-91)



PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

***1**

KONSTANTIN SOMOV (1869-1939)

Landscape with a rainbow

signed in Cyrillic and dated 'K. Somov 1921' (lower right)

oil on paper laid down on tin

4¼ x 5⅞ in. (11 x 15 cm)

£15,000-25,000

\$22,000-36,000

€20,000-32,000

PROVENANCE:

Aleksei Alekseevich, a journalist for *Morskoi Sbornik*.

Acquired from the above by Vladimir Gil (1906-1971) in Leningrad, circa 1941.

By descent to the present owner.

EXHIBITED:

Leningrad, State Russian Museum, *Konstantin Andreevich Somov. K stoletiu so dnya rozhdeniya khudozhnika* [To commemorate 100 years since the artist's birth], 1971.

LITERATURE:

Exhibition catalogue, I. Pruzhan, *Konstantin Andreevich Somov. K stoletiu so dnya rozhdeniya khudozhnika* [To commemorate 100 years since the artist's birth], Leningrad, 1971, listed p. 89.

Vladimir Gil was a journalist, writing for numerous publications, including *Morskoi Sbornik*, the official publication of the Russian Navy, published to this day without interruption since 1848. Gil was always passionate about the ballet, and amassed a significant collection of archives and works of art relating to the subject, the majority of which he eventually gifted to the St Petersburg State Museum of Theatre and Music. The present work was acquired from a friend and fellow *Morskoi Sbornik* journalist Aleksei Aleskeevich in Leningrad circa 1941.



Vladimir Gil in 1924



PROPERTY FROM A PRIVATE COLLECTION, CANADA

***2**

NATALIA GONCHAROVA (1881-1962)

Bouquet blanc

signed 'N. Gontcharova.' (lower right)
pencil and crayon on paper
26 x 19⁷/₈ in. (66 x 50.5 cm.)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

A gift from the artist to Rue Winterbotham Shaw (1905-1979) in Paris circa 1928 (label on the stretcher).
By descent to the present owner.

'She had this tremendous commitment to the ideals of her aunt, and she held to them with a religious fervour, and that's why the Arts Club is what it is. She wanted it to be what her aunt wanted it to be' (quoted in 'State of the Art: For 70 Years The Arts Club Of Chicago has kept the city on the cutting edge of culture', *Chicago Tribune*, October 1986).

These words describe Rue Winterbotham Shaw, who presided over the Arts Club of Chicago for nearly 40 years, between 1940 and 1979. Shaw followed in the footsteps of her aunt, Rue Winterbotham Carpenter (1877-1931), who, as the Institution's second President was its most influential driver for over a decade, making the Arts Club the main exhibitor and promoter of contemporary art in the United States prior to the founding of the Museum of Modern Art in New York. Carpenter befriended many of the greatest artists of the 20th century, including Natalia Goncharova. It was during her tenure that Goncharova's exquisite panelled screen, *Spring* was acquired by the Arts Club. Rue Winterbotham Shaw shared her aunt's passion for the arts and as a young woman had longed to become an artist herself. Carpenter arranged for her niece to study painting with Goncharova in Paris in the 1920s. Although Ms Shaw pursued a career as a brilliant administrator rather than as an artist, it was a meaningful period in her life, commemorated by this lovely drawing depicting white spring blossoms, the predominant theme in Goncharova's work during this period.



3

BORIS GRIGORIEV (1886-1939)

The embrace

signed and dated 'Boris Grigoriew/20' (lower left)
pencil on paper
14¹/₈ x 11¹/₈ in. (36.5 x 29.8 cm.)
Drawn in 1920

£5,000-7,000

\$7,200-10,000
€6,400-8,900

PROVENANCE:

Obelisk Gallery, London (label on the backboard).
Acquired from the above by the present owner in the 1970s.



***4**

NATALIA GONCHAROVA (1881-1962)

Magnolias

signed 'N. Gontcharova.' (lower right); further signed 'N. Gontcharova.'
(on the reverse)

pencil and oil on canvas
12% x 21% in. (32 x 55.8 cm.)

£40,000-60,000

\$58,000-86,000
€51,000-76,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 March 1986, lot 185.
Anonymous sale; Sotheby's, London, 14 December 1995, lot 369.
Acquired at the above sale by Robert Tobin.
Gift from the above to the present owner in 1996.

In the summer of 1916 Natalia Goncharova and Mikhail Larionov (1881-1964) joined Serge Diaghilev's (1872-1929) company in Spain. There they worked on several productions, including the Spanish ballets, *Triana* and *España*, set to music by Isaac Albeniz (1860-1909) and Maurice Ravel (1875-1937) respectively. Having travelled extensively throughout the country, Goncharova was greatly impressed with Spain. She avidly absorbed the culture to which she was newly introduced. Although the Spanish ballets were never performed, the stylistic elements that she incorporated in her costume and set designs at the time remained an integral part of her artistic vocabulary for a significant part of her career. This can be seen in her enduring fascination with the costumes of Spanish women, which ultimately inspired her to create an extended series of paintings dedicated to the theme of the Spanish dancer. She combined cubo-futurist form and structure with the colours and motifs typical of Spain, such as mantillas, fans, almond blossoms and magnolias. Reinvigorated with new themes, Goncharova would continue to develop new stylistic techniques stemming from this period for years to come. These new techniques can be seen in her depiction of spring flowers, which came to symbolise this rebirth in her work. From the early 1920s on, magnolias became a particularly prominent feature in many of Goncharova's paintings, seen most impressively in the panels she designed for the home of Serge Koussevitzky (1874-1951) and in the portrait of Sergei Prokofiev's (1891-1953) wife, Lina (1891-1989).

Magnolias is a beautiful example of Goncharova's oeuvre from this period. White blossoms of varying sizes fill the canvas, enveloped by muted pastel greens, blues and yellows. Though by then she had moved almost entirely towards a neoclassical style, traces of Goncharova's earlier cubo-futurist roots can still be discerned in the rigid dark green lines representing the branches that structure the picture, culminating in a perfect balance.



5

PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

λ*5

MSTISLAV DOBUZHINSKY (1875-1957)

Napoleon's dream of freedom at Elba

signed and dated 'M. Dobuzinsky/.941' (lower left); together with a handwritten poem by Lermontov, 'The Magic Boat', possibly in the artist's hand (on a sheet affixed to the backing board)

ink and gouache on paper
12¾ x 9⅞ in. (32.4 x 25.1 cm.)

Executed in 1941

£6,000-8,000

\$8,700-11,000
€7,700-10,000

PROVENANCE:

Acquired from Simeon Joachimovich Bolan (1896-1972) in New York in 1962 (inscription on the backing board).

Anonymous sale; Sotheby's, New York, 1 May 1969, lot 322.

*6

KONSTANTIN MAKOVSKY (1839-1915)

Portrait of a young woman

signed 'C. Makowsky' (upper left)

oil on copper

21¾ x 15¼ in. (55.2 x 38.7 cm.)

£30,000-50,000

\$44,000-72,000
€39,000-63,000

PROVENANCE:

Mary Jane Dastich (1896-1975), New York.

By bequest by the above in memory of her husband Frank Dastich (1896-1964) to the Metropolitan Museum of Art in 1975.

Konstantin Makovsky entered the 20th century in excellent physical and creative form. In 1898 he was elected as a full member of the Imperial Academy of Arts, finalised his divorce from Iulia Makovskaya and registered his third marriage to Maria Matavtina. In 1902 Makovsky travelled to the United States where, as the magazine *Niva* reported, his works produced 'a sensation, especially the portraits.' In 1899 Makovsky had been elected as a member of the St Petersburg Society of Artists with whom he would annually exhibit his works from then on. Alongside large historical paintings the artist showed portraits, as well as numerous female heads, creating an entire gallery characterised by certain common features. These works were so popular that, according to his contemporaries, reproductions could be found 'in any tailor, bakery [or] hairdresser.' From the second half of the 1900s, one increasingly sees his costumed characters, reminiscent of heroines from an era past. It is not only the familiar Boyarinas in *kokoshniks* that are reproduced in the St Petersburg Society exhibition catalogues but also European types in caps with titles such as *Empire, Louis XVI* (1906), *In Louis XV costume* (1907), *In the style of Louis XV* (1915) and so on. The present work is similarly in the style of Louis XV and the subject bears a resemblance to Matavtina, the artist's last muse, distinguished by her elongated oval face, large blue-grey eyes and grey, slightly curly hair. While not painted from life it was typical of Makovsky to include the facial features of his loved ones.

We would like to thank Professor Elena Nesterova, author of the 2003 Konstantin Makovsky monograph, for providing this catalogue note.

PROPERTY FROM THE METROPOLITAN MUSEUM OF ART
SOLD TO BENEFIT THE ACQUISITIONS FUND





The reverse of lot 7: a pencil sketch depicting Katya Serebriakova

λ7

ALEXANDRE BENOIS (1870-1960)

Gatchina

inscribed with title (lower left) and further indistinctly inscribed and dated '21. VI/192.../.../luri...' (lower right)

pencil, watercolour and ink on paper

8 x 11½ in. (20.2 x 29.1 cm.)

with a pencil sketch on the reverse depicting Katya Serebriakova standing on a bridge and inscribed by the artist 'Katia/Serebriakova/Pont a...'

£2,000-3,000

\$2,900-4,300

€2,600-3,800

PROVENANCE:

Anonymous sale; Etude Couturier-Nicolay, Paris, 31 March 1994, lot 23.

Acquired at the above sale by Alexandre Djanchieff.

By descent to the present owner.

Katya Serebriakova was Alexandre Benois' (1870-1960) great-niece.



λ8

ALEXANDRE BENOIS (1870-1960)

Le Roy se promenait par tous les temps à Versailles

signed, inscribed with title, further inscribed and dated 'Alexandre Benois./ souvenir d'un tableau/à l'aquarelle peint en/1898/et qui appartient à/Eugène Lanceray.' (on a label attached to the reverse of the mount); with inscription from Alexandre Djanchieff 'cf. monographie de M Etkind, illustration no. 9 se/ trouvant au Musée d'Odessa/Provenance/Succession de Mme Tcherkesoff (fille du peintre)' (on the reverse of the mount) pencil, ink and watercolour, heightened with white, on paper 9¼ x 8⅞ in. (24.8 x 20.8 cm.)

£15,000-20,000

\$22,000-29,000
€20,000-25,000

PROVENANCE:

Acquired directly from Anne Benois-Tcherkesoff (1895-1984), daughter of the artist, by Alexandre Djanchieff in Paris in the 1970s. By descent to the present owner.

Part of the series *The last promenades of Louis XIV*, per the artist's and Alexandre Djanchieff's inscriptions on the reverse of the mount, this work is a variation of Benois's 1898 watercolour by the same title. The 1898 variant belonged to Eugène Lanceray and is now held in the Odessa Fine Arts Museum.



1939
 regards to 31. I 1939
 Архив de Madame Tcherkessoff
 маю и лопие
 венецъ-мисловитъ,
 икоприме Рупетно
 Смъ сеи сефта ммо!
 Маи нон, урци ноневитъ
 в Кобанъ роду
 а вее митиу и Семановъ
 маи макеви, иди нон лопие
 иди и ефамъ мисловитъ
 нереи не дитро, иже ехрине
 оне лопие мисловитъ
 иже иди Топе, келл мре)
 Сетимъ еи Реме
 мисловитъ Арепмиславъ

The reverse of lot 9: New Year's greetings to Alexandre Benois

29

DMITRY STELETSKY (1875-1947)

Greeting card: Four Seasons

signed in Cyrillic 'Stelletskii' (lower centre) and inscribed in Russian with seasons (in each corner); further inscribed in Russian with New Year's greetings to Alexandre Benois (on the reverse)

pencil and watercolour, heightened with white, on paper
 6 x 6½ in. (15.4 x 16.8 cm.)

£2,000-3,000

\$2,900-4,300
 €2,600-3,800

PROVENANCE:

Acquired directly from Anne Benois-Tcherkessoff (1895-1984), Alexandre Benois' (1870-1960) daughter (inscription on the reverse), by Alexandre Djanchieff in Paris in the 1970s. By descent to the present owner.

λ10

BORIS BILINSKY (1900-1948)

Self-portrait; and Classical figure on horseback

the first signed with the artist's monogram and dated '7.6.21' (lower right); the second signed with the artist's monogram and dated '21-III' (lower right)

the first pencil and watercolour, heightened with white, on paper; the second pencil, ink, watercolour and gouache on paper
the first 12½ x 9¾ in. (30.7 x 23.8 cm.);
the second 9¾ x 8 in. (24.5 x 20.6 cm.), lunette
Executed in 1921

There is a signed authentication dated 9 May 1995 provided by Valeria Bilinsky (1939-1996), daughter of the artist (on the reverse) (2)

£3,000-5,000

\$4,400-7,200

€3,900-6,300

PROVENANCE:

Anonymous sale; Maître Bailleul, Bayeux, 25 April 1993, lots 52 & 68.
Collection Alexandre Djanchieff.
By descent to the present owner.

These works will be included in the forthcoming *catalogue raisonné* being prepared by the artist's grandson, René Clementi-Bilinsky.



Boris Bilinsky



11

ALEXANDRE IACOVLEFF (1887-1938)

Portrait of Boris Grigoriev (1886-1939)

with artist's stamp (lower left); further stamped 'Atelier Iacovleff' (on the reverse of the mount); with inscription from Alexandre Djanchieff 'Yakovleff/Alexandre-Eugenevitch/1887-1938/ Etude pour le portrait de Boris/Grigoriev reproduit dans *visages/de Russie* (1922) de B. Grigoriev/ signé par cachet de l'atelier de l'artiste' (on the reverse of the backboard)
sanguine on paper
18 x 14¾ in. (45.8 x 37.4 cm.)

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



fig. 1 *Visages de Russie*, 1923



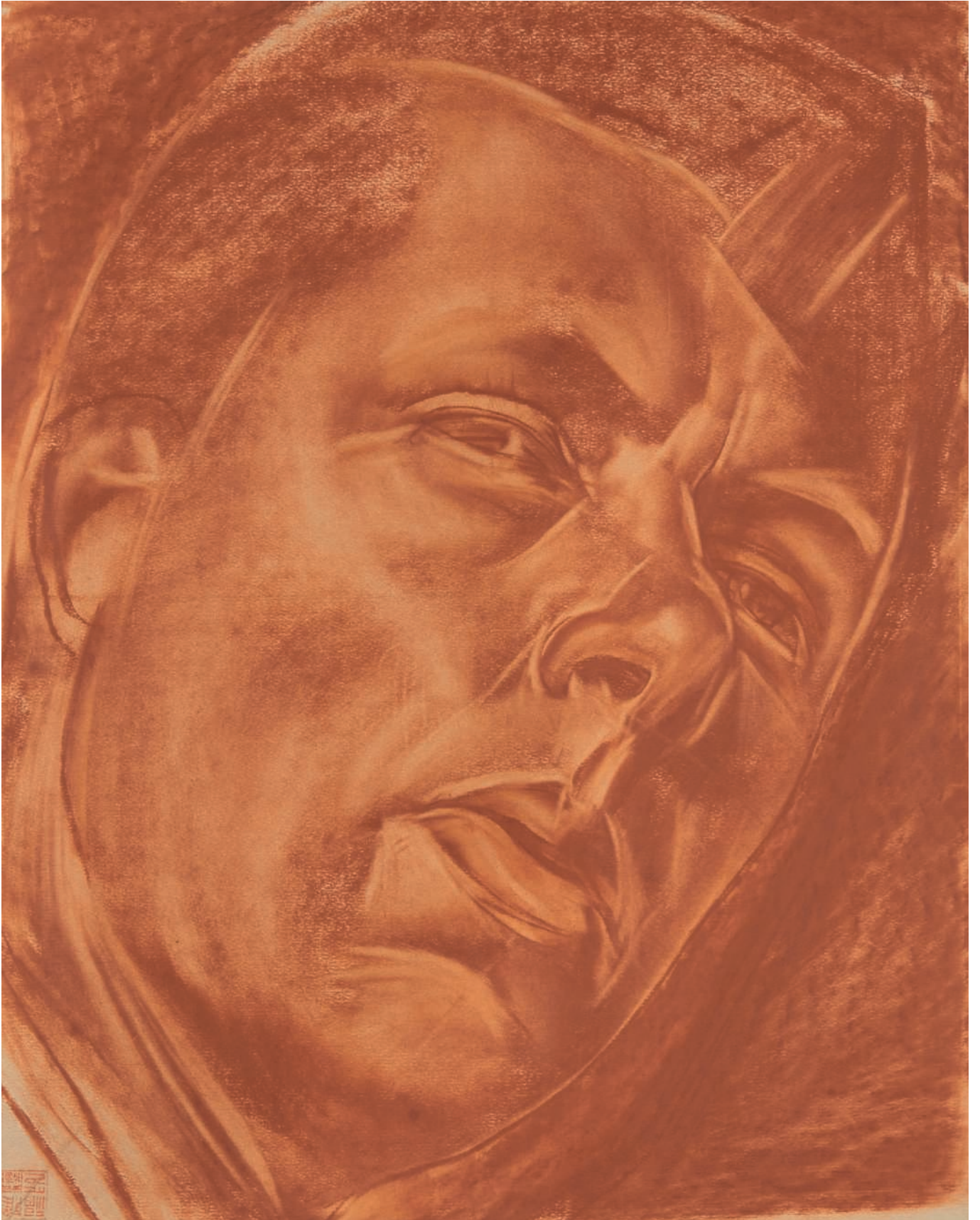
fig. 2 The finished oil, illustrated p. 9



N. Remizov, B. Grigoriev and A. Iacovleff at the autumn Salon, Paris 1921

In 1916, Alexandre Iacovleff and Boris Grigoriev painted frescoes together in the hall of the Prival Comediantov, a literary and artistic cabaret theatre in St Petersburg. Both members of *Mir Iskusstva* [*the World of Art*] society, the artists settled in Paris, the undisputed capital of the artistic world at this time, in 1920 and 1921 respectively. In 1923, *Visages de Russie* (fig. 1) was published in Paris. This publication relates to one of Grigoriev's major series, *Raseia*, where the artist explored the subject of the Russian peasantry in order to examine the nature of the Russian soul. It is composed of a series of portraits inspired by the artist's visits to the villages of Petrograd and the Olonez provinces, examples of which are held in the collections of the State Russian Museum, St Petersburg, the State Tretyakov Gallery, Moscow and the State United Historical, Architectural and Fine Arts Museum-Reserve, Pskov. Iacovleff's charming manners, charisma and elegant style ensured his rapid acceptance into Parisian society but he never lost touch with his homeland and his Russian friends. The present work, a magnificent portrait of Grigoriev, is testimony to Iacovleff's particular ability to capture a likeness of his subject. It is a marvellous study for the oil, which is illustrated in the aforementioned *Visages de Russie* (fig. 2), as an arresting portrait of the book's subject, Boris Grigoriev. By creating a heady mixture of the dramatic and the intimate, Iacovleff captures Grigoriev's intensity magnificently. Executed in the midst of a key transitional period for both artists, the present work beautifully showcases Iacovleff's talent for portraiture.

Enchanted by Grigoriev's *Visages de Russie* series, N. Mogilianskii (1877-1966) wrote 'Boris Grigoriev is a thoughtful, talented artist. It is essential to look at his series *Faces of Russia* slowly and attentively and if possible to study it even more carefully... Here is a painter of vibrant reality, not only in his themes but also in his technical approach... It is hard to turn away from his faces.' (quoted in T. Galeeva, *Boris Grigoriev*, St Petersburg, 2007, p. 123). This vibrant homage to Grigoriev's work is equally applicable to Iacovleff's oeuvre, clearly distinct from his contemporary's aesthetic but equally powerful.





12

PETR KONCHALOVSKY (1876-1956)

Bugry in the spring

signed in Cyrillic 'P Konchalovsky' (lower right); further inscribed in Cyrillic with title and dated '1928 Bugry in the spring'; with inscription from Alexandre Djanchieff 'Kontchalovsky/Pierre/1876-1956/daté au dos 1928/Paysage de printemps à Bougri/d'après une note au dos. Il s'agit/d'une localité où le peintre avait/une maison./Repertorié sous le n°1251 dans/la monographie de Froloff (Moscou 1964)/Ancienne collection de la /fille du peintre' (on the reverse of the backboard)

charcoal on paper

12¼ x 18¾ in. (31.2 x 47.6 cm.)

£3,000-5,000

\$4,400-7,200
€3,900-6,300

PROVENANCE:

Acquired from the daughter of the artist by Alexandre Djanchieff.
By descent to the present owner.

EXHIBITED:

Leningrad, State Russian Museum, *Vystavka proizvedenii P. P. Konchalovskogo* [Exhibition of works by P. P. Konchalovsky], 1929, no. 107 or 108.

LITERATURE:

Exhibition catalogue, *Vystavka proizvedenii P. P. Konchalovskogo* [Exhibition of works by P. P. Konchalovsky], Leningrad, 1929, listed p. 29 as 'In the spring', no. 107 or 108.

K. Frolova, *Konchalovskii. Khudozhestvennoe nasledie* [Artistic legacy], Moscow, 1964, listed p. 229, no. 1251.

M. Neiman, *P. P. Konchalovskii*, Moscow, 1967, listed p. [320].



13

NATALIA GONCHAROVA (1881-1962)

Self-portrait

signed in Cyrillic 'N Goncharova' (lower right);
with Prince Argoutinsky-Dolgoroukoff collection stamp (lower left)
pencil on paper
10 $\frac{5}{8}$ x 8 $\frac{3}{8}$ in. (27.1 x 21.2 cm.)

£12,000-15,000

\$18,000-22,000
€16,000-19,000

PROVENANCE:

Prince Wladimir Argoutinsky-Dolgoroukoff (1875-1941).
Collection Alexandre Djanchieff.
By descent to the present owner.

Prince Wladimir Argoutinsky-Dolgoroukoff was a relative of Alexandre Djanchieff and an important collector with particular expertise in Russian drawings. He studied in Tiflis, St Petersburg and Oxford, entered the diplomatic service and was second secretary at the Russian Embassy in Paris. During the Russian Revolution, the prince worked at St Petersburg's Hermitage Museum under the supervision of his friend Alexandre Benois (1870-1960) before settling in France in 1921.



Natalia Goncharova



14

SERGEI CHEKHONIN (1878-1936)

Sketchbook with the artist's monogram on the front cover and comprising twenty one studies of birds, cityscapes, landscapes, portraits and various designs including preparatory designs for a program cover for Vera Nemtchinova's Ballet Russes at the Théâtre des Champs-Élysées, Paris, 1930 and an enamel plaque (lot 15 in the present sale)

'Château de Bagatelle' signed, inscribed and dated 'Parva sed apta' (lower centre) and 'S. Tchekhonine/1928.' (lower right)
pencil, watercolour and gouache, some heightened with gold, on paper; some with colour notes
6 7/8 x 4 1/8 in. (17.4 x 10.5 cm.)

£6,000-8,000

\$8,700-11,000
€7,700-10,000

PROVENANCE:

Acquired directly from Pierre Ino (1909-1989), stepson of the artist, by Alexandre Djanchieff in Paris in the late 1980s.
By descent to the present owner.



15

SERGEI CHEKHONIN (1878-1936)

Nudes

indistinctly numbered 'N...4' (on the reverse)
enamelled plaque
2 1/8 x 2 in. (5.4 x 5 cm.)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

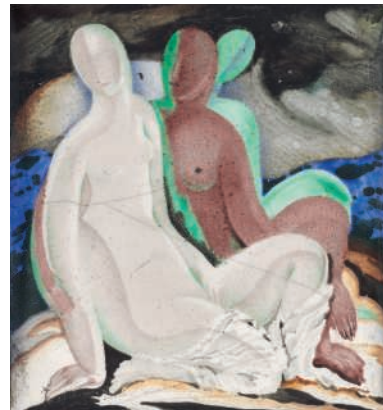
PROVENANCE:

Acquired directly from Pierre Ino (1909-1989), stepson of the artist, by Alexandre Djanchieff in Paris in the early 1980s.
By descent to the present owner.

For a related study see lot 14.



14 (part)



15



16

SERGEI CHEKHONIN (1878-1936)

Two stage designs

the first signed with Cyrillic initials 'S. Ch.' (lower right), with staging notes in Russian (centre right), with inscription in Russian 'I request for the sketch to be returned/do not get it dirty L. Vytchegjanine' (upper left) and numbered 'N51' (on the reverse); the second signed with initials 'S. T.' (lower right)

pencil and watercolour on paper
 the first 10½ x 14¼ in. (26.5 x 35.8 cm.);
 the second 7¾ x 10⅞ in. (19.4 x 27.3 cm.)

(2)

£1,800-2,200

\$2,600-3,200
 €2,300-2,800

PROVENANCE:

Acquired directly from Pierre Ino (1909-1989), stepson of the artist, by Alexandre Djanchieff in Paris in the late 1980s.
 By descent to the present owner.



(enlarged)

17

SERGEI CHEKHONIN (1878-1936)

Les tulipes

signed and dated 'S. Tchekhonine. 1928.' (lower right)

pencil and gouache on paper

3⁷/₈ x 4⁷/₈ in. (9.8 x 12.2. cm.)

£6,000-8,000

\$8,700-11,000

€7,700-10,000

PROVENANCE:

Acquired directly from Pierre Ino (1909-1989), stepson of the artist, by Alexandre Djanchieff in Paris in the late 1980s.

By descent to the present owner.

EXHIBITED:

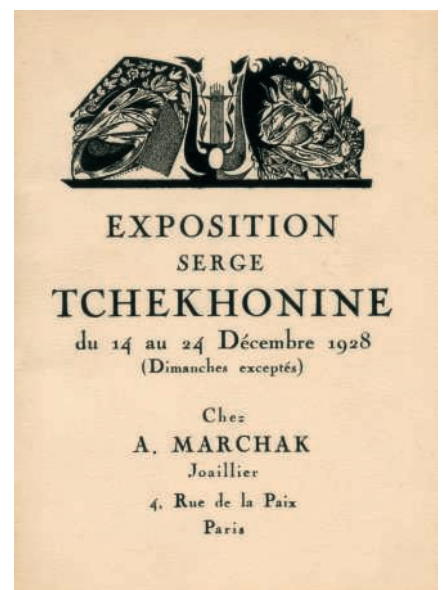
Probably, Paris, A. Marchak, *Exposition Serge Tchekhonine*, 14-24 December 1928, no. 36.

Probably, Paris, La Renaissance, *Exposition Serge Tchekhonine. Portraits et Miniatures*, 5-19 June 1929, no. 32.

LITERATURE:

Probably, Exhibition catalogue, *Exposition Serge Tchekhonine*, Paris, 1928, listed p. [12], no. 36.

Probably, Exhibition catalogue, *Exposition Serge Tchekhonine. Portraits et Miniatures*, Paris, 1929, listed p. [6], no. 32.



Cover of the Paris exhibition catalogue, 1928



18

SERGEI CHEKHONIN (1878-1936)

*Portrait of Pierre Ino (1909-1989);
A harpsichord; and Portrait of Lydia Vytchegjanine (1889-1960)*

the first signed, inscribed and dated 'S. Tchekhonine Paris 929.' (lower left);
the second signed with initials 'S. T.' (lower right)
the first pencil and sanguine on paper; the second pencil and watercolour
on paper; the third pencil and pastel on paper
the first 7½ x 8 in. (18.1 x 20.3 cm.); the second 6⅞ x 9¼ in. (17.5 x 23 cm.);
the third 9⅞ x 7½ in. (25.2 x 19 cm.)

The first drawn in 1929

(3)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Acquired directly from Pierre Ino (1909-1989), stepson of the artist,
by Alexandre Djanchieff in Paris in the late 1980s.
By descent to the present owner.





19

SERGEI CHEKHONIN (1878-1936)

Portrait of Pierre Ino (1909-1989)

signed in Cyrillic and dated 'Sergei Chekhonin/1926' (lower right); with inscription from Alexandre Djanchieff 'Pierre Ino (fils adoptif du peintre)/1973' (on the reverse) and 'Pierre Ino fut adopté par S Tchékouline. Il était le fils/de Mme Tchékouline et né/d'un première mariage./Portrait de Pierre Ino' (on the reverse of the backboard)

pastel on card

19 1/8 x 15 in. (48.7 x 38.2 cm.)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Acquired directly from Pierre Ino (1909-1989), stepson of the artist, by Alexandre Djanchieff in Paris in the late 1980s.
By descent to the present owner.

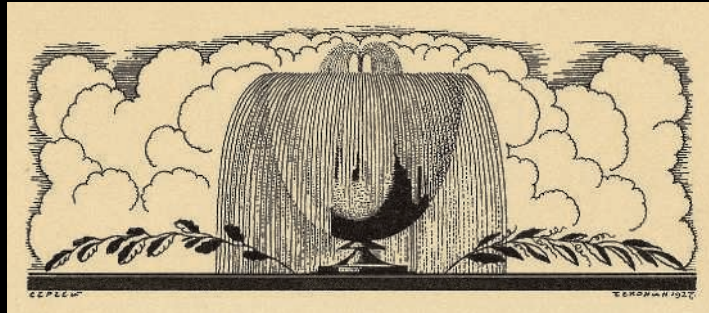
EXHIBITED:

Probably, Paris, La Renaissance, *Exposition Serge Tchekhonine. Portraits et Miniatures*, 5-19 June 1929, no. 6.

LITERATURE:

Probably, Exhibition catalogue, *Exposition Serge Tchekhonine. Portraits et Miniatures*, Paris, 1929, listed p. [5], no. 6.

Sergei Chekhonin emigrated to France in 1928 where he met and married Lydia Vytchegjanine (1889-1960), a fellow Russian émigré and mother of the young Pierre, who became the artist Pierre Ino, the subject of the present work. For portraits of Vytchegjanine and another portrait of Ino see lot 18.



20

SERGEI CHEKHONIN (1878-1936)

Five original designs for head-and tailpieces

two signed with Cyrillic initials and dated 'S. Ch./1927' (lower centre), two signed in Cyrillic and dated 'Sergei Chekhonin/1927' (lower right and left); numbered 'N41' (on the reverse)

pencil and ink on paper

2 7/8 x 6 3/4 in. (7.4 x 17 cm.) and smaller; mounted as one

£3,000-5,000

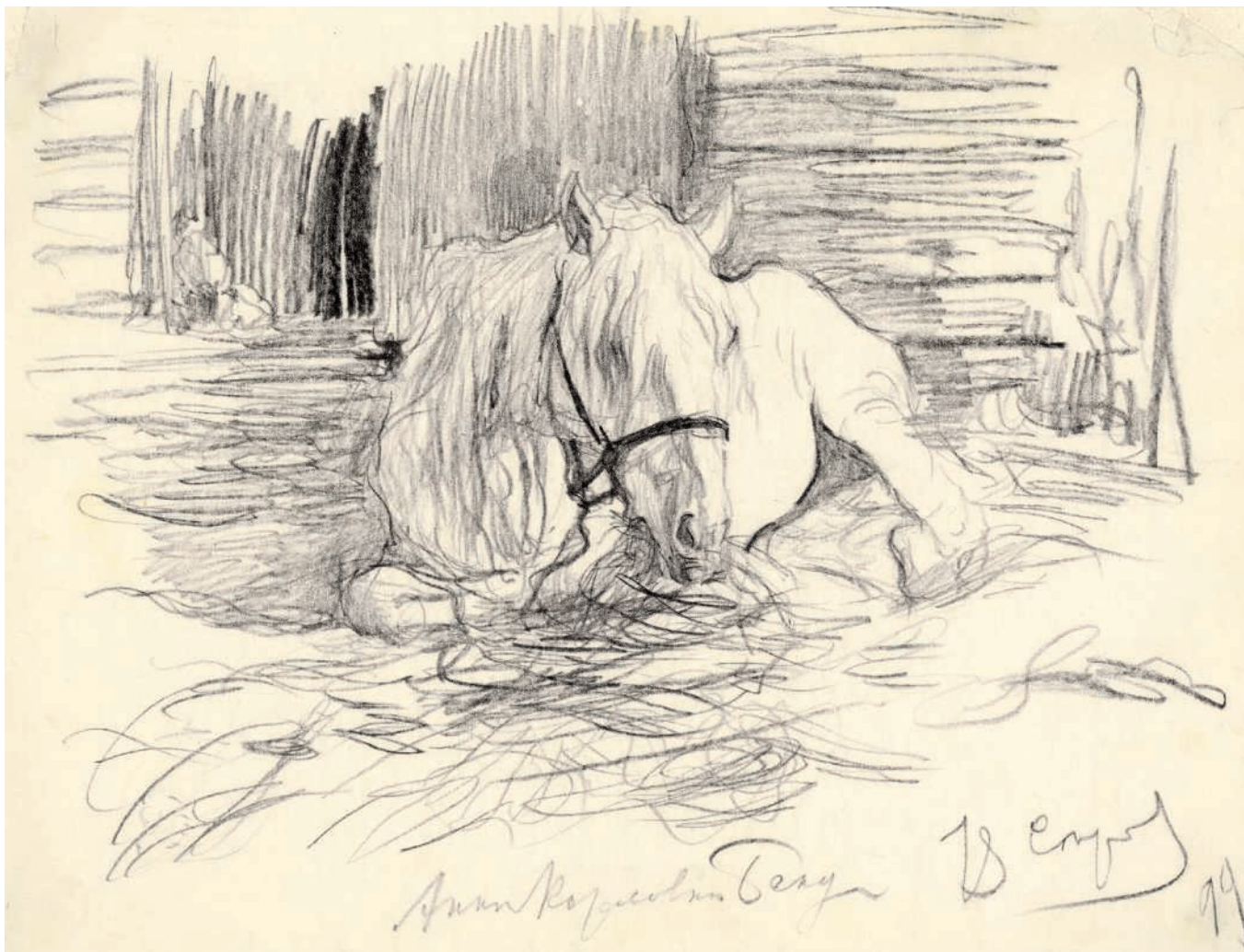
\$4,400-7,200

€3,900-6,300

PROVENANCE:

Acquired directly from Pierre Ino (1909-1989), stepson of the artist, by Alexandre Djanchieff in Paris in the late 1980s.

By descent to the present owner.



21

VALENTIN SEROV (1865-1911)

Vas'ka

signed in Cyrillic and dated 'V Serov/99' (lower right) and inscribed in Russian 'Anna Karlovna Benua' (lower centre)
 tusche crayon on transfer paper, laid down onto wove paper
 9½ x 12½ in. (24.1 x 31.5 cm.)
 Drawn in 1899

with pencil inscription by Alexandre Benois 'V. Sérof 1899/dessin sur papier/lithographique/offert à ma/bien-aimée femme Anne Karloff/Benois' and with pencil inscription in Russian 'Chernaia rechka. Portnov's dacha/Chernaia rechka close to Raivola/Dacha/of Portnov/Vas'ka the poorly horse/I beg Serzh (Diaghilev) to make a lithograph of this drawing. Serov is opposed' (on the reverse)

£8,000-12,000

\$12,000-17,000
 €11,000-15,000

PROVENANCE:

Anna Benois (1869-1952) (inscriptions on the front and the reverse).
 Collection Alexandre Djanchieff.
 By descent to the present owner.

