

RUSSIAN ART

King Street · 28 November 2016



CHRISTIE'S





S. Joukovsky



RUSSIAN ART

MONDAY 28 NOVEMBER 2016

PROPERTIES FROM

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THE ROYAL HOUSE OF
SAXE-COBURG-GOTHA

AUCTION

Monday 28 November 2016
at 10.30 am (Lots 1-81)
and at 2.00 pm Lots (Lots 201-401)
8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday	25 November	9.00 am – 4.30 pm
Saturday	26 November	12 noon – 5.00 pm
Sunday	27 November	12 noon – 5.00 pm

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SESSION I: RUSSIAN PICTURES
 MONDAY 28 NOVEMBER 2016 AT 10.30 AM (LOTS 1-81)



1

PROPERTY FROM A PRIVATE NORTHEASTERN AMERICAN COLLECTION

***1**

IVAN AIVAZOVSKY (1817-1900)

Vessel in full sail in heavy seas

signed in Cyrillic 'Aivazov.' (lower right)
 pencil with scratching out on papier tablette
 4½ x 6¾ in. (11.4 x 17 cm.)

£6,000-8,000

\$7,400-9,800

€6,700-8,900

PROVENANCE:

Commander Wilfred Albert (Biffy) Dunderdale (1899-1990).
 By descent to the present owner.

Wilfred Albert Dunderdale (1899-1990) was born and educated in Russia, the son of a shipping magnate who traded vessels in the Black Sea ports. Dunderdale's knowledge of the Russian Navy and language proved indispensable to the Royal Navy following the outbreak of the Russian Revolution, thus launching his distinguished career as an intelligence officer. Dunderdale is known predominantly for his role in delivering the Enigma machine to England during the Second World War, and, in addition to his accomplishments his intelligence, charm and style, reputedly positioned him as one of the key inspirations for Ian Fleming's 007.

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

2

IVAN AIVAZOVSKY (1817-1900)

Grafskaya wharf, Sebastopol

signed with Cyrillic initials and dated 'I. A. 1852' (lower right)
 oil on canvas
 10⅞ x 15 ¼ in. (27.6 x 38.6 cm.)

£80,000-120,000

\$98,000-150,000

€89,000-130,000

PROVENANCE:

A wedding gift to the parents of the present owner in Hannover in 1952.



View of Grafskaya Wharf, Sebastopol.



2



PROPERTY FROM A PRIVATE COLLECTION, POLAND

3

AFTER ALEXANDER ORLOVSKY

A chief of the Kurds (illustrated); and Persian on horseback

both signed and dated 1819 in the plate (lower left)

lithograph

the first 21 x 16½ in. (53.5 x 42 cm.);

the second 20¾ x 16¼ in. (52.4 x 41 cm.)

(2)

£3,000-5,000

\$3,700-6,100

€3,400-5,500



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

***4**

STEPAN EFREMOV (1878-1942)

*Junior Officer of the Leib Regiment (1727-1730),
Reiter of the Horse Guard Regiment (1741-1761)
and Junior Officer of the Horse Guard Regiment (1796-1798)*

each signed in Cyrillic 'Efremov', inscribed 'Paris' in Russian and dated 1932, 1933 and 1932 respectively pencil, watercolour and gouache, with gum arabic, on paper the first 18 x 13 in. (46 x 33 cm.); the second 14 x 10 in. (35.6 x 25.4 cm.); the third 15 7/8 x 12 1/4 in. (39 x 31 cm.)

(3)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

Prince Sergei Belosselsky-Belozersky (1895-1978).
By descent to the present owner.





PROPERTY OF A NORTHEASTERN AMERICAN COLLECTOR

***5**

IVAN AIVAZOVSKY (1817-1900)

Moonlit seascape with shipwreck

signed and dated 'Aivazovsky/1863.' (lower right)

oil on canvas

30½ x 23¼ in. (76.5 x 59 cm.)

£150,000-200,000

\$190,000-240,000

€170,000-220,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 16 February 1994, lot 184.

Acquired at the above sale by the present owner.

A native of the port town of Feodosia, Ivan Aivazovsky grew up by the Black Sea. From an early age he would witness its immensity and unpredictable nature and be inspired by numerous tales of shipwrecks and seafaring legends. A constant source of inspiration, the sea provided Aivazovsky with the subjects for thousands of his works, often juxtaposing the overwhelming power of nature with the vulnerability of mankind. Having excelled as a student of the Imperial Academy of Arts in St Petersburg, Aivazovsky was granted permission by Emperor Nicholas I (1796-1855) 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. Aivazovsky's talent quickly led to his appointment as head painter of the Russian Navy, which gave him numerous opportunities to take part in military exercises in 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.

Moonlit seascape with shipwreck highlights Aivazovsky's extraordinary abilities to render the ever-changing quality of water with the moon reflecting on the crests of the waves. In what would otherwise be a peaceful moonlit setting, the scene is enlivened by an evident rescue mission to the teetering battered ship off the shore. A group of onlookers by a watchtower eagerly watch the rescue boat approaching the heaving masts. Aivazovsky's keen understanding of the structure of ships can be clearly seen in this fine depiction. Here again the artist tells us a dramatic story of a perilous voyage and of human tragedy and heroism in the natural world.



Aivazovsky
1863



*6

FRANTS ROUBAUD (1856-1928)

A Tale of the Caucasus

signed and dated 'F. Roubaud/1907.' (lower right)

oil on canvas

56¼ x 77½ in. (142.8 x 197.2 cm.)

£60,000-80,000

\$74,000-98,000

€67,000-89,000

PROVENANCE:

with A La Vieille Russie, New York, circa 1995.

EXHIBITED:

St Petersburg (Florida), Museum of Fine Arts, *Five Centuries of Russian Art*, 12 January-11 June 1995, no. 14 (label on the frame).

LITERATURE:

Exhibition catalogue, *Five Centuries of Russian Art*, St Petersburg (Florida), 1995, listed p. 3, no. 14.

Famous for his awe-inspiring panoramas of the *Russo-Persian War (1805-1813)*, the *Battle of Borodino (1812)* and the *Siege of Sevastopol (1854-1855)*, Franz Roubaud was born in Odessa in 1856 but spent the majority of his life abroad.

While completing his studies at the Academy of Fine Arts in Munich, Roubaud frequently travelled to Ukraine, the Caucasus and Central Asia to sketch the exotic landscapes and local people, capturing their customs and way of life. Working in the wake of Vasily Vereshchagin, whose unflinching depictions of the horrors of war resulted in censorship to the point of self-imposed exile, Roubaud was afforded greater freedom than many of his contemporaries, largely due to the fact that he was based in Munich. The time that he spent with the Caucasian people resulted in an evident sympathy for these 'children of the mountains' as testified by the Ukrainian historian V. S. Krivenko: 'Roubaud, a foreigner by his parentage and a Russian by the location of his birth and his early education, comprehended our South magnificently.' (quoted in O. Fedorova, *Frants Rubo*, Moscow, 1982, p. 17).

A Tale of the Caucasus is a mature work, demonstrating Roubaud's stagecraft and ability to charge a canvas with palpable real-life drama. Enter stage left a fleeing horseman, pursued by determined riders. The scene has a cinematic quality; the tonal harmony of the palette provides a perfect backdrop to the superbly observed horse as it strains to gallop faster and the excitement, fear even, of the horseman who flees for his life. As a contemporary critic wrote: 'Mr Roubaud's greatest characteristic is the realistic sobriety of his manner and the simplicity so rarely found in our artists. Mr Roubaud doesn't chase after pretentious effects, he remains true to nature and subject but views them through the subjective prism of his unique talent, revealing their poetical essence and meaning.' (*Ibid.*, p. 31).



VASILY VERESHCHAGIN - THE HOLY LAND -



M. J. Diness (1827–1900), *Jerusalem, 1855-57* (salt print)



AMERICAN ART GALLERIES,

MADISON SQUARE, NEW YORK

NEW YORK

THE

VASSILI VERESTCHAGIN

COLLECTION

TO BE SOLD BY AUCTION,

WITHOUT RESERVE.

NOVEMBER 17TH AND FOLLOWING DAYS.

ILLUSTRATED

DESCRIPTIVE CATALOGUE.

18. Entrance to the Tombs of the Kings.

Near Jerusalem, on the road to Damascus, a large monumental structure, not in the rock, built in an exterior which was lately thoroughly excavated. (It is easy to see on the picture that part of the rock which remained for centuries under the earth.)

This entrance opens on a large court, surrounded by rocks of very interesting character. The stones are laid away to elements, which, like the whole work, are of a coarse but solid structure.

19. Tombs of the Kings.

In this court (see last picture) is a wide vestibule, fiercely separated by two columns, of which next to nothing remains. (Noble) the opening is a long sculptured frame of excellent work, with the traditional bunch of grapes, emblem of the Promised Land. A fine cornice over it is unfortunately much injured. The learned Frenchman, Dr. Sausky, was of opinion that here were the tombs of the Israelite Kings; he supposed also that the sarcophagi which he found here was that of David; but both suppositions are incorrect, and now it is admitted that Helena, Princess of Adilshem, who became a convert to Judaism, was found here with her family, about the beginning of our era.

In the course of his excavations Dr. Sausky found here many urns, vases, and lamps of Roman date, some small vases of oriental alabaster, some tablets of precious stones and gold ornaments. He found also a tomb, previously unknown, containing a sarcophagus with a human corpse inside. On first opening it the body was found well preserved, but it stinked, very about immediately. The tomb contains many low rooms surrounded by niches in

Lot 7 listed

than thirty days, and to settle there. The Turks are evidently afraid that the Promised Land will again pass into the possession of the Jews—and this will certainly happen some day.

This picture was only obtained under a promise that it should not be hung in a Christian church.

85. A Rabbi.

Represented for a glass of brandy at each sitting.

86. A Rabbi.

87. Portrait of an Arab.

The Arabs, who live with the Keffis as co-religionists. They have a good type, are respectable, and being mostly in the business of the Mohammedan religion. There are, however, many Christians now among them, large sums of money having been spent every year by different Christian sects to attract Arab families to their faith. Often after having accepted help from one community, the Arab returns to his former faith, or allows himself to be converted to another religion when the reward is more substantial. This rivalry between the different Christian faiths is the cause of great corruption in the character of modern Arabs in the Holy Land.

88. In Bulgaria during the War (Outposts in the Balkans.)

89. In Bulgaria after the War.

Lot 8 listed

*7

VASILY VERESHCHAGIN (1842-1904)

Entrance to the Tomb of the Kings

oil on canvas

23 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (61 x 45.5 cm.)

£100,000-150,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

Collection of the artist.

The Vassili Vereshchagin Collection; American Art Galleries, New York, 17 November 1891, lot 18.

Acquired at the above sale by Mr Martin for \$900.

The Forbes Magazine Collection of Orientalist Paintings, Drawings, Watercolors and Sculpture; Christie's, New York, 14 October 1993, lot 176.

with The Fine Art Society, London.

Acquired from the above by the present owner, circa 1994.

EXHIBITED:

London, Grosvenor Gallery, *Exhibition of the Works of Vassili Vereshchagin*, 1887, no. 19.

New York, American Art Galleries, *Exhibition of the Works of Vassili Vereshchagin*, November-December 1888, no. 18 (travelling exhibition, visiting the Chicago Art Institute, January-March 1889, The Pennsylvania Academy of Fine Arts as well as locations in St Louis, Baltimore and Boston among others). New York, American Art Association, *Vassili Vereshchagin Collection*, November 1891, no. 24.

LITERATURE:

Exhibition catalogue, *Exhibition of the Works of Vassili Vereshchagin, Illustrative Descriptive Catalogue*, London, 1887, listed pp. 22-23, no. 19.

Exhibition catalogue, *Exhibition of the Works of Vassili Vereshchagin*, New York, 1888, listed p. 23, no. 18.

Exhibition catalogue, *Exhibition of the works of Vassili Vereshchagin*, Philadelphia, 1889, listed p. 23, no. 18.

Exhibition catalogue, *Vassili Vereshchagin Collection*, New York, 1891, listed p. 24, no. 18.



Photograph of Tomb with The Stone Rolled Away, Tombs of the Kings, Jerusalem, circa 1901.

At the end of 1883 Vasily Vereshchagin embarked on an extensive trip to Syria and Palestine to make ethnographic sketches and studies of the historical sites in preparation for the monumental painting *Crucifixion by the Romans* (sold Christie's London, November 2011 for £1,721,250). Prior to the trip Vereshchagin read the texts of the Old and New Testaments, consulted many ethnographic and literary sources, and studied contemporary accounts of Western travellers.

With a keen eye for observation, the artist kept detailed accounts during his travels to Jaffa, the banks of the Dead Sea, river Jordan, and many historic sites in Jerusalem and its environs. Entitled 'Palestinian Accounts', his memoirs were later published in 1891 in a popular magazine *Khudozhnik* in St Petersburg. Captivated by the solemn beauty and the diverse human types of the Holy Land, Vereshchagin painted many sites significant to Jewish as well as Christian traditions, as well as a number of portraits of people he encountered. The entire Palestinian series was completed in Paris during 1884-1885. *Entrance to the Tomb of the Kings* (lot 7) and *A Rabbi* (lot 8) were both executed by the artist during this period.

Motivated by a great desire to preserve cultural accuracy in his work, Vereshchagin moved away from the romantic idealisation that defined the works of many of his European contemporaries, and infused his works with unabashed realism.

The excavation of the Tomb of the Kings began at least three decades before Vereshchagin's arrival to Jerusalem. Located a short distance north of the Old City walls, the impressive structure had initially been identified as the burial site of David and his dynasty. Although since reattributed to the burial site of Queen Helena of Adiabene, the place continued to be referred to by its original name. Ever the documentarian, Vereshchagin endeavoured to capture the tomb's unique atmosphere. With his masterly understanding of light, colour, and composition, the artist rendered the entrance to the tomb with exquisite detail, ensuring that every nuance in the massive carved stones can be read. In order to emphasise scale, as well as the sacredness of the space, Vereshchagin depicted two shrouded figures emerging from the sun-dappled tomb. One almost senses the temperature of the space as well as the silent movement of the reverent pilgrims in the large archway. Vereshchagin applied the same attention to realism in his striking portrait *A Rabbi* (lot 8). The sitter looks out with an expression that betrays varied emotions, engaging the viewer with such intensity that is individualistic and unforgettable. Both of these works from the Palestinian series were included in the large touring exhibition organised by the American Art Association in 1888, culminating in the famous public auction of the artist's works in New York in 1891.



*8

VASILY VERESHCHAGIN (1842-1904)

A Rabbi

oil on canvas

14 x 11 in. (35.6 x 28 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

Collection of the artist.

The Vassili Verestchagin Collection; American Art Galleries, New York, 17 November 1891 (stamp on the reverse).

Acquired at the above sale by J. W. Brown for \$155.

EXHIBITED:

London, Grosvenor Gallery, *Exhibition of the Works of Vassili Vereshchagin*, 1887, no. 41.

New York, American Art Galleries, *Exhibition of the Works of Vassili Verestchagin*, November-December 1888, no. 39 (travelling exhibition, visiting the Chicago Art Institute, January-March 1889, The Pennsylvania Academy of Fine Arts as well as locations in St Louis, Baltimore and Boston among others).

New York, American Art Association, *Vassili Vereshchagin Collection*, November 1891, no. 85.

LITERATURE:

Exhibition catalogue, *Exhibition of the Works of Vassili Vereshchagin, Illustrative Descriptive Catalogue*, London, 1887, listed p. 34, no. 41.

Exhibition catalogue, *Exhibition of the Works of Vassili Verestchagin*, New York, 1888, listed p. 34, no. 39.

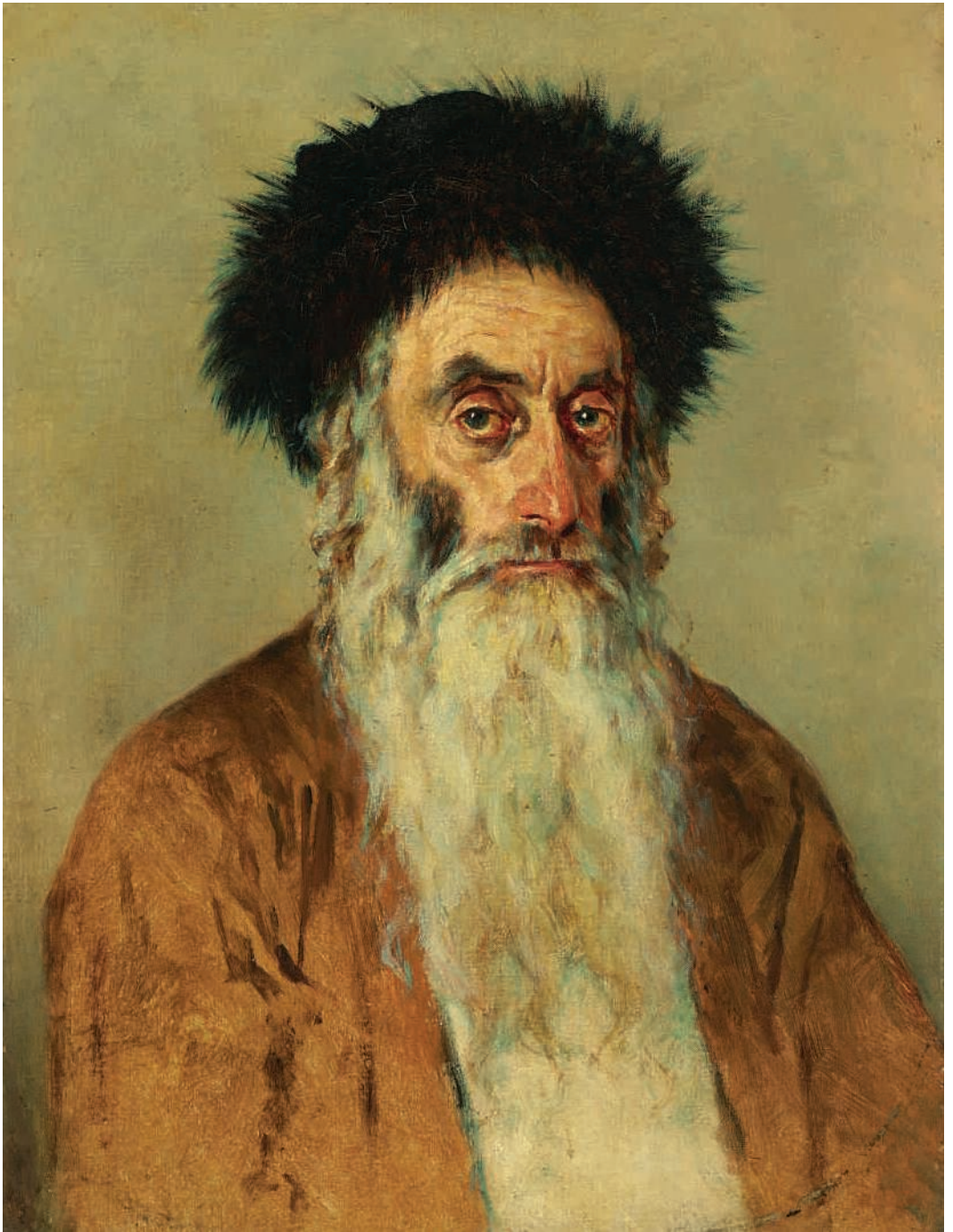
Exhibition catalogue, *Exhibition of the works of Vassili Verestchagin*, Philadelphia, 1889, listed p. 34, no. 39.

Exhibition catalogue, *Vassili Vereshchagin Collection*, New York, 1891, listed p. 51, no 85.

'The Verestchagin Sale. Livelier Bidding on the Second Evening - The Prices Realized', *New York Times*, 19 November 1891, p. 5.



American Art Galleries, Vassili Verestchagin Collection stamp





*9

VASILY VERESHCHAGIN (1842-1904)

Bhutanese girl

oil on canvas

9 x 6½ in. (23 x 16.5 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Collection of the artist.

The Vassili Verestchagin Collection; American Art Galleries, New York, 17 November 1891 (stamp on the reverse).

Acquired at the above sale by W. M. Conneff for \$70.

EXHIBITED:

London, Grosvenor Gallery, *Exhibition of the Works of Vassili Vereshchagin*, 1887, no. 66.

New York, American Art Galleries, *Exhibition of the Works of Vassili Verestchagin*, November-December 1888, no. 66 (travelling

exhibition, visiting the Chicago Art Institute, January-March 1889, The Pennsylvania Academy of Fine Arts as well as locations in St Louis, Baltimore and Boston among others).
New York, American Art Association, *Vassili Vereshchagin Collection*, November 1891, no. 52.

LITERATURE:

Vassili Verestchagin, Painter – Soldier – Traveller, Autobiographical sketches, London, 1887, illustrated and listed as *Girl of Ladak* (an illustration after a drawing).

Exhibition catalogue, *Exhibition of the Works of Vassili Vereshchagin, Illustrative Descriptive Catalogue*, London, 1887, listed p. 43, no. 66.

Exhibition catalogue, *Exhibition of the Works of Vassili Verestchagin*, New York, 1888, listed p. 46, no. 66.

Exhibition catalogue, *Exhibition of the works of Vassili Verestchagin*, Philadelphia, 1889, listed p. 46, no. 66.

Exhibition catalogue, *Vassili Vereshchagin Collection*, New York, 1891, listed p. 41, no 52.



10

STANISLAV ZHUKOVSKII (1873-1944)

Beginning of June

signed in Cyrillic and dated 'S. Zhukovskii 1906.' (lower left) and further signed 'S. Joukovsky' (lower right); further signed in Cyrillic and Latin, inscribed in Russian and inscribed with title in Russian 'Academician Stanislav/Iul'ianovich Zhukovskii/Moscow/Prechist. blvd/house 25/A 1' (on the reverse)

oil on canvas

42¾ x 56¼ in. (107 x 142.5 cm.)

£50,000-70,000

\$62,000-86,000

€56,000-78,000

EXHIBITED:

New York, Grand Central Art Galleries, *The Russian Art Exhibition*, 1924, no. 236.

LITERATURE:

Exhibition catalogue, *The Russian Art Exhibition*, New York, 1924, illustrated p. [74], listed p. [29].



11

PROPERTY OF A LADY, FINLAND

11
STEPAN KOLESNIKOFF (1879-1955)
On the seashore

signed in Cyrillic and dated 'St. Fed. Kolesnikov/1908' (lower left)
 oil on canvas
 43 $\frac{3}{8}$ x 72 $\frac{1}{4}$ in. (109.5 x 183.5 cm.)

£30,000-50,000

\$37,000-61,000
 €34,000-55,000

PROVENANCE:

Acquired by Edward Kärkkäinen, the grandfather of the present owner circa 1910, probably from the 1910 London exhibition.

EXHIBITED:

London, Dore Galleries, *Russian Art Exhibition by one hundred leading artists*, November-December 1910, no. 252 (label on the reverse).

LITERATURE:

Exhibition catalogue, *Russian Art Exhibition by one hundred leading artists*, London, 1910, listed p. 23, no. 252.



12
KONSTANTIN GORBATOV
(1876-1945)

A winter landscape

signed 'K. Gorbatoff.' (lower right)
 pencil and gouache on paper laid down
 on board
 14 $\frac{1}{4}$ x 19 in. (36.1 x 48.2 cm.)

£10,000-15,000

\$13,000-18,000
 €12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 1 May 1987, lot 102.

12



PROPERTY OF A GENTLEMAN, ENGLAND

13

IVAN CHOULTSÉ (1874-1939)

Evening on the mountain, Haute-Savoie

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

oil on canvas

17¾ x 17¾ in. (45.2 x 45.2 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-55,000

PROVENANCE:

Acquired by the parents of the present owner circa 1950s.

EXHIBITED:

New York, Edouard Jonas Galleries, *Exhibition. Paintings by Iwan F. Choultse, court painter to Czar Nicholas II*, 1929, no. 12.
New York, John Levy Galleries, *Exhibition of paintings by Iwan F. Choultse*, 12-24 January 1931, no. 5.

LITERATURE:

Exhibition catalogue, *Exhibition. Paintings by Iwan F. Choultse, court painter to Czar Nicholas II*, New York, 1929, listed no. 12.
Exhibition catalogue, *Exhibition of paintings by Iwan F. Choultse*, New York, 1931, listed no. 5.

We are grateful to Stiftung Choultse I.F. Zürich for their assistance in cataloguing this painting.



14 (part)

PROPERTY OF A PRIVATE GEORGIAN COLLECTOR

*14

LADO GUDIASHVILI (1896-1980)

Six costume designs: 'A goat', 'A lion', 'A deer', 'A hedgehog-porcupine', 'Bear's mask' and 'A ram'

each signed in Georgian (lower right) and inscribed with title in Russian (three upper left and three upper right); two dated '1958' (lower right)

pencil, watercolour and gouache on paper
11¼ x 8¼ in. (29.8 x 20.8 cm.)

(6)

£30,000-50,000

\$37,000-61,000

€34,000-55,000

PROVENANCE:

Acquired by the husband of the present owner while working as Head of Reconstruction at the Georgian State Rustaveli Theatre in Tbilisi in the 1970s.



PROPERTY FROM A PRIVATE COLLECTION, GEORGIA

***15**

LADO GUDIASHVILI (1896-1980)

Tiger healer

signed in Georgian and dated 'L. Gudiashvili./1934.' (lower right)
oil on canvas

19¼ x 22¾ in. (49 x 57.6 cm.)

£80,000-120,000

\$98,000-150,000

€89,000-130,000

PROVENANCE:

A gift from the artist to Irakli Okropiridze in Tbilisi.
Acquired from the above by the present owner in 1977.

EXHIBITED:

Tbilisi, *Vystavka proizvedenii Lado Gudiashvili* [Exhibition of Lado Gudiashvili works], 1957.

LITERATURE:

Exhibition catalogue, *Vystavka proizvedenii Lado Gudiashvili* [Exhibition of Lado Gudiashvili works], Tbilisi, 1957, listed p. 40.

I. Lolua (ed.), *Lado Gudiashvili*, Tbilisi, 1971, listed p. 180.

M. Kagan, *Lado Gudiashvili*, Leningrad, 1983, listed p. 192.



16

PROPERTY FROM A PRIVATE COLLECTION, CYPRUS

16
MERAB ABRAMISHVILI (1957-2006)

Gethsemane

signed in Georgian 'Merab Abramishvili' (lower right);
further signed in Georgian, inscribed with title and
dated 'Merab Abramishvili/2001' (on the reverse)
tempera on canvas board
15 $\frac{7}{8}$ x 29 $\frac{3}{4}$ in. (40 x 74.8 cm.)

£8,000-12,000

\$9,800-15,000

€8,900-13,000

PROVENANCE:

Acquired by the present owner in 2001.

EXHIBITED:

Cyprus, Hilton Cyprus, *Georgian Contemporary Art. Merab Abramishvili and Levan Margiani*, 5-15 June 2001 (label on the reverse).

LITERATURE:

Exhibition catalogue, *Georgian Contemporary Art. Merab Abramishvili and Levan Margiani*, Nicosia, 2001, listed and illustrated p. 29.

PROPERTY FROM A PRIVATE COLLECTION, CYPRUS

17
MERAB ABRAMISHVILI (1957-2006)

Peacock

signed in Georgian 'Merab Abramishvili' (lower right);
further signed in Georgian and inscribed with title and
dated 'Merab Abramishvili/2002.' (on the reverse)
tempera on canvas board
7 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (19.9 x 29.6 cm.)

£3,000-5,000

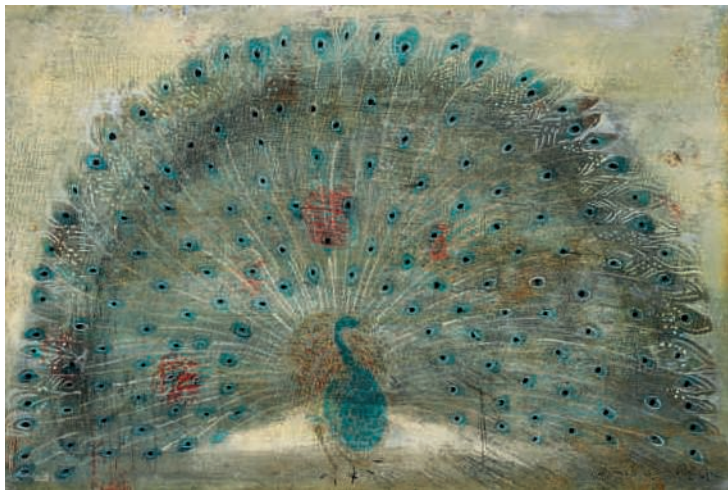
\$3,700-6,100

€3,400-5,500

PROVENANCE:

with OPUS Gallery, Nicosia.

Acquired from the above by the present owner in 2002.



BORIS GRIGORIEV

– CHILE –

Boris Grigoriev was one of a handful of Russian artists who enjoyed international recognition and commercial success during his lifetime. Whereas his iconic *Faces of Russia* series made him a persona non grata in his motherland for an extended period of time, European and American galleries hosted numerous exhibitions of his progressive Russian-flavoured art in the 1920s.

Grigoriev's 1926 exhibition at the Galerie Charpentier on rue du Faubourg-Saint-Honoré in Paris attracted the attention of Chilean artist and Director of the Chilean National Academy, Carlos Isamitt (1885-1974). Impressed by the artist's talent, Isamitt secured an exciting opportunity for Grigoriev and in two years' time, on an official invitation from the Chilean Ministry of Education, Eduardo Barrios (1884-1963), Grigoriev left bohemian bustling Paris for Santiago to teach and reform the curriculum at the National Academy of Art.

Despite the fact that political changes led Grigoriev to only give 37 lessons, he became known as one of the main driving forces of the pictorial modernism movement in Chile. Inspired by Grigoriev's radical and innovative Avant-Garde artistic language, a group of young Chilean artists, later known as *Generación del 28*, felt inspired to break away from the dominant academic style in search of artistic freedom of expression. Amongst those students were future notable artists such as Armando Lira (1903-1959), Gustavo Carrasco (1907-1999), Héctor Banderas (1903-1988), Héctor Cáceres (1897-1980) and Roberto Humeres (1903-1978).

Another famous student of Grigoriev, with whom the artist remained in contact for over 10 years, was María Tupper. Following her initial training at the Academy of Arts in Chile in 1913, María married engineer Fernando Errazuriz, with whom she had five children. In 1925 Tupper returned to the Academy and, under Grigoriev's instruction, swiftly developed her artistic talents.

Inspired by Grigoriev's teachings, Tupper decided to continue her studies at the Académie de la Grande Chaumière in Paris where she was reunited with her former teacher. Grigoriev painted his student's portrait (lot 21) in 1934, most likely at Borisella, the artist's villa in Cagnes-sur-Mer. Grigoriev captures a clearly refined, yet pensive María, who clutches a book bearing her name to her chest like a shield. The crisp white curved collar is a stark counterpoint to the sitter's elegantly arched brow and the gentle curves of her dark hair tied back neatly in a low bun. Grigoriev's trademark attention to surface pattern, particularly prevalent in his mature work, is evident in his treatment of fabric of the dress; but all attention is inevitably drawn to María's face, marked by her rosebud lips and contemplative expression.

Tupper later achieved recognition as an artist and was awarded prizes in national art salons. Today her work can be found in Chile's major museums and in numerous private collections.





PROPERTY FROM A PRIVATE COLLECTION, SOUTH AMERICA

***18**

BORIS GRIGORIEV (1886-1939)

Turkey chick

signed 'Boris Grigoriev' (lower right), further signed, inscribed and dated 'à chère Maria/de Boris Grigoriev/Borisella/1934' (lower left)

pencil on paper
12½ x 12 in. (32 x 30.5 cm.)

