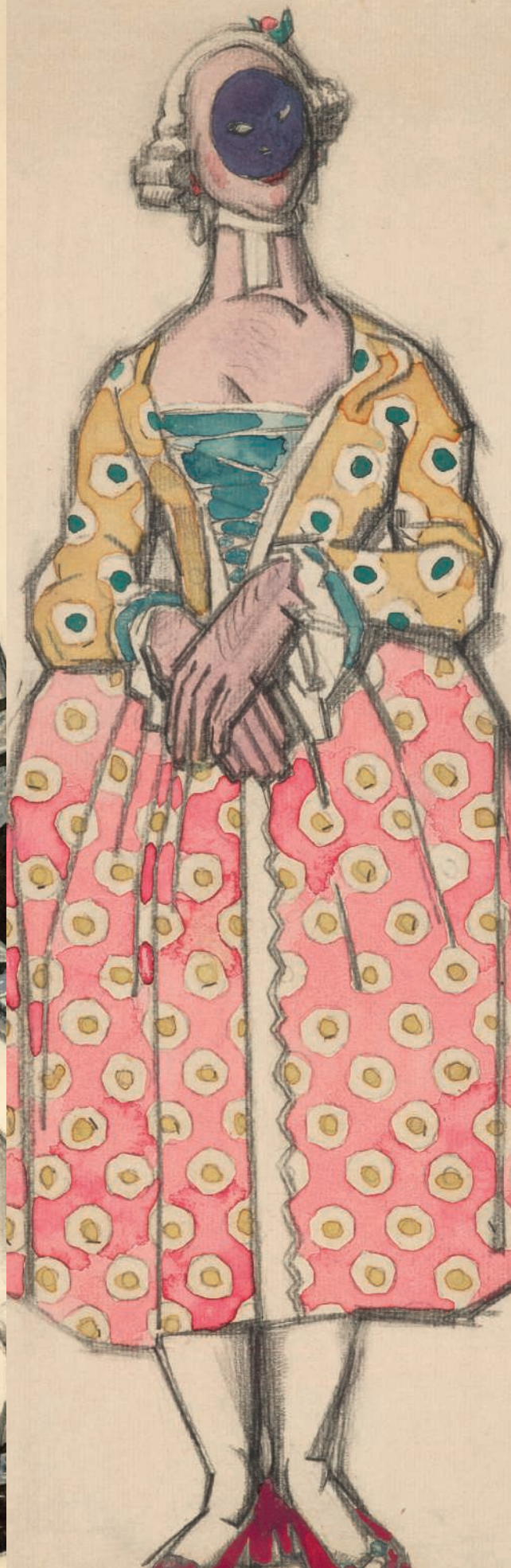


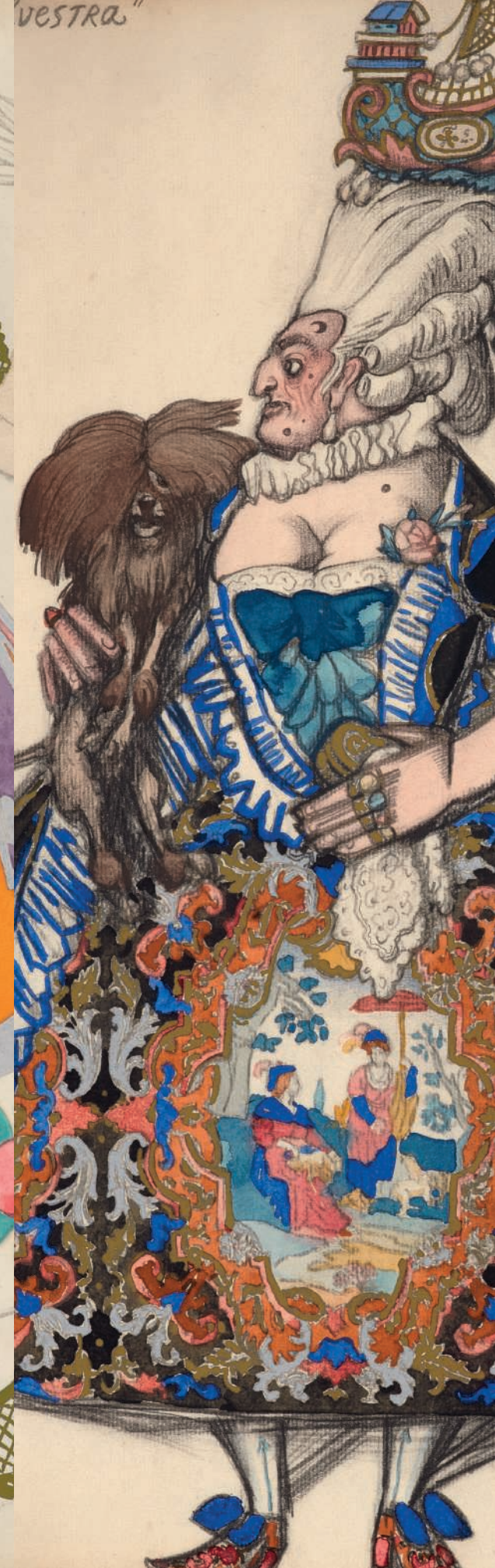
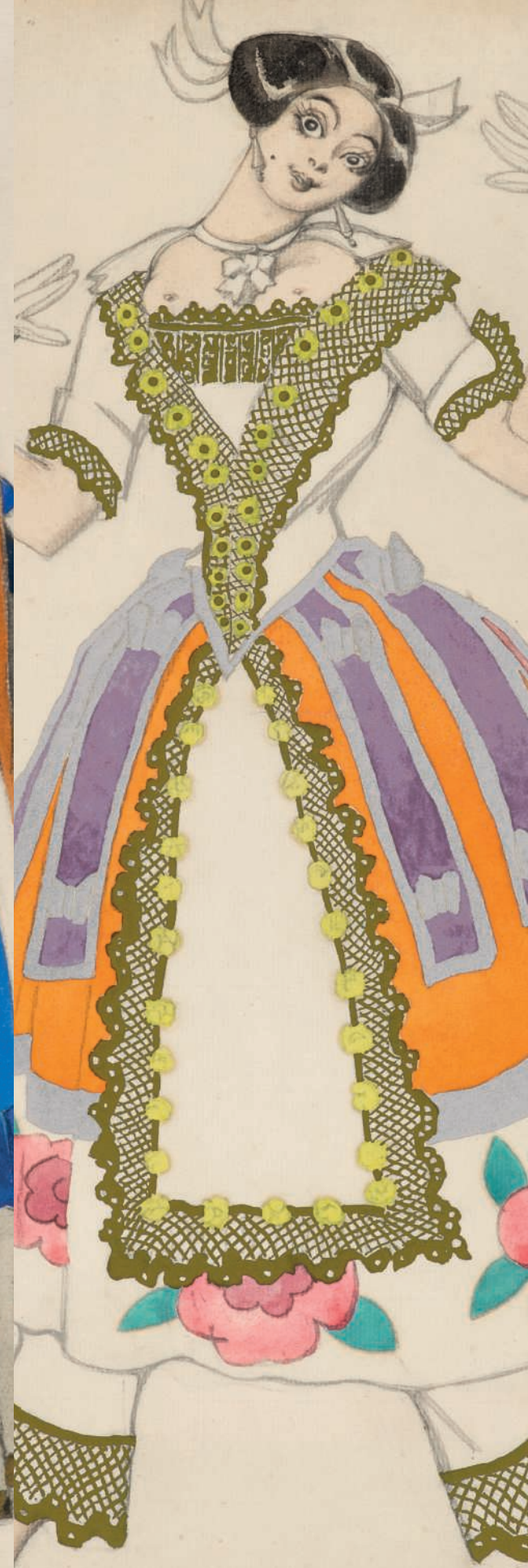
RUSSIAN ART

King Street 5 June 2017



CHRISTIE'S







RUSSIAN ART

MONDAY 5 JUNE 2017

PROPERTIES FROM

The Collection of Ambassador and Mrs Steven E. Steiner

The Collection of Yarden and Lotte Fragman

The Descendants of Grand Duchess Olga of Russia

The Estate of Natalie Wood

The Estate of Nina Raievska

The Estate of Richard J. Schwartz

The Royal House of Saxe-Coburg-Gotha

A Member of the Royal House of Saxe-Weimar-Eisenach

Count Preben Ahlefeldt-Laurvig, Denmark

The Collection of Hubert Peeters, Belgium

The Collection of Laurel Blossom

AUCTION

Monday 5 June 2017

at 10.30 am (Lots 1-106)
and 2.00 pm (Lots 201-387)

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Thursday	1 June	9.00am - 4.30pm
Friday	2 June	9.00am - 4.30pm
Saturday	3 June	12 noon - 5.00pm
Sunday	4 June	12 noon - 5.00pm

AUCTIONEERS

Hugh Edmeades and Nick Martineau

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **GOSIA-12022**

AUCTION RESULTS

UK: +44 (0)20 7839 9060
christies.com

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

[25]



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S  **LIVE**

Bid live in Christie's salerooms worldwide
register at christies.com

CHRISTIE'S

View catalogues and leave bids online at christies.com



CONTENTS

3	Auction Information
7	Specialists and Services for this Auction
9	Property for Sale
204	Conditions of Sale • Buying at Christie's
207	VAT Symbols and Explanation
208	Important Notices and Explanation of Cataloguing Practice
209	Storage and Collection
213	Absentee Bids Form
214	Salerooms and Offices Worldwide
IBC	Index

OPPOSITE:
Lot 226 (detail)

FRONT COVER:
Lot 1

BACK COVER:
Lot 226

INSIDE FRONT COVER:
Lots 39-46

INSIDE BACK COVER:
Lot 93



SPECIALISTS AND SERVICES FOR THIS AUCTION

Специалисты и представители отделов, принимающих участие в торгах



Alexis de Tiesenhausen
Алексей Тизенгаузен
International Head
of Department



Sarah Mansfield
Сара Мэнсфилд
International Director
London



Helen Culver Smith
Хелен Кулвер-Смит
Head of Department
Russian Art, London



Aleksandra Babenko
Александра Бабенко
Associate Specialist
Russian Pictures
London



Margo Oganessian
Марго Оганесян
Associate Specialist
Russian Works of Art
London



Izabela Grocholski
Изабелла Грохольски
Head of Department
Russian Pictures
New York



Nicolas Kaenzig
Николя Каэнзиг
Representative
Russian Art
Paris



Iona Ballantyne
Айона Баллантайн
Sale Coordinator
London

SPECIALISTS

London

Alexis de Tiesenhausen
Tel: +44 20 7389 2605

Sarah Mansfield
Tel: +44 20 7389 2927

Helen Culver Smith
Tel: +44 20 7389 2662

Aleksandra Babenko
Tel: +44 20 7389 2489

Margo Oganessian
Tel: +44 20 7389 2783

New York

Izabela Grocholski
Tel: +1 212 468 7168

Paris

Nicolas Kaenzig
Tel: +33 1 40 76 84 03

CONSULTANTS

Anthony Phillips
(International Consultant)
Dr Valentin V. Skurlov
(Fabergé Research Consultant)
Sergey B. Patrikeev
(Russian Militaria Consultant)

GLOBAL

MANAGING DIRECTOR

Karl Hermanns
Tel: +44 20 7389 2425

REGIONAL MANAGING DIRECTOR, UK

Armelle de Laubier-Rhally
Tel: +44 20 7389 2447

BUSINESS DIRECTOR

Private Sales
Alexandra Baker
Tel: +44 20 7389 2521

HEAD OF SALE MANAGEMENT

Harriet West
Tel: +44 20 7389 2541

SALE COORDINATOR

Iona Ballantyne
Tel: +44 20 7389 2210
Fax: +44 20 7389 2802

RUSSIAN CLIENT ADVISORY

Ksenia Apukhtina
Tel: +44 207 389 2066
Alina Brezhneva
Tel: +44 207 389 2318

SERVICES

Absentee and telephone bids

Приём ставок от клиентов по телефону и в их отсутствие
Tel: +44 20 7389 2658
Fax: +44 20 7930 8870
Internet: www.christies.com

Auction Results

Результаты торгов
UK: +44 20 7839 9060
Internet: www.christies.com

Catalogues Online

Онлайн каталог
Lotfinder
Internet: www.christies.com

Post Sale Services

Отдел по работе с клиентами после аукциона
Annika Hasselgren
Tel: +44 20 7752 3200
Fax: +44 20 7752 3300
Email: PostSaleUK@christies.com

Conditions of Sale

This auction is subject to Important Notices, Conditions of Sale and to Reserves

Buying at Christie's

For an overview of the process, see the Buying at Christie's section.

Email: First initial followed by last name@christies.com.
Eg. Sarah Mansfield = smansfield@christies.com.
For general enquiries about this auction, emails should be addressed to the Sale Coordinator.

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.

© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2017)



Konstantin Somov in his studio

SESSION I: RUSSIAN PICTURES
MONDAY 5 JUNE 2017 AT 10.30 AM (LOTS 1-106)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

1

KONSTANTIN SOMOV (1869-1939)

Matin d'été

signed, inscribed and dated 'C. Somov/1932./Paris' (on the card)
pencil, watercolour and gouache, on paper
7 x 9 in. (17.8 x 22.7 cm.), painted oval

£60,000–80,000

\$77,000–100,000

€71,000–94,000

PROVENANCE:

Probably, David Kopelovich.
By descent to Alexander Kopilovitch (1915-1990), Jerusalem, Israel.
Property from the collection of the late Alexander Kopilovitch; Sotheby's,
London, 14 December 1995, lot 273.
Anonymous sale; Sotheby's, London, 10 May 2000, lot 63.
Acquired at the above sale by the present owner.

LITERATURE:

L. Korotkina, *Konstantin Andreevich Somov*, St Petersburg, 2004, illustrated
p. 95, listed pp. 256 and 261.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

2

KONSTANTIN SOMOV (1869-1939)

The Grand Staircase, Gardens of Versailles

signed in Cyrillic, inscribed in Russian and dated 'K. Somov/October 97. Paris.'
(lower left)

pencil, watercolour, gouache and pastel on card

8⅞ x 18½ in. (22.5 x 47.1 cm.)

Executed in 1897

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

Probably, Huge Walpole (1884-1941), England.

Anonymous sale; Bonhams, London, 18 November 1998, lot 7.

Acquired by the present owner in Paris in 1999.

LITERATURE:

Probably, S. Ernst, *K. A. Somov*, St Petersburg, 1918, listed p. 91.

Exhibition catalogue, *101 Masterpieces. Russian Graphic Art 1790-1920*, Paris, 1999, illustrated p. 30, listed p. 86, no. 63.

L. Korotkina, *Konstantin Andreevich Somov*, St Petersburg, 2004, illustrated p. 39, listed pp. 254 and 259.

EXHIBITED:

Paris, Galerie de la Scala, *101 Masterpieces. Russian Graphic Art 1790-1920*, 1999, no. 63.



Eugène Atget (1857-1927), *Versailles, The Orangerie Staircase*, 1901



λ 3

ALEXANDRE BENOIS (1870-1960)

Sergei Ernst and Nicolas Benois, Zinkino

signed, inscribed and dated 'Alexandre Benois 1917./Zinkino (gouvernement Novgorod).' (lower left), further inscribed in Russian and dated 'Zinkino (Krivtsovo).17/30 VII 1917.' (lower right), with colour-notes; further numbered and dated 'no. 29 1923./no.37' (on the reverse)
pencil and watercolour on paper
11 x 17½ in. (28 x 44.5 cm.)