EXHIBITED:

St Petersburg, The Imperial Academy of Fine Arts, *Posmertnoi vystavki proizvedenii V. A. Serova* [Posthumous exhibition of the work of V. A. Serov], 4 January 1914, no. 126.

Moscow, Bol'shaya Dmitrovka 11, *Posmertnoi vystavki proizvedenii V. A. Serova* [Posthumous exhibition of the work of V. A. Serov], 1914, no. 126.

LITERATURE:

Exhibition catalogue, *Posmertnaia vystavka proizvedenii V. A. Serova* [Posthumous exhibition of the work of V. A. Serov], St Petersburg, 1914, listed p. 21, no. 126.

Exhibition catalogue, *Posmertnaia vystavka proizvedenii V. A. Serova* [Posthumous exhibition of the work of V. A. Serov], Moscow, 1914, listed p. 26, no. 126.

I. Grabar', *Valentin Aleksandrovich Serov - Zhizn' i tvorchestvo* [Life and Works], Moscow, 1914, listed p. 288.

A letter from Alexandre Benois to Il'ia Zilberstein, Paris, 28 January 1959.

I. Grabar', *Valentin Aleksandrovich Serov - Zhizn' i tvorchestvo 1865-1911* [Life and Works], Moscow, 1965, p. 224, listed p. 418.

PROPERTY OF A PRIVATE FRENCH COLLECTOR

22

IVAN AIVAZOVSKY (1817-1900)

The shipwreck

signed and dated 'Aivazovsky./1875' (lower right)

oil on canvas

18 x 24¼ in. (45.5 x 61.7 cm.)

£100,000-150,000

\$150,000-220,000
€130,000-190,000

PROVENANCE:

Acquired by the parents of the present owner circa 1960.

One of the great narrators of the sea, over the course of his career Aivazovsky confronted his viewers with its mighty force in every conceivable incarnation. He was able to capture with equal mastery the sea sublimely lit at sunset with the setting sun casting an amber shine on its surface or enraged in a storm, ruthlessly capturing ships in its furious waves. The artist's unique ability to rouse the waters with his brush ensured that his fame as one of the greatest maritime painters of his age reached far beyond the borders of the Russian Empire. His admirers included three successive Russian Emperors as well as Ottoman sultans and members of the French bourgeoisie. Aivazovsky was one of a handful of Russian painters to enjoy widespread recognition during his lifetime and held an unprecedented number of solo exhibitions both in Russia and abroad.

A native of the port town of Feodosia, Aivazovsky grew up by the Black Sea. From an early age he bore witness to its vastness and ungovernable nature and was also privy to dozens of tales of shipwrecks and legends of seafaring. The sea became his teacher and a constant source of inspiration providing him with the subjects for thousands of his works in many of which he sought to juxtapose the overwhelming power of nature with the vulnerability of mankind. As an excellent student of the Imperial Academy of Arts in St Petersburg, Aivazovsky was granted permission to attend Baltic fleet manoeuvres in the Gulf of Finland during his studies in the capital. This sparked his fascination with battle ships and prompted Aivazovsky to study their construction thoroughly. On graduation, Aivazovsky's talent in depicting the sea and his preoccupation with creating accurate representation of naval vessels lead to his appointment as head painter of the Russian Navy, which gave him numerous opportunities to take part in military exercises in the Crimean waters. Although Aivazovsky completed endless sketches *en plein aire*, all of his final canvasses were created in his studio. He amassed an extensive collection of model ships, which allowed him to depict vessels from every possible angle with fine precision.

In *The shipwreck* the artist showcases his unparalleled ability to render the evasive translucent quality of water with the sun reflecting on the crests of the waves. In what at first glance appears to be a peaceful sunrise, a second look reveals a battered ship, which likely spent the night combating a storm and is now inclining, exhausted, towards the shore while the waters calm down. Once again the artist tell us a story of a perilous voyage, human tragedy and the natural world; it is only on close inspection that the viewer notes with relief the fatigued survivors scaling the cliffs to safety.



Ivan Aivazovsky





λ23

ALEXANDRE BENOIS (1870-1960)

Costume design for 'Petrouchka': Le Nègre

signed 'Alexandre/Benois' (lower left), inscribed with production title (upper left) and numbered 'N3./Le Nègre/(M Orloff)' (upper right), dated '1911' (upper left); further inscribed with costume notes overall pencil, watercolour, gouache and ink, heightened with gold and silver, on paper 13 x 8⁷/₈ in. (33.1 x 22.4 cm.)

£5,000-7,000

\$7,200-10,000
€6,400-8,900

PROVENANCE:

Acquired by the present owner in London circa 2000.

This costume design was for Serge Diaghilev's (1872-1929) production of *Petrouchka*, a ballet in one act with music by Igor Stravinsky (1882-1971) and choreography by Michel Fokine (1880-1942). The world premiere took place at the Théâtre du Châtelet in Paris on 13 June 1911.

PROPERTY FROM A PRIVATE NORTHEAST AMERICAN COLLECTOR

λ*24

ALEXANDRE BENOIS (1870-1960)

Set design for 'Falstaff'

signed in Cyrillic and dated 'Aleksandr Benua/1948 (lower left), inscribed in Russian 'Falstaff for Milan' (lower centre) and further signed in pencil 'Falstaff Benois [...]' (lower left) pencil, ink and watercolour on paper 11 x 16³/₄ in. (28 x 42.6 cm.)

£6,000-8,000

\$8,700-11,000
€7,700-10,000

PROVENANCE:

Princess Sophie Troubetzkoy (1900-1982).
By descent to the present owner.

23



24

λ25

ALEXANDRE BENOIS (1870-1960)

Costume design for 'Sadko': Poissons argentés

signed 'A Benois' (lower left), inscribed with production details and numbered '97' (upper left and right); further inscribed with production details and numbered '32' (on the reverse)
pencil, watercolour and gouache, heightened with silver, on paper
11½ x 8⅞ in. (29 x 22.5 cm.)

£4,000-6,000

\$5,800-8,600
€5,100-7,600

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 December 1996, lot 183.
Acquired at the above sale by the present owner.

The present work is a design for a one act ballet of Rimsky-Korsakov's opera *Sadko*, originally conceived by Diaghilev in 1911 with costumes and décor by Boris Anisfeld (1878-1973).

PROPERTY OF A PRIVATE NORTHEAST AMERICAN COLLECTOR

λ*26

ALEXANDRE BENOIS (1870-1960)

Set design for 'Faust'

signed and dated 'Alexandre Benois 1948' (lower left)
pencil, ink and watercolour on paper
12 x 18¼ in. (30.5 x 46.4 cm.)

£6,000-8,000

\$8,700-11,000
€7,700-10,000

PROVENANCE:

Princess Sophie Troubetzkoy (1900-1982).
By descent to the present owner.



25



26



27 (part)

***27**

GRAND DUCHESS OLGA (1882-1960)

Three rural winter scenes

signed 'Olga' (lower right)

oil on board

16½ x 12½ in. (41 x 32 cm.); and smaller

(3)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

PROVENANCE:

The family of the artist.

***28**

GRAND DUCHESS OLGA (1882-1960)

A winter scene; and A view of Jacques-Francois-Joseph Saly's equestrian statue of King Frederik V (1723-1766)

signed 'Olga' (lower right)

the first watercolour on paper;

the second watercolour, heightened with white, on card

the first 8¼ x 10¼ in. (21 x 26 cm.);

the second 7¾ x 5¾ in. (19 x 13.6 cm.)

(2)

£1,500-2,000

\$2,200-2,900

€2,000-2,500

PROVENANCE:

The family of the artist.



28 (part)

PROPERTY FROM A PRIVATE COLLECTION, ITALY

29

ALESSIO ISSUPOFF (1889-1957)

Village celebration

signed in Cyrillic 'Aleksei Isupov' (lower left) and further indistinctly signed in Cyrillic 'A. Issupo' (lower right)

oil on board

14¾ x 19¾ in. (37.3 x 50.2 cm.)

£5,000-7,000

\$7,200-10,000

€6,400-8,900

PROVENANCE:

Acquired by the grandparents of the present owner in Italy prior to 1950.



29

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***30**

PETR PETROVICHEV (1874-1947)

View of the Kostroma Kremlin across the Volga river

signed in Cyrillic 'Petrovichev' (lower right)

oil on canvas

14¼ x 28¼ in. (36 x 75 cm.)

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

Acquired by the present owner in New York, circa 2001.



The Kostroma Kremlin



30



31

PROPERTY FROM THE FAMILY OF THE ARTIST

31

PAUL MAK (1891-1967)

The Swan Princess

signed, inscribed and dated 'Mak/1946/Bruxelles.' (lower left)

oil on canvas

28¾ x 23¾ in. (73 x 60.3 cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

PROVENANCE:

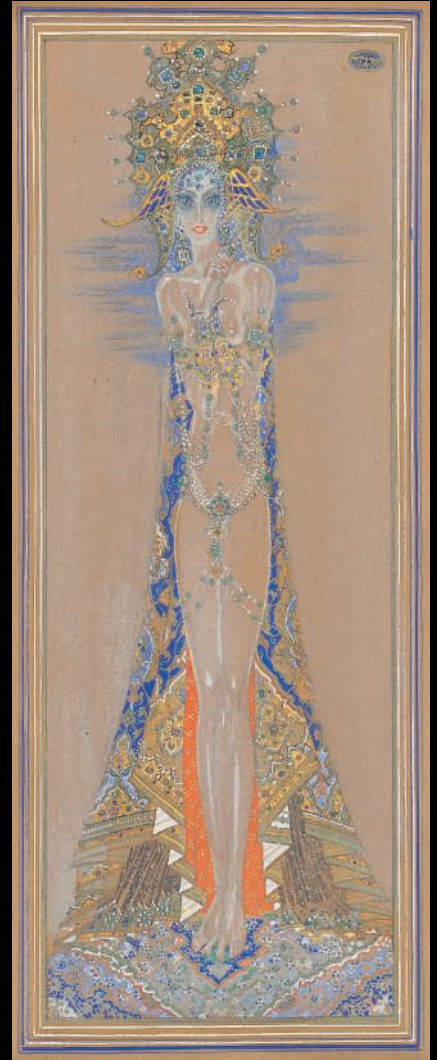
Anonymous sale; Palais des Beaux Arts, Brussels, 19 March 1986, lot 359.
Acquired by the present owner in Brussels in 1996.

EXHIBITED:

Probably, Brussels, Galerie Rubens, *Le Peintre P. Mak*, 5-17 April 1947, no. 6.

LITERATURE:

Probably, Exhibition catalogue, *Le Peintre P. Mak*, Brussels, 1947, listed no. 6.



32

PROPERTY FROM THE FAMILY OF THE ARTIST

32

PAUL MAK (1891-1967)

A young beauty

signed, inscribed and dated 'Mak./1946/Bruxelles.' (upper right)

pencil and gouache, heightened with gold, on paper

12¼ x 4⅞ in. (31.2 x 12.2 cm.)

£3,000-5,000

\$4,400-7,200
€3,900-6,300

PROVENANCE:

Acquired from the artist in Brussels by the previous owner.

PROPERTY OF A GENTLEMAN

***33**

SERGEI EISENSTEIN (1898-1948)

Délire; and fourteen erotic drawings

variously inscribed, dated and numbered; five signed with artist's monogram
nine pencil and colour pencil on paper and six pencil on paper
13 x 8⁷/₈ in. (33 x 22.4 cm.); and smaller; unframed
Some dated between 1942 and 1944

(15)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Andrei Moskvin (1901-1961), Moscow.

Acquired from the above by the father of the present owner in the late 1990s.

Andrei Moskvin, a well-known cameraman, worked with Eisenstein on the production of his last film, *Ivan the Terrible* and subsequently received a collection of Eisenstein's erotic drawings, a selection of which is offered here.



33 (part)

PROPERTY OF A GENTLEMAN

***34**

SERGEI EISENSTEIN (1898-1948)

Quand-même; and fourteen erotic drawings

variously inscribed, dated and numbered; two signed with artist's monogram
five pencil and colour pencil on paper and ten pencil on paper
12⁷/₈ x 8⁵/₈ in. (32.8 x 21.8 cm.); and smaller; unframed
Some dated between 1933 and 1944

(15)

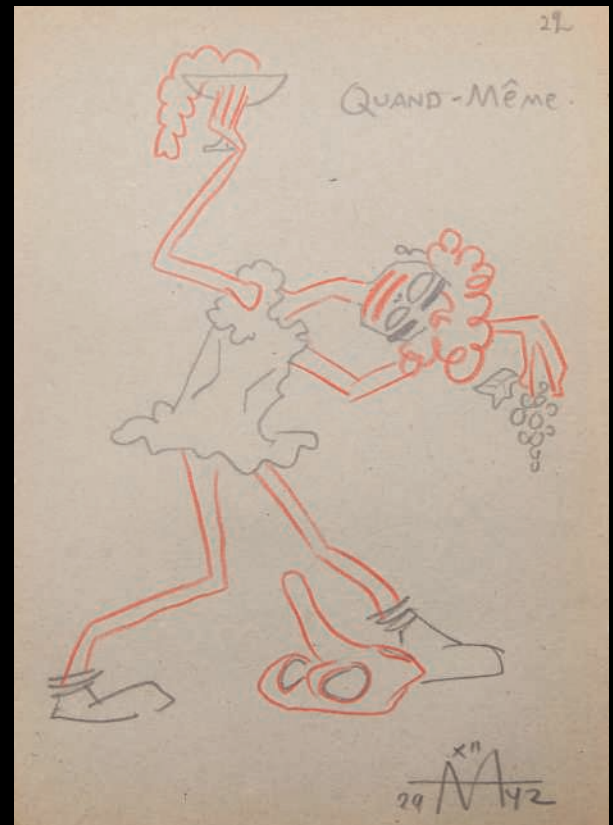
£10,000-15,000

\$15,000-22,000
€13,000-19,000

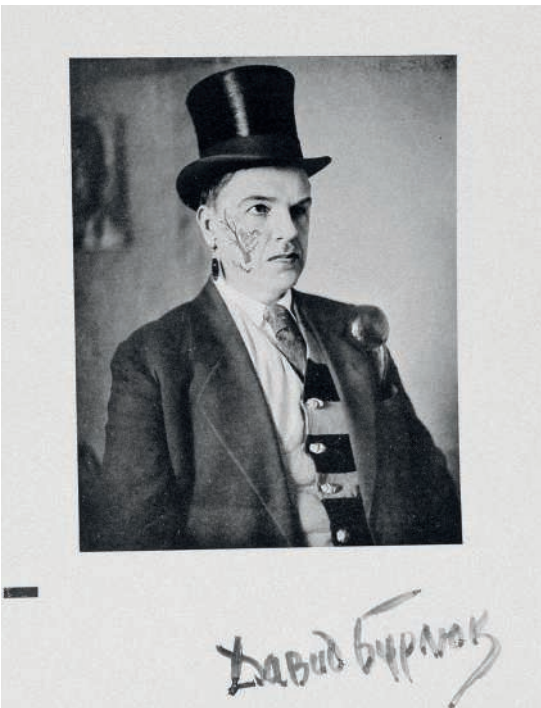
PROVENANCE:

Andrei Moskvin (1901-1961), Moscow.

Acquired from the above by the father of the present owner in the late 1990s.



34 (part)



David Burliuk

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***35**

DAVID BURLIUK (1882-1967)

Nagasaki

signed in Cyrillic and dated 'Burliuk/1922' (centre left) and inscribed in Russian with title and dated 'Il.21.' (lower left)

oil on canvas

13¼ x 17¼ in. (33.2 x 45 cm.)

£30,000-50,000

\$44,000-72,000

€39,000-63,000

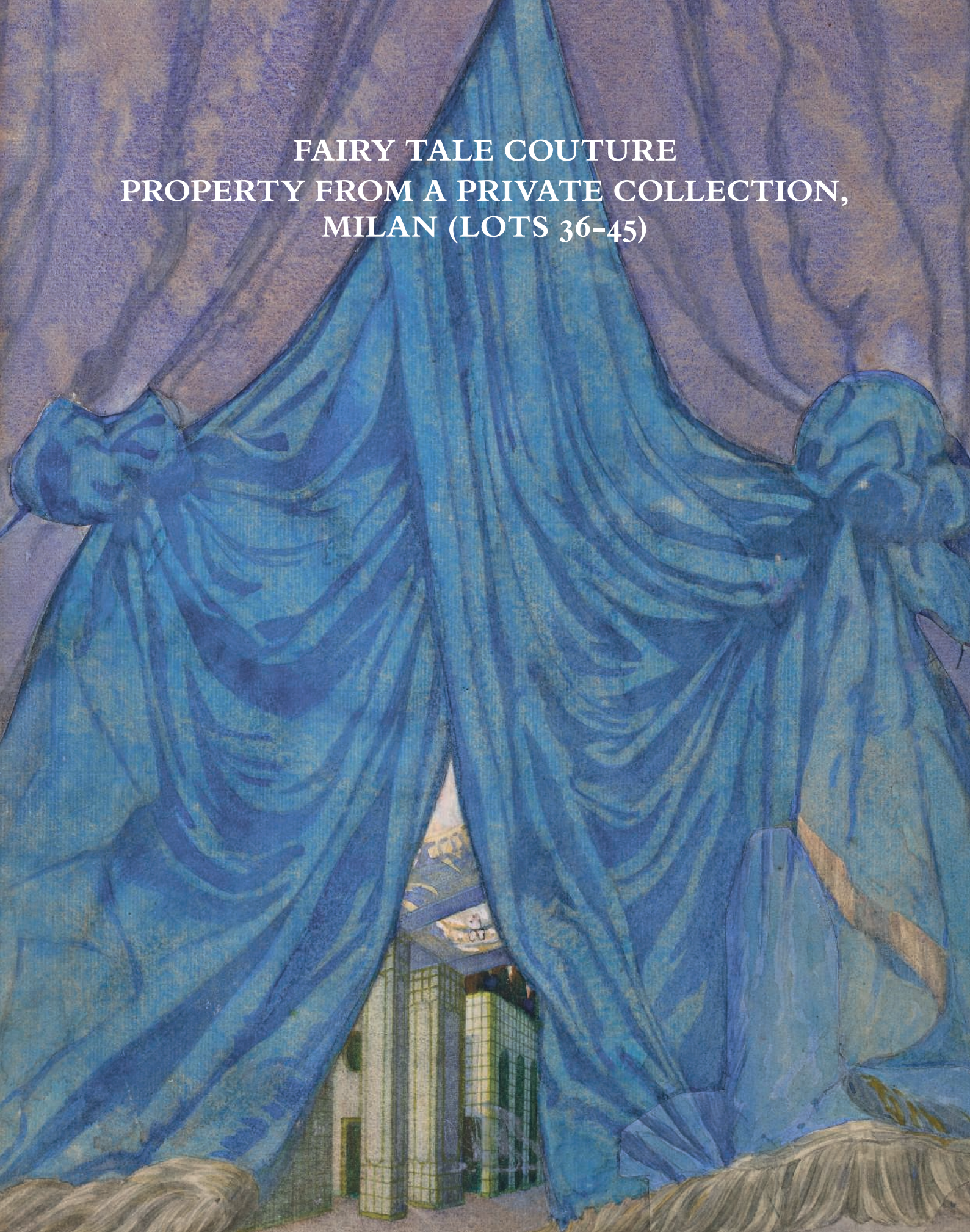
PROVENANCE:

Harbor Gallery, New York, no. '6147' (label on the backboard).

Property sold by the order of the Internal Revenue Service, Sothebys.com, New York, April 2002, lot 3MDQK.

Acquired at the above sale by the present owner.

FAIRY TALE COUTURE
PROPERTY FROM A PRIVATE COLLECTION,
MILAN (LOTS 36-45)



PROPERTY FROM A PRIVATE COLLECTION, MILAN (LOTS 36-45)

Based on the classic fairy tale *La Belle au Bois Dormant* by Charles Perrault (1628-1703), *Sleeping Beauty* was first presented in 1890 by Marius Petipa (1818-1910) for the Mariinsky Theatre in St Petersburg. Famed for its lavish staging and Tchaikovsky's soaring score, the original production of this magical ballet captured the imagination of Serge Diaghilev (1872-1929) and Léon Bakst, who first worked on a version for Anna Pavlova's (1881-1931) company in New York in 1916.

By 1921 *Les Ballets Russes* had revolutionised the stage, conquering theatres in Europe and America with the charismatic ring-master Diaghilev, perhaps the greatest impresario of all time, orchestrating the success to rapturous applause. Diaghilev's decision to stage this more traditional ballet in 1921 was a shrewd move, designed to strengthen the company's financial position with a long-running stint at the heart of London's theatre-land. With the financial backing of Sir Oswald Stoll (1866-1942), the director of the Alhambra Theatre, Diaghilev asked Igor Stravinsky (1882-1971) to re-orchestrate Tchaikovsky's score, Nicholas Sergeev (1876-1951) and Bronislava Nijinska (1891-1972) to revive Petipa's choreography and Léon Bakst to design the sets and costumes, allowing a mere two months for production ahead of the planned premiere on 2 November 1921.

Together with the costumiers Pierre Pitoeff (1885-1962), Grace Lovat Fraser (1889-1977), Miss Norman and Maison Muellé Rossignol, Bakst worked tirelessly on *The Sleeping Princess*, grumbling, 'I've had to make, with my own hands, more than 200 maquettes, costumes and sets, not to mention the accessories, the wigs, the shoes, the jewellery - at the Imperial Theatres they allocated a year and a half to staging a ballet'. In total Bakst designed some three hundred extravagant costumes and elaborate sets, heavily influenced by the Baroque theatre designs of Ferdinando Galli Bibiena (1656-1743) and the sophisticated and elegant work of Jean Bérain (1638-1711) and Louis-René Boquet (1717-1814).

Every aspect of production was overseen by Diaghilev, who was adamant that the costumes were to be exact replicas of Bakst's original sketches. No compromises were to be made - Bakst's swirling, exotic motifs highlighted with gold and dotted with the suggestion of faux pearls and semi-precious stones were to be embroidered or appliquéd on to the finest of materials, not stencilled. The excessively lavish result was pure couture for the theatre.

Under the guardianship of the same family for over forty years, this rare Collection of nine exquisite watercolours for *The Sleeping Princess* (lots 36-44) appears for the first time at auction in the year marking the 150th anniversary of Bakst's birth. In addition to iconic designs for characters including *The Wolf* (lot 38) and *Prince Charming* (lot 42); there is also Bakst's design for the theatre curtain itself (lot 37), illustrating his skill at investing drapery with what Charles Spencer (1921-2010) later referred to as 'the sensuous appeal of flesh'. Bakst's audacious use of colour, recalling his highly popular fashion silk prints, is evident throughout, with one intense tone melting harmoniously, yet unexpectedly, into another. In viewing, one can only imagine the visual spectacle of the 1921 production, driven by Diaghilev's enormous ambition and realised by the creative genius of Bakst.

Closing in February 1922, *The Sleeping Princess* had 105 performances making it one of the longest-running ballets ever performed in the West End. The opulence of the production was at an enormous personal and financial cost to Diaghilev, irreparably damaging his relationship with Bakst and leaving him and his company in severe debt. Their landmark production has endured, however; Bakst's designs most recently influencing the American Ballet Theatre's 2015 production of *Sleeping Beauty* in New York, reconfirming his artistic tour de force.



The Sleeping Princess Act 5: The Wolf and Little Red Riding Hood





36

36
LÉON BAKST (1866-1924)

Costume design for 'La Belle au Bois Dormant': *Baronne*
signed and dated 'Bakst/21' (lower left); with inscription "'Sleeping Princess/
III acte' (upper left)
pencil and watercolour, heightened with white, silver and gold, on paper
11½ x 8¾ in. (29.3 x 22.3 cm.)
Executed in 1921

£15,000-20,000

\$22,000-29,000
€20,000-25,000

PROVENANCE:

Acquired by the mother of the present owner from Galleria del Levante, Milan,
in the late 1970s.

EXHIBITED:

Milan, Rome and Munich, Galleria del Levante, *Léon Bakst*,
May-November 1967, no. 57 (inscription and label on the backboard).
Spoleto, Palazzo Ancaiani, *Decimo festival dei due mondi. Leon Bakst*,
3-20 July 1967, no. 57 (inscription and label on the backboard).
The Hague, Haags Gemeentemuseum, *Ballet in beeld bij Bakst*,
17 January-3 March 1968, no. 47.
Strasbourg, L'ancienne douane, *Les Ballet Russes de Serge de Diaghilev*
1909-1929, 15 May-15 September 1969, no. 333 (label on the backboard).
London, The Fine Art Society, *Bakst*, 3 December 1973-4 January 1974, no. 93.
Sheffield, Sheffield City Art Galleries, *Diaghilev Ballet Costumes*,
10 June-18 August 1974, no. 41 (label on the backboard).

LITERATURE:

For further information see christies.com.



37

37
LÉON BAKST (1866-1924)

Design for 'La Belle au Bois Dormant': *Rideau*
signed and dated 'Bakst/21' (lower right)
pencil and watercolour on paper
19½ x 12¾ in. (49 x 32.8 cm.)
Executed in 1921

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Acquired by the mother of the present owner from Galleria del Levante, Milan,
in the late 1970s.

EXHIBITED:

London, Arthur Tooth & Sons, *Leon Bakst*, 14 July-6 August 1938, no. 33.
Milan, Rome and Munich, Galleria del Levante, *Léon Bakst*,
May-November 1967, no. 53 (inscription on the backboard).
Spoleto, Palazzo Ancaiani, *Decimo festival dei due mondi. Leon Bakst*,
3-20 July 1967, no. 53 (inscription on the backboard).
The Hague, Haags Gemeentemuseum, *Ballet in beeld bij Bakst*,
17 January-3 March 1968, no. 43.
Strasbourg, L'ancienne douane, *Les Ballet Russes de Serge de Diaghilev*
1909-1929, 15 May-15 September 1969, no. 313 (plaque on the frame).
London, The Fine Art Society, *Bakst*, 3 December 1973-4 January 1974, no. 82.
Sheffield, Sheffield City Art Galleries, *Diaghilev Ballet Costumes*,
10 June-18 August 1974, no. 44 (label on the backboard).

LITERATURE:

For further information see christies.com.



38

LÉON BAKST (1866-1924)

Costume design for 'La Belle au Bois Dormant': Le Loup

signed and dated 'Bakst/1921' (lower right)
pencil and watercolour, heightened with silver, on paper
19¼ x 13 in. (49 x 33 cm.)

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

Acquired by the mother of the present owner from Galleria del Levante, Milan, in the late 1970s.

EXHIBITED:

Milan, Rome and Munich, Galleria del Levante, *Léon Bakst*, May-November 1967, no. 50.
Spoleto, Palazzo Ancaiani, *Decimo festival dei due mondi. Leon Bakst*, 3-20 July 1967, no. 50.
Strasbourg, L'ancienne douane, *Les Ballet Russes de Serge de Diaghilev 1909-1929*, 15 May-15 September 1969, no. 343.
London, The Fine Art Society, *Bakst*, 3 December 1973-4 January 1974, no. 92.
Sheffield, Sheffield City Art Galleries, *Diaghilev Ballet Costumes*, 10 June-18 August 1974, no. 40 (label on the backboard).

LITERATURE:

For further information see christies.com.



39

39
LÉON BAKST (1866-1924)

Costume design for 'La Belle au Bois Dormant':
Mazurka dancer in gold

signed and dated 'Bakst/1921' (lower right); with inscription "'Sleeping Princess"/5 acte/Mazurka/6 Danseuses' (upper right)
pencil and watercolour, heightened with white, gold and silver on paper
13 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in. (33.2 x 26 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Acquired by the mother of the present owner from Galleria del Levante, Milan, in the late 1970s.

EXHIBITED:

Milan, Rome and Munich, Galleria del Levante, *Léon Bakst*, May-November 1967, no. 56.
Spoleto, Palazzo Ancaiani, *Decimo festival dei due mondi. Leon Bakst*, 3-20 July 1967, no. 56.
The Hague, Haags Gemeentemuseum, *Ballet in beeld bij Bakst*, 17 January-3 March 1968, no. 46.
Strasbourg, L'ancienne douane, *Les Ballet Russes de Serge de Diaghilev 1909-1929*, 15 May-15 September 1969, no. 348.
London, The Fine Art Society, *Bakst*, 3 December 1973-4 January 1974, no. 90.
Sheffield, Sheffield City Art Galleries, *Diaghilev Ballet Costumes*, 10 June-18 August 1974, no. 45 (label on the backboard).

LITERATURE:

For further information see christies.com.



40

40
LÉON BAKST (1866-1924)

Costume design for 'La Belle au Bois Dormant': *Un courtesan*

signed 'Bakst' (lower right)
pencil and watercolour, heightened with gold, on paper
11 $\frac{5}{8}$ x 9 $\frac{1}{8}$ in. (29.5 x 23 cm.)

£15,000-20,000

\$22,000-29,000
€20,000-25,000

PROVENANCE:

Acquired by the mother of the present owner from Galleria del Levante, Milan, in the late 1970s.

EXHIBITED:

Milan, Rome and Munich, Galleria del Levante, *Léon Bakst*, May-November 1967, no. 52 (inscription on the backboard).
Spoleto, Palazzo Ancaiani, *Decimo festival dei due mondi. Leon Bakst*, 3-20 July 1967, no. 52 (inscription on the backboard).
The Hague, Haags Gemeentemuseum, *Ballet in beeld bij Bakst*, 17 January-3 March 1968, no. 42.
Strasbourg, L'ancienne douane, *Les Ballet Russes de Serge de Diaghilev 1909-1929*, 15 May-15 September 1969, no. 330 (label on the backboard).
London, The Fine Art Society, *Bakst*, 3 December 1973-4 January 1974, no. 94.
Sheffield, Sheffield City Art Galleries, *Diaghilev Ballet Costumes*, 10 June-18 August 1974, no. 46 (label on the backboard).

LITERATURE:

For further information see christies.com.



41

LÉON BAKST (1866-1924)

*Costume design for 'La Belle au Bois Dormant':
Le Page de la Fée Lilas*

signed and dated 'bakst/1921' (lower right)
pencil and watercolour, heightened with white and silver, on paper
11½ x 8¾ in. (29.6 x 22.3 cm.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

Acquired by the mother of the present owner from Galleria del Levante, Milan, in the late 1970s.

EXHIBITED:

Milan, Rome and Munich, Galleria del Levante, *Léon Bakst*, May-November 1967, no. 49 (inscription and label on the backboard).
Spoleto, Palazzo Ancaiani, *Decimo festival dei due mondi. Leon Bakst*, 3-20 July 1967, no. 49 (inscription and label on the backboard).
The Hague, Haags Gemeentemuseum, *Ballet in beeld bij Bakst*, 17 January-3 March 1968, no. 40.
Strasbourg, L'ancienne douane, *Les Ballet Russes de Serge de Diaghilev 1909-1929*, 15 May-15 September 1969, no. 319 (label on the backboard).
London, The Fine Art Society, *Bakst*, 3 December 1973-4 January 1974, no. 87.
Sheffield, Sheffield City Art Galleries, *Diaghilev Ballet Costumes*, 10 June-18 August 1974, no. 42 (label on the backboard).
Edinburgh and London, The Fine Art Society, *Bakst. Centenary 1876-1976*, 21 August-9 October 1976, no. 77 (label on the backboard).

LITERATURE:

For further information see christies.com.



42

42

LÉON BAKST (1866-1924)

Costume design for 'La Belle au Bois Dormant':
Le Prince Charmant à la Cour

signed and dated 'Bakst 1921' (lower left)
pencil and watercolour, heightened with white, silver and gold, on paper
11½ x 7½ in. (29 x 19 cm.)

£30,000-50,000

\$44,000-72,000
€39,000-63,000

PROVENANCE:

Acquired by the mother of the present owner from Galleria del Levante, Milan, in the late 1970s.

EXHIBITED:

Paris, Hôtel de Jean Charpentier, *Léon Bakst: exposition des œuvres*, 5-15 November 1925, no. 136.
Milan, Rome and Munich, Galleria del Levante, *Léon Bakst*, May-November 1967, no. 51 (inscription and label on the backboard).
Spoleto, Palazzo Ancaiani, *Decimo festival dei due mondi. Leon Bakst*, 3-20 July 1967, no. 51 (inscription and label on the backboard).
The Hague, Haags Gemeentemuseum, *Ballet in beeld bij Bakst*, 17 January-3 March 1968, no. 41.
Strasbourg, L'ancienne douane, *Les Ballet Russes de Serge de Diaghilev 1909-1929*, 15 May-15 September 1969, no. 329 (inscription and label on the backboard).
London, The Fine Art Society, *Bakst*, 3 December 1973-4 January 1974, no. 88.
Edinburgh and London, The Fine Art Society, *Bakst. Centenary 1876-1976*, 21 August-9 October 1976, no. 78 (label on the backboard).

LITERATURE:

For further information see christies.com.



43

43

LÉON BAKST (1866-1924)

Costume design for 'La Belle au Bois Dormant':
Mazurka dancer in pink

signed and dated 'bakst/1921' (lower left); with inscription
'Sleeping Princess'/Mazurka' (upper left)
pencil and watercolour, heightened with silver, on paper
11 x 7½ in. (28 x 19.9 cm.)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Acquired by the mother of the present owner from Galleria del Levante, Milan, in the late 1970s.

EXHIBITED:

Milan, Rome and Munich, Galleria del Levante, *Léon Bakst*, May-November 1967, no. 55 (inscription on the backboard).
Spoleto, Palazzo Ancaiani, *Decimo festival dei due mondi. Leon Bakst*, 3-20 July 1967, no. 55 (inscription on the backboard).
The Hague, Haags Gemeentemuseum, *Ballet in beeld bij Bakst*, 17 January-3 March 1968, no. 45.
Strasbourg, L'ancienne douane, *Les Ballet Russes de Serge de Diaghilev 1909-1929*, 15 May-15 September 1969, no. 347 (label on the backboard).
London, The Fine Art Society, *Bakst*, 3 December 1973-4 January 1974, no. 91.

LITERATURE:

For further information see christies.com.