£8,000-12,000

\$9,800-15,000

€8,900-13,000

PROVENANCE:

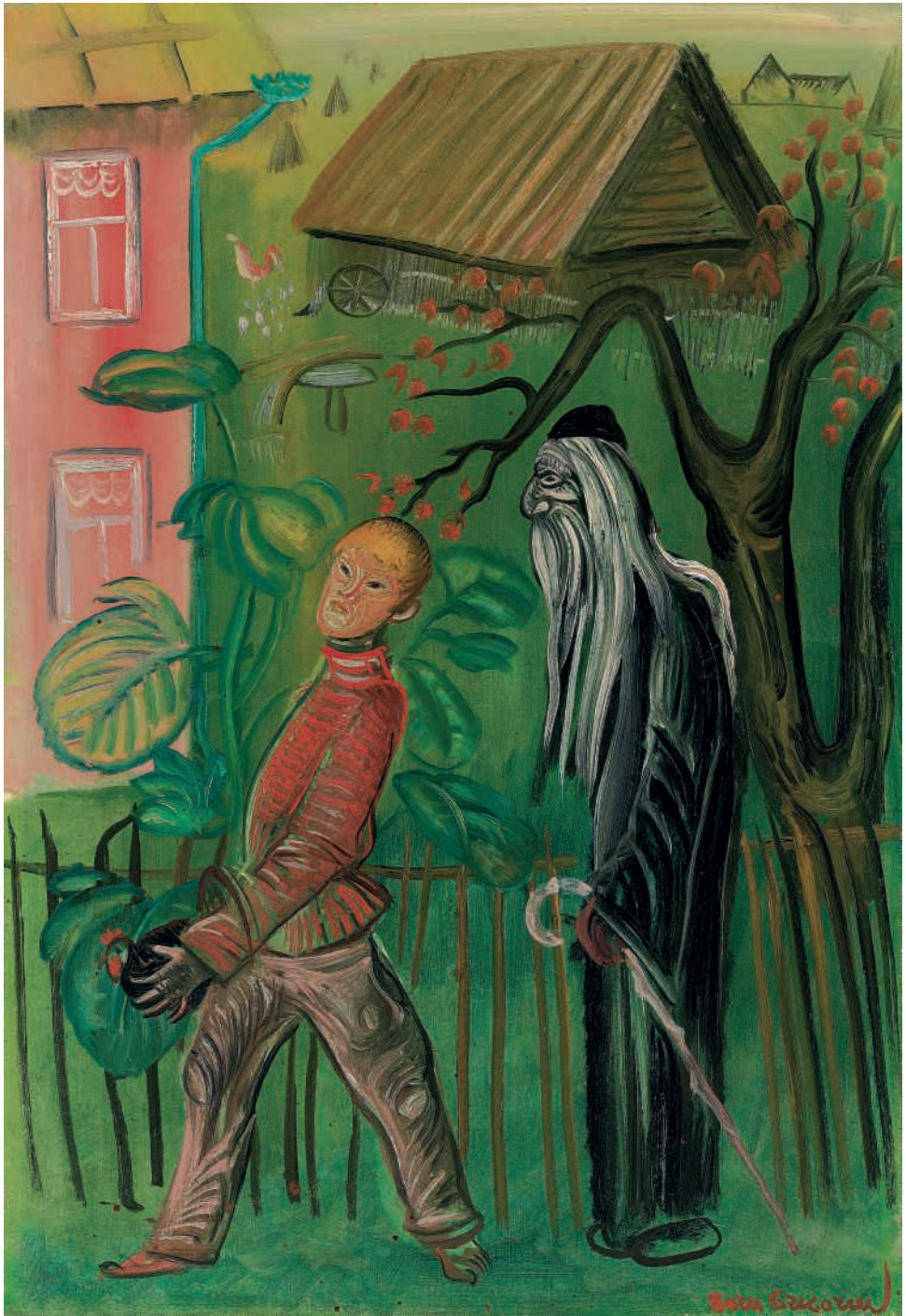
A gift from the artist to Maria Tupper (1893-1965) in 1934. By descent to the present owner.

EXHIBITED:

Providencia, Instituto Cultural, *Boris Grigoriev. From Russian, European, American and Chilean Collections*, June-August 2012, no. 122.

LITERATURE:

Exhibition catalogue, *Boris Grigoriev. From Russian, European, American and Chilean Collections*, St Petersburg, 2012, illustrated p. 162 and listed p. 163, no. 122.





PROPERTY FROM A PRIVATE COLLECTION, SOUTH AMERICA

*21

BORIS GRIGORIEV (1886-1939)

Portrait of María Tupper (1893-1965)

signed 'Boris Grigoriev' (lower right)

oil on canvas

25½ x 21⅞ in. (66 x 53.8 cm.)

Painted in 1934

£80,000-120,000

\$98,000-150,000

€89,000-130,000

PROVENANCE:

A gift from the artist to María Tupper (1893-1965) in 1934.
By descent to the present owner.

EXHIBITED:

Santiago, Instituto Cultural de las Condes, *Panorama de la Pintura Chilena desde los Precusores hasta Montparnasse*, 1987 (label on the stretcher).

Providencia, Instituto Cultural, *Boris Grigoriev. From Russian, European, American and Chilean Collections*, June-August 2012, no. 45.

LITERATURE:

B. Grigoriev, The artist's unpublished archive, illustrated. Exhibition catalogue, *Panorama de la Pintura Chilena desde los Precusores hasta Montparnasse*, Santiago, 1987, listed p. [3].

Exhibition catalogue, *Boris Grigoriev. From Russian, European, American and Chilean Collections*, St Petersburg, 2012, illustrated p. 78 and listed p. 79, no. 45.



Boris Grigoriev and Maria Tupper, Chile, circa 1936.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

***22**

ALEXANDER VOLKOV (1886-1957)

Golden Nude

tempera and oil on canvas
27 7/8 x 61 in. (70.6 x 155 cm.)

Painted circa 1915-1916

£400,000-600,000

\$490,000-730,000

€450,000-670,000

PROVENANCE:

The family of the artist.

EXHIBITED:

Moscow, State Museum of Oriental People, *Alexander Volkov i ego ucheniki [and his students]*, October-November 1987.

Moscow, State Tretyakov Gallery, *Alexander Volkov: Sun and Caravan*, March-April 2007, no. 7.

London, Christie's, *Alexander Volkov: Of Sand and Silk*, 4-21 September 2012, no. 19.

LITERATURE:

M. Zhemskaia, *Alexander Volkov Master 'Granatovoi chaikhany' ['The master of the pomegranate teahouse']*, Moscow, 1975, listed p. 127.

Exhibition catalogue, *Alexander Volkov i ego ucheniki [and his students]*, Moscow, 1987, listed p. 41.

Exhibition catalogue, V. Volkov, A. Volkov and A. Volkov (eds.), *Alexander Volkov: Sun and Caravan*, Moscow, 2007, listed p. [277], no. 7, illustrated p. 60.

Exhibition catalogue, M. Kalieva and A. Volkov (eds.), *Alexander Volkov: Of Sand and Silk*, London, 2012, listed p. 174 and 188, no. 19, illustrated pp. 50-51.

In the diverse and richly-coloured artistic oeuvre of Alexander Volkov, there is a select number of masterworks that truly reflect the artist's philosophy and approach to the plastic arts. Without any doubt, *Golden Nude*, painted in 1915-16 during the most important period of the artist's life, belongs to this significant group.

From the early 1910s Volkov gradually began portraying a grand synthesis of life experiences, revealing both the structure of life's phenomena and their spiritual essence. While following his inner impulses, Volkov's chosen path was in parallel to the leading artists of the Russian and Western-European Avant-Garde.

Throughout his artistic career, Alexander Volkov was a committed 'sun-worshipper'; illustrated by his palette of gleaming yellows, flaming oranges and golden ochres. For Volkov, colour became a self-sufficient symbol, one of the key attributes of the artist's distinctive style. In this sense, *Golden Nude* could be considered a colouristic manifesto: among the very few remaining large-scale works of this period, this painting embodies a liberated energy of colour and form.

This painting is unique as it shows, for the first time, both the influence of the 'crystalline' structures of Mikhail Vrubel (1856-1910) and the golds of the Byzantine mosaics of Saint Sophia's Cathedral in Kiev, as well as showcasing the entirely original 'Volkov' colouristic system. It is also remarkable for the sheer scale of the composition.

Golden Nude expresses the fundamental ideas which Volkov would later develop and explore throughout his artistic career: a living earth invigorated by the powerful energy of the sun, the joy of life, the beauty of human unity with nature and the synthesis of the Eastern and Western cultures.

We are grateful to Andrei Volkov, grandson of the artist, for providing this note.





23

23
ALEXANDRE IACOVLEFF (1887-1938)
Half-track in Timudi, Sahara

signed, inscribed and dated 'Timudi, Sahara/A Iacovleff
 1924' (lower right)
 gouache on paper laid down on board
 19¼ x 25 in. (48.5 x 63.5 cm.)

£6,000-8,000

\$7,400-9,800

€6,700-8,900

EXHIBITED:

Possibly; Paris, Hotel Jean Charpentier, *Exposition de
 peintures et dessins*, 7-23 May 1926, no. 14.

LITERATURE:

Possibly; Exhibition catalogue, *Exposition de peintures et
 dessins*, Paris, 1926, listed p. 3, no. 14.

24
ALEXANDRE IACOVLEFF (1887-1938)
Female torso

signed, inscribed and dated 'A Iacovleff/Paris 1933'
 (centre left)
 sanguine on paper
 24 x 18¼ in. (61 x 46.5 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000



24



PROPERTY FROM A SOUTHEASTERN AMERICAN COLLECTION

***25**

BORIS ANISFELD (1878-1973)

Wild flowers

signed 'Boris Anisfeld' (lower left); inscribed with title
(on the reverse)

oil on canvas

30 $\frac{1}{8}$ x 25 $\frac{1}{2}$ in. (76.5 x 64 cm.)

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

Acquired from the artist by the parents of the present owner
in Chicago in the 1960s.

We are grateful to Charles Chatfield-Taylor, the grandson of the
artist, for his assistance in cataloguing the present work.



26

PROPERTY FROM A PRIVATE GREEK COLLECTION

λ26

LEV TCHISTOVSKY (1902-1969)

Reclining nude

signed and inscribed 'LTchistovsky/Paris' (upper right)

pencil and watercolour on paper

15 x 20% in. (38.5 x 52 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Acquired by the parents of the present owner in Paris circa 1950s.

PROPERTY FORMERLY IN THE COLLECTION OF ARTUR AND ANIELA RUBINSTEIN

***27**

GRIGORY GLUCKMANN (1898-1973)

Tanya

signed 'Gluckmann' (lower right, incised)

oil on panel

17 x 14 in. (43 x 35 cm.)

£12,000-18,000

\$15,000-22,000

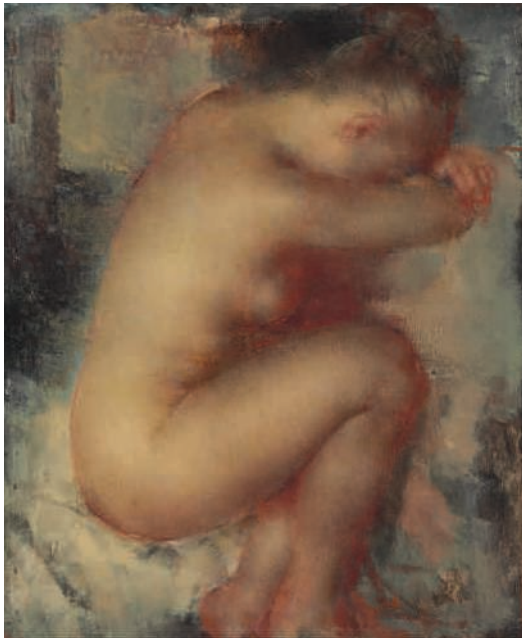
€14,000-20,000

PROVENANCE:

with Dalzell Hatfield Galleries, Los Angeles (label on the reverse).

Artur (1887-1982) and Aniela (1909-2002) Rubinstein.

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



27



PROPERTY FROM A PRIVATE AUSTRIAN COLLECTION

128

LEV TCHISTOVSKY (1902-1969)

Reclining nude in black lace negligee

signed 'L Tchistovsky/Paris' (lower right)

pencil and watercolour on paper

18½ x 34¾ in. (46 x 87.5 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000



29

PROPERTY OF AN IMPORTANT COLLECTOR, NEW YORK

***29**

KONSTANTIN KOROVIN (1861-1939)

Paris at night

with two studio stamps (on the reverse)

oil on panel

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

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Acquired by the present owner in New York circa 1996.

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

30

SAVELII SORIN (1878-1953)

Boîte de nuit

signed 'S. Sorine/1926' (lower left)

pencil and tempera on paper

33½ x 28¾ in. (84 x 74 cm.)

£50,000-70,000

\$62,000-86,000

€56,000-78,000

PROVENANCE:

By repute, Collection Du Pont, U.S.A.

with Galerie Pabst, Munich.

Acquired from the above by the father of the present owners in Munich in 1989.

EXHIBITED:

Probably, New York, Galleries of Wildenstein & Company, *Exhibition of Portraits by Savely Sorin*, 15 November-5 December 1927, no. 5 (partial label on the stretcher).
Munich, Galerie Pabst, *Russische Kunst 1900-1930*, 1989, no. 55.

LITERATURE:

Probably; Exhibition catalogue, *Exhibition of Portraits by Savely Sorin*, New York, 1927, no. 5, listed as 'Au Café'.
Exhibition catalogue, *Russische Kunst 1900-1930*, Munich, 1989, no. 55, listed as *Im Nachtlokal*, illustrated.
P. Schulz, Feuilleton, *Süddeutsche Zeitung*, 30 March 1989, no. 73, 'Perestrojka 1917', illustrated.





PROPERTY FROM A PRIVATE COLLECTION, U.K.

31

BORIS ANISFELD (1878-1973)

Autumn No 2

signed and dated 'Boris Anisfeld/1929/...' (lower left);
with inscription 'Boris Anisfeld/Autumn' (on the reverse)
oil on canvas

50 x 40 in. (127 x 101.5 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Family of the artist.

Private collection, New York.

Anonymous sale; Sotheby's, London, 1 December 2004, lot 268.

EXHIBITED:

Probably; Toledo, The Toledo Museum of Art, *10th International Exhibition of Water Colors, Pastels, Drawings, and Miniatures*, 1930.

LITERATURE:

E. Lingenauber, O. Sugrobova-Roth and C. Chatfield-Taylor,
Boris Anisfeld: catalogue raisonné, Düsseldorf, 2011, illustrated
p. 124, no. P174.

We are grateful to Charles Chatfield-Taylor, the grandson of the artist, for his assistance in cataloguing the present work.





PROPERTY FROM A PRIVATE COLLECTION

32

NIKOLAI BOGDANOV-BELSKY (1868-1945)

Portrait of the artist's wife Antonie Erhardt (1894-1969)

signed in Cyrillic 'NBogdanov-Belskii' (lower left)

oil on canvas

63 x 47¼ in. (160.2 x 119.8 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

Acquired by the parents of the present owner circa 1970s.

EXHIBITED:

Berlin, Tauentzienstraße 10, *Ausstellung russischer Malerei und Graphik*, 18 January-15 February 1930, no. 50 (label on the stretcher).

LITERATURE:

Exhibition catalogue, *Ausstellung russischer Malerei und Graphik*, Berlin, 1930, listed p. [10].



Label on the reverse.



Николай Брунелли



33

33
ALEKSEI REMIZOV (1877-1957)

Illustration for 'The floating chain of clouds is thinning'
by Alexander Pushkin (1799-1837)

signed with the artist's monogram (lower right), inscribed in Russian 'The floating chain of clouds is thinning/ Wistful star, Evening-star!' (lower left) and with Serge Lifar's collection stamp (lower right)
ink and watercolour, heightened with white, on paper
19¼ x 15¾ in. (48.5 x 40.3 cm.)

£6,000-9,000

\$7,400-11,000
€6,700-10,000

PROVENANCE:

Serge Lifar (1905-1986).
By descent to Countess Lilian Ahlefeldt-Laurvig (1914-2008).
A gift from the above to the present owner.

34
ALEKSEI REMIZOV (1877-1957)

Illustration for 'The Demons' by Alexander Pushkin
(1799-1837)

inscribed in Russian 'Clouds are whirling, clouds are swirling/
Though invisible, the moon/ Lights the flying snow while
blurring / Turbid sky and nigh in one.' (centre), with Serge Lifar's
collection stamp (lower right)
ink, watercolour and gouache on paper
17¾ x 24 in. (45 x 61 cm.)

£6,000-9,000

\$7,400-11,000
€6,700-10,000

PROVENANCE:

Serge Lifar (1905-1986).
By descent to Countess Lilian Ahlefeldt-Laurvig (1914-2008).
A gift from the above to the present owner.





35

35
ALEKSEI REMIZOV (1877-1957)
Portrait of Alexander Pushkin (1799-1837)

with Serge Lifar's collection stamp (lower right)
ink and watercolour on paper
21¼ x 17½ in. (55.5 x 45.2 cm.)

£6,000-9,000

\$7,400-11,000

€6,700-10,000

PROVENANCE:
Serge Lifar (1905-1986).
By descent to Countess Lilian Ahlefeldt-Laurvig (1914-2008).
A gift from the above to the present owner.

36

ZINAIDA SEREBRIAKOVA (1884-1967)

Portrait of Serge Lifar (1905-1986)

signed in Cyrillic, inscribed in Russian and dated 'To S. M. Lifar/
in/good memory,/from Z. Serebriakova./Paris, 22 Dec. 1961'
(lower left)

oil on paper
28¼ x 22¼ in. (71.8 x 58 cm.)

£50,000-70,000

\$62,000-86,000

€56,000-78,000

PROVENANCE:
Serge Lifar (1905-1986).
By descent to Countess Lilian Ahlefeldt-Laurvig (1914-2008).
A gift from the above to the present owner.

LITERATURE:
V. Kniazeva, *Zinaida Serebriakova. Pis'ma. Sovremenniki o khudozhnitse* [Correspondence. Contemporaries about the artist], Moscow, 1987, p. 175.

Lately I had a few sittings: [I] painted two portraits of Serge Lifar, who kindly agreed to sit for me [...] We talked a lot about Pushkin - he has original letters from Pushkin to Natalia Goncharova in his collection! He published a book with the full text of those letters and organised an exhibition dedicated to Pushkin in 1937...

A letter from Zinaida Serebriakova to her daughter
Tatiana, Paris, 23 December 1961





37

37

MIKHAIL LARIONOV (1881-1964)

Study for three figures

signed with initials 'M.L.' (lower left); signed twice by Serge Lifar and with his collection stamp (on the reverse)

pencil and ink on paper
17¾ x 11¼ in. (45 x 28.5 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Serge Lifar (1905-1986).

Serge Lifar Collection; Sotheby's, London, 9 May 1984, lot 60.

By descent to Countess Lilian Ahlefeldt-Laurvig (1914-2008).

A gift from the above to the present owner.

38

ALEKSANDR GOLOVIN (1863-1930)

Stage design for Orphée: Act II

signed 'A. Golovine' (lower left); with Serge Lifar's collection stamp (on the reverse)

tempera on panel
26¾ x 33 in. (68.2 x 83.6 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-55,000

PROVENANCE:

Ida Rubinstein, Paris (1883-1960), until at least 1935.

Serge Lifar (1905-1986).

Serge Lifar Collection; Sotheby's, London, 9 May 1984, lot 116.

By descent to Countess Lilian Ahlefeldt-Laurvig (1914-2008).

A gift from the above to the present owner.

EXHIBITED:

Brussels, Palais des Beaux-Arts, *Exposition d'art russe ancien et moderne*, May-June 1928, no. 663 (label on the reverse).

London, 1 Belgrave Square, *Exhibition of Russian Art*,

4 June-13 July 1935, either no. 766, 768 or 770 (label on the reverse).

LITERATURE:

Exhibition catalogue, *Exposition d'art russe ancien et moderne*, Brussels, 1928, p. 72.

Exhibition catalogue, *Exhibition of Russian Art*, London, 1935, p. 138.

Orphée, a lyrical mimodrama based on Virgil's *Georgics*, by Jean Roger-Ducasse (1873-1954) was presented at the Opéra de Paris on 11 June 1926 with Ida Rubinstein (1883-1960) in the leading role.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

39

KONSTANTIN KOROVIN (1861-1939)

Woodland brook

signed in Cyrillic and indistinctly dated 'Konst. Korovin 190...' (lower left)

oil on canvas laid down on board

32 x 26 in. (81 x 66.3 cm.)

Painted in the 1900s

£120,000-150,000

\$150,000-180,000

€140,000-170,000

PROVENANCE:

Acquired by the grandfather of the present owner prior to 1926.

Woodland brook is one of the most important paintings from Korovin's early oeuvre to appear at auction in recent years. Cherished in the same private collection alongside masterworks by Isaak Levitan (*Summer Day*, sold Christie's London, 29 November 2010, lot 29, £690,850) and Viktor Vasnetov (*A Bogatyr*, sold Christie's London, 28 November 2011, lot 63, £1,105,250) since the late 1920s, the painting has not been seen by the public for over 70 years.

Considered by many to be the first Russian Impressionist, Konstantin Korovin is often credited with imbuing French Impressionism with a distinctly Russian sensibility. Despite extensive travel and his eventual emigration to France in 1923, he forever remained devoted to his homeland and embraced its influence. In a letter to his friend and peer, Apollinari Vasnetsov (1856-1933) in 1893, he wrote of Versailles: '...I liked the gardens but the part that gave me real joy was the grass and some of the trees, things that reminded me of Russia'.

At auction, Korovin's neon-lit Parisian night scenes, or atmospheric interiors with figures silhouetted against windows are most common, yet his exuberant paeans to nature are most highly prized. Having studied under the famous landscape painters Aleksei Savrasov (1830-1897) and Vasilii Polenov (1844-1927) at the Moscow School of Painting Sculpture and Architecture, Korovin combined the tenets of the *Peredvizhniki* with a commitment to capturing the ineffable essence of what he saw: Whatever I painted, whether a street or a house, I could not be satisfied until I had captured nature's very breath, the very motif (the artist quoted in A. Kamensky, *Konstantin Korovin*, Leningrad, 1988, p. 4).

Korovin's adventures in Norway and Russia's bleak North produced severe, sombre landscapes; by contrast, his joyful trips to Crimea are documented by compositions tempered by the warm Mediterranean sun. A rare and early work, *Woodland brook* transports the viewer into a lush forest idyll, created by Korovin's abbreviated feathery brushstrokes in emerald and celadon greens. Korovin treats the composition like an embroidery, cross-hatching flashes of pigment like richly-coloured threads. The result is a woven tapestry of light and colour, masterfully evoking the familiar terrain of his homeland with its scattered birches.



Konstantin Korovin (1861-1939)



40

PETR KONCHALOVSKY (1876-1956)*Harvest*

signed in Cyrillic and dated 'P. Konchalovskii 23.' (lower left); further signed, inscribed with title in Russian, dated and numbered 'P. Kontchalovsky/489/1923' (on the reverse)
oil on canvas

28½ x 39½ in. (72.5 x 100.5 cm.)

£250,000-350,000

\$310,000-430,000

€280,000-390,000

PROVENANCE:

A gift from the artist to Henriette Pascal-Liberman (1886-1974).
A gift from the above to the mother of the present owner circa 1960.

EXHIBITED:

Moscow, State Historical Museum, *Vystavka kartin, organizovannaia rossiiskim obshchestvom Krasnogo Kresta* [An exhibition of paintings organised by the Russian Society of the Red Cross], March 1924, no. 52.

LITERATURE:

Exhibition catalogue, *Vystavka kartin, organizovannaia rossiiskim obshchestvom Krasnogo Kresta* [An exhibition of paintings organised by the Russian Society of the Red Cross], Moscow, 1924, listed no. 52.

K. Frolova, *Konchalovskii. Khudozhestvennoe nasledie* [Artistic legacy], Moscow, 1964, listed p. 108.

The most popular artist in Russia during his lifetime, Petr Konchalovsky was widely recognised both by his peers and subsequent generations: his first solo exhibition was held at the State Tretyakov Gallery, Moscow in 1922; by 1923 his biography had been published; and more recently, in 2010, a seminal exhibition of the artist's work was held first at the State Russian Museum, St Petersburg and subsequently at the State Tretyakov Gallery.

While undeniably a central figure of the Russian Avant-Garde (he was a founding member of the *Bubnovyi Valet* [Jack of Diamonds] and from 1909 onwards exhibited regularly with the *Golden Fleece*, *Mir Iskusstva* [World of Art] and the *New Society of Artists*), the early 1920s marked a decisive turning point in Konchalovsky's oeuvre. It was at this time that he moved away from Cubism and the marked influence of Cézanne, and his work became more closely entwined with the traditions of Russian realism. Undoubtedly influenced by his father-in-law, the great Vasily Surikov (1848-1916) and the *Peredvizhnik* [Wanderers], whose unvarnished vision of contemporary Russian life captured the harsh beauty of the *rodina*, Konchalovsky's work also references the visual tropes of the French Barbizon school.

Under the influence of John Constable (1776-1837), a new generation of artists had drawn inspiration directly from nature. In *The Gleaners* (fig. 1), Jean-Francois Millet (1814-1875), depicts a rural scene completely devoid of dramatic effect. Here, the anonymity of the figures evokes the simplicity of the composition, in which Man is an intrinsic part of the landscape. M. Markov-Greenberg was to explore the subject further in his 1933 photograph, *Flax* (fig. 2), further embedding the workers into the rhythm and fabric of a geometric landscape.

By contrast, *Harvest* demonstrates Konchalovsky's unique synthesis of French and Russian aesthetics; here Konchalovsky improvises a familiar theme using his original palette and modelling. The warm ochres and fresh greens that delineate the landscape with swathes of colour are contrasted by the cool light greys and blues of the sky. The figures are the connection between the two, their sketchy outlines in a triangular configuration providing harmony and symmetry to the composition. The standing figure holding a wheat sheaf appears to be suspended, lending the work a static, mural-like quality.



Fig. 1, J-F. Millet, *The Gleaners*, 1857, Paris, Musée d'Orsay



Fig. 2, M. Markov-Greenberg, *Flax*, 1933





41

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

41
STEPAN KOLESNIKOFF (1879-1955)
Mending the nets

signed 'S. Kolesnikoff' (lower left)
 oil on canvas
 28¾ x 39 in. (73 x 99 cm.)

£8,000-12,000

\$9,800-15,000
 €8,900-13,000

PROVENANCE:

Acquired by the present owners in Belgrade prior to 1955.

42
STEPAN KOLESNIKOFF (1879-1955)
In the Balkan mountains

signed and dated 'S. Kolesnikoff/1930.' (lower right)
 gouache on card
 6½ x 10⅞ in. (16.4 x 27.4 cm.)

£2,000-3,000

\$2,500-3,700
 €2,300-3,300

PROVENANCE:

Acquired by the parents of the present owner in 1930.



42



PROPERTY FROM A PRIVATE COLLECTION, FRANCE

43

VLADIMIR MAKOVSKY (1846-1920)

A servant of the Imperial Court

signed in Cyrillic and dated 'V. Makovskii/1904.' (lower right)

pencil and oil on panel
9½ x 7½ in. (24 x 19 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000



PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

***44**

ZINOVII POPOV (1924-1984)

Melon field in Podgornoe

signed in Cyrillic 'Z. Popov.' (lower right)

oil on canvas

26½ x 54¼ in. (66.5 x 137.5 cm.)

Painted in 1966

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with Robert Garren Gallery, Tennessee.

Acquired from the above by the present owner in 2005.





PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

***45**

NIKOLAI TARKHOFF (1871-1930)

Sunflowers with kitten

signed 'N. Tarkhoff' (lower right)

oil on canvas

39 $\frac{7}{8}$ x 26 in. (111.2 x 65.8 cm.)

£15,000-30,000

\$19,000-37,000

€17,000-33,000

PROVENANCE:

Acquired by the present owner in Geneva in 1993.





PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

***46**

NIKOLAI TARKHOFF (1871-1930)

Poirier

signed 'N. Tarkhoff' (lower right); further signed, inscribed with title and further inscribed 'N. Tarkhoff/Orsay (Sud O)' (on the reverse)

oil on board

47¼ x 31½ in. (120 x 80 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Acquired by the present owner in Geneva in 1993.



47

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

***47**

VASILII SOKOLOV (1915-2013)

Teahouse by the road

signed in Cyrillic 'V. Sokolov' (lower left); further signed, inscribed with title in Russian and dated 'V. Sokolov/55' (on the reverse)

oil on canvas

35½ x 63 in. (90 x 160 cm.)

Painted in 1955

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

with Robert Garren Gallery, Tennessee.

Acquired from the above by the present owner in 2005.

48

NIKOLAI MILLIOTTI (1874-1962)

Moscow

signed and dated 'Milliotti 910' (lower left) and inscribed in Russian with title (lower right)

oil on canvas

31½ x 25¼ in. (80 x 64.2 cm.)

Painted in 1910

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Sara María Hernández Jiménez, Director of the Van Riel Gallery, Buenos Aires from 1952-1958.

Acquired from the above by the present owner.



48



PROPERTY OF A DISTINGUISHED COLLECTOR

λ*49

MARIE VASSILIEFF (1884-1957)

La Bete Humaine

signed and dated 'Marie Vassilieff/Paris 1948' (lower left)

oil on canvas

28¾ x 39½ in. (73.2 x 100 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

By repute, Oscar Ghez, Geneva.

Anonymous sale; Hôtel Rameau, Versailles, 11 June 1974, lot 46.

Anonymous sale; Christie's, New York, 8 May 2001, lot 69.

Acquired from the above sale by the present owner.

EXHIBITED:

Possibly; Paris, Salon des Indépendants, date unknown.



PROPERTY OF A PRIVATE COLLECTOR, CALIFORNIA

№50

ALEKSANDRA EXTER (1882-1949)

Three studies for 'Seven against Thebes'

the first signed 'Aleksandra Exter' (lower right); the second 'Aleksandra Exter' (lower left); the third 'Alex Exter.' (lower right) pochoir and gouache on paper each 13 x 9¾ in. (33 x 25 cm.)

(3)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

with Proctor Galleries, New York.

Acquired from the above by the present owner in 1993.







51

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ51

SERGE CHARCHOUNE (1888-1976)

Nature morte pointilliste

signed and dated 'Charchoune IX 43 X' (lower left)

oil on panel

5½ x 10½ in. (13.7 x 27 cm.)

Painted in 1943

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

with Galerie Roque, Paris.

Acquired from the above by the present owner in 1990.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ52

SERGE CHARCHOUNE (1888-1976)

Bach, flûte et clarinette

signed and dated 'Charchoune V 57' (lower right); further signed,

inscribed with title and dated 'Charchoune/V 57'

(on the reverse)

oil on canvas

12 x 23¾ in. (30.3 x 60.3 cm.)

Painted in 1957

£8,000-12,000

\$9,800-15,000

€8,900-13,000

PROVENANCE:

with Galerie Roque, Paris.

Acquired from the above by the present owner in 1990.

LITERATURE:

P. Guenegan, *Serge Charchoune, Catalogue raisonné de l'oeuvre peint, vol. 4, 1951-1960*, London, 2011, listed and illustrated p. 204, no. 1957/018, illustrated p. 92.



52



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ53

SERGE CHARCHOUNE (1888-1976)

Composition aux volutes

signed and dated 'Charchoune VI 43' (lower right)

oil on canvas

18 x 32 in. (45.7 x 81 cm.)

Painted in 1943

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Acquired from a private collector by the present owner in Paris, 2008.

PROPERTY OF AN IMPORTANT COLLECTOR, NEW YORK

λ*54

MARIE VASSILIEFF (1884-1957)

Child with toy

signed 'Vassilieff' (lower right)

oil on canvas

26½ x 27 in. (67.3 x 69 cm.)

Painted circa 1920

£400,000-600,000

\$490,000-730,000

€450,000-670,000

PROVENANCE:

Collection of playwright Arthur Miller (1915-2005).

Acquired from the above by Virginia Myers Downes (1906-1975), daughter of the artist Jerome Myers, New York, circa 1948.

By descent to the previous owner.