£8,000-12,000

\$11,000-15,000

€9,400-14,000

PROVENANCE:

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

Sergei Ernst (1894-1980) was a noted art historian, critic and author of a number of seminal monographies dedicated to the foremost artists of Russia's Silver Age, including Valentin Serov, Konstantin Somov and Alexandre Benois. He also contributed to the major art-historical publications of the time including *Starye gody* and *Zhar-ptitsa*. Having emigrated to Paris in 1925 with his lifelong friend and artist Dimitri Bouchène (1893-1993), Ernst became a central figure in the Russian émigré circle and was respected by his peers for his knowledge and indefatigable passion for art.

The present watercolour was painted in 1917, when Benois rented a dacha near the estate of Zinkino in the region of Novgorod. Ernst is depicted with Benois' son, Nicolas (1901-1988), who at that time was studying under Alexandre Iacovleff (1887-1938) and Vasilii Shukhaev (1887-1973). Nicolas went on to become a celebrated stage designer, known principally for his work for La Scala in Milan.



4

4
ELIZAVETA KRUGLIKOVA (1865-1941)
Dans les dunes

signed and dated 'E Krouglicoff 09' (lower right), inscribed with title (lower left) and further inscribed 'aquateinte' (lower centre) and 'Tirage en 20 ex./no. 4' (lower left); with inscription from Alexandre Djanchieff 'Ancienne collection A. Benois/Acquis de Mme Tcherkesseff' (on the reverse of the backboard)
 aquatint
 17¾ x 24 in. (44.5 x 61 cm.)
 Executed in 1909

PROVENANCE:

Collection Alexandre Benois (1870-1960).
 Acquired from Anne Benois-Tcherkessoff (1895-1984), daughter of the artist, by Alexandre Djanchieff in Paris in the 1970s.
 By descent to the present owner.

£3,000–5,000

\$3,900–6,400

€3,600–5,900



5

λ5

ALEXANDRE BENOIS (1870-1960)

*The artist's studio; San Zeno in Verona; and
The English Palace, Peterhof*

the first dated '10 II/1936' (lower left); signed,
inscribed and dated 'Alexandre Benois 1936/Mon
atelier au 2 de la rue/Auguste Vitu/A ma chère fille
Anechka' (on the reverse); the second inscribed
and dated '8.10.VIII 1952. Verona' (lower right);
signed, inscribed with title and dated 'Alexandre
Benois. San Zeno. Verona 1952' (on the reverse);
the third inscribed in Russian with title and dated
'V. 1900' (lower centre); signed, further inscribed
with title and dated 'Alexandre Benois V 1900'
(on the reverse)

pencil, watercolour and gouache on paper;

one with ink

the first 17 x 15¼ in. (43 x 38.5 cm.);

the second 11¼ x 16¾ in. (28.5 x 42.5 cm.);

the third 3¼ x 5 in. (8.5 x 12.5 cm.)

(3)

£4,000-6,000

\$5,200-7,700

€4,700-7,100

PROVENANCE:

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



5



5



λ 6

EVGENY LANCERAY (1875-1946)

Yazidi woman

signed in Cyrillic, inscribed in Russian and dated 'E. Lansere/1924./Tiflis' (lower left); further dated and inscribed in Russian with title '10.V./1924.' (upper right), further inscribed in Russian 'To my dear Zinovii Isaevich/in memory of the old friendship/and new encounter in Paris/28 August 1927 E. Lansere' (upper left)

gouache on paper laid down on board

20¾ x 14¼ in. (52.5 x 36 cm.)

Executed in 1924

£5,000–7,000

\$6,400–9,000

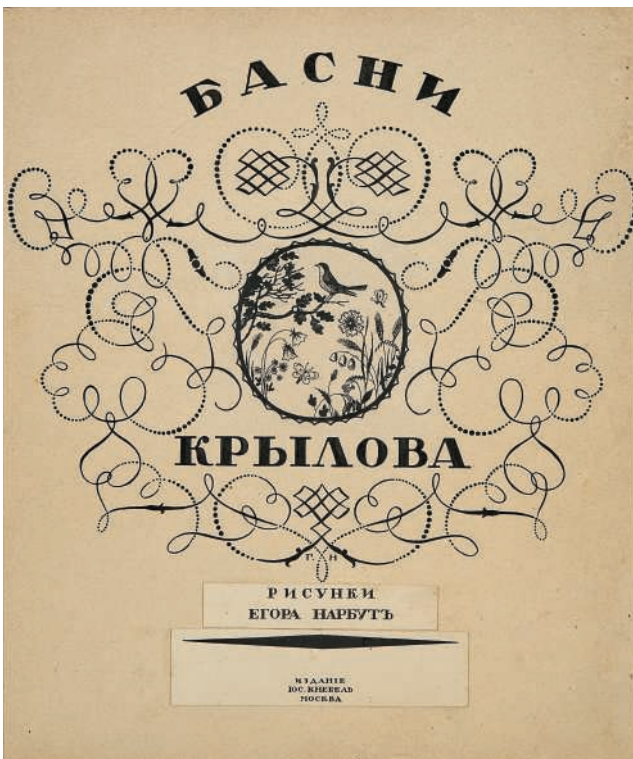
€5,900–8,200

PROVENANCE:

Probably, Zinovii Isaevich Grzhebin (1879-1929).

Collection Alexandre Djanchieff.

By descent to the present owner.



7

GEORGII NARBUT (1886-1920)

Design for a cover of Ivan Krylov's 'Fables'

signed with Cyrillic initials 'G.N.' (lower centre); with inscription from Alexandre Djanchieff 'A figuré à l'exposition "Art Russe"/à Bruxelles en 1928/catalogue no. 1017' (on the reverse of the backboard)

pencil, ink and collage on paper

11¼ x 9½ in. (28.5 x 24 cm.)

£2,000–3,000

\$2,600–3,800

€2,400–3,500

PROVENANCE:

Collection Alexandre Djanchieff.

By descent to the present owner.

LITERATURE:

Exhibition catalogue, *Katalog russkago otdela* [Catalogue of the Russian section], St Petersburg, 1914, listed p. 189.

Exhibition catalogue, *Exposition d'Art Russe Ancien et Moderne*, Brussels, 1928, listed p. 87, no. 1017.

EXHIBITED:

Leipzig, *Internationale Ausstellung für Buchgewerbe und Graphik*, May-October 1914, numbered between 57 and 60 (labels on the backboard).

Brussels, Le Palais des Beaux-Arts de Bruxelles, *Exposition d'Art Russe Ancien et Moderne*, May-June 1928, no. 1017.



8

BORIS KUSTODIEV (1878-1927)

Costume design for Alexander Ostrovsky's play 'Wolves and Sheep': Apollon Viktorovich Murzavetsky

signed in Cyrillic and dated 'B. Kustodiev/1915' (lower right); with inscription from Alexandre Djanchieff 'vraisemblablement projet de/costume de theatre./A figuré à l'Exposition de/Bruxelles en 1928 sous le no.762/ (Ancienne collection Zolotnitiki/Paris)' (on the reverse of the backboard) pencil and watercolour, heightened with white, on paper laid down on card 19 x 12¼ in. (48 x 31.5 cm.)

£6,000–8,000

\$7,700–10,000

€7,100–9,400

PROVENANCE:

M. Zolotnizki, Paris, circa 1928.
Collection Alexandre Djanchieff.
By descent to the present owner.

LITERATURE:

Exhibition catalogue, *Exposition d'Art Russe Ancien et Moderne*, Brussels, 1928, listed p. 75, no. 762, listed as *Un chasseur*.

EXHIBITED:

Brussels, *Exposition d'Art Russe Ancien et Moderne*, Le Palais des Beaux-Arts de Bruxelles, May-June 1928, no. 762.



9

SERGEI CHEKHONIN (1878-1936)

Parc de Saint-Cloud; and Seated model

the first signed with initials 'S.T.' (lower right);
the second signed 'Serge Tchekhonine/Paris'
(lower right)

the first pencil, watercolour and gouache on paper;

the second pencil and pastel on paper

the first 5½ x 4¼ in. (13.5 x 11 cm.);

the second 11¼ x 9¼ in. (30 x 23.5 cm.) (2)

£4,000–6,000

\$5,200–7,700

€4,700–7,100

PROVENANCE:

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

By descent to the present owner.





10

SERGEI CHEKHONIN (1878-1936)

Girl in a blue dress

signed 'S. Tchekhonine' (lower right)

pastel on paper

24¾ x 19 in. (63 x 48 cm.)

£7,000–9,000

\$9,000–12,000

€8,300–11,000

PROVENANCE:

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

By descent to the present owner.



11

SERGEI CHEKHONIN (1878-1936)

Two still lifes with vases of flowers

the first signed and inscribed 'Serge Tchekhonine Paris' (lower right margin); further signed and inscribed in the plate 'Serge Tchekhonine Paris' (lower centre);

the second signed 'Serge Tchekhonine' (lower right margin), further signed in Cyrillic 'Sergei Chekhonin' (lower left); further signed in the plate 'Serge Tchekhonine Paris' (on the reverse, lower centre)

hand-coloured lithographs

the first 25½ x 19 in. (65 x 48.5 cm.);

the second 25 x 19 in. (63.5 x 48.5 cm.)

(2)

£4,000–6,000

\$5,200–7,700

€4,700–7,100

PROVENANCE:

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





12

SERGEI CHEKHONIN (1878-1936)

Seated nude

signed 'S. Tchekhonine/Paris' (lower right)

gouache on canvas

21¼ x 18¼ in. (55.5 x 46 cm.)

£8,000-12,000

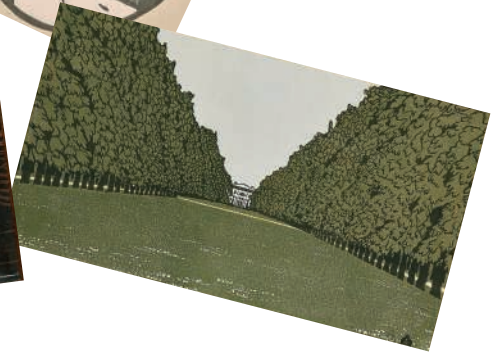
\$11,000-15,000

€9,400-14,000

PROVENANCE:

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

By descent to the present owner.



13

13
ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

Five views of St Petersburg: Park of Tsarskoe-Selo; Rostral column; The Admiralty under the snow; Leningrad, Smolny Institute; and Petrograd, Fishing tackle

the first signed with printed monogram (lower right), with inscription from Alexandre Djanchieff 'Perspective du Parc de Tsarskoë-Selo. 1904. Reproduite page 44 dans l'ouvrage de V. Souslov sur Ostroumova-Lebedava' (on the reverse of the backboard); the second signed with printed monogram (lower right), with inscription from Alexandre Djanchieff 'Une colonne Rostrale' (on the reverse of the backboard); the third signed with printed monogram and dated '1924' (lower left), with inscription from Alexandre Djanchieff 'L'amirauté sous la neige/1909/Sinitsin no. 65' (on the reverse of the backboard); the fourth signed with printed monogram (lower right), with inscription from Alexandre Djanchieff 'L'Institut Smolny. 1924/Reproduite dans la monographie de Sinitsin. no. 117' (on the reverse of the backboard); the fifth signed with printed monogram (lower right) lithograph on paper 10½ x 15¼ in. (27 x 38.5 cm.) and smaller

£4,000-6,000

\$5,200-7,700

€4,700-7,100

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

14

ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

Six views of St Petersburg: Peterhof, Samson fountain; Petersburg, Mining University; Petersburg, a barge with the fortress beyond; Petersburg, colonnade of the Kazan Cathedral; Pavlovsk, Paul I of Russia; and Petersburg, Biron Palace with barges

the first with printed monogram and dated '1922' (lower left), with inscription from Alexandre Djanchieff 'La Fontaine Samson à Peterhof. 1922/Reproduite dans la monographie de Sinitsin no. 102.' (on the reverse of the backboard); the second with printed monogram (lower right), with inscription from Alexandre Djanchieff 'L'Institut des Mines/1909/Sinitsin no. 66' (on the reverse of the backboard); the third with printed monogram (lower left), with inscription from Alexandre Djanchieff 'Un chaland et la Forteresse/1909/Sinitsin no. 64' (on the reverse of the backboard); the fourth with printed monogram (lower right), with inscription from Alexandre Djanchieff 'La colonnade de la Cathédrale de Kazan/1903./Sinitsin no. 30' (on the reverse of the backboard) lithograph on paper 14½ x 19¼ in. (37 x 49 cm.) and smaller

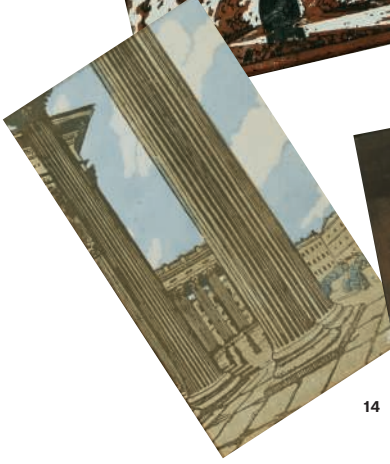
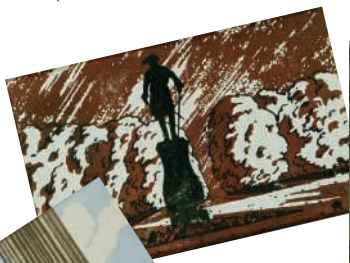
£4,000-6,000