44

LÉON BAKST (1866-1924)

*Costume design for 'La Belle au Bois Dormant':
Le Page de la Fée Canari*

signed and dated 'bakst/1921' (lower right)
pencil and watercolour, heightened with white and gold, on paper
11 $\frac{3}{8}$ x 8 $\frac{5}{8}$ in. (29 x 22 cm.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

Acquired by the mother of the present owner from Galleria del Levante, Milan, in the late 1970s.

EXHIBITED:

Paris, Hôtel de Jean Charpentier, *Léon Bakst: exposition des œuvres*, 5-15 November 1925, no. 147.
Milan, Rome and Munich, Galleria del Levante, *Léon Bakst*, May-November 1967, no. 46 (inscription and label on the reverse).
Spoleto, Palazzo Ancaiani, *Decimo festival dei due mondi. Leon Bakst*, 3-20 July 1967, no. 46 (inscription and label on the reverse).
The Hague, Haags Gemeentemuseum, *Ballet in beeld bij Bakst*, 17 January-3 March 1968, no. 36.
Strasbourg, L'ancienne douane, *Les Ballet Russes de Serge de Diaghilev 1909-1929*, 15 May-15 September 1969, no. 318 (label on the reverse).
London, The Fine Art Society, *Bakst*, 3 December 1973-4 January 1974, no. 86.
Sheffield, Sheffield City Art Galleries, *Diaghilev Ballet Costumes*, 10 June-18 August 1974, no. 43 (label on the backboard).
Edinburgh and London, The Fine Art Society, *Bakst. Centenary 1876-1976*, 21 August-9 September 1976, no. 77 (label on the backboard).

LITERATURE:

For further information see christies.com.



PROPERTY FROM A PRIVATE COLLECTION, MILAN

λ45

ROMAIN DE TIRTOFF ERTÉ (1892-1990)

L'or

signed 'Erté' (centre right); inscribed with title, further inscribed, dated twice, numbered twice and with studio stamp 'N 646./'Les Etats-Unis'/IX-1923' (on the reverse)

pencil, ink and watercolour, heightened with white and gold, on paper
14 $\frac{5}{8}$ x 10 $\frac{1}{2}$ in. (37 x 26.8 cm.)

£7,000-9,000

\$11,000-13,000
€8,900-11,000

PROVENANCE:

Acquired by the mother of the present owner from Galleria del Levante, Milan, in the late 1970s.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***46**

SERGEI SUDEIKIN (1882-1946)

Set design for 'La fille mal gardée': Act II, Scene 3

signed 'S. Soudeikine' (lower right)

oil on canvas
16 $\frac{1}{4}$ x 20 $\frac{1}{2}$ in. (41 x 51.5 cm.)

£15,000-25,000

\$22,000-36,000
€20,000-32,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 28 June 2000, lot 194 (part).
Acquired at the above sale by the present owner.

45



46

46



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***47**

SERGEI SUDEIKIN (1882-1946)

Set design for 'La fille mal gardée': Act I, Scene 2

signed 'S. Soudeikine' (lower centre)

oil on canvas

16 x 20 in. (41 x 51 cm.)

£15,000-25,000

\$22,000-36,000

€20,000-32,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 28 June 2000, lot 194 (part).

Acquired at the above sale by the present owner.

A leading dancer in Serge Diaghilev's (1872-1929) *Ballets Russes*, Mikhail Mordkin (1880-1944) left Russia in 1924, settling in the United States where he founded the Mikhail Mordkin Ballet, which began as a high-level dance academy housed in New York's Carnegie Hall and eventually became the foundation of the current American Ballet Theatre. The company toured performing numerous productions, often with Mordkin dancing the lead roles. A fellow émigré working in New York, Sudeikin collaborated with Mordkin on set and costume designs, including the company's 1938 production of the comic ballet, *La fille mal gardée*, as delightfully depicted in lots 46 and 47.



48

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***48**

KONSTANTIN KOROVIN (1861-1939)

A village in winter

signed, further signed in Cyrillic and inscribed in Russian 'Konstantin Korovine Russia.' (lower left)
oil on board

13 x 16 in. (33 x 41 cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

PROVENANCE:

Acquired by the present owner in New York, circa 2001.



49

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***49**

DAVID BURLIUK (1882-1967)

Maison du peintre Renoir

signed 'BURLIUK.' (lower right) and inscribed with title, further inscribed and dated 'Cagnes s/m.1949/50./FRANCE.' (lower left)

oil on canvas

14 x 17 in. (36 x 43 cm.)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Anonymous sale, Sothebys.com, 2001, lot 90AV.
Acquired at the above sale by the present owner.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***50**

KONSTANTIN KOROVIN (1861-1939)

Porte St Denis, Paris la nuit

signed and inscribed 'C. Korovine Paris.' (lower right);
with title inscribed and studio stamp (on the reverse)
oil on board
13 x 16 in. (33 x 41 cm.)

£15,000-25,000

\$22,000-36,000
€20,000-32,000

PROVENANCE:

Anonymous sale, Sothebys.com, New York, 2001, lot 6A88.
Acquired at the above sale by the present owner.

51

BORIS GRIGORIEV (1886-1939)

Portrait of Lev Shestov (1866-1938)

signed 'Boris/Grigoriev' (upper left)

oil on canvas

25½ x 21½ in. (65 x 53.6 cm.)

£100,000-150,000

\$150,000-220,000

€130,000-190,000

PROVENANCE:

Acquired from the artist by the Chilean writer Eduardo Barrios (1884-1963), author of *Del natural* (1907) and *Gran señor y rajadiablos* (1948) (label on the reverse).

Acquired from the granddaughter of the above by the present owner.

EXHIBITED:

Worcester, Massachusetts, Worcester Art Museum, *Exhibition of paintings and drawings by Boris Grigoriev*, 2-14 January 1923, no. 8.
 Brooklyn, The Brooklyn Museum, *Exhibition of Russian paintings and sculpture*, 23 January-28 February 1923, no. 108.
 New York, The New Gallery, *Paintings & drawings by Boris Grigoriev*, 6-28 April 1923, no. 11.
 New York, The New Gallery, *Paintings & drawings by Boris Grigoriev*, 19 November-15 December 1923, no. 22 (partial label on the reverse).
 Worcester, Massachusetts, Worcester Art Museum, *Exhibition of paintings by Boris Grigoriev*, 4 January-3 February 1924, no. 16.
 Paris, L'hotel de Jean Charpentier, *Oeuvres de Boris Grigorieff*, 14-31 October 1925, no. 14.
 Milan, Galleria Pesaro, *Mostra individuale dei pittori Boris Grigorieff/Gaston Balande*, January 1926, no. 10.
 Prague, Vystavni sin Mánes, *Boris D. Grigorjev*, 29 May-20 June 1926, no. 10.
 Santiago, Museo Nacional de Bellas Artes, *Boris Grigorieff*, 1928, no. 21.
 Santiago, Museo Nacional de Bellas Artes, *Boris Grigorieff*, 1950 (stamps on the reverse and the stretcher).

LITERATURE:

Jar-Ptitzza, Berlin, 1928, no. 8, illustrated p. 7.
 Exhibition catalogue, *Exhibition of paintings and drawings by Boris Grigoriev*, Massachusetts, 1923, listed p. [2], no. 8.
 Exhibition catalogue, C. Brinton, *Exhibition of Russian paintings and sculpture*, Brooklyn, 1923, listed no. 108.
 Exhibition catalogue, *Paintings & drawings by Boris Grigoriev*, New York, 1923, listed no. 11.
 Exhibition catalogue, *Paintings & drawings by Boris Grigoriev*, New York, 1923, listed p. [3], no. 22.
 Exhibition catalogue, *Exhibition of paintings by Boris Grigoriev*, Massachusetts, 1924, listed p. [5], no. 16.
 Exhibition catalogue, *Oeuvres de Boris Grigorieff*, Paris, 1925, listed p. [1], no. 14.

Exhibition catalogue, *Mostra individuale dei pittori Boris Grigorieff/Gaston Balande*, Milan, 1926, listed p. [22] as '*Ritratto del filosoforusso Leone Chestoff*'.
 Exhibition catalogue, *Boris D. Grigorjev*, Prague, 1926, listed p. 1, no. 10.
 Exhibition catalogue, *Boris Grigorieff*, Santiago, 1928, listed p. 42, no. 21.

In the 1920s Boris Grigoriev's portraits attracted much praise in Europe and America. His numerous images of key Russian cultural figures proved to be a different facet of the key Russian theme in his work, which had previously provoked such significant and original interpretations.

His portrait of Lev Shestov (Lev Isaakovich Schwarzman), painted in the spring of 1922 in Paris when the Russian existentialist philosopher had just begun to be recognised in France, became one of Grigoriev's most important and best known works. Shestov's appearance in Paris was compared by his contemporaries to the 'fall of a lonely meteor into a circle of well-known masters of the time'; in 1921 when the philosopher settled in France none of his books had yet been translated into French. Boris Schlozer (1881-1969), the music critic and writer who also wrote about Grigoriev on more than one occasion, became the key translator of Shestov's works.

On 22 March 1922 Shestov wrote to his relatives F. and G. Lovitskii: 'A well-known artist (Grigoriev) has begun to paint my portrait, which will be exhibited 15 April.' (N. Baranova-Shestova, *Zhizh' L'va Shestovaa. Po perepiske i vospominaniiam sovremennikov* [The life of Lev Shestov: In correspondence and the recollections of his contemporaries], Paris, 1983, vol. 1, p. 234.). The public likely saw the portrait slightly later, between 20 May-5 June 1922, at the artist's solo exhibition in his Paris Studio (11, Rue des Sablons), and then in the magazine 'Jar-ptitza' (1922, no. 8, p. 7).

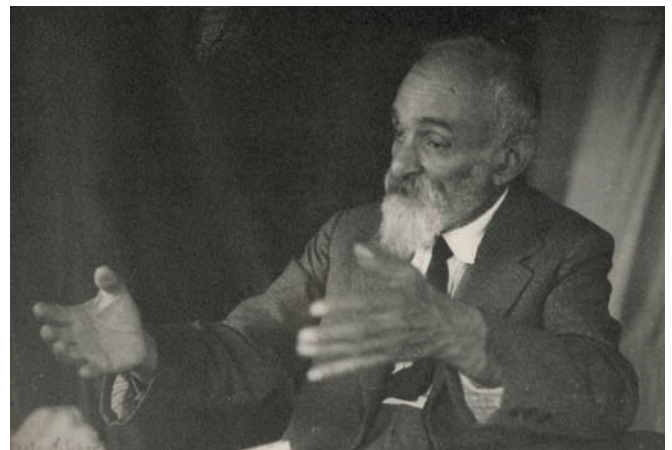
Grigoriev's contemporaries appreciated the artist's approach to his models and saw in his images 'portraits of the soul, spacial stylisation' in which 'under the influence of random characteristic of the face, [Grigoriev] sees the eternal, not the mortal, not episodic appearance of random models, but their astral essence'. (A. Shaikevich, *Mir Borisa Grigorieva* [The World of Boris Grigoriev], Berlin, 1922).

Grigoriev's portrait of Lev Shestov is arguably the finest image in the iconography of the philosopher, whose appearance was also captured by such other well-known masters as L. Pasternak (1921), S. Sorin (1922), R. Falk (1935), the sculptor V. Domogatsky (1917) and the photographer L. Shumov (1928). Unsurprisingly, the present work was included in the artist's most important exhibitions, a full list of which appears above.

We are grateful to Dr Tamara Galeeva, Senior Lecturer at the Ural State University, Ekaterinburg, for providing this catalogue note.



Lot 51 on view at the 1923 Worcester Art Museum exhibition



Lev Shestov, Tel Aviv, Spring 1936





52

PROPERTY FROM A PRIVATE COLLECTION IN EUROPE

52

IVAN AIVAZOVSKY (1817-1900)

At the shore

signed in Cyrillic and dated 'Aivazovskii 1869' (lower right)
pencil and wash on paper
4¼ x 6⅞ in. (11 x 15.6 cm.); vignette

£5,000-7,000

\$7,200-10,000

€6,400-8,900

PROVENANCE:

A gift to the present owner prior to 2001.

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

53

AFTER LÉON BAKST

Synthèse de l'oeuvre du maître en 25 planches

Labor et Artes editor, Paris, 1928; inscribed 'A Monsieur/Roger A Gillette/
Mon premier "enfant"/dont il veut bien être/le père adoptif./Bien
respectueusement/Marcel Lérhners' (in the presentation page)
portfolio, with twenty-five loose plates, twenty handcoloured, eight
heightened with silver, five heightened with gold, two heightened with
silver and gold

folio: 13½ x 10⅜ in. (34.4 x 26.4 cm.); plates: 13 x 10 in. (32.5 x 25.5 cm.)

(25)

£4,000-6,000

\$5,800-8,600

€5,100-7,600

PROVENANCE:

Acquired by the family of the previous owner in France prior to 1970.



53



54

PROPERTY OF A PRIVATE COLLECTOR, FRANCE

λ54

LEV TCHISTOVSKY (1902-1969)

Reclining nude

signed and inscribed 'L Tchistovsky/Paris' (lower right); signed and further inscribed 'L. Tchistovsky/artiste peintre/atelier: 7 impasse du Rouet, 7/ Paris 14' (on the reverse)

watercolour on paper
14 $\frac{3}{8}$ x 18 $\frac{1}{8}$ in. (36.5 x 48.2 cm.)

£5,000-7,000

\$7,200-10,000
€6,400-8,900

PROPERTY OF A FRENCH COLLECTOR

55

LEONID PASTERNAK (1862-1945)

Young girl reading

with inscription in Cyrillic and date 'L Pasternak/1891' (lower centre); signed in Cyrillic and dated 'L Pasternak/1891' (on the backing canvas)
oil on canvas, oval
4 $\frac{1}{4}$ x 3 $\frac{1}{4}$ in. (10.7 x 8.2 cm.)

£5,000-7,000

\$7,200-10,000
€6,400-8,900



55



PROPERTY OF A PRIVATE NEW JERSEY COLLECTOR

***56**

ALEXANDRE IACOVLEFF (1887-1938)

Portrait of a man wearing a telpek

with artist's stamp (lower right) and inscribed in Russian with colour notes overall
sanguine and charcoal on paper
30 x 24 in. (76.2 x 61 cm).

£5,000-7,000

\$7,200-10,000
€6,400-8,900

PROVENANCE:

By repute, Tretyakov Art Gallery, New York.
Acquired from the above by the previous owner in 1959.
A gift from the above to the family of the present owner circa 1961.

57

RICHARD ZOMMER (1866-1939)

Mountain wayfarers

signed in Cyrillic 'R. Zommer' (lower right)
oil on panel
13 x 20 $\frac{1}{8}$ in. (33 x 51 cm.)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

56



57



58

58
RICHARD ZOMMER (1866-1939)
At rest in the Caucasus

signed in Cyrillic 'R. Zommer.' (lower right)
 oil on canvas
 14½ x 25¾ in. (36.8 x 64.4 cm.)

£18,000-22,000

\$26,000-32,000
 €23,000-28,000

PROVENANCE:
 Acquired in the Caucasus circa 1925 by a banker from Cologne.
 Acquired from the above by the previous owner.

59
RICHARD ZOMMER (1866-1939)
At the well

signed in Cyrillic 'R. Zommer.' (lower right)
 oil on board
 14¾ x 24¾ in. (37 x 62.2 cm.)

£18,000-22,000

\$26,000-32,000
 €23,000-28,000

PROVENANCE:
 Acquired in the Caucasus circa 1925 by a banker from Cologne.
 Acquired from the above by the previous owner.



59

PROPERTY OF A LADY

***60**

IVAN AIVAZOVSKY (1817-1900)

View of the Saladin Citadel from the banks of the Nile

signed in Cyrillic and dated 'Aivazovsky/1871' (lower left)

oil on canvas

29¼ x 36½ in. (74.3 x 92.7 cm.)

£100,000-150,000

\$150,000-220,000

€130,000-190,000

PROVENANCE:

Private collection, New York, Texas and Rome, acquired prior to 1992.

Ivan Aivazovsky, who had shown an extraordinary talent from an early age, enjoyed a long and very successful career; by his own estimation, he executed approximately 6,000 paintings in his lifetime. His career as a painter benefited from his special relationship with Emperor Nicholas I of Russia (1796-1855). Having in short order been appointed to the post of the official painter of the Imperial Russian Navy, Aivazovsky was often invited by the Emperor to accompany him on naval exercises, military campaigns, to political conferences, cultural ceremonies and other important occasions. The numerous events he had witnessed occasioned official commissions of paintings and inspired many other works.

In 1869 Aivazovsky accompanied Nicholas I to Egypt for the grand opening of the Suez Canal; possibly the most famous of projects overseen by Isma'il Pasha (1830-1895), the Ottoman viceroy of Egypt. Thousands of guests were invited to join in the grandiose inaugural ceremonies. In addition to the Russian emperor, imperial attendees included Emperor Franz Joseph I of Austria (1830-1916) and Empress Eugenie of France (1826-1920), who upon her arrival in Port Said wrote to her husband, Emperor Napoleon III (1808-1873), 'Magnificent reception. I haven't seen anything like it in my lifetime' (quoted in *Displaying the Orient; Architecture of Islam in 19th Century World's Fairs*, California, 1992, p. 146). Leading scholars, writers and artists of the day were also present. They included the French novelist Théophile Gautier (1811-1872), the Norwegian playwright Henrik Ibsen (1828-1906) and the French painter Jean-Léon Gérôme (1824-1904). As many attendees recorded in their reminiscences, the general atmosphere was that of great harmony, where political and geographic differences were seemingly effaced in the excitement of the celebrations. As Gautier recalled, 'the guests would group at tables according to their affiliations or professions; there was the corner of painters, the corner of scholars, the corner of literary people and reporters, the corner of worldly people and amateurs.... They visited one another.... The conversation and the cigar blended all the ranks and all the nations; one saw German doctors talking about aesthetics to French artists and serious mathematicians listening to the tales of the journalists with smiles' (ibid. p. 146).

Isma'il Pasha lavishly entertained his guests, organising excursions such as boat trips along the Nile with stops at various ancient sites, including the Temples of Luxor and Saqqara.

During this expedition Aivazovsky visited a broad range of places in and near Cairo. These trips inspired him, resulting in a small yet exquisite group of paintings including the exceptional *The Great Pyramid at Giza* (sold Christie's London 29 November 2010 for £361,250) that are the highlight of this period's oeuvre.

With *View of the Saladin Citadel from the banks of the Nile* Aivazovsky offers a rare glimpse into the everyday life of Cairo. It is a serene, moonlit scene at the edge of the Nile. The shore is lined with docked feluccas, traditional sailboats which the Egyptians have used by since antiquity. People have congregated near the water's edge, looking out to a rowboat heavy with passengers. The calm surface of the Nile is coloured with the warm ivory light of the moon and the red glow emanating from a latticed window.

Aivazovsky was renowned both for his unparalleled understanding and depiction of water in all of its states, and for his use of light. The unique light cast by a full moon was a favoured subject for the artist, which he incorporated in many paintings throughout his career, whether depicting Istanbul, Venice or Cairo.

This beautiful painting of the ancient Egyptian capital is one of the finest works from an extremely rare series by this great 19th century master.





61

***61**

DMITRI NALBANDIAN (1906-1993)

Still life with roses and daisies

signed in Cyrillic and dated 'D. Nalband 74' (lower right)

oil on canvas

34 x 46½ in. (86.3 x 117.5 cm.)

Painted in 1974

£15,000-20,000

\$22,000-29,000
€20,000-25,000

PROVENANCE:

Acquired by Aleksandr Piradov (b. 1933) from Pyunik Gallery in Yerevan in 1993.

Acquired from the above by the present owner.

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

62

IVAN CHOULTSÉ (1874-1939)

Wisteria in dappled sunlight

signed 'Iw. F. Choultsé.' (lower right)

oil on canvas

18 x 15 in. (46 x 37.8 cm.)

£60,000-80,000

\$87,000-110,000
€77,000-100,000

PROVENANCE:

Acquired from the artist by F. W. Pyman (1856-1932).

By descent to the present owner.





63

PROPERTY OF A PRIVATE GERMAN COLLECTOR

63

JOHANNES WALTER-KURAU (1869-1932)

Harbour

signed 'Walter-Kurau' (lower right)

oil on board

11½ x 14¼ in. (29.2 x 36.4 cm.)

£5,000-7,000

\$7,200-10,000

€6,400-8,900

PROVENANCE:

A gift from the artist to his pupil Thea Hucke (1893-1970) in Berlin circa 1930.

A gift from the above to the parents of the present owner in the circa 1950s.

Born in Jelgava, Latvia as Janis Valter, Johannes Walter-Kurau began his artistic education in Russia in 1889, as a student at the Imperial Academy of Arts in St Petersburg. After completing his studies in Berlin and Paris, he took part in exhibitions all over Europe, notably as part of the Berlin Secession and *Mir Iskusstva* [the *World of Art*], and developed a reputation as a refined colourist specialising in portraits and landscapes.



64

64

ARNOLD LAKHOVSKY (1880-1937)

A house in spring

signed 'Arnold Lakhovskiy' (lower right)

oil on canvas

21¾ x 25½ in. (54 x 64.7 cm.)

£4,000-6,000

\$5,800-8,600

€5,100-7,600

60



PROPERTY FROM THE ESTATE OF HELGA LÜTHJE

65

KONSTANTIN GORBATOV (1876-1945)

Amalfi

signed 'K. Gorbatoff.' (lower right); further signed and inscribed with title 'K. Gorbatoff' (on the reverse)

oil on canvas

27% x 39½ in. (70.4 x 100.4 cm.)

£30,000-50,000

\$44,000-72,000

€39,000-63,000

PROVENANCE:

Adolf Seemeyer, Hannover (label on the stretcher).

Acquired from the above by Dr Richard Lüthje (1898-1957) in 1953.

66

IVAN AIVAZOVSKY (1817-1900)*An Ottoman coffee-house in the moonlight*

signed and dated 'Aivazovsky 1857.' (lower right)

oil on canvas

23 $\frac{7}{8}$ x 35 $\frac{3}{4}$ in. (60.5 x 90 cm.)

£200,000-300,000

\$290,000-430,000

€260,000-380,000

PROVENANCE:

Anonymous sale; Horhammer Vardeauktioner AB, Helsinki, 22 April 1989, lot 1. Acquired at the above sale by the present owner.

LITERATURE:

Probably, G. Caffiero and I. Samarine, *Sea, cities and dreams, the paintings of I. Aivazovsky*, London, 2000, listed p. 307 as 'Coffee-house on the Island of Rhodes'.

Aivazovsky's fascination with Ottoman culture was sparked by his first visit to Constantinople in 1845 with Grand Duke Konstantin Nikolaevich's (1827-1892) fleet, which was crossing the Aegean Sea that spring.

Aivazovsky joined the expedition as the Russian Navy's newly appointed official artist, a position created for him in recognition of his exceptional talent for capturing the sea in any state and his ability to present the construction of naval vessels with unparalleled accuracy. Aivazovsky had spent the previous four years travelling in Europe as a pensioner of St Petersburg's Imperial Academy, during which time he had honed his skills and adopted the practice of the Western masters he admired. On his return to Russia, the artist settled in Feodosia and opened his studio there.

Both Feodosia's geographical position across the Black Sea from Istanbul and its southern climate suited the artist immensely. Between 1845 and 1890, Aivazovsky returned to Constantinople nearly ten times. Sultan Abdülmecid (1823-1861) was one of Aivazovsky's many imperial admirers. The sultan invited Aivazovsky to serve as his court painter and decorate the lavish Dolmabahçe Palace, the heart of the Ottoman Empire from 1856 to 1922. In acknowledgement of Aivazovsky's contribution to the empire's cultural heritage, the artist was awarded the Order of the Medjidie in 1857, the same year that the present canvas was painted. Sultan Abdülaziz (1830-1876) subsequently decorated Aivazovsky with the Order of Osmanieh in 1874. Aivazovsky's interest in Ottoman culture is reflected in numerous canvases; the artist returned to the subject nearly every year of his long

artistic career. Towards the end of his life however, deeply affected by the Hamidian massacres of 1894-1896, Aivazovsky disregarded the medals given to him by the Ottoman Sultans.

During his first tour to Constantinople, Aivazovsky also visited the Greek islands of Patmos and Rhodes. Rhodes had been under Ottoman rule since it was conquered by Suleiman the Magnificent (1494-1566) in December 1522 and remained so until 1912 when it was liberated by Italy and subsequently reunited with Greece in 1948. In the present painting, Aivazovsky tells the story of a typical evening on the island with local men gathered in a coffee-house on the shore. Engaged in conversation, people can be seen leisurely smoking tobacco pipes while another figure steps out with a tray of steaming coffee, inviting them to come inside. A young man is mending nets on the edge of the pier while a couple of friends are chatting intimately as the evening draws in. The warm light of the candlelit coffee-house is echoed by the moonlight gleaming on the crests of the waves as a group in a boat make their way home. Given the subject matter and the date, it is likely that the present work is the example listed in G. Caffiero and I. Samarine, *Sea, cities and dreams, the paintings of I. Aivazovsky* as 'Coffee-house on the Island of Rhodes'.

Coffee drinking and coffee-houses were an intrinsic element of social interaction in the Ottoman Empire. It is generally accepted that the discovery of coffee in Ethiopia or Kenya dates back to the 13th or 14th century and that it spread from Yemen to North Africa and Egypt, reaching Persia and Turkey by the late 15th century. Coffee was highly treasured in the Ottoman Empire and often referred as the 'Black pearl'. Coffee-houses sprung up in response to the drink's rapidly growing popularity. Initially serving simply as a venue to sell coffee, coffee-houses quickly became gathering places for political debate, sharing the latest gossip and playing table games, although only men were admitted. Venetian traders enabled the spread of coffee from the Middle East to Italy and then to the rest of Europe, Indonesia and the Americas, with coffee-houses springing up in their wake, eventually reaching Europe in the 17th century. In Russia Peter the Great forcefully introduced his people to the drink and as such, by the 19th century, Aivazovsky would have been well-familiar with its pleasures.

This masterfully painted evening scene was likely painted during the artist's sojourn in Paris. It is known that Aivazovsky only sketched *en plein air*, completing his oils in the studio. While working in France between 1856-1857, Aivazovsky was awarded the order of the Légion d'honneur, thus becoming the first Russian and non-French artist to receive such a prestigious award from the French government.



A. Preziosi (1816-1882), *A coffee house, Constantinople, 1854*, Private collection





67

PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ67

YURI ANNEKOV (1889-1974)

A park in winter

signed 'G. Annenkoff.' (lower right)

pencil and gouache on paper
12 $\frac{5}{8}$ x 19 $\frac{1}{4}$ in. (32 x 48.8 cm.)

£6,000-8,000

\$8,700-11,000
€7,700-10,000

PROVENANCE:

Acquired in Brittany in the late 1970s by the grandfather of the present owner.

We are grateful to Irina Obuchowa-Zelinska PhD, author of numerous publications on Annenkov, for her assistance in cataloguing this work.



68



69

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***68**

ALBERT BENOIS (1852-1936)

View of a mountain lake

signed 'Albert Benois.' (lower left)
pencil, watercolour and gouache on paper laid down on card
12¾ x 18½ in. (32 x 48 cm.)

£6,000-8,000

\$8,700-11,000
€7,700-10,000

PROVENANCE:

Acquired by the present owner in New York, circa 2001.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***69**

ALEXANDRE IACOVLEFF (1887-1938)

La toilette

with artist's stamp (lower right)
tempera on paper
25 x 19 in. (63 x 48.2 cm.)

£7,000-9,000

\$11,000-13,000
€8,900-11,000

PROVENANCE:

Robert C. Vose, Boston, inventory number '11675' (label on the reverse of the frame).
Acquired by the present owner in New York, circa 2004.



70

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***70**

KLAVDII LEBEDEV (1852-1916)

The arrival of a boyar

signed in Cyrillic and dated 'K. Lebedev/97' (lower right)

pencil, watercolour and gouache on paper
18 x 13 in. (46 x 33 cm.)

Executed in 1897

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Acquired by the present owner in New York, circa 2001.



71

PROPERTY FROM A PRIVATE COLLECTION, SWEDEN

71

JOSEPH ANDREAS WEISS (1814-1887)

View of the Kremlin and Moskvoretsky bridge from the Moscow river embankment

signed with artist's monogram and dated '1870' (lower left)

pencil and watercolour on paper
15¾ x 25⅞ in. (40 x 65.8 cm.)

£5,000-7,000

\$7,200-10,000

€6,400-8,900

Joseph Andreas Weiss resided in St Petersburg from 1839-1852 as court painter to Maximilian de Beauharnais, 3rd Duke of Leuchtenberg (1817-1852). Weiss also received important commissions from Emperor Nicholas I (1796-1855), father of the Duke's wife, Grand Duchess Maria Nikolaevna (1819-1876).



PROPERTY FROM A PRIVATE COLLECTION, LONDON

72

ILYA REPIN (1844-1930)

Portrait of Vera Berenshtam, née Pypina (1864-1930)

signed in Cyrillic and dated 'I. Repin/1910' (lower left)
pencil and watercolour, heightened with white, on card
16 $\frac{1}{2}$ x 13 $\frac{3}{8}$ in. (41 x 34 cm.)

£15,000-20,000

\$22,000-29,000
€20,000-25,000

PROVENANCE:

Acquired by the family of the present owner in 1999.

EXHIBITED:

Rome, *Esposizione internazionale di Roma*, 1911, no. 39.

LITERATURE:

Exhibition catalogue, *Esposizione internazionale di Roma. Catalogo della mostra de belle arti*, Bergamo, 1911, listed p. 293, no. 39.

The present work belongs to Repin's famous series of graphic works known as the 'Nordman Album', a name given to the group in 1911 by Repin himself when the portraits were sent to the International Art Exhibition in Rome. Only portraits of friends and acquaintances of Repin and Natalia Borisovna Nordman that were executed at Penates were included, 41 of which were shown in Rome.

Over time, these works were scattered and entered various collections. In the list compiled by Repin, number 39 marks portraits of Mr and Mrs Berenshtam. Fedor Gustavovich (1862, Tbilisi - 1937, Leningrad), was an architect, graphic artist, librarian, bibliographer, artistic figure, member of the Academy of Arts (1908) and State Councillor (1916). In 1887 Berenshtam married Vera Alexandrovna Pypina (1864-1930), daughter of Alexander Nikolaievich Pypin (1833-1904), a famous historian of Russian literature. In the Pypin's convivial home many famous figures of the second half of the nineteenth century gathered; composers and musicians, writers, poets and, politicians. Vera Alexandrovna (Berenshtam by her first marriage, Liatskii by her second), subject of the present work, was the niece of the Russian democratic writer N. G. Chernyshevsky (1828-1889), an artist and a literary scholar.

Repin met Vera Aleksandrovna and Fedor Gustavovich at the Pypin house. They became close in 1893, when Repin became a professor at the Imperial Academy of Arts and Berenshtam was head of the library there.

Drawings from the Nordman Album look were all executed on sheets of grey artist's card, measuring about 42 x 34 cm.: the handwritten list of portraits is preserved in the archive of the Russian Academy of Arts.

We would like to thank Liudmila Andrushchenko, Senior Researcher at the Ilya E. Repin Estate-Museum 'Penates' for providing this note.



73

***73**

ATTRIBUTED TO EVGRAF CHEMESOV (1735-1765)

Portrait of Catherine II (1729-1796) mourning the death of Empress Elisabeth Petrovna (1709-1762)

oil on copper

8 x 7 7/8 in. (20.3 x 18 cm.)

wooden frame surmounted with a double-headed eagle, with a label on the backboard: 'C. George Thornton Esq/A Picture on copper/to be guarded against/wet which would spoil the painting/with best regards to his old/friend Baron Wolff written/by him in his 97th year of/age./Tunbridge Wells Sep 18th 1846.' and label on the frame: '1654/From the/Hanbury-Williams/Collection'

£2,000-3,000

\$2,900-4,300

€2,600-3,800

PROVENANCE:

Probably: N. Voekov.

C. George Thornton, Tunbridge Wells (inscription on a label on the backboard).

A gift from the above to Baron Wolff, 18 September 1846 (inscription on a label on the backboard).

The Hanbury-Williams Collection (label on the frame).

Abraham Herenroth (1902-1993), New York in 1967.

EXHIBITED:

Probably: St Petersburg, *Istoricheskaja vystavka portretov lits XVI-XVIII vv., ustroennaia obshchestvom pooshchreniia khudozhnikov* [Exhibition of historical portraits of the XVI-XVII centuries, organised by the society for the encouragement of arts], 1870, no. 563, property of N. Voekov.

New York, The Gallery of Modern Art, *A survey of Russian paintings fifteen century to the present*, 14 June-17 September 1967.

LITERATURE:

Probably: Exhibition catalogue, *Istoricheskaja vystavka portretov lits XVI-XVIII vv., ustroennaia obshchestvom pooshchreniia khudozhnikov* [Exhibition of historical portraits of the XVI-XVII centuries, organised by the society for the encouragement of arts], St Petersburg, 1870, listed p. 157, no. 563.

Exhibition catalogue, *A survey of Russian paintings fifteen century to the present*, New York, 1967, listed p. 51, illustrated p. 7.



74 (part)



74 (part)

***74**

JOSEPH FRIEDRICH LEOPOLD (1668-1727)

Plan of the Poltava battle, 'A plan of a battle close to Poltava, in Ukraine between the armies of His Royal Highness Peter the First, Emperor of Russia (1672-1725) and His Royal Highness King of Sweden, Charles XII (1682-1718), which took place on 27 June/8 July 1709'

coloured lithograph

18 1/4 x 23 3/8 in. (46.3 x 59.4 cm.)

together with two coloured and one black and white lithograph: *Portrait of Alexander I* within a gilded crown frame; and *The Catholic church of St Catherine, St Petersburg; and Manoeuvres at Krasnoe Selo* (after a drawing by A. Schmidt) (4)

£2,000-4,000

\$2,900-5,700

€2,600-5,100

LITERATURE:

The plan: E. Borisov et al., *Poltavskaia bitva* [The Battle of Poltava] 1709-1909, St Petersburg, 1909, p. 281, illustrated as 'Supplement 13'. The plan by Leopold is similar to the one printed by Husson.



***75**

BORIS KUSTODIEV (1878-1927)

A street in Staraya Russa

oil on canvas

12 $\frac{1}{8}$ x 19 $\frac{7}{8}$ in. (31 x 50.6 cm.)

Painted in 1921

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

Iulia Kustodieva (1880-1942), the artist's widow.

Acquired from the above by Peter Kapitza (1894-1984) between 1935 and 1941.

By direct descent to the present owner.