Anonymous sale; Sotheby's New York, 16 April 2007, lot 409.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Atelier Martine, *Marie Vassilieff: poupées, sculpture, peinture*, 15 December 1922-15 January 1923, probably no. 38.

LITERATURE:

Exhibition catalogue, *Marie Vassilieff: poupées, sculpture, peinture*, Paris, 1923, listed p. [14], probably no. 38 as 'L'enfant sur les chevaux de bois'.



Lot 54 on view at the Atelier Martine, 15 December 1922-15 January 1923.





Marie Vassilieff was a key figure in bridging Russian and French culture in the first quarter of the 20th century. Having arrived in Paris in 1905 thanks to a grant from Empress Alexandra Feodorovna (1872-1918), Marie Vassilieff quickly became ensconced in the vibrant artistic life there. Settling in the French capital in 1907, she studied with Henri Matisse (1869-1954) at his eponymous academy. Through her connections, Vassilieff assisted in the publishing of Matisse's theoretical essay on painting in Nikolai Riabushinsky's (1877-1951) *Zolotoe runo*. This important article, which appeared in the Moscow journal in 1909 coincided with Sergei Shchukin's (1854-1936) rapidly growing interest in the French painter.

The aesthetic dialogue between French and Russian artists during this period is well known. Thanks to numerous international exhibitions various artists from their respective countries were exposed to one another and to collectors alike. Marie Vassilieff contributed to this dialogue through her Russian Academy, which she established in 1910, later known as the Marie Vassilieff Academy. Frequented by the most influential artists and writers of the day, where workshops, lectures, discussions and concerts took place, this was arguably one of the most important cultural centres in Paris in the 1910s. Even with the outbreak of World War I, Vassilieff managed to keep the place open as a canteen, offering solace and support to artists impoverished by the war.

Marie Vassilieff's own work represents a unique hybrid of influences. Cubism as well as Fauvism lay the groundwork for the structured forms and the bright palette used by the artist; but the colour and line of Russian folkloric imagery was also an essential element in defining her unique style. This fusion of techniques is fully reflected in the present painting, with its simplified design, flat perspective and over-sized figure of the child dominating the foreground. This is rooted just as heavily in the folk tradition of her native land as in the movements informing Western art at the time.

Painted circa 1920, this superb painting is one of several works executed at the time by Marie Vassilieff depicting children at play. This period coincides with the birth and first years of the artist's son Pierre, endearingly also known as 'Pierrot', who is the subject of some of these works. Here, outlined with clear forms and rich colour fields, a child is depicted playing with toys in a garden, surrounded by earthly delights, slightly removed from the solid architecture of daily reality that forms the background. While in his own world, the child creates his own realities with toys whose very own shapes range from a legible depiction of a horse to abstract geometric forms. During this period, Marie Vassilieff was also known for her creation of fanciful objects and dolls that would be shown alongside her paintings in exhibitions, most notably seen at the Atelier Martine in 1922-1923, organised by her patron, Paul Poiret (1879-1944), which also included this painting. Interest among artists in the symbolism and the mechanics of dolls, puppets and toys grew together with the Machine Age, and was quite prevalent in the 1920s. Fascinated by the notion of the automaton as a Utopian ideal, artists such as Alexandra Exter (1882-1949) and Fernand Léger (1881-1955) began incorporating puppetry in various theatre and film productions in the mid-1920s. Marie Vassilieff was a pioneer in this area, beginning to experiment with such objects prior to 1920. Stylised mechanical elements can also be read in the present painting. Almost as a nod to her contemporary and acquaintance Léger, she incorporates metallic-coloured cylindrical, drum-like forms, as seen in the large pipe in the background and in the legs of the child, which seem to be held in place by bolts, rather than buttons. Painted at the height of the artist's career, *Child with Toy* epitomises Marie Vassilieff's unique style and personal contribution to the avant-garde, offering collectors an exceptional opportunity to acquire a rare and very important work.



The bell tower of Ivan The Great and the cathedral of the Archangel Michael at the Kremlin Palace in Moscow, between 1900 and 1930.

155

ALEXANDRE BENOIS (1870-1960)

Ivan the Great Bell Tower, Moscow Kremlin

signed, inscribed and dated 'Alexandre Benois XII 1939:
s'inspirant d'une litho des années 1850' (lower left), further
signed and inscribed 'A mes chers amis les Ivangine Alexandre
Benois 1941.' (lower right)
pencil and watercolour on paper
18¼ x 24 in. (46.1 x 61 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

A gift from the artist to the Ivangine family.
Acquired from the above by the present owner.



56

56
AFTER MSTISLAV DOBUZHINSKY

Military drill during the reign of Nicholas

signed in Cyrillic and dated in the plate '1910./M. Dobuzhinskii' (lower right), with number '46' (lower margin)
 lithograph in colours

folio: 25½ x 34¼ in. (64.8 x 86.8 cm.);

plate: 23½ x 32¼ in. (58.8 x 81.8 cm.)

Published by I. Knebel, Moscow

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

Acquired by the present owner prior to 2000.

57
AFTER DMITRY KARDOVSKY

Empress Anna and her Court

signed in Cyrillic and dated 'D. Kardovskii. 1907.' in the plate (lower right); with number '36' (lower margin)
 lithograph in colours

folio: 25½ x 34¼ in. (64.6 x 86.8 cm.);

plate: 23½ x 32¼ in. (59.8 x 82.8 cm.)

Published by I. Knebel, Moscow

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

Acquired by the present owner prior to 2000.



57



158

AFTER MSTITSLAV DOBUZHINSKY

A province during the reign of Nicholas

signed in Cyrillic and dated 'M. Dobuzhinskii 1907' in the plate (lower left), with number '47' (lower margin)
lithograph in colours

folio: 25 x 33½ in. (63.5 x 85 cm);

plate: 23½ x 32¾ in. (59.8 x 82.2 cm.)

Published by I. Knebel, Moscow

£2,000-3,000

\$2,500-3,700

€2,300-3,300

A splendid edition of *Pictures on Russian history* (1909-1913) was put together by the acclaimed Russian publisher specialising in art Joseph Knebel (1854-1926). Designed for educational purposes, the publication covered key moments from Russian history. Fifty subjects were carefully selected by the prominent historian Sergej Kniaz'kov and illustrated by the leading exponents of *Mir Iskusstva* [*The World of Art*] movement. The exceptional quality of the publication and limited edition of only 3500 copies made it highly sought after at the time, as today.

PROVENANCE:

Acquired by the present owner prior to 2000.



59

PROPERTY FROM A PRIVATE FRENCH COLLECTION

59

BORIS ZVORYKIN (1872-1944?)

View of the Kremlin from the Sofiyskaya embankment, Moscow

signed and dated 'B. Zworykine 944.' (lower left)

pencil, watercolour and gouache on card

10½ x 18¾ in. (26.5 x 47.3 cm.)

Executed in 1944

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROPERTY FROM A PRIVATE FRENCH COLLECTOR

60

BORIS ZVORYKIN (1872-1944?)

Six illustrations for 'Les Contes de Perrault': Le Chat botté; Barbe bleue; Le Petit Poucet; Le Chaperon rouge; Cendrillon and La Belle au bois dormant

the third and the fifth signed with Cyrillic initials and dated 'B.Z./937.' (lower right); the fourth with Cyrillic initials and dated 'B.Z./937.' (lower left)

watercolour, gouache and ink on card

9 x 9 in. (23 x 23 cm.) and smaller

Executed in 1937

£7,000-9,000

(6)

\$8,600-11,000

€7,800-10,000

PROVENANCE:

A gift from the artist to the grandfather of the present owners.





61

PROPERTY OF A PRIVATE COLLECTOR, CALIFORNIA

***61**

BORIS GRIGORIEV (1886-1939)

'Sailor' from the series 'Boui Bouis'

signed with initials 'B. G.' (lower right)

pencil on paper

8¼ x 7⅞ in. (21 x 19.3 cm.)

Executed circa 1921

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Anonymous sale; Phillips London, 27 November 1989, lot 49.

Acquired at the above sale by the present owner.

LITERATURE:

S. Stommels, *Boris Dmitrievich Grigoriev*, Nijmegen, 1993, illustrated p. 68, listed p. 112.



62

PROPERTY FROM A PRIVATE COLLECTION, FINLAND

62

ILYA REPIN (1844-1930)

Father Matvei

signed in Cyrillic and with title in Russian 'Il. Repin' (lower right)

pencil on paper

14¼ x 10¼ in. (36,3 x 27 cm.)

Drawn circa 1902

with authentication from Vera Repina, the artist's daughter, dated '1935' (on the backboard)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

Acquired by the father of the present owner in the mid-1930s.

We are grateful to Liudmila Andrushchenko, Senior Researcher at the Ilya E. Repin Estate-Museum 'Penates' for her assistance in cataloguing this work.



PROPERTY FROM A GERMAN COLLECTION

63

SERGEI SUDEIKIN (1882-1946)

Stage design for 'Sadko': The river Volkhova in flood

signed 'Soudeikine' (lower left)

pencil, tempera and gouache on board

20½ x 39 in. (52 x 99 cm.)

Painted in 1929-1930

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 July 1996, lot 164.
with Roy Miles Gallery, London.

Acquired from the above by the present owner in 1997.



PROPERTY FROM A GENOISE PRIVATE COLLECTION

64

BENOIS, Albert. Series of 212 autograph letters and postcards, the majority to the artist's daughter Marie Tchérépnine from Petrograd, Saint-Paul, Compiègne, Arcachon, Paris, Nice and elsewhere, 14 September 1923 – 23/24 March 1936, with over 80 original watercolours incorporated in the text; 62 condolence letters (some typed) addressed to the Tchérépnine family upon Benois' death, 18 May 1936-23 March 1940.

Together with three framed works by Albert Benois: *Fisherman*, *Fireworks in Nice* and *Albert Benois convalescing*

£50,000-70,000

\$62,000-86,000

€56,000-78,000

PROVENANCE:

Acquired by the present owner in Genoa in 1999.

This collection of Albert Benois' letters covers the period from 1923 until the artist's death in 1936. The first few letters addressed to his daughter Marie were sent from Petrograd, when the artist was already in his 70s, complaining about his weak health and preparing to move to France. In February 1924 he was granted permission to enter France for a family reunion. The correspondence resumes in 1927 when Albert settled in St Paul, later moving to Compiègne, Arcachon, Paris and Nice. In his letters, Albert tells his daughter about his daily routine, financial constraints, future exhibition plans and frequently

enquires about his grandson Alik's (Alexandre) achievements in art and music (Alik was studying the violin). Many of the letters are enlivened by charming watercolours often related to their content; in a letter dated 6 March 1928 to his brother Alexandre, Albert proudly describes a beautiful watch given to him by Marie and illustrates his description with a watercolour. A unique collection, which also contains a number of letters of condolence sent to the Tchérépnine family after Albert's death, the letters unveil the intimate relationship between the artist, his beloved daughter Marie (to whom he wrote to nearly every day), his lively grandson and his younger brother.



Handwritten text in cursive script, partially obscured by other elements.



Handwritten text in cursive script, including the date "18th Nov 1888".

Handwritten text in cursive script, including the name "Margaret".



Handwritten text in cursive script, including the date "11th Sept 1888".

Handwritten text in cursive script, including the name "Margaret" and the date "18th Nov 1888".

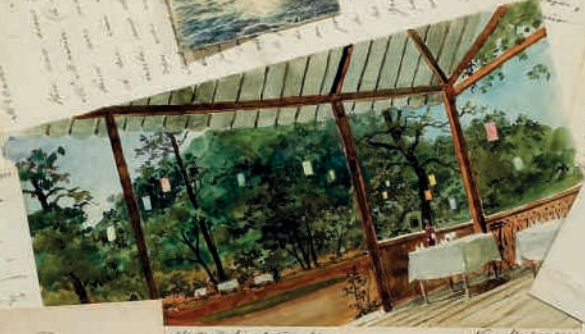
The Benois family is remembered as one of the most significant artistic dynasties in Russia in the 19th and 20th centuries. A native of France, Louis Jules Benois (1770-1822) moved to St Petersburg to serve as 'maitre d'hôtel' at the court of Paul I (1754-1801). His third son, Nicholas (1813-1898), whose godmother was Empress Maria Feodorovna (1759-1828), was a talented linguist and artist. With the assistance of his godmother he enrolled at the Imperial Academy of Art at the age of 14, going on to become chief architect at Peterhof and subsequently court architect to Nicholas I (1796-1855). In 1856 Nicholas was awarded the order of St Vladimir, fourth class, an honour accompanied with the elevation to noble status for himself and his issue. Nicholas had nine children, five of whom followed in their father's artistic footsteps, including Alexandre (1870-1960) and Albert (1852-1936).

Albert, equally gifted in the fields of music and fine art, studied architecture at the Imperial Academy of Arts but watercolours became his true passion. He studied this technique under Luigi Premazzi (1814-1891) and his excellence in this medium was recognised by two gold medals and a grant to travel to Europe. On his return, he was awarded the title of Academician and began to teach watercolour painting at the Academy. In 1895 he was appointed a curator of the Russian Museum and after the Russian Revolution moved to the Museum of Decorative Arts where he worked until his emigration to Paris in 1924.

His daughter Marie inherited her father's passion for music and became a mezzo-soprano opera singer. In 1897 she married Nikolai Tchérépnine (1873-1945), who was a prominent pianist, composer and conductor. Tcherepnin studied under Nikolai Rimsky-Korsakov (1844-1908) and later in his career taught at the St Petersburg Conservatory and conducted at the Mariinsky Theatre. Their son Alexander (1899-1977) also pursued a career in music as a composer and pianist. Following the Revolution the family fled, initially to Georgia before settling in France in 1921.



Handwritten letters and notes in cursive script, serving as the background for the collage.



Handwritten text on a page, possibly a letter or note, with some words underlined.

Handwritten text on a page, possibly a letter or note, with some words underlined.



65

LÉON BAKST (1866-1924)

*Costume design for 'La Belle au Bois Dormant':
The Marchioness (Hunting)*

signed and dated 'Bakst/1921' (lower right)
pencil, watercolour and gouache, heightened with gold, on paper
11½ x 9 in. (29.5 x 23 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Dr Robert Bunting collection, New York.

EXHIBITED:

New York, Davis & Long Company, *Leon Bakst*, 2-26 February
1977, no. 68 (label on the backboard).

San Antonio, Texas, McNay Art Institute, *Bakst*,
15 March-17 April 1977, no. 68 (label on the backboard).

LITERATURE:

Souvenir: The Sleeping Princess, Alhambra theater, London,
1921, illustrated p. [4].

A. Levinson, *L'œuvre de Léon Bakst pour 'La belle au bois
dormant'*, Paris, 1922, listed and illustrated pl. II.

A. Levinson, *The designs of Léon Bakst for the Sleeping Princess*,
London, 1923, listed and illustrated pl. 2.

I. Pruzhan, *Lev Samoilovich Bakst*, Leningrad, 1975, listed
p. [232], illustrated p. 204.

I. Proujan, *Léon Bakst. Esquisses de décors et de costumes, arts
graphiques, peintures*, Leningrad, 1986, listed p. 234, illustrated
no. 79 as *Comtesse*.

I. Pruzhan, *Léon Bakst: Set and Costume Designs, Book
Illustrations, Paintings and Graphic Works*, Harmondsworth,
1988, listed and illustrated no. 79.

66

LÉON BAKST (1866-1924)

*Study for the cover of Alexandre Benois' 'The Russian
Museum of Emperor Alexander III', 1906, first issue*

signed 'LBakst' (lower right)
pencil and ink on paper
8¼ x 1¼ in. (21 x 4.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

The family of the artist, Paris.

Anonymous sale; Sotheby's, London, 13 March 1980, lot 30.

Anonymous sale; Sotheby's, London, 19 December 1996, lot 174.

Acquired at the above sale by the present owner.





67 (part)

PROPERTY FROM AN IMPORTANT MID-ATLANTIC AMERICAN COLLECTION

λ*67

ALEXANDRE BENOIS (1870-1960)

Five costume designs for 'Le lac des cygnes'

each signed, three dated '1945', one dated '46', all inscribed with costume notes and production details overall pencil, watercolour and ink, four heightened with gold and two heightened with silver, on paper 11 $\frac{1}{8}$ x 8 $\frac{1}{8}$ in. (28.3 x 20.5 cm.)

£6,000-8,000

(5)

\$7,400-9,800

€6,700-8,900

PROVENANCE:

Sol (1888-1974) and Emma Hurok (1891-1974).

By descent to the present owner.

The impresario Sol Hurok managed the careers of icons including Anna Pavlova (1881-1931), Mstislav Rostropovich (1927-2001), Feodor Chaliapin (1873-1938), Michel Fokine (1880-1942) and Isadora Duncan (1877-1927). One of his greatest achievements was to bring the Bolshoi Ballet to the United States in 1959 for an eight-week tour. It seems likely that Benois's designs for *Le lac des cygnes* were commissioned by Hurok for an unrealized production that was planned for Ballet Russe de Monte Carlo with choreography by George Balanchine (1904-1983).



68

λ68

GEORGES POGÉDAÏEFF (1897-1971)

Costume design for a female dancer with snake belt

with stamped monogram (upper left)

colour pencil and watercolour, heightened with gold, on paper 14 x 9 $\frac{1}{2}$ in. (35.5 x 24.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

Monica Searle (1926-2011), Paris (inscriptions on the mount and backboard).

Magdalene Street Gallery, Cambridge.

Acquired from the above by Robert Wraight (inscription on the backboard) by 1968.

PROPERTY FROM THE FRANCES LEHMAN LOEB ART CENTER, VASSAR COLLEGE
SOLD TO BENEFIT THE ACQUISITIONS FUND (LOTS 69-71)



λ*69

YURI ANNEKOV (1889-1974)

Intérieur

signed 'G. Annenkov' (lower right)

oil on canvas

23½ x 28½ in. (58 x 72 cm.)

Painted circa 1930

£30,000-40,000

\$37,000-49,000

€34,000-44,000

PROVENANCE:

Jean Paul Delmas (1903-1988) and Gladys Kriebel Delmas (1913-1991).

Part of gifts and bequests from the above to Vassar College, 1988-1991.

LITERATURE:

L. Cheronnet, 'Annenkov', *Art & Décoration*, 1, 1934, illustrated p. 216.

PROPERTY FROM THE FRANCES LEHMAN LOEB ART CENTER, VASSAR COLLEGE
SOLD TO BENEFIT THE ACQUISITIONS FUND (LOTS 69-71)

Yuri Annenkov initially moved to Paris around 1911, upon the advice of his teacher Jan Cigliński (1858-1913), with whom he trained while enrolled at the University of St Petersburg. Annenkov first exhibited his works in 1913 at the Société des Artistes Indépendants, and then returned to Russia in 1914, where he would stay for a decade, working predominantly with the theatre, creating works that were profoundly inspired by French Cubism. He would then leave Soviet Russia for Europe in 1924, settling in France for the remainder of his life.

Upon Annenkov's arrival in Paris in September 1924, he immediately immersed himself in the artistic life of the city and began to actively exhibit his works. Subsequently, his painting style changed radically. Not a trace of neo-academic precision of

line remained. Now, the subjects, like their general surroundings, were modelled with multiple brushstrokes and heavy impasto. Outlines were simplified, often stripped down to a simple schematic line. There was not the slightest attempt to convey the texture or material of an object, i.e. whether the object was wood or metal was immaterial. Interiors and cityscapes were, as a rule, deserted. Typically, interiors featured only a table, chairs, or a ceiling lamp – giving the impression of an empty room with just a few sticks of furniture. The theme can also be found in the graphic works of the period, where Annenkov even refused to add colour to enliven austere black and white furniture. Equally dejected stand the leafless trees of Annenkov's cityscapes. In the portraits from the period psychological nuances are absent and the manner of execution has a child-like quality.



λ*70

YURI ANNEKOV (1889-1974)

Le poêle

signed 'G. Annenkoff.' (lower right)

oil on canvas

23¾ x 36½ in. (60 x 92.7 cm.)

Painted in 1930

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Jean Paul Delmas (1903-1988) and Gladys Kriebel Delmas (1913-1991).

Part of gifts and bequests from the above to Vassar College, 1988-1991.

LITERATURE:

P. Courthion, *Georges Annenkoff*, Paris, 1930, illustrated p. 81, pl. 24.

PROPERTY FROM THE FRANCES LEHMAN LOEB ART CENTER, VASSAR COLLEGE
SOLD TO BENEFIT THE ACQUISITIONS FUND (LOTS 69-71)

Annenkov's new paintings were a success and he rose in prominence as a Parisian artist, frequently exhibiting in prestigious galleries such as Billiet or Bing on rue Boétie, overlooking the Champs-Élysées, and others. From 1928 solo exhibitions followed one after another and in the years 1929-1932 exhibitions were well-received in the USA (Philadelphia, New York, San Francisco, Chicago), where Annenkov's work was purchased by a variety of museums and private collectors.

All three works relate to a brief, but bright period in Annenkov's oeuvre. In 1933 he was approached to work in the cinema as a costume designer. He quickly achieved success in that sphere and barely returned to his easel in his free time and even more rarely participated in exhibitions.

Jean Paul Delmas was a successful publisher and businessman with a great passion for the humanities and the performing arts. Delmas most likely acquired these three paintings directly from Yuri Annenkov in 1930. In 1937, he married Gladys Kriebel with whom he would share a life-long passion for the arts. The couple spent their life together living between Europe, the United States and Latin America. Collectors of rare books and Modern art, they were predominantly known for their patronage of the arts and education, supporting major cultural institutions in New York. A graduate of Vassar College, Gladys Kriebel Delmas gifted and bequeathed these three paintings to the school between 1988 and upon her death in 1991.

We would like to thank Irina Obuchowa-Zelinska PhD, author of numerous publications on Annenkov, for providing this note.



λ*71

YURI ANNEKOV (1889-1974)

Still life

signed 'G. Annenkoff.' (lower right)

oil on canvas

28½ x 45¾ in. (72.4 x 115 cm.)

Painted circa 1930

£60,000-80,000

PROVENANCE:

Jean Paul Delmas (1903-1988) and Gladys Kriebel Delmas (1913-1991).

Part of gifts and bequests from the above to Vassar College, 1988-1991.

\$74,000-98,000

€67,000-89,000



PROPERTY FROM AN IMPORTANT SWISS COLLECTOR

***72**

ANATOLY ZVEREV (1931-1986)

The artist's girlfriend

signed in Cyrillic and dated 'A. Zverev/60' (lower left)

pencil and oil on paper

25 $\frac{7}{8}$ x 17 $\frac{1}{4}$ in. (66 x 44 cm.)

Painted in 1960

together with two other works on paper

(3)

£5,000-7,000

\$6,200-8,600

€5,600-7,800

PROVENANCE:

A gift from the artist to Igor Markevitch (1912-1983) in Geneva.

Acquired from the son of the above by the present owner in the mid-1980s.



PROPERTY FROM AN IMPORTANT SWISS COLLECTOR

***73**

ANATOLY ZVEREV (1931-1986)

Igor Markevitch (1912-1983)

with a piano

signed with Cyrillic initials and dated

'AZ - 63' (lower right)

ink and gouache, with some

scratching-out, on coloured card

21½ x 19½ in. (72.5 x 49.5 cm.)

Painted in 1963

together with two other works on paper

(3)

£5,000-7,000

\$6,200-8,600

€5,600-7,800

PROVENANCE:

A gift from the artist to Igor Markevitch

(1912-1983) in Geneva.

Acquired from the son of the above by the
present owner in the mid-1980s.







Igor Markevitch (1912-1983)



PROPERTY FROM AN IMPORTANT SWISS COLLECTOR

***74**

ANATOLY ZVEREV (1931-1986)

Igor Markevitch (1912-1983) in blue

signed in Cyrillic and dated 'A. Zverev/63' (lower right)

gouache and oil on card

28½ x 19½ in. (72.5 x 49.5 cm.)

Painted in 1963

together with two other works on paper

(3)

£5,000-7,000

\$6,200-8,600

€5,600-7,800

PROVENANCE:

A gift from the artist to Igor Markevitch (1912-1983) in Geneva.

Acquired from the son of the above by the present owner in the mid-1980s.



PROPERTY FROM A PRIVATE CYPRIOT COLLECTION

***75**

VLADIMIR NEMUKHIN (1925-2016)

Abstract composition

signed in Cyrillic and dated 'VI. Nemukhin - 82' (lower centre)

mixed media on paper

20% x 24% in. (52.8 x 61.8 cm.)

Executed in 1982

together with two other works on paper

(3)

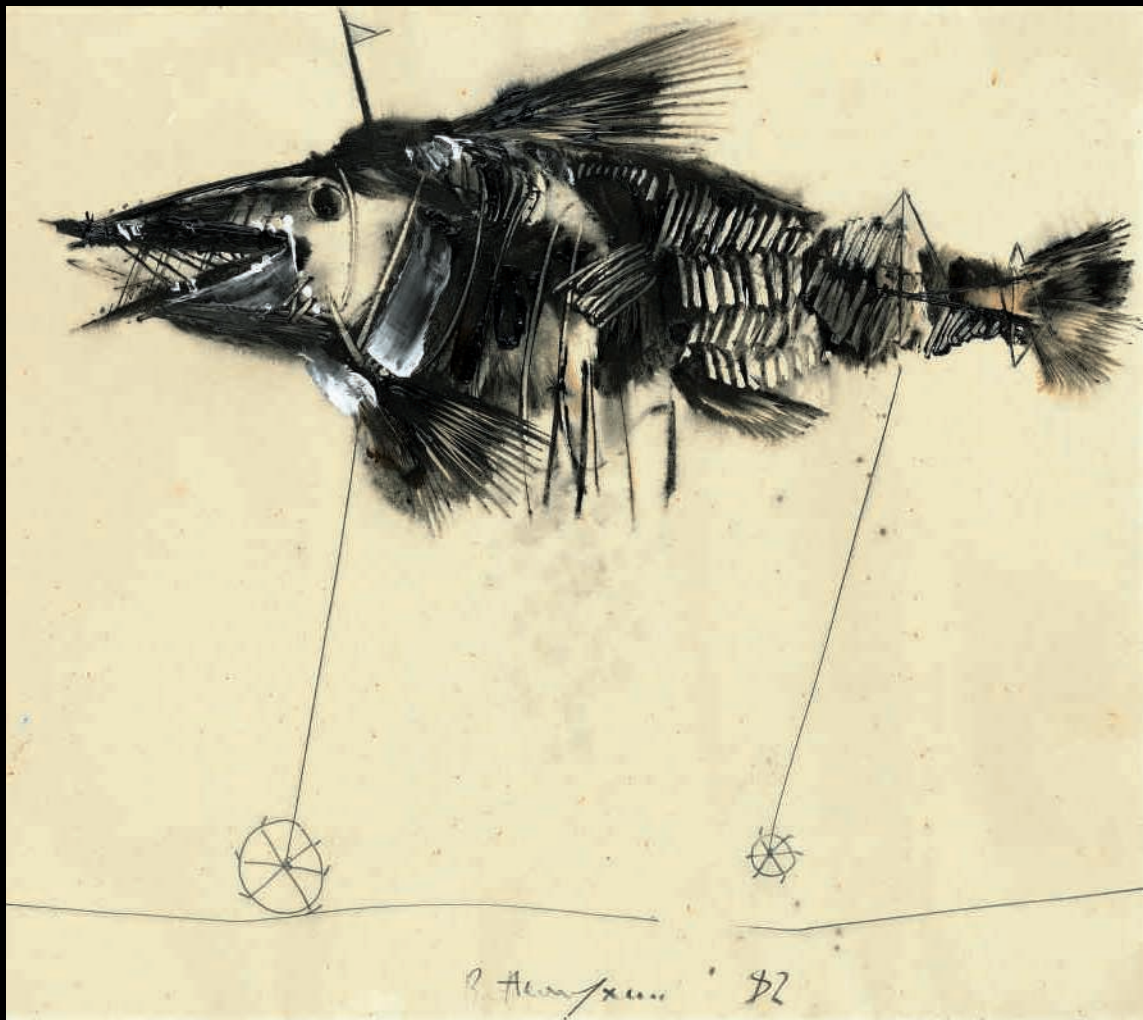
£3,000-5,000

\$3,700-6,100

€3,400-5,500

PROVENANCE:

Acquired from the artist by the father of the present owner in Moscow in the 1980s.



P. H. ... ' 82



PROPERTY OF AN IMPORTANT COLLECTOR, NEW YORK

***76**

MIKHAIL CHEMIAKIN (B. 1943)

A pair of portraits of Vaslav Nijinsky

the first signed and dated 'M. Chemiakine/1990' (lower left); the second signed and dated 'M. Chemiakine/1990' (lower right); each further signed, inscribed with title dated (on the reverse)
oil on canvas

45½ x 35¼ in. (114.6 x 89.5 cm.)

(2)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Acquired by the present owner in New York circa 1996.





77

77

ERIK BULATOV (B. 1933)

Nebosvod

signed in Cyrillic and dated 'E Bulatov 07' (lower right)

pencil and crayon on paper
12¼ x 11½ in. (31 x 30.2 cm.)

Drawn in 2007

£8,000-12,000

\$9,800-15,000

€8,900-13,000

PROVENANCE:

with Galerie Skopia, Geneva.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

*78

OLEG TSELKOV (1934-2016)

With cat

signed in Cyrillic 'Ol. Tselkov' (lower right); further signed,
inscribed with title and dated 'Oleg Tselkov - 1988'

(on the stretcher bar)

oil on canvas

57¼ x 45 in. (145 x 114.3 cm)

£20,000-30,000

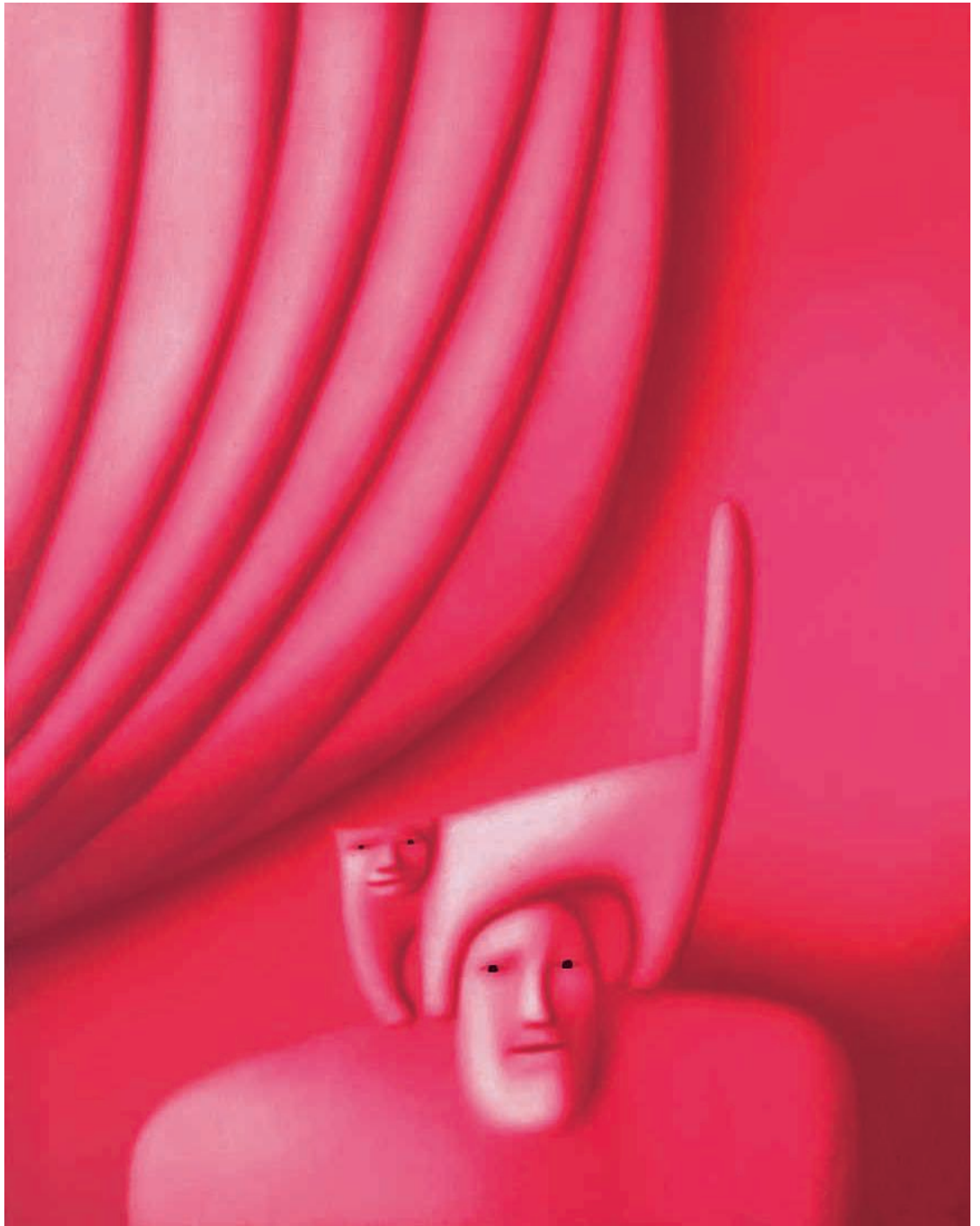
\$25,000-37,000

€23,000-33,000

PROVENANCE:

with Eduard Nakhamkin Fine Arts Gallery, New York.