\$5,200-7,700

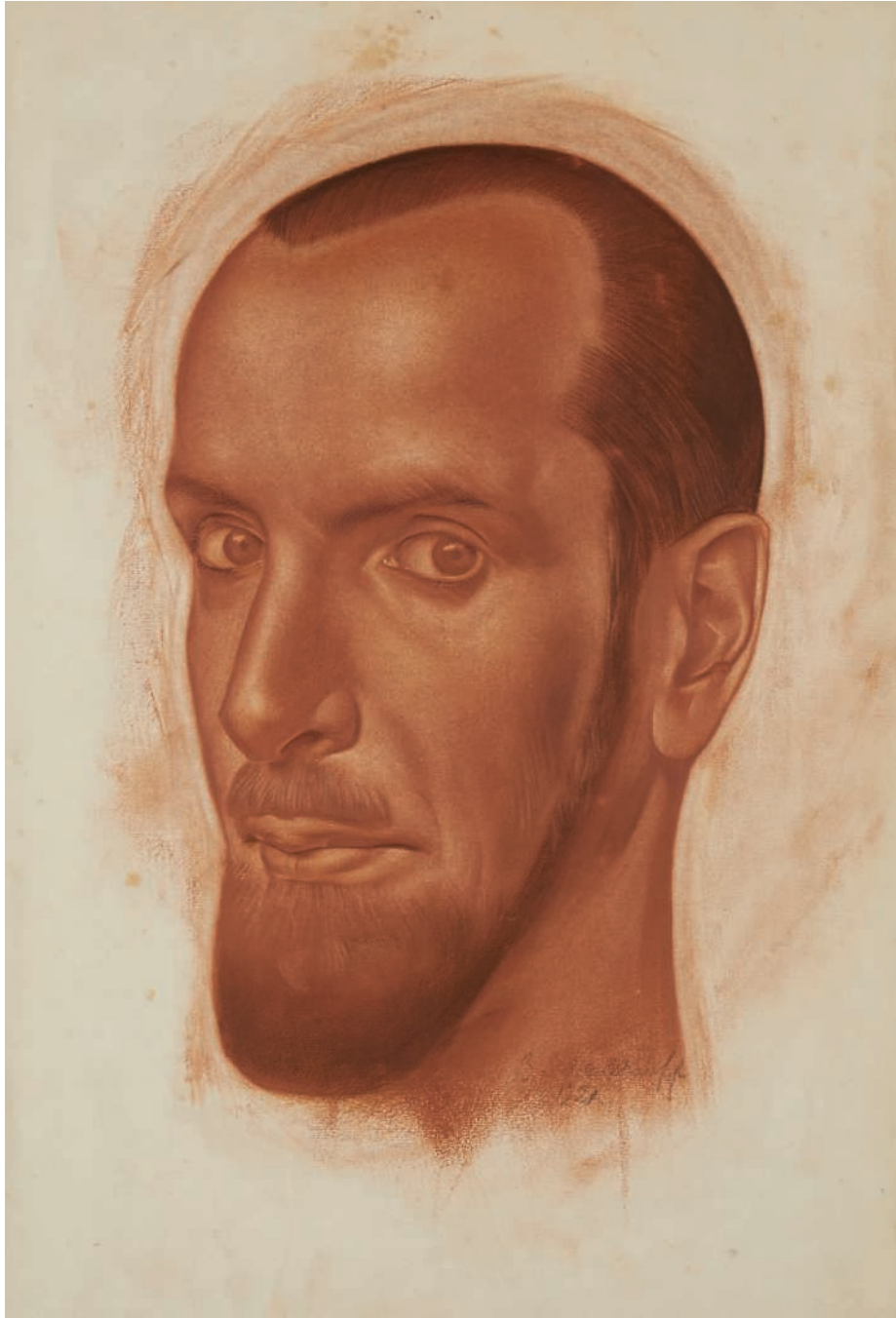
€4,700-7,100

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



14



λ15

VASILII SHUKHAEV (1887-1973)

Portrait of Alexandre Jacovleff (1887-1938)

signed and dated 'B. Schoukhaieff/1921.' (lower right)
sanguine and pencil on paper laid on board
18 x 12 in. (45.5 x 30.5 cm.)

£25,000–35,000

\$32,000–45,000

€30,000–41,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

The riveting gaze of the charismatic and astonishingly talented artist conveys the intensity of Alexandre Jacovleff's personality which was playful, yet passionate. This rare portrait of Jacovleff by his friend and peer, Vasilii Shukhaev, was probably executed during a magical period in 1921 when a bohemian group of French, American, English, Danish and Russian artists converged on the Mediterranean island of Port-Cros. A comparable portrait from the same period is illustrated in Lucien Vogel's 1920 *Dessins et peintures d'Extrême-Orient d'Alexandre Jacovleff*; however, interestingly this work is signed with the initial for the first-name Shukhaev often used when abroad - B[asil].



16



16



16

16

FRENCH SCHOOL, 19TH CENTURY

Armée des Souverains Alliés. Année 1814: Officiers de l'armée russe, no. 1 and Soldats de l'armée russe, no. 2

hand-coloured engraving on wove paper

11¼ x 15¼ in. (29 x 39 cm.)

together with a map of St Petersburg by Ion Johann Baptist Homann

21½ x 24¼ in. (55 x 61.5 cm.)

(3)

£1,500-2,000

\$2,000-2,600

€1,800-2,400

PROVENANCE:

Collection Alexandre Djanchieff.

By descent to the present owner.



17



17



17

17

**ATTRIBUTED TO WILHELM TIMM
(1820-1895)**

*Ice mountains by St Isaac's Cathedral,
St Petersburg*

signed with initial and dated '1859' (lower right);
with inscription in Russian 'To my dear Sandro
in loving memory/of my father A. N. Benois./
Anna Benois-Tcherkessoff/Christmas 1969./
This drawing by Timm was especially important
to my father because it depicted ice mountains
on which he based his ballet 'Petrouchka', for
which my father designed decor and costumes
and co-authored the libretto together with
Stravinsky' (on the reverse); with inscription
from Alexandre Djanchieff 'Timm/Wilhem-
Georg/1820-1895/Vue de St Petersburg
représentant/St Isaac et les Balagani/Daté
1859 et signé/Ancienne collection Alexandre/
Benois' (on the reverse of the backboard)
pencil and wash on card
9 x 12¼ in. (23 x 31 cm.)
together with two lithographic views of
St Petersburg: The Imperial Academy of Arts;
and View of The General Staff Building (3)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROVENANCE:

Collection Alexandre Benois (1870-1960).
By descent to Anna Benois-Tcherkessoff
(1895-1984).
Collection Alexandre Djanchieff.
By descent to the present owner.



18

18

KONSTANTIN WESTCHILOFF (1877-1945)

Rocky shore

signed 'C. Westchiloff' (lower left)
oil on canvas
19¾ x 22¼ in. (50.5 x 61.5 cm.)

£4,000–6,000

\$5,200–7,700

€4,700–7,100

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



19

19

KONSTANTIN KOROVIN (1861-1939)

Furaev's Tavern, Muromsk county

signed 'Constant Korovine Russie.' (lower left);
inscribed in Russian 'Russia, Furaev's tavern/a
road to Kaliazin. Vladimir/province. Muromsk
county' (on the reverse)
oil on canvas
18¼ x 22 in. (46.5 x 61 cm.)

£8,000–12,000

\$11,000–15,000

€9,400–14,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



20 (part)



20 (part)

20

AFTER VIKTOR VASNETSOV

Menu of the Sacred Coronation of the Sovereign Emperor Alexander III and the Sovereign Empress Maria Feodorovna, 1883

chromolithograph printed in gold and various colours, folded once as issued
31½ x 10¾ in. (80 x 27 cm.)

together with printed reproductions of *View of Moscow* after Konstantin Iuon and *Peter the Great* after Valentin Serov (3)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

21

STEPAN IAREMICH (1869-1939)

The Smolny Convent

signed in Cyrillic, inscribed in Russian and dated 'S. Iaremich/ 9 June 1917 SPb.' (lower right); further inscribed in Russian 'The Smolny Convent - the first sketch from the S[t-] P[etersburg] series/of the Smolny Convent/[I] returned to art with this series after a long break/Given by me S[t-]P[etersburg] 26 September 1917' (on the reverse); with inscription from Alexandre Djanchieff 'Jaremich/Stepan-Petrovich/1869-1939/ La cathédrale du Couvent Smolny/à St Petersburg/variente d'une aquarelle (ancienne collection/F. Notgof) reproduite dans le catalogue de/l'exposition des dessins et Peintures Russes/ du début du XXe siècle. Leningrad 1962/Ancienne Collection/S. Ernst' (on the backboard) pencil, sanguine and watercolour on paper 17¾ x 13⅞ in. (44.8 x 35 cm.) together with a woodcut in colours after Andrei Beloborodov (1886-1965) *Ponte Molle, Rome*, signed in Cyrillic 'A Beloborodov' (lower left) and numbered '1-20' (lower right), further signed with artist's monogram in the plate (lower right); 15 x 19¾ in. (38 x 50.5 cm.); printed in 1934 (2)

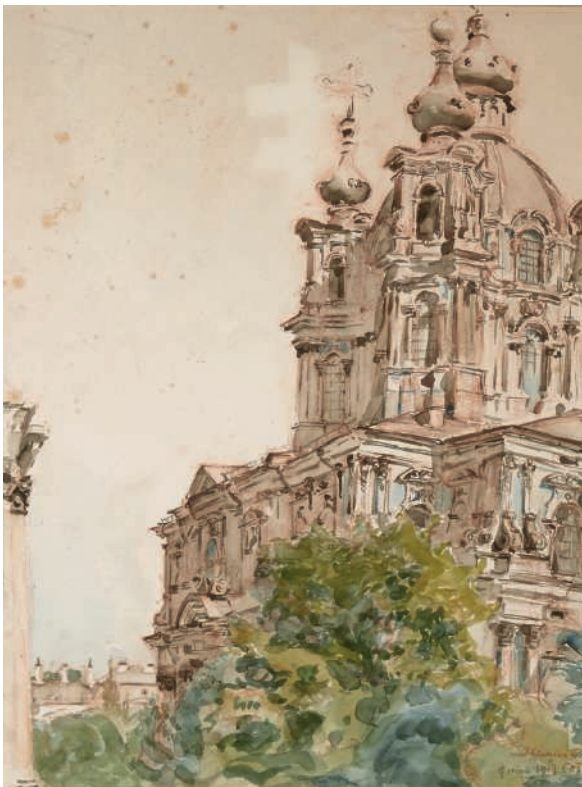
£2,000–3,000

\$2,600–3,800

€2,400–3,500

PROVENANCE:

The Smolny Convent: Collection Serge Ernst (1894-1980).
Collection Alexandre Djanchieff.
By descent to the present owner.



21



21



22

**FILIPP MALIAVIN (1869-1940) &
SERGEI VINOGRADOV (1869-1938)**

Two peasant girls; and Seated woman

the first signed with a Cyrillic initial 'M.' (lower left);
the second signed in Cyrillic, inscribed in Russian and dated
'Sergei Vinogradov/November the 6th/1920/Moscow' (centre left),
stamped 'K. Krivok' (lower right); further stamped 'K. Krivok' (on the reverse)
pencil and coloured pencil on paper
the first 7 $\frac{7}{8}$ x 14 in. (20.3 x 35.5 cm.);
the second 9 $\frac{3}{4}$ x 13 $\frac{1}{2}$ in. (50.5 x 34 cm.)

(2)

£2,000–3,000

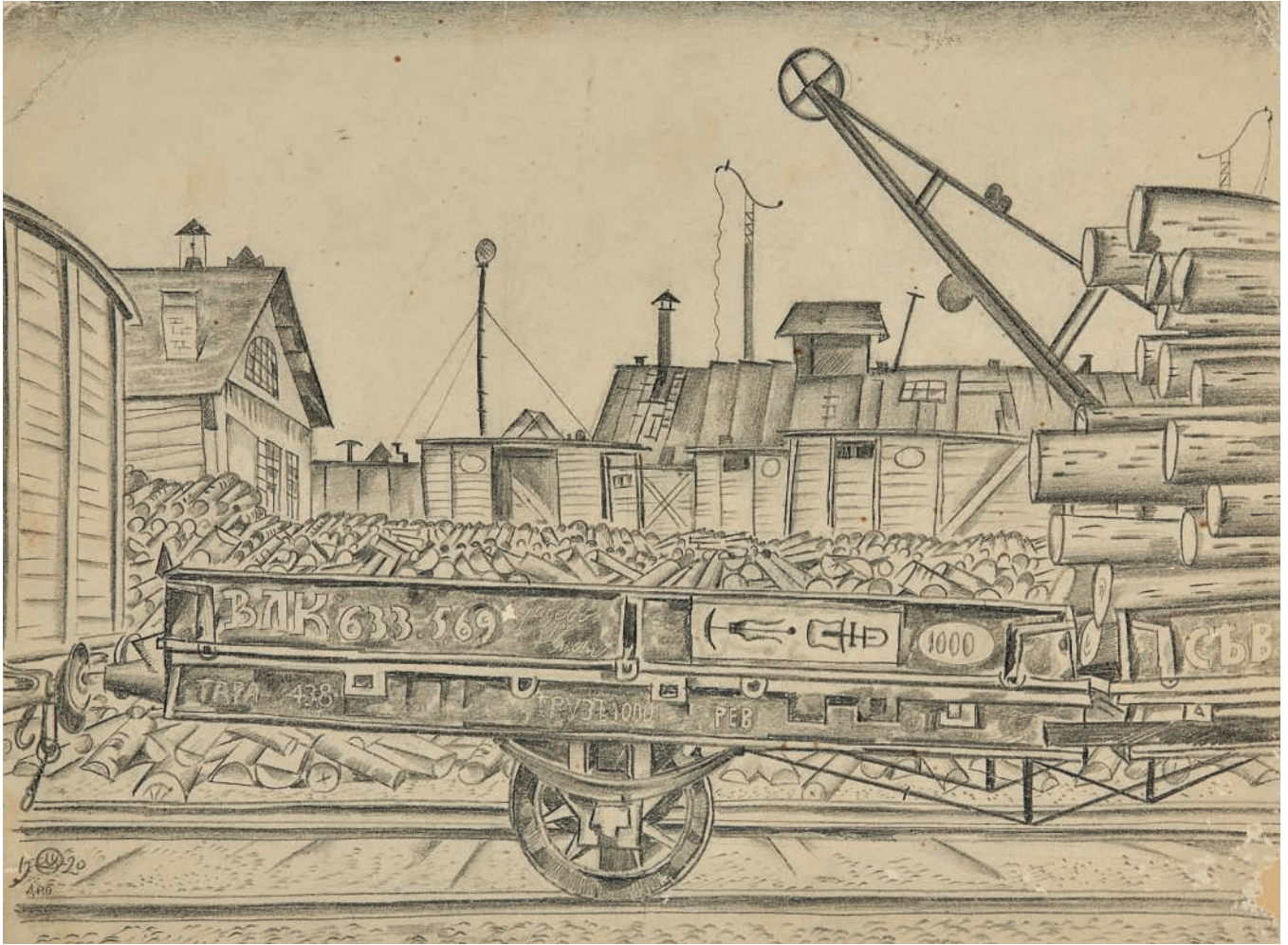
\$2,600–3,800

€2,400–3,500

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.





λ23

MSTISLAV DOBUZHINSKY (1875-1957)

Dno station; and View of Elm Street and St Yeghiche Armenian Church, Chelsea, London

the first signed with artist's monogram, inscribed in Russian with title and dated '1920' (lower left); with inscription and signature from the artist's son Rostislav 'Noeud ferrovière de "Dno" (Région de Pskov) sur les voies de garage. Dessin fait par mon père en attendant une locomotive pour permettre de continuer le voyage. (printemps 1920)/R. Dobuzhinsky' (on the reverse); the second signed with artist's monogram, inscribed with title and dated '1935' (lower right)

the first pencil with scratching out on paper;

the second pencil, watercolour and ink on paper

the first 10½ x 14½ in. (26.5 x 36.5 cm.); the second 11¼ x 12 in. (30 x 30.5 cm.)

(2)

£7,000-9,000

\$9,000-12,000

€8,300-11,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

LITERATURE:

Dno

E. Gollerbakh, *Risunki [Drawings of] M. Dobuzhinskogo*, Moscow-Petrograd, 1923, reproduced.

G. Chugunov, *Mstislav Valerianovich Dobuzhinskii*, Leningrad, 1984, listed p. 253.





24

24

RUSSIAN SCHOOL

Portrait of Alexander I (1777-1825)

oil on canvas
34½ x 27¼ in. (88 x 69 cm.)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROVENANCE:

Anonymous sale; Château de Sauvage, Émancé, 18 October 1970, lot 92.
Collection Alexandre Djanchieff.
By descent to the present owner.