EXHIBITED:

Leningrad, State Russian Museum, *Posmertnaia vystavka proizvedenii B. M. Kustodieva* [Posthumous exhibition of B. M. Kustodiev's oeuvre], 1928, no. 190 (number on the stretcher).

LITERATURE:

Exhibition catalogue, *Posmertnaia vystavka proizvedenii B. M. Kustodieva* [Posthumous exhibition of B. M. Kustodiev's oeuvre], Leningrad, 1928, no. 190.
M. Etkind, *Boris Mikhailovich Kustodiev*, Leningrad-Moscow, 1960, listed p. 203.

M. Etkind, *Boris Kustodiev*, Moscow, 1982, listed p. 228, no. 603.

"On the way from the station I enjoyed the wonderful views of 'my' provinces. There are so many things that I love here: the square, the bazaar with its quaint architecture...carts with muzhiki; churches, monasteries and gardens, gardens and more gardens, full of poplars, birch trees, maple trees, weeping willows..."

Boris Kustodiev, 28 June 1921, Staraya Russa

Staraya Russa is a historical resort-town in Novgorod oblast, celebrated for its mineral springs and made famous in the 19th century by illustrious patrons such as N. Dobroliubov (1836-1861), M. Gorkii (1868-1936), Grand Prince Vladimir Alexandrovich (1847-1909) and Dostoevsky (1821-1881), who wrote novels, including *The Brothers Karamazov* there.

Kustodiev travelled to Staraya Russa in 1921, in order to recuperate from an operation that had left him confined to a wheelchair. Energised and inspired by the beauty of the provinces, he set to work, creating a series of drawings which formed the basis of his album *Sixteen lithographs* [*Shestnagtsat' avtolitografi*] (Petersburg, 1921) depicting scenes from provincial life. According to Vsevolod Voinov (1880-1945), Kustodiev's biographer, the publication caused a sensation – as only 300 exemplars were produced, when demand increased the price of the album quickly sky-rocketed from 100,000 roubles to 500,000 roubles.

The present work is one of nine Kustodiev oils depicting Staraya Russa that M. Etkind lists in his 1982 publication. It has been suggested that this painting was inspired by the Church of Dimitrii Solunskii that was built in the period 1860-1870 and demolished in the 1950s.



76

76

ADOLF JEBENS (1819-1888)

Cossack of the Life-Guards Ataman of His Imperial Highness Tsarevich's Regiment

signed 'Jebens.' (lower right)

oil on canvas

19¾ x 9¼ in. (49,3 x 23,4 cm.)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Jean-Paul Guerlain (b.1937) (label on the frame).

The present work relates to Jeben's 1857 painting *A group of ranks of the Life-Guards Ataman of His Imperial Highness Tsarevich's Regiment* (now in the Tsarskoye Selo museum, see G. Vvedenskii, *The everyday army chronicler, the artist A. I. Gebens*, St Petersburg, 2006, p. 98).

70



77

77

GEORGES BERTIN SCOTT (1873-1942)

Cossack on a horse

signed and dated 'Georges Scott/1913' (lower right)

oil on canvas

30¾ x 20½ in. (78.2 x 52 cm.)

£6,000-8,000

\$8,700-11,000

€7,700-10,000



78

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

78

EVGENII TIKHMENEV (1869-1934)

Wolf hunting with borzois

signed in Cyrillic 'E. Tikhmenev' (lower left)

oil on canvas

11¼ x 25¼ in. (30 x 64.2 cm.)

£18,000-22,000

\$26,000-32,000

€23,000-28,000

PROVENANCE:

Acquired by the previous owner circa 1946.

79

FRANTS ROUBAUD (1856-1928)

Black Sea fishermen

signed 'F. Roubaud.' (lower left)

oil on canvas

32¾ x 23¼ in. (83 x 59.2 cm.)

Painted prior to 1900

£25,000-35,000

\$36,000-50,000

€32,000-44,000

PROVENANCE:

Anonymous sale; Lempertz, Cologne, 25 September 2013, lot 115.

Acquired at the above sale by the previous owner.



79



80

TIMUR NOVIKOV (1958-2002)

Saint John of Kronstadt

signed in Cyrillic and dated 'Novikov Tr./1998.'
and with studio stamp (on the reverse of the print)
mixed media on textile
55½ x 42¼ in. (141 x 107.5 cm.)

£6,000-8,000

\$8,700-11,000
€7,700-10,000

PROVENANCE:

Art Kiosk Gallery, Brussels.
Acquired from the above by the present owner
in 1998.

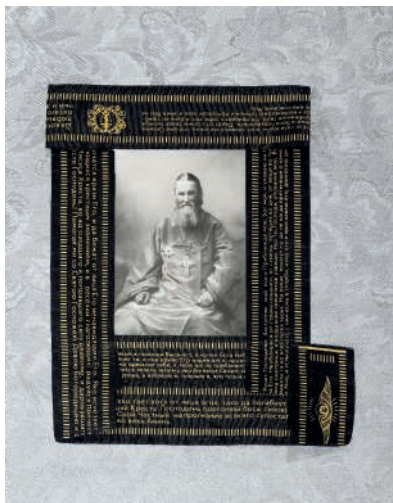
EXHIBITED:

Geneva, Centre d'Art Contemporain Genève and
elsewhere, *Les mondes du SIDA: entre résignation
et espoir*, 6 June 1998-15 October 1998 and
15 November 1998-31 January 1999.
New York, I-20 Gallery, *Timur Novikov. Baltic*,
3 December 1998-23 January 1999.

LITERATURE:

Exhibition catalogue, *Les mondes du SIDA: entre
résignation et espoir*, Bern, 1998, listed p. 155,
illustrated pp. 155 and 157.
Exhibition catalogue, *Timur Novikov. Baltic*, New
York, 1998, listed and illustrated as *Russian Saints*.
X. Novikova and M. Savelyeva, *Timur Novikov*,
St Petersburg and Moscow, 2003, no. 459, p. 108,
listed and illustrated p. 496 (detail).

80



80 (detail)



81 (detail)

81

TIMUR NOVIKOV (1958-2002)

Oscar Wilde

mixed media on textile
72 7/8 x 58 in. (185.5 x 147.5 cm.)
Executed in 1993

£6,000-8,000

\$8,700-11,000

€7,700-10,000

PROVENANCE:

Art Kiosk Gallery, Brussels.
Acquired from the above by the present owner
in 1997.

LITERATURE:

X. Novikova and M. Savelyeva, *Timur Novikov*,
St Petersburg and Moscow, 2003, no. 378, listed
p. 485, illustrated pp. [370] (detail) and 371.

82

TIMUR NOVIKOV (1958-2002)

*A set of three photographs from
The Forgotten Mysteries of Time series*

signed in Cyrillic, dated and numbered 'Novikov/
Timur 1996/2/5' (on the reverse)
sepia archival print
12 3/8 x 9 1/4 in. (31.5 x 23.5 cm.)

This set is number two from an edition of five (3)

£3,000-5,000

\$4,400-7,200

€3,900-6,300

PROVENANCE:

Art Kiosk Gallery, Brussels.
Acquired from the above by the present owner
in 1997.



81



82



82



82



83

PROPERTY FROM THE COLLECTION OF AMBASSADOR AND MRS STEVEN E. STEINER

λ*83

LIDIA MASTERKOVA (1927-2008)

Untitled

signed in Cyrillic and dated 'L. Masterkova 73.' (upper left)
mixed media on canvas
43 x 38½ in. (109 x 98 cm)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Acquired from the artist by the present owner in Moscow, circa 1973.

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

84

ERNST NEIZVESTNY (B. 1926)

Untitled

signed and dated 'E. Neizvestny.79' (lower left)
acrylic on canvas
43¾ x 67¾ in. (111.2 x 172 cm.)
Painted in 1979

£8,000-12,000

\$12,000-17,000
€11,000-15,000

PROVENANCE:

Acquired by the present owner in London in 2005.



84

74

I find myself deeply moved by the work of that remarkable artist, Maxim Kantor. [...] His paintings are full of ideas that are brilliantly expressed by a variety of artistic means and have from the first attracted my attention. His temperament and lively fantasy make his paintings truly dramatic. I greatly admire Kantor's colourful and vigorous talent.

Mstislav Rostropovich



λ85

MAXIM KANTOR (B. 1957)

Map of Europe

signed in Cyrillic 'Maksim' (lower right); signed, further signed in Cyrillic, signed with initial, inscribed with title, further inscribed in Russian with title and dated 'Maksim Kantor/1990/Maxim/M' and with inscription in Russian by Mstislav Rostropovich (1927-2007) 'Hold on/Maksiara/Slava' (on the reverse)

oil and mixed media on canvas, laid down on board
61⅞ x 76⅞ in. (155.5 x 194.5 cm.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:
The artist.

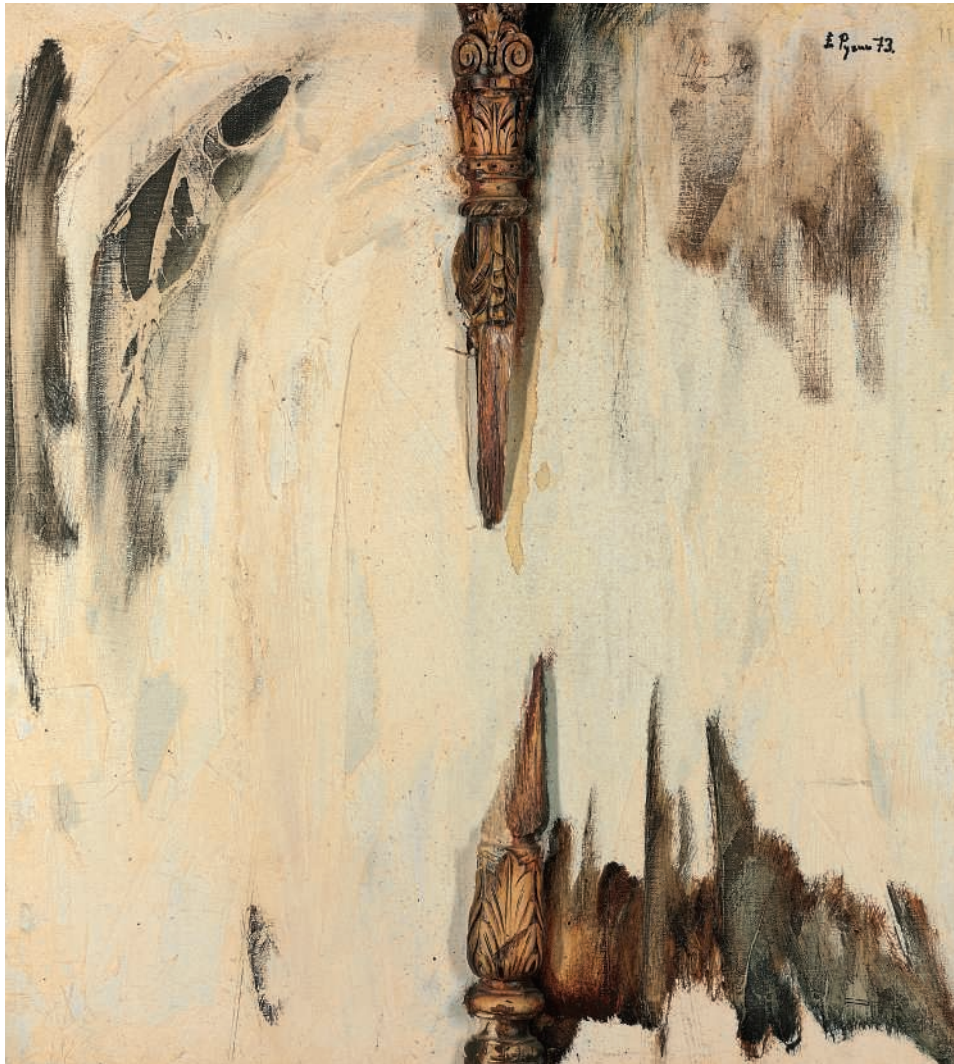
EXHIBITED:

Luxembourg, Tutesall, *Maxim Kantor. Paintings 1982-1994*, 25 February 1995-27 October 1996, no. 72 (travelling exhibition visiting Germany's State Kunsthalle, Berlin, Finland's Pori Art Museum, Denmark's Herning Museum, Switzerland's Musee de Pully and Russia's State Pushkin Museum, Moscow), Tutesall, Luxembourg and elsewhere, *Maxim Kantor. Paintings 1982-1994*, 25 February 1995-27 October 1996. Venice, The Russian Pavilion at the XLVII Biennale, *Maxim Kantor. Criminal chronicle*, 15 June-9 November 1997.

LITERATURE:

Exhibition catalogue, *Maxim Kantor. Retrospektive*, Bochum, 1992, listed and illustrated no. 78.
Exhibition catalogue, V. Höhle et al., *Maxim Kantor. Paintings 1982-1994*, Cologne, 1995, illustrated p. 172, no. 72.
C. Benincasa, 'Uno penture dell'eterno. Maxim Kantor', *Cahiers d'Art*, 1997, illustrated p. 12

This work will be included in the forthcoming catalogue written by Eckhart Gillen, Anne Applebaum and Fra Ignace Berton for the exhibition *Maxim Kantor: Family vs Empire*, opening on 24 September 2016 at the National Museum in Gdańsk.



86

PROPERTY FROM THE COLLECTION OF AMBASSADOR AND MRS STEVEN E. STEINER

***86**

EVGENY RUKHIN (1943-1975)

Untitled

signed in Cyrillic and dated 'E. Rukhin 73.' (upper right)

mixed media on canvas

40 x 36 in. (102 x 91.4 cm)

£6,000-8,000

\$8,700-11,000

€7,700-10,000

PROVENANCE:

Acquired from the artist by the present owner in Moscow, circa 1973.

EXHIBITED:

Raleigh, North Carolina Museum of Art, *Eugene Rukhin: A contemporary Russian artist; An exhibition of paintings from private collections in the United States and Canada*, August 1975-January 1976, no. 33 (labels on the reverse of the stretcher).

LITERATURE:

Exhibition catalogue, *Eugene Rukhin: A contemporary Russian artist; An exhibition of paintings from private collections in the United States and Canada*, Raleigh, 1975, illustrated p. 52, no. 33.

I. Kushnir, *Evgenii Rukhin 1943-1976*, St Petersburg, 2009, listed and illustrated p. 141.

***87**

DMITRI KRASNOPEVTSEV (1925-1995)

Still life with a jug

signed with Cyrillic initial and dated 'K-61' (lower left, incised)

oil on board

22½ x 25½ in. (56 x 65 cm.)

Painted in 1961

£6,000-8,000

\$8,700-11,000

€7,700-10,000

PROVENANCE:

Acquired from the artist by Alexander Bragisky and Tanya Remenikova.

Acquired from the above by the present owner.



87

***88**

DMITRI KRASNOPEVTSEV (1925-1995)

Broken vase

signed with Cyrillic initial and dated 'K.67' (upper right)

oil on board

17 x 15½ in. (43.1 x 38.5 cm.)

Painted in 1967

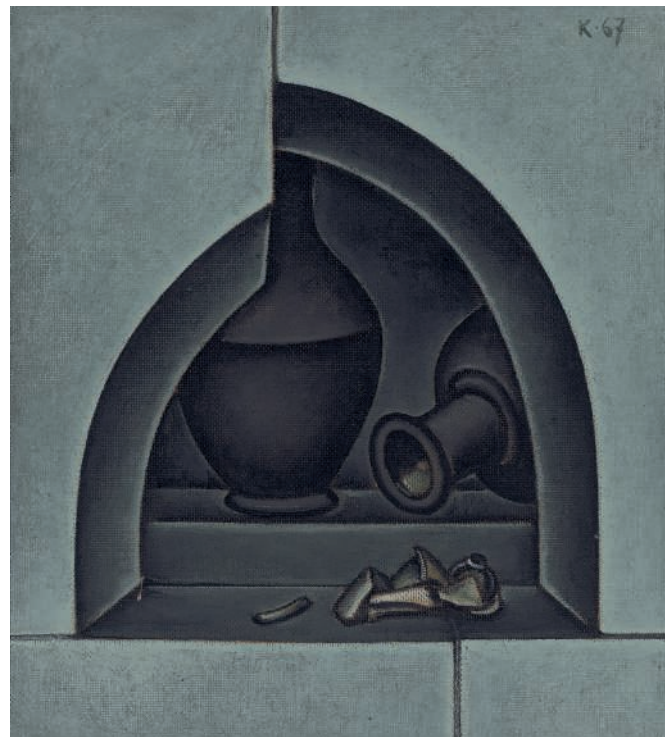
£6,000-8,000

\$8,700-11,000
€7,700-10,000

PROVENANCE:

Acquired from the artist by Alexander Bragisky and Tanya Remenikova.

Acquired from the above by the present owner.



88



PROPERTY OF A PRIVATE COLLECTOR, FLORIDA

***89**

OLEG TSELKOV (B. 1934)

Cat and dragonfly

signed in Cyrillic 'Oleg Tselk' (lower right, incised); further signed,
inscribed with title and dated 'Oleg Tselkov-1988' (on the stretcher)

oil on canvas

39 $\frac{7}{8}$ x 38 $\frac{3}{4}$ in. (100 x 100 cm.)

£25,000-35,000

\$36,000-50,000

€32,000-44,000

PROVENANCE:

Serge Sorokko Gallery, San Francisco.

Acquired from the above by the present owner in 1998.

***90**

NATALYA NESTEROVA (B. 1944)

Summer

signed in Cyrillic 'Nest' (lower left); further signed in Cyrillic, inscribed in Russian with dedication 'To Valera on the day/of his fortieth birthday/from Natasha Nesterova/4/X-1978' (on the reverse)
oil on canvas
19% x 21% in. (50.5 x 55 cm.)

£4,000-6,000

\$5,800-8,600
€5,100-7,600

PROVENANCE:

A gift from the artist to the husband of the previous owner in Moscow in the 1970s (inscription on the reverse).



90

***91**

NATALYA NESTEROVA (B. 1944)

The beach

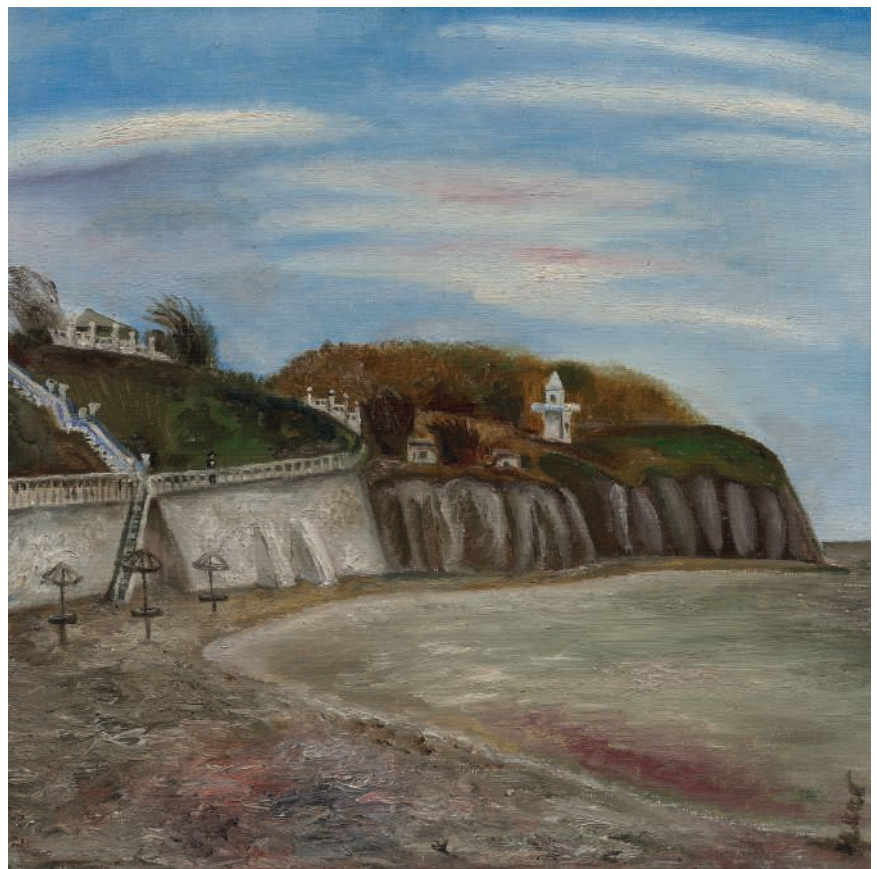
signed in Cyrillic 'Nest' (lower right)
oil on canvas
17% x 17% in. (45 x 44.8 cm.)

£4,000-6,000

\$5,800-8,600
€5,100-7,600

PROVENANCE:

A gift from the artist to the husband of the previous owner in Moscow in the 1970s.



91

92-200 No Lots

END OF SESSION I

SESSION II: FABERGÉ AND RUSSIAN WORKS OF ART
 MONDAY 6 JUNE 2016 AT 2.00 PM (LOTS 201-365)



PROPERTY FROM A PRIVATE SWISS COLLECTION

~*201

A FOUR-COLOUR GOLD-MOUNTED BLUE STEEL MINIATURE PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF VIKTOR AARNE, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 57254

Of arched rectangular form, lower corners cut, on shaped baluster feet, the reeded oval aperture surmounted by four-colour gold flower sprays, suspended from a ribbon crest, within bright-cut gold border, the ivory back with a silver-gilt angular strut and suspension loop, *marked on border and strut* 2 1/8 in. (7.3 cm.) high

£10,000-15,000

\$15,000-22,000
 €13,000-19,000

PROVENANCE:

Emperor Nicholas II (1868-1918) and Empress Alexandra Feodorovna (1872-1918), purchased from the St Petersburg branch of Fabergé in 1897 for 60 roubles, each paid 30 roubles.

We are grateful to Dr Valentin Skurlov for his assistance with the research of the present lot.



Copies of Fabergé invoices

*202

A TWO-COLOUR JEWELLED GOLD-MOUNTED AND NEPHRITE MINIATURE HAND SEAL

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ERIK KOLLIN, 1899-1908, SCRATCHED INVENTORY NUMBER 65573

The egg-shaped nephrite handle with a diamond-set star-shaped finial, the fluted tapering stem with green gold laurel band, the square agate matrix engraved with anchor, *marked on stem* 1 3/4 in. (4.5 cm.) high

£6,000-8,000

\$8,700-11,000
 €7,700-10,000



The anchor engraved on the matrix of the present seal suggests that it could have belonged to Grand Duke Alexei Alexandrovich of Russia (1850-1908), the fourth son of Emperor Alexander II, and the General Admiral of the Russian naval forces between 1883-1905.

A comparable seal with a purpurine handle was sold Sotheby's, Geneva, 14 May 1987, lot 372.



(detail of matrix)



***203**

A SILVER AND GUILLOCHÉ ENAMEL CROSS OF ST ANDREW PHOTOGRAPH FRAME
 MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK
 OF ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY
 NUMBER INDISTINCT, PROBABLY 68525

Rectangular, enamelled with the flag of St Andrew in blue and white over a guilloché ground, centring
 a rectangular aperture within a laurel chased border, all within an acanthus chased outer border, the wood
 back with an elaborate silver strut formed as a Cyrillic initial 'N', with a suspension loop, *marked throughout*
 9 3/8 in. (24 cm.) high

£10,000-15,000

\$15,000-22,000
 €13,000-19,000

PROVENANCE:

A La Vieille Russie, New York.
 Acquired from the above by Mary Millicent Rogers (1902-1953) in the 1940s.
 By descent to the present owner.

For other Fabergé works incorporating the flag of St Andrew (the ensign of the Imperial Russian Navy),
 see G. von Habsburg, *Fabergé Imperial Craftsman and His World*, London, 2000, p. 278, no. 718;
 and G. von Habsburg, *Fabergé in America*, New York, 1996, p. 148, no. 136. A Fabergé tray enamelled
 with the flag of St Andrew was sold Christie's, London, 29 November 2010, lot 270.

Mary Millicent Abigail Rogers was the granddaughter of the Standard Oil tycoon Henry Huttleston
 Rogers (1840-1909) and was known through her life as a socialite, fashion icon and art collector.



(detail of reverse)



204



PROPERTY OF A LADY

204

A GEM-SET SILVER-GILT, GUILLOCHÉ AND CHAMPLEVÉ ENAMEL BELL-PUSH

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 25493

Compressed circular, on spreading foot, the body enamelled in translucent salmon pink over a wavy guilloché ground, surmounted by a cabochon moonstone push-piece within a gilt pearl-guilloche and white champlevé enamel border, with composite reverse, *marked on foot*; in the original silk and velvet-lined wood case stamped 'Fabergé St Petersburg Moscow London' beneath the Imperial warrant
2 in. (5.1 cm.) diameter

£5,000-7,000

\$7,200-10,000

€6,400-8,900



205

***205**

A JEWELLED TWO-COLOUR GOLD-MOUNTED BOWENITE AND GUILLOCHÉ ENAMEL MINIATURE HAND SEAL

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF KARL (HJALMAR) ARMFELT, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 14768

The egg-shaped bowenite handle supported on a baluster-shaped stem enamelled in translucent salmon pink over a dash guilloché ground, applied with green gold laurel festoons, suspended from two rose-cut diamonds, within fluted borders, the gold matrix engraved with initial 'M', *marked on upper mount*

1½ in. (3.7 cm.) high

£5,000-7,000

\$7,200-10,000

€6,400-8,900

PROVENANCE:

Purchased from the London branch of Fabergé by Sir Vincent Caillard (1856-1930) on 19 December 1911 for £7.

Sir Vincent Caillard was a financier, who was knighted in 1896 and held several decorations in recognition of his service to industry and diplomacy. In 1906 he was appointed financial director of the armaments manufacturer, Vickers, and became a leading power in the strategy and management of one of Britain's most important industrial sectors. He travelled widely on its behalf, and was engaged in many complex international negotiations, notably for the erection of arsenals in Turkey and Russia (1913-14).

We are grateful to Dr Valentin Skurlov for his assistance with the research of the present lot.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***206**

AN IMPORTANT TWO-COLOUR GOLD-MOUNTED, GUILLOCHÉ AND CHAMPLEVÉ ENAMEL SANDALWOOD PHOTOGRAPH FRAME MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, CIRCA 1890

Rectangular, centring a circular bezel enamelled with ribbon-tied white bands, the sandalwood body applied with two shaped triangular panels, enamelled in translucent salmon pink over a sunburst guilloché ground, the sides flanked by pink and green gold ribbon-tied and entwined laurel caduceae, with wood back and strut, applied with a silver dedication plaque engraved 'To / Adelaide Iveagh / from / H.R.H. George Prince of Wales / Nov. 6. 1909', marked on caduceae; in a fitted Noble & Co. box

5½ in. (13.7 cm.) wide

£30,000-50,000

\$44,000-72,000

€39,000-63,000

PROVENANCE:

Presented to Adelaide Maria Guinness (1844 - 1916), Viscountess of Iveagh, by Prince of Wales, future King George V (1865-1936).

Anonymous sale; Christie's, Geneva, 19 November 1991, lot 355.

Adelaide Maria Guinness, the Viscountess of Iveagh, was known as 'Dodo' to her friends and family. She was the daughter of Richard Samuel Guinness, barrister and Member of Parliament. She married Edward Cecil Guinness, first Earl of Iveagh in 1873, who was the great grandson of Arthur Guinness, founder of the Brewery. The couple were prominent members of Edwardian Society and friends of the Royal family. The Prince of Wales was a frequent visitor to Elveden Hall, their Suffolk estate.

Noble & Co. traded from Dewar House on Haymarket, London. Its sole partner Arthur Bowe previously managed Fabergé's Moscow branch, with his brothers, Alan and Charles, until he left to establish the London branch in 1903. In 1906 the Bowe brothers left Fabergé and from 1908, Arthur Bowe ran Noble & Co., London (G. von Habsburg, *Fabergé Imperial Craftsman and his world*, London, 2000, p. 324.)



(dedication inscription on the reverse)



207

PROPERTY FROM A PRIVATE SWISS COLLECTION

~*207

A JEWELLED GOLD-MOUNTED NEPHRITE PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 70666

Circular, centring a circular aperture within a seed-pearl border, surmounted by a rose gold ribbon crest, the ivory back with a gold scroll strut and suspension loop, *marked on loop and strut*
3½ in. (8.9 cm.) high

£6,000-8,000

\$8,700-11,000
€7,700-10,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 15 November 1978, lot 478. Acquired at the above sale by the present owner.

PROPERTY FROM A PRIVATE COLLECTION

~208

A JEWELLED TWO-COLOUR GOLD-MOUNTED GUILLOCHÉ AND CHAMPLEVÉ ENAMEL MINIATURE PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1904-1908

Circular, the body enamelled in translucent periwinkle blue over a sunburst guilloché ground, centring a mother-of-pearl miniature icon painted with the Mother of God, within a diamond-set gold bezel enamelled with alternating white bands, the outer border chased with the green gold laurel band, the ivory back with a gold scroll strut and suspension loop, *marked on lower mount and strut*
2¾ in. (6.9 cm.) high

£5,000-7,000

\$7,200-10,000
€6,400-8,900

PROVENANCE:

Presented by the grandfather of the present owner to his wife on the occasion of the birth of their first child circa 1915.



208



PROPERTY OF A PRIVATE COLLECTOR

209

A GOLD-MOUNTED NEPHRITE MINIATURE BOWL

MARK OF FABERGÉ, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 1598

Round, the nephrite body mounted with two gold swans with spread wings terminating into anthemions, their heads forming the handles, with four realistically chased bird feet, *marked on wings and under foot*; in a fitted Wartski case
 3¼ in. (8 cm.) wide

£8,000-12,000

\$12,000-17,000
 €11,000-15,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 19 November 1979, lot 329.
 With Wartski, London.
 Acquired from the above by the present owner.

ψ*210

A GEM-SET TWO-COLOUR GOLD-MOUNTED, SILVER-GILT AND GUILLOCHÉ ENAMEL CIGARETTE CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1899-1908, SCRATCHED INVENTORY NUMBER 16892

Étui-form, the body enamelled overall in translucent oyster white over a wavy guilloché ground, the body decorated with border further enamelled in translucent emerald green over a diamond guilloché ground, applied with flowering laurel garlands at intervals, all within chased green gold laurel bands, with a ruby-set push-piece, *marked throughout*
 3¼ in. (8.2 cm.) high

£12,000-18,000

\$18,000-26,000
 €16,000-23,000

PROVENANCE:

Purchased from the London branch of Fabergé by Mrs Claude Watney (1868-1938) on 24 December 1910 for £29.

Ada Annie Watney and her husband Claude, who was appointed Director of his family's brewing company Watney and Co. in 1898, owned 'High Elms' in Hertfordshire, which they renamed Gaston in the 1890s. The couple was known for their fast cars and horses; Ada Watney was one of London's best known lady motorists and owned a Pipe, a Panhard and a Mercedes.

We are grateful to Dr Valentin Skurlov for his assistance with the research of the present lot.





211

A GEM-SET TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL BOWENITE BELL-PUSH MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890

Square, the bowenite body with a square mount enamelled in translucent red over the starburst wavy guilloché ground, within a two-colour gold acanthus-chased border, the outer border enamelled in translucent red over the dash guilloché ground on four cone-shaped feet, surmounted by a cabochon moonstone push-piece, with a composite reverse, *marked under base*

1 $\frac{1}{8}$ in. (4.7 cm.) wide

£3,000-5,000

\$4,400-7,200

€3,900-6,300



~212

A SILVER-GILT AND GOLD-MOUNTED AGATE PHOTOGRAPH FRAME

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF VIKTOR AARNE, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 55709

Oval, with bevelled edge, centring a reeded bezel, previously decorated with light green guilloché enamel, surmounted by a gold ribbon crest, with the silver-gilt strut, the agate possibly later, *marked on strut*

5 in. (12.5 cm.) high

£3,000-5,000

\$4,400-7,200

€3,900-6,300

PROVENANCE:

Acquired by Samuel Stewart, owner of Lord & Stewart Ltd. tailors in Savile Row, London.



***213**

A FOUR-COLOUR GOLD-MOUNTED BOWENITE PHOTOGRAPH FRAME
 MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN,
 ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 47736

Rectangular, the bowenite panel centring an oval aperture within a bright-cut gold border, enclosing a glazed portrait miniature on mammoth ivory of Princess Anastasia of Montenegro, surmounted by four-colour gold flower garland, all within a bright-cut chased gold outer border, the mammoth ivory back with suspension loop and gold scroll strut, *marked on lower rim, loop and strut, the portrait signed on the left border 'Zehngraf'*

3⁷/₈ in. (8.7 cm.) high

£10,000-15,000

\$15,000-22,000

€13,000-19,000

Princess Anastasia (1868–1935) was born into the Royal family of Montenegro. Through her second marriage to Grand Duke Nicholas Nikolaevich (1856–1929) in April 1907, she became Grand Duchess Anastasia Nikolaevna Romanova of Russia. Anastasia and her sister Princess Milica were close friends of Empress Alexandra Feodorovna and introduced Grigori Rasputin to the Imperial family.

For a comparable Fabergé frame enclosing a miniature of Christian IX of Denmark, see Exhibition catalogue, *Fabergé*, Kunsthalle of the Hypo Kulturstiftung, Munich, 1986, p. 159.



PROPERTY OF A LADY

~214

**A GUILLOCHÉ ENAMEL TWO-COLOUR GOLD-MOUNTED
MINIATURE PHOTOGRAPH FRAME**

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF
HENRIK WIGSTRÖM, ST PETERSBURG, 1904-1908,
SCRATCHED INVENTORY NUMBER 15167

Rectangular, the body enamelled overall in translucent lavender over a wavy
guilloché ground, centring a reeded bezel, within green gold laurel-chased
outer border with rose gold rosettes at corners, the ivory back with a gold scroll
strut and suspension loop, *marked on upper rim and strut*; with associated
Wartski case

3¼ in. (8.3 cm.) high

£4,000-6,000

\$5,800-8,600
€5,100-7,600

PROPERTY OF A LADY

ψ 215

**A GEM-SET SILVER-GILT CHAMPLEVÉ AND GUILLOCHÉ
ENAMEL CIGARETTE CASE**

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF
ALEXANDER PETROV, ST PETERSBURG, 1899-1904

Rectangular, overall enamelled in translucent emerald green over a wavy
guilloché ground, within white enamel and bead and reel borders, with a
gold-mounted ruby-set slide piece, *marked inside cover and base*

4 in. (10.2 cm.) high

£7,000-10,000

\$11,000-14,000
€8,900-13,000





216

A PARCEL-GILT AND GUILLOCHÉ ENAMEL DESK CLOCK
 MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF
 HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917

Square, enamelled in opalescent white over a wavy sunburst guilloché ground, centring a white enamel dial within a silver-gilt bezel, black Arabic chapters and pierced gold hands, all within reeded border, the composite back with silver-gilt scroll strut, the silver back-plate with hand-set, *marked on lower edge, back and strut*; in a fitted red leather Wartski case
 2½ in. (6.3 cm.) high

£25,000-35,000

\$36,000-50,000
 €32,000-44,000

PROVENANCE:

A European Ducal family.
 Anonymous sale; Sotheby's, Geneva, 14 May 1987, lot 452.
 Anonymous sale; Christie's, London, 28 May 2012, lot 206.
 Acquired at the above sale by the present owner.