Acquired from the above by the present owner circa 1989.



THE COLLECTION OF HUBERT PEETERS, BELGIUM (LOTS 79-81)

79

TIMUR NOVIKOV (1958-2002)

A close encounter

mixed media on textile
63% x 51¼ in. (161 x 130 cm.)
Executed in 1994

£6,000-8,000

\$7,400-9,800

€6,700-8,900

PROVENANCE:

with 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. 400,
listed and illustrated (detail) p. 488.

80

TIMUR NOVIKOV (1958-2002)

*A set of four photographs from 'The Forgotten
Mysteries of the Time' series*

signed in Cyrillic, dated and numbered 'Novikov/
Timur 1996/2/5' (on the reverse)
sepia archival print
12% x 9¼ in. (31.5 x 23.5 cm.)

This set is numbered two from an edition of five (4)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

with Art Kiosk Gallery, Brussels.

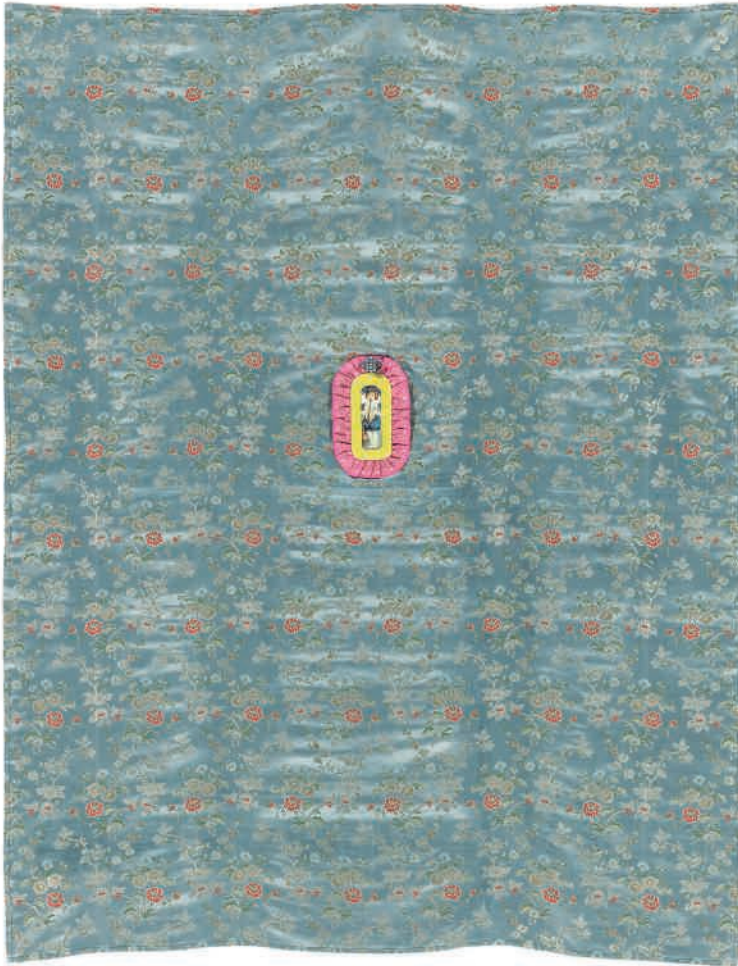
Acquired from the above by the present owner in 1997.



79



80 (part)



81

TIMUR NOVIKOV (1958-2002)

Little blue boy

mixed media on textile

71¼ x 54¼ in. (182.5 x 137.5 cm.)

Executed in 1994

£6,000-8,000

\$7,400-9,800

€6,700-8,900

PROVENANCE:

with 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. 397, listed p. 487, illustrated pp. 391 (detail) and 485.

82-200 No Lots



81 (detail)

SESSION II: FABERGÉ AND RUSSIAN WORKS OF ART
MONDAY 28 NOVEMBER 2016 AT 2.00 PM (LOTS 201-401)





PROPERTY OF AN ENGLISH GENTLEMAN

201

A TWO-COLOUR GOLD-MOUNTED BOWENITE AND BLOODSTONE HAND SEAL

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 49418

The circular bowenite handle mounted on a spreading reeded stem, with green gold laurel band, the bloodstone matrix engraved with the cypher of Empress Maria Feodorovna beneath the Imperial crown, *marked on mount* 2¾ in. (6.2 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Acquired by the previous owner at Tessiers of Bond Street, London, circa 1950.

By descent to the present owner.

A hand seal with an almost identical scratched inventory number 48418 was purchased by Empress Maria Feodorovna on 3 June 1894 for 75 roubles from Fabergé's St Petersburg branch.



A Fabergé invoice for a seal described as 'An Egg' with an almost identical inventory number 48418.

PROPERTY OF AN ENGLISH GENTLEMAN

202

A MINIATURE TWO-COLOUR GOLD CHARKA

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890

Tapering reeded rose and green gold body on a spreading circular foot, with reeded border and rocaille scroll handle, *marked under base* 2¼ in. (5.5 cm.) high

£7,000-9,000

\$8,600-11,000

€7,800-10,000

PROVENANCE:

Acquired by the previous owner at Tessiers of Bond Street, London, circa 1950.

By descent to the present owner.



202



203

203
A JEWELLED TWO-COLOUR GOLD AND LAPIS LAZULI PENDANT

MARKED FABERGÉ, PROBABLY ST PETERSBURG, CIRCA 1900, SCRATCHED INVENTORY NUMBER 34680

With a diamond-set hinged cover opening to reveal compartment, *marked on loop*
 $\frac{7}{8}$ in. (2.2 cm.) diameter

£4,000-6,000

\$4,900-7,300
 €4,500-6,700



203 (detail)



204

204
A JEWELLED SILVER AND GOLD-MOUNTED RHODONITE BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLMSTRÖM, ST PETERSBURG, CIRCA 1900, SCRATCHED INVENTORY NUMBER 90276

Centring a rectangular rhodonite panel within a rose-cut diamond border, *marked on pin and loop*
 $\frac{7}{8}$ in. (2.2 cm.) long

£1,500-2,500

\$1,900-3,100
 €1,700-2,800

PROVENANCE:

Purchased from Fabergé's London branch by Jan Smuts (1870-1950) on 21 November 1911 for £10.

Jan Smuts (1870-1950) was a prominent South African and British Commonwealth statesman, military leader and Prime Minister of South Africa.

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



***205**

**A NECKLACE OF FORTY JEWELLED, GOLD, SILVER, GLASS,
HARDSTONE AND GUILLOCHÉ ENAMEL EGG PENDANTS
SOME BY FABERGÉ, VARIOUS DATES AND TOWN MARKS**

The modern gold chain suspending forty eggs, each in either guilloché enamel, hardstone, glass, silver or gold, some with diamonds and rubies, *some marked on loops*
The chain, 23 $\frac{3}{4}$ in. (60 cm.) long

£8,000-12,000

(40)

\$9,800-15,000

€8,900-13,000



PROPERTY FROM THE COLLECTION OF
THE LATE MORELAND WHITBECK (LOTS 206-213)





206 (detail)

***206
A GROUP OF FORTY ONE JEWELLED, GOLD, SILVER, GLASS, HARDSTONE
AND GUILLOCHÉ ENAMEL EGG PENDANTS**

SOME POSSIBLY BY FABERGÉ, VARIOUS DATES AND TOWN MARKS

Seven egg-pendants on a modern gold chain bracelet, each either guilloché enamel, hardstone, glass, silver or gold, some with diamonds, sapphires and rubies, some marked on loops

⅞ in. (2.2 cm.) high and smaller, without suspension loops

(41)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

***207
TWO JEWELLED TWO-COLOUR GOLD-MOUNTED
GUILLOCHÉ ENAMEL BROOCHES, ONE WITH ONYX**
BOTH POSSIBLY BY FABERGÉ, ST PETERSBURG,
CIRCA 1900

Both circular, one enamelled in white over sunburst guilloché ground, centring a diamond-set Imperial double-headed eagle, within a green gold laurel border set with sapphires, with later pin, marked on pin and loop; the other, with onyx body, within a green gold laurel border, centring an old-cut diamond, all within an outer border guilloché enamelled in translucent oyster white, with later pin, marked on pin

1 in. (2.7 cm.) diameter and smaller

(2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700



207



208

209

***208
TWO JEWELLED GUILLOCHÉ ENAMEL GOLD
PENDANT LOCKETS**

THE OVAL LOCKET, MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 9092; THE HEXAGONAL LOCKET, BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 79440

The oval shaped locket enamelled in translucent pale blue over a sunburst guilloché ground, the cover applied with a flower spray set with rose-cut diamonds, swivelling to reveal a mirror and a glazed compartment, *marked inside covers and on suspension loop*; the hexagonal shaped locket, enamelled in translucent pale blue over a snowflake pattern, centring a rose-cut diamond, the interior with two compartments, *marked inside cover and base* 1½ in. (4.8 cm.) high and smaller, without suspension loops (2)

£8,000-12,000

\$9,800-15,000

€8,900-13,000

PROVENANCE:

The oval pendant locket, Anonymous sale; Sotheby's, Geneva, 17-19 November 1992, lot 125.
Anonymous sale; Sotheby's, Geneva, 16 November 1999, lot 170.

***209
A JEWELLED AND GUILLOCHÉ ENAMEL TWO-COLOUR
GOLD PENDANT LOCKET**

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLMSTRÖM, ST PETERSBURG, CIRCA 1900

The hinged cover enamelled in translucent blue over a wavy sunburst guilloché ground, centring an old-cut diamond, within rose-cut diamond-set border, surmounted by a diamond-set ribbon crest, with suspension loop, the interior with a glazed compartment, *marked inside the compartment and on loop* 1½ in. (2.9 cm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,700

EXHIBITED:

Wilmington, Riverfront Arts Center, 2000, *Fabergé: Imperial Craftsman and His World*, 9 September 2000 - 18 February 2001, no. 611.

LITERATURE:

Géza von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 249, illustrated no. 611.



***210**

A SEED-PEARL AND GUILLOCHÉ ENAMEL GOLD NECKLACE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLMSTRÖM,
ST PETERSBURG, CIRCA 1890

The barrel links enameled in translucent salmon pink over guilloché ground, linked by
rose gold chain, with alternating seed-pearls, *marked on suspension rings*; in the original
Fabergé wood case
22 $\frac{3}{8}$ in. (57 cm.) long

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Anonymous sale; Christie's, New York, 23 October 2000, lot 121.



***211**

TWO JEWELLED GOLD BROOCHES

BOTH BY FABERGÉ, THE FLORAL BROOCH, WITH THE WORKMASTER'S MARK OF ANDREI GORIANOV, SCRATCHED INVENTORY NUMBER 65514; THE KNOT-SHAPED BROOCH, WITH THE WORKMASTER'S MARK OF FEODOR AFANASSIEV, BOTH ST PETERSBURG, 1899-1904

One, shaped as a ribbon-tied bouquet of flowers, set with cabochon garnets, *marked throughout*, in the original Fabergé leather case; the other, shaped as a knot, set with an old-cut diamond, *marked on loop*, in the original Fabergé wood case 2 in. (5.1 cm.) long and smaller

(2)

£5,000-7,000

\$6,200-8,600

€5,600-7,800

***212**

A JEWELLED GOLD CONVERTIBLE PENDANT BROOCH

MARKED FABERGÉ, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 22022

In the form of an Art Nouveau foliate scroll, set with old-cut diamonds, centring a woman's face, with detachable pin and loop, *marked on pin and body* 1¾ in. (4.6 cm.) high

£6,000-8,000

\$7,400-9,800

€6,700-8,900

A similar Fabergé brooch in the Art Nouveau style with scratched inventory number 22044 was sold Christie's, New York, 9 April 2014, lot 16.

***213**

A JEWELLED GUILLOCHÉ ENAMEL GOLD PENDANT

POSSIBLY BY FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917

Enamelled in translucent lime green over a wavy starburst guilloché ground, centring a cabochon ruby, all within green gold *rocaille* shaped scrolls, with a later back, *marked throughout*; together with a jewelled red enamelled pendant 1½ in. (3.6 cm.) long and smaller, without suspension loops

(2)

£5,000-7,000

\$6,200-8,600

€5,600-7,800



211



212



213



***214**

A PAIR OF GOLD-MOUNTED AMETHYST CUFFLINKS

MARK OF FEDOR RUCH, ST PETERSBURG, 1899-1904

Each terminal set with a cabochon amethyst, joined by a chain with a ring clasp, *marked on links*

Each terminal $\frac{3}{8}$ in. (1 cm.) diameter

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

Acquired by the present owner from Jean Lombard Antiques in Geneva circa 1970s.

Fedor (Friedrich) Ruch, a native of Baden from Heidelberg, is recorded as a goldsmith and worked with Fabergé. A gold bracelet with the mark of Fedor Ruch in its original Fabergé case was sold Christie's, London, 16 June 2004, lot 5.



215

A GEM-SET GOLD VESTA CASE AND A CIGARETTE CUTTER

THE CASE, MARK OF ALEXANDER TILLANDER; THE CUTTER, MAKER'S MARK INDISTINCT, BOTH ST PETERSBURG, CIRCA 1890

The vesta case with starburst reeded body and cabochon sapphire thumb-piece, *marked inside cover and base*; the scissor-shaped cigarette cutter

with a steel blade, *marked on handles*

The vesta case, $1\frac{1}{8}$ in. (4.9 cm.) wide

(2)

£2,500-3,500

\$3,100-4,300

€2,800-3,900



Ω216

A JEWELLED GOLD CIGARETTE CASE

MARK OF CARL BLANK, ST PETERSBURG,
1908-1917

The body with alternating reeded design, with a sapphire-set thumb-piece, the hinged cover applied with a paste-set monogram of Nicholas II beneath the Imperial crown, *marked inside cover and base*
3 $\frac{3}{8}$ in. (9.2 cm.) wide

£8,000-10,000

\$9,800-12,000

€8,900-11,000

The goldsmith Carl Blank served as Hahn's head workmaster from 1882 to 1909, establishing his own workshop in 1894. From 1909 to 1911, he worked in partnership with Hahn until the firm closed. Blank then founded his own entirely independent business and continued supplying objects to the Cabinet.



217

A SILVER-TOPPED GOLD-MOUNTED DIAMOND AND GARNET BROOCH

BY FABERGÉ, ST PETERSBURG,
CIRCA 1890, SCRATCHED INVENTORY NUMBER 45906

Centring an octagonal-cut garnet, within a
rose-cut diamond-set openwork frame, the reverse with a rose-gold pin,
marked on border;

in the original fitted Fabergé case

1 $\frac{1}{8}$ in. (3.4 cm.) wide

£7,000-10,000

\$8,600-12,000

€7,800-11,000

PROVENANCE:

Acquired by the grandfather of the present owner.



PROPERTY FROM A PRIVATE COLLECTION

***218**

**A JEWELLED GOLD AND GUILLOCHÉ ENAMEL
PENDANT WATCH**

BY FABERGÉ, WITH THE WORKMASTER'S
MARK OF ALFRED THIELEMANN,
ST PETERSBURG, 1908-1917,
SCRATCHED INVENTORY NUMBER 17915

The front cover enamelled in translucent pearl white over a striped guilloché ground, set with sapphires and diamonds, suspended from a similarly decorated bar-brooch, the watch engraved 'H[enr]y Moser', marked on pin and loop; in the original Fabergé wood case
2 $\frac{3}{8}$ in. (5.9 cm.) high

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 26 April 1978, lot 313.

Anonymous sale; Christie's, Geneva, 30 November 1982, lot 275.

LITERATURE:

G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, Fribourg, 1979, listed p. 77, illustrated pl. 85.

PROPERTY OF AN IMPORTANT SWEDISH COLLECTOR
(LOTS 219-222)



219



220

219
A JEWELLED TWO-COLOUR GOLD AND GUILLOCHÉ ENAMEL BROOCH

MARKED FABERGÉ, MOSCOW, 1899-1904

The lozenge body with a seed-pearl border, centring a ruby within a green gold laurel band, flanked by two diamonds, engraved in Russian on the reverse '1879-1904. / 4 September', *marked throughout*; in the original Fabergé wood case 1½ in. (3.7 cm.) long

£5,000-7,000

\$6,200-8,600

€5,600-7,800

220
A TWO-COLOUR GOLD-MOUNTED AGATE MEMORIAL LOCKET BROOCH

MARK OF FRIEDRICH KOECHLI, ST PETERSBURG, CIRCA 1890

Oblong, centring a large cabochon agate, surrounded by eight smaller gold-mounted agates, with a detachable glazed compartment on the reverse, *marked on pin*; in the original Koechli leather case 2 in. (5.1 cm.) long

£3,000-5,000

\$3,700-6,100

€3,400-5,500

For a comparable brooch set with a sapphire, see Exhibition catalogue, *A La Vieille Russie, Fabergé*, New York, 22 April-21 May 1983, p. 107, no. 365.



221

221
A PARCEL-GILT SILVER AND ENAMEL SNUFF-BOX
 MARKED BOLIN, MOSCOW, 1899-1908,
 SCRATCHED INVENTORY NUMBER 10108

The hinged cover decorated with cast and chased silver tree branch within an opaque blue *en plein* enamelled sky, highlighted by an orange *en plein* enamelled sun, *marked inside cover and under base, with Swedish import marks*

4¼ in. (10.7 cm.) long
 3.77 oz. (117.2 gr.) gross

£7,000-9,000

\$8,600-11,000

€7,800-10,000

For a similarly designed box in the Art Nouveau style, see Exhibition Catalogue, *W.A. Bolin. Bolin in Russia. Court Jeweller late XIX - early XX centuries*, Moscow, 2001, p. 236, no. 233.



222

222
A JEWELLED SILVER-GILT SNUFF-BOX
 MARKED BOLIN, MOSCOW, 1908-1917

The hinged cover applied with silver cast and chased openwork plaque, depicting two peacocks, set with diamonds, sapphires, emeralds, *marked throughout*

2¾ in. (7 cm.) long
 3.44 oz. (107.1 gr.) gross

£6,000-8,000

\$7,400-9,800

€6,700-8,900

EXHIBITED:
 Moscow, Kremlin Museums, *W.A. Bolin. Bolin in Russia. Court Jeweller late XIX - early XX centuries*, 2001, no. 107.

LITERATURE:
 Exhibition Catalogue, *W.A. Bolin. Bolin in Russia. Court Jeweller late XIX - early XX centuries*, Moscow, 2001, illustrated p. 166, no. 107.



PROPERTY FROM THE ROYAL HOUSE OF SAXE-COBURG-GOTHA

-*223

A SILVER-MOUNTED GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME
MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL
PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY
NUMBER 55424

Heart-shaped, enamelled in translucent light blue over a *moiré* guilloché ground, with
a seed-pearl bezel, surmounted by a ribbon crest, the ivory back with silver scroll strut
and suspension loop, *marked on rim and strut*; in the original Fabergé wood case
2¾ in. (7.1 cm.) high

£15,000-25,000

\$19,000-31,000

€17,000-28,000



***224**

A JEWELLED SILVER-GILT AND GUILLOCHÉ ENAMEL VANITY CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1911, SCRATCHED INVENTORY NUMBER 22234

Enamelled overall in translucent pink over a wavy guilloché ground, with diamond-set thumb-piece, the mirrored interior fitted with two hinged covers, enclosing three compartments, the left cover inscribed in Russian 'Trouville 1911', with a reeded miniature propelling lipstick holder, *marked throughout* 3¼ in. (8.3 cm.) long

£7,000-9,000

\$8,600-11,000

€7,800-10,000

PROVENANCE:

Purchased from Fabergé's London branch by Jean Groult (1868-1951) on 4 May 1912 for £32.

The design for the present vanity case is illustrated in U. Tillander-Godenhjelm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 91.

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



Drawing from U. Tillander-Godenhjelm, P.L. Schaffer, A.M. Ilich, and M.A. Schaffer, *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, A La Vieille Russie and Alain de Gourcuff Éditeur. ©2000 A LA VIEILLE RUSSIE, reproduced by permission.



-225

**A JEWELLED PARCEL-GILT SILVER-MOUNTED GUILLOCHÉ ENAMEL
DESK CLOCK**

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL
PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY
NUMBER 3101

Triangular, enamelled in translucent salmon pink over a sunburst guilloché ground,
with seed-pearl ribbon crests at corners, the white enamel dial with black Arabic
chapter and pierced gold hands, within a seed-pearl bezel, the ivory back with silver-gilt
angular strut, the back-plate with hand-set, *marked on lower rim, back and strut*
4½ in. (11.3 cm.) high

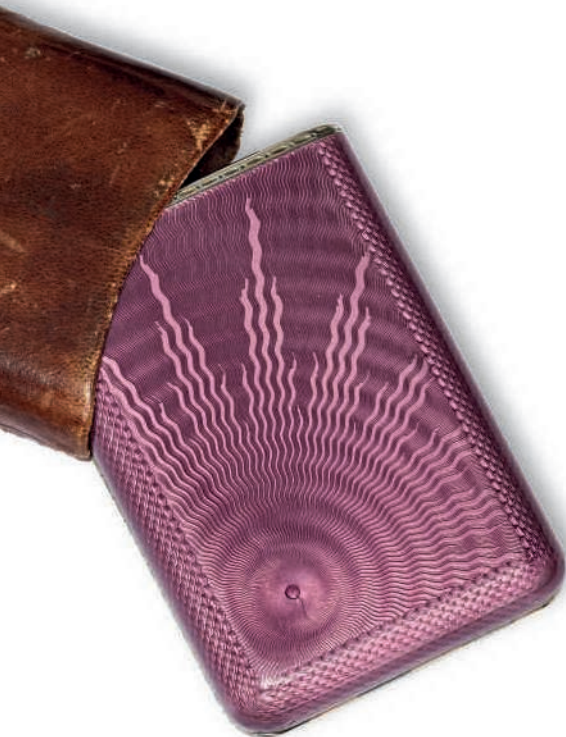
£60,000-80,000

\$74,000-98,000

€67,000-89,000

Comparable triangular clocks by Michael Perchin were sold Christie's, London,
30 November 2015, lots 202 and 220.





226

***226**

A PARCEL-GILT GUILLOCHÉ ENAMEL SILVER AND LEATHER CIGARETTE CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF FEODOR AFANASSIEV, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 80881

The hinged case open at one end, enamelled in translucent lilac over a wavy sunburst guilloché ground, partly enclosed in brown leather casing, *marked inside covers*

3¾ in. (8.7 cm.) long, without leather casing

£5,000-7,000

\$6,200-8,600

€5,600-7,800



227

***227**

A JEWELLED SILVER-GILT AND GUILLOCHÉ ENAMEL CIGARETTE CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1911, SCRATCHED INVENTORY NUMBER 22488, WITH ENGLISH IMPORT MARKS FOR LONDON, 1911

Enamelled in translucent yellow over a wavy guilloché ground, with rose-cut diamond-set thumb-piece, *marked inside cover and base*

3¾ in. (8.7 cm.) wide

£5,000-8,000

\$6,200-9,800

€5,600-8,900

PROVENANCE:

Purchased from Fabergé's London branch by Sir Ernest Cassel (1852-1921) on 14 December 1912 for £21.

Sir Ernest Joseph Cassel (1852-1921) was King Edward VII's financier and one of the most influential British bankers at the turn of the century. Nicknamed 'Windsor Cassel', he was a very close friend of the Royal family and was introduced to Fabergé through his friendship with King Edward VII. We are grateful to Dr Valentin Skurlov for his assistance with the research of the present lot.



Sir Ernest Cassel (1852-1921)



PROPERTY OF A PRIVATE BRITISH COLLECTOR

-228

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

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 50580

Of convex egg form, enamelled in translucent pink over a wavy guilloché ground, surmounted by a rose gold ribbon crest, the ivory back with a gold scroll strut, *marked on border, loop and strut*
2½ in. (6.4 cm.) high

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Acquired by the parents of the present owner circa 1950s.

A very similar photograph frame by Michael Perchin was sold Sotheby's, Geneva, 11 November 1981, lot 500.



229

A JEWELLED TWO-COLOUR GOLD-MOUNTED PRESENTATION BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917

Centring the diamond-set monogram 'VM' for Princess Victoria Melita of Saxe-Coburg and Gotha (1876-1936), within a green gold laurel border, surmounted by a diamond-set crown, *marked on pin*; in the original Fabergé wood case 1½ in. (2.9 cm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,700

The design for the present brooch is illustrated along with other presentation pieces commissioned by Victoria Melita, known as Grand Duchess Victoria Feodorovna, in U. Tillander-Godenhielm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 38.

Victoria Melita of Edinburgh and Saxe-Coburg (1876-1936) married Grand Duke Ernst Ludwig of Hesse, however their marriage was dissolved in 1901. In 1905 she married Grand Duke Kirill Vladimirovich and became Grand Duchess Victoria Feodorovna, known also by her Christian name of Victoria Melita.



Drawing from U. Tillander-Godenhielm, P.L. Schaffer, A.M. Ilich, and M.A. Schaffer, *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, A La Vieille Russie and Alain de Gourcuff Éditeur. ©2000 LA VIEILLE RUSSIE, reproduced by permission.



230
A PAIR OF JEWELLED TWO-COLOUR GOLD IMPERIAL PRESENTATION CUFFLINKS

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, CIRCA 1910, SCRATCHED INVENTORY NUMBER 2705

Each circular panel centring the Imperial double-headed eagle set with a ruby, within a reeded border, joined by a chain to a reeded bar terminal, *marked on links*
 5/8 in. (1.6 cm.) diameter

(2)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Presented by the Imperial Cabinet to H. Rasmussen, Head of the telegraph station in Hvidøre, Denmark, on 10 June 1910 during Dowager Maria Feodorovna's trip to Denmark.
 With Hunt & Roskell Jewellers, London.

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

№№ вещей.	НАЗВАНИЕ ВЕЩЕЙ.	Цѣна.	ОТМѢТКИ.
2705	<u>Запонки.</u> пара № 855	50	Кас. телеграфу в Хвидøre (Кланген-бюг) <u>H. Rasmussen</u> .

Copy of the Cabinet ledgers for the present lot.



Tsarevich Nicholas with his bride Alix of Hesse in Coburg in April 1894.

***231**

**A JEWELLED GOLD AND SILVER IMPERIAL PRESENTATION CIGARETTE CASE
MARK OF FRIEDRICH KOECHLI, ST PETERSBURG, CIRCA 1894**

The gold and silver body chased to imitate basketweave, the hinged cover with a diamond-set Imperial double-headed eagle, with a push-piece, engraved 'Caesarewitsch Nikolaus Alexandrowitsch / Coburg den 27.4.1894' inside cover, *marked inside cover and base*; in the original red leather presentation case 3¼ in. (9.5 cm.) wide

£8,000-10,000

\$9,800-12,000

€8,900-11,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 4 December 1980, lot 182.

In April 1894, the future Emperor Nicholas II went to Coburg in Germany for the wedding of Grand Duke Ernest of Hesse, brother of Princess Alix of Hesse. Shortly after arriving in Coburg, Nicholas proposed to Alix and the two became officially engaged on 20 April 1894. This presentation cigarette case, dated 27 April 1894, was most likely a diplomatic gift from the Tsesarevich Nicholas Alexandrovich during his stay in Coburg.

A comparable Imperial presentation cigarette case by F. Koechli was sold Christie's, London, 28 May 2012, lot 221.



A RARE AND IMPORTANT JEWELLED GOLD IMPERIAL PRESENTATION SNUFF-BOX



***232**

A RARE AND IMPORTANT JEWELLED GOLD IMPERIAL PRESENTATION SNUFF-BOX

MARK OF FRIEDRICH KOECHLI, ST PETERSBURG,
CIRCA 1890

Rectangular with cut corners, the hinged cover centring the rose and old-cut diamond-set cypher of Emperor Alexander III beneath the Imperial crown, with four gold-mounted diamonds at corners, all within reeded borders, the sides and base similarly decorated, with a thumb-piece, *marked inside cover and base and on rims*

3 $\frac{3}{8}$ in. (9.2 cm.) wide
7.88 oz. (245 gr.) gross

£80,000-120,000

\$98,000-150,000

€89,000-130,000

EXHIBITED:

Wilmington, Riverfront Arts Center, 2000, *Fabergé: Imperial Craftsman and His World*, 9 September 2000 - 18 February 2001, no. 914.

LITERATURE:

Géza von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 338, no. 914 (illustrated).

The Imperial Russian Court was renowned for presenting lavish gifts to Russian and foreign dignitaries, a tradition that became increasingly prominent during the reign of Emperor Alexander III (1881-1894). Presentation snuff-boxes were typically awarded to Russians in state service, however they were also awarded to foreign dignitaries as an act of diplomacy or as a means of commemorating special occasions connected to the imperial family. These snuff boxes were primarily made by the court suppliers Hahn, Fabergé, Bolin and Koechli (U. Tillander-Godenhjelm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005, p. 179).



A RARE AND IMPORTANT JEWELLED GOLD IMPERIAL PRESENTATION SNUFF-BOX



Based on Dr Valentin Skurlov's research, only two snuff-boxes with the cypher of Emperor Alexander III were purchased from Friedrich Koechli by the Imperial Cabinet. The price paid for these two boxes differs by over 1,000 roubles. The opulent design of the present snuff-box suggests that it is the one first presented to Nikolay Skvortsov (1827-1895), Chief Intendant of the Ministry of War, on 27 July 1891. This snuff-box was then bought back by the Cabinet for 1,970 roubles on 4 September 1891. On 7 December 1891 the same box was presented to Kazim Bey, the personal secretary of the Ottoman Sultan Abdul Hamid II.

A related gold presentation box with the diamond cypher of Empress Alexandra Feodorovna and similarly reeded base was purchased by the Imperial Cabinet from Koechli for 1,890 roubles on 23 March 1895 and subsequently presented to the Hessen Master of the Horse, Baron Redezel on 18 January 1911. This example was sold Christie's, New York, 16 April 1999, lot 56.

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

П Р И Х О Д Ъ.							
№ № по приход. описи.	Когда поступили на приход и по какой принадлежности.	Названіе вещей.	Количество, или в алт.	Во цѣлѣ.		Во суммѣ.	
				Руб.	Коп.	Руб.	Коп.
		<i>Табакерки съ вензелемъ Императора.</i>					
<i>168.</i>	<i>23 Августа 1891.</i>	<i>Куплена отъ тов. Кохли</i>	<i>1</i>			<i>1970</i>	
<i>173.</i>	<i>4 Сентября 1891.</i>	<i>Куплена отъ Генералъ-Адъютанта Свѣрдлова</i>	<i>1</i>			<i>1970</i>	

Р А С Х О Д Ъ.						
Когда выданы изъ расхода и по какой принадлежности.	Куда поступили.	Количество, или в алт.	Во цѣлѣ.		Во суммѣ.	
			Руб.	Коп.	Руб.	Коп.
<i>27 Августа 1891.</i>	<i>Генералу-Адъютанту Военнаго Министра отъ Генералъ-Адъютанта Свѣрдлова.</i>	<i>1</i>			<i>1970</i>	
<i>7 Сентября 1891.</i>	<i>Куплена отъ Свѣрдлова Свѣрдлова Свѣрдлова.</i>	<i>1</i>			<i>1970</i>	

Copy of the Cabinet ledgers.