25 (part)

25

ANDREI SOBOLEVSKY (1789-1867)

Portrait of Pavel Grigorievich Demidoff (1738-1821)

signed twice 'Sobolevsky' (lower right); with inscription from Alexandre Djanchieff 'Portrait de Pavel Grigorovitch Demidoff/Fondateur du Lycée de Yaroslav/cf. no. 197 "Portraits" du Grand-Duc/Nicolas Mikhaelovitch' (on the reverse of the backboard)

pencil, coloured pencil, watercolour and ink on paper
8½ x 6⅝ in. (20.6 x 16.8 cm.)

together with two female portraits by Jean Gerin (fl. late 18th-early 19th century) and a portrait of Mme Valoueff by an unknown artist (4)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



26

HENRI BENNER (1776-1829)

Portrait of Princess Wolkonsky, née Beloselsky-Belozersky (1792-1862)

signed and dated 'Benner./1816.' (centre right); with inscription 'Princesse/Wolkonsky./Donne a Roga/Psse Belosselsky-/Bielosersky' (on the reverse); with inscription from Alexandre Djanchieff 'Benner/Henri/au dos: no. 273/Princesse Zinaïde Wolkonsky/née Psse Belosselsky-Bieloserky/Donné à Roger/cf. Portraits russes/Grand Duc Nicolas Mikhaïlovitch' (on the reverse of the backboard)

coloured pencil and watercolour, heightened with white, on card stretched over metal

5½ x 4¼ in. (14 x 10.5 cm.), oval

together with a portrait of Academician Botman by G. Levchenko (2)

£3,000–5,000

\$3,900–6,400

€3,600–5,900



PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



27

27

LEV KIEL (CIRCA 1790-1851)

The Parade on the Field of Mars at the Inauguration of the Alexander Column, St Petersburg, 1834

dated '1836' (lower right)

watercolour and gouache on paper, varnished
15¾ x 19¾ in. (39.8 x 50 cm.)

£8,000-12,000

\$11,000-15,000

€9,400-14,000

PROVENANCE:

The Alexandre Sementchenkoff Collection of Russian books, prints and works of art; Christie's, London, 22 October 1987, lot 621.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Salle Pleyel, *Pouchkine et son époque*,
16 March-15 April 1937 (label on the backboard).



28 (part)

28

AFTER VLADIMIR CHAMBERS & DMITRY KARDOVSKY

The Noble Assembly during the reign of Empress Catherine; and Empress Anna and her Court

the first signed in Cyrillic 'V. Chambers' in the plate (lower right);

the second signed in Cyrillic and dated 'D. Kardovskii. 1907.'

in the plate (lower right)

lithograph in colours

folio: 23¾ x 32¾ in. (59.5 x 82.1 cm.);

plate 23¼ x 32¾ in. (58.9 x 82.1 cm.)

(2)

£3,000-5,000

\$3,900-6,400

€3,600-5,900



29

STUDIO OF GEORG CHRISTOPH GOOTH

Portrait of the Grand Duke Peter Fedorovich (1728-1762)

oil on canvas

48¼ x 39½ in. (123 x 101 cm.)

£30,000–50,000

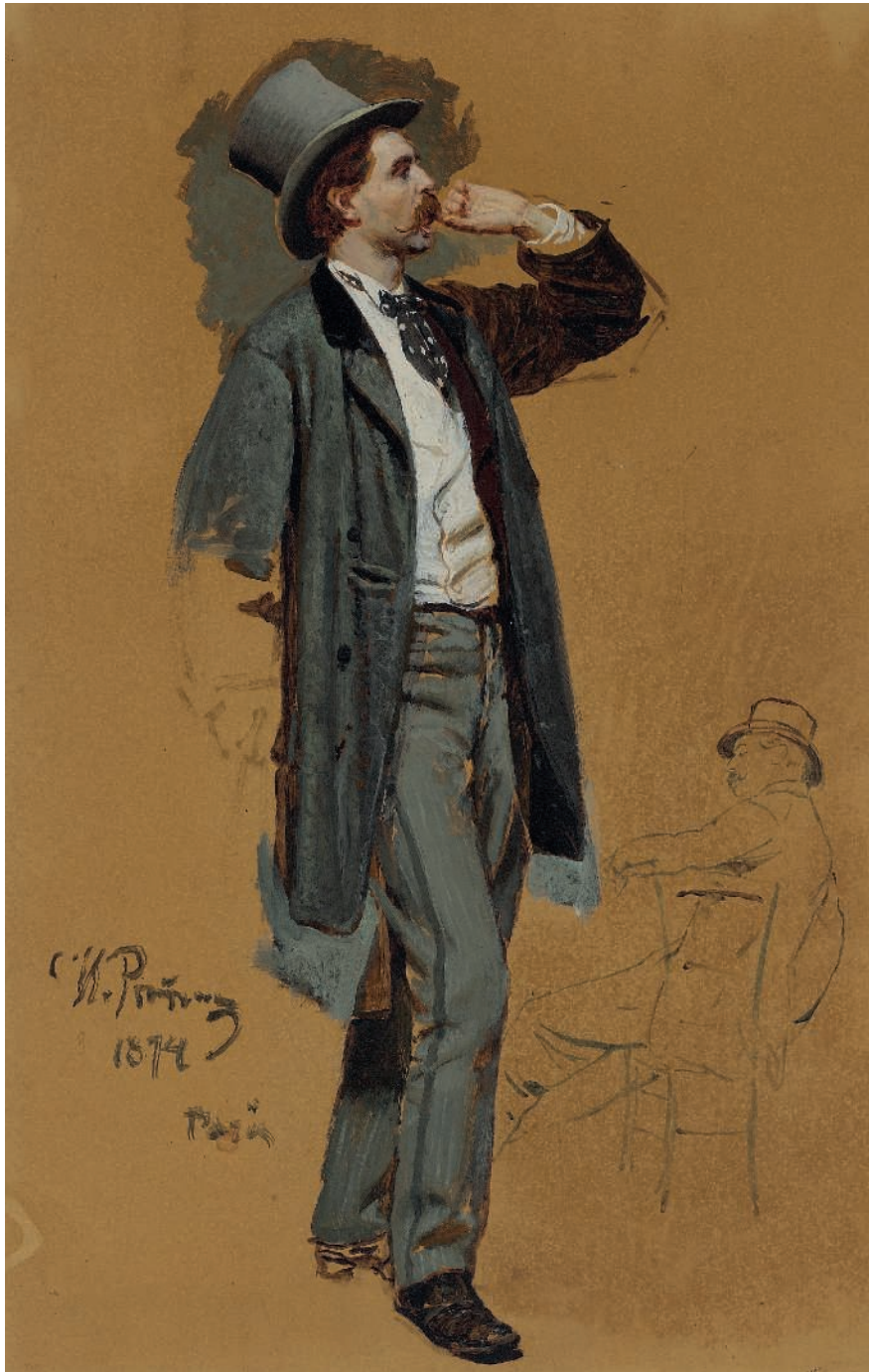
\$39,000–64,000

€36,000–59,000

PROVENANCE:

Ernesto Delle Fratte, Rome.

By descent to the present owner.



PROPERTY OF A PRIVATE COLLECTOR

30

ILYA REPIN (1844-1930)

Study for 'A Parisian Café': Gentleman standing and Jean-Léon Gérôme (1824-1904)

signed in Cyrillic, inscribed and dated 'I. Repin/1874/Paris' (lower left)
watercolour and oil on paper laid down on board
19¾ x 12¾ in. (49 x 32.2 cm.)

£30,000-50,000

\$39,000-64,000

€36,000-59,000

PROVENANCE:

Acquired from the artist by the grandfather of the previous owner.
Property from a distinguished European collection; Christie's, London, 6 June 2011, lot 24.
Acquired at the above sale by the present owner.

LITERATURE:

O. Liaskovskaia, *Il'ia Efimovch Repin: Zhizn' i Tvorchestvo [Life and Work]*, Moscow, 1982, illustrated p. 80, listed p. 474.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

31

MIKHAIL ZICHY (1827-1906)

The hunting party of Emperor Alexander II

pencil, brown ink and watercolour, heightened with white, on paper laid down on board

15% x 21% in. (39.7 x 54.2 cm.)

£30,000–50,000

\$39,000–64,000

€36,000–59,000

PROVENANCE:

Anonymous sale; Christie's, London, 29 November 2006, lot 108.
Acquired at the above sale by the present owner.



(detail)

***32**

IVAN SHISHKIN (1832-1898)

Forest flowers

signed with Cyrillic initials and dated 'I. Sh./95.' (lower right); with Russian title and studio stamp (on the reverse)

oil on canvas laid down on board

15 x 11¼ in. (38 x 28.5 cm.)

Painted in 1895

£40,000–60,000

\$52,000–77,000

€47,000–71,000

PROVENANCE:

Anonymous sale; Weschler's, Washington D.C., 13 March 1993, lot 35.

Collection of Yarden (1922-2001) and Lotte (1924-2017) Fragman, Tel Aviv, Israel.

By descent to the present owners.

Realistic, uncontrived and unmistakably Russian, *Forest flowers* bears the hallmarks of Shishkin's finest landscapes. The viewpoint, obstructed in part by an asymmetrical clutch of trunks skirted with a scattered cloud of cow parsley, cleverly inserts the viewer into the heart of the forest, far from the well-trodden path. The composition is deceptively simple, the modest components of leaf, branch and frond seem commonplace, almost mundane. However, it is precisely these botanically-correct elements that drive the composition, for Shishkin's triumph is that he creates a noble, evocative and soulful natural landscape.

This 'Tsar of the Forest' or 'Forest Bogatyr-Artist' as he later became known, was born in Yelabuga, Tatarstan, in 1831. Having studied at the Moscow School of Painting, Sculpture and Architecture between 1852-1856, Shishkin enrolled at the St Petersburg Imperial Academy of Arts where he graduated with a gold medal in 1860. Awarded an Imperial Scholarship, Shishkin painted in Dusseldorf, Geneva, Zurich and Munich for the next three years. On his return to St Petersburg, he joined a group of like-minded artists who founded the Peredvizhniki. In 1865 he became an Academician and in 1873, a Professor.

Shishkin's method of working was largely based on meticulous observation and the use of analytical sketches, which enabled him to build his own pictorial lexicon of landscape. His compositions are skilfully constructed, the artful placement of a light-dappled clearing or a gnarled branch effectively create the illusion that the viewer is enveloped in pristine forest. By the 1890s when *Forest flowers* was painted, Shishkin's technique displayed a freer brush; he had moved away from the more exacting characteristics of his early work and effortlessly captured the essence of Russian landscape for his generation and those thereafter.



Ivan Shishkin





33



34

PROPERTY FROM THE COLLECTION OF YARDEN AND LOTTE FRAGMAN

***33**

KLAVDII LEBEDEV (1852-1916)

The tailor

signed in Cyrillic and dated 'K. Lebedev/1892' (lower right)

oil on canvas

11 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in. (30 x 21 cm.)

£12,000-15,000

\$16,000-19,000

€15,000-18,000

PROVENANCE:

Collection of Yarden (1922-2001) and Lotte (1924-2017) Fragman,
Tel Aviv, Israel.

By descent to the present owners.

PROPERTY FROM THE COLLECTION OF YARDEN AND LOTTE FRAGMAN

***34**

KONSTANTIN MAKOVSKY (1839-1915)

North African mother

signed in Cyrillic and dated 'K. Makovsky./1875' (lower right)

pencil and watercolour, heightened with white, on paper

19 $\frac{1}{4}$ x 13 $\frac{3}{4}$ in. (49 x 35 cm.)

£12,000-15,000

\$16,000-19,000

€15,000-18,000

PROVENANCE:

Collection of Yarden (1922-2001) and Lotte (1924-2017) Fragman,
Tel Aviv, Israel.

By descent to the present owners.



PROPERTY FROM THE COLLECTION OF YARDEN AND LOTTE FRAGMAN

***35**

VALENTIN SEROV (1865-1911)

Room with a view

signed in Cyrillic and inscribed in Russian 'To Goloushev, in good memory V. Serov' (lower edge)

oil on card laid down on cardboard
7 $\frac{1}{8}$ x 5 $\frac{3}{8}$ in. (18.3 x 13.5 cm.)

£7,000–9,000

\$9,000–12,000

€8,300–11,000

PROVENANCE:

Collection of Yarden (1922-2001) and Lotte (1924-2017) Fragman,
Tel Aviv, Israel.

By descent to the present owners.



36

PROPERTY FROM THE COLLECTION OF
YARDEN AND LOTTE FRAGMAN

***36**

VASILII NAVOZOV (1862-1919)

Open air concert in summer

signed in Cyrillic and dated 'V. Navozov. 1912.'
(lower left)

pencil, ink and watercolour on paper

laid down on board

20½ x 26¾ in. (52.3 x 68 cm.)

£8,000–12,000

\$11,000–15,000

€9,400–14,000

PROVENANCE:

Collection of Yarden (1922-2001) and
Lotte (1924-2017) Fragman, Tel Aviv, Israel.
By descent to the present owners.



37

PROPERTY FROM THE COLLECTION OF
YARDEN AND LOTTE FRAGMAN

***37**

KONSTANTIN KOROVIN (1861-1939)

Paris at night

signed and dated 'C. Korovine 1935.' (lower left)

oil on board

12¾ x 15¾ in. (32 x 40.3 cm.)

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

Collection of Yarden (1922-2001) and
Lotte (1924-2017) Fragman, Tel Aviv, Israel.
By descent to the present owners.



PROPERTY FROM THE COLLECTION OF YARDEN AND LOTTE FRAGMAN

***38**

KONSTANTIN IUON (1875-1958)

Samolet pier, Volga

signed in Cyrillic 'K. Iuon' (lower right)

watercolour on paper

5½ x 7¼ in. (14 x 18.5 cm.)

Executed in 1911

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Collection of Yarden (1922-2001) and Lotte (1924-2017) Fragman, Tel Aviv, Israel.

By descent to the present owners.

For a similar composition, see N. Tretyakov, *Konstantin Fedorovich Iuon*, Moscow, 1957, illustrated p. 155, listed p. 105.

C'est Bakst seul qui fit ce miracle de restituer à la scène son aspect de boîte magique, de guignol somptueux, de brasier.

Poet Jean Cocteau wrote these words when he heard that the Russian poet had died in 1924: not only do they convey the prestige that Bakst enjoyed, but they are also a reminder of his significant role in the revolution of the performing arts during the early 20th century. Jean Cocteau also wrote: 'Bakst's triumph blew away the old grey dust from our stages, and a new dust, a golden dust full of bright colours, fell in its place'.

Acclaimed as he was in Paris, London, Monaco, St Petersburg and Venice, Bakst was an artist whose coloured visions, play with forms and haunting eroticism inspired Marcel Proust, Vladimir Nabokov, Gabriele D'Annunzio and Hugo von Hofmannsthal, his artist friends Picasso, Matisse and Bonnard – and last but not least Marc Chagall, his favourite student. Let's not forget that many of the great fashion designers also owe a great deal to Bakst: Paul Poiret, Yves Saint-Laurent, Karl Lagerfeld, John Galiano and Vivienne Westwood to name a few.