EXHIBITED:

Hamburg, Museum für Kunst und Gewerbe, *Fabergé - Juwelier des Zarenhofes*, 12 April-25 June 1995, no. 100.

LITERATURE:

A. von Solodkoff, *Fabergé*, London, 1988, illustrated p. 99.
 Exhibition catalogue, *Fabergé - Juwelier des Zarenhofes*, Hamburg, 1995, illustrated p. 116, no. 100.
 G. von Habsburg, *Fabergé, Imperial Craftsman and his World*, London, 2000, illustrated p. 213, no. 516.

PROPERTY OF A LADY

217

A JEWELLED GUILLOCHÉ AND CHAMPLEVÉ ENAMEL
TWO-COLOUR GOLD BUCKLE
 MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF
 HENRIK WIGSTRÖM, ST PETERSBURG, 1904-1908,
 SCRATCHED INVENTORY NUMBER 13517

Shaped oblong with square corners, the green gold body applied with diamond-set rosettes at corners, decorated with red guilloché enamelled ribbon-tied laurel branches enamelled in translucent green, within two white enamel borders, *marked on reverse and catch*
 2 in. (5.1 cm.) high

£2,000-3,000

\$2,900-4,300
 €2,600-3,800

PROVENANCE:

Anonymous sale; Christie's, Geneva, 19 November 1970, lot 149.



SILVER ANIMALS BY FABERGÉ (LOTS 218–221)



This group of silver animals exemplifies Fabergé's ability to transform functional items, such as bell-pushes and lighters, into sculptural works of art. Julius Rappoport was probably the first artisan to make silver animals for Fabergé and was the leading designer of silver animal figures for the firm until his retirement in 1909. From then on Fabergé commissioned its silver animals to the First Silver Artel who were given all production molds from Rappoport's stock.

The design influences for these animals, which are both imaginatively and realistically observed, varied from European functional silver sculptures to far-eastern animal figures and Japanese netsuke, in particular. The bell-push shaped as a frog (Lot 219) is a great example of this influence. As with other works, the success of Fabergé silver animals was determined by its clientele. Both decorative and functional, these silver objects held broad appeal and were even sold from the Fabergé branch in London, like the bear bell-push (lot 220).

For more detailed information on Fabergé silver animals, see G. Von Habsburg, *Fabergé Imperial Craftsman and His World*, London, 2000, pp. 102-108.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***222**

A LARGE SILVER-MOUNTED AND GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF VIKTOR AARNE, ST PETERSBURG, 1899-1904

Rectangular, enamelled in translucent scarlet red over a wavy guilloché ground, centring a rectangular aperture within a beaded border, applied with silver laurel branch and berry bands, flanked by rosettes at corners, all within a ribbon-tied reeded border, surmounted by two ribbon-tied torches and laurel branches, with wood back and strut, *marked on lower mount*
10½ in. (26.7 cm.) high

£30,000-50,000

\$44,000-72,000
€39,000-63,000



***223**

A PARCEL-GILT SILVER-MOUNTED AND GUILLOCHÉ ENAMEL DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 25518

Rectangular, enamelled in opalescent oyster over a reeded guilloché ground, painted *en grisaille* with wavy laurel bands and rose garlands, centring a white enamel dial within a beaded silver bezel, black Arabic chapters and pierced gold hands, all within an acanthus-chased outer border, the mammoth ivory back with silver-gilt scroll strut, the backplate with hand-set, *marked throughout*
5½ in. (14 cm.) high

£50,000-70,000

\$72,000-100,000
€64,000-89,000

224

A JEWELLED AGATE MODEL OF A SPANIEL

ENGRAVED C. FABERGÉ, CIRCA 1900

Realistically carved, sitting obediently on its hind legs, with rose-cut diamond-set eyes, *engraved 'C. Fabergé' under base*
2½ in. (6.5 cm.) high

£15,000-25,000

\$22,000-36,000
€20,000-32,000



PROVENANCE:

Acquired by the grandfather of the present owner in London in the 1930s.

Another example of an agate chimpanzee engraved 'C. Fabergé' from the collection of General Sir Arthur Paget (1851-1928) was sold Christie's, Geneva, 17-18 May 1994, lot 293.



ψ225

A JEWELLED GOLD-MOUNTED NEPHRITE BOX
 MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF
 MICHAEL PERCHIN, ST PETERSBURG, 1899-1903,
 SCRATCHED INVENTORY NUMBER 4103

Circular, the detachable cover mounted with a gold border, set with rose-cut diamonds and cabochon rubies within square mounts, at intervals, the body with a plain gold border, *marked on mounts*
 2½ in. (5.5 cm.) diameter

£7,000-9,000

\$11,000-13,000
 €8,900-11,000



Ω226

**A PARCEL-GILT SILVER-MOUNTED AND GUILLOCHÉ ENAMEL
 DESK CALENDAR FRAME**
 MARK OF IVAN BRITSYN, ST PETERSBURG, 1908-1917

Rectangular, enamelled in translucent light blue over a wavy guilloché ground, the outer border beaded, the hinged wood back with silver-gilt scroll strut and a spring thumb-piece, *marked on mounts and strut*
 4¾ in. (12 cm.) high

£4,000-6,000

\$5,800-8,600
 €5,100-7,600

***227**

A SILVER-GILT AND GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME

MARKED K. FABERGÉ, WITH THE WORKMASTER'S MARK OF ANDERS (ANTI) NEVALAINEN, ST PETERSBURG, 1899-1904

Oval, the body enamelled in translucent yellow over a wavy sunburst guilloché ground, centring an oval aperture within a beaded border, all within a beaded outer border, surmounted by a silver-gilt ribbon crest, with two ball feet, the wood back restored, with a wood strut, *double-struck on lower rim* 4 7/8 in. (11 cm.) high

£6,000-8,000

\$8,700-11,000

€7,700-10,000



ψ228

A JEWELLED TWO-COLOUR GOLD-MOUNTED NEPHRITE BOOKMARK

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 50847

Shaped as a paper knife with rose gold blade, the tapering reeded mount decorated with green gold laurel band set with four rubies, with slightly tapering rounded nephrite handle, *marked on blade and mount* 5 1/4 in. (13.5 cm.) long

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Collection of Princess Mathilde Bonaparte-Demidoff (1820-1904).

Collection du Prince Victor Napoléon et de la Princesse Clémentine de Belgique; Osenat Auctions, Fontainebleau, 24 March 2013, lot 133.

Acquired at the above sale by the present owner.





***229**

A JEWELLED GOLD-MOUNTED NEPHRITE CIGARETTE CASE
 MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF
 MICHAEL PERCHIN, ST PETERSBURG, 1899-1903

Rectangular, with rounded corners, the rim of the hinged cover with a rose-cut diamond-set gold border, the back side of the hinge with an ogee-shaped terminal, *marked on mounts, also with import mark*
 3¾ in. (8.6 cm.) high

£8,000-12,000

\$12,000-17,000
 €11,000-15,000



230

A GEM-SET GUILLOCHÉ ENAMEL GOLD-MOUNTED
SILVER AND RHODONITE PAPER KNIFE
 ENGRAVED FABERGÉ, WITH THE WORKMASTER'S MARK OF
 HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917

The tapering faceted rhodonite handle, with white guilloché enamel border within a chased gold mount, applied with a chased coiled snake, the head set with a cabochon moonstone, the tapering blade with raised channel, *marked on blade and mount, also with import marks*
 8½ in (20.7 cm.) long

£6,000-9,000

\$8,700-13,000
 €7,700-11,000

PROVENANCE:

Anonymous sale; Christie's, London, 30 November 2004, lot 534.
 Acquired at the above by the present owner.



***231**

**A LARGE SILVER-MOUNTED AND
GUILLOCHÉ ENAMEL AMARANTH
PHOTOGRAPH FRAME**

MARKED K. FABERGÉ, WORKMASTER'S
MARK INDISTINCT, PROBABLY OF
ANDERS (ANTTI) NEVALAINEN, 1899-1904,
SCRATCHED INVENTORY NUMBER 8964

Rectangular, centring a rectangular aperture,
enamelled in translucent yellow over a wavy guilloché
ground, within a rectangular ribbon-tied reeded border,
surmounted by a ribbon crest with suspended ribbon-
tied laurel swags, set into a plain wood frame, with
wood back and strut, *marked on lower mounts*
14¾ in. (36.5 cm.) high

£20,000-30,000

\$29,000-43,000

€26,000-38,000

***232**

**A JEWELLED TWO-COLOUR GOLD-MOUNTED GUILLOCHÉ
ENAMEL SCENT BOTTLE**

MARK OF FABERGÉ, MOSCOW, 1899-1908,
SCRATCHED INVENTORY NUMBER 27307

The compressed globular body enamelled overall in translucent light blue over
a wavy sunburst guilloché ground, with two-colour gold ribbon-tied laurel
festoons, the hinged cover with green gold laurel rim, surmounted by a rose-
cut diamond, with a gold-mounted cork stopper, *marked on rim and stopper*
2¾ in. (6.9 cm.) high

£4,000-6,000

\$5,800-8,600

€5,100-7,600





233

A SILVER-MOUNTED CUT-GLASS DECANTER

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 6328

Of compressed circular shape, the colourless glass body cut with diamond pattern, with a glass handle and two bauble-shaped feet, the silver mount cast and chased to imitate water lilies on each side of the decanter, with the hinged cover, interior gilt, *marked on neck mount, leaf and inside cover* 9¼ in. (23.5 cm.) high

£18,000-22,000

\$26,000-32,000
€23,000-28,000

For similar original designs, see Exhibition catalogue, *Neizvestnii Fabergé*, Moscow, 2003, pp. 49 and 92.

The other decanter from this pair was sold Christie's, London, 1 June 2015, lot 224.



Comparable original design from the Fabergé workshop

***234**

A SILVER-GILT KOVSH AND A SILVER BASKET

THE KOVSH, MAKER'S MARK CYRILLIC 'GL', MOSCOW, 1908-1917; THE BASKET, MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 29626

The kovsh, of traditional form, with raised scroll prow above a vacant cartouche, the body *repoussé* and chased with flowerheads and scrolling foliage, the handle cast with leaves, *marked on foot and body*; the basket, oval, on spreading foot, the top rim and the swing handle cast and chased with foliate bands, *marked throughout*

7½ in. (19 cm.) wide and smaller
20.88 oz. (649.3 gr.)

(2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***235**

A LARGE GEM-SET SILVER-MOUNTED CUT-GLASS PUNCH BOWL AND LADLE

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 21313

Of tapering bulbous form, on circular slightly tapering foot, set with cabochon gem stones, including sapphire and garnet, the colourless glass body cut with diamond pattern, mounted with four vertical silver bands, the upper mount cast and chased with stylised grapes and scrolls, with a reeded handle, surmounted by a silver ring and suspension loop for the ladle, the ladle with a scroll handle, *marked throughout, also with Soviet marks*

19 in. (48.2 cm.) high, with ring

(2)

£40,000-50,000

\$58,000-72,000
€51,000-63,000



236

***236**

A JEWELLED GOLD AND SILVER-MOUNTED GUILLOCHÉ ENAMEL BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 73667

Formed as a flower, five petals set with pear-shaped diamonds, the round-shaped stem enameled in translucent emerald green over a dash guilloché ground, terminating in diamond-set leaf and twig, *marked on pin and loop*; in a fitted Hammer Galleries wood case, sold together with its original documentation from the Hammer Galleries
1¼ in (3.4 cm.) wide

(2)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

PROVENANCE:

With Hammer Galleries, New York.
Acquired from the above by John Cudahy (1887-1943) in 1942.
Given as a birthday present to his daughter Mary Toulgas (Cudahy) Keogh (1920-2015).
Thence by descent.

John Cudahy (1887-1943) was an American ambassador and businessman from Milwaukee. Cudahy served as a lieutenant during the First World War and was sent to north Russia towards its end to intervene on behalf of the anti-communist forces. His experience during the campaign in north Russia led him to write the book *Archangel: The American War with Russia*. In the times leading to the Second World War, Cudahy served the United States as ambassador to Poland, Ireland, Belgium and Luxembourg.

When this brooch was acquired by the Cudahy family from Hammer Galleries in 1942, it was accompanied by a note stating that the jewel belonged to Empress Alexandra Feodorovna (1872-1918) and was acquired from the Alexander Palace, Tsarskoe Selo. This original documentation is sold together with the brooch.



237

237

A GOLD-MOUNTED JEWELLED MOSS AGATE PENDANT WATCH UNRECORDED MAKER'S MARK CYRILLIC 'E SCH', ST PETERSBURG, CIRCA 1890

Circular, the white enamel dial with black Arabic chapter and gold hands, the front cover set with moss agate within a rose-cut diamond-set border, suspended from a similarly decorated detachable brooch, set at either side with a diamond and with rose-cut diamond-set bows above and below, the watch signed 'H Moser & Cie.', *marked on pin and loop, also with import marks*
2½ in. (6.4 cm.) high

£4,000-6,000

\$5,800-8,600
€5,100-7,600



238

238

A JEWELLED SILVER-GILT AND SILVER-MOUNTED GUILLOCHÉ ENAMEL BELT BUCKLE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, PROBABLY ST PETERSBURG, CIRCA 1890

Of shaped rectangular form, the panel enamelled in translucent oyster white over a wavy guilloché ground, within an outer border enamelled in translucent blue over a dash guilloché ground, applied with old-cut diamond-set floral scrolls, *marked on the reverse, also with import mark*

2 7/8 in. (7.3 cm.) high

£8,000-12,000

\$12,000-17,000
€11,000-15,000



239

239

A PASTE-SET SILVER AND GOLD MAID OF HONOUR CYPHER
ST PETERSBURG, 1828-1855

In the form of the Cyrillic initial 'A' for the Empress Alexandra Feodorovna, set with pastes mounted in silver-topped gold, surmounted by a hinged paste-set Imperial crown, *unmarked*, with the original blue moiré silk ribbon

2 3/4 in. (6.9 cm.) high, with crown

£15,000-25,000

\$22,000-36,000
€20,000-32,000

Young ladies who were appointed as maids of honor (*freilini*) to the Empress came from the most illustrious families of the Russian Empire. Their fathers served with distinction in either the civil service, the military, or at court. (U. Tillander-Godenhjelm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005, p. 35).

Maid of honour cyphers consisted of the reigning Empress's initials surmounted by the Imperial crown. The present badge is in the form of the Cyrillic initial 'A', which stands for Empress Alexandra Feodorovna, dating the badge to the reign of Emperor Nicholas I.

For a further discussion on the subject of maids of honour and ladies of the Russian Imperial court, see U. Tillander-Godenhjelm, *op. cit.*, pp. 31-45. Also see S. B. Patrikeev, A. D. Boinovich, *The Badges of Russia*, vol. III, Moscow-St Petersburg, 2005, p. 140.



240

ψΔ240

**A GROUP OF SIXTEEN JEWELLED, GOLD, HARDSTONE AND ENAMEL EGG PENDANTS
VARIOUS MAKERS AND DATES, SOME INDISTINCTLY MARKED OR APPARENTLY WITHOUT
MAKER'S MARKS**

Each ovoid, in either gold, rhodonite, malachite, lapis, calcedony, some with diamonds, rubies, sapphires, pearls, turquoise, enamel, two-colour gold cagework, a snake-form gold mount, a lattice of gold and diamonds, or bird-form, *marked on loops and/or mounts*

The duck-form lapis lazuli pendant 1 in. (2.4 cm.) long

(16)

£7,000-10,000

\$11,000-14,000
€8,900-13,000

PROVENANCE:

Property of a Massachusetts Collector; Christie's, London, 8 June 2010, lot 161.

ψ241

A JEWELLED GOLD AND NEPHRITE HAT-PIN

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF VICTOR AARNE, ST PETERSBURG, 1908-1917

The gold pin terminating in a nephrite egg-shaped finial, applied with a gold frog and water lilies set with two diamonds and one cabochon ruby, *marked on pin, also with import mark*
4½ in. (11.3 cm.) long

£2,000-3,000

\$2,900-4,300
€2,600-3,800



241

242

A SILVER GOLD AND ENAMEL RAILWAY JETON

POSSIBLY BY FABERGÉ, ST PETERSBURG, CIRCA 1880

Circular, one side applied with enamelled coat-of-arms of Perm and Solikamsk, rail tools and crown, all within a gold reeded border, inscribed in Russian 'A. E. Baron Huene' on blue enamel, the reverse inscribed in Russian 'Gornozavodsk Ural R.[ail]W.[ay] / 1874 / 1878', with two pickaxes on the sides, surmounted by a helmet shaped finial terminating in suspension loop, with two later loops on the lower border, *apparently unmarked* 2½ in. (5.3 cm.) high, with suspension loop

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Alexander Emanuel von Hoyningen-Huene (1824-1911).
By descent in the family to the previous owner.
Acquired from the above by the present owner.

Baron Alexander Emanuel von Hoyningen-Huene (1824-1911) was a Russian statesman and the governor of Simbirsk. From 1869 he was appointed the Head of the His Imperial Majesty's Own Chancellery looking after the Charity Institutions of Empress Maria Feodorovna.

For a comparable jeton by Fabergé presented to P.P. Tcheremisinov, see A.N. Ivanov, *Jetons of the Russian Empire*, Moscow, 2004, p. 119.
For another similar jeton, see I. Gorianov, M. Muradian, *Zheleznodorozhnie Zhetony iz Kollektzii Firmy 'Znak'*, Moscow, 2011, p. 169.



***243**

A FINE GOLD-MOUNTED PURPURINE BOX

RUSSIA, 19TH CENTURY

Egg-shaped, with the gold-mounted hinged cover, reeded gold mounts with two rose-cut diamond-set paisley thumb-pieces, *apparently unmarked* 2½ in. (6.5 cm.) long

£4,000-6,000

\$5,800-8,600
€5,100-7,600



244

A PAIR OF JEWELLED GOLD MOUNTED AND GUILLOCHÉ ENAMEL IMPERIAL PRESENTATION CUFFLINKS

PROBABLY BY FRIEDRICH KÖCHLI, WITH THE WORKMASTER'S MARK OF VICTOR LINDROZ, ST PETERSBURG, CIRCA 1890

Of lozenge form, each enamelled in translucent scarlet red over sunburst guilloché ground, applied with a gold double-headed eagle set with a diamond, *marked on studs*; in the original silk and velvet-lined red leather case applied with a double-headed eagle on cover 1¼ in. (3.2 cm.) wide

(2)

£5,000-7,000

\$7,200-10,000

€6,400-8,900

PROVENANCE:

By repute, presented by the Imperial Cabinet to Mikhail Priklonskii (1864-1944), the Chamberlain and Ambassador to Austria-Hungary during the outbreak of the First World War.

Victor Lindroz was one of the leading workmasters of the Friedrich Köchli firm, a supplier to the Imperial Court.



245

A SILVER CIGARETTE CASE

MARKED FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, CIRCA 1915, SCRATCHED INVENTORY NUMBER 24471

Rectangular with rounded corners, the cover *repoussé* with a circular reserve centring the Imperial double-headed eagle, above the Russian inscription 'War / 1914*1915 / K. Fabergé', gilt interior, with two thumb-pieces, the reverse inscribed 'Carof / Petrograd. / In 4 de la guerre / 1917', *marked inside cover and base*

4 in. (10 cm.) wide

4.15 oz. (128.9 gr.)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

A similar cigarette case was sold Christie's, London, 24 November 2014, lot 301.



246

A LARGE PARCEL-GILT GEM-SET GOLD-MOUNTED SILVER CIGAR CASE

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 15365

Rectangular, with rounded corners, applied with a cast silver medal depicting an Imperial double-headed eagle, with integral vesta compartment with match strike, and cord attachment with tinder cord, with a gold-mounted cabochon sapphire thumb-piece, gilt interior, *marked inside base and cover*, in a fitted red leather Wartski case
 7¼ in. (19.8 cm.) long
 30.65 oz. (953.3 gr.) gross

£6,000-9,000

\$8,700-13,000
 €7,700-11,000

PROVENANCE:

With Wartski, London.
 Acquired from the above by the present owner.

PROPERTY FROM A MEMBER OF A EUROPEAN ROYAL FAMILY

ψ*247

A PAIR OF JEWELLED GOLD AND GUILLOCHÉ ENAMEL CUFFLINKS

MARK OF FABERGÉ, WITH THE WORKMASTER'S MARK OF EDWARD HELENIUS, ST PETERSBURG, 1908-1917

Each square terminal enamelled in translucent blue over a wavy guilloché ground, applied with Imperial crown set with rubies and rose-cut diamonds, joined by a chain to a baton terminal, set with a row of rose-cut diamonds, *marked on links, also with import marks*
 Each terminal: ½ in. (1.3 cm.) wide

£4,000-6,000

(2)
 \$5,800-8,600
 €5,100-7,600

PROVENANCE:

Anonymous sale; Christie's, New York, 12 April 1988, lot 239.
 A gift to the family of the present owner.

For a comparable pair of cufflinks, see G. von Habsburg, *Fabergé in America*, New York, 1996, p. 306, no. 351.



248

PROPERTY FROM THE PRIVATE COLLECTION OF BERNADETTE J. BERGER

***248**

**A SILVER-GILT AND CLOISSONNÉ ENAMEL
MINIATURE KOVSH**

MARKED K. FABERGÉ, PROBABLY BY FEODOR RÜCKERT,
MOSCOW, 1908-1917, SCRATCHED INVENTORY
NUMBER 35682

Of traditional form, on a circular tapering foot, with raised prow, the handle shaped as a bird's head, the body enamelled overall with blue, green brown and shaded pink flowerheads and foliage on ochre and light grey ground, engraved with a monogram 'AM' under base, *marked under base*
3½ in. (8 cm.) long

£4,000-6,000

\$5,800-8,600
€5,100-7,600



249

PROPERTY FROM A PRIVATE SWISS COLLECTION

Ω249

A PARCEL-GILT FIGURAL SILVER KOVSH

MARK OF THE 11TH ARTEL, MOSCOW, 1908-1917

Of traditional form, the prow applied with a cast and chased warrior, wearing traditional Russian armour, leaning against the kovsh, the raised handle decorated with stylised foliage and peacock feathers, gilt interior, *marked under base and on handle*
16½ in. (41 cm.) wide
27.09 oz. (842.5 gr.)

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 27 April 1977, lot 246a.
Acquired at the above sale by the present owner.

For an almost identical kovsh from the collection of the State Treasury of Russia, see Exhibition catalogue, *Unknown Treasures of Russia. From the Collection of The State Treasury of Russia (Gokhran)*, Berlin, 1998, p.98.



PROPERTY OF A MIDDLE EASTERN COLLECTOR

250

A GEM-SET PARCEL-GILT SILVER-MOUNTED CERAMIC TOBACCO HUMIDOR

THE MOUNTS MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 15515; THE BODY BY THE IMPERIAL STROGANOV SCHOOL, MOSCOW

Of bulbous form, on tapering circular foot *repoussé* and chased with scrolls, the lustre-glazed earthenware body applied with stylised silver scrolls and flowers, the similarly designed upper border set with cabochon amethysts, the detachable cover with a screw lid lock and cabochon gem-set finial, probably of lavender jadeite, interior gilt, *the mounts marked throughout*
8¼ in. (21 cm.) high

£20,000-30,000

\$29,000-43,000

€26,000-38,000

This humidor is a wonderful and rare example of Fabergé's work in the neo-Russian style, which appeared in the late 19th to early 20th century and was rooted in Slavic and Byzantine traditions and design. It was the time of a rebirth of interest in Russia's artistic heritage, which was particularly favoured by the wealthy merchant families of Moscow. Silversmiths in Fabergé's Moscow branch embraced this fashion for neo-Russian design, creating magnificent decorative and functional items like the present lot.

Fabergé started working closely with the Imperial Stroganov School in 1900, when the workshop won a gold medal at the Paris exhibition for its famous experimental ceramics. Artists at the Imperial Stroganov School innovated new glazes that often imitated other materials such as metal or gemstones. This technique can be seen on the lustrous body of the present lot.

Students from the Imperial Stroganov School trained at the Moscow branch, and if they qualified as professors, could increase their earnings by working on special commissions or creating their own designs and models for the firm. Lustre-glazed earthenware vases and pots, like the present lot, are among the workshop's most prominent pieces and exemplify the collaborative work of the Imperial Stroganov School and Fabergé's Moscow branch.

Ceramic objects with silver mounts by Fabergé's Moscow workshops are very rare. For similar lots see Christie's New York, 19 April 2002, lot 172 and Christie's London, 28 May 2012, lot 255.

PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

***251**

**AN IMPRESSIVE AND LARGE GEM-SET SILVER-MOUNTED AND ENAMEL
BIRD'S-EYE MAPLE CASKET**

MARKED KHLBNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1908-1917

Of shaped rectangular form, on four bun feet, the bird's-eye maple body applied with *repoussé* and finely chased silver mounts in neo-Russian style, set with thirteen guilloché enamelled cartouches depicting stylised animal figures, the lower mount with stylised depiction of the sun and scrolls at intervals, the cover mounts chased with two double-headed eagles within peacock feathers and scrolls, with two compartments, both with key holes, the upper compartment applied with silver vari-coloured *champlevé* enamelled cartouches, set with varied cabochon gems throughout, including amber, rhodonite, lapis lazuli, garnets and jasper, with two circular handles shaped as a snake biting its own tail, the interior fabric-lined, with two keys, *marked throughout*
16½ in. (42 cm.) long

£40,000-60,000

\$58,000-86,000
€51,000-76,000

PROVENANCE:

Acquired by the family of the current owner in the mid-1930s.

This magnificent casket decorated with stylised animal figures and ornaments was created in response to the Pan-Slavic movement in the fine and decorative arts, which saw artists and craftsmen seeking to revive traditional Russian art forms.

Khlebnikov's workshop, one of the largest and most prominent firms of the late 19th to early 20th century, produced a number of works in the neo-Russian style. Khlebnikov explored the great technical and material potential of its time by experimenting with various enamel techniques, the use of semi-precious stones, high relief and unusual varieties of wood.

On this important example, enamelled roundels depicting various animals, possibly inspired by Russian fairy tales and mythology, are reminiscent of the animal figures from the Abramtsevo workshop and Talashkino school. The figures are particularly similar in style to Elena Polenova's characters from her fairy tale illustrations, which were based on folk objects she has collected in isolated villages. The casket is also decorated with a glorious variety of cabochon gems and bird's-eye maple wood, indicative of the artist's intent to celebrate Russia's rich tradition of folklore by showcasing the country's tremendous wealth and range of materials.

For a comparable casket presented by the city of Moscow to the city of Paris from the collection of the Conservation des Œuvres d'Art Religieuses et Civiles (CoARC), Paris, see Exhibition catalogue, *Neptunia. Cadeaux des Tsars. La Diplomatie Navale dans l'Alliance Franco-Russe 1891-1914*, National Maritime Museum, Paris, 2010, p. 32. For another similar casket presented by the Moscow Imperial Society to S.K.G. Billings, see Exhibition catalogue, *Time to Gather: Russian Art from Foreign Private Collections*, State Russian Museum, St Petersburg, 2007, p. 268, no. 195.



(detail)





Ω252

A SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSH

MARK OF KONSTANTIN SKVORTSOV, MOSCOW, 1908-1917

Of traditional form, with raised prow and shaped hook handle, the body enamelled overall with vari-coloured scrolling foliage and flower-heads, with corded rim, the handle similarly decorated, the handle engraved in Russian '[To] the most highly respected / K.G. Khrushov / [From] the grateful ensign / Zenbitskii', marked under base 9½ in. (24 cm.) wide

£7,000-10,000

\$11,000-14,000
€8,900-13,000

PROPERTY FROM A PRIVATE SWISS COLLECTION

***253**

A SILVER-GILT CLOISSONNÉ, CHAMPLEVÉ AND EN PLEIN ENAMEL CASKET

MAKER'S MARK CYRILLIC 'SB', MOSCOW, 1896

Rectangular, on four bracket feet, with champlevé enamelled columns to the corners, with two similarly decorated angular swing handles, the raised hinged cover centring a glazed *en plein* enamel plaque painted after 'The Russian Bride's Attire' by K. Makovsky, enamelled overall with varicolour shaded scrolling floral motifs on dark blue ground, with a key escutcheon, velvet-lined interior, marked under base and feet, also with French import marks; in a fitted silk and velvet-lined wood case

6¼ in. (16 cm.) wide

£35,000-45,000

\$51,000-65,000
€45,000-57,000



(detail of cover)

The nineteenth century saw a rebirth of interest in Russia's artistic heritage. The present casket embodies this distinctive revival of traditional Russian subject matter and technique. This is reflected not only in its magnificent cloisonné and *en plein* enamel work, but also in the casket's traditional form.

Moscow's leading silversmiths often drew on Konstantin Makovsky's historical paintings and boyar series as inspiration for their *en plein* panels. These richly-coloured paintings evoked the romance of medieval Russia. They were a perfect match for enamelled caskets designed in the Pan-Russian style. Konstantin Makovsky's work *The Russian Bride's Attire* from 1887 was the inspiration for the present casket. This painting is part of the collection of the Museum of The Legion of Honor, San Francisco, bequest of M.H. de Young, 53161. Another earlier version of this painting is in the State Museum of History and Art, Serpukhov.

For a further discussion of the topic and comparable examples of enamelled works after Konstantin Makovsky, see Wendy Salmond, et al., *Konstantin Makovsky: The Tsar's Painter in America and Paris*, London, 2015, pp. 46-48.



PROPERTY FROM THE ROYAL HOUSE OF SAXE-COBURG-GOTHA (LOTS 254-255)



254

PROPERTY FROM THE ROYAL HOUSE OF SAXE-COBURG-GOTHA

254

A LARGE PARCEL-GILT SILVER PRESENTATION CHARGER
 MARK OF STEFAN WAKEVA (VAKEVA), ST PETERSBURG, 1895

Circular, with a pie-crust edge and plain centre, the border engraved overall with scrolling foliage and strapwork, with four cartouches, three engraved in Russian '13.II.1909 / [To] His Royal / Highness / Emperor of Bulgaria / Ferdinand I / St Petersburg City Council', the fourth cartouche applied with silver coat-of-arms of St Petersburg, *marked under base and engraved with the number '56'*

25¼ in. (64 cm.) diameter
 135.3 oz. (4,208 gr.)

£10,000-15,000

\$15,000-22,000
 €13,000-19,000

PROVENANCE:

Presented to King Ferdinand I of Bulgaria in February 1909.



King Ferdinand I of Bulgaria during one of his visit to St Petersburg
 ©Central State Archive of Film and Photo Documents of St Petersburg, 2016.

King Ferdinand I of Bulgaria (1861-1948) and Queen Eleonore visited St Petersburg twice in 1909-1910. Following the proclamation of Bulgaria's independence in 1908, King Ferdinand wanted to secure an agreement with Russia for the preservation of peace in the Balkans. Both state visits included ceremonial state receptions and the exchange of gifts. These silver charges were presented by the St Petersburg City Council in 1909 and 1910 respectively.



255

PROPERTY FROM THE ROYAL HOUSE OF SAXE-COBURG-GOTHA

255

AN IMPRESSIVE CLOISSONNÉ AND GUILLOCHÉ ENAMEL
PARCEL-GILT SILVER PRESENTATION CHARGER
 MARKED LYUBAVIN, MARK OF A. MARTIANOV,
 ST PETERSBURG, 1895

Circular, the centre applied with a guilloché and champlevé enameled coat-of-arms of St Petersburg, also engraved with Russian inscription '[To] their Royal Highness / King and Queen of Bulgaria / 13-26 February 1910 / St Petersburg.', within a beaded border, the outer border with six cartouches, cloissonné enamelled throughout with scrolling foliage in shades of red, green, blue, white and turquoise, within the acanthus and bead-chased border, *marked under base*

19¼ in. (48.8 cm.) diameter
 175 oz. (5,443 gr.) gross

£7,000-10,000

\$11,000-14,000
 €8,900-13,000

PROVENANCE:

Presented to King and Queen of Bulgaria in February 1910.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***256**

A SILVER-GILT AND CHAMPLEVÉ ENAMEL COFFEE AND TEA-SERVICE

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1881 AND 1883

Comprising a tapering coffee-pot, a teapot and a double-handled sugar-bowl, all with detachable covers, a similarly decorated cream-jug, all with geometric handles, a circular waste-bowl and a sugar-bowl with swing handle, a tea-strainer, sugar-tongs, shovel, and eleven teaspoons, all champlevé enamelled with stylized vari-coloured birds and butterflies, flowers and foliage in chinoiserie style on black enamel ground, within decorative borders of geometric motifs, with gilt interiors, coffee-pot and teapot with mother-of-pearl insulators, *marked throughout*

The coffee-pot 6 in. (15.2 cm.) high

80.24 oz. (2,495.7 gr.) gross

(20)

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

Property of a Gentleman; Christie's, New York, 20 April 2000, lot 14.

A comparable champlevé enamel tea and coffee service with similar chinoiserie designs from the Provatoroff Collection of Russian Works of Art, Icons and Pictures was sold Christie's, London, 20 November 1997, lot 425.



PROPERTY FROM THE ROYAL HOUSE OF
SAXE-COBURG-GOTHA

257

A FINE SILVER-GILT COMMUNION SET
MARK OF DMITRY SHELAPUTIN,
RETAILED BY OLOVYANISHNIKOV SONS,
MOSCOW, 1908-1917

Comprising a chalice on a domed circular foot, a communion spoon, two small circular patens, a four-legged *étoilé* stand and a paten on a domed circular foot; the patens engraved with biblical scenes within borders with Russian inscriptions from the Eucharist, the chalice cast and chased with scrolling foliage, applied with cartouches depicting Jesus Christ, Virgin Mary and John the Baptist, the *étoilé* and spoon similarly decorated with scrolling foliage, *marked throughout*; in the original silk and velvet-lined wood case stamped in Russian 'Firm of P.I. Olovyanishnikov's Sons / St Petersburg Moscow / Yaroslavl' beneath the Imperial warrant, with original key
The chalice 11 in. (28 cm.) high
72.73 oz. (2,262.2 gr.)