233

PROPERTY OF A PRIVATE CANADIAN COLLECTOR

233

A JEWELLED SILVER AND GOLD-MOUNTED CONVERTIBLE PENDANT BROOCH

MARKED FABERGÉ, PROBABLY MOSCOW, CIRCA 1900

Of triangular shape, with diamond-set flowers at corners, with suspended pink and blue sapphire drops, the blue sapphire tied with a diamond-set ribbon, with removable suspension diamond-set loop and gold pin, *marked on pin and loop*

2¾ in. (6 cm.) long

£5,000-7,000

\$6,200-8,600

€5,600-7,800



234

PROPERTY OF A PRIVATE CANADIAN COLLECTOR

234

A GEM-SET TWO-COLOUR GOLD VESTA CASE AND A GOLD PENCIL HOLDER

THE VESTA CASE, MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING; THE PENCIL HOLDER, MARK OF ALEXANDER TILLANDER, BOTH ST PETERSBURG, 1899-1904

The vesta case, with reeded sunburst body applied with an Imperial double-headed eagle and ruby cabochon push-piece, *marked inside cover and base*; the pencil holder, with a garnet cabochon slide-piece, inscribed in Russian 'From comrades / 24 XI 1903 / EB', *marked throughout*

3½ in. (8 cm.) long and smaller

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



-235

A RARE JEWELLED TWO-COLOUR GOLD-MOUNTED NEPHRITE PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 8045

Triangular shaped nephrite panel, applied with two-colour gold ribbon-tied laurel wreaths at corners, set with rose-cut diamonds, with the circular aperture within a seed-pearl and cabochon ruby set bezel, the ivory back with gold scroll strut and suspension loop, *marked on strut and loop*; in the original Fabergé wood case

4 in. (10.2 cm.) high

£30,000-50,000

\$37,000-61,000

€34,000-55,000

A similarly decorated gold-mounted frame by Michael Perchin from the collection of the Royal House of Saxe-Coburg-Gotha, was sold Christie's, London, 30 November 2015, lot 209.



PROPERTY OF A GENTLEMAN

236

**A LARGE AND IMPORTANT NEPHRITE MODEL
OF A CARP [KOI]**

BY FABERGÉ, CIRCA 1900,
THE BASE INSCRIBED '3?544 / F 1500'

Stylistically carved, with cabochon moonstone-set eyes within gold bezels, *apparently unmarked*; in the damaged and restored original Fabergé wood case
9 in. (23 cm.) long

£80,000-120,000

\$98,000-150,000

€89,000-130,000

PROVENANCE:

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

The present lot is an exceptionally large and rare example of a Fabergé hardstone animal. Carved from a single piece of nephrite, this model of a carp showcases Fabergé's celebrated lapidary work. It has been suggested that the inscription on the base relates to the large cost of the present lot. When designing models of animals, the firm's designers often drew inspiration from Japanese netsuke. Carl Fabergé himself was an avid collector and kept over 500 netsuke in his flat on Bol'shaya Morskaya street. Just as much of an inspiration were other animal subjects produced in Japan during the Meiji period (1868-1912).

The carp (koi) is a particularly significant symbol in Japan; it stands for perseverance and determination, as it swims upstream. The modelling of the present lot bears a resemblance to Meiji bronzes, which served as inspiration for other works by the firm. A silver elephant produced by the First Silver Artel (to which Julius Rappoport left his production molds, including those for animals) was reputedly a direct copy of a Meiji bronze (G. von Hapsburg, *Fabergé: The Imperial Craftsman and His World*, London, 2000, p. 118, No. 183, illustrated). In addition, a silver and bowenite table lamp in the form of a dragon (sold Christie's, London 8 June 2010, lot 188), produced in Rappoport's workshop and formerly in the collection of the Nobel family, owes a significant debt to Meiji bronzes and Japanese design.

Unfortunately the original Fabergé case that accompanies the present carp was badly damaged by water while held in a safe, resulting in the green staining and need for restoration.

For a similar example of large carving of a carp in obsidian by Fabergé, see exhibition catalogue, Wartski, *Japonisme: from Falize to Fabergé*, London, 2011, p. 98, illustrated p. 108, no. 190 and exhibition catalogue, A La Vieille Russie, *Fabergé*, New York, 1983, p. 117, no. 419. A similar model of a fish in aventurine quartz was sold Christie's, Geneva, 12 May 1981, lot 97.





237



238

237
A GOLD-MOUNTED GUILLOCHÉ ENAMEL AND JASPER
HAND-SEAL

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF
 HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917

With agate matrix engraved 'Lord Lieutenancy Lincolnshire'
 with the coat-of-arms of the Brownlow family, the handle with a
 pearl white guilloché enamelled border, *marked on upper mount*
 3 in. (7.5 cm.) high

£5,000-8,000

\$6,200-9,800

€5,600-8,900

***238**
A JEWELLED GOLD-MOUNTED NEPHRITE
CIGARETTE CASE

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

The rim of the hinged cover with a rose-cut diamond-set gold
 border and an ogee-shaped terminal at the back, *marked on*
mounds, also with import mark
 3 3/8 in. (8.6 cm.) high

£5,000-7,000

\$6,200-8,600

€5,600-7,800

PROVENANCE:

Peregrine Francis Adelbert Cust, 6th Baron Brownlow (1899-
 1978).

Peregrine Cust, 6th Baron Brownlow, served as Lord
 Lieutenant of Lincolnshire from 1936 to 1950. He was
 appointed to the position by his close friend King Edward VIII.



237 (detail of matrix)



239

***239**

A SMOKY QUARTZ MODEL OF AN EAGLE

BY FABERGÉ, 1887-1900

Realistically carved, with rose-cut diamond-set eyes, *apparently unmarked*; in the original Fabergé wood case
1 $\frac{1}{8}$ in. (4.8 cm.) high

£6,000-8,000

\$7,400-9,800

€6,700-8,900

PROVENANCE:

The Herbette Collection; Christie's, Geneva, 19 November 1970, lot 132.

EXHIBITED:

New York, *A La Vieille Russie, Fabergé*, April 22-May 21, 1983, no. 436.

LITERATURE:

Exhibition catalogue, *Fabergé*, New York, 1983, illustrated pp. 118-119, no. 436.

For information on the collection of Jean Herbette, please see the footnote for lot 377.

PROPERTY FROM THE ROYAL HOUSE OF SAXE-COBURG-GOTHA

***240**

**A JEWELLED SILVER-GILT MOUNTED MOSS AGATE
PARASOL HANDLE**

CONTINENTAL, LATE 19TH / EARLY 20TH CENTURY

Mounted with a silver-gilt collar, applied with three cabochon sapphires and three cabochon rubies, with wood shaft, *indistinctly marked on collar*
3 $\frac{1}{8}$ in. (8 cm.) high, excluding wood shaft

£800-1,200

\$980-1,500

€890-1,300



240



***241**

A SILVER-GILT AND GUILLOCHÉ ENAMEL KOVSH

MARKED K. FABERGÉ, WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 18217

On a spreading foot, the body enamelled in translucent royal blue over wavy guilloché ground, reeded scroll handle, *marked under base*

4 in. (10.2 cm.) long

£7,000-9,000

\$8,600-11,000

€7,800-10,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 16 May 1985, lot 476.

***242**

A SILVER-GILT MOUNTED WOOD NOTEPAD

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 15151

Rectangular, the wood base mounted with a ribbon-tied reeded band, the hinged paper clip with two pine cone finials at the ends, one end fitted with a removable pencil, *marked on clip*

7½ in. (19 cm.) long

£3,000-5,000

\$3,700-6,100

€3,400-5,500





~*243

A JEWELLED SILVER-GILT MOUNTED GUILLOCHÉ ENAMEL DESK CLOCK
MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF
MICHAEL PERCHIN, ST PETERSBURG, 1899-1903,
SCRATCHED INVENTORY NUMBER 7801

Enamelled in translucent purple over a wavy guilloché ground, centring a white enamel dial within seed-pearl bezel, black Arabic chapters and pierced gold hands, applied with a ribbon-tied laurel swag suspended from rosettes, the mammoth ivory back with scroll strut, *marked on lower edge, back and strut*
5 in. (12.8 cm.) high

£40,000-60,000

\$49,000-73,000

€45,000-67,000



***244**

A MINIATURE GOLD CHARKA

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ERIK KOLLIN, ST PETERSBURG, CIRCA 1890

Lobed, with a scroll handle, with frosted gold interior, the base inset with a gold two rouble coin dated 1756,

marked on lower rim

2 $\frac{5}{8}$ in. (6.8 cm.) long

£5,000-7,000

\$6,200-8,600

€5,600-7,800

Erik Kollin became Fabergé's head workmaster in 1870, specialising in gold and silver articles in the historical style, often inspired by Russian medieval pieces. The present cup with its *repoussé* lobes is reminiscent of the 'pineapple cups', predominantly produced in Russia during the 17th and 18th centuries.





***245**

**A SILVER-GILT MOUNTED GUILLOCHÉ ENAMEL COMBINATION DESK CLOCK
AND FRAME**

MARK OF THE THIRD SILVER ARTEL, ST PETERSBURG, 1908-1917,
SCRATCHED INVENTORY NUMBER 420

Enamelled in translucent burgundy red over a wavy guilloché ground, centring a white enamel dial with black Roman chapter and hands, and an oval reeded bezel, enclosing a photograph of Queen Eleonore (1860-1917), applied with two ribbon-tied and laurel-entwined thyrsi and two laurel-entwined caduceae, surmounted by a silver-gilt ribbon crest and two pine cone finials, with a composite back and silver-gilt scroll strut, *marked throughout*
7½ in. (20 cm.) high

£40,000-60,000

\$49,000-73,000

€45,000-67,000

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987,
no. 612.

LITERATURE:

Exhibition catalogue, *Fabergé*, Kunsthalle of the Hypo Kulturstiftung, Munich, 1986,
illustrated p. 297.



***246**

A PRESENTATION SILVER-GILT AND BOWENITE STRIKING MANTEL CLOCK

MARKED FABERGÉ WITH THE IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK OF JULIUS RAPPOPORT, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 6419

On two silver sphinx-form feet and two lion paw feet, the bowenite body centring a white enamel dial with black Arabic chapter and hands, applied with four finely cast and chased ram-heads at upper corners, with ribbon-tied floral swags to the front and sides, engraved in Bulgarian ' [to] His Royal Highness Prince Boris of Tarnovo / Council of Ministers / January 1908', the detachable cover surmounted by a flaming urn finial, the reverse with rectangular hinged door opening to reveal the clock movement, *marked throughout*
9 in. (22.8 cm.) high

£60,000-80,000

\$74,000-98,000

€67,000-89,000

PROVENANCE:

Presented to Prince Boris of Tarnovo (1894-1943) by the Council of Ministers in January 1908.

PROPERTY FROM THE ROYAL HOUSE OF SAXE-COBURG-GOTHA (LOTS 223, 240, 245-250)

The future king of Bulgaria, Ferdinand I (1861-1948), visited St Petersburg on a number of occasions. In 1898, Prince Ferdinand visited St Petersburg and Moscow with his son Prince Boris, to whom Emperor Nicholas II was a godfather. After ascending the throne in 1908, King Ferdinand I of Bulgaria and his wife Queen Eleonore visited St Petersburg twice in 1909-1910. Traditionally state visits included ceremonial receptions and the exchange of gifts.



247 A SILVER AND CLOISSONNÉ ENAMEL PRESENTATION CHARGER

MARK OF KARL SPANDIKOV, ST PETERSBURG, 1888

The centre and four side cartouches cloisonné enamelled throughout with varicolour scrolling foliage, engraved with Russian inscription ' [To] His Royal Highness / Prince Ferdinand of Bulgaria / [From] Members of the Slavic Charity / St Petersburg 6 April 1896', *marked under base*
13% in. (34 cm.) diameter
39.44 oz. (1,226.7 gr.) gross

£6,000-9,000

\$7,400-11,000

€6,700-10,000

PROVENANCE:

Presented to Prince Ferdinand of Bulgaria (1861-1948) by the Slavic Charity in April 1896.



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.



248

A PARCEL-GILT CLOISSONNÉ, GUILLOCHÉ AND EN PLEIN ENAMEL PRESENTATION CHARGER

MARK OF DMITRY EGOROV, MOSCOW, 1893

With a pie-crust edge, the border applied with eight silver and enamel round cartouches, two decorated with the coat-of-arms of Bulgaria and Moscow, the centre engraved in Russian '[To] His Highness / Prince Ferdinand of Bulgaria / From the City of Moscow / 1898', *marked under base*

16 in. (40.5 cm.) diameter
46.04 oz. (1,432.2 gr.) gross

£7,000-10,000

\$8,600-12,000

€7,800-11,000

PROVENANCE:

Presented to Prince Ferdinand of Bulgaria (1861-1948) by the City of Moscow in 1898.

PROPERTY FROM THE ROYAL HOUSE OF
SAXE-COBURG-GOTHA (LOTS 223, 240, 245-250)



249
**A LARGE AND IMPRESSIVE SILVER PRESENTATION
CHARGER**

MARKED FABERGÉ WITH THE IMPERIAL WARRANT,
MOSCOW, CIRCA 1902

The border cast and chased with acanthus leaves and
cartouches, decorated with coat-of-arms of St Petersburg,
Imperial Crown of Bulgaria and date '22 May 1902',
the centre engraved in Russian 'From St Petersburg City
Council', *marked on border*

24 in. (61 cm.) diameter

227.3 oz. (7,067 gr.) gross

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Presented to Prince Ferdinand of Bulgaria (1861-1948) by the
St Petersburg City Council in May 1902.



250

A LARGE PARCEL-GILT SILVER PRESENTATION CHARGER

MARK OF STEFAN WAKEVA (VAKEVA),
ST PETERSBURG, 1895

With a pie-crust edge and plain centre, the border engraved with scrolling foliage, with four cartouches, engraved in Russian '13.II.1909 / [To] His Royal / Highness / Emperor of Bulgaria / Ferdinand I / St Petersburg City Council', one cartouche applied with silver coat-of-arms of St Petersburg, *marked under base*
25¼ in. (64 cm.) diameter
135.3 oz. (4,208 gr.)

£7,000-9,000

\$8,600-11,000

€7,800-10,000

PROVENANCE:

Presented to King Ferdinand I of Bulgaria by the St Petersburg City Council in February 1909.



251

A SILVER-MOUNTED MAHOGANY VITRINE TABLE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF KARL (HJALMAR) ARMFELT, ST PETERSBURG, 1908-1917

The central glazed compartment with hinged sides edged with berried-laurel chased mounts, the mahogany frame applied with flower-heads and palmette motifs, the detachable glass-set top forming a tray with chased ribbon-tied fruiting laurel borders and matching applied handles, forming a subsidiary glazed shallow compartment, with shaped lower mahogany shelf, on four tapering legs with silver castors decorated with rosettes, *marked throughout*
32 in. (81 cm.) high

£80,000-120,000

\$98,000-150,000

€89,000-130,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 17 May 1994, lot 247.

Fabergé furniture is extremely rare on the market and only a few examples have survived. The Fabergé workshops executed large decorative works along two principle guidelines: either by making pieces using unusual materials such as nephrite and silver, or by enhancing already-made furniture with specifically designed silver mounts.

A Fabergé silver-mounted wood table was sold Christie's, London, 25 November 2003, lot 82. For another example, also see G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, Fribourg, 1979, pp. [62]-63, pl. 73.





Δ252

A PAIR OF SILVER-MOUNTED CUT-GLASS DECANTERS

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1899-1908

Each glass body mounted with silver laurel swags, the rim mount with band of acanthus leaves, one inscribed in Russian 'May God grant you peace, good health, and happiness', the other inscribed in German 'Our very best wishes', one spout engraved with Cyrillic initial 'Sh', the other with the initial 'S', both beneath the Imperial crown, *marked throughout*

12¼ in. (31.1 cm.) high

(2)

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROPERTY OF A LADY

253

A PARCEL-GILT SILVER FLATWARE SERVICE

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1908-1917

Comprising twelve of the following: dinner knives, lunch knives, fruit knives, large fish knives, parcel-gilt small fish knives, fish forks, dessert forks, three-pronged forks, parcel-gilt three-pronged forks, ice-cream forks, dinner spoons, tablespoons, soup spoons, also twenty four dinner forks, one serving knife, one serving spoon, one serving fork; each handle cast with rocaille scrolls and engraved with a monogram 'WKM', *marked throughout*

340 oz. (10,605 gr.) weighable silver

(183)

£12,000-18,000

\$15,000-22,000

€14,000-20,000



258 (part)



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

***254**

A LARGE SILVER SAMOVAR AND WASTEBOWL

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT,
MOSCOW, 1899-1908

The samovar decorated with *repoussé rocaille* scrolls, on four scroll feet, with a detachable cover, interior gilt, the finials and spigot with replacement composite insulators; the wastebowl similarly decorated, both centring an engraved letter 'T', *marked throughout*

The samovar, 20 in. (51 cm.) high; the wastebowl, 7 $\frac{7}{8}$ in. (20 cm.) diameter

326.9 oz. (10,167 gr.)

(2)

£45,000-55,000

\$56,000-67,000

€50,000-61,000

A similar samovar by Fabergé was sold Sotheby's, New York, 17 June 1982, lot 245.





255

***255
A SILVER-GILT AND CLOISSONNÉ
ENAMEL KOVSH**

MARK OF YAKOV BORISOV,
MOSCOW, 1899-1908

Enamelled overall with shaded varicolour
scrolling foliage, with raised prow and
shaped hook handle, *marked under base*
6¼ in. (16 cm.) long

£4,000-6,000

\$4,900-7,300

€4,500-6,700



256

**Ω256
A SILVER-GILT AND CLOISSONNÉ
ENAMEL CREAM JUG AND
SUGAR BOWL**

MARK OF MARIA SEMENOVA,
MOSCOW, 1908-1917

Each with lobed sides decorated with
shaded enamel floral motifs, the bowl
with a swing-handle, *marked under bases*
The bowl, 4¾ in. (12 cm.) diameter

(2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700



257

A SILVER-GILT CLOISSONNÉ AND CHAMPLEVÉ ENAMEL PRESENTATION PUNCH SET

MARK OF IVAN SALTUKOV, RETAILED BY FABERGÉ, MOSCOW, 1899

Comprising a punch bowl and five miniature kovshi, each cloisonné enamelled with varicolour scrolling foliage, the bowl centring two cartouches, engraved 'Presented to the / officers 21st Pioneers / by Captain / N.M.C. Stevens / on promotion / Moscow / 11th February 1899'; the top enamelled in Russian 'Peter I ordered to drink' *marked under bases*; in the original fitted Fabergé case

The punch bowl 7¼ in. (18.5 cm.) diameter

£25,000-35,000

(6)

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Acquired by Nathaniel Melhuish Comins Stevens (1868 -1954) in 1899.

By descent to the present owner.

Nathaniel Melhuish Comins Stevens was commissioned from RMC Sandhurst into the Indian Army in 1890. By 1895, he embarked on a three year language course in Moscow. His studies were interrupted when, at his own expense, he re-joined his Regiment during the Afghan War of 1897- 1898. Upon his return to Moscow to complete his course, Stevens was due for promotion to Captain.

At that time, it was customary that officers present a piece of silver to their Regiment on their promotion to Captain. Stevens purchased the present lot for his Regiment, and for many years it stood on a centre table in the entrance hall of the Officers Mess. During a Ladies Guest Night, a woman was seen by a Mess servant putting one of the kovshi from the set into her handbag. This was reported to the Mess Committee, who considered if and how they should attempt to recover the kovsh without a public scandal. Unfortunately history does not relate their deliberations, and the kovsh was never recovered.

In 1933 the Regiment was disbanded, and items of silver that had been presented to the Officers Mess over the years were returned to their donors. This set has been in the family ever since.

Nathaniel Melhuish Comins Stevens was the recipient of the Order of St Anne Third Class, with swords for his bravery.



258

258
**A SILVER-GILT AND CLOISSONNÉ ENAMEL
 TWO-HANDLED BOWL**

MARKED O.KURLIUKOV, MOSCOW, 1908-1917

Enamelled overall with shaded varicolour flowerheads and scrolls, with two loop handles surmounted by ball finials, *marked under base*
 6½ in. (16.5 cm.) wide

£3,000-5,000

\$3,700-6,100
 €3,400-5,500

PROPERTY OF A MIDDLE EASTERN COLLECTOR

259
**TWO SMALL SILVER-GILT CLOISSONNÉ
 AND PLIQUE-À-JOUR ENAMEL KOVSHI**

ONE, MARKED KHLEBNIKOV WITH THE IMPERIAL WARRANT; THE OTHER, MARK OF IVAN SALTYKOV, BOTH MOSCOW, 1899-1908

The kovsh by Khlebnikov with a pink enamel border pierced with varicolour plique-à-jour floral motifs, the kovsh by Saltykov enamelled overall with shaded varicolour foliate scrolls, *both marked under bases*
 6½ in. (16.7 cm.) long and smaller

£5,000-7,000

(2)
 \$6,200-8,600
 €5,600-7,800



259





260
A SEVEN-PIECE SILVER-GILT AND CLOISSONNÉ ENAMEL
TEA SERVICE

MARKED P. OVCHINNIKOV WITH THE IMPERIAL
 WARRANT, MOSCOW, 1908-1917

Comprising a teapot, a sugar-bowl with cover, a cream jug,
 a milk-jug, a sugar-shovel, sugar-tongs, strainer and lemon
 fork, the teapot with mother-of-pearl insulators, *all marked*
throughout; in the original fitted wood case, with a silver
 plaque engraved in Russian '[To] Gerhard Avgustovich Knoop
 in memory of 25 years of service from the colleagues at the
 Danilovskii Factory in Moscow / 1885-1910'

The teapot, 5½ in. (13 cm.) high

(7)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Presented to Gerhard Knoop in 1910.

By family descent, then gifted to the present owner.

The Danilovskii Factory in Moscow was one of the largest
 textile manufacturers in Russia at the end of the 19th century.
 Started by Vasili Mescherin in 1867, the factory was acquired
 by the Knoops family after his death in 1880. The Knoops
 came from Germany and were responsible for the complete
 modernisation of the textile industry in Russia, primarily in the
 Moscow region.



(detail of plaque)



***261**
A SILVER-GILT AND CLOISSONNÉ ENAMEL THREE-PIECE
TEA SERVICE

MARK OF IVAN SALTYKOV, MOSCOW, 1889

Comprising a teapot, a sugar bowl, both with detachable covers, and a milk jug, each cloisonné enamelled with varicolour foliate scrolls, centring vacant cartouches, with mother-of-pearl insulators, *marked throughout*

The teapot, 6½ in. (15.5 cm.) high

(3)

£6,000-8,000

\$7,400-9,800

€6,700-8,900



***262**
A SILVER-GILT CHAMPLEVÉ AND EN PLEIN
ENAMEL SPOON

MARK OF IVAN KHLBNIKOV WITH THE IMPERIAL
 WARRANT, MOSCOW, CIRCA 1870-1880S

En plein enamelled with the Monument to Minin and Pozharsky, within a blue and red champlévé enamelled border, with a ball finial, *marked on bowl*

6¾ in. (17.3 cm.) long

£2,500-3,500

\$3,100-4,300

€2,800-3,900



***263**

A LARGE PARCEL-GILT SILVER CHAMPLEVÉ AND EN PLEIN ENAMEL PHOTOGRAPH FRAME

MARKED SAZIKOV WITH THE IMPERIAL WARRANT, ST PETERSBURG, 1874

In the form of a wooden horse yoke (*duga*), champlevé and *en plein* enamelled with geometric motifs and flower bands, the removable photograph frame shaped as a

bridle, suspended from the top of the yoke, *marked throughout*

11½ (29 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000





***264**

**A RARE SILVER-GILT CLOISSONNÉ ENAMEL ICON OF MANDYLION
[SPAS NERUKOTVORENNYI]**

MARKED KHLBNIKOV WITH THE IMPERIAL WARRANT, MOSCOW,
CIRCA 1903

Finely and realistically painted, the borders and rosettes at corners cloisonné
enamelled with varicolour shaded scrolling foliage, *marked on lower edge*; in the original
wood case, with original paper label inscribed 'Bought from / Chlebnikov, fils & Co /
Moscow / 8.21.1903'

6¼ x 5¼ in. (16 x 13.3 cm.)

£60,000-80,000

\$74,000-98,000

€67,000-89,000



265

265
A SILVER-GILT AND CHAMPLEVÉ ENAMEL ICON
OF THE MOTHER OF GOD OF IVER

MARK OF IVAN TARABROV, MOSCOW, 1891

The figures realistically painted, the garments *repoussé* and chased with foliate motifs, the halos, text and corners champlevé enamelled with varicolour geometric motifs, *marked on lower border and halo*

12 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in. (31.5 x 26.2 cm.)

£8,000-12,000

\$9,800-15,000

€8,900-13,000



266

***266**
A SILVER-GILT AND CLOISONNÉ ENAMEL ICON
OF ST NICHOLAS THE WONDER WORKER

MAKER'S MARK CYRILLIC 'NG', MOSCOW, 1899-1908

The garment *repoussé* and chased, the halo and mitre cloisonné enamelled throughout, the back inscribed in Russian '13 February 1905 / E.N.D. Tsaritsynskaya', *marked on border and garments*

10 $\frac{5}{8}$ x 8 $\frac{7}{8}$ in. (27 x 22.5 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500



267

**A RARE AND IMPORTANT ICON COMMEMORATING
THE BORKI TRAIN DISASTER**

RUSSIA, CIRCA 1888

Depicting St Alexander Nevskii, St Mary Magdalene, St Olga, St Ksenia, St George, St Mikhail of Tver, St Nicholas, St Hosea and St Andrew of Crete, the lower border inscribed in Russian 'This holy icon was made to commemorate the miraculous rescue of His Imperial Highness the Emperor, the Empress and Their Family during the Imperial train's accident on the Kharkov-Azov railway 31 October 1888'
21 x 17 3/4 in. (53.5 x 44.2 cm.)

£8,000-12,000

\$9,800-15,000

€8,900-13,000

In October 1888, Emperor Alexander III and his family were aboard the Imperial train en route from Sevastopol to Moscow. The train was travelling too fast and derailed near the town of Borki. None of the Imperial family was hurt, but twenty-two passengers were killed and thirty-five injured. The fact that the Imperial family escaped unscathed was attributed to the Emperor's quick actions and God's divine intervention. Numerous icons were presented to the emperor and other members of the family to commemorate their miraculous escape.

The present icon depicts the namesake saints of the Emperor Alexander III, his wife Maria Feodorovna and their children. It also depicts St Hosea and St Andrew of Crete, whose Feast days were jointly celebrated on 17 October, the date of the train crash.

СО СРЪЖЕНА СІА СІАД ІКОНА, ВЪ ПАМЯТЬ ЧУДЕСНАГО СПАСЕНІА ЖИЗНИ
ГДЕА ІМПЕРАТОРА КАРЛА ІМПЕРАТРИЦЫ И НУХЪ ДУГОСТЪИШИГО СЕМЕНСТВО
АНИ КЪШЕВНИ ЦАРИСЛАВУ РОЖДА НА КИЕВЪ УАРИ АЗОВСКИИ ЖЕЛЕЗАН ДОРОГЕ 31 ОКТ. АШПИ ГО



268

**A SILVER-GILT AND CLOISSONNÉ ENAMEL ICON OF CHRIST PANTOCRATOR
MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1908-1917**

Of shaped ogee arch form, Christ realistically painted, the silver-gilt mount with
cloisonné enamelled geometric motifs, with suspension loop, mounted to a velvet
backing, *marked on lower mount*

4 $\frac{5}{8}$ in. (10.8 cm.) high, excluding suspension loop

£7,000-10,000

\$8,600-12,000

€7,800-11,000



***269**

A SILVER-GILT CLOISSONNÉ AND CHAMPLEVÉ ENAMEL ICON OF CHRIST PANTOCRATOR

MAKER'S MARK 'AK', PROBABLY FOR ANTIPO KUZMICHEV, MOSCOW, 1896

Christ realistically painted, the garment *repoussé* and chased, the name plaque and gospel with blue champlevé enamel, the halo and border cloisonné enamelled throughout, *marked throughout*

7 1/8 x 6 1/8 in. (18.1 x 15.6 cm.)

£5,000-7,000

\$6,200-8,600

€5,600-7,800

A similar icon of Christ Pantocrator by Antip Kuzmichev was sold Christie's, New York, 20 May 2015, lot 126.



A HIGHLY IMPORTANT JEWELLED GOLD-MOUNTED PRESENTATION ICON OF THE PATRON SAINTS OF MOSCOW ST ALEXIS, PETER AND JONAH



Tsarevich Aleksei with his family arriving at the Iverskaya Chapel at the Kremlin in May 1912. ©Liki Rossii, 2016.

***270**

A HIGHLY IMPORTANT JEWELLED GOLD-MOUNTED PRESENTATION ICON OF THE PATRON SAINTS OF MOSCOW ST ALEXIS, PETER AND JONAH

THE ICON, MOSCOW, THIRD QUARTER 17TH CENTURY; THE OKLAD, ASSEMBLED CIRCA 1912

All saints depicted full length, with an image of the Trinity above, the gold basma oklad assembled from various pieces, the fine filigree scrollwork tsata and halos decorated with cabochon rubies and coloured garnets, applied with black champlevé enamelled gold plaques, inscribed with the names of the saints and the Russian inscription '[To] Pious Heir to the Throne Tsesarevitch and Grand Prince Alexei Nikolaevich Moscow City Year 1912 May' ('Благоверному Государю Наследнику Цесаревичу и Великому Князю Алексею Николаевичу Первопрестольный Град Москва Лета 1912 месяца мая'), *apparently unmarked*; with a velvet-lined kiot
12½ x 10¾ in. (31.8 x 27.5 cm.)

£80,000-120,000

\$98,000-150,000

€89,000-130,000

PROVENANCE:

Presented to the Tsarevich Aleksei Nikolaevich (1904-1918) by the City of Moscow in May 1912 during his first visit to Moscow.





Emperor Nicholas II and his family during the opening ceremony of the monument to Alexander III, 30 May 1912. ©Liki Rossii, 2016.

It is known that in May 1912 Tsesarevich Aleksei travelled to Moscow together with his parents Emperor Nicholas I and Empress Alexandra Feodorovna for the opening of the statue of his grandfather Alexander III. It was his first state visit to Moscow, an important occasion celebrated with festivities and Imperial receptions.

Vladimir Dzhunkovsky (1865-1938), at the time Governor-General of Moscow, describes the Imperial state visit in detail in his 'Memoires'. A few days before the opening ceremony on 30 May, Emperor Nicholas I and his family received an official group of statesmen, nobility and city representatives in the Dormition Cathedral in the Kremlin. During this reception, the Moscow Mayor Nikolay Guchkov presented the icon of St Alexis to Tsesarevich Aleksei on behalf of the Moscow City Council, proclaiming: 'God bless you and may the Great Bishop of Moscow Alexis guide you to the delight of your parents and for the benefit of the Russian people' (V. Dzhunkovsky, *Memoires*, Moscow, vol. 1, 2015).

The Moscow Nobility Society also presented another icon to Tsesarevich Aleksei on the same occasion. Its current location is unknown, although it was recorded that the icon was designed by V. Vasnetsov and depicted Vladimir Mother of God.

The present icon has a gold oklad which is assembled from earlier embossed pieces as well as a contemporary champlevé enamelled gold plaque with the dedication inscription dated 1912. The design of the oklad thus resembles early medieval assembled examples and embodies the revival of a traditional Russian artistic vernacular.