Bakst's fame cannot be disassociated from the artistic revolution that the Ballets Russes started in 1909 – he was their chief artist and artistic director for their greatest masterpieces. However his tale began beforehand, developed alongside the Ballets Russes, and continued long after his quarrel with his best friend Diaghilev in 1922. Though he died prematurely at the age of 58, Bakst had a prolific career. He was an artist of high society amongst the aristocrats at the court of Emperor Nicolas II, and organised performances and parades for the Empress. Above all he is universally recognised for being one of the founders of the *Mir iskusstva* in 1898, along with Diaghilev and Benois. This avant-garde magazine was the breeding ground for what would become in less than ten years the Ballets Russes. This artistic trinity from St Petersburg had two daring objectives: first, to prove to the West that Russian art was thriving; and second, to answer Wagner's challenge of Gesamtkunstwerk, translated as Total Work of Art. Let's imagine the absolute union between music, dancing, painting

and poetry, intertwining all elements and carrying each to a point of pure perfection, when the most modern art then reflects a superior life.

Between 1890-1900 along with his landscape painting, book illustrations and court portraits, Bakst – like his fellow-masters and friends Chekhov and Tchaikovsky – became fascinated with mime, opera and theatre. He designed and painted the costumes and the scenography for *CeDipe à Colonne* and *Antigone* with a new aesthetic, where archaism was conceived as a resource to enliven modernity. Bakst aimed at recovering the animal force that had given birth to the tragedy, where the stage was a place for experimenting with raw intense passion. The alliance of the polar opposite elements – line and colour, energy and grace, tradition and the *jamais vu* – flourished in the following twenty years with *Schéhérazade*, *L'Après-midi d'un faune*, *Daphnis et Chloé*, and during World War I with *Les femmes de bonne humeur*. During these years Bakst also designed fashion collections and published manifestos and articles.

By the 1920s Bakst worked closely with Jacques Rouché, the director of the Paris Opera, and became his artistic advisor. Not content to be only a painter, set designer and decorator – he often wrote librettos for such ballets as *La nuit ensorcelée*. As he created success after success, he extended his talents beyond the palette to fabrics and wallpapers, designing café interiors and even chocolate boxes. Bakst's will and talent knew no bounds, no artistic realm was beyond his reach. He even dared to turn back to Classicism with *Boutique fantasque*. Convinced from as early as 1914 that exile was his only remaining path, Bakst had a complex inner life, often torn between exaltation and depression. His mind was a mirror of his beloved Russia, his desolate country oscillating between a lost paradise and a treasure of childhood. Marcel Proust spoke of Bakst's "genius". Gabriele D'Annunzio portrayed him as "a magician of colours". Bakst will remain an illuminator of space, giving form to a world whose soul is full of magic.

Stéphane Barsacq, April 2017

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

***39**

LÉON BAKST (1866-1924)

Costume design for 'Moskwa'

signed and dated 'Bakst/1922' (lower right)
pencil, watercolour and gouache, heightened with silver and gold, on paper
26 x 16½ in. (66.2 x 42.2 cm.)

\$80,000–120,000

\$110,000–150,000

€94,000–140,000

PROVENANCE:

with The Fine Art Society, London.
Steve Schmidt, San Francisco.
Anonymous sale; Sotheby's, New York, 15 December 1977, lot 18.
Acquired at the above sale by the late owner.

LITERATURE:

Exhibition catalogue, *Bakst*, London, 1973, listed p. [23], illustrated p. [24], no. 101.
Exhibition catalogue, *Bakst Centenary 1876-1976*, London, 1976, listed p. 41, no. 79.

EXHIBITED:

London, The Fine Art Society, Ltd., *Bakst*, 3 December 1973-4 January 1974, no. 101.
London, The Fine Art Society, Ltd., *Bakst Centenary 1876-1976*, August-October 1976, no. 79 (label on the backboard).
New York, Davis & Long Company, *Leon Bakst*, 2-26 February 1977, no. 35 (label on the backboard).
San Antonio, McNay Art Institute, *Bakst*, 15 March-17 April 1977.





40

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

***40**

LÉON BAKST (1866-1924)

Costume design for 'La nuit ensorcelée': Mireille

signed and dated 'Bakst/23' (lower left), with inscription "'La nuit ensorcelée' / Mireille' (upper left)

pencil, watercolour and gouache, heightened with silver and gold, on paper
17¾ x 11½ in. (45 x 29.5 cm.)

Executed in 1923

£50,000–70,000

\$64,000–90,000

€59,000–82,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 November 1984, lot 115.
Acquired at the above sale by the late owner.

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

***41**

LÉON BAKST (1866-1924)

Costume design for 'Les Femmes de Bonne Humeur': Niccolo

signed and dated 'Bakst/1917' (lower left), inscribed with title (upper right)
pencil, watercolour and gouache, heightened with silver, on paper
19¼ x 13 in. (49 x 33 cm.)

£50,000–70,000

\$64,000–90,000

€59,000–82,000

PROVENANCE:

Jacques Blumenthal, Paris; Sotheby's, New York, 15 December 1977, lot 39.
Acquired at the above sale by the late owner.

LITERATURE:

A. Levinson, *Bakst: A Story of the Artist's Life*, 1923, illustrated, p. 120.
C. Spencer, *Leon Bakst*, 1973, illustrated p. 124, listed p. 233, no. 108.
A. Levinson, *Zum Ruhme des Balletts. Léon Bakst in Wort und Bild*, Dortmund, 1983, illustrated p. 120.





42

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

***42**

STUDIO OF LÉON BAKST (1866-1924)

Costume design for 'Papillons'

stamped 'Bakst' (lower centre)

pencil, watercolour and gouache, heightened with gold, on paper
17¼ x 11½ in. (45 x 29.5 cm.)

£4,000–6,000

\$5,200–7,700

€4,700–7,100

PROVENANCE:

Anonymous sale; Sotheby's, New York, 15 December 1977, lot 21.
Acquired at the above sale by the late owner.

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

***43**

LÉON BAKST (1866-1924)

Costume design for 'Les Femmes de Bonne Humeur': Silvestra

signed and dated 'Bakst/16' (lower right), inscribed with title (upper left)
pencil, watercolour and gouache, heightened with silver and gold, on paper
19¼ x 12⅞ in. (49 x 32.6 cm.)

£60,000–80,000

\$77,000–100,000

€71,000–94,000

PROVENANCE:

Mrs John Alden Carpenter (née Winterbotham), Chicago (1876-1931).
A gift from the above to 'The Casino', Chicago, in the 1920s.
Anonymous sale; Sotheby's, New York, 24 November 1978, lot 58.
Acquired at the above sale by the late owner.



Michel Pavlov in *Les Femmes de Bonne Humeur*, 1925





44 (part)



44 (part)

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

***44**

AFTER LÉON BAKST

Five costume designs for 'Judith', 'La nuit ensorcelée', 'La Boutique Fantasque', 'L'Oiseau de feu' and 'Pas de Diane'

each signed and inscribed with production details in the plate, two dated in the plate

offset lithograph, with pochoir, heightened with gold

12¼ x 9⅞ in (32.4 x 25.1 cm.) and smaller

together with printed programme cover for Ballets Russes by Pablo Picasso:

Costume de Chinois du ballet 'Parade' (5)

£1,500–2,000

\$2,000–2,600

€1,800–2,400

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

***45**

LÉON BAKST (1866-1924)

Costume design for 'La Boutique Fantasque: une poupée française'

signed and dated twice 'Bakst/1918' (lower right), inscribed with title (upper right)

pencil, watercolour and gouache on paper

17¾ x 11¼ in. (45 x 29.8 cm.)

£50,000–70,000

\$64,000–90,000

€59,000–82,000

PROVENANCE:

Edwin Hewitt, Tokyo; Sotheby's, New York, 15 December 1977, lot 26.

Acquired at the above sale by the late owner.



A scene from *La Boutique Fantasque*, 1919

Boutique Fantastique



BAST

BAST
1912



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

***46**

LÉON BAKST (1866-1924)

*Costume design for 'Les Femmes de Bonne Humeur':
Battista en femme*

signed and dated 'Bakst/1916' (lower right), inscribed with title (upper left)
pencil, watercolour and gouache on paper
17¾ x 11½ in. (45 x 29.5 cm.)

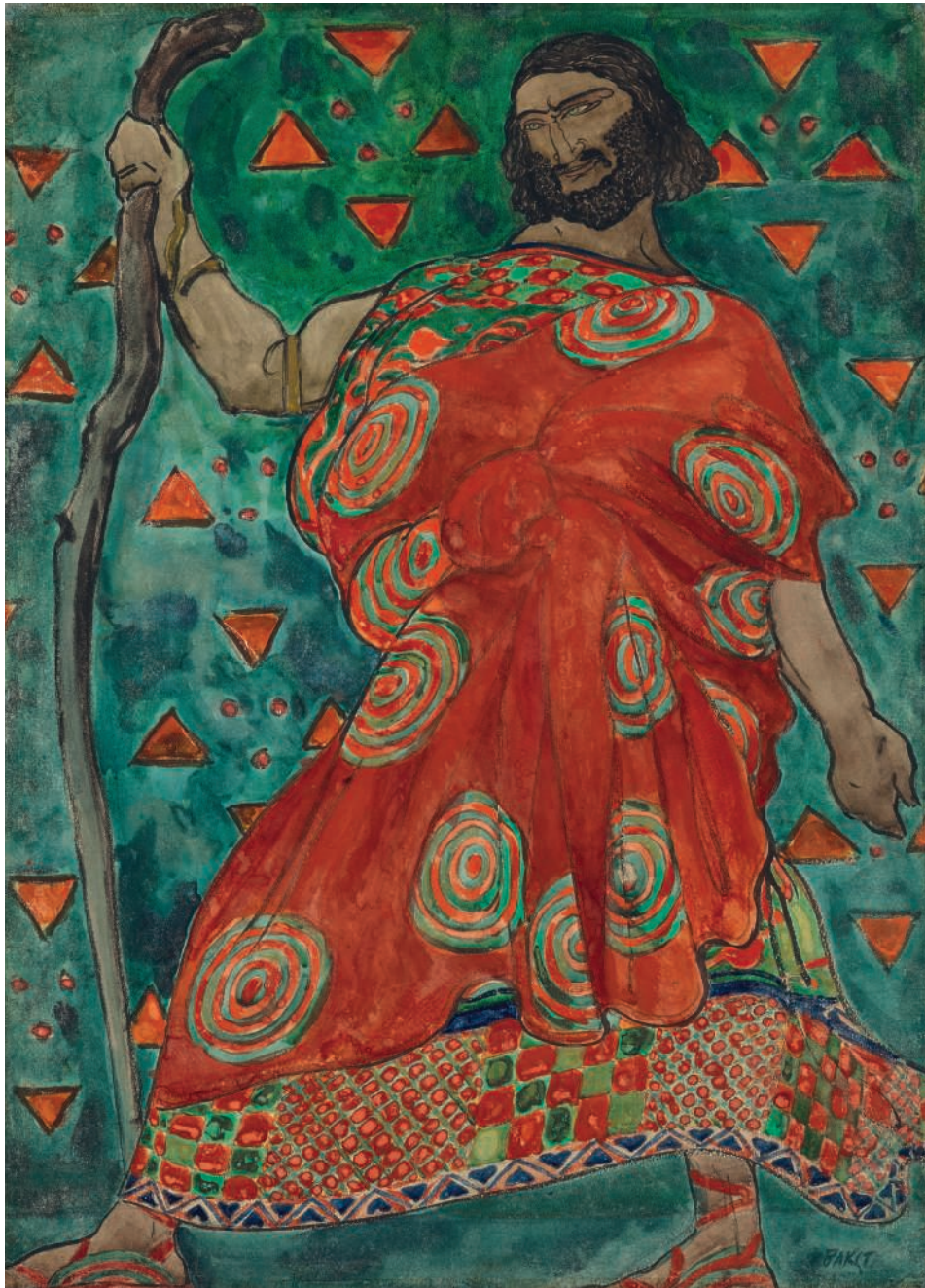
£50,000-70,000

\$64,000-90,000

€59,000-82,000

PROVENANCE:

Jacques Blumenthal, Paris; Sotheby's, New York, 15 December 1977, lot 40.
Acquired at the above sale by the late owner.



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

***47**

LÉON BAKST (1866-1924)

Costume design for 'Antigone: Créon'

signed 'BAKST' (lower right)

pencil, watercolour and gouache, heightened with gold, on paper
30¾ x 22 in. (78 x 56 cm.)

Executed circa 1904

£100,000–120,000

\$130,000–150,000

€120,000–140,000

PROVENANCE:

André Bakst (1907-1972), the artist's son, Paris (inscription on the reverse).
Serge Lifar (1905-1986), Paris.

Anonymous sale; Sotheby's, New York, 23 April 1986, lot 28 (cover lot).
Acquired at the above sale by the late owner.



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

λ*48

ALEXANDRE BENOIS (1870-1960)

Two costume designs for 'Diane des Poitiers'; and Costume design for 'Giselle'

each signed, two dated '1934', one dated '1950', all inscribed with costume notes and production details overall pencil, ink, watercolour and gouache, heightened with gold and silver, on paper; one with fabric swatches the first two 12½ x 9½ in. (31.7 x 23 cm.); the third 9¾ x 6 in. (23.8 x 15.2 cm.) (3)

£3,500-4,500

\$4,500-5,800

€4,200-5,300

PROVENANCE:

Diane des Poitiers: Anonymous sale; Sotheby's, New York, 23 April 1986, lot 86. Acquired at the above sale by the late owner.



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

***49**

NICHOLAS ROERICH (1874-1947)

Costume design for 'Le Sacre du Printemps'

gouache on paper

18 $\frac{7}{8}$ x 28 $\frac{3}{4}$ in. (48 x 73 cm.)

Executed circa 1930

£30,000–50,000

\$39,000–64,000

€36,000–59,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 24 November 1978, lot 33.
Acquired at the above sale by the late owner.

LITERATURE:

Exhibition catalogue, *Nicholas Roerich Decors and Costumes for Diaghilev's Ballets Russes and Russian Operas*, New York, 1974, listed p. [16], illustrated p. [17], no. 2 as *Snegurochka*.

Exhibition catalogue, *Diaghilev's Ballets Russes 1909-1929*, Cambridge, 1977, listed p. [2].

EXHIBITED:

New York, Cordier & Ekstrom Gallery, *Nicholas Roerich Decors and Costumes for Diaghilev's Ballets Russes and Russian Operas*, November–December 1974. Cambridge, Harvard Theatre Collection and Harvard Summer Dance Center, *Diaghilev's Ballets Russes 1909-1929*, 1977, no. 25.

This costume design was most likely created for the 1930 revival of Igor Stravinsky's *Le Sacre du Printemps*, which was produced by the League of Composers in Philadelphia and performed on 11, 12, and 13 April and followed with a performance at the Metropolitan Opera in New York on 22 April that same year.

We are grateful to Gvido Trepša, Executive Director of the Nicholas Roerich Museum, New York for his assistance in cataloguing this work.



50 (part)



50 (part)

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

λ*50

ALEXANDRE BENOIS (1870-1960)

Five costume designs for 'Le lac des cygnes': Prince Siegfried, Wolfgang, Benno, Dame J and Dame T

each signed, three dated '1945', all inscribed with costume notes and production details overall pencil, ink, gouache and watercolour, three heightened with gold and silver, on paper 9½ x 6 in. (24 x 15.2 cm.)