(6)

£8,000-12,000

\$12,000-17,000

€11,000-15,000



***258**

A PEARL-SET AND CLOISSONNÉ ENAMEL SILVER-GILT ICON
OF IVERSKAIA MOTHER OF GOD

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, OVERSTRIKING
INDISTINCT MAKER'S MARK, MOSCOW, CIRCA 1890

Realistically painted, the Christ child with his right hand raised in benediction, the Mother of God behind him, the garments *repoussé* and chased, the halos and oklad cloisonné enamelled in shades of blue, red, green and white and turquoise, with rope-work scrolls, flanked by a cross at each corner, with suspension loop, *marked on lower rim*; with original paper label from the Russian Imperial Exhibit
3¼ in. (9.5 cm.) high

£10,000-15,000

\$15,000-22,000

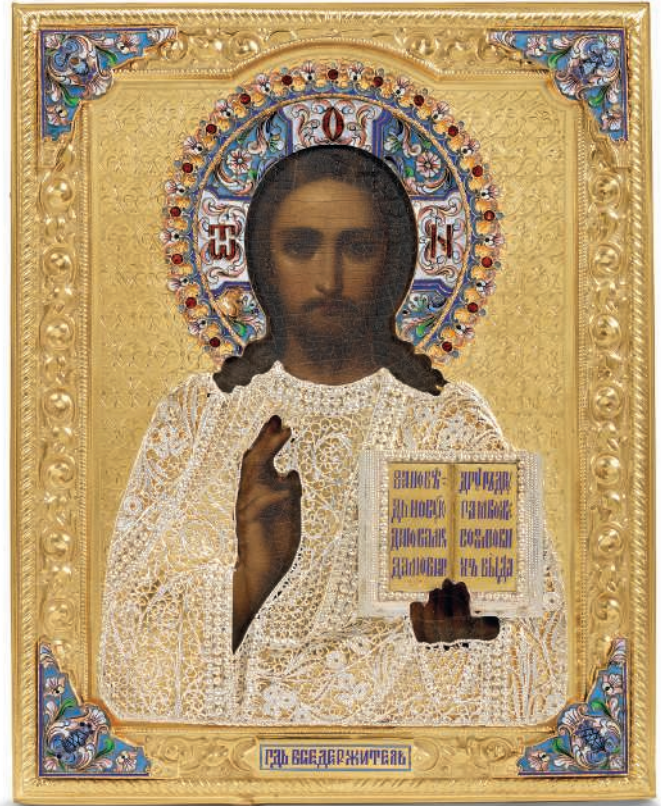
€13,000-19,000

EXHIBITED:

New York, Hammer Gallery, *Russian Imperial Exhibit*, 1933, no. 5169.

The Russian Imperial Exhibit label is inscribed: 'Crowned Version of the Madonna and Child. Signed by Ovchinnikov. Collection of the Czarina.' The other side inscribed '5169. Icon of the 20th century in an exquisite frame of golden silver with enamelled decoration.'

A related Icon of the Iverskaia Mother of God by Ovchinnikov is held in the collection of Hillwood Museum, Washington D.C., inv. no.54.30. A comparable icon by Ovchinnikov was sold Christie's, London, 11 June 2008, lot 301.



259

A PAIR OF SILVER-GILT AND CLOISSONNÉ ENAMEL WEDDING ICONS DEPICTING THE MOTHER OF GOD OF KAZAN AND CHRIST PANTOCRATOR

MAKER'S MARK CYRILLIC 'F.S', MOSCOW, 1908-1917

Each rectangular, the figures realistically painted, the silver-gilt oklad with raised *repoussé* borders, with filigree vestments of foliate scrollwork simulating silk brocade, applied with vari-colour cloisonné enamel halo, corners and plaques with inscriptions, *marked throughout*
8 7/8 in. (22.5 cm.) high

£20,000-40,000

\$29,000-57,000
€26,000-51,000

(2)

PROPERTY FROM A PRIVATE SWISS COLLECTION

*260

A SILVER-GILT AND CLOISSONNÉ ENAMEL ICON OF CHRIST PANTOCRATOR

MARKED P.OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1899-1908

Of rounded arch form, Christ realistically painted with his right hand in a blessing, his left hand holding the Gospels, the silver-gilt border with cloisonné enamelled blue, white and red floral motifs, with suspension loop, mounted to a silk backing, *marked on lower mount*
5 1/2 in. (14 cm.) high, with suspension loop

£6,000-8,000

\$8,700-11,000
€7,700-10,000





261



262

PROPERTY FROM A PRIVATE SWISS COLLECTION

***261**

THE ENTRY INTO JERUSALEM

MOSCOW SCHOOL, PROBABLY LATE 17TH CENTURY

Rectangular, the figures realistically painted, Christ on a white horse with the apostles walking behind and the crowd meeting him at the city gates, the gilt metal basma hammered with foliate scrolls, probably set in later panel, *unmarked*
12¼ in. (31 cm.) high

£6,000-8,000

\$8,700-11,000
€7,700-10,000

PROPERTY FROM A PRIVATE SWISS COLLECTION

***262**

THE CRUCIFIXION WITH THE VIRGIN MARY, ST JOHN, ST MARY MAGDALENE AND ST LONGINUS

MOSCOW SCHOOL, PROBABLY LATE 17TH CENTURY

Rectangular, the figures realistically painted, the crucifixion flanked by two angels, on gold ground, the gilt metal basma hammered with foliate scrolls and applied with an engraved plaque with Christ's initials, probably set in later panel, *unmarked*
12½ in. (31.7 cm.) high

£6,000-8,000

\$8,700-11,000
€7,700-10,000

PROVENANCE:

Property of a Gentleman; Christie's, London, 18 July 1984, lot 253.
Acquired at the above sale by the present owner.

***263**

A GROUP OF ILLUSTRATIONS, ICONS AND A PRINT
RUSSIA AND GREECE, 19TH/ EARLY 20TH CENTURY

Comprising a framed print on fabric depicting John of Kronstadt; two 19th century icon, one of All Saints, the other of St Tryphon; three book illustrations depicting religious scenes and saints, one illuminated manuscript page, all framed
59¼ x 30½ (150.5 x 77.5 cm.) and smaller

£200-300

(7)
\$290-430
€260-380



263 (part)



264



264 (reverse)

***264**

A PORCELAIN EASTER EGG

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1887-1890S

Ovoid, centring an oval reserve depicting the Resurrection, within a gilt and pink foliate border, the reverse painted with a pewter coloured cross on shaded pink and white ground, within foliate scrolls, the front reserve inscribed in Russian 'The Resurrection of Christ', after a design by O.S. Chirikov, *apparently unmarked* 4¼ in. (11 cm.) high

£3,000-4,000

\$4,400-5,700

€3,900-5,100

For comparable models, see T. Kudriavtseva and H. Whitbeck, *Russian Imperial Easter Eggs*, London, 2001, p. 204, no. 158; also see G. Oistrakh and A. Tishchenko, *Imperatorskie Farforovye Paskhalnye jajtsa*, Moscow, 2008, pp. 192-195, nos. 81-82.

•265

A GROUP OF TWELVE PORCELAIN EASTER EGGS, ELEVEN GLASS AND PAPIER-MACHÉ EASTER EGGS AND EIGHT GLASS TEA CADDIES

RUSSIA, LATE 19TH/ 20TH CENTURY

The eggs, all ovoid, some depicting Christ Pantocrator, some decorated with city views, floral designs, Cyrillic initials 'Kh V', birds, one with a cypher of Empress Alexandra Feodorovna, one depicting Mary; the glass tea caddies, rectangular, with blue, red and clear glass bodies, all with metal lids, *all apparently unmarked* 5½ in. (14 cm.) high and smaller

(31)

£800-1,200

\$1,200-1,700

€1,100-1,500



265 (part)



266

***266**

AN EMBROIDERED KOKOSHNIK, MONK'S CALOTTE AND A WEDDING CROWN

RUSSIA, LATE 18TH/ 19TH CENTURY

The kokoshnik of ovoid form, probably Moscow province, the red velvet ground embroidered overall with gilt thread in a stylised floral design, lined with cotton; the calotte, of square form, the green velvet ground embroidered overall with silver thread in scrolling foliage design, lined with silk; the wedding crown, Archangelsk province, heavily embroidered with pastes, beads and metal plaques, unlined 14½ in. (37 cm.) high and smaller

£1,500-2,000

(3)

\$2,200-2,900
€2,000-2,500



267 (part)

***267**

A GROUP OF TRADITIONAL CRAFTS

RUSSIA AND UKRAINE,
19TH/ EARLY 20TH CENTURY

Comprising a framed embroidery, depicting a scene from *Taras Bulba*; a painting on glass of St Hubert, patron saint of hunters; and embroidered wall hanging, depicting a scene from the Russian fairy tale of the Fisherman and the Fish 38¼ in. (97 cm.) wide and smaller

£800-1,200

(3)

\$1,200-1,700
€1,100-1,500



***268**

268

(reverse)

AN EMBROIDERED KOKOSHNIK

RUSSIA, NIZHEGORODSKAIA OR KOSTROMSKAIA PROVINCE, LATE 18TH/ EARLY 19TH CENTURY

Of vertical crescent shape, decorated with pastes and beads on foil ground, the 'wings' of the hat extending out to the sides, overall embroidered with gilt thread, gilt metallic braid and foil, forming floral motif on the reverse, lined with linen
15 in. (38 cm.) high

£2,000-3,000

\$2,900-4,300
€2,600-3,800



269

(reverse)

***269**

AN EMBROIDERED KOKOSHNIK

RUSSIA, NIZHEGORODSKAIA OR KOSTROMSKAIA PROVINCE, LATE 18TH/ EARLY 19TH CENTURY

Of vertical crescent shape, decorated with pastes and beads on foil ground, the 'wings' of the hat extending out to the sides, the front embroidered with gilt thread and gilt metallic braid, the blue silk ground of the reverse embroidered with fruits and butterflies, the sides decorated with metal coins, lined with linen
15 in. (38 cm.) high

£2,000-3,000

\$2,900-4,300
€2,600-3,800



***270**

A GROUP OF SIXTEEN RUSSIAN SHOULDER BOARDS
RUSSIA, LATE 19TH/ EARLY 20TH CENTURY

Including staff captain shoulder boards of the Horse Guards Regiment, captain shoulder board of the Crimean Horse Regiment, cornet shoulder boards of the Horse Guards Regiment
6¼ in. (15.6 cm.) long and smaller

(16)

£2,000-3,000

\$2,900-4,300

€2,600-3,800



***271**

A GROUP OF THREE PORCELAIN EASTER EGGS

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
LATE 19TH/ EARLY 20TH CENTURY

Each ovoid, on a white ground, two eggs with the gilt cypher of Empress Alexandra Feodorovna beneath Imperial crown, the larger egg with a mustard silk ribbon, the third egg with the gilt cypher of Grand Duchess Tatiana Nikolaevna beneath Imperial crown, *all apparently unmarked*

3¾ in. (9.5 cm.) high and smaller

(3)

£2,000-2,500

\$2,900-3,600

€2,600-3,200



€272

ALEXANDER II. A GRANT OF INVESTITURE [GRAMOTA] IN FAVOUR OF GENERAL, VICEROY OF THE KINGDOM OF POLAND COUNT ALEXANDER NIKOLAYEVITCH LÜDERS (1790-1874), CREATING HIM COUNT OF THE RUSSIAN EMPIRE WITH HIS OWN ARMS, SIGNED IN CYRILLIC 'ALEXANDER' AND DATED 30 MAY 1866

Illuminated manuscript on paper, in Russian, 22 pages, 565 x 435 mm., the first page with the name and style of Emperor Alexander II (r. 1855-1881) in gold lettering, the border with coats-of-arms of towns, principalities and provinces amid Gothic architectural ornaments, the final page with the signature of Alexander II and date, with silk endpapers and guards, bound in the green velvet folder applied with the Imperial eagle in gilt-metal thread on the front and initial 'A II' on the reverse, within oak-leaf border (lacking seal), contained within a later wood case

£5,000-7,000

\$7,200-10,000

€6,400-8,900

PROVENANCE:

Acquired by the family of the present owner in the 1950s.

The manuscript relates the history of Alexander von Lüders (1790-1874) with the precise dates of his numerous deeds, achievements and subsequent rewards.

Count Alexander von Lüders was born to a German noble family that moved to Russia in the middle of the 18th century. He participated in the Napoleonic Wars and was wounded in the Battle of Kulm in 1813. During the Crimean War (1854-1856) he commanded the Army South operating in the middle Danube region. From November 1861 to June 1862 Count von Lüders held the position of Viceroy of the Kingdom of Poland.



272 (detail of signature)

*273

**A GEM-SET GOLD CHRISTENING SPOON
MARK OF CARL EKQVIST, ST PETERSBURG, 1858**

With tapering stem, set with five cabochon garnets, the bowl chased with a palmette shaped ornament, marked on stem, 72 zolotnik (18 kt.)

6½ in. (16.7 cm.) long

1.64 oz. (51 gr.) gross

£2,000-3,000

\$2,900-4,300

€2,600-3,800

PROVENANCE:

By repute, made for the christening of Grand Duke Konstantin Konstantinovich (1858-1915), a grandson of Emperor Nicholas I.





274 (part)

***274**

A GROUP OF SEVENTEEN BADGES
RUSSIA, LATE 19TH/ EARLY 20TH CENTURY

Comprising a silver and enamel Egerskii Guards Regiment badge and lapel pin, *unmarked*; a silver and enamel Semenovskii Guards Regiment badge, *marked E.K. Shubert*; a badge of the First Artillery Brigade of the Imperial Guard, *unmarked*; a badge of the Smolny Institute, *mark of the 6th Moscow Artel*; a badge of the Third Artillery Brigade of the Imperial Guard, *unmarked*; a badge of Kronstadt Fortress; a badge of Gallipoli; a badge of Red Cross; together with a French Order of the Legion of Honour, a silver horseracing jeton, two Russian gold rings, an Iranian gold signet ring and a jewelled gold bangle

2¼ in. (5.7 cm.) high and smaller

(24)

£5,000-7,000

\$7,200-10,000

€6,400-8,900



275

***275**

A GROUP OF SIX ORDERS
RUSSIA, LATE 19TH/ EARLY 20TH CENTURY

Comprising a gold and enamel order of St Vladimir Second Class, with swords, *maker's mark indistinct*; a gold and enamel order of St Anne Third Class, with swords, *marked with Cyrillic mark 'VD'*; two gold orders of St Vladimir Fourth class, with swords, *one marked Eduard*; an order of St Stanislas Third Class, with swords, *marked with Cyrillic mark 'DO'*; a gold and enamel order of St George Fourth Class, *marked with Cyrillic mark 'VA'*; four with silk ribbons; together with a gilt-metal copy of the order of St George, *unmarked*

2 in. (5 cm.) high and smaller

(7)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

*276

**A GROUP OF SEVEN
SILVER AND BRONZE MEDALS**

RUSSIA, PERIOD OF NICHOLAS II AND LATER

Comprising one large commemorative silver medal on the 100th anniversary of the Page Corps, in the original case with an enamelled Maltese cross, two large bronze medals on the same subject, struck with the profile portraits of Nicholas II and Alexander I, three small bronze commemorative medals on the 150th anniversary of the Page Corps (one in the original box), and one silver medal for zeal, one side struck with the profile of Emperor Nicholas II; together with a biscuit porcelain medal moulded with the profile of Field-Marshal Kutuzov by the Imperial Porcelain Factory, and a porcelain commemorative cup on the 100th anniversary of the Page Corps by the Kornilov Factory 2½ in. (6.5 cm.) diameter and smaller

(9)

£2,000-3,000

\$2,900-4,300

€2,600-3,800



276



Δ277

A RARE REGIMENTAL PRESENTATION SILVER WRISTWATCH

RUSSIA, CIRCA 1902

Circular, white enamel dial with Arabic numerals and a subsidiary seconds dial, applied with a silver crescent plaque repoussé with date '1892 X 1902 / 3 XII' on dial, engraved with a Cyrillic monogram 'DK' beneath an Imperial crown on the reverse, also further inscribed in Russian '[to] A.M. Annenkov / Dmitrii', watch movement missing, *apparently unmarked*

1⅞ in. (4.8 cm.) diameter

£2,000-3,000

\$2,900-4,300

€2,600-3,800

The present watch was one of the gifts presented by Grand Duke Dimitri Konstantinovich, son of Grand Duke Konstantin Nikolaevich, to his fellow officers of the Guard Horse Grenadier Regiment in 1902 on the occasion of his 10 year jubilee as commander of the Regiment.

For a similar watch, see K. Skuratov, *Mirnoe i boevoe proshloe I.gv. Konno-Grenaderskogo polka*, vol. IV, Paris, 1946, illustrated p. 63.



Grand Duke Dimitri Konstantinovich and the Emperor Nicholas II with the officers of the Guard Horse Grenadier Regiment ©AVT Collection.



A similar watch, presented by Grand Duke Dimitri Konstantinovich to Colonel V. Markov. See K. Skuratov, *Mirnoe i boevoe proshloe I.gv. Konno-Grenaderskogo polka*, vol. IV, Paris, 1946, p.63, illustrated

0278

BROCKHAUS-EFRON ENCYCLOPAEDIC DICTIONARY- *Entsiklopedicheskii slovar*. St. Petersburg: Brockhaus and Efron, 1890-1907. 82 volumes and 4 supplement volumes, together 86 vols., 8vo, numerous plates and maps, some coloured, some folding, and illustrations in the text. Original morocco-backed cloth, spines gilt (some rubbing and wear)

(86)

£2,000-3,000

\$2,900-4,300
€2,600-3,800**0281**

NICHOLAS II — KRIVENKO, V.S. (ed.). *Koronatsionnyi sbornik s soizvoleniia Ego Imperatorskago Velichestva Gosudariia Imperatora*. [Coronation Album of His Imperial Highness the Sovereign Emperor.] St. Petersburg: Expedition for the Preparation of Government Papers, 1899. 2 vols, 2° (440 x 320mm). Head- and tail-pieces printed in various colours, illustrated throughout with over 170 full-page illustrations, some of these chromolithographs printed in various colours and gold, some double-page or folding, tissue guards, those for the photographic illustrations with printed captions (some tissue guards with tears.) Original cloth, the spines pale green, the covers and spine blocked in various colours and gilt, Vol. 1 with the metal medallion mounted on the front board (lacking to Vol.2), edges gilt, endpapers printed in silver and gilt (rubbed, sides scuffed, some soiling), book label of P. Malevsky – Malevich, Copake Falls, New York.

(2)

£4,000-6,000

\$5,800-8,600
€5,100-7,600**0279**

Cavalier Guards – Istoriiia Kavaler gardov i Kavaler gardskogo Eia Velichestva Polka [History of the Cavalier Guards and Her Majesty's Cavalier Guard Regiment from 1724 to 1851]. St Petersburg: Military Press 1851. Large folio (46 x 35 cm.), text within topographic border (a few leaves slightly dampstained). Original blue printed wrappers (tears and soiling) (Lyons. 234)

£2,000-3,000

\$2,900-4,300
€2,600-3,800**0282**

Edouard Detaille - *Les Grandes Manoeuvres de L'Armée Russe. Souvenir du Camp de Krasnoé-Sélo*, Paris, Boussod, Valadon & Co/Saint-Pétersbourg, Velten, 1886. Folio (48 x 35.5 cm), illustrations, later black cloth – [De Jongh, F. & E. L'Armée Russe. Paris: 1894]. Folio (40x30 cm.), portrait, 8 mounted colour plates, illustrations in the text (lacks title-page), later black morocco (rubbed)

(2)

£1,000-2,000

\$1,500-2,900
€1,300-2,500***280**

Album of the Costume Ball at the Winter Palace, February 1903. St Petersburg, Expedition for the Preparation of Government Papers, 1904. Folio (48 x 34.5 cm.). 195 photographic reproductions, 21 of these gravures, c. 24 x 14 cm., printed on india paper and mounted on card with tissue guards and with captions printed in Russian and French (occasional light wear to the edges of the mounts). Loose, as issued in the original portfolio (slightly soiled, ties defective) Illustrations of the aristocracy in historical costumes of the Russian Empire in its fading glory.

£2,000-3,000

\$2,900-4,300
€2,600-3,800**0283**

ELETS, Iu. *Istoria Leib-Gvardii Grodnenskogo Gusarskogo Polka* [History of the Life Guards Grodno Hussar Regiment]. St Petersburg: V.S. Balashev, 1890. Vol. 1 only (of 2), 4° (35 x 28 cm.), 36 portraits and plates, text printed within decorative borders, (some discolouration), later blue morocco (slightly rubbed) (Lyons 376) – ROOP, S. Kh. Sokrashchennaia Istoria Leib-Gvardii Gusarskogo Ego Velichestra Polka [History of the Life Guards Hussar Regiment of His Majesty]. [Paris: n.d.]. Small 4° (17 x 21.5 cm.) portrait. Original red cloth; and two other émigré pamphlets similar

(4)

£3,000-5,000

\$4,400-7,200
€3,900-6,300

278 (part)

279

283

282

280

281



THE OLDENBURG MILITARY PLATES (LOTS 284-289)

The Romanovs had strong connections with the Oldenburg family in the first half of the 19th century. In 1808 Paul Friedrich August von Oldenburg accompanied his father to the Congress of Erfurt, the meeting between Emperor Napoleon I of France and Emperor Alexander I. After the annexation of the Duchy of Oldenburg in 1810, Paul Friedrich August and his father travelled to Russia to stay in exile with their relatives, the Imperial family.

After the end of the Napoleonic Wars, Paul Friedrich August von Oldenburg returned to Russia to finish his work as the governor of Estonia. The present plates were most likely presented to the Grand Duke of Oldenburg by Emperor Nicholas I, and are among the best known examples of military plates from this period.



PROPERTY OF A EUROPEAN ROYAL FAMILY

284

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, 1832

Circular, the centre painted with the standard bearer and a drum major of the Preobrazhenskii Regiment, within a gilt border, with gilt *ciselé* Imperial eagles and military trophies, inscribed in French under base, signed in Cyrillic and dated 'F. Daladugin. 1832.', marked under base with blue overglaze factory mark 9 $\frac{1}{2}$ in. (23.7 cm.) diameter

£25,000-35,000

\$36,000-50,000

€32,000-44,000

PROVENANCE:

Paul Friedrich August, Grand Duke of Oldenburg (1783-1853).

Thence by descent.

PROPERTY OF A EUROPEAN ROYAL FAMILY

285

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG,
PERIOD OF NICHOLAS I, 1832

Circular, the centre painted with officers of the Preobrazhenskii Regiment, within a gilt border, with gilt *ciselé* Imperial eagles and military trophies, inscribed in French under base, signed in Cyrillic and dated 'A. Nesterov. 1832.', marked under base with blue overglaze factory mark
9¼ in. (23.5 cm.) diameter

£25,000-35,000

\$36,000-50,000
€32,000-44,000

PROVENANCE:

Paul Friedrich August, Grand Duke of Oldenburg
(1783-1853).
Thence by descent.



285

PROPERTY OF A EUROPEAN ROYAL FAMILY

286

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG,
PERIOD OF NICHOLAS I, 1832

Circular, the centre painted with a non-commissioned officer and a soldier of the Preobrazhenskii Regiment, within a gilt border, with gilt *ciselé* Imperial eagles and military trophies, inscribed in French under base, signed in Cyrillic and dated 'V. Elashvskii. 1832.', marked under base with blue overglaze factory mark
9¼ in. (23.5 cm.) diameter

£25,000-35,000

\$36,000-50,000
€32,000-44,000

PROVENANCE:

Paul Friedrich August, Grand Duke of Oldenburg
(1783-1853).
Thence by descent.



286



287

PROPERTY OF A EUROPEAN ROYAL FAMILY

287

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG,
PERIOD OF NICHOLAS I, 1832

Circular, the centre painted with a trumpeter of the Egerskii Guards Regiment, within a gilt border, with gilt *ciselé* Imperial eagles and military trophies, inscribed in French under base, signed in Cyrillic and dated 'V. Elassevskii. 1832.', marked under base with blue overglaze factory mark 9½ in. (24 cm.) diameter

£25,000-35,000

\$36,000-50,000
€32,000-44,000

PROVENANCE:

Paul Friedrich August, Grand Duke of Oldenburg (1783-1853).
Thence by descent.



288

PROPERTY OF A EUROPEAN ROYAL FAMILY

288

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG,
PERIOD OF NICHOLAS I, 1832

Circular, the centre painted with officers of the Egerskii Guards Regiment, within a gilt border, with gilt *ciselé* Imperial eagles and military trophies, inscribed in French under base, signed in Cyrillic and dated 'N. Kornilov. 1832.', marked under base with blue overglaze factory mark 9¼ in. (23.5 cm.) diameter

£25,000-35,000

\$36,000-50,000
€32,000-44,000

PROVENANCE:

Paul Friedrich August, Grand Duke of Oldenburg (1783-1853).
Thence by descent.



PROPERTY OF A EUROPEAN ROYAL FAMILY

289

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, 1832

Circular, the centre painted with a soldier of the Egerskii Guards Regiment, within a gilt border, with gilt *ciselé* Imperial eagles and military trophies, inscribed in French under base, signed in Cyrillic and dated 'P. Saveliev. 1832.', marked under base with blue overglaze factory mark
9 $\frac{1}{2}$ in. (23.7 cm.) diameter

£25,000-35,000

\$36,000-50,000

€32,000-44,000

PROVENANCE:

Paul Friedrich August, Grand Duke of Oldenburg (1783-1853).
Thence by descent.

The Imperial Porcelain Factory first produced a series of plates with military scenes after the end of the Napoleonic wars, and continued to make them until the reign of Nicholas II. Those produced during the reign of Nicholas I (1825-1855) are without doubt the finest produced by the factory, and they clearly reflect Russia's military society in which the Tsar and members of the Imperial family were the main figures.

These plates produced during the reign of Nicholas I are taken from the lithographs published in the book *Sobranie mundirov rossiiskoi imperatorskoi armii* [Collection of Uniforms of the Imperial Russian Army] of 1830, which reproduced drawings by Fedorov, Aleksandrov and Belousov. Later versions of these plates by the Imperial Porcelain Factory did not achieve the same level of quality in the gilt and *ciselé* borders.



290

***290**

A RARE PRESENTATION PORCELAIN CUP AND SAUCER

PROBABLY BY SYROPIATOV PORCELAIN FACTORY, IRKUTSK, CIRCA 1831

The cylindrical cup, with gilt *ciselé* decorations, centring a cartouche painted with the portrait of Count Mikhail Speranskii, inscribed in Russian under base 'In gratitude / MMS. / Irkutsk. / 25. December 1831.'; the saucer, painted with a view of lake Baikal, within a gilt *ciselé* border, inscribed in Russian under base 'Painted and composed. [by] P. Kalmynin, Irkutsk *meschanin*', apparently unmarked
The cup 2½ in. (6.5 cm.) high

(2)

£4,000-6,000

\$5,800-8,600
€5,100-7,600

Mikhail Speranskii (1772-1839) was one of the most influential Russian statesmen of the 19th century. A close advisor to Alexander I, Speranskii was promoted to the Governor General of Siberia in 1819. He moved to Irkutsk where he implemented significant administrative reforms. Speranskii is often referred to as the father of Russian liberalism.

***291**

A GROUP OF TWO GLASS GOBLETs, A COBALT BLUE GLASS CUP AND A PLASTER PLAQUE

GLASS GOBLETs, PROBABLY IMPERIAL GLASSWORKS, FIRST HALF 19TH CENTURY; COBALT BLUE GLASS CUP, BY KONSTANTIN TEREbNEV AND PAVEL SEMECHKIN, CIRCA 1840; PLASTER PLAQUE, CIRCA 1820

One goblet, with wide gilt rim, centring a cartouche painted with a portrait of General Wittgenstein in profile, the reverse inscribed with Russian poem 'To precede the enemy to strike and shout / These are the distinctive traits of this Hero / Petropol!' Are you not going to remember it / He was the guard of your peace of mind', the foot with pie-crust edge; the other goblet, with a circular matte glass cartouche, painted with a peasant girl; the blue glass cup, the body faceted, one side decorated with gilt flowers, the other with a portrait of Emperor Nicholas I after a portrait by Franz Kruger; the plaster plaque, after count Feodor Tolstoy, depicting Alexander I as God Rodomysl; all apparently unmarked; together with a partially gilt glass pedestal

(5)

£1,500-2,000

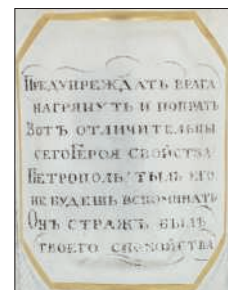
\$2,200-2,900
€2,000-2,500

EXHIBITED:

The goblet depicting peasant girl: New York, Hammer Gallery, *Russian Imperial Exhibit*, 1933, no. 7034.



291 (part)



(detail of reverse)



292



293

***292**

TWO RARE PORCELAIN COVERED ICE CUPS AND TWO PORCELAIN HANDLES FROM THE SERVICE OF THE ORDER OF ST VLADIMIR

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, CIRCA 1783-1785

Cups, each tapering cylindrical, on spreading partially gilt foot, the body painted with the ribbon and cross of the order, the domed partially gilt cover similarly decorated with the ribbon, surmounted by a bud-shaped finial, the handle imitating a leafed branch, *marked under base*; handles, painted with the cross of the Order, the body wrapped with the ribbon of the Order, *apparently unmarked*

4¾ in. (12 cm.) high and smaller

(4)

£6,000-8,000

\$8,700-11,000
€7,700-10,000

For a comparable cup and handles from the Order of St Vladimir, see E. Ivanova, *Russkii Muzei, Farfor v Rossii XVIII-XIX vekov*, St Petersburg, 2003, pp. 252-253, listed p. 258, nos. 63, 65-66.

A porcelain fruit set from the service of the Order of St Vladimir was sold Christie's, New York, 15 April 2013, lot 110.

***293**

A RARE PORCELAIN COVERED ICE CUP FROM THE SERVICE OF THE ORDER OF ST GEORGE

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, CIRCA 1777-1778

Tapering cylindrical, on spreading foot, decorated with gilt sunburst pattern, the body painted with the ribbon, cross and star of the order entwined with a foliate garland, the detachable domed cover similarly decorated, surmounted by a bud-shaped finial, the handle imitating a leafed branch, *marked under base with blue underglaze factory mark*

4¾ in. (12 cm.) high, with cover

£4,000-6,000

\$5,800-8,600
€5,100-7,600

For a comparable cup from the Order of St George, see E. Ivanova, *Russkii Muzei, Farfor v Rossii XVIII-XIX vekov*, St Petersburg, 2003, p. 224, listed p. 257, no. 15.



294

PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

294

A PORCELAIN MILITARY PLATE
BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG,
PERIOD OF ALEXANDER III, 1888

Circular, the centre painted with officers and soldiers of the 1st, 2nd, 4th, 20th Caucasian Rifle Battalions, 1st and 4th Turkestan Rifle Battalions, within gilt border impressed with gilt *ciselé* Imperial double-headed eagle and laurel and oak leaf wreath, inscribed in Russian under base 'After the pain[ting] by Charlemagne', signed in Cyrillic and dated 'Vas. Midin 1888', marked under base with green underglaze factory mark
9 $\frac{1}{2}$ in. (24.5 cm.) diameter

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Anonymous sale; Christie's, London,
6 March 1986, lot 318 (part).



295

PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

295

A PORCELAIN MILITARY PLATE
BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG,
PERIOD OF ALEXANDER III, 1887

Circular, the centre painted with officers and soldiers of the 32nd Infantry Division with artillery, 125th Kurskii, 126th Rylskii, 127th Putivlskii, 128th Starooskolskii Infantry Regiments, and 32nd Artillery Brigade, within gilt border impressed with gilt *ciselé* Imperial double-headed eagle and laurel and oak leaf wreath, inscribed in Russian under base 'After the pain[ting] by Charlemagne', signed in Cyrillic and dated 'Vas. Midin 1887', marked under base with green underglaze factory mark
9 $\frac{1}{2}$ in. (24.5 cm.) diameter

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Anonymous sale; Christie's, London,
6 March 1986, lot 320 (part).

PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

296

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG,
PERIOD OF ALEXANDER III, 1887

Circular, the centre painted with officers and soldiers of the 31st Infantry Division with artillery, 121st Penzenskii, 122nd Tambovskii, 123rd Kozlovskii, 124th Voronezhskii Infantry Regiments, and 31st Artillery Brigade, within gilt border impressed with gilt *ciselé* Imperial double-headed eagle and laurel and oak leaf wreath, inscribed in Russian under base 'After the pain:[ting] by Charlemagne', signed in Cyrillic and dated 'A. Kirsanov 1887', marked under base with green underglaze factory mark 9⁷/₈ in. (25 cm.) diameter

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Anonymous sale; Christie's, London,
6 March 1986, lot 318 (part).



296

PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

297

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG,
PERIOD OF ALEXANDER III, 1887

Circular, the centre painted with officers and soldiers of the 28th Infantry Division with artillery, 109th Volzhskii, 110th Kamskii, 111th Donskoy, 112th Uralskii Infantry Regiments, and 28th Artillery Brigade, within gilt border impressed with gilt *ciselé* Imperial double-headed eagle and laurel and oak leaf wreath, inscribed in Russian under base 'After the pain:[ting] by Charlemagne', signed in Cyrillic and dated 'A. Mironov 1887', marked under base with green underglaze factory mark 9⁷/₈ in. (25 cm.) diameter

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Anonymous sale; Christie's, London,
6 March 1986, lot 320 (part).



297

PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

298

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III, 1886

Circular, the centre painted with officers and soldiers of the 17th Infantry Division with artillery, 65th Moscow Infantry Regiment, 66th Butyrskii Infantry Regiment, 67th Tarutinskii Infantry Regiment, 68th Borodinskii Infantry Regiment, and 17th Artillery Brigade, within gilt border impressed with gilt *ciselé* Imperial double-headed eagle and laurel and oak leaf wreath, inscribed in Russian under base 'After the pain[ting] by Charlemagne', signed in Cyrillic and dated 'Vas. Midin 1886', marked under base with green underglaze factory mark
9 7/8 in. (24.5 cm.) diameter

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 March 1986, lot 319 (part).

PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

299

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III, 1886

Circular, the centre painted with officers and soldiers of the 29th Infantry Division with artillery, 113th Staroruskii, 114th Novotorzhskii, 115th Viazemskii, 116th Maloiaroslavskii Infantry Regiments, and 29th Artillery Brigade, within gilt border impressed with gilt *ciselé* Imperial double-headed eagle and laurel and oak leaf wreath, inscribed in Russian under base 'After the pain[ting] by Charlemagne', signed in Cyrillic and dated 'A. Kirsanov 1886', marked under base with green underglaze factory mark
9 7/8 in. (25 cm.) diameter

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 March 1986, lot 319 (part).