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



271

***271**

A PORCELAIN EASTER EGG

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, MID-19TH CENTURY

Depicting Saint Olga, within a gilt *ciselé* border, inscribed in Russian above the miniature, the reverse with gilt *ciselé* starburst, signed with initials 'I.M.', marked with impressed factory mark

4 in. (10.2 cm.) high

£2,000-3,000



272

***272**

FOUR PORCELAIN EASTER EGGS

RUSSIA, LATE 19TH / EARLY 20TH CENTURY

One painted with the Resurrection on gilt ground and with Masonic symbols on the reverse, one with the Mother of God and Christ Child, two plain gilt eggs, *apparently unmarked* 3 3/8 in. (8.5 cm.) high and smaller

(4)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

\$2,500-3,700

€2,300-3,300



273 (part)

***273**

A SILVER-MOUNTED LACQUERED PAPIER-MÂCHÉ EASTER EGG

RUSSIA, LATE 19TH CENTURY

The front depicting the Resurrection of Christ, the reverse depicting Saint Basil's Cathedral in Moscow, with a silver-gilt mount with two suspension loops and a tassel, *unmarked*; together with two painted wood eggs 5 1/8 in. (13 cm.) high, without suspension loops

(3)

£1,000-1,200

\$1,300-1,500

€1,200-1,300

AN IMPORTANT SCANDINAVIAN COLLECTION OF PORCELAIN
(LOTS 277-317, 348-349, 396)



This important private collection of Russian porcelain provides a rare and comprehensive view of the variety of works executed by the Imperial Porcelain Factory and other major Russian private porcelain factories. Spanning a range of genres and time periods, it stands as a valuable record of porcelain production from the reign of Empress Catherine II through the 20th century. Alongside prime examples of more familiar works from the Gardner and Imperial Porcelain Factories, the collection is highlighted by exceptional figures from the Popov, Miklashevsky, and Kornilov Brothers factories.

Carefully assembled from the early 1900s, the present collection appears on the market for the first time. A group of porcelain works of this range, including rare figures, Easter eggs and plates, is rarely seen outside of museum collections.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

277

A PORCELAIN EASTER EGG

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, CIRCA 1890S

Painted with Saint Peter, within a continuous band of scrolls, the burgundy reverse painted with a gilt cross, the front inscribed in Russian 'St Peter Metr.[opolitan of] Mosc.[ow] Mir.[acle Worker]', after a design by O. Chirikov, *apparently unmarked* 4½ in. (11 cm.) high

£3,000-4,000

\$3,700-4,900

€3,400-4,400

For a comparable model, see G. Oistrakh and A. Tishchenko, *Imperatorskie Farforovye Paskhalnye Iajtsa*, Moscow, 2008, p. 196, no. 83.



277

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

278

A RARE PORCELAIN EASTER EGG

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, CIRCA 1905

Painted with the Mother of God with Christ Child after a design by V. Vasnetsov, within a continuous band of interweaving scrolls, the reverse painted with a gilt *ciselé* star and sunburst, *apparently unmarked* 4½ in. (11.5 cm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,700

For a comparable Easter egg from the Hermitage collection, see N. B. von Wolf, (ed. V.V. Znamenov), *The Imperial Porcelain Factory, 1744-1904*, St Petersburg, 1906, p. 673; also see G. Oistrakh and A. Tishchenko, *Imperatorskie Farforovye Paskhalnye Iajtsa*, Moscow, 2008, pp. 210-211, no. 88.



278



279

PROPERTY FROM AN IMPORTANT
SCANDINAVIAN COLLECTION

279

**A PORCELAIN PLATE FROM THE
GURIEV SERVICE**

BY THE IMPERIAL PORCELAIN
FACTORY, ST PETERSBURG, PERIOD
OF ALEXANDER I, CIRCA 1809-1817

The centre painted with a Yaroslavl
merchant and his wife, the border with
foliate arabesques on a burgundy red
ground, the reverse inscribed and signed
in French and Russian, *unmarked*
9¾ in. (24.7 cm.) diameter

£8,000-12,000

\$9,800-15,000

€8,900-13,000

For related plates from the Guriev
Service, see *An Imperial Fascination:
Porcelain - Dining with the Czars
Peterhof, A La Vieille Russie*, New York,
1991, pp. 42-43.



280

PROPERTY FROM AN IMPORTANT
SCANDINAVIAN COLLECTION

280

TWO PORCELAIN EASTER EGGS

BY THE IMPERIAL PORCELAIN
FACTORY, ST PETERSBURG,
MID-19TH CENTURY

Both depicting the Resurrection, with
gilt *ciselé* frames, the reverses painted
with gilt *ciselé* cross and Russian
inscription 'Christ is Risen',
apparently unmarked
3½ in (8.5 cm.) high and smaller

(2)

£2,500-3,500

\$3,100-4,300

€2,800-3,900

PROPERTY FROM AN IMPORTANT
SCANDINAVIAN COLLECTION

281

**A PORCELAIN PLATE FROM THE
BABIGON SERVICE**

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

Painted with the portrait of Grand
Duchess Catherine Pavlovna (1788-1819)
after Jean Henri Benner, marked under
base with blue underglaze factory mark
and inscribed with numeral '5.'

9½ in. (24 cm.) diameter

£3,000-5,000

\$3,700-6,100

€3,400-5,500



281

PROPERTY FROM AN IMPORTANT
SCANDINAVIAN COLLECTION

282

A PORCELAIN CABINET PLATE

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

The centre painted with a fisherman's
wife and a child sitting by the seashore,
the outer border painted with gilt *cisé*
vine on turquoise ground, marked under
base with blue underglaze factory mark,
impressed with numeral '15'

9¾ in. (24.8 cm.) diameter

£2,500-3,500

\$3,100-4,300

€2,800-3,900



282

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

283

TWO LARGE PORCELAIN FIGURES OF A DUTCH COUPLE

BY THE KORNILOV PORCELAIN FACTORY,
ST PETERSBURG, CIRCA 1840-1860S

Both wearing traditional costumes, the man holding a pipe,
*on rocaille shaped base, marked under bases with red printed
factory marks*

Each 13 in. (33 cm.) high

(2)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

286

**A PORCELAIN GROUP OF MORDOVIAN WOMEN FROM
THE 'PEOPLES OF RUSSIA' SERIES**

BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
CIRCA 1880S

A standing figure of two Mordovian women, wearing traditional
costumes, *marked under base with red printed factory mark,
also with impressed numeral '287'*

9½ in. (24.2 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

For a similar group, see O. Sosnina, *Gardner: Porcelain Plastic
Arts from Private Collections and Moscow Museums*, Moscow,
2002, p. 181, no. 11.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

284

**A PORCELAIN GROUP OF GYPSIES FROM
THE 'PEOPLES OF RUSSIA' SERIES**

BY THE GARDNER PORCELAIN FACTORY,
MOSCOW, 1870-1890S

A seated woman and a standing man dressed in traditional
costumes, the tree trunk shaped as a vase, the base inscribed
in Russian 'Gypsies', *marked under base with red printed and
impressed factory marks, also with impressed numeral '323'*

10½ in. (26.5 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

For a comparable group, see V.A. Popov, *Russian Porcelain:
Private Factories*, Leningrad, 1980, no. 218.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

287

A RARE PORCELAIN FIGURE OF A BLACKAMOOR

BY THE POPOV PORCELAIN FACTORY, MOSCOW,
EARLY 19TH CENTURY

A figure of a blackamoor, with a walking stick and a basket of
flowers, by a palm tree, *marked under base with blue underglaze
factory mark*

9½ in. (24.2 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

A comparable figure of a blackamoor by the Popov factory was
sold Sotheby's, London, 22 May 2003, lot 200.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

285

**A PORCELAIN GROUP OF GEORGIANS FROM
THE 'PEOPLES OF RUSSIA' SERIES**

BY THE GARDNER PORCELAIN FACTORY,
MOSCOW, 1870-1890S

A group of two seated women and a standing man dressed
in traditional costumes, one woman playing a *panduri*, the
tree trunk shaped as two vases, the base inscribed in Russian
'Georgians', *marked under base with red printed factory mark
and impressed numeral '341'*

11 in. (28 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

For a similar group, see O. Sosnina, *Gardner: Porcelain Plastic
Arts from Private Collections and Moscow Museums*, Moscow,
2002, p. 190, no. 23.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

288

**TWO PORCELAIN FIGURES OF AN OTTOMAN MAN
AND WOMAN**

BY THE POPOV PORCELAIN FACTORY, MOSCOW,
MID-19TH CENTURY

Both wearing traditional costumes, the man smoking a pipe,
*both marked under bases with impressed factory marks,
one also with impressed Cyrillic letter 'G'*

Each 8¼ in. (21 cm.) high

(2)

£3,000-5,000

\$3,700-6,100

€3,400-5,500



283



285



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287



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PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

295
TWO PORCELAIN FIGURES OF NUDE LADIES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, SECOND HALF 19TH CENTURY

One, a reclining lady with a detachable cover shaped as a blanket; the other, a seated lady putting on a stocking, *marked under bases with impressed factory marks and numerals '237' and '219'* 8½ in. (21.5 cm.) high and smaller

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



296

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

296
THREE MINIATURE PORCELAIN FIGURES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, SECOND HALF 19TH CENTURY

One, a figure of a child with a dog; the other, a figure of resting gypsies, both with match strikes; the other, figure of a haymaker, *all marked under bases with red printed factory marks, some also with impressed factory marks and numerals* 3¾ in. (8.5 cm.) high and smaller

(3)

£3,000-5,000

\$3,700-6,100

€3,400-5,500



297

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

297
A PORCELAIN DESK STAND IN THE FORM OF AN IZBA

BY THE POPOV FACTORY, MOSCOW, CIRCA 1840-1850S

In the form of a traditional *izba*, with pitched roof, chimney and log walls, with a peasant woman and a man standing by the *izba*, a wagon wheel modelled as a pen holder, *marked under base with underglaze blue mark* 7 in. (17.8 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300

For a comparable model of an *Izba* see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, p. 255, no. 17. A similar model was sold Christie's, New York, 24 April 2009, lot 102.



PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

298

A RARE PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS II, 1907

Painted with stylised sturgeon, pike and other fish around the body, probably
after a design by R. Vilde, within stylised waves, *marked under base with green
printed factory mark*

8 $\frac{1}{2}$ in. (22 cm.) diameter

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

299

A PORCELAIN FIGURE OF A SHEPHERD

BY THE KORNILOV PORCELAIN FACTORY,
ST PETERSBURG, CIRCA 1840-1860S

Modelled as a seated shepherd holding a pipe, with a dog
by his feet, *marked under base with red printed factory mark*
9½ in. (24.5 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

302

A RARE PORCELAIN GROUP 'HIDE AND SEEK'

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

After the figure by *August Spiess*, modelled as three
children dressed in eighteenth-century costumes,
playing hide-and-seek, *marked with green printed factory mark*
8 in. (20.3 cm.) high

£8,000-12,000

\$9,800-15,000

€8,900-13,000

Being the factory's chief model maker for almost half a century,
August Spiess created a large number of figures during the
Historical period of the second half of the 19th century. The
works created by Spiess often depict playful children, cupids,
or mythological figures in various costumes and settings.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

300

A PORCELAIN FIGURE OF A PRANKSTER

BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
MID-19 CENTURY

Modelled as a boy teasing a sleeping friend with a crayfish,
marked under base with impressed factory marks
5½ in. (13 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

For a comparable model, see O. Sosnina, *Gardner: Porcelain
Plastic Arts from Private Collections and Moscow Museums*,
Moscow, 2002, p. 82, no. 23.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

303

A RARE PORCELAIN GROUP OF PUTTI AND A GOAT

BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
MID-19 CENTURY

Modelled as two putti, one playing with a goat, another holding
a branch of grapes, on a naturalistic base, *marked under base
with impressed factory marks and numeral '2'*
6½ in. (15.5 cm.) high

£5,000-7,000

\$6,200-8,600

€5,600-7,800

For comparable models, see O. Sosnina, *Gardner: Porcelain
Plastic Arts from Private Collections and Moscow Museums*,
Moscow, 2002, pp. 80-81, nos. 18-20.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

301

A PORCELAIN FIGURE OF A LIONESSE AND A CUB

BY THE POPOV PORCELAIN FACTORY, MOSCOW,
MID-19TH CENTURY

A resting lioness with her cub, on a naturalistic base,
marked under base with blue underglaze factory mark
6¾ in. (17.2 cm.) wide

£1,200-1,800

\$1,500-2,200

€1,400-2,000

A comparable figure of a lioness was sold Christie's, London,
1-2 December 2009, lot 162.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

304

TWO RARE SATIRICAL PORCELAIN FIGURES OF BEARS

BY THE MIKLASHEVSKY FACTORY, CHERNIGOV,
CIRCA 1840-1860S

One modelled as an inkstand, depicting a bear reading a book;
the other modelled as a bear, wearing a nightcap, *both marked
under bases with red overglaze factory marks, also inscribed and
impressed with numerals '50' and '6' respectively*
6¼ in. (16 cm.) high and smaller

£2,500-3,500

\$3,100-4,300

€2,800-3,900

The present two figures relate to the satirical series of works
by the Miklashevsky factory. It is possible to suggest that
the series were inspired by Ivan Krylov's fables and works by
Mikhail Saltykov-Shchedrin, which were popular at that time.



299



300



301



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304



303



PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

305

A PORCELAIN GROUP OF THREE MEN ON SUNDAY

BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
1870-1880S

Three standing men, one man raising a bottle, another playing a concertina, the third holding his coat, *marked under base with red printed and impressed factory marks, also further impressed with numeral '42'*

9¼ in. (23.5 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300

For another example of this model, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, p. 150, no. 82, illustrated (as 'Sunday').

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

308

A PORCELAIN GROUP OF A TRIAL OF A POLICE OFFICER AND A COBBLER

BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
SECOND HALF 19TH CENTURY

One, a model of a trial of a police officer; the other, a cobbler with his client, *marked under bases with red printed factory marks, one also with impressed factory marks and numeral '17'*

7¼ in. (18.5 cm.) high and smaller

£2,500-3,500

\$3,100-4,300

€2,800-3,900

For a comparable figure of the Trial, see V.A. Popov, *Russian Porcelain: Private Factories*, Leningrad, 1980, no. 205.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

306

TWO PORCELAIN FIGURES OF A FATHER WITH A CHILD AND A DANCING PEASANT WOMAN

BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
1870-1890S

Figure of a man with a child, and a figure of a dancing woman in sarafan, both on rectangular bases, *marked under bases with red printed and impressed factory marks, one also with impressed numeral '5'*

8¾ in. (22.2 cm.) high and smaller

£2,000-3,000

\$2,500-3,700

€2,300-3,300

(2)

For comparable figures, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, pp. 115, 122, nos. 30, 41.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

309

TWO PORCELAIN GROUPS OF PEASANT CHILDREN

BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
1880-1890S

Both groups depicting children playing games, one modelled as a match-holder, *marked under bases with red printed and impressed factory marks, also with impressed numerals '122', '3' and '23'*

4¾ in. (12 cm.) wide and smaller

£2,500-3,500

\$3,100-4,300

€2,800-3,900

(2)

For a comparable figure, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, p. 91, no. 44.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

307

A PORCELAIN FIGURE OF A STREET VENDOR AND A SBITEN VENDOR

BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
1870-1890S

Standing figures of vendors, wearing blue trousers and coats, *marked under bases with red printed and impressed factory marks, also with impressed numerals '4' and '6'*

7½ in. (20 cm.) high and smaller

£3,000-5,000

\$3,700-6,100

€3,400-5,500

(2)

For comparable figures, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, pp. 115, 122, nos. 30, 41.





310

PROPERTY FROM AN IMPORTANT
SCANDINAVIAN COLLECTION

310
**A PORCELAIN INKSTAND IN THE
FORM OF A DON COSSACK**

PROBABLY BY THE IMPERIAL
PORCELAIN FACTORY, ST
PETERSBURG, CIRCA 1810S

Modelled as a Don Cossack, sitting
on a cannon, a drum formed as an inkwell,
with a detachable sandshaker,
apparently unmarked
7½ in. (19 cm.) high

£2,000-3,000 \$2,500-3,700
€2,300-3,300

A comparable inkstand was sold
Christie's, London, 1 June 2015, lot 277.



311

PROPERTY FROM AN IMPORTANT
SCANDINAVIAN COLLECTION

311
**A PORCELAIN FIGURE OF
A WOUNDED SOLDIER**

BY THE GARDNER PORCELAIN
FACTORY, MOSCOW,
CIRCA 1850-1870S

A resting figure of a soldier, wearing a
beige cloak, with a vacant round holder
at corner, *marked under base with red
printed and impressed factory marks,
also with impressed numeral '282'*
7½ in. (19 cm.) wide

£2,000-3,000 \$2,500-3,700
€2,300-3,300

For a comparable figure, see O.
Sosnina, *Gardner: Porcelain Plastic Arts
from Private Collections and Moscow
Museums, Moscow, 2002, p. 224, no. 12.*



312

PROPERTY FROM AN IMPORTANT
SCANDINAVIAN COLLECTION

312
**A RARE PORCELAIN FIGURE OF
A WOUNDED FRENCH DRAGOON**

BY THE GARDNER PORCELAIN
FACTORY, MOSCOW, CIRCA 1870S

A figure of a wounded dragoon, resting
on his horse, wearing a beige cloak and
holding a gilt helmet, *marked under base
with impressed factory marks, also with
impressed numeral '10'*
8½ in. (22 cm.) wide

£3,500-4,500 \$4,300-5,500
€3,900-5,000

For a comparable figure, see
O. Sosnina, *Gardner: Porcelain Plastic
Arts from Private Collections and Moscow
Museums, Moscow, 2002, p. 225, no. 13.*



313

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

313

A LARGE PORCELAIN PORTRAIT CUP

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

Painted with the portrait of Grand Duke Konstantin Pavlovich (1779-1831), after an engraving of 1829, within gilt border, with a scroll handle, *marked under base with blue underglaze factory mark and impressed with numeral '15'*
4¼ in. (10.8 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300

Grand Duke Konstantin Pavlovich was the second son of Emperor Paul I. He was the Tsesarevich of Russia throughout the reign of his elder brother Alexander I, but had secretly renounced his claim to the throne in 1823. For 25 days after the death of Alexander I he was known as His Imperial Majesty Konstantin I Emperor and Autocrat of All the Russias, although he never reigned and never acceded to the throne.



314

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

314

A RARE PORCELAIN PORTRAIT CUP AND SAUCER

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

The cup painted with the portrait of Nicholas I after Franz Kruger, the sides, scroll handle and cover decorated with varicolour moulded flowers, the saucer similarly decorated, *both marked under bases with blue underglaze factory marks, also inscribed 'B.2.4.'*

The cup 5½ in. (14 cm.) high, with cover

£5,000-7,000

(2)
\$6,200-8,600

€5,600-7,800

For similar cups and saucers painted with views of St Petersburg and decorated with moulded porcelain flowers, see Bonham's, London, 4 June 2014, lot 118.



315

PROPERTY FROM AN IMPORTANT
SCANDINAVIAN COLLECTION

315

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

Painted with officers and soldiers of the
30th Infantry Division, with a lilac and
gilt border, inscribed in Russian under
base 'After the pain[ting] by Piratskii Vas.
Midin.', marked under base with
blue overglaze and green underglaze
factory marks

9 $\frac{3}{8}$ in. (24.7 cm.) diameter

£12,000-18,000

\$15,000-22,000

€14,000-20,000



316

PROPERTY FROM AN IMPORTANT
SCANDINAVIAN COLLECTION

316

A PORCELAIN MILITARY PLATE
BY THE IMPERIAL PORCELAIN
FACTORY, ST PETERSBURG,
PERIOD OF ALEXANDER II, 1871

Painted with officers and soldiers of the
5th Kargopolskii and 6th Glukhovskii
Dragoon Regiments, with a lilac and
gilt border, inscribed in Russian under
base 'After the pain[ting] by Piratskii
N. Dudin./71', marked under base with
green underglaze factory mark

9 $\frac{3}{8}$ in. (24.5 cm.) diameter

£12,000-18,000

\$15,000-22,000

€14,000-20,000



PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

317

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF ALEXANDER II, 1871

Painted with officers and soldiers of the Life Guard Rifle Battalion of the Imperial Family, with a lilac and gilt border, inscribed in Russian under base 'After the pain[ting] by Piratskii N.Dudin./71', marked under base with blue overglaze and green underglaze factory marks

9¾ in. (24.7 cm.) diameter

£12,000-18,000

\$15,000-22,000

€14,000-20,000



318

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

***318**

A PORCELAIN MILITARY PLATE
BY THE IMPERIAL PORCELAIN
FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS I, 1835

Painted with a rider of the Life Guard Crimean Tatar Squadron, with gilt *ciselé* border, inscribed in French under base, signed in Cyrillic and dated 'P. Schetinin. 1835.', marked under base with blue overglaze factory mark, also impressed with numeral '10' and inscribed 'x.2.4' 9 $\frac{3}{8}$ in. (23.7 cm.) diameter

£20,000-30,000 \$25,000-37,000
€23,000-33,000

PROVENANCE:

Prince Sergei Belosselsky-Belozersky (1895-1978).
By descent to the present owner.



319

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

***319**

A PORCELAIN MILITARY PLATE
BY THE IMPERIAL PORCELAIN
FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS I, 1835

Painted with an officer of the Life Guard Caucasus Mountain half-squadron, with gilt *ciselé* border, signed in Cyrillic and dated 'S. Daladugin. 1835.', marked under base with blue overglaze factory mark, also impressed with numeral '10' and inscribed 'x.2.4' 9 $\frac{1}{4}$ in. (23.5 cm.) diameter

£20,000-30,000 \$25,000-37,000
€23,000-33,000

PROVENANCE:

Prince Sergei Belosselsky-Belozersky (1895-1978).
By descent to the present owner.



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

***320**

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF NICHOLAS I, 1828

Painted with an officer of the Life Guard Podolsky Cuirassier
Regiment, with gilt *ciselé* border, inscribed in French and dated
'1828.' under base, marked under base with blue overglaze
factory mark

9½ in. (24 cm.) diameter

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Prince Sergei Belosselsky-Belozersky (1895-1978).
By descent to the present owner.



321

***321**

A PORCELAIN MILITARY PLATE
BY THE IMPERIAL PORCELAIN
FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS I, 1842

Painted with the officer and rider of the
Black Sea Cossack Voisko, with a green
and gilt border, inscribed in Russian
under base, signed in Cyrillic and dated
'S. Daladugin 1842', marked under base
with blue underglaze factory mark
9 $\frac{3}{8}$ in. (23.8 cm.) diameter

£10,000-15,000

\$13,000-18,000

€12,000-17,000



322

PROPERTY FROM A PRIVATE COLLECTION OF A LADY

322

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

Painted with officers of the Guard
Finlandski Regiment, with gilt *ciselé*
border, inscribed in French under base,
signed in Cyrillic and dated 'A. Nesterov.
1832.', marked under base with blue
overglaze factory mark
9 $\frac{3}{8}$ in. (23.7 cm.) diameter

£20,000-30,000

\$25,000-37,000

€23,000-33,000



PROPERTY FROM A PRIVATE COLLECTION OF A LADY

323

A PORCELAIN MILITARY PLATE

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

Painted with officers of the Guard Litovski Regiment, with gilt *ciselé* border, inscribed
in French under base, signed in Cyrillic and dated "V. Stoletov. 1832.", *marked under base*
with blue overglaze factory mark

9 $\frac{1}{8}$ in. (24.5 cm.) diameter

£20,000-30,000

\$25,000-37,000

€23,000-33,000



324

PROPERTY FROM A PRIVATE COLLECTION OF A LADY

324

A PORCELAIN MILITARY PLATE
BY THE IMPERIAL PORCELAIN
FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS I, 1841

Painted with the trumpeter of the Horse Guard Regiment, with gilt *ciselé* border, inscribed in French under base, signed in Cyrillic and dated 'N. Yakovlev. 1841.', marked under base with blue underglaze factory mark, incised with numeral '14' 9½ in. (24 cm.) diameter

£20,000-30,000

\$25,000-37,000

€23,000-33,000



325

PROPERTY FROM A PRIVATE COLLECTION OF A LADY

325

A PORCELAIN MILITARY PLATE
BY THE IMPERIAL PORCELAIN
FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS I, 1835

Painted with a rider of the Life Guard Crimean Tatar Squadron, with gilt *ciselé* border, inscribed in French under base, signed in Cyrillic and dated 'P. Schetinin. 1835.', marked under base with blue overglaze factory mark, also impressed with numeral '10' and inscribed 'x.2.4' 9¾ in. (23.7 cm.) diameter

£20,000-30,000

\$25,000-37,000

€23,000-33,000



PROPERTY FROM A PRIVATE COLLECTION OF A LADY

326

A PORCELAIN MILITARY PLATE

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

Painted with the cossacks of the Guard Atamanski Cossack Regiment, with gilt *ciselé* border, inscribed in French under base, signed in Cyrillic and dated 'A. Nesterov. 1832.', marked under base with blue overglaze factory mark
9½ in. (24 cm.) diameter

£20,000-30,000

\$25,000-37,000
€23,000-33,000



-327

**A VERY RARE LARGE GOLD AND IVORY PRESENTATION
CAUCASIAN KINDJAL**

SECOND HALF 19TH CENTURY, CAUCASUS

The gold-mounted ivory scabbard engraved and inlaid with gold initial 'L' surmounted by the Prussian Royal Crown and with the Royal insignia below, incorporating an orb, sceptre and a sword, all within scrolling foliage, the ivory handle similarly decorated, the black velvet-lined reverse of the scabbard enclosing a small gold-mounted ivory hand awl, with the original Caucasian fabric belt decorated with gold and gun metal mounts
The dagger 25¾ in. (65.3 cm.) long, with scabbard;
the knife 8½ in. (21.5 cm.) long

£80,000-120,000

\$98,000-150,000

€89,000-130,000

This rare and important kindjal is similar in style and quality to the one related to the Prussian Royal House sold Christie's, London, 28 November 2011, lot 267.

Elaborately decorated with gold inlay, this large Caucasian kindjal was originally either a Russian imperial presentation gift or a special gift presented by the Kuban or Terek Cossack voiskos (armies) to a member of the Prussian Royal House.

Apart from the comparable kindjal sold by Christie's in 2011, we were unable to locate similar examples of this size and workmanship in either Russian museums or private collections.





King of Prussia Wilhelm II (1859-1941).

***328**

**A WATERCOLOUR OF THE STANDARD OF THE 13TH NARVA
HUSSAR REGIMENT OF HIS HIGHNESS THE GERMAN EMPEROR,
KING OF PRUSSIA WILHELM II**

CIRCA 1911

A leather presentation fitted case enclosing both sides of the standard with the streamers of the Russian Order of Alexander Nevsky and the Prussian Order of the Black Eagle, the hinged leather cover stamped with the Russian inscription and dates 'Standard of the 13th Narva Hussar Regiment of His Highness the German Emperor, King of Prussia Wilhelm II, 14/XI/1909, 23 April 1705-1905, 29/VIII/1911', watercolour on paper

14¾ in. (37.5 cm.) wide (open)

£800-1,200

\$980-1,500

€890-1,300

The standard was presented to the regiment on 23 April 1905, but due to political events that year, the commemoration of the 200th anniversary of the regiment was delayed until 14 November 1909. In August 1901, Wilhelm II became the honorary chief of the regiment. In August 1911, the Potsdam Agreement concerning Iran and the Baghdad Railroad was signed in St Petersburg by Russia's Deputy Minister of Foreign Affairs A. Neratov and the German ambassador to Russia F. Pourtales.

*329

**A PARCEL-GILT SILVER AND GOLD
CIGARETTE CASE**

MARK OF YAKOV KRYENYES,
MOSCOW, 1894

The cover centring a stylised interlaced
Cyrillic monogram 'NA', applied with a
variety of Scandinavian names, such as
Sasum, Oscar, Christian and Julia, and
Danish inscriptions 'To Father from His Little
Treasure' and 'To Dear Friend from Trulls', the
reverse with paste-set gold double-headed
eagles forming a St Andrew cross, with
integral vesta compartment, with tinder cord,
marked *inside cover and base*
4 in. (10.2 cm.) wide

£7,000-9,000

\$8,600-11,000

€7,800-10,000



329 (detail of reverse)



330

**A PARCEL-GILT SILVER-MOUNTED AND NIELLO
FLINT-LOCK PISTOL**

MID-19TH CENTURY, CAUCASUS

With stylised niello floral design on stippled silver ground,
the lock with gold inlaid decoration, *apparently unmarked*
19¾ in. (50.2 cm.) long

£4,000-6,000

\$4,900-7,300

€4,500-6,700



331 (part)

331
AN ARCHIVE AND GROUP OF MEMORABILIA RELATING
TO COLONEL NICHOLAS SOLNTSEFF (1893-1976)
 LATE 19TH / 20TH CENTURY

Comprising order of St Anne Second Class, order of St Vladimir Fourth class, order of St George Fourth Class; a large photograph of the Emperor Nicholas II with the Life Guards Combined Cossack Regiment, a silver mounted riding crop, photographs, letters, postcards and other memorabilia
 The crop 17 3/4 in. (45 cm.) long

£3,000-5,000

\$3,700-6,100

€3,400-5,500

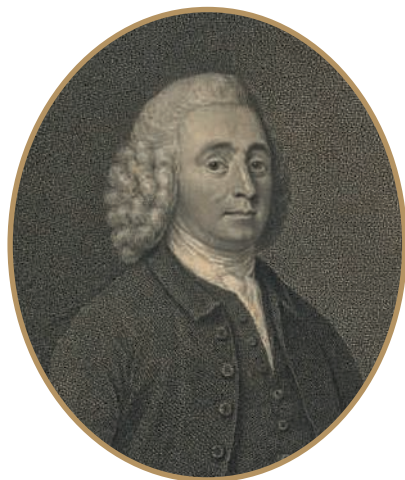
(15)

PROVENANCE:

Acquired from the family of Nicholas Solntseff by the present owner.

Nicholas Solntseff (1893-1976) was a Colonel in the White Russian Army. After the Revolution, he emigrated to China and from 1925 was employed by the Shanghai Municipal Police. In 1937 Solntseff became a supervisor of the Police Armoury, the first of its kind in the East. Together with Eric Sykes (1883-1945) and William Fairbairn (1885-1960) from Britain, he worked on a new type of knife for the police forces that was later developed into the famous Fairbairn-Sykes fighting knife used by the British army during World War II.

Whilst in Shanghai, Solntseff was active in the Russian Cossack community. After World War II, Solntseff moved to Australia where he was active again in the New South Wales Cossack émigré community.



Baron Thomas Dimsdale (1712-1800).

PROPERTY OF AN IMPORTANT MEDICAL FAMILY

332

AN ORMOLU CHAMBERLAIN'S KEY

RUSSIA, PERIOD OF CATHERINE THE GREAT

The handle shaped as an Imperial double-headed eagle, centring the cypher of Catherine the Great, with foliate-entwined fluted shank, with suspension loop on the reverse, *apparently unmarked*
7 $\frac{1}{8}$ in. (20 cm.) long

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

By repute, Baron Thomas Dimsdale (1712-1800), an English physician.

Ethel Gordon Manson (1857-1947).

Thence by descent.

Baron Thomas Dimsdale was an English physician and a Fellow of the Royal Society. After a successful smallpox variolation to Empress Catherine the Great and her son Grand Duke Paul in 1768, Thomas Dimsdale was rewarded with a generous pension from the Court and a Barony of the Russian Empire. On his return from Russia, Dimsdale became a banker and a Member of Parliament.



(detail of reverse)

***333**

**A RARE GOLD, ENAMEL AND GLASS ORDER OF ST ANNE FIRST CLASS
MAKER'S MARK INDISTINCT, ST PETERSBURG, EARLY 19TH CENTURY**

The gold mounted cross, the centre set with an oval enamel plaque depicting St Anne, flanked by four red glass panels within gold openwork scrolls at intervals set with silver-mounted pastes, *marked on suspension loop*

2¾ in. (6.1 cm.) high

£15,000-25,000

\$19,000-31,000

€17,000-28,000

A comparable Order of St Anne First Class was sold Christie's, London, 30 November 2005, lot 43.