£6,000-8,000

(5)

\$7,700-10,000

€7,100-9,400

PROVENANCE:

Wolfgang and Benno: Sol Hurok (1888-1974).
Anonymous sale; Sotheby's, New York, 15 December 1977, lots 6 and 7 respectively.
Acquired at the above sale by the late owner.

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

λ*51

ALEXANDRE BENOIS (1870-1960)

Three costume designs for 'Ballo in Maschera'; and Two costume designs for 'Petrouchka'

four signed and two dated '1947', all inscribed with costume notes and production details overall pencil, ink, watercolour and gouache on paper 9 x 7 in. (22.8 x 17.8 cm.); and smaller

£6,000-8,000

(5)

\$7,700-10,000

€7,100-9,400

PROVENANCE:

Ballo in Maschera: Anonymous sale; Sotheby's, New York, 21 November 1984, part of lot 151.
Acquired at the above sale by the late owner.
Petrouchka: Anonymous sale, Sotheby's London, 13 February 1986, lots 136 and 141, respectively.
Acquired at the above sale by the late owner.



51 (part)



51 (part)



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

λ*52

ALEXANDRE BENOIS (1870-1960)

Costume design for 'Petrouchka': The first organ grinder

signed and dated 'Alexandre/Benois/1957' (lower left), inscribed with title (upper right) and with production notes overall
pencil, ink, watercolour and gouache on paper
9¼ x 6½ in. (43.2 x 15.2 cm.)

£4,000-6,000

\$5,200-7,700

€4,700-7,100

PROVENANCE:

with Arthur Tooth and Sons, London (label on the backboard).
Anonymous sale; Sotheby's, New York, 23 April 1986, lot 42.
Acquired at the above sale by the late owner.

EXHIBITION:

London, Arthur Tooth and Sons, *La Famille Benois*, 15 December 1960-
7 January 1961, no. 42.

LITERATURE:

Exhibition catalogue, *La Famille Benois*, London, 1962, listed p. [3].



53

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

λ*53

ALEXANDRE BENOIS (1870-1960)

Voyageuses de première classe

signed with initials 'AB' (lower right), inscribed with title (upper right) and numbered 'II' (upper left)

pencil, ink and watercolour on paper
8 x 6½ in. (20.3 x 43.2 cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 February 1986, lot 143.
Acquired at the above sale by the late owner.



54

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

*54

BORIS BILINSKY (1910-1948)

Costume design for 'Ruslan and Ludmila': Ratmir

signed with initials 'B.B.' (lower left)

pencil, watercolour, gouache and collage, heightened with silver, on card
19½ x 12⅞ in. (49.5 x 32.7 cm.)

£8,000-12,000

\$11,000-15,000

€9,400-14,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 15 December 1977, lot 15.
Acquired at the above sale by the late owner.



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

λ*55

MSTISLAV DOBUZHINSKY (1875-1957)

Two costume designs for 'Prince Igor'

signed 'M Dobuzhinsky' (lower left), inscribed with title (upper left) and production notes; one dated '1951' (lower left)

pencil, ink, gouache and watercolour, one heightened with silver and gold, on paper
12¼ x 9¾ in. (31 x 24.4 cm.)

£4,000–6,000

(2)

\$5,200–7,700

€4,700–7,100

PROVENANCE:

Anonymous sale; Sotheby's, New York, 15 December 1977, lot 17.
Acquired at the above sale by the late owner.



PROPERTY FROM THE ESTATE OF NINA RAIJEVSKA

56

KONSTANTIN KOROVIN (1861-1939)

Four costume designs for 'Prince Igor': the Polovtsian dancers

with studio stamps and costume notes overall
pencil, watercolour, gouache and ink, heightened with gold, two with silver,
on paper

12½ x 9¾ in. (32 x 24.6 cm.)

Executed in 1928

together with two photographs of Nina Raievska

£5,000–7,000

\$6,400–9,000

€5,900–8,200

PROVENANCE:

Nina Raievska, Monte Carlo Russian Ballet.

By descent to the present owners.



Grand Duchess Olga

***57**

GRAND DUCHESS OLGA (1882-1960)

Guri Kulikovsky (1919-1984) at breakfast, Knudsminde

watercolour on paper
14 x 16 in. (36 x 40 cm.)

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

The family of the artist.





***58**

GRAND DUCHESS OLGA (1882-1960)

Four scenes of Tikhon (1917-1993) and Guri (1919-1984) Kulikovsky in the Fredensborg Palace gardens; and Four landscapes

one signed 'Olga' (lower left)
watercolour on paper
7 x 9 3/4 in. (18 x 25 cm.) and smaller

£3,000-5,000

(8)

\$3,900-6,400

€3,600-5,900

PROVENANCE:

The family of the artist.

***59**

GRAND DUCHESS OLGA (1882-1960)

Two garden scenes; and Three floral studies

signed 'Olga' (lower right)
watercolour on paper
13 x 16 in. (33 x 40.6 cm.) and smaller

£4,000-6,000

(5)

\$5,200-7,700

€4,700-7,100

PROVENANCE:

The family of the artist.





***60**

GRAND DUCHESS OLGA (1882-1960)

Self-portrait with easel; Four landscapes; and Floral study

one signed and dated 'Olga/1952' (lower right); one signed 'Olga' (lower left); one signed 'Olga' (lower right)

four oil on board; two watercolour on paper

10¼ x 16½ in. (26 x 42 cm.) and smaller

(6)

£4,000–6,000

\$5,200–7,700

€4,700–7,100

PROVENANCE:

The family of the artist.

***61**

GRAND DUCHESS OLGA (1882-1960)

Flowers on a window sill; Two floral studies; and Three summer landscapes

four signed 'Olga' (lower right)

four oil on board; two watercolour on paper

12¾ x 16 in. (23 x 41 cm.) and smaller

(6)

£4,000–6,000

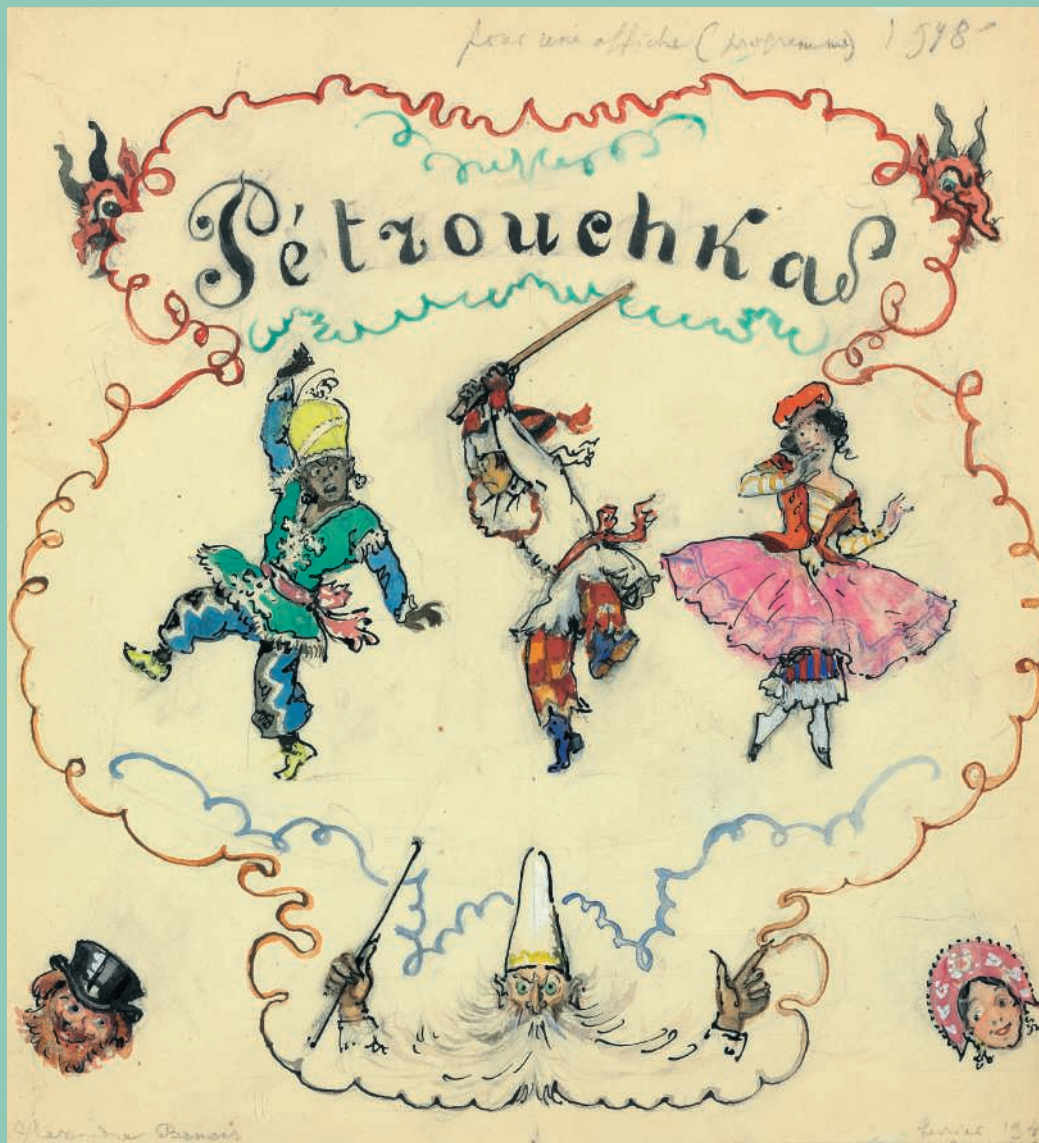
\$5,200–7,700

€4,700–7,100

PROVENANCE:

The family of the artist.





American Ballet Theater production of *Petrouchka*

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

λ*62

ALEXANDRE BENOIS (1870-1960)

Programme design for 'Petrouchka'

signed 'Alexandre Benois' (lower left), inscribed and dated 'pour une affiche (programme) 1948' (upper right), further dated 'fevrier 1948' (lower right); numbered 'T77B' and '647' (on the reverse)
pencil, ink, watercolour and gouache on paper
13½ x 12½ in. (34.3 x 30.8 cm.)

£8,000-12,000

\$11,000-15,000

€9,400-14,000

PROVENANCE:

Acquired by the present owner circa 1994.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

λ*63

ALEXANDRE BENOIS (1870-1960)

Costume design for 'Petrouchka': The Magician

signed 'Alexandre/Benois' (lower left), inscribed with title (upper left and right), inscribed with dedication: 'À mon cher petit fils bien aimé Alexandre Tcherkessoff/pour son jour d'anniversaire 19 viii 1958' (lower edge); further inscribed with title and numbered '77' and '2567' (on the reverse)
pencil, ink, watercolour and gouache, heightened with gold, on paper
13½ x 12½ in. (34.3 x 30.8 cm.)

£6,000–8,000

\$7,700–10,000

€7,100–9,400

PROVENANCE:

Alexandre Tcherkessoff (1920-1984), grandson of the artist, circa 1958.
Acquired by the present owner circa 1994.



63

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

λ*64

ALEXANDRE BENOIS (1870-1960)

Costume design for 'Petrouchka': Coachman and wet nurse

signed and dated 'Alexandre/Benois/1957.' (lower right), further signed twice and inscribed 'Alexandre Benois/A mon petit fils Alexandre Tcherkessoff pour son jour anniversaire le 19 Août 1958/Alexandre Benois' (lower left); inscribed with title (upper left and right); further inscribed with title and numbered '2568' and '82' (on the reverse)
pencil, ink, watercolour and gouache on paper
12½ x 9¼ in. (31.7 x 23.5 cm.)

£6,000–8,000

\$7,700–10,000

€7,100–9,400

PROVENANCE:

Alexandre Tcherkessoff (1920-1984), grandson of the artist, circa 1958.
Acquired by the present owner circa 1994.



64



65



65



66



67

PROPERTY FROM A PRIVATE SCANDINAVIAN
COLLECTION

65

ALEKSANDR GOLOVIN (1863-1930)

*Costume design for 'Figaro'; and
Design for a stage curtain*

the first signed in Cyrillic 'AGolovin' (lower right)
and inscribed in Russian with title (upper right);
the second signed with Cyrillic initials 'AG.'
(lower right)

the first pencil, watercolour and ink, heightened
with gold and silver, on paper

the second pencil, watercolour, gouache and
ink on paper

the first 13¼ x 9¾ in. (33.5 x 24.5 cm.)

the second 12¾ x 6½ in. (32.5 x 16.4 cm.) (2)

£4,000–6,000

\$5,200–7,700

€4,700–7,100

PROVENANCE:

Aleksandr Kaverzin (1898-1988), Leningrad.
Acquired from the above by the mother of the
present owner in Leningrad in the 1960s.

66

AFTER LÉON BAKST

*A series of twelve postcards in the original
envelope published by the St Eugenia
Society depicting costume designs from
'La Fée des Poupées'*

each signed in Cyrillic 'L Bakst' in the plate
(lower right or left)

lithograph in colours, some heightened with
gold and silver

5½ x 3¾ in. (14.2 x 9.3 cm.)

£2,000–3,000

\$2,600–3,800

€2,400–3,500

λ67

ALEXANDRE BENOIS (1870-1960)

*Stage design for 'Les Noces de Psyché
et de l'Amour': Apothéose, Act II*

signed twice, inscribed with production details
and dated twice 'Alexandre Benois 1928'
(on the reverse)

pencil, watercolour, gouache and ink on card
18½ x 25¼ in. (46.2 x 64 cm.)

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

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



68



68

PROPERTY FROM A PRIVATE COLLECTION, SCOTLAND

68

YURI PIMENOV (1903-1977)

Moscow - Leningrad train; and Yuri Pimenov's study, Moscow

the first inscribed in Russian with title
ink on paper
the first 7% x 5½ in. (19.2 x 13.7 cm.);
the second 6% x 4% in. (17.5 x 11.5 cm.)

(2)

£4,000–6,000

\$5,200–7,700

€4,700–7,100

PROVENANCE:

Acquired by the present owner from the 2007 exhibition, Moscow.

LITERATURE:

Exhibition catalogue, *Lurii Ivanovich Pimenov. Zemnoe iskusstvo*, Moscow, 2007, illustrated pp. 101 and 141.

EXHIBITED:

Moscow, Leonid Shishkin Gallery, *Lurii Ivanovich Pimenov. Zemnoe iskusstvo*, 11 April–21 May 2007.

PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ69

YURI ANNENKOV (1889-1974)

Illustration for 'The Iron Heel' by Jack London (1876-1916)

signed with Cyrillic initials 'Iu. A.' (lower left)
pencil and ink on paper
11% x 9% in. (29.8 x 22.8 cm.)
Executed in 1923

£5,000–7,000

\$6,400–9,000

€5,900–8,200

PROVENANCE:

Acquired by the previous owner in St Petersburg in 1976.

The Iron Heel, a dystopian novel by the proclaimed American writer Jack London was first published in 1908 with the Russian edition published by *Krasnaia Nov'* in Moscow in 1923. In the 1920s Annenkov had already made his name as a successful book illustrator with Blok's *Dvenadtsat'* [*Twelve*] and had published his lauded *Portrety* [*Portraits*], a series capturing a multitude of significant personalities of the time. His illustrations for *The Iron Heel* are emblematic of the artist's distinctive use of graphic and montage effect and are clearly influenced by the constructivist style.