300

TWO PORCELAIN MILITARY PLATES

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1908 AND 1909

Each circular, with gilt border impressed with Imperial double-headed eagle and laurel wreath, one painted with a soldier of the Libavskii Fortress Battalion circa 1893, inscribed under the base in Russian 'After the draw.[ing by] V.V. Mazurovskii / exec.[uted by] D. Tyuliakhin 1903'; the second painted with officers and soldiers of the Guard Pavlovskii Regiment circa 1893, inscribed under the base in Russian 'After the draw.[ing by] V.V. Mazurovskii / exec.[uted by] N. Kirsanov 1909', marked under bases with green underglaze factory marks, with red inventory numbers 4752 and 4754, respectively
9 7/8 (24.5 cm.) diameter

(2)

£7,000-9,000

\$11,000-13,000
€8,900-11,000

PROVENANCE:

The first plate: Anonymous sale; Bukowskis Sweden, 27 May 2005, lot 1379.

The second plate: Anonymous sale; Bukowskis Sweden, 27 May 2005, lot 1375.



298



299



300



301

TWO PORCELAIN MILITARY PLATES

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS II, 1909

Each circular, with gilt border impressed with Imperial double-headed eagle and laurel wreath, one painted with an officer of the Guard Horse Artillery Brigade circa 1893, inscribed under the base in Russian 'After the draw.[ing by] V.V. Mazurovskii / executed [by] Iv. Nazarov 1909'; the second painted with a soldier of the Transcaspian Rifle Battalion circa 1893, inscribed under the base in Russian 'After the draw.[ing by] V.V. Mazurovskii / exec.[uted by] Ya. Goryaev 1909', marked under bases with green underglaze factory marks 9¼ (25 cm.) diameter and smaller

PROVENANCE:

The first plate: Anonymous sale; Bukowskis Sweden, 27 November 2008, lot 1301.

The second plate: Anonymous sale; Christie's, New York, 18 April 2007, lot 242.

(2)

£8,000-12,000

\$12,000-17,000
€11,000-15,000



301





302

***302**
A PARCEL-GILT SILVER CUP
 RUSSIA, LATE 17TH CENTURY

Circular, the interior of the bowl centring a *repoussé* and chased rosette, the exterior engraved with a border of scrolling foliage at the rim and two panels at the sides, applied with a lion-mask ring handle at one side, the sides centring roundels with the engraved inscriptions 'Cup [belongs to] monk Sergiy Rozhestvenskii' and 'This cup [belongs to] Mark Sheshkov and was purchased from the previous treasurer monk Sergiy on 7 June 1686, from whom this cup [which belongs to] Ioann Son of Grogirii Shelepin was purchased from monk Moisey Sheshkov', *unmarked, the base engraved with the weight '42 zolot. count'* 5 in. (12.7 cm.) diameter
 5.66 oz. (175.9 gr.)

£6,000-8,000

\$8,700-11,000
 €7,700-10,000



303

303
A GROUP OF SIX PARCEL-GILT SILVER BEAKERS AND TEN CHARKI
 VARIOUS MAKERS, MOSCOW, 18TH CENTURY

The beakers, tapering cylindrical, variously decorated with *repoussé* and chased scrollwork, birds or vegetation, some with gilt interiors, *marked under bases*; the charki, of typical form, fluted or decorated with foliate or geometric motifs, two with scroll handles, two on ball feet, some with gilt interiors, *marked under bases, one unmarked* 3¾ in. (9.5 cm.) high and smaller
 28 oz. (871 gr.)

£2,500-3,500

(16)
 \$3,600-5,000
 €3,200-4,400



304

***304**
A PARCEL-GILT SILVER AND NIELLO SNUFF BOX
 MAKER'S MARK CYRILLIC 'PNA', MOSCOW,
 LATE 18TH/ EARLY 19TH CENTURY

Circular, the detachable cover and base nielloed with pastoral scenes on scalloped ground, within two laurel bands and flower garlands on wavy ground, the sides nielloed with rural landscapes, pastoral scenes and neoclassical urns amidst floral garlands, interior gilt, *marked inside cover, base and side* 3⅞ in. (10 cm.) diameter
 4.42 oz. (137.4 gr.) gross

£3,000-5,000

\$4,400-7,200
 €3,900-6,300

PROVENANCE:

François Louis Gaspard de Castelvechchio (1826-1869), son of Louis Napoleon Bonaparte (1778-1846), and Elise Pasteur Castelvechchio (1826-1894).
 By descent to their granddaughter Elisina Tyler,
 née Palamidessi de Castelvechchio (1878-1959).
 By descent to the present owner.

305

A FINE PARCEL-GILT SILVER AND NIELLO SNUFF BOX
MARK OF VASILY POPOV, MOSCOW, FIRST HALF 19TH CENTURY

Circular, the detachable cover nielloed with the equestrian monument of Peter the Great (The Bronze Horseman), the base nielloed with military trophies, the sides nielloed with rural scenes and trophies, all on gilt stippled ground and within nielloed laurel bands, interior gilt, *marked inside cover and base*
3½ in. (8.8 cm.) diameter
4.86 oz. (137.7 gr.) gross

£6,000-8,000

\$8,700-11,000
€7,700-10,000

PROVENANCE:

With S J Phillips, London.
Acquired from the above by the present owner.



305



(detail of the reverse)

*306

A PARCEL-GILT SILVER AND NIELLO SNUFF-BOX
PROBABLY VELIKII USTIUG, CIRCA 1770

Rectangular, the hinged cover, sides and base depicting nielloed pastoral scenes on chased starburst and gilt stippled grounds, all within *rocaille* borders, interior gilt, *apparently unmarked*
3¾ in. (9.2 cm.) wide
5.9 oz. (182.7 gr.) gross

£1,200-1,600

\$1,800-2,300
€1,600-2,000



306

THE KONOVNITSYN CHARGER

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

***307**

AN IMPORTANT SILVER-GILT NIELLO CHARGER

MARK OF SEMEN PETROV KUZOV, MOSCOW, CIRCA 1798

Circular, the centre nielloed with a scene of the goddess Diana reclining against a hillock, surrounded by her nymphs and two cupids in a landscape, on engraved scalloped ground, all within a chased wavy and nielloed laurel borders, with pierced outer border, decorated with alternating nielloed strips and intersected by four rosettes, the top rosette nielloed with the coat-of-arms of the Konovnitsyn family, *marked on the lower inner border*

15 $\frac{5}{8}$ in. (40.3 cm.) diameter

41.79 oz. (1,300 gr.) gross

£30,000-50,000

\$44,000-72,000

€39,000-63,000

PROVENANCE:

Acquired by the father of the present owner circa 1930 in New York.

This exceptional and rare charger is from the service commissioned by Count Petr Petrovich Konovnitsyn (1764-1822) on the occasion of his marriage to Anna Ivanovna Korsakova (1769-1843) in 1798, the same year as the confirmation of his coat-of-arms depicted on the charger. Consisting of approximately seventy pieces, the large service included four round chargers. The present lot appears to be one of them. Another known example of these four chargers is on view at the Hillwood Estate, Museum and Gardens (inv. no. 13.14).

Count Petr Konovnitsyn came from a noble Russian family and played an important role during the Napoleonic Wars. He was appointed Minister of War in 1815 and General of the Infantry in 1817. Parts of the Konovnitsyn service were in the collection of Princess M.A. Shakhovskaya prior to the Revolution (see *Starye gody*, June, 1914, pp. 6-7). A soup tureen from the Konovnitsyn service is preserved in the State Hermitage Museum, St Petersburg (Z.Z. Beryakovich, *Russian Silver Wares of the XVIIth - Beginning of the XXth Century in the State Hermitage Collection*, Leningrad, 1977, p. 96).

The Konovnitsyn service was commissioned in 1798 from Semen Kuzov, a prominent Moscow niello master. A year later he was also commissioned to make a similar service for Count Nikolai Petrovich Sheremetev (1751-1809), who was an influential patron of the arts. Extant pieces from these exceptionally detailed services are very rare and constitute some of the finest niello work ever produced.

For a nearly identical dish from the collection of the Hillwood Estate, Museum and Gardens, Washington D.C., see A. Odom, *Russian Silver in America: Surviving the Melting Pot*, London, 2011, p. 110, no. 82; also see A. Odom and L.P. Arend, Exhibition catalogue, *A Taste for Splendor, Russian Imperial and European Treasures from the Hillwood Museum*, Alexandria, Virginia, 1998, p. 151, no. 61.

Comparable nielloed soup tureens from the Sheremetev service were sold Christie's, New York, 24 April 2009, lot 66, and Christie's, London, 28 November 2011, lot 316.





308

FOUR FINE SILVER-GILT AND NIELLO SALT CELLARS
 MARK OF IVAN ZHILIN, VELIKII USTIUG, 1803

Each of oval shape, on four ball feet, nielloed with rose festoons, on an engraved reeded ground, within two nielloed foliate borders, *all marked on base, also with French import marks*
 3½ in. (8.8 cm.) long
 13.23 oz. (411.5 gr.) gross

£6,000-8,000

\$8,700-11,000
 €7,700-10,000

(4)

PROVENANCE:

The Herbette Collection; Christie's, Geneva, 25-26 May 1971, lot 454.
 Acquired at the above sale by Alexandre Djanchieff.
 By descent to the present owner.

309

A FINE SILVER-GILT AND NIELLO COFFEE-POT
 MARK OF IVAN ZHILIN, VELIKII USTIUG, 1804

Cylindrical, the body with two circular cartouches, suspended from rose festoons, both nielloed with pastoral scenes of two men fishing and a man resting by a lake on a stippled ground, both within laurel nielloed borders, the cover and spout similarly decorated with foliage and garlands, the detachable cover surmounted by a pine cone finial, with ebonised geometric handle, *marked under base and cover, also with French import marks*
 6¼ in. (16 cm.) high, with cover
 18.06 oz. (561.6 gr.) gross

£12,000-16,000

\$18,000-23,000
 €16,000-20,000

PROVENANCE:

The Herbette Collection; Christie's, Geneva, 25-26 May 1971, lot 452.
 Acquired at the above sale by Alexandre Djanchieff.
 By descent to the present owner.

Both these salt cellars and coffee-pot belonged to Jean Herbette (1878-1960), the first French Ambassador to the Soviet Union. He was appointed upon the resumption of diplomatic relations between France and the Soviet Union in December 1924. During their six years in Leningrad, he and his wife became passionate collectors of Russian objects, particularly pieces evocative of the Imperial past. In the 1920s, when the Soviet government first released objects from museum collections for hard currency, a number of foreign ambassadors including Jean Herbette purchased important works of art.

The impressive collection that the Herbettes amassed from both private sources and the Soviet State was sold at Christie's, Geneva, 25-26 May 1971.

The Zhilin family of Velikii Ustiug were renowned masters of niello work in the late eighteenth and early nineteenth centuries. Works by Ivan Zhilin are held in the collections of the State Historical Museum, Moscow, and the Hermitage Museum, St Petersburg.



310

A LARGE AND IMPRESSIVE PARCEL-GILT AND NIELLO TANKARD

MAKER'S MARK CYRILLIC 'G.K', MOSCOW, 1808

Cylindrical, the body with three oval cartouches, nielloed with allegorical scenes, including the three graces with flower garlands and musical instruments, and a scene with Mary and child, on a chequered ground, all within nielloed scrolling foliage and neoclassical motifs on a stippled ground, the cover similarly decorated and set with a silver-gilt medal commemorating Peace with Turkey in 1774, the base set with a scroll handle surmounted by a figurehead, interior gilt, *marked throughout* 8 $\frac{3}{8}$ in. (22 cm.) high
53 oz. (1,648.4 gr.) gross

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

For a full description of the commemorative medals, see V. Smirnov, *Opisanie Russkikh Medalei*, St Petersburg, 1908, nos. 273a, 242a.



(detail of the medal for Peace with Turkey 1774 set in cover)



311

311

THREE SILVER-GILT AND NIELLO CHARKI
MOSCOW, LATE 18TH CENTURY

Of typical form, with scroll handles, each fluted and nielloed with rocaille cartouches on a stippled ground, depicting landscapes and various animal figures, *two marked under bases and dated '1774' and '176?'*, one engraved with Cyrillic initials 'VT' under base
3 $\frac{1}{4}$ in. (8.2 cm.) wide and smaller
5.19 oz. (161.3 gr.) gross

£2,000-3,000

(3)
\$2,900-4,300
€2,600-3,800

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



312

A RARE SILVER-GILT AND EN PLEIN ENAMEL BOWL
SOLVYCHEGODSK, LATE 17TH CENTURY

Circular, enamelled overall with stylised scrolling foliage and birds in shades of green, red, and yellow, the interior of the bowl centring a reserve depicting a goose pecking grass, within beaded border, the exterior side similarly decorated, centring a reserve with a tulip and two flowers, *apparently unmarked*
6¼ in. (15.7 cm.) diameter

£5,000-7,000

\$7,200-10,000
€6,400-8,900

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

This rare enamel-decorated bowl from Solvychevodsk dates from the late 17th century. The golden age of Solvychevodsk enamel was the 1690s. A special feature of the local enamelling tradition was the white background. The contours and lines were applied in black, and the design was then painted in vari-coloured bright enamels. Drawings were usually based on genre scenes from popular *lubok* prints or biblical and allegorical subjects from albums of engravings.

For comparable bowls from the Hermitage Museum, see N. V. Kalyazina, *Russian Enamels of the XII-XX Centuries from the Collection of the State Hermitage*, Leningrad, 1987, nos. 54-60.

A similar Solvychevodsk bowl from the collection of Prince S.D. Gorchakov was sold Christie's, London, 2 June 2014, lot 374.



(detail of the reverse)



313

313

A RARE COMMEMORATIVE CUT GLASS GOBLET

BY THE IMPERIAL GLASSWORKS OR BAKHMETEV GLASSWORKS, RUSSIA, CIRCA 1814

Funnel-shaped bowl cut with fine diamond pattern, with wide gilt rim, with a circular white glass medallion with a gilt edge, painted in sepia tones with a miniature of Count Wittgenstein in profile facing left and inscribed in Russian 'Count Wittgenstein', the foot with pie-crust edge, *unmarked* 4¼ in. (12 cm.) high

£6,000-8,000

\$8,700-11,000
€7,700-10,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

For comparable goblets from the State Hermitage collection, see T. Malinina, *Imperial Glass Factory 18th - early 20th centuries*, St Petersburg, 2009, p. 124.

After the victorious end of the Napoleonic Wars in 1814, the Imperial Glassworks and the Bakhmetev Factory produced a whole series of items, including tumblers, mugs and goblets, devoted to war heroes and events. They were decorated with portraits of celebrated military leaders, including Count Peter Wittgenstein, Prince Mikhail Kutuzov and others, all reproduced on white glass medallions.

For similar glass beakers from the 1812 Exhibition, see Exhibition Catalogue, V. Bojovskii, *Vystavka 1812 Goda*, Moscow, 1913, p. 145, nos. 713-714. For other glass objects with similar inscription, see Prince A.D. Obolenskii, *150 Years of Nikol'skii Bakhmetevskii Crystal Factory*, St Petersburg, 1914, pl. VII.



314

314

A RARE COMMEMORATIVE CUT GLASS BEAKER

BY THE IMPERIAL GLASSWORKS OR BAKHMETEV GLASSWORKS, RUSSIA, CIRCA 1814

Cylindrical, cut with reeded pattern, with wide gilt rim, the gilt bordered white glass central reserve inscribed in Russian 'Rejoice Moscow / the Russians are in Paris / taken 19 March / 1814' beneath the cypher of Alexander I, surmounted by a *ciselé* Imperial crown, *unmarked* 3½ in. (9.3 cm.) high

£6,000-8,000

\$8,700-11,000
€7,700-10,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

315**A GROUP OF THREE PARCEL-GILT SILVER AND NIELLO SNUFF BOXES, A PARCEL-GILT SILVER SALT THRONE AND A TROMPE L'OEIL MODEL OF A LOAF OF BREAD**

VARIOUS MAKERS, MOSCOW, 19TH CENTURY

One snuff box, nielloed with the view of Kremlin on the hinged cover, the sides and base nielloed with chequered and floral patterns, *unidentified maker's mark Cyrillic 'AS', dated 1856*; the other snuff box, nielloed with the equestrian monument of Peter the Great, the sides and base nielloed with architectural scenes, *maker's mark Cyrillic 'F.L'*; the other snuff box, nielloed overall with chequered pattern, engraved with a monogram on the side, *marked Khlebnikov, dated 1873*; the trompe l'oeil model of a loaf of bread, realistically cast and chased, with a hinged cover, *mark of Pavel Ovchinnikov*; the salt throne, of traditional form, the cover of the salt throne inscribed with a Russian saying 'Lunch without salt and bread / is just half a meal', *maker's mark Cyrillic 'L.Ch', dated 1875; all marked throughout*
 3½ in. (9 cm.) wide and smaller
 16.47 oz. (512.4 gr.) gross

(5)

£2,000-3,000

\$2,900-4,300
€2,600-3,800**PROVENANCE:**

Collection Alexandre Djanchieff.
 By descent to the present owner.

317**TWO SILVER-GILT CLOISONNÉ ENAMEL BEAKERS, A MINIATURE KOVSH AND A CHAMPLEVÉ ENAMEL SALT CELLAR**

BEAKERS, MARK OF IVAN SALTYKOV AND VASILY ASHMARIN, MOSCOW, 1891 AND 1896; KOVSH, MARK OF 11TH MOSCOW ARTEL, MOSCOW, 1908-1917; SALT CELLAR, MARK OF FEDOR RUCH, ST PETERSBURG, CIRCA 1890

Two beakers, cylindrical, each cloisonné enamelled overall with scrolling foliage on stippled ground; the miniature kovsh, of traditional form, with raised prow and hook handle, cloisonné enamelled overall with scrolling foliage and geometric motifs; the salt cellar, circular, on three bracket feet, champlevé enamelled with geometric pattern; *all marked under bases, also with French import marks*
 2¼ in. (5.6 cm.) high and smaller

(4)

£800-1,200

\$1,200-1,700
€1,100-1,500**PROVENANCE:**

Collection Alexandre Djanchieff.
 By descent to the present owner.

316**A GROUP OF THREE PARCEL-GILT SILVER AND NIELLO SNUFF BOXES, TWO CHARKI, A NAPKIN RING, TROMPE L'OEIL BUCKET AND A MINIATURE SCULPTURE**

VARIOUS MAKERS, MOSCOW, ST PETERSBURG AND KIEV, 18TH-19TH CENTURY

One snuff box nielloed with a seascape on cover and city view on the base, the other snuff box nielloed with a horse cart on cover and city view on the base, the other snuff box nielloed overall with floral and geometric pattern, *all with mark of Ivan Kaltykov, circa 1830*; two charki, cylindrical, with reeded sides, *one with mark of Matvei Narunovich, Kiev, the other with unidentified maker's mark Cyrillic 'AE', both mid-18th century*; the napkin ring, nielloed with a city view, *maker's mark indistinct, dated 1873*; the bucket, with a swing handle, the sides engraved to simulate woodgrain, with a vacant cartouche, *mark of Abraham Kiiveri, St Petersburg, dated 1871*; the miniature sculpture, realistically cast as a standing peasant woman, *maker's mark Cyrillic 'AiF.O'; all marked throughout, some with import marks*
 4¼ in. (10.8 cm.) high and smaller
 19.80 oz. (615.7 gr.) gross

(8)

£2,000-3,000

\$2,900-4,300
€2,600-3,800**PROVENANCE:**

Collection Alexandre Djanchieff.
 By descent to the present owner.

318**A SILVER-GILT EN PLEIN AND CLOISONNÉ ENAMEL BOX**

MARK OF THE 6TH MOSCOW ARTEL, MOSCOW, 1908-1917

Hexagonal, the hinged cover centring a circular *en plein* enamel plaque depicting a pink rose and spring flowers, within a border cloisonné enamelled with geometric motifs in shades of blue, purple, red and yellow, the sides similarly cloisonné enamelled with stylised flower motifs, *marked under base*
 2¾ in. (7 cm.) wide

£2,000-3,000

\$2,900-4,300
€2,600-3,800**PROVENANCE:**

Collection Alexandre Djanchieff.
 By descent to the present owner.



315



316



317



318



319

319

A SILVER-GILT TROMPE L'OEIL TEA GLASS HOLDER
MARK OF ALEKSANDR SOKOLOV, ST PETERSBURG, 1886

The body of triangular shape, cast and chased to imitate wood grain, applied with figures of a peasant man playing a concertina and a woman with a pitcher, the front applied with a shield beneath a crown, engraved with the initials 'AI' and flanked by male and female seated figures, the angular handle engraved with geometric patterns, on four bracket feet, *marked on handle and under base* 5 $\frac{3}{8}$ in. (13.6 cm.) high
17 oz. (482.4 gr.)

£3,000-5,000

\$4,400-7,200
€3,900-6,300

For a comparable tea glass holder from the State Historical Museum in Moscow, see I. D. Kostina, *Russian Silver XVI - Beginning XX Century*, St Petersburg, 2004, p. 179.

PROPERTY OF A MIDDLE EASTERN COLLECTOR

-320

A PARCEL-GILT SILVER AND NIELLO TROMPE L'OEIL TANKARD AND A PARCEL-GILT SILVER TROMPE L'OEIL TEAPOT
THE TANKARD, MARKED GUBKIN WITH THE IMPERIAL WARRANT, MOSCOW, 1856; THE TEAPOT, MARK OF FEDOR YARTSEV, MOSCOW, 1886

The tankard, of tapering cylindrical form, the sides, handle and cover nielloed with geometric motifs, two reserves engraved with architectural views, within reeded borders, on four bracket feet, the hinged cover and scroll handle with thumb-pieces; the teapot, cylindrical, engraved with floral and geometric motifs throughout, with a vacant cartouche, with openwork upper rim and bracket feet, the spout shaped as a stylised bird, detachable cover and handle with ivory insulators, *both marked inside cover and under base; also with later Soviet marks*

5 $\frac{7}{8}$ in. (15 cm.) high and smaller
39.38 oz. (1,224.8 gr.)

(2)

£3,000-5,000

\$4,400-7,200
€3,900-6,300



320



-321

A PARCEL-GILT SILVER SAMOVAR

MARKED GRACHEV, ST PETERSBURG, 1889

Of cylindrical form, engraved overall with geometric patterns in neo-Russian style, the circular base resting on four bracket feet, with openwork Star of David bands above and beneath the cylindrical body, the handles set with ivory, the spout with a pierced ivory spigot, the detachable cover with an ivory finial, interior gilt, marked throughout

18½ in. (47 cm.) high
148.1 oz. (4,606 gr.) gross

£8,000-12,000

\$12,000-17,000
€11,000-15,000

A comparable samovar by Grachev was sold Sotheby's, New York, 23 June 1983, lot 274.



321

322

**A PARCEL-GILT SILVER TROMPE L'OEIL
TEA CADDY**

MARK OF VASILII IVANOV, ST PETERSBURG,
CIRCA 1890

Square, the body *repoussé* and chased with simulated basketweave, the detachable cap fitting over a cork stopper with silver-gilt mount, with gilt interior, marked throughout

5½ in. (14 cm.) high
19.34 oz. (601.5 gr.) gross

£4,000-6,000

\$5,800-8,600
€5,100-7,600

A comparable tea caddy by Vasilii Ivanov was sold Christie's, New York, 15 April 2013, lot 74.



322



PROPERTY OF A SWISS COLLECTOR

323

A SILVER KETTLE-ON-STAND

MARKED SAZIKOV WITH THE IMPERIAL WARRANT, ST PETERSBURG, 1867 AND 1871

Cylindrical, with an overhead swing handle, the slightly domed cover with a loop finial, the stand on three scroll-capped lion-paw feet supporting the burner, gilt interior, *marked throughout*
11¼ in. (28.5 cm.) high, with stand
42.97 oz. (1336.6 gr.)

£3,000-5,000

\$4,400-7,200
€3,900-6,300

324

A PARCEL-GILT SILVER TROMPE L'OEIL CIGAR BOX

MARK OF ALEXANDER MUKHIN, MOSCOW, 1886

Rectangular, the hinged cover, sides and base chased and engraved to simulate woodgrain and tax bands, the centre of the cover further engraved with the Dolgorukov coat-of-arms above the inscription 'El Principe Dolgoroukoff', the side of the cover engraved with the Dolgorukov coat-of-arms, gilt interior, *marked inside cover and base*
8⅞ in. (20.8 cm.) wide
25.13 oz. (712.7 gr.)

£4,000-6,000

\$5,800-8,600
€5,100-7,600

A comparable cigar case enamelled with the Dolgorukov coat-of-arms was sold Christie's, London, 1 June 2015, lot 343.





PROPERTY FROM A MEMBER OF A EUROPEAN ROYAL FAMILY

***325**

A SILVER-MOUNTED GLASS CAVIAR POT AND STAND

MARK OF NICHOLLS AND PLINCKE WITH THE IMPERIAL WARRANT,
WITH THE WORKMASTER'S MARK OF ROBERT KOKHUN, ST PETERSBURG, 1872

The matte glass body of barrel shape, with trompe l'oeil silver-mounted bands, the detachable cover surmounted by a realistically cast and chased sturgeon, the original silver stand of circular shape, *marked under base of the stand and on the sturgeon's tail*

The pot 7½ in (19 cm.) high; the stand 7¾ in (19.6 cm.) diameter

(2)

£15,000-25,000

\$22,000-36,000
€20,000-32,000

PROVENANCE:

Grand Duchess Elena Vladimirovna of Russia (1882-1957).
Thence by descent.

A comparable caviar pot from the collection of Lily & Edmond J. Safra was sold Sotheby's,
New York, 18 October 2011, lot 91.



Grand Duchess Elena Vladimirovna (1882-1957)



326

A LARGE SILVER TROPHY CUP

MARK OF NIKOLAY SANTAMARIA, ODESSA, 1853

Of baluster form, on a circular fluted foot, the body *repoussé* and chased with scrolling foliage and acanthus leaves, with scrolling foliage handles, the body decorated with a coat-of-arms of the Taurida Governorate beneath an Imperial crown, the detachable cover with a bud-shaped finial set with a horse head, *marked on foot, upper rim and cover*

23 in. (58.5 cm.) high

119.7 oz. (3,723.4 gr.)

£15,000-25,000

\$22,000-36,000

€20,000-32,000

This trophy cup is probably related to a horse racing competition in the Taurida region. In the first half of the 19th century Odessa, Kherson and Simferopol held racing competitions annually, with the support of Prince Mikhail Vorontsov, the governor-general of the Odessa region. His wife Elizabeth Branicka Vorontsov financed the production of silver trophy cups for the winners.

***327**

FOUR PARCEL-GILT SILVER DOUBLE-SALT CELLARS

MARK OF NICHOLLS AND PLINCKE WITH THE IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK OF ROBERT KOKHUN, ST PETERSBURG, 1859

Each formed as two scallop shaped salt cellars, supporting two oval cartouches, one of which engraved with the coat-of-arms of the Orlov family, with a central handle chased as a twisted branch with leaves, on four foliate scroll feet, the bowls with gilt interiors, *marked throughout*

6¼ in. (16 cm.) wide

34.80 oz. (1082.3 gr.)

(4)

£2,500-3,500

\$3,600-5,000

€3,200-4,400



***328**

**A SILVER-GILT AND NIELLO DESSERT
FLATWARE SERVICE**

MARK OF PAVEL SAZIKOV, MOSCOW, 1820

Comprising thirty-six tablespoons, thirty-six knives, thirty-six ladles and thirty-five forks; each bowl, fork, blade and flat handle with niello floral motifs on a gilt-stippled ground; each ladle with knob finial, *marked on stems and blades*, in the original fitted wood case with paper label inscribed 'R. & S. Garrard & Co. Goldsmiths, Silvermiths & Jewellers in Ordinary to Her Majesty the Queen By Appointment to the Crown To Their Royal Highnesses the Prince and Princess of Wales And All the Royal Family Panton Street & 25 Haymarket S.W.' and numbered 'Case No. 19', the cover with two brass plaques engraved 'THE R[IGH]T HON[OR]ABLE THE EARL OF DURHAM 1820', and '19'
The knives 7¾ in. (19.7 cm.) long
216.6 oz. (6140.5 gr.) gross

(143)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

By repute, with Hammer Galleries, New York.

Acquired from the above in the 1930s.

By descent to the present owner.

The dates on the silver and plaque correspond to the 1st Earl of Durham, John George Lambton (1792-1840), who earned the title in 1833 upon resigning from his position as Lord Privy Seal. Between 1835-1837 Lambton served as ambassador to Russia where he was knighted with the foreign Orders of St Andrew, St Alexander Nevsky, St Anne and the White Eagle.



***329**

A SILVER CAKE BASKET, A LARGE LADLE AND A SILVER-MOUNTED PIN CUSHION

THE BASKET, MARK OF MIKHAIL SHEIN, MOSCOW, 1848; THE LADLE, MAKER'S MARK INDISTINCT, MOSCOW, 1808; THE PIN CUSHION, BY NICHOLLS AND PLINCKE, MARK OF CARL TEGELSTEN, ST PETERSBURG, 1839

The basket, oval, the body and foot *repoussé* with fluted lobes, with a swing handle, *marked throughout*; the ladle, with tapering silver stem set with a wooden handle, *marked on stem*; the pin cushion, oval, the shaped silver mount cast and chased with geometric and floral motifs, cast with a double-headed eagle and the cypher of Grand Duchess Maria Nikolaevna beneath an Imperial crown, *marked on mount*
10¾ in. (27.3 cm.) wide and smaller

(3)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

A pair of silver caskets by Nicholls and Plincke with comparable cyphers of Grand Duchess Maria Nikolaevna was sold Christie's, New York, 17 May 2012, lot 22.





330

***330**

A PORCELAIN CABINET PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF NICHOLAS I (1825-1855)

Circular, the centre painted with a reclining young woman holding a miniature of her lover, framed within a gilt *ciséle* band, the outer border painted with gilt *ciséle* flowerheads and foliage on lilac ground, *marked under base with blue overglaze factory mark, incised with numeral '12'*
9¼ in. (23.5 cm.) diameter

£4,000-6,000

\$5,800-8,600
€5,100-7,600

A comparable plate was sold Sotheby's, New York,
22 April 2009, lot 374.



***331**

**TWO PORCELAIN CUPS AND SAUCERS
FROM THE BABIGON SERVICE**

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF NICHOLAS II, 1898-1914

Two cups and two saucers, each with a light grey border decorated with continuous band of gilt flowering vines within dentillated borders, cups with scroll handles, *marked under bases with underglaze green factory marks*
The cup 2¾ in. (7 cm.) high

£1,000-1,200

(4)
\$1,500-1,700
€1,300-1,500

***332**

A PORCELAIN CABINET PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF NICHOLAS I (1825-1855)

Circular, the centre painted with a young woman resting on a pillow, framed within a gilt *cisé* band, the outer border painted with gilt *cisé* flowerheads and foliage on lilac ground, marked under base with blue overglaze factory mark, also impressed with numeral '10'

9½ in. (24 cm.) diameter

£4,000-6,000

\$5,800-8,600
€5,100-7,600

A comparable plate was sold Sotheby's, New York,
22 April 2009, lot 374.



***333**

A PAIR OF PORCELAIN PLATES

FROM THE MIKHAILOVSKY SERVICE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF ALEXANDER I, 1819-1822

Circular, one painted with an allegory of Justice, signed and dated 'Adams.1819', the other painted with goddess Ceres and her daughter Proserpina, signed 'K. Adams ft.', each framed within a gilt band, the white ground outer border with a continuous band of gilt rosettes and palmettes, flanked by green geometric bands, each incised under base with Cyrillic 'P' and numeral '8'

9½ in. (25 cm.) diameter each

(2)

£6,000-8,000

\$8,700-11,000
€7,700-10,000

For similar examples from the Mikhailovsky Service,
see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, pp. 251-253.

332



333



334

***334**

A PORCELAIN CABINET PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER I (1801-1825)

Circular, the centre painted with a flower merchant and a cage vendor, framed within a gilt band, the outer border with a continuous band of gilt palmettes and scrolls on white ground, inscribed under base 'Les Marchands de Fleurs et de Cagas', apparently unmarked, incised under base with Cyrillic 'P' and numeral '8' 9½ in. (24.2 cm.) diameter

£2,000-3,000

\$2,900-4,300
€2,600-3,800

For comparable plates with similarly designed border, see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, p. 242.

***335**

A PAIR OF PORCELAIN PLATES

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER I, 1815-1825

Each circular, one painted with a view of the Peterhof Gardens, the other with a view of the Triumphal Gates in Gatchina, each framed within a gilt band, the green outer border decorated with gilt foliate band, all inscribed on the reverse in Russian, apparently unmarked, incised with letters and numerals under base 9½ in. (24 cm.) diameter and smaller

(2)

£1,000-1,500

\$1,500-2,200
€1,300-1,900

For similarly designed plates, see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, pp. 240-243.



335



336 (frame cropped)

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***336**

A PAINTED PORCELAIN PLAQUE

PROBABLY BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, FIRST HALF 19TH CENTURY

Rectangular, painted with a view of the Kamennooostrovskii Bridge, St Petersburg, surrounded by strolling figures, inscribed in Russian 'Kamennoo-Ostrovskii Bridge' on the lower edge, within a gilt wood frame, *apparently unmarked, inscribed 'N2' on the reverse*

12 $\frac{1}{2}$ x 15 $\frac{3}{4}$ (32.2 x 40 cm.), with frame

£10,000-15,000

\$15,000-22,000

€13,000-19,000

337

A LARGE PORCELAIN CUP AND SAUCER

BY THE BATENIN FACTORY, ST PETERSBURG, CIRCA 1820

Cylindrical with flared rim, the gilt *ciselé* body decorated with a cartouche depicting Palace Square in St Petersburg, the handle with a moulded medallion scroll containing a flower, the circular saucer similarly decorated with gilt *ciselé* design and a star in the centre, *apparently unmarked*

The cup 4 $\frac{3}{4}$ in. (12 cm.) high

(2)

£1,500-2,500

\$2,200-3,600

€2,000-3,200



For a comparable cup depicting Palace Square, see Exhibition catalogue, *The State Russian Museum: Porcelain of St Petersburg Private Factories*, St Petersburg, 2008, p. 67, no. 76.