A RARE STAR OF THE ORDER OF ST CATHERINE WITH DIAMONDS, FIRST CLASS



Victoria Eugénie Julia Ena of Battenberg (1887-1969).

334

A RARE SILVER-TOPPED GOLD-MOUNTED AND ENAMEL STAR OF THE ORDER OF ST CATHERINE WITH DIAMONDS, FIRST CLASS

BY BOLIN, ST PETERSBURG, CIRCA 1908,
SCRATCHED INVENTORY NUMBER 44062

The pointed star set with diamonds, enclosing a red *guilloché* enamelled medallion set with the motto of the Order in Russian 'For Love and Fatherland', surmounted by the Imperial crown, with a hinged pin on the reverse, *apparently unmarked*
3¼ in. (9.5 cm.) high

£70,000-90,000

\$86,000-110,000

€78,000-100,000

PROVENANCE:

Victoria, Queen Consort of Spain (1887-1969).

By family descent.

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



A RARE STAR OF THE ORDER OF ST CATHERINE WITH DIAMONDS, FIRST CLASS

The Order of St Catherine came in two classes and was established in 1713 by Peter the Great to commemorate the heroic deeds of his consort, the future Empress Catherine I. All female members of the Russian Imperial family were awarded the Grand Cross of the Order, as were members of foreign Royal families.

According to the Cabinet ledgers, it appears that the present order was purchased by the Imperial Cabinet on 27 May 1908 for 3,750 roubles from the jeweller Bolin and was presented to Victoria Battenberg on the same day. The discovery of this entry for the present order in the Cabinet ledgers for 1908, clarifies incomplete previous accounts (see U. Tillander-Godenhjelm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005, p. 423, and S. Levin, *Orden sviatogo Andriya Pervozvannogo (1699-1917). Orden sviatoy velikomuchenitsy Ekateriny (1714-1917). Spiski kavalerov i kavalerstvennyh dam*, Moscow, 2003, p. 66).

Princess Victoria (1887-1969), known as Ena, was the youngest granddaughter of Queen Victoria and the cousin of Empress Alexandra Feodorovna. It was two years after Victoria married King Alfonso XIII and became the Queen Consort of Spain that the present Order was awarded to her.

Stars of the Order of St Catherine are extremely rare at auction. For a full set of insignia of the Order of St Catherine, see Christie's, London, 28 November 2007, lot 22.

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

ПРИХОДЪ.							
№№ по порядку по годам.	Дата поступления в Императорский кабинет.	Названіе вещей.	Колличество.	По цѣлѣ.		На сумму.	
				Руб.	Коп.	Руб.	Коп.
		Бразильскіе знаменіе королевы Викіторіи Баттенбергъ.					
18	17 мая 1908	знаме орд. Кат. 1	1			3,544	46
19	21 мая	знаме, в орд. к. з. знаменіе орд. Кат. 1	1			3,700	
20	17 мая	знаме орд. Кат. 1	1			2,250	6
21	-	-				3,400	46
22	-	-				3,100	23
23	-	-				2,550	
24	27 мая	- орд. Кат. 1	1			3,750	

РАСХОДЪ.							
№№ по порядку по годам.	Дата выдачи из Императорскаго кабинета.	Куда поступили.	Колличество.	По цѣлѣ.		На сумму.	
				Руб.	Коп.	Руб.	Коп.
1	17 мая 1908	Бразильскіе знаменіе королевы Викіторіи Баттенбергъ.	1			3,544	46
2	17 мая 1908	знаменіе, в орд. к. з. знаменіе орд. Кат. 1	1			3,700	
3	-	знаменіе, в орд. к. з. знаменіе орд. Кат. 1	1			2,250	6
4	-	знаменіе, в орд. к. з. знаменіе орд. Кат. 1	1			3,400	46
5	-	знаменіе, в орд. к. з. знаменіе орд. Кат. 1	1			3,100	23
6	31 мая 1908	знаменіе, в орд. к. з. знаменіе орд. Кат. 1	1			2,550	
7	27 мая	знаменіе, в орд. к. з. знаменіе орд. Кат. 1	1			3,750	

Copy of Imperial Cabinet ledgers for the present lot.



<p>335 ALEXANDER LYCEUM – RUBETS, A.A. <i>Stoletnii Iubilei Imperatorskago Aleksandrovsakago Litseia [Centennial Jubilee of the Imperial Alexander, formerly Tsarskoe Selo Lyceum].</i> St Petersburg: 1912. Large 8vo, 4 portraits with stamped signatures, illustrations. (A few leaves waterstained). Later half calf (rebacked with calf), t.e.g., ownership stamps of A.A. Lapin and P. Malevsky-Malevich – ALEXANDER I. <i>Gramota pozhalovanaia Imperatorskomu Litseiu [Charter granted to the Imperial Lyceum by Alexander I in 1811].</i> Petrograd: 1916. 8vo, 2 colour plates. Original wrappers (spine torn, loose) – O’CONNOR, JOHN J. <i>A History of the Imperial Lyceum of Alexander I.</i> Concord, Mass: 1977. 4to, typescript of a doctoral thesis on rectos only. Original red cloth; and 6 other pamphlets, including 4 émigré pamphlets on the Lyceum</p>	<p>(9)</p> <p>£1,200-1,800 \$1,500-2,200 €1,400-2,000</p>	<p>337 PHOTOGRAPHS – KARRIK (CARRICK, WILLIAM) and others (photographers). <i>[A Collection of 50 cartes-de-visite Photographs of Russian Society, Costumes, and others].</i> [Moscow and St Petersburg: circa 1860-80]. 8vo album, in 25 leaves, some with manuscript captions. (Some soiling.) Original morocco (slightly worn), brass clasps, g.e. with booklabel of J.S.G. Simmons of Oxford University; together with a 4to album of 148 cartes-de-visite and 3 cabinet portrait photographs of Russian and European Royalty and nobility, on 21 leaves, mostly 4 per page, some with manuscript inscriptions, in brown morocco, worn, upper cover with initial B for M.P. Bernadskii (nee Leibrock), brass clasps</p>	<p>(2)</p> <p>£2,000-3,000 \$2,500-3,700 €2,300-3,300</p>
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<p>336 PALACES AND ESTATES – Large Collection of Illustrations of Interiors and Exteriors of Palaces and Estates of the Monarchy and Nobility of Russia. N.p.: n.d. 9 folders of reproduction photographs of the palaces and estates of Gatchina (2), the ‘Cottage’ and Lower Palace of Alexandria at Peterhof (2), the Alexander Palace (4) and other Imperial residences (1), together with 4 albums and 5 folders of the estates of the nobility including Alupka, Akhtyka, Brattsevo, Ostankino, Gruzino, Ivanovskoe, Sokiretskii, Sergeevka, Rathshof, Mokva and Grtafskoe among many others, and 3 albums of estates in the Baltic provinces (including one of lithographic views), mounted on leaves, mostly with typed and manuscript indexes and annotations; together with 9 volumes of printed works on St Petersburg, Pavlovsk, Kharkov region, Alexander Palace, Imperial duck-shooting etc.</p>	<p>(30)</p> <p>£3,000-4,000 \$3,700-4,900 €3,400-4,400</p>	<p>338 TSYLOV, Col. NIKOLAI. <i>Atlas Goroda Tsarskago Selo [Atlas for the Town of Tsarskoe Selo with Plans of the Town and Imperial Gardens and Parks].</i> [St Petersburg]: 1858. 4to, lithographic title, two dedications, leaf of arms and portrait and 80 hand-coloured lithographic street maps and folding hand-coloured map. Original green morocco stamped in black and lettered in gilt (slightly rubbed, hinges cracked).</p>	<p>\$1,900-3,100 €1,700-2,800</p> <p>PROVENANCE: Russian presentation inscription to Grand Duchess Ol’ga Aleksandrovna from Aleksandr Orlov dated Toronto 1½9 June 1958 on front free endpaper.</p> <p>Remarkable detailed plans of the town with names of owners, schools, churches, shops etc. by the compiler of the study of the maps of St Petersburg published in 1853.</p>
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336



335

337

338

339

SHTEINGEIL, Baron VECHESLAV. *Imperatorskaia Rossiiskaia Gvardiia [Imperial Russian Guard 1700-1878: Chronological Tables]*. St Petersburg: 1878. Folio. (Spotted). Contemporary half calf (rubbed) [Lyons 4] – *Imperatorskaia Gvardiia po 1 Maia 1899 [The Imperial Guard on 1 May 1899: Reference Book of the Imperial General Headquarters]*. [St Petersburg]: 1899. 4to, original upper wrapper bound in. Contemporary roan-backed boards (slightly worn) – *Karta dlia Manevrov 1850 [Map of the Manoeuvres of 1850]*. Folding lithographic map partly coloured by hand mounted on linen, with French text in wrappers, folding to 8vo. Original green morocco slip-case – PUZYREVSKII, A.K. *Die Russische Garde im Kriege 1877-78*. Berlin: 1888. 8vo, 4 folding maps mounted on linen loosely inserted. Contemporary half morocco (rubbed, head of spine worn) [Lyons 11] – DIGO, N (photographer). *Krasnoe Selo*. St Petersburg: 1891. Oblong 8vo, 28 plates with index. Original cloth portfolio (worn); and 13 other pamphlets, including émigré journals of the military activities of the Guards Infantry Divisions for 1914-15, and others

(18)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

340

PHOTOGRAPHS – [*Album of the Iusupov Family and Estates by an unknown photographer*]. N.p.: circa 1900. Oblong folio, 37 original photographs of family members, the estates at Koreiz, Arkhangel'skoe, the Crimea etc. mounted on 28 leaves, mostly with pencil identifications, with 16 blank leaves at end. Original black morocco, upper cover applied with gilt 'Souvenirs', g.e. – [*Anonymous Album of the First World War*]. N.p.: [1914-18]. Oblong folio, approx.. 418 original photographs mostly of the Western Front, with some views of the Eastern Front of soldiers, actions etc., a few with manuscript identification, mounted on 25 leaves. Original half morocco and green cloth (rubbed), with an envelope of 26 loose photographs inserted – [*A similar Anonymous Album of the First World War*]. N.p.: [1914-18]. Oblong folio, approx.. 96 original photographs, mostly of the Western Front, mounted on 7 leaves (some loose, on corner cut away), with 16 blanks at end. Original half morocco and green cloth (rubbed).

(3)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

341

TAL'MA, A.O. *Leib-Gvardii Grodnenskii Gusarskii Polk v Kampanii 1877-78 [Life-Guards Grodno Hussar Regiment during the Campaign of 1877-78]*. Warsaw: 1880. Folio, chromolithographic title. (A few leaves spotted). Later green cloth, original printed title pasted on upper cover, with presentation inscription for the author on front endpaper, one of 250 copies [Lyons 374] – [DASHKOV, D.Ia.] *Pamiatka Nizhnago China Kavaler garda k Stoletnomu ... Kavaler gardov [Memorial of a low-ranking Cavalier Guard on the Centenary of the Cavalier Guards]*. St Petersburg: 1899. 8vo, 5 portraits, original wrappers bound in. Contemporary red morocco, with presentation inscription from the author on front endpaper, cloth case [Lyons 245] – GRIPENBERG, G.A. *Lifgardets 3 Finska Skarpskytte Bataljon 1812-1905*. Helsingfors: 1905. 8vo, coloured plate, illustrations in the text. Original half calf (rubbed, spine faded) [see Lyons 223 for Russian edition] – KVITKA, COL. A. *Journal d'un Cosaque du Transbaikal: Guerre Russo-Japonaise 1904-05*. Paris: 1908. 4to, plates and illustrations. Contemporary red morocco (rubbed, upper cover loose), g.e., presentation copy with inscriptions from the author – SHENK, Col. V.K. *Tablitsy Form Obmundirovaniia Russkoi Armii [Plates of the Uniforms of the Russian Army]*. St Petersburg: 1910. Oblong 8vo, 25 plates, 24 coloured. Original cloth (worn and loose) – *Vestnik Kavaler garskoi Semi [Herald of the Cavalier Guards' Family]*. Paris: 1938-72. 20 issues only (of 25), 4to, duplicated typescripts. Original wrappers in two loose-leaf binders [Shmelev 1753]; and 20 other pamphlets etc., mostly émigré, on military subjects

(27)

£3,000-5,000

\$3,700-6,100

€3,400-5,500



340

339

341



342

A PHOTO ALBUM 'VIEWS AND TYPES OF THE TRANSCASPIAN REGION TO CHINA'

BY S.K.TREYMAN, BAKU, CIRCA 1880-1890S

A folio containing 68 albumen prints, including views of Meched, Samarkand, and Khiva, also depicting Kirghizes, Afghan chiefs, and emirs of Khiva and Bukhara, each mounted on card, with Russian and French descriptions beneath, in the original leather binding, the upper side titled in gilt, gilt edges

£3,000-4,000

\$3,700-4,900

€3,400-4,400





***343**

**A TRADITIONAL EMBROIDERED
WAISTBAND AND TWO
YARMULKE CAPS**

THE WAISTBAND, PROBABLY
CHUVASHIA REGION; THE CAPS,
BUKHARA REGION, ALL LATE
19TH / EARLY 20TH CENTURY

The waistband, embroidered with silver
thread, seed-pearls, gold-mounted pastes
and gems; the caps, one embroidered with
floral design, the other with white
geometric patterns

The waistband 13¾ in. (35 cm.) wide,
without ribbons

(3)

£1,500-2,500

\$1,900-3,100

€1,700-2,800





***344**

AN EMBROIDERED WEDDING KOKOSHNIK AND A SHAWL
 THE KOKOSHNIK, PROBABLY CENTRAL RUSSIA,
 BOTH 19TH CENTURY

The kokoshnik, with an extended rear flap, embroidered with metal thread and embellished with seed-pearl beads and pastes; the shawl embroidered with stylised birds and flowers with metal thread
 The kokoshnik, 4 in. (10 cm.) high
 Together with three accompanying letters and a paper label.

PROVENANCE:

A gift from Countess Sophia Tolstaya (1844-1919) to Mr Konrad Birkhaug (label and accompanying correspondence).

According to the accompanying letter, the kokoshnik was worn by the great-grandmother of Countess Sophia Tolstaya on her wedding day.

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300





*345

THREE EMBROIDERED HEADBANDS AND A KOKOSHNIK
 THE HEADBANDS, PROBABLY CENTRAL RUSSIA;
 THE KOKOSHNIK, PROBABLY OLONETS PROVINCE,
 ALL 19TH CENTURY

The kokoshnik embroidered with a double-headed eagle and floral motifs; the headbands decorated with seed-pearls, glass and foil, with side ribbons

The kokoshnik, 4¼ in. (10.8 cm.) high

EXHIBITED:

London, *Exhibition of Russian Art*, 4 June - 13 July 1935, no. 807 (exhibition labels).

LITERATURE:

Exhibition catalogue, *Exhibition of Russian Art*, London, 1935, p. 146, no. 807.

(4)

£2,000-3,000

\$2,500-3,700

€2,300-3,300





346

346
A PORCELAIN FIGURE OF AN
UZBEK MAN [SART]

BY THE IMPERIAL PORCELAIN
 FACTORY, ST PETERSBURG, PERIOD
 OF NICHOLAS II, 1910

A standing figure of a man wearing a
 traditional costume and turban, after the
 model by Pavel Kamensky, *marked inside*
the base with green factory mark and date
1910, inscribed 'P. Kamensky 1910' on base
and 'Sart' under base
 15% in. (39 cm.) high

£8,000-12,000 \$9,800-15,000
 £8,900-13,000

For a similar figure of an Uzbek
 Man, see T.N. Nosovich, I.P. Popova,
Gosudarstvennyi Farforovyi Zavod,
1904-1944 [State Porcelain Factory,
1904-1944], St Petersburg, 2005, p. 136.



347

347
A PORCELAIN FIGURE OF
A BASHKIR WOMAN

BY THE IMPERIAL PORCELAIN
 FACTORY, ST PETERSBURG,
 PERIOD OF NICHOLAS II, CIRCA 1910

A standing figure of a woman wearing
 a traditional costume and a head scarf,
 after the model by Pavel Kamensky,
indistinctly marked under base with
the factory mark and date, inscribed 'P.
Kamensky' on base and 'Bashkir Woman'
under base
 15 in. (38 cm.) high

£8,000-12,000 \$9,800-15,000
 £8,900-13,000



348

348
A PORCELAIN FIGURE OF A
MORDOVIAN WOMAN FROM
THE 'PEOPLES OF RUSSIA' SERIES

BY THE IMPERIAL PORCELAIN
 FACTORY, PERIOD OF NICHOLAS II
 (1894-1917)

A standing figure of a woman, wearing
 a traditional costume, after a model by
 Pavel Kamensky, *marked under base*
with partially erased green printed factory
mark, incised with Russian inscription 'A
Mordovian / [from] the Moksha tribe' and
initials 'IZ' probably for Ivan Zotov
 15% in. (40 cm.) high

£8,000-12,000 \$9,800-15,000
 £8,900-13,000

For a comparable figure, see L. Nikiforova,
Russian Porcelain in the Hermitage
Collection, St Petersburg, 1973, pl. 132.

PROPERTY FROM AN IMPORTANT
 SCANDINAVIAN COLLECTION



349

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

349
A PORCELAIN FIGURE OF A BURYAT MAN FROM THE 'PEOPLES OF RUSSIA' SERIES

BY THE STATE PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1920S

A standing figure of a man, wearing a traditional costume, after a model by Pavel Kamensky, marked under base with underglaze green hammer, sickle and cog, also incised with Cyrillic initials 'IK' probably for Ivan Kuznetsov
 8¼ in. (21 cm.) high

£5,000-7,000

\$6,200-8,600

€5,600-7,800



350

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

350
A PORCELAIN FIGURE OF A YAKUT WOMAN FROM THE 'PEOPLES OF RUSSIA' SERIES

BY THE STATE PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1920S

A standing figure of a woman, wearing a traditional costume, after a model by Pavel Kamensky, marked under base with underglaze green hammer, sickle and cog
 8¼ in. (21 cm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,700

Following the initial *Peoples of Russia* series by Jacques-Dominique Rachette (1744-1809), a further ethnographic series of porcelain statuettes was created during the reign of Emperor Nicholas II. Between 1907 and 1917 Pavel Kamensky (1858-1922) designed another series of the *Peoples of Russia*, which included more than 140 figures. After the Revolution of 1917, the State Porcelain Factory continued to produce some of Kamensky's figures as they were highly sought after.

For a similar model of a Yakut woman [Yakutka], see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944 [State Porcelain Factory, 1904-1944]*, St Petersburg, 2005, pp. 144-145.



351

***351**

A PORCELAIN EASTER EGG

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, MID-19TH CENTURY

Printed with green floral motifs on white ground, within gilt borders, *marked with impressed factory mark*
4 1/8 in. (10.5 cm.) high

£1,000-1,500

\$1,300-1,800

€1,200-1,700

The technique of printing on porcelain was established in the 1810s, but was not very often used after the 1820s. During the reigns of Nicholas I and Alexander II tea services with printed motifs were produced, including the same pattern as on the present Easter egg.

For a comparable egg and information, see T. Kudriavtseva and H. Whitbeck, *Russian Imperial Easter Eggs*, London, 2001, p. 249, no. 195.

PROPERTY FROM A PRIVATE COLLECTION OF A LADY

352

A PORCELAIN PLATE FROM THE SERVICE OF ST ANDREW THE FIRST CALLED MEISSEN FACTORY, MID-19TH CENTURY

Painted with a bouquet of flowers within a moulded floral band, the border with the Imperial Russian arms and the cross of the Order of St Andrew, *marked under base with underglaze blue crossed swords, also with red wax Hermitage inventory number*
9 3/4 in. (24.8 cm.) wide

£300-500

\$370-610

€340-550

PROPERTY FROM A PRIVATE COLLECTION OF A LADY

353

THREE PORCELAIN PLATES

THE PLATE FROM THE FROM THE EVERYDAY SERVICE, BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF CATHERINE II; THE OTHER TWO, BY THE MEZER PORCELAIN FACTORY, BARANOVKA, MID-19TH CENTURY

All painted with floral bouquets, *all marked under bases with factory marks*

9 7/8 in. (25 cm.) diameter and smaller

£800-1,200

(3)

\$980-1,500

€890-1,300



352

353

353

353



***354**

A PAIR OF RARE PORCELAIN CANDLESTICKS
 BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
 LATE 18TH CENTURY

Modelled as a boy and a girl holding yellow cornucopias shaped as candle holders, on baluster shaped pedestals, painted in shades of pink, grey and green, *apparently unmarked* 12 in. (30.5 cm.) high and smaller

£8,000-12,000

\$9,800-15,000

€8,900-13,000



For a comparable pair from the Kuskovo Museum, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, p. 247, nos. 1-2; also see V.A. Popov, *Russian Porcelain: Private Factories*, Leningrad, 1980, no. 30.

(2)



355

***355**
TEN PORCELAIN AND GLASS
EASTER EGGS

RUSSIA, LATE 19TH CENTURY

Seven with floral design, one painted with grapes with gilt leaves, two glass eggs with geometric design, *unmarked*
 4 in. (10.2 cm.) high and smaller

(10)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



PROPERTY FROM A PRIVATE COLLECTION OF A LADY

356

THREE PORCELAIN PLATES
 BY THE IMPERIAL PORCELAIN
 FACTORY, ST PETERSBURG,
 PERIODS OF NICHOLAS I AND
 ALEXANDER II

All painted with a black double-headed eagle with the armorials of the Russian empire, one with scalloped border, *all marked under bases with underglaze factory marks*

9 1/2 in. (24.5 cm.) diameter and smaller

(3)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

*357

A PORCELAIN DINNER PLATE FROM THE RAPHAEL SERVICE
BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF NICHOLAS II, 1905

The centre painted with a classical figure *en grisaille*, surrounded by a border of friezes and ornaments in classical style, the panels with raised beading, gilt rim and foot, *marked under base with gilt crowned monogram of Nicholas II and dated 1905*
9½ in. (24 cm.) diameter

£8,000-12,000

\$9,800-15,000

€8,900-13,000

PROPERTY FROM A PRIVATE COLLECTION OF A LADY

358

SIX PORCELAIN PLATES

TWO, BY THE IMPERIAL PORCELAIN FACTORY, PERIOD OF PAUL I; ONE, BY THE POPOV FACTORY, MOSCOW, MID-19TH CENTURY; THREE, PROBABLY EUROPE, 19TH CENTURY

Two painted with floral designs, the other four with neoclassical motifs, *three marked under bases*
9⅞ in. (25 cm.) diameter and smaller

(6)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

For a similar plate depicting ancient Greek oil lamps from the Saratov State Art Museum, see M. Korablev, M. Sokolenko, *Antologija Russkogo Farfara XVIII-nachala XX veka*, vol. 7, part 4, Moscow, 2015, pp. 148-149.



357



358



359

PROPERTY FROM A PRIVATE COLLECTION OF A LADY

359

A PORCELAIN PLATE FROM THE MIKHAILOVSKY SERVICE

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

Painted with the 'Self-Portrait With The Bull's-Eye' after Maurice Quentin de La Tour, with blue underglaze factory mark and gilt numeral '19.' 10¼ in. (26 cm.) diameter

£2,000-3,000

\$2,500-3,700

€2,300-3,300

***360**

TWO PORCELAIN CABINET PLATES

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

Each painted with a reclining young lady, with gilt *ciselé* and lilac border, both marked under bases with blue overglaze factory marks and numerals '10' and '12'

9½ in. (24 cm.) diameter and smaller

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

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



360





***361**

TWENTY EIGHT PLATES FROM THE BABIGON SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS II, 1895-1912

Comprising fourteen dinner plates and fourteen soup plates,
each light grey border with continuous band of gilt flowering vines,
marked under bases with underglaze green factory marks

The dinner plates 9½ in. (24.1 cm.) diameter

(28)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

THE DOWRY SERVICE FOR GRAND DUCHESS MARIA PAVLOVNA



363 (detail)

***362**

A PORCELAIN BOTTLE COOLER FROM THE DOWRY SERVICE FOR GRAND DUCHESS MARIA PAVLOVNA
BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF ALEXANDER I (1801-1825)

Of cylindrical form, the sides painted with views of the Italian cities of Perugia and Assisi in oval reserves, top rim decorated with rosette lozenges, the handles modelled as ram's heads, inscribed in French under base, *marked under base with blue underglaze factory mark*
9 $\frac{7}{8}$ in. (25 cm.) wide

£10,000-15,000

\$13,000-18,000
€12,000-17,000

PROVENANCE:

With Arthur S. Vernay, New York (labels under base).

***363**

A PORCELAIN BOTTLE COOLER FROM THE DOWRY SERVICE FOR GRAND DUCHESS MARIA PAVLOVNA
BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF PAUL I (1796-1801)

Of cylindrical form, the sides painted with views of the Sicilian Mount Erice and ruins of the Temple of Juno in Agrigento in oval reserves, top rim decorated with rosette lozenges, the handles modelled as ram's heads, inscribed in French under base, *marked under base with blue underglaze factory mark*
9 $\frac{7}{8}$ in. (25 cm.) wide

£10,000-15,000

\$13,000-18,000
€12,000-17,000

PROVENANCE:

With Arthur S. Vernay, New York (labels under base).

The Dowry Service for Grand Duchess Maria Pavlovna (1786-1859), was first commissioned during the reign of Paul I (1796-1801). Its production anticipated her wedding to Charles Frederick, Grand Duke of Saxe-Weimar-Eisenach in 1804. The service relates closely in design to the Grand Duke Pavel Petrovich service, commissioned in 1790; and the Cabinet Service, which was executed in 1795. Designs for the dowry services given to the daughters of Paul I were usually approved during his reign, but their execution by the Imperial Porcelain Factory continued throughout the reign of his son, Alexander I.

A pair of porcelain dishes and a service dish from this service were sold Christie's, London, 29 November 2006, lots 14-16.



362



363



364

***364**

A SILVER-GILT TRAY FROM THE ORLOFF SERVICE
 MARK OF NICHOLLS AND PLINCKE WITH THE
 IMPERIAL WARRANT, WITH THE WORKMASTER'S
 MARK OF ROBERT KOKHUN, ST PETERSBURG, 1858

The rim chased with laurel leaves and C-scrolls, two sides
 chased with the Imperial double-headed eagle on a matted
 ground, *marked under base, also incised and stamped with*
inventory number 268

9 $\frac{1}{2}$ in. (24.5 cm.) wide
 33.47 oz. (1,041.1 gr.)

£3,000-5,000

\$3,700-6,100
 €3,400-5,500

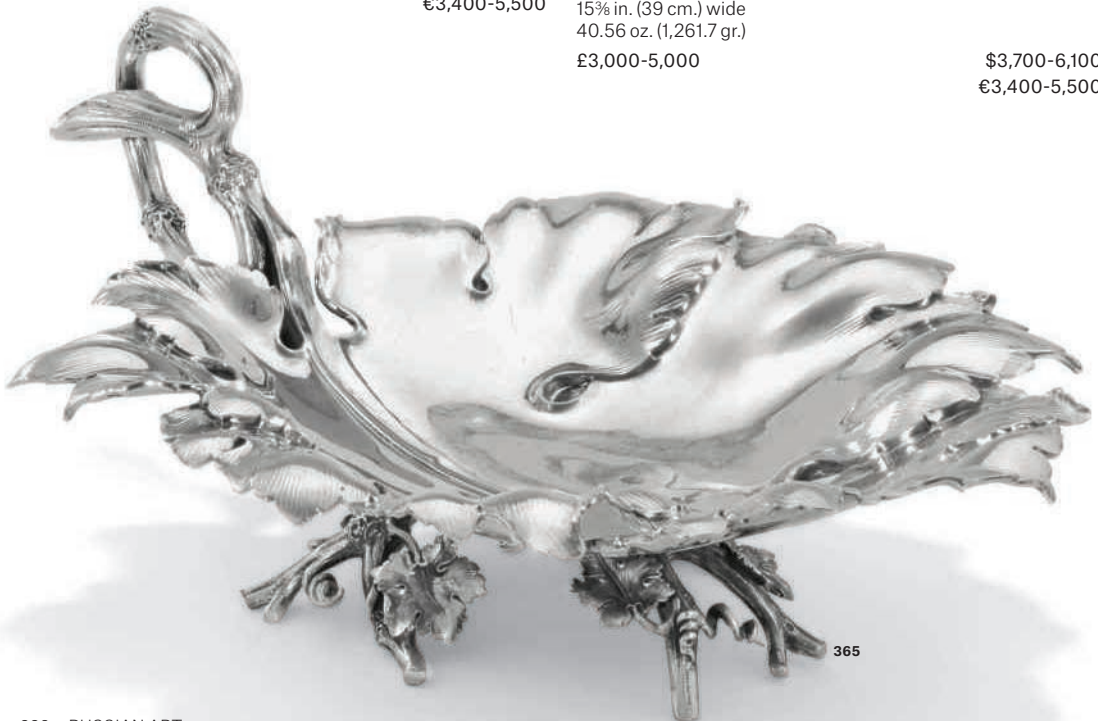
365

A SILVER LEAF-DISH
 MARKED SAZIKOV WITH THE IMPERIAL WARRANT,
 ST PETERSBURG, 1855

Realistically modelled as a leaf, the handle and foot shaped
 as a vine branch, *marked under base*
 15 $\frac{1}{2}$ in. (39 cm.) wide
 40.56 oz. (1,261.7 gr.)

£3,000-5,000

\$3,700-6,100
 €3,400-5,500



365



***366**

A PAIR OF SILVER MEAT-DISHES AND COVERS FROM THE MECKLENBURG-SCHWERIN SERVICE

THE DISHES, MARK OF CARL GUSTAV HALLMUTH; THE COVERS WITH MAKER'S MARK PROBABLY 'ST' IN MONOGRAM, ALL ST PETERSBURG, 1774

The shaped oval dishes with moulded borders, the oval high-domed covers with chased matted laurel border and broad band, chased with running scrolls and foliage, with the vase-shaped berry finials rising from cast acanthus foliage calyx, all engraved with the Mecklenburg-Schwerin crest, *all engraved beneath with inventory numbers and German scratchweights, marked under bases*

The dishes, 17½ in. (44.5 cm.) long
214.8 oz. (6,681.9 gr.)

(4)

£12,000-18,000

\$15,000-22,000
€14,000-20,000

PROVENANCE:

The Property of a German Royal House; Christie's, Geneva, 30 November 1982, lots 135-136.

The service, of which these dishes and covers form part, was originally commissioned by the Empress Catherine the Great and added to by various Russian and French makers over a period of 15 years, from around 1770 onwards.

The Mecklenburg-Schwerin service appears to have been given by Catherine the Great's son Paul I to his daughter Helene on her marriage to Friedrich-Ludwig, Grand Duke of Mecklenburg-Schwerin at Gatchina in October 1799. The Mecklenburg-Schwerin service was further added to around 1904. The present dishes and covers, however, were among the first items produced for this service in the 1770s.

A pair of vegetable dishes from this service were sold Christie's, New York, 21 October 2003, lot 255.



PROPERTY FROM A PRIVATE COLLECTION

***367**

**A PARCEL-GILT SILVER IMPERIAL PRESENTATION KOVSH
MAKER'S MARK 'MO', ST PETERSBURG, 1737**

The bowl *repoussé* with a circular reserve centring an Imperial double-headed eagle, the exterior sides engraved with Russian dedication inscription 'Her Highness Empress Anna Ioannovna, Autocrat of all Russia presented this kovsh to ataman Ekim Petrov of the Astrakhan Voisko at the Winter Stanitsa on 9 April 1737', the finial cast as an Imperial double-headed eagle, *marked under handle, also with French import marks*

12 in. (30.5 cm.) wide

18.99 oz. (590.6 gr.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Anonymous Sale; Christie's, Geneva, 30 November 1982, lot 138.