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



69



PROPERTY OF A PRIVATE COLLECTOR

70

KUZMA PETROV-VODKIN (1878-1939)

Self-portrait

charcoal on paper

15 x 11¾ in. (38 x 30 cm.)

with a study for the present portrait on the reverse

£30,000–50,000

\$39,000–64,000

€36,000–59,000

LITERATURE:

Exhibition catalogue, *Ivan Samarine at Jean-Luc Baroni: Russian Drawings and Watercolours*, London, 2011, illustrated p. [71], p. 70, no. 28.

I. Galeev, *Kuz'ma Petrov-Vodkin i ego shkola [and his school]*, vol. I, Moscow, 2015, illustrated on the front cover, listed p. [4].

EXHIBITED:

London, Jean-Luc Baroni, *Ivan Samarine at Jean-Luc Baroni, Russian Drawings and Watercolours*, 1-22 June 2011, no. 28.

PROVENANCE:

Isaak Angenitsky (1888-1965), Kiev.

Anonymous sale; MacDougall's, 1 December 2010, lot 115.
with Jean-Luc Baroni, London.

Acquired from the above by the present owner.



71
MARIA SINIAKOVA (1898-1989)

Summer

signed with Cyrillic initials 'M.S.' (lower right); further signed in Cyrillic 'M. Siniakova' (on the reverse)
 pencil and watercolour on paper
 16½ x 12½ in. (41.5 x 31.8 cm.)

£6,000–8,000

\$7,700–10,000

€7,100–9,400

PROVENANCE:

Anna Gurdova-Timme (1877-1972), Leningrad.
 Professor Nikolai Kachalov (1883-1964), the brother-in-law of the above, Leningrad.
 By descent to Natalia Kachalova (1933-2002), St Petersburg.
 Acquired from the descendants of the above by the present owner.

PROPERTY FROM A PRIVATE COLLECTION, GREECE

72

PAUL MAK (1891-1967)

The hunt

signed, inscribed and dated 'MAK./1949/Bruxelles.' (lower right)
watercolour and gouache, heightened with gold, on paper
10¼ x 6½ in. (26 x 16 cm.)

£5,000–7,000

\$6,400–9,000

€5,900–8,200

PROVENANCE:

A wedding gift from Prince Gleb Nikolaevich Scherbatoff (1901-1966) to the present owner in Athens in 1958.



72

PROPERTY FROM A PRIVATE COLLECTION, GREECE

73

PAUL MAK (1891-1967)

Mullah

signed and dated 'MAK./1954.' (lower right)
watercolour and gouache, heightened with gold, on paper
11¼ x 7¾ in. (28.5 x 18.5 cm.)

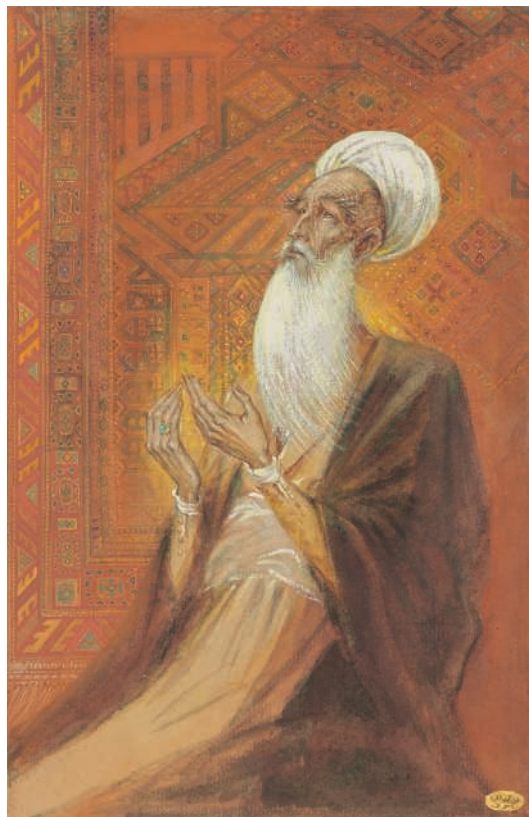
£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROVENANCE:

A wedding gift from Prince Gleb Nikolaevich Scherbatoff (1901-1966) to the present owner in Athens in 1958.



73



74

PROPERTY FROM A PRIVATE COLLECTION, UK

74

ALEKSEI HARLAMOFF (1840-1925)

Young beauty

signed 'Harlamoff' (lower right)

oil on panel

8 x 6 in. (20.5 x 15.3 cm.)

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

with James Connell & Sons, Glasgow
(label on the reverse).



75

***75**

ALEKSEI HARLAMOFF (1840-1925)

Head of a young girl

signed 'A. Harlamoff' (lower right)

oil on panel

12 $\frac{7}{8}$ x 9 $\frac{3}{8}$ in. (32.7 x 23.7 cm.)

£18,000–25,000

\$24,000–32,000

€22,000–29,000

PROVENANCE:

Acquired by the aunt of the present owners who
lived in Paris, prior to 1980.



PROPERTY FROM A PRIVATE FINNISH COLLECTION

76

NIKOLAI BOGDANOV-BELSKY (1868-1945)

On the bank of the lake

signed and dated 'N. Bogdanoff-Belsky/1932' (lower left)

oil on canvas

39¼ x 44½ in. (100 x 112 cm.)

£50,000–70,000

\$64,000–90,000

€59,000–82,000

PROVENANCE:

Acquired by the father of the current owner in Helsinki prior to 1955.

PROPERTY FROM A NEW YORK ESTATE

***77**

BORIS GRIGORIEV (1886-1939)

Portrait d'un jeune garçon

signed 'Boris Grigoriev' (lower right)

oil on canvas

20 1/8 x 20 in. (51 x 50.8 cm.)

Painted circa 1930s

£100,000–150,000

\$130,000–190,000

€120,000–180,000

PROVENANCE:

The family of the sitter.

By descent to the current owner.

Portraiture is one of the most prominent genres in the oeuvre of Boris Dmitrievich Grigoriev (1886-1939). From the mid-1910s he was a prolific portraitist and, as was characteristic of the works of Russian painters at the beginning of the twentieth century, often painted children.

Children as a theme first emerged in Grigoriev's drawings at the beginning of the 1900s. In 1913, the artist made numerous sketches of children in Parisian parks, focussing on their characteristic features rather than superfluous detail.

The birth of his son Cyril (1915-2001) spurred Grigoriev on to pursue child portraiture further. Cyril became his father's favourite model from birth. These family portraits are probably Grigoriev's most heartfelt. Cyril and his mother, Grigoriev's wife Elizaveta (1883-1968), came to symbolise a happy childhood and harmonious family life. This is evident in well-known paintings such as *Mother* (1915, The State Russian Museum, St Petersburg) and *Childhood* (1916, The State Tretyakov Gallery, Moscow). Another example,

Sketch of a Sleeping Boy (1917, Private Collection) was a study for the children depicted in *The Peasant Land* (1917, The State Russian Museum, St Petersburg) and for the tailpiece to the book *Visages de Russie* (1923, Paris). From informal, intimate images, Grigoriev created symbolic portraits. In the same way, paintings featuring Cyril such as *Child of the World* (1920, Private Collection, Russia) and *Portrait of the Artist's Son* (1921, Worcester Art Museum, USA), which were exhibited in Europe and America, took on a symbolic character.

Another series of portraits by Grigoriev is that depicting peasant children for his famous cycle *Rasseja* in 1917-1918. Here the children are in essence nameless, generalised forms, drawn with Grigoriev's exaggerated and expressive line. By this time, Grigoriev was widely known as a portraitist in Russia. He drew his subjects from life, using real children as models. He depicted boys with high cheekbones and narrowed eyes, girls with wild hair and thin braids. He had a surprisingly effective technique of using lead pencil and lying it flat on the paper, producing a flexible and fuzzy line. Most of these sketches were later used as preparatory drawings for larger paintings or portraits such as *Peasant Land* and *Girl with a Jug* (1918, The State Russian Museum, St Petersburg).

In the early 1930s when *Portrait d'un jeune garçon* was painted, Cyril was already an adult. However, the intimate *Portrait of Cyril Grigoriev* (circa 1930, formerly in the collection of K. B. Grigorieva) and the true-to-life depiction *My Son* (circa 1932, location unknown) share similarities with *Portrait d'un jeune garçon*. In particular, *My Son* relates to the present portrait; the full height of a half-naked young man is depicted as if he were an ancient Greek hero. In *Portrait d'un jeune garçon*, the young boy occupies the chair like a throne, displaying the self-confidence and poise of a mature man. The open expression and wide-eyed gaze of the boy is engaging, yet the overarching impression is that it is the sitter who is engaged with the viewer. All three works are united by the empowered and powerful model, but also by the general stylistics: the classical accuracy, sharpness of form, simplicity of composition and colour palette.

In the 1920-30s Grigoriev was regularly commissioned by his patrons, collectors and sponsors to paint their children. Examples include *A Boy in a sailor suit* (circa 1923, John Goldsmith) and *Les Enfants* (fig. 1, 1922-1923, Private Collection). While Grigoriev, who had a keen eye for detail, could capture the inner workings of the human soul in its grotesque reality, when it came to drawing children, he became soft and lyrical, completely immersing himself in the psychology of his child-subjects.

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



Fig. 1 Boris Grigoriev (1886-1939), *Les Enfants*, circa 1922-23, sold Christie's, New York, 13 April 2011 for \$1,314,500





78

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

***78**

FILIPP MALIAVIN (1869-1940)

Young girl in a shawl

signed 'Ph. Maliavine.' (lower right)

pencil and crayon on paper
17½ x 11½ in. (45 x 29.5 cm.)

£6,000–8,000

\$7,700–10,000

€7,100–9,400

PROVENANCE:

Acquired by the family of the present owner in New York, circa 1950.

PROPERTY FROM A PRIVATE DANISH COLLECTION

79

KONSTANTIN GORBATOV (1876-1945)

Autumn on the islands

signed in Cyrillic and dated 'K. Gorbatov. 1919.' (lower left); further signed in Cyrillic, inscribed in Russian with title and dated 'K. Gorbatov 1919' (on the reverse)

oil on panel
8½ x 11½ in. (21.6 x 29 cm.)

£15,000–25,000

\$20,000–32,000

€18,000–29,000

PROVENANCE:

Acquired by the father of the present owner in Moscow circa 1930.



79



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ80

LEON SHULMAN GASPARD (1882-1964)

Village church in early spring

signed and dated 'Leon Schulman-Gaspard/1911' (lower left)

pencil and oil on canvas board

18⁷/₈ x 12⁷/₈ in. (47.6 x 33 cm.)

£40,000–60,000

\$52,000–77,000

€47,000–71,000

PROVENANCE:

Acquired by the grandfather of the present owner prior to 1978.

PROPERTY FROM THE COLLECTION OF NATALIE WOOD



Natalie Wood, 1966

One of the most memorable actresses of the 20th century, Natalie Wood had an extraordinarily prolific career. Known for her stellar roles in such films as *Miracle on 34th Street* (1947), *Rebel Without A Cause* (1955), *West Side Story* (1961), *Splendor in the Grass* (1961), *Gypsy* (1962), among many others, she rapidly became a beloved screen legend.

Natalie Wood's stardom began in the early days of her childhood, thanks to the efforts of her determined mother who encouraged her into an acting career. Wood's innate talent was such that she was generally considered to be a child prodigy. Orson Welles (1915-1985), her co-star in her first major film role *Tomorrow is Forever* (1946) was noted to have said that she was 'so good she was terrifying' (quoted in M. Bowman and N. Gregson Wagner, *Natalie Wood; Reflections on a Legendary Life*, Philadelphia, 2016, p. 30). The brilliance that emanated from Natalie Wood as a young girl continued throughout her acting career, and from most, if not all biographical accounts, particularly from her close family and friends this radiance was as present in the private sphere as it was in the public sphere.

Born Natalia (Natasha) Gurdin in San Francisco in 1938, Wood's parents, Maria née Zudilova (1908-1998) and Nikolai (Nick) Gurdin (1912-1980) were both part of the initial wave of émigrés to flee the Russian Revolution that had settled in China and eventually migrated to Northern California. Not long after Maria and Nick Gurdin met in California, they married and had Natasha.

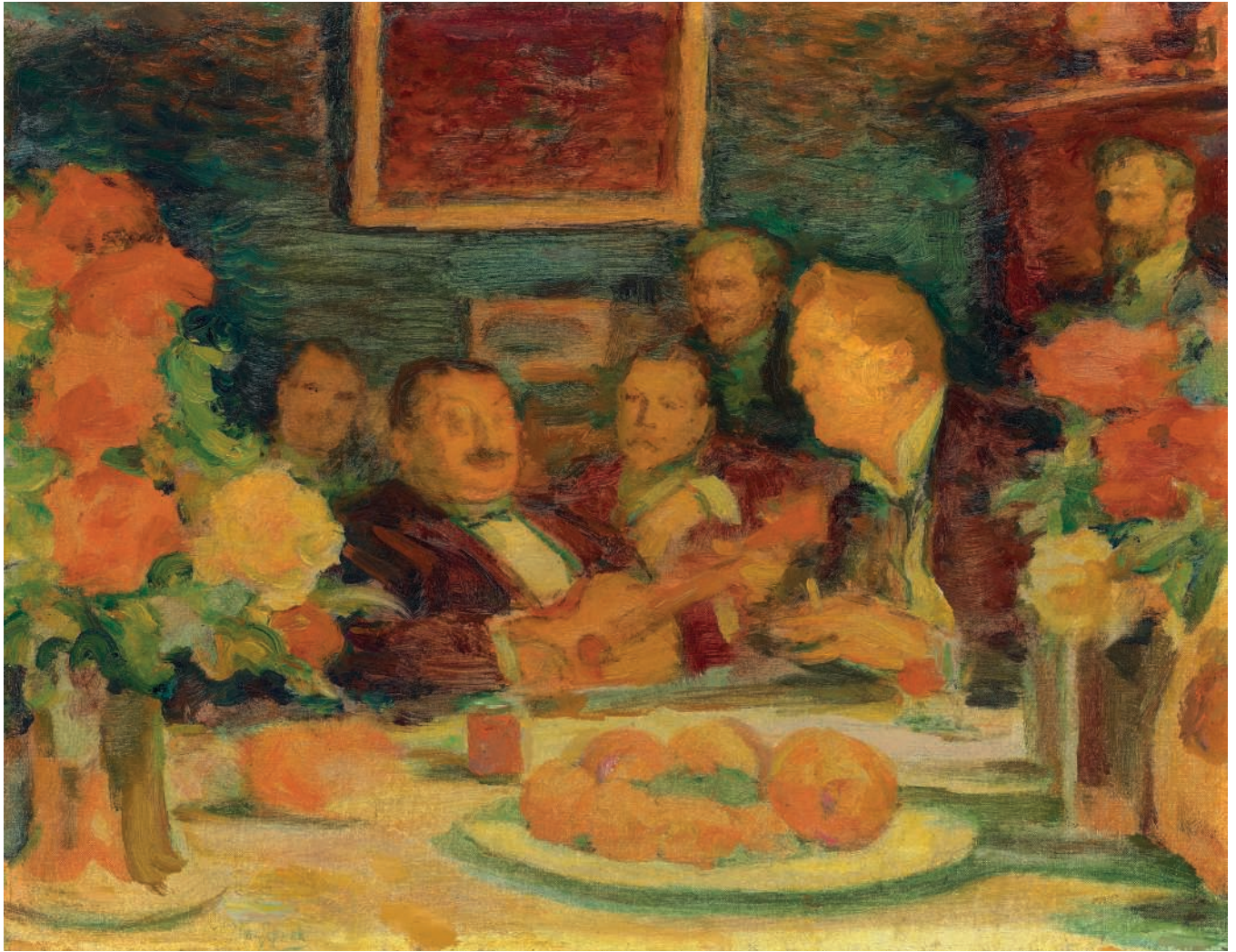
The Gurdin's home would see occasional traces and reminiscences of the Russian past that was lost to the two émigrés. As family members have pointed out to one of Natalie Wood's biographers, Gavin Lambert (1924-2005), a portrait of Tsar Nicholas II hung in the couple's bedroom, and often, in the evenings, Nick Gurdin would sit alone in a chair and reread the novels of some of the great Russian writers or quietly sing accompanying himself with a balalaika. Natalie Wood would later mention at her father's funeral that it gave her 'supreme pleasure' to watch and listen to him

(G. Lambert, *Natalie Wood: A Life*, New York, 2004, pp. 38 & 405). It is difficult not to make the connection between Leonid Pasternak's wonderful painting depicting the warm environment of Konstantin Korovin's apartment where close friends have gathered for an evening of song and merriment and occasional evenings in the Gurdin home. And it is possible that may have moved Natalie Wood to acquire this work to be an important part of her private collection.