(reverse of vases)

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***338**

A PAIR OF FINE TWO-HANDLED PORCELAIN VASES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, 1820-1830S

Each of amphora form, the bodies painted with Dutch genre scenes on one side, and Italian landscapes on the reverse, both within gilt *ciselé* borders, the lower part of the body with moulded palmette motifs, the flared neck with gilt *ciselé* foliage, the everted rim moulded with acanthus leaves, the body flanked by two upswept rosette-capped scrolling handles, on spreading circular foot on a square base, *one marked with impressed factory mark and numeral '2' under base, the other inscribed with numeral '5'* 22 in. (56 cm.) high, including plinth

(2)

£50,000-70,000

\$72,000-100,000
€64,000-89,000

Founded in 1766 with the permission of Catherine the Great, the Gardner Factory in Verbilki, Moscow region, was one of the first porcelain factories in Russia, together with the Imperial Porcelain Factory founded two decades earlier. The present pair of vases is a wonderful example of the early 19th century Gardner Factory production.

Many of the vases produced at this time were decorated with copies of Old Master and landscape paintings from Russian museums or with prints. Consistent with the European tradition of using academic paintings as porcelain design sources, the middle section of the vase was treated by factory artists as a canvas.

A comparable pair of vases by the Gardner Porcelain Factory depicting the same Dutch genre scenes is part of the collection of the State Peterhof Museum, St Petersburg; see M. Korablev, M. Sokolenko, *Antologija Russkogo Farfora XVIII-nachala XX veka*, vol. 5, part 1, Moscow, 2014, pp. 100-105.





339

***339**

TWO PORCELAIN PLATES FROM THE ORDER OF ST ANDREW THE FIRST CALLED AND TWO PLATES FROM THE HUNTING SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER II (1855-1881)

Dinner plates from the Order of St Andrew service, each with scalloped rim, centre painted with floral bouquet, the border painted with the Imperial double-headed eagle and the badge of the Order of St Andrew the First Called; dinner and soup plates from the Hunting service, each with scalloped rim, depicting hunting scenes, within emerald green border, *all marked under base with green underglaze factory mark*
9 7/8 in. (25 cm.) diameter and smaller

(4)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



***340**

A GROUP OF TWELVE PIECES FROM THE EVERYDAY SERVICE BY THE IMPERIAL PORCELAIN FACTORY, PERIOD OF CATHERINE II, LATE 18TH CENTURY

Comprising six dinner plates, two soup plates, three serving dishes, one bowl, each painted with floral bouquets, *all marked under bases with blue underglaze factory marks, some with red painted Imperial Court inventory mark Cyrillic 'PK'*
11 1/2 in. (29.2 cm.) diameter and smaller

(12)

£1,000-1,500

\$1,500-2,200
€1,300-1,900



340 (part)

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

341

A RARE PORCELAIN ICE COOLER FROM THE DOWRY SERVICE OF GRAND DUCHESS ANNA PAVLOVNA

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1816

Cylindrical, the body painted with four dancing peasants on light blue ground, the cream rim moulded with *ciselé* gilt water cascades, decorated with four burnished gilt masks, on four tapering cream legs terminating in lion paw feet, decorated with neoclassical motifs, on a circular base, painted with lyras and foliate scrolls, the centre with a gilt six-pointed star, with removable liner of cylindrical form, with a detachable cover surmounted by a gilt pine cone-shaped finial, *apparently unmarked*
15½ in. (39 cm.) high

£6,000-9,000

\$8,700-13,000
€7,700-11,000

This rare ice cooler is from the dowry service of Grand Duchess Anna Pavlovna (1795-1865), the youngest daughter of Emperor Paul I. On 21 February 1816 she married Willem, Prince of Orange (1792-1849), later William II of the Netherlands. For her marriage Anna Pavlovna was given a large and costly dowry that included this porcelain service, produced by the Imperial Porcelain Factory, as a gift from her brother Emperor Alexander I.

This extensive service was richly decorated with St Petersburg scenes and Russian folk types that would have reminded Anna Pavlovna of her homeland. The form of the ice cooler resembles the Olympian service by Sèvres presented by Napoleon I to Emperor Alexander I. It is also almost identical to the ice cooler from the Guriev service which was created at the same time, but painted in dark red rather than cream.

The main part of the dowry service of the Grand Duchess Anna Pavlovna is still owned by the Dutch royal family and is part of the Royal Collection, Hague. The service was expanded over the years and broken items were replaced by pieces made in Sèvres. This suggests the reason why the present lot was discharged from the Royal collection.

We are grateful to Maria Sokolenko for her assistance with the research of the present lot.



PROPERTY OF A SWISS COLLECTOR

342

TWO PORCELAIN PLATES FROM THE KREMLIN SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I

Circular, painted with stylised blossoms on gilt ground with foliate sprays at intervals around the Imperial double-headed eagle and the Russian title of Nicholas I, the borders with floral and foliate sprays on gilt ground, *marked under base with underglaze blue factory mark and inscribed numerals; one also inscribed with red inventory number of the Winter Palace*
8¾ in. (22 cm.) diameter

£3,000-5,000

(2)
\$4,400-7,200
€3,900-6,300



342

PROVENANCE:

Anonymous sale; Sotheby's, New York, 18 October 2001, lot 27 (part).
Acquired at the above sale by the present owner.



343

343

A PORCELAIN FIGURE OF A BURYAT MAN FROM THE 'PEOPLES OF RUSSIA' SERIES

BY THE POPOV PORCELAIN FACTORY, MOSCOW, FIRST HALF 19TH CENTURY

Realistically modelled and painted, as a standing figure of a man, in traditional pale brown robes with peacock-feathered hat, on a naturalistic floral base, marked under base with blue underglaze factory mark, also incised with Cyrillic letter 'G'

7¼ in. (18.3 cm.) high

£1,500-2,000

\$2,200-2,900
€2,000-2,500

PROVENANCE:

The Property of Sir Francis Dashwood, Bt.; Sotheby's, London, 24 June 1998, lot 241.

Acquired at the above sale by the present owner.

344

A PORCELAIN FIGURE OF A GILAK MAN FROM THE 'PEOPLES OF RUSSIA' SERIES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, 1870-1890S

Realistically modelled and painted, a standing figure of a Gilak man, wearing a traditional coat and hat, holding a smoking pipe in his left hand, inscribed in Russian 'Giliak' on the base, marked under base with impressed factory mark

10¼ in. (26 cm.) high

£3,000-5,000

\$4,400-7,200
€3,900-6,300

For a similar model, see O.Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, p. 206, no. 51.



344



345

***345**

TWO RARE PORCELAIN ALLEGORICAL FIGURES

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ELIZABETH I

Realistically modelled and painted, one as a woman wearing a patterned dress, holding a sheaf of wheat in her left hand and a sickle in her right hand, the other as a man wearing a pink cloak and patterned robe, both on a naturalistic base, both apparently unmarked

The woman: 7¼ in. (17.8 cm.) high

The man: 7½ in. (18 cm.) high

£2,000-3,000

(2)
\$2,900-4,300
€2,600-3,800

These two figures are very rare examples of the early production of the Imperial Porcelain Factory during the reign of Elizabeth I in the mid-18th century. Baron N.B. von Wolf describes the male figurine in his monograph as a man in traditional Eastern dress.

For a similar model of the male figure from the collection of Prince A.S. Dolgorukov, see N.B. von Wolf, *Imperatorskii Farforovyi Zavod, 1744-1904*, St Petersburg, 1906, p. 48, illustrated; also see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii Farforovyi Zavod, 1744-1904*, St Petersburg, 2008, p. 57, illustrated.



346



347



346 Original lithograph from J.G. Georgi's book

346
A PORCELAIN FIGURE OF A KAZAN TATAR WOMAN
FROM THE 'PEOPLES OF RUSSIA' SERIES

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1780-1790S

Realistically modelled and painted, a standing figure of a woman, in full-length traditional turquoise dress, wearing a lilac hat, on a circular naturalistic base, moulded with Russian inscription 'Kazan. tatarka', apparently unmarked
 9 in. (22.9 cm.) high

£15,000-20,000

\$22,000-29,000
 €20,000-25,000

For a similar model of a Kazan Tatar woman, see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, pp. 134-135.

Similar models of a Kazan Tatar woman are held in the collections of the State Hermitage, St Petersburg and the Metropolitan Museum, New York.

347
A PORCELAIN FIGURE OF A COSSACK FROM THE 'PEOPLES OF RUSSIA' SERIES
BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1780-1790S

Realistically modelled and painted, a standing figure of a man, wearing blue trousers, a red shirt and a blue kontusz, holding a sword in his left hand, on a circular naturalistic base, moulded with Russian inscription 'Kazak', marked under base with blue underglaze factory mark
 8¾ in. (22.2 cm.) high

£15,000-20,000

\$22,000-29,000
 €20,000-25,000

For a similar model of a Cossack, see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, pp. 134 and 138.



***348**

A PORCELAIN VASE

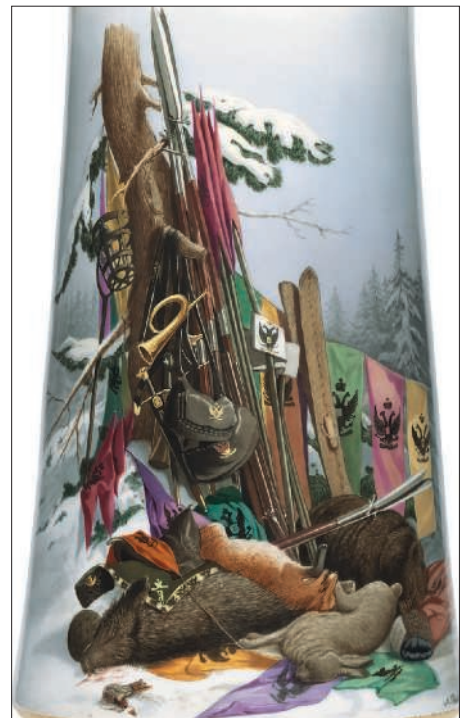
BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF ALEXANDER II, 1875

Slightly tapering cylindrical, on a spreading foot with gilt lower border, one side painted with Imperial keeper of the hounds (*borziatnik*) surrounded by three greyhounds, the other side with hunting weapons and trophies in a snowy landscape, signed in Cyrillic and dated 'A. Tychagin. 1875.', marked under base with green underglaze factory mark
19 in. (48.5 cm.) high

£10,000-15,000

\$15,000-22,000
€13,000-19,000

The painting on the vase is based on the drawing *Borziatnik* by Mikhail Petrovich Klodt (1835-1914), dated 1874. The artist worked for the Imperial Porcelain Factory.



(detail of reverse)



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***349**

A BRONZE GROUP OF THE JEWISH CARTER

CAST BY C.F. WOERFFEL AFTER THE MODEL BY LEONID POSENE, LATE 19TH CENTURY

On a naturalistic rectangular base with cut corners, realistically cast as a peasant boy leading a horse drawn cart, with a barrel and a Jewish man reading a book, with golden patina, *signed 'SCULPT. POSENE.'* and with foundry mark 'FABR.C.F. WOERFFEL. St.PETERSBURG.' on the base
22 in. (55.9 cm.) wide

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROPERTY FROM A COLLECTION OF A GENTLEMAN

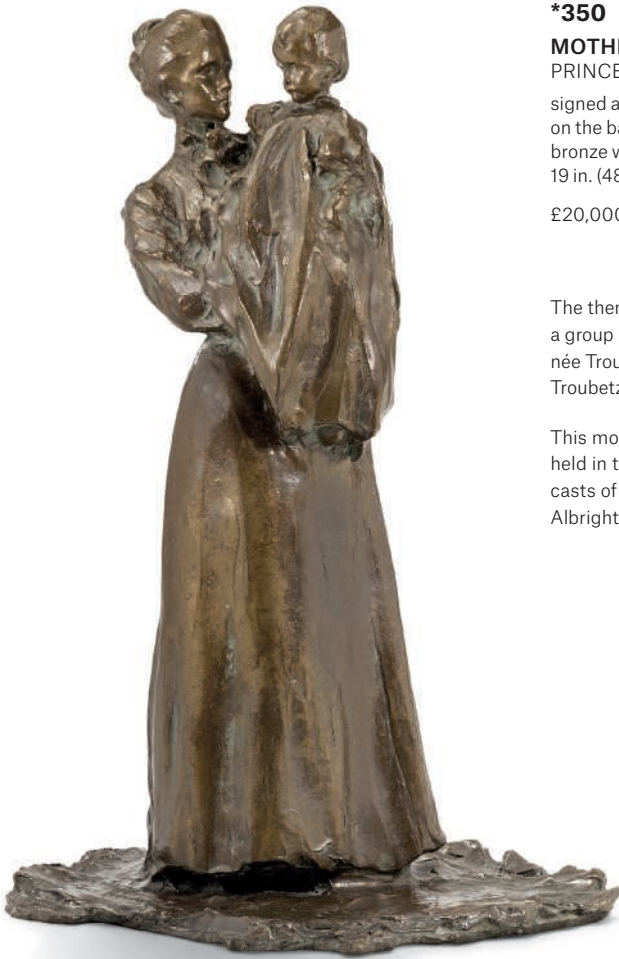
***350**

MOTHER AND CHILD (PRINCESS MARINA GAGARINA AND HER DAUGHTER)
PRINCE PAUL TROUBETZKOY (1866-1938)

signed and dated 'Paul Troubetzkoy 1902', also further signed 'Troubetzkoy' with illegible date on the base, stamped with the foundry mark '[CHAR]LE ROBECCHI FONDEUR' on the base
bronze with brown patina
19 in. (48.2 cm.) high

£20,000-30,000

\$29,000-43,000
€26,000-38,000



The theme of maternity recurred regularly in Troubetzkoy's work. The present bronze belongs to a group of important works from Troubetzkoy's early period and depicts Princess Marina Gagarina, née Troubetzkaya (1877-1924), who was the sculptor's cousin. Princess Gagarina modelled for Troubetzkoy on a number of occasions and at least three different bronze models of her are known.

This model was often exhibited during the artist's lifetime and bronze and plaster versions are held in the State Tretyakov Gallery in Moscow and the State Art Gallery in Perm. For comparable casts of this bronze, see Exhibition catalogue, *Catalogue of Sculpture by Prince Paul Troubetzkoy*, Albright Art Gallery, New York, 1911, p. 21.

351

A BRONZE GROUP OF A SAMOYED ON A REINDEER-DRAWN SLEIGH
CAST BY WOERFFEL AFTER THE MODEL BY NIKOLAI LIEBERICH,
LATE 19TH CENTURY

On an octagonal base, realistically cast as a Samoyed aboard a sleigh, drawn by four reindeer galloping through snow, signed in Cyrillic on base 'N. Lieberich', with foundry mark 'Zav. C.F. Woerffel / St Petersburg'
36 in. (92 cm.) wide

£30,000-50,000

\$44,000-72,000
€39,000-63,000

PROVENANCE:

Acquired from the artist by the previous owner in St Petersburg before the Revolution of 1917.

Acquired from the above by the present owner.

For a similar model, see A. Yegorov, K. Zhuromsky, *Nicolai Liberich. Sculpture and Graphics*, Moscow, 2011, p. 120, pl. 14. A comparable bronze group was sold Christie's, New York, April 9, 2014, lot 149.





352

TOLSTOY ON HORSEBACK

PRINCE PAUL TROUBETZKOY (1866-1938)

signed and dated 'Paul Troubetzkoy / Moscou 1901', stamped with the foundry mark 'CHARLE ROBECCHI FONDEUR' on the base
 bronze with dark brown patina
 20% in. (52.5 cm.) high

£30,000-50,000

\$44,000-72,000
 €39,000-63,000

Letters found in the archives of the Tolstoy Museum in Moscow between Tolstoy and Troubetzkoy detail a request from the sculptor to make an equestrian portrait of Tolstoy: 'Dear Count, I know from the Countess that you are very busy at the moment feeding the hungry. I do not wish to disturb you, but if you would still be inclined to pose for a statue on horseback, I would be very grateful.' (Exhibition catalogue, *Paolo Troubetzkoy 1866-1938*, Museo del Paesaggio, Verbania, 29 April-29 July 1990, p. 141).

Further letters found in the Moscow archives detail Troubetzkoy's lifelong admiration for Tolstoy, which led to another meeting between the two in 1910. Again Troubetzkoy sculpted a few variations of the author on horseback. The present model is one of Troubetzkoy's early portraits of Tolstoy.

For comparable bronze and plaster models, see Exhibition catalogue, *Paolo Troubetzkoy 1866-1938*, Museo del Paesaggio, Verbania, 29 April-29 July 1990, pp. 140-141, nos. 78, 79. A comparable bronze was sold Christie's, London, 28 May 2012, lot 309.



Lev Tolstoy and Paul Troubetzkoy riding



353

353

A PORCELAIN PLATTER FROM THE GATCHINA PALACE SERVICE AND A PLATE FROM THE GOLDEN SERVICE

THE PLATTER, BY THE KORNILOV FACTORY, ST PETERSBURG, CIRCA 1884; THE PLATE, BY THE IMPERIAL PORCELAIN FACTORY, CIRCA 1828

The platter, oval, the border decorated with an interlaced gilt braided pattern on a cobalt blue ground, surmounted by a gilt cypher of Alexander III beneath Imperial crown, *marked under base with gilt overglaze factory mark*; the plate, circular, the border decorated with gilt laurel band on a blue ground, the centre with a gilt initial 'M' beneath Imperial crown for Dowager Empress Maria Feodorovna, *apparently unmarked*
17½ in. (44.8 cm.) long and smaller

(2)

£1,500-2,500

\$2,200-3,600
€2,000-3,200

*354

A GROUP OF FIVE PORCELAIN PLATES, A CUP AND SAUCER BY THE KORNILOV FACTORY, ST PETERSBURG, 1891-1917

Plates, decorated with geometric designs, stylised animal figures and foliage in Pan-Slavic style, partially gilt; the cup and saucer, with stylised geometric motifs, the handle shaped as a bear, *all marked under base with overglaze factory mark*

9¼ in. (24.7 cm.) diameter and smaller

(7)

£800-1,200

\$1,200-1,700
€1,100-1,500



354

355

A CAMEO GLASS VASE

BY THE IMPERIAL GLASSWORKS,
ST PETERSBURG, PERIOD OF NICHOLAS II, 1900

Of amphora form, the internally streaked and cased opalescent pink and blue body, with vitrified overlay, etched with olive green trees, the upper rim similarly decorated, on a circular foot, with engraved mark on lower part of the body
15½ in. (39.5 cm.) high

£8,000-12,000

\$12,000-17,000

€11,000-15,000



***356**

A SET OF SIX PORCELAIN PLATES

BY THE KORNILOV FACTORY, ST PETERSBURG,
1903-1917

Each circular, the centre painted with various scenes from Russian fairy tales, after Ivan Bilibin (1878-1942) and signed in Cyrillic 'I. Bilibin', with gilt border, the rim painted with a varicoloured border of hexagons containing forest animals alternating with trees, marked under base with overglaze factory mark and numbered

10¼ in. (26 cm.) diameter

(6)

£15,000-20,000

\$22,000-29,000

€20,000-25,000



357

A SOVIET PORCELAIN FIGURE OF A GIRL WITH A CAT

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1917, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1920

Realistically modelled as a sitting figure of a girl, wearing a white dress and a blue hat, holding a grey cat in her hands, on a rectangular base with cut corners, with fluted sides and painted flowers at the corners, the top painted with geometric motifs, repeated on the lower rim, *marked under base with masked Russian Provisional Government green factory mark and blue overglaze hammer, sickle and cog, and the date '1920', also with blue overglaze artist's Cyrillic initials 'VR.' for Varvara Rukavishnikova, impressed with Cyrillic initials 'KZ.' possibly for modeller Konstantin Zakharov*

5 7/8 in. (14.3 cm.) high

£3,000-5,000

\$4,400-7,200
€3,900-6,300

PROVENANCE:

Mikhail Alexeyevich Sergeev (1888-1965), scientist and economist, one of the first commissars of the State Bank of the USSR.

Acquired from the estate of the above by the parents of the present owner.

For a comparable model of a girl with a cat from the period of Nicholas I held in the collection of the Kuskovo Palace, Moscow, see M. Korablev, M. Sokolenko, *Antologiya Russkogo Farfora XVIII-nachala XX veka*, vol. 6, part 3, Moscow, 2014, p. 52.



358

A SOVIET COMMEMORATIVE PORCELAIN PLATE
BY VKHUTEMAS, DULEVO PORCELAIN FACTORY, MOSCOW, 1921

Circular, with scalloped rim, painted after a design by Oganés Tatevosian, the centre depicting a man wearing a traditional costume, holding an orange rug inscribed in Arabic 'Workers of the World, unite!', with a wheat stalk, hammer and sickle on the ground painted with stars, the border decorated with six cartouches painted with industrial scenes, an oriental lady, a school, and a date of 1921, also further inscribed in Arabic 'Souvenir of the Third Congress of the Communist International', all within gilt borders, *marked under base with dark red overglaze Vkhutemas mark*

10 1/4 in. (26 cm.) diameter

£3,000-5,000

\$4,400-7,200
€3,900-6,300

PROVENANCE:

Acquired by the grandmother of the present owner in Russia before the Second World War.



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359

A PORCELAIN PLATE FROM THE ROSE AND CARNATION SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1897, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1922

Circular, the centre painted with black floral bouquets on a white ground, after a design by Sergei Chekhonin, with gilt border, the moulded scroll border with pierced rim, *marked under base with green underglaze Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, and the date '1922'; further inscribed 79/64* 8½ in. (21.5 cm.) diameter

£1,500-2,500

\$2,200-3,600
€2,000-3,200

360

A LARGE PORCELAIN VASE

BY THE LOMONOSOV PORCELAIN FACTORY, ST PETERSBURG, 1953

Baluster form, on a circular foot, gilt and painted with panels of stylised flowers and foliate bands in cobalt blue on a white ground, the raised neck with flared gilt rim, *inscribed inside the neck in Russian 'A. Vorobeuskii. November 1953. Blue designs.'*

28 in. (71 cm.) high

£5,000-7,000

\$7,200-10,000
€6,400-8,900

Alexei Viktorovich Vorobeuskii (1906-1992) studied at the Pavlovsk Art School. He worked as a painter on porcelain at the Lomonosov Factory from 1926 to 1941 and 1946 to 1992. He was a master of decorative painting and ornament and is best known for his vases, services and presentation wares. While his early work was influenced by the 'World of Art' movement, by the 1950s he developed a fanciful style drawing heavily on folk art motifs.

For more on the artist, including illustrations of vases modelled in the same form, see A.K. Lancere, *Aleksei Viktorovich Vorobeuskii*, Leningrad, 1980.





361

A SOVIET SUPREMATIST PORCELAIN CUP

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1923

Cylindrical, on conforming foot, painted with abstract and 'square' compositions in black, red, green, yellow, grey and orange on white ground, after a design by Nikolai Suetin, part of the interior painted black, with a black scroll handle, *marked under base with green underglaze Imperial Porcelain Factory mark dated '1912' and black overglaze hammer, sickle and cog, and the date '1923', inscribed in black '474/388.'*; also further inscribed in Russian 'Suprematism / after the draw.[ing by] Suetin'

2½ in. (6.1 cm.) high

£5,000-7,000

\$7,200-10,000
€6,400-8,900

PROVENANCE:

Mrs Ethel Portnoy (1927-2004), a Dutch writer of Russian descent. Acquired from the above by the present owner.



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A SOVIET SUPREMATIST PORCELAIN CUP

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1923

Cylindrical, on conforming foot, painted with abstract and 'square' compositions in black, orange, green, brown and cream on white ground, after a design by Nikolai Suetin, within black borders, with a scroll handle, *marked under base with green underglaze Imperial Porcelain Factory mark dated '1912' and blue overglaze hammer, sickle and cog, and the date '1923.'*; inscribed in black '474/159', also further inscribed in Russian 'Suprematism / after the draw.[ing by] N. Suetin'

2½ in. (6.1 cm.) high

£4,000-6,000

\$5,800-8,600
€5,100-7,600

PROVENANCE:

Mrs Ethel Portnoy (1927-2004), a Dutch writer of Russian descent. Acquired from the above by the present owner.

These rare Soviet porcelain cups are related to the Suprematist series of 1923, one of the most experimental and innovative series of the State porcelain factory. The Suprematists' designs are based on abstract geometric forms, influenced by the works of Kazimir Malevich and his followers Nikolai Suetin and Ilya Chashnik.

For comparable Suprematist cups see T. Kudryartseva, *Circling the Square, Avant-garde porcelain from Revolutionary Russia* (Fontanka, London 2004), pp. 120-123, and Exhibition catalogue, *Die Tafel der Zaren und das Porzellan der Revolutionäre, Fragile*, Museum für Angewandte Kunst, Frankfurt, pp. 331-333.



363

A SOVIET PROPAGANDA PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III, 1889, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1922

Circular, the centre painted with the Red Star enclosing a hammer and hand plough after a design by Mikhail Adamovich, the gilt *ciselé* floral Cyrillic initials 'RSFSR', the outer cobalt blue border with *ciselé* gilt agricultural and architectural tools, within gilt rim and inner band, *marked under base with green underglaze Imperial Porcelain Factory mark and blue overglaze State Porcelain Factory Jubilee mark of cog, V, hammer and sickle, and the date '1922'*

9¼ in. (23.5 cm.) diameter

£5,000-7,000

\$7,200-10,000
€6,400-8,900

A comparable plate of this design was sold Christie's, London, 30 November 2005, lot 113. For further information on the design and similar plates, see N. Lobanov-Rostovsky, *Revolutionary Ceramics*, New York, 1990, pp. 76-77.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

***364**

A SOVIET PORCELAIN FIGURE OF A DANCING PEASANT WOMAN
BY THE STATE PORCELAIN FACTORY, PETROGRAD, CIRCA 1919

After a model by Natalya Danko, painted after a design by Alexandra Shekotikhina-Potoskaya, realistically modelled as a dancing figure of a woman wearing a shirt and traditional white *sarafan* painted with red flowers, with a red headscarf, holding her right hand by her shoulder, *marked under base with green underglaze hammer, sickle and cog, inscribed in Russian 'painting N.Sch', also with red overglaze artist's Cyrillic initials 'VR.'* for Varvara Rukavishnikova and number '434/2'

£8,000-12,000

\$12,000-17,000
€11,000-15,000

For a nearly identical model, see V. Levshenkov, *Tvorchestvo Sester Danko*, St Petersburg, 2012, p. 70.

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

365

A RARE SOVIET PORCELAIN INKSTAND 'REAPERESS'
BY THE STATE PORCELAIN FACTORY, PETROGRAD, 1919

Realistically modelled and painted as a reclining woman, in a red floral *sarafan*, white shirt and green headscarf, holding a sickle in her right hand and a basket formed as an inkwell in her left hand, with a detachable cover, reclining on wheat sheaves, after a model by Natalya Danko, *marked under base with green underglaze hammer, sickle and cog and date '1919'*

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

Mikhail Alexeyevich Sergeev (1888-1965), scientist and economist, one of the first commissars of the State Bank of the USSR.

Acquired from the estate of the above by the parents of the present owner.

For similar models see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944 [State Porcelain Factory, 1904-1944]*, St Petersburg, 2005, pp. 356-357. For a nearly identical model, also see Exhibition Catalogue, *Die Tafelder Zaren und das Porzellan der Revolutionäre, Fragile*, Museum für Angewandte Kunst, Frankfurt, p. 247, no. 534.



364



365

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol **λ** next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

- is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings,

stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between

the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and

refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ♡ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any

lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRTISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
∅	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ Artist's Resale Right. See Section D3 of the Conditions of Sale.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, † See VAT Symbols and Explanation.

■ See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's** From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

"Maker's mark of ..., 1725"

In our opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing between 19th May of the year specified and 18th May of the following year until 1660 and thereafter between 29th May of the year specified and 28th May of the following year until 1975 and thereafter between 2nd January of the year specified and 1st January of the following year. All other countries have varying dating systems.

"1725, maker's mark ..."

In our opinion dated as in the first example and struck with an unidentified sponsor's mark as described.

"1725 ..."

In our opinion dated as in the first example struck with an illegible sponsor's mark or no sponsor's mark at all.

"Bearing ... marks for 1725"

In our opinion having either spurious or transposed marks.

"(... ozs.)"

In our opinion weighing not less than the specified number of ounces Troy.

"(... grs.)"

In our opinion weighing not less than the specified number of grammes.

"(gross ... ozs.)"

In our opinion weighing not less than the specified number of ounces Troy including any non-silver additions (e.g. wooden handles).

"(gross ... grs.)"

In our opinion weighing not less than the specified

number of grammes including any non-silver additions (e.g. wooden handles).

Descriptions of the metals conform with the Hallmarking Act 1973.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist:

"Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

"Studio of ..." / "Workshop of ..."

In our opinion a work apparently executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

"Follower of ..."

In our opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ..."

In our opinion a work executed in the artist's style but of a later date.

"After ..."

In our opinion a copy (of any date) of a work of the artist.

"Signed ..." / "Dated ..." / "Inscribed ..."

In our opinion the work has been signed/dated/inscribed by the artist.

"With signature ..." / "With date ..." /

"With inscription ..."

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa' on which the matrix was worked and not necessarily the date when the impression was printed or published.

"Marked Fabergé, Workmaster ..."

In our opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ..."

In our opinion, a work of the master's workshop, but without his mark.

"In the style of ..."

In our opinion a work of the period of the master and closely related to his style.

"Bearing marks ..."

In our opinion not a work of the master's workshop and bearing later marks.

In compliance with the 1973 Hallmarking Act, silver alloys of a standard of fineness permitted in Russian but made after 1900 are described as white metal and gold after 1900 as yellow metal.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by 9.00 am on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com.
While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS)

also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

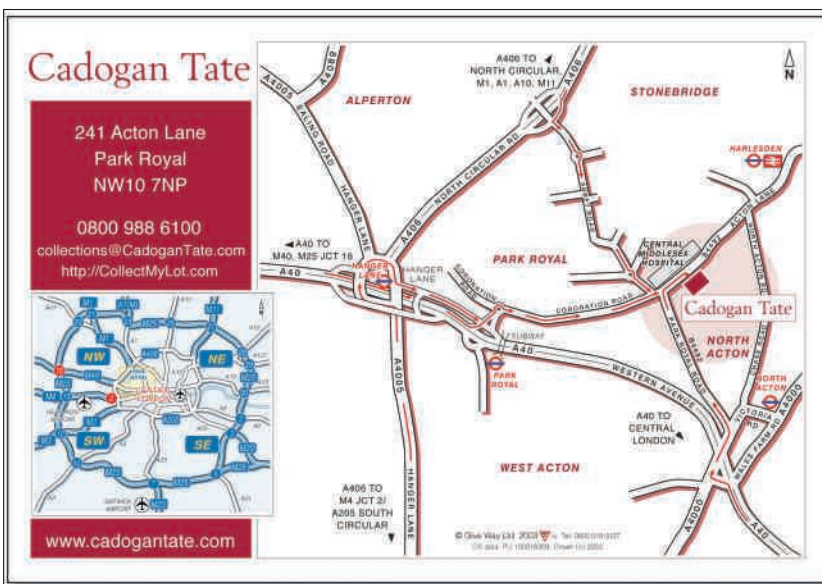
TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- a) the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- b) VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE
241 Acton Lane,
Park Royal,
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com

WRITTEN BIDS FORM

CHRISTIE'S LONDON

RUSSIAN ART

MONDAY 6 JUNE 2016 AT 10.30 AM AND 2.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: BERTHA

SALE NUMBER: 11996

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

11996

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



IMPORTANT JEWELS

London, King Street, 15 June 2016

VIEWING

10-14 June 2016
8 King Street
London SW1Y 6QT

CONTACT

Keith Penton
kpenton@christies.com
+44 (0)20 7389 2526

A FINE MYSTERY-SET RUBY AND DIAMOND BROOCH,
BY VAN CLEEF & ARPELS
£100,000-200,000

A PAIR OF MYSTERY-SET RUBY 'PAVOT' EAR CLIPS,
BY VAN CLEEF & ARPELS
£80,000-120,000

CHRISTIE'S



JOHN GAYS HOUSE HOLYPORT, MAIDENHEAD, ENGLAND

In all about 20.75 acres, John Gays House is an important Grade II listed manor house, dating from the Tudor period, with later Queen Anne, Georgian and Victorian additions. This beautiful eight bedroom house is predominantly built of red brick elevations with attractive sash fenestration, under a tile roof, and has many historical character features. The mature gardens are well laid out with large lawned areas, and also boast an orchard, lake, stables, manège and paddock land, with a 1 km horse exercising track.

Offered at £5,950,000

CHRISTIE'S INTERNATIONAL REAL ESTATE
Georgina James · +44 (0)20 7389 2942
gjames@christies.com

www.christiesrealestate.com

C57588

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James Mackenzie · +44 (0) 20 7318 5190
james.mackenzie@struttandparker.com

CHRISTIE'S
INTERNATIONAL REAL ESTATE



SIR PETER PAUL RUBENS (Siegen 1577-1640 Antwerp)

Lot and his Daughters

circa 1613-1614

oil on canvas · 190 x 225 cm. (74 x 88½ in.)

including early 18th century horizontal additions to top and bottom edges, circa 18 cm. and 10 cm. wide respectively

Estimate on Request

**OLD MASTER & BRITISH PAINTINGS
EVENING SALE**

London, King Street, 7 July 2016

VIEWING

26-30 May 2016
Convention & Exhibition Centre
No. 1 Harbour Road
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2-7 July 2016
8 King Street
London SW1Y 6QT

CONTACT

Paul Raison
praison@christies.com
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Henry Pettifer
hpettifer@christies.com
+44 (0)20 7389 2084

CHRISTIE'S



A SILVER-GILT AND GUILLOCHÉ ENAMEL COMBINATION CLOCK AND PHOTOGRAPH FRAME
MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST. PETERSBURG, CIRCA 1890,
SCRATCHED INVENTORY NUMBER 45133
\$100,000-150,000

THE PRIVATE COLLECTION OF JOAN RIVERS

New York, 22 June 2016

VIEWING

17-22 June 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Elaine Olla
eolla@christies.com
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Lot 11: N. Remizov, B. Grigoriev and A. Iacovleff at the autumn Salon, Paris 1921 - Private collection, France

Lot 35: David Davidovich Burliuk (1882?1967). (Photo by Fine Art Images/Heritage Images/Getty Images)

Lot 51: Installation of Exhibition of Paintings and Drawings of Boris Grigoriev, January 2-January 14 1923, Worcester Art Museum, featuring lot 51. Courtesy of the Worcester Art Museum (MA).

Lot 51: Lev Shestov, Tel Aviv, Spring 1936 © Private collection care of Lev Shestov Studies Society

Lot 66: *A Coffee House, Constantinople*, 1854 (pen & ink & w/c on paper), Preziosi, Amadeo (1816-82) / Private Collection / The Stapleton Collection / Bridgeman Images

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