In 1737, the year this kovsh was presented to Ekim Petrov, the Russian government relocated a number of the Volga Cossacks to Astrakhan and formed a Cossack unit used for escorting couriers and correspondence as well as guard duty. Ekim Petrov was one of the first atamans of the Astrakhan Cossack Voisko.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, FRANCE

368

**A PARCEL-GILT SILVER IMPERIAL PRESENTATION KOVSH
SIGNED ILARION ARTEM'EV, RUSSIA, CIRCA 1730**

The bowl *repoussé* with a circular reserve centring an Imperial double-headed eagle, the exterior sides chased with Russian dedication inscription 'By the Grace of God we Empress Anna [Ioannovna], Autocrat of all Great Russia presented this kovsh to ataman of the Don Voisko Andrei Lopatin for his true service on 10 March 1730', the finial cast and chased as an Imperial double-headed eagle, *apparently unmarked*

11½ in. (29.3 cm.) wide

15.75 oz. (489.9 gr.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

Andrey Ivanovich Lopatin, the recipient of the present kovsh, was the Nakaznoi Ataman of the Don Voisko between 1723 and 1735.

For a similar Imperial presentation kovsh by Ilarion Artem'ev, see Z.Z. Bernyakovich, *Russian Silver Wares of the XVIIIth - Beginning of the XXth Century in the State Hermitage Collection*, Leningrad, 1977, pl. 30. For another similar kovsh, see S.Ya. Kovarskaya, *Russian Silver of the Fourteenth to Early Twentieth Centuries from the Moscow Kremlin Reserves*, Moscow, 1984, p. 79, no. 63.



369



370

***369**
A PARCEL-GILT SILVER CHARKA
 RUSSIA, 17TH CENTURY

The outer gilt rim engraved in Russian 'Charka of the Troitse Sergiev Monastery', with a kokoshnik-shaped gilt handle, unmarked, the underside of the handle engraved 'N52'
 6½ in. (15.7 cm.) long
 4.53 oz. (140.9 gr.)

£6,000-9,000

\$7,400-11,000
 €6,700-10,000

***370**
A PARCEL-GILT SILVER BRATINA
 RUSSIA, 17TH CENTURY

The gilt rim engraved 'Bratina of the Troitse Sergiev Monastery', apparently unmarked, the lower section of the bowl engraved 'No 6/18', the base engraved 'N 134', and further stamped '48/55'
 3¾ in. (8.6 cm.) high
 4.87 oz. (151.5 gr.)

£10,000-12,000

\$13,000-15,000
 €12,000-13,000

Both the present bratina and charka were most likely made in the Troitse Sergiev Monastery's workshops. In the seventeenth century, Peter I twice sought shelter within the walls of the monastery. It is still regarded as the spiritual centre of the Russian Orthodox Church.

For almost identical charka and bratina from the collection of Boston Museum of Fine Arts, see A. Odom, *Russian Silver in America: Surviving the Melting Pot*, London, 2011, pp. 40-41, 45. Another similar, slightly larger bratina was sold Christie's, London, 2 June 2014, lot 373.



***371**

A PARCEL-GILT SILVER IMPERIAL PRESENTATION KOVSH
PROBABLY MOSCOW, 1693

The bowl centring a circular reserve engraved with an Imperial double-headed eagle, the handle engraved with a floral motif, the exterior sides engraved with Old Russian dedication inscription 'By the Grace of God we great Lord Tsars and Great Princes Ioann Alekseevich and Petr Alekseevich of all Great, Little and White Russia, presented this kovsh to Stolnik Kuzma Ivanovich Voevodskii for the development of the town of Dorogobuzh', with the cone-shaped finial, *unmarked, the underside of the handle engraved with a date '1693', the base engraved with weight '85 zolotniki'*

11 in. (28 cm.) long
11.04 oz. (343.3 gr.)

€30,000-40,000

\$37,000-49,000

€34,000-44,000

PROVENANCE:

Monsieur Eugène Lubovitch, Paris.
Property of a Gentleman; Sotheby's, Zurich, 22 November 1978, lot 38.

EXHIBITED:

Brussels, *Exposition D'Icônes et D'Orfèvreries Russes*, December 1931, no. 255.
London, *Exhibition of Russian Art*, 4 June - 13 July 1935, no. 158.

LITERATURE:

Exhibition catalogue, *Exposition D'Icônes et D'Orfèvreries Russes*, Brussels, 1931, p. 45, no. 255.
Exhibition catalogue, *Exhibition of Russian Art*, London, 1935, p. 53, no. 158.

The town of Dorogobuzh, near Smolensk, became part of Russian Empire in 1667. It is known that Kuzma Voevodskii served as a head of Dorogobuzh (*voevoda*) in 1686.

The design of the Imperial crest with one crown instead of three has been attributed to the work of Polish silversmiths, employed by the Kremlin workshops. It has been suggested that their works were engraved with this variation of the Imperial crest for a period of twenty years.



PROPERTY FROM AN IMPORTANT MID-ATLANTIC AMERICAN COLLECTION

***372**

**A FINE PARCEL-GILT SILVER AND NIELLO BONBONNIÈRE
MOSCOW, 1785**

The detachable cover inset with a silver medal depicting Empress Catherine II in profile on the obverse, signed S. Yudin, the reverse commemorating Peace with Turkey in 1774, the base nielloed with military trophies, interior gilt, *marked inside cover and base*

3¾ in. (9.6 cm.) diameter

6.48 oz. (201.6 gr.) gross

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

With A La Vieille Russie, New York.

Sol Hurok (1888-1974) and Emma Hurok (1891-1974).

By descent to the present owner.



372 (detail of reverse)



***373**

A SILVER-GILT AND NIELLO CHARKA

MOSCOW, 1693-1694

On three claw-and-ball feet, with a kokoshnik-shaped handle, the body and interior finely nielloed in the Turkish style, the base engraved with three tulips on the base, *marked under handle*

3¼ in. (8.3 cm.) wide

1.46 oz. (45.5 gr.) gross

£4,000-6,000

\$4,900-7,300

€4,500-6,700

For similar examples of late seventeenth-century charkas, see K. Helenius, *The Russian Charka: The Silver Vodka Cup of the Romanov Era*, Helsinki, 2006, pp. 48-50, no. 20; also see A. von Solodkoff, *Russian Gold and Silver*, Fribourg, 1981, no. 93.



373 (detail of base)



***374**

**A FINE PARCEL-GILT SILVER AND NIELLO BONBONNIERE
MARK OF ALEKSEI SPIRIDONOV, MOSCOW, 1809**

The detachable cover inset with a silver medal depicting Emperor Paul I in profile, commemorating his coronation in 1796, the base finely nielloed with military trophies, the interior gilt, *marked inside cover and base*

2¾ in. (7 cm.) diameter
2.79 oz. (86.9 gr.) gross

£3,000-5,000

\$3,700-6,100

€3,400-5,500



374 (detail of reverse)



***375**

A RARE PARCEL-GILT SILVER AND NIELLO SNUFF-BOX
VELIKII USTIUG, 1779

The hinged cover nielloed with a pastoral scene on starburst grounds, the base depicting God Helios within *rocaille* cartouche, the sides with floral motifs, engraved with interlaced Cyrillic initials 'PDK' inside cover, *marked inside cover*

3 $\frac{3}{8}$ in. (8.7 cm.) wide

4.06 oz. (126.2 gr.) gross

£3,000-5,000

\$3,700-6,100

€3,400-5,500



***376**

A RARE AND UNUSUAL SILVER-GILT AND NIELLO PORTRAIT SNUFF-BOX

RUSSIA, CIRCA 1781

Of curved rectangular shape, one side nielloed with a cartouche enclosing a stylised portrait of Empress Catherine II surmounted by a large Imperial crown, the other side with stylised portraits of her son Tsarevitch Paul and his wife Maria Feodorovna, the hinged cover with stylised portraits of their sons Alexander (future Alexander I) and Konstantin, *the base inscribed '1781 / AL' under base*

2 $\frac{3}{8}$ in. (5.9 cm.) high

3.96 oz. (123.2 gr.) gross

£4,000-6,000

\$4,900-7,300

€4,500-6,700



(details from reverse)



(details from top)





***377**

**A SILVER-GILT NIELLO IMPERIAL PRESENTATION KOVSH
MARK OF VASILY POPOV, MOSCOW, 1819**

The bowl *repoussé* with an Imperial double-headed eagle, centring the cypher of Emperor Alexander I, the prow and reverse nielloed with war trophies, the shaped handle nielloed with the cypher of Alexander I beneath the Imperial crown, the finial cast and chased as an Imperial double-headed eagle, *marked on interior reserve and handle*

8½ in. (21.6 cm.) wide
223.7 oz. (7.19 gr.) gross

£18,000-25,000

\$23,000-31,000
€20,000-28,000

PROVENANCE:

The Herbettes Collection; Christie's, Geneva, 26 May 1971, lot 448.
Anonymous sale; Christie's, Geneva, 12 May 1981, lot 87.

LITERATURE:

A. von Solodkoff, *Russian Gold and Silver*, Fribourg, 1981, no. 89.

The present lot 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.

For a similar nielloed Imperial Presentation kovsh, also engraved with the cypher of Emperor Alexander I, see A. Odom, *Russian Silver in America: Surviving the Melting Pot*, London, 2011, p. 126 and p. 129. A comparable parcel-gilt silver and niello presentation kovsh was sold Christie's, London, 2 June 2014, lot 385.



378

***378**

A PARCEL-GILT SILVER AND GLASS CAVIAR SERVING SET

MARKED GRACHEV BROTHERS WITH THE IMPERIAL WARRANT, MARK OF A. MARTIANOV, ST PETERSBURG, 1895

Comprising a round caviar server with hinged cover, with a glass liner, on four ball feet, a serving spoon and twelve forks, all engraved with a monogram 'E.S.', *marked throughout*; in the original fitted wood case, applied with a plaque engraved with a cypher 'ET' beneath a count's coronet

The caviar server, 5¾ in. (14.7 cm.) diameter
53.34 oz. (1,659 gr.)

£8,000-12,000

(14)

\$9,800-15,000

€8,900-13,000

PROVENANCE:

Acquired by the present owner from Jean Lombard Antiques in Geneva circa 1970s.

For a comparable caviar server by Fabergé, see U. Tillander-Godenhielm, *Fabergén suomalaiset mestarit*, Helsinki, 2011, p. 236.

PROPERTY FROM AN IMPORTANT MID-ATLANTIC AMERICAN COLLECTION

***379**

A PARCEL-GILT SILVER AND NIELLO CHEROOT CASE

MAKER'S MARK INDISTINCT, MOSCOW, 1840

The body and hinged cover engraved and nielloed overall with scrolling foliage, interior gilt, *marked inside base and under cover*
4¾ in. (11.7 cm.) high

5.7 oz. (177.4 gr.) gross

£1,000-2,000

\$1,300-2,400

€1,200-2,200

PROVENANCE:

Sol Hurok (1888-1974) and Emma Hurok (1891-1974).
By descent to the present owner.



379



PROPERTY FROM A PRIVATE COLLECTION, FRANCE

380

A SILVER SAMOVAR

BY NICHOLLS AND PLINCKE, MARK OF CARL TEGELSTEN AND UNRECORDED MARK 'I.P', ST PETERSBURG, 1840

On four scroll feet, the base rising to a bulbous body engraved with foliage within baroque cartouche, the body engraved with a monogram, probably Cyrillic 'GHS', the scroll handles and spout with wood insulators, the spout applied with foliage and vine leaf, *marked throughout*; in the original fitted wood and velvet box

22¾ in. (58 cm.) high
203.41 oz. (5,766.8 gr.) gross

£25,000-35,000

\$31,000-43,000
€28,000-39,000

PROVENANCE:

The Tripet-Skrypitzine Family, Cannes.
By descent to the present owner.

Eugène-François Tripet (1816-1896), French Consul in Moscow, married Alexandra Feodorovna Skrypitzine (1819-1895) and settled in Cannes in 1848. They promoted the city to the Russian nobility and erected Saint Michael the Archangel Church in Cannes in 1894.



***381**

A PARCEL-GILT SILVER PRESENTATION KOVSH
 MARKED SAZIKOV WITH THE IMPERIAL
 WARRANT, ST PETERSBURG, 1878

The front finely cast and chased with military trophies, the sides inscribed in Russian 'The Bakinskii Regiment brotherhood cup in memory of [our] comrades from its commander, colonel Kazbek', the centre engraved 'Aziziye / 20 July 1878 / Erzurum', marked under base 9½ in. (23.2 cm.) long 11.65 oz. (362.2 gr.)

£8,000-12,000

\$9,800-15,000

€8,900-13,000

The 153rd Infantry Bakinskii Regiment of His Imperial Highness Grand Duke Sergei Mikhailovich took part in the 1877-1878 Russo-Turkish War on the Caucasian front. Under intense strong fire, the regiment took the Turkish fort of Aziziye on 28 October 1877 and three other forts that defended the city of Erzurum. For these military achievements the four battalions of the regiment were awarded a St George banner in October 1878, shown on the prow of the present kovsh.



***382**

A PARCEL-GILT SILVER BEAKER
 MARKED SAZIKOV WITH THE IMPERIAL
 WARRANT, MOSCOW, 1873

Engraved with scrollwork, birds and animals, with a Russian inscription 'A true copy of a beaker from the Moscow Armoury', on three seated lion feet, marked under base, also with French import marks 6¾ in. (17.5 cm.) high 13.91 oz. (432.6 gr.)

£7,000-9,000

\$8,600-11,000

€7,800-10,000

The original 17th century beaker by Grigorii Novgorodets, commissioned for the Patriarch Pitirim of Moscow, that inspired the present beaker was made 200 years earlier, in 1673. For the beaker by Novgorodets, see S. Bogoyavlenskii, *Gosudarstvennaia Oruzheynaia Palata Moskovskogo Kremliia* [State Kremlin Armoury], Moscow, 1954, p. 212, no. 52.

For a comparable beaker by Fabergé, see Géza von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 116, no. 174.



-383

A LARGE PARCEL-GILT SILVER TEA AND COFFEE SERVICE

MARKED SAZIKOV WITH THE IMPERIAL WARRANT, ST PETERSBURG, 1866

Comprising a kettle-on-stand with a detachable burner, a coffee pot, a tea pot, a sugar bowl, a cream jug, a cake basket, and a tray; each with reeded bands, engraved with the monogram 'ASB' beneath a princely crown, with ivory insulators, *marked throughout, also with import marks*

The tray 30¾ in. (78 cm.) long

332.9 oz. (10,355 gr.) gross

(7)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 26 November 1982, lot 249 (part).

SILVER TANKARDS FROM THE COLLECTION OF
STEPHEN LEE SMITH (LOTS 384-387)



(detail of base)



(detail of top)

Mr Smith gathered his collection of Russian and European tankards while he also served as a dedicated fire-fighter in Fairfax County, Virginia for more than thirty years and achieved the rank of Deputy Fire Chief. Christie's is pleased to offer this portion of his collection.

***384**

A PARCEL-GILT SILVER TANKARD

ST PETERSBURG, CIRCA 1795

The body engraved with monograms 'CW' and 'WG', the hinged cover set with a gilt medal commemorating the Siege of Ochakov in 1788, the base set with a gilt medal commemorating the Treaty of Jassy in 1791, with thumb-piece shaped as a lion, *marked on base and cover*

10 in. (25.4 cm.) high

48.73 oz. (1,515.6 gr.)

£7,000-10,000

\$8,600-12,000

€7,800-11,000

The Treaty of Jassy was a peace pact between the Russian and Ottoman Empires ending the Russo-Turkish War of 1787-1792.



***385**

A LARGE SILVER-GILT IMPERIAL PRESENTATION TANKARD
 MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT,
 MOSCOW, 1892

The body *repoussé* and chased with intertwined foliage, strapwork and stylised birds, centring a round cartouche engraved 'W.C. Edgar / From the Emperor of Russia / May 27 1893.'; with a dolphin-shaped handle, the hinged cover with a ball finial, *marked under base and on cover*

15 in. (38.1 cm.) high
 50.12 oz. (1,558.9 gr.)

\$10,000-15,000

\$13,000-18,000
 €12,000-17,000

PROVENANCE:

Presented to William Crowell Edgar (1856-1932) by Emperor Alexander III in 1893 in recognition of his services.

William Crowell Edgar organised a donation of flour from American millers for the relief of Russian peasants during the famine of 1891-1892. As the editor of *Northwestern Miller* magazine, he personally supervised its collection, shipment, and distribution in Russia, writing articles about the situation and encouraging others to help provide relief.



386

***386**
A PARCEL-GILT SILVER TROMPE L'OEIL TANKARD
 MAKER'S MARK CYRILLIC 'DG', MOSCOW, 1871

Shaped as a wooden house, the hinged cover cast and chased as a roof, the body *repoussé* and chased to imitate a house and fir trees, with a ball finial, *marked under base and on cover*
 9½ in. (24.2 cm.) high
 28.58 oz. (889.1 gr.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500



387

***387**
A LARGE PARCEL-GILT SILVER TANKARD
 MARK OF TIMOFEI SILUYANOV, MOSCOW, 1762

On three ball feet, the silver-gilt body decorated with cagework, chased with foliage, putti, and three cartouches depicting a lion, eagle, and dolphin, the hinged cover similarly decorated, *marked throughout*
 11¾ in. (30 cm.) high
 53.03 oz. (1,649.4 gr.)

£7,000-10,000

\$8,600-12,000

€7,800-11,000



388

388
A PARCEL-GILT SILVER TEA-GLASS HOLDER
 MAKER'S MARK 'H.I.T.', MOSCOW, 1908-1917

Cylindrical, the body *repoussé* and chased with a bogatyr resting on a sword and city views, with an angular handle, interior gilt, *marked under base*
 4 $\frac{3}{8}$ in. (11 cm.) high
 8.87 oz. (275.8 gr.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

For a silver tankard similarly decorated with a bogatyr by the maker 'H.I.T.', see Christie's, London, 26 November 2012, lot 286.

389
A LARGE SILVER TANKARD
 MARK OF NIKOLAI KEMPER, ST PETERSBURG, 1893

Tapering cylindrical, engraved with a Russian inscription '[To our] Commander and Father The Honoured AP Yesaul Logvinov From Junior Officers and Cossacks of the Guard Second Kuban Cossack Sotnia / 1/II/1894', gilt interior, *marked throughout*
 9 in. (23 cm.) high
 29.58 oz. (920.2 gr.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

Presented to Alexander Logvinov (1852-1916) in February 1894.

Alexander Logvinov (1852-1916) first served in the Ekaterinodarskii Regiment of the Kuban Cossack Voisko. Holding the the rank of Essaul, he became an assistant of the Commander of His Majesty Convoy (1894-1897). In 1906 he was promoted to Commander of the 1st Brigade of the 1st Caucasian Cossack Division.



389



PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

390

**A FIVE-PIECE SILVER-MOUNTED ONYX
MARBLE DESK SET**

MARKED W.A. BOLIN, MOSCOW, 1908-1917

Comprising a pair of candlesticks, a match safe on a base carved with an ashtray, a pen brush, a stand with a covered inkwell, engraved 'To Demetrius from Father and Mother 13 June 1954' beneath the cover, all with acanthus and laurel chased mounts, on bear-paws feet, *marked throughout*
The stand 13¾ in. (35 cm.) long

(5)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

391
**A SILVER AND QUARTZ FIGURE OF
A HUNTSMAN**

MARK OF ROBERT KOKHUN, PROBABLY FOR
NICHOLLS AND PLINCKE, ST PETERSBURG,
CIRCA 1880S

On a quartz base, simulating an ice floe and supporting a realistically cast and chased silver figure of a huntsman shooting a bow, *marked on the cloak, also with import marks*
8⅞ in. (22 cm.) high

£5,000-7,000

\$6,200-8,600

€5,600-7,800





392

A NATIVE AMERICAN ON HORSEBACK

PRINCE PAUL TROUBETZKOY (1866-1938)

signed and dated 'Paolo Troubetzkoy 1893'
bronze with dark brown/green patina
23 in. (58.5 cm.) high, with plinth

£15,000-25,000

\$19,000-31,000

€17,000-28,000

For another similar model, see Exhibition catalogue, *Paolo Troubetzkoy 1866-1938*, Museo del Paesaggio, Verbania, 29 April-29 July 1990, p. 95, nos. 22-23. For another similar model listed as 'The Indian Scout', see Exhibition catalogue, *Catalogue of Sculpture by Prince Paul Troubetzkoy*, Albright Art Gallery, New York, 1911, no. 57.



393

BUST OF COUNT LEV TOLSTOY

PRINCE PAUL TROUBETZKOY (1866-1938)

signed 'Paolo Troubetzkoy' on the base, circa 1899
bronze with dark brown/black patina
15 in. (38 cm.) high, with plinth

£10,000-15,000

\$13,000-18,000

€12,000-17,000

One of Troubetzkoy's most famous sculptures, the bust of the Russian writer Lev Tolstoy was modelled around 1899 when Tolstoy sat for the sculptor at Yasnaya Polyana, the writer's family estate. The model was widely exhibited in Russia and abroad during the artist's lifetime, including further exhibitions in Paris 1900 and 1904, New York 1911, Chicago 1912, and Rome 1913.

Tolstoy's bust was singled out as an outstanding example of the sculptor's work pulsing with spontaneity and life. As a result of the popularity of the model in both plaster and bronze, versions are now held in many important public and private collections. Notably, related bronze casts of this bust can be seen at the Leo Tolstoy State Museum, Moscow, and at the Museum-Estate of Leo Tolstoy in Yasnaya Polyana.

For a similar version of this model from the State Tretyakov Gallery, see *Catalogue of the Collection, Sculpture of the 18th to 20th Centuries*, Moscow, 2000, vol. I, p. 259, no. 371. For another similar model, see Exhibition catalogue, *Paolo Troubetzkoy 1866-1938*, Museo del Paesaggio, Verbania, 29 April-29 July 1990, pp. 139, no. 77.



Paul Troubetzkoy at work on his model of Lev Tolstoy at Yasnaya Polyana in 1909.



394

GIACOMO PUCCINI

PRINCE PAUL TROUBETZKOY (1866-1938)

signed and dated 'Paul Troubetzkoy 1925 / 1912B'

bronze with dark brown patina

18¾ in. (47.5 cm.) high

£7,000-9,000

\$8,600-11,000

€7,800-10,000

Another model of *Giacomo Puccini* was sold Christie's, London, 24 April 2009, lot 113.

395

**MOTHER AND CHILD
(ELIN TROUBETZKOY AND PIERRE)**

PRINCE PAUL TROUBETZKOY (1866-1938)

signed and dated 'Paul Troubetzkoy 1908'

bronze with black patina

16 $\frac{1}{8}$ in. (41 cm.) high

£15,000-25,000

\$19,000-31,000

€17,000-28,000

The present group of a mother and child represents Elin Sundström (1883-1927), wife of Paul Troubetzkoy, who he met in St Petersburg, while working on the commission for the monumental equestrian statue of Alexander III. Elin regularly modelled for Troubetzkoy in a variety of guises and locations from street attire to kimono, on horseback and at home. Here she is holding their only son Pierre, who died in 1907 at the age of two.

For a plaster version of this work, see Exhibition catalogue, *Paolo Troubetzkoy 1866-1938*, Museo del Paesaggio, Verbania, 29 April-29 July 1990, pp. 152-153, no. 95.





PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION

396
PORCELAIN BUSTS
AFTER KUKRYNIKS' CARTOONS
 BY THE LENINGRAD PORCELAIN
 FACTORY, CIRCA 1950-1960S

After a 1935 design by the Kukryniks, depicting
 Vsevolod Meyerhold, Konstantin Stanislavskii,
 Sergey Prokofiev, Vasilii Kachalov and Ivan
 Moskvin, all marked with red printed factory marks
 9¼ in. (23.5 cm.) high and smaller

(5)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

For comparable busts, see T.N. Nosovich,
 I.P. Popova, *Gosudarstvennyi Farfrovyyi Zavod,*
 1904-1944 [State Porcelain Factory, 1904-1944],
 St Petersburg, 2005, pp. 636-637.

397
A SOVIET PORCELAIN
PROPAGANDA PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
 ST PETERSBURG, AND THE STATE
 PORCELAIN FACTORY, PETROGRAD, 1920

The centre painted with a Russian slogan
 'Communist Education Economic Revival',
 after a design by R. Vilde, marked under base
 with masked Imperial Porcelain Factory mark
 and blue overglaze hammer, sickle and cog,
 and date '1920'

9⅞ in. (25 cm.) diameter

£5,000-7,000

\$6,200-8,600

€5,600-7,800





398

A SOVIET PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1921

Inscribed in Russian 'Russia 1917-1921', the centre painted with a stylisitic bouquet of flowers and a hammer and sickle, after a design by R. Vilde, *marked under base with blue overglaze hammer, sickle and cog, dated '1921', and masked Imperial Porcelain Factory mark, impressed with numeral '12'* 9 3/8 in. (23.8 cm.) diameter

£5,000-7,000

\$6,200-8,600

€5,600-7,800

The design for the above plate is almost certainly by Rudolf F. Vilde. Other plates designed by or attributed to Vilde also

incorporate Imperial coats-of-arms or names from the original Imperial Porcelain Factory, masked by black paint in the design. In the present lot an Imperial coat-of-arms can be seen beneath the black handle of the sickle after '1917' on the border. All known versions of the plate *Proletariat of the World Unite 4 1917-1921* have been painted on Imperial plates printed with the word *Livadia* (the Imperial yacht), which was then hidden beneath a pannier in the border. *Long Live the IX Congress* has the black circle of a sunflower on the border, masking an Imperial coat-of-arms (N. Lobanov-Rostovsky, *Revolutionary Ceramics Soviet Porcelain 1917-1927*, London, 1990, pp. 68-69).

A comparable plate of the same design is held in the collection of the British Museum, London. Further comparable plates were sold Christie's, London, 29 November 2006, lot 264 and Christie's, London, 8 June 2010, lot 266.



•399

A SOVIET PORCELAIN PART SERVICE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIODS OF ALEXANDER III,
NICHOLAS II AND THE STATE PORCELAIN FACTORY,
PETROGRAD, 1922

Comprising three dinner plates, eight soup plates, one
cream-jug and a trefoil sugar-bowl, *marked under bases*
The dish, 9½ in. (24 cm.) wide

(13)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

•400

A SOVIET PROPAGANDA PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF NICHOLAS II, 1895, AND
THE STATE PORCELAIN FACTORY, PETROGRAD, 1922

Painted with hammer, sickle and cog on white ground, after
a design by Sergei Chekhonin, *marked under base with green*
underglaze Imperial Factory mark and blue overglaze hammer,
sickle and cog, and the date '1922.'

9½ in (23.8 cm.) diameter

£4,000-6,000

\$4,900-7,300

€4,500-6,700

For a similar plate after a design by Sergei Chekhonin,
dated 1919, see N. Lobanov-Rostovsky, *Revolutionary*
Ceramics, New York, 1990, pp. 78-79, no. 67. A similar
plate from the collection of Tallis Augustus Avis was sold
Christie's, London, 3 June 2013, lot 326.





401

A SOVIET PORCELAIN PLATE 'THE ACCORDION PLAYER'
 BY THE IMPERIAL PORCELAIN FACTORY, 1896, AND THE
 STATE PORCELAIN FACTORY, PETROGRAD, 1923-1924

After the design by Alexandra Shchekotikhina-Pototskaya,
 marked under base with green underglaze and black overglaze
 Jubilee mark for the fifth anniversary of the State Porcelain
 Factory, inscribed in Russian and signed with initials 'MK.',
 also numbered 'N 142/6'
 11 in. (28 cm.) diameter

£20,000-30,000

\$25,000-37,000
 €23,000-33,000

PROVENANCE:

Kazimierz Marian Wyszynski (1890-1935), Polish politician
 and consul in Moscow in 1923-1927.
 By descent to the present owner.

For a comparable plate from the collection of the State
 Hermitage, see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi
 Farforovyi Zavod, 1904-1944 [State Porcelain Factory,
 1904-1944]*, St Petersburg, 2005, p. 291.

A comparable plate numbered '142/2' was sold Christie's,
 London, 29 November 2006, lot 268.

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** (a symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

A 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 opinion. 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 will 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 gemstone 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 resistance are not 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(g).

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:

- 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);
 - 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
 - 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 bid 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 process 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

- 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.
- 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:
 - 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;
 - 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;
 - the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;
 - 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 **lots** 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 Christie's 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 £100,000, 20% on the hammer price over £100,000 and up to and including £2,000,000, and 12% of that part of the hammer price above £2,000,000.

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 reliefs 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, 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 or 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:

- 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.
- It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading") if it does not apply to any information other than the Heading even if shown in UPPERCASE type.
- 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 context 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.

(h) In order to claim under the authenticity warranty you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) 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 in advance of notice confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) 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) Four 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:

(a) This additional warranty does not apply to:

(i) 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 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.

South East Asian, African 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 categories if or where it has been proven the lot is a forgery. Christie 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(b)(ii) above and the lot must be returned to us in accordance with E2(b)(ii) 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:

(i) the hammer price; and

(ii) the buyer's premium; and

(iii) any amounts due under section D3 above; and

(iv) 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 under 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: LOYDGB22LYC. 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 Cashiers 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.

(f) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 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:

- When you collect the lot or
- At the end of the 30th 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 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 reasonable 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 have the seller's 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 which 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 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(dv) 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 or, 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** by the end of the 30th day following the date of the auction, 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 administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage 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 **lot** sent to you and we will 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, of the high value that you will be paying for 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 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. 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 using 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 (d) 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 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.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) 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.

(g) 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** and charge if collected by the 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 or not 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 which may be added to this agreement by law are 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, the dispute will be referred to 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.CHRISTIES.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.
θ	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.

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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.

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? *, Ω, α, #, †
See VAT Symbols and Explanation.

■
See Storage and Collection Pages.

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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**.

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Bidding by parties with an interest

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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 Russia but made after 1900 are described as white metal and gold after 1900 as yellow metal.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: csollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

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ALL lots whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

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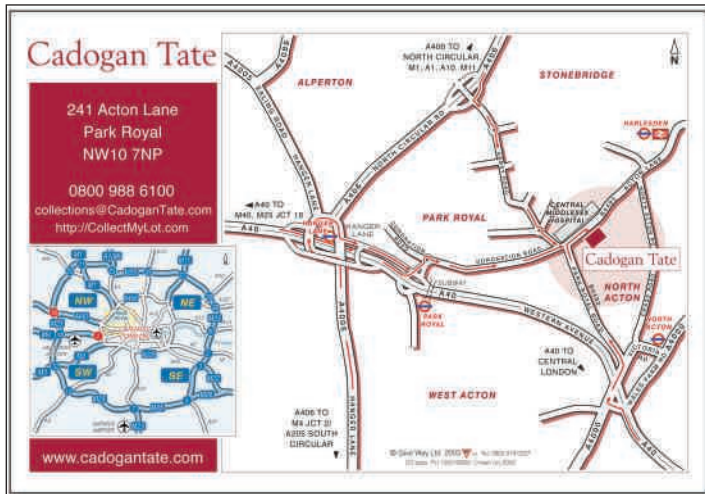
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

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CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.



COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

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JACOB JORDAENS (ANTWERP 1593-1678)

The Holy Family with an angel
oil on canvas

34 $\frac{7}{8}$ x 30 $\frac{3}{8}$ in. (87.3 x 77.2 cm.)

£500,000-800,000

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PAVEL TCHELITCHEW (1898-1957)

The concert

signed and dated 'P Tchelitchew 33' (lower left)

oil on canvas

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£250,000-350,000

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HENRY MOORE (1898-1986)

Four Piece Reclining Figure

signed and numbered 'Moore 4/9' (on the back of the base)

bronze with brown patina

H: 17¾ in. (45 cm.); L: 32 in. (81.4 cm.); D: 15½ in. (39.2 cm.)

Conceived in 1972 and cast in a numbered edition of nine

£700,000-1,000,000

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