A leading portraitist, genre scene artist and illustrator, Leonid Pasternak was one of the most profoundly influential artists of his generation. Born in Odessa and educated in Moscow and Munich, he taught at the prestigious Moscow School of Painting, Sculpture and Architecture. He travelled extensively throughout Europe until finally making his home in Oxford, England. Often called a 'Russian Impressionist' for his affinity for the impressionistic treatment of figures and the environment as well as his ability to capture the most fleeting signs of movement, Pasternak is perhaps best known for his numerous portraits of his contemporaries, which he painted with remarkable observation and a sense of humour, sincerity and candour.

At K. A. Korovin's: 'old-time songs' (*Chaliapin and the artists*) depicts an intimate party of friends, featuring from the right Konstantin Korovin (1861-1939), Fedor Chaliapin (1873-1938), the artist, Abram Arkhipov (1862-1930), Pavel Tuchkov (1862-1918) and Prince Sergei Shcherbatov (1875-1962). Korovin and Arkhipov were Pasternak's colleagues from the Moscow School of Painting, Sculpture and Architecture, and amateur artist Shcherbatov had been Pasternak's student. Leonid Pasternak left a vivid written description of these traditional gathering at his friend's apartment: 'On the evening of his birthday, which was in December, the artist K. A. Korovin would always have a sort of bachelors' party for his friends (in fact practically all of them were married). There was always much wining, dining and merrymaking with gypsy songs [...] These evenings went on until three or four o'clock in the morning after which it was expected that everyone apart from those abstemious stay-at-homes like myself would go off to drink more in the apartment of a famous rich barrister. There they enjoyed themselves till ten in the morning, after which they dispersed homewards.' (J. Bradshaw, *The Memoirs of Leonid Pasternak*, London, 1982, p. 116-117). Pasternak writes that the chief performer was usually the famed opera singer Chaliapin, accompanied by Tuchkov who was an accomplished amateur guitar player and passionate lover of gypsy music: 'Chaliapin [...] would play tricks on Tuchkov. At the point where Tuchkov had become quite ecstatic in his passionate accompaniment, Chaliapin would quite deliberately sing a note slightly off-key. Tuchkov would immediately snap out of his reverie and become fierce with anger, cursing and swearing until the assembled company was reduced to helpless laughter and the episode ended in noise and uproar.' (ibid, p. 116). In the painting Chaliapin appears to be listening with mock-serious attention to Tuchkov's animated and self-indulgent musical performance.

At K. A. Korovin's: 'old-time songs' (*Chaliapin and the artists*) is the culmination of an evolving theme which can be traced back on the basis of preparatory studies and related compositions to 1912, when Pasternak was an active figure in the artistic and social circles of Moscow. Sketches of the roses appeared in Pasternak's albums dated 1914-1916. Over a period of ten years, Pasternak reworked the original composition, shifting the positions of Chaliapin and Tuchkov to alter the dynamics of the soirée. In November 2006, Christie's London sold an earlier version of the present composition painted circa 1912-1916 for £90,000. Crucially, the present work has one outstanding difference from its precedent in that Pasternak replaced A. Vasnetsov with a self-portrait. According to correspondence between Rozalia and Boris Pasternak, the artist painted a version of the composition with this significant reshuffle shortly after his arrival in Germany which dates the painting circa 1921 (R. Salys, *Leonid Pasternak, The Russian Years, 1875-1921: a Critical Study and Catalogue*, Oxford, 1999, I, p. 46).



***81**

LEONID PASTERNAK (1862-1945)

At K. A. Korovin's: 'old-time songs' (Chaliapin and the artists)

signed in Cyrillic 'Pasternak' (lower left)

oil on canvas

15½ x 20 in. (39.5 x 51 cm.)

Painted circa 1921

£60,000–80,000

\$77,000–100,000

€71,000–94,000

PROVENANCE:

with Wildenstein & Company, New York.

Acquired from the above circa 1966.

LITERATURE:

Letter from Rozalia Pasternak (1865-1932) to Boris Pasternak (1890-1960), 23 November 1921.

C. N. Bialik & M. Osborn, *L. Pasternak: His Life & Work*, Warsaw-Berlin, 1924, no. 132, listed as *Vecherinka* artistov.

M. Osborn, *Leonid Pasternak*, Warsaw, 1932, pl. LIII.

L. Pasternak, *Zapisi raznukh let*, Moscow, 1975, illustrated p. 160.

R. Salys, *Leonid Pasternak, The Russian Years, 1875-1921*, New York, 1999, p. 46, referred to under no. 197.



82

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

82

KONSTANTIN KOROVIN (1861-1939)

Paris at night

signed, inscribed and dated 'Constant Korovine Paris 1931.' (lower left);
with studio stamps (on the reverse)
pencil on panel
13 x 16½ in. (33 x 41 cm.)

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

By repute, a gift from a consul in Berlin to the sister of the present owner's grandmother in Berlin in the 1960s.
A gift from the grandmother to the present owner on the occasion of her communion near Potsdam in 1973.

***83**

STEPAN ERZIA (1876-1960)

Head of a woman

signed 'S Erzia' (along the lower right edge)
quebracho wood
21½ in. (54 cm.) high, not including base

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

with Hoy En el Arte de Galería, Buenos Aires.
Acquired from the above by the previous owners.



83 (front view)



83 (detail)



GEORGES ARTEMOFF (1892-1965)*Seated nude*

signed 'Artemoff' (lower right)

oil on canvas

31¾ x 23½ in. (81 x 60 cm.)

£30,000–50,000

\$39,000–64,000

€36,000–59,000

This work will be included in the forthcoming catalogue raisonné of the artist's work being prepared by the artist's daughter Marie Testa-Artemoff.

An exemplary student of the first Russian Impressionist painter Konstantin Korovin (1861-1939), George Artemoff, like his teacher before him, embarked on a challenging career as an émigré artist in the French capital and asserted himself as a dedicated member of the Montparnasse intellectual and artistic circles.

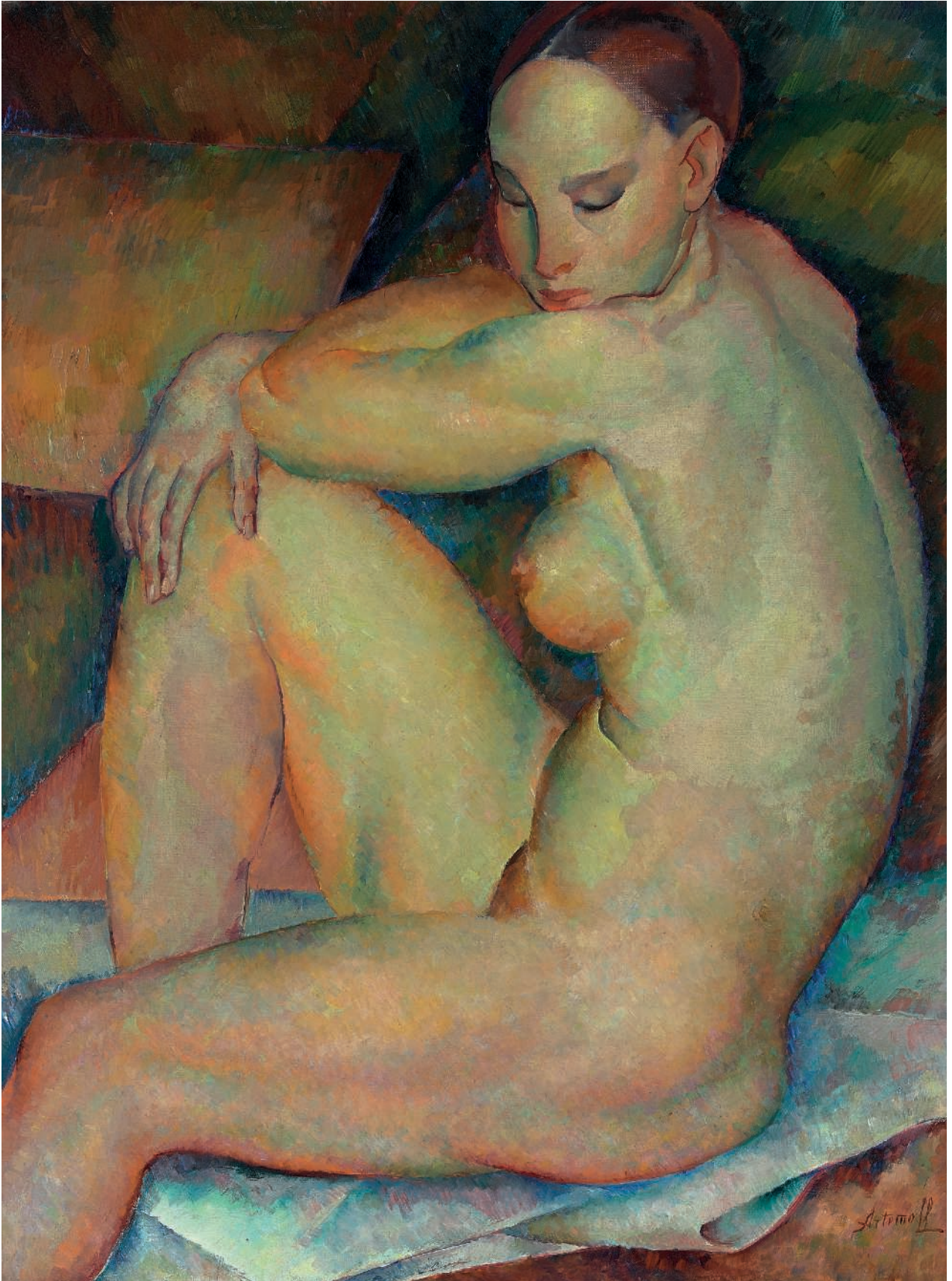
A native of Uryupinsk, Artemoff was born into the family of a military doctor and initially studied at the Donetsk Cadet corps. His passion for art led him to take drawing classes in Rostov-on-Don and continue his artistic pursuits at the Moscow School of Painting, Sculpture and Architecture. As a gifted student, Artemoff was awarded a scholarship to study in Paris in 1913. The artist quickly immersed himself into the creative life of the artistic capital of the world. Thanks to his new friend Ossip Zadkine (1890-1967), with whom he would share a studio at La Ruche, Artemoff was introduced to the buzzing artistic community of Montparnasse, which nurtured the most prominent exponents of early 20th century art.

With the outbreak of the First World War the artist enlisted in the French Légion étrangère and, after being heavily wounded, Artemoff was sent to Savoie for recuperation. He then returned to Novocherkassk in Russia to fight for the White Army and when the Reds took power he evacuated to Constantinople and established himself in Paris in 1922. From then on he would remain in France, working between Paris and Corsica, where *Seated nude* was created. He later joined the Russian community in Clamart and eventually settled in Revel with his second wife and fellow artist Jeanne Astre (1901-1993).

In this painting, Artemoff explores the sensuality of the female body. The detached gaze of the model absorbed in her thoughts and the elegance and simplicity of the forms are reminiscent of the eternal feminine qualities expressed in *Female Nude*, circa 1916 by Amadeo Modigliani (1884-1920) (fig. 1), one of the artist's acquaintances in Montparnasse. The vibrant colours of the flesh tones with their warmth of pinks, oranges and yellows are masterfully captured with fluid brushstrokes and complemented by the emerald greens of the shadows. The resting pose of the model conveys the serene aesthetics of female beauty.



Fig. 1 Amadeo Modigliani (1884-1920), *Female Nude*, circa 1916, Samuel Courtauld Trust, The Courtauld Gallery, London



AN EXCEPTIONAL GROUP FROM 'LA CHAPELLE FORTIN' (LOTS 85-87)



Héliodore Fortin (1889-1934), the author of *La Bible des Esprits Libres*, was born in Quebec and emigrated to Paris in 1912. In 1926, he founded the 'Resurrectoir', a religious syncretism. He attempted to unite elements from different religions, electing twelve 'demigods' including Buddha, Jesus Christ and Osiris. In 1927, Fortin commissioned Kalmakoff to produce a series of twenty-five panels for the interior of his Chapel of the Resurrected, located at 38 bis rue Fontaine in Paris. This esoteric series, depicting the evolution of humanity, was rediscovered in the town of Metz in 1964.

According to Fortin, the series represents twelve 'flames' or stations, symbolising the path to deification. *Flame V* (lot 85), like the other eleven 'flames', has a divine light in the eyes and a redeeming halo; the head is turned towards a rising flame, symbolising the soul on its way to deification.

Odin (lot 87) and *Huitzilopchtli* (lot 86) are from the series of twelve demigods. In Norse mythology, Odin is associated with healing, death, royalty and knowledge. Considered as the most prominent *æsir* (Norse deity), Odin is depicted with raven wings adorning his helmet, a reminder of the two ravens that fly all over the world and tell Odin what they see and hear. For the Aztecs, Huitzilopchtli is a deity of war, sun, human sacrifice and the patron of the city of Tenochtitlan. He is often depicted with a green hummingbird helmet.

After Fortin's death, Kalmakoff designed Fortin's funerary monument, unveiled in 1935 at the Cimetière parisien de Pantin.

PROPERTY OF A PRIVATE FRENCH COLLECTOR

λ85

NICOLAS KALMAKOFF (1873-1955)

Flame V

signed with artist's device and dated '1927' (upper left); numbered 'V' (on the reverse)

oil on panel

53¼ x 21½ in. (135 x 55 cm.)

£40,000–60,000

\$52,000–77,000

€47,000–71,000

PROVENANCE:

Acquired by the present owner in France circa 2005.

PROPERTY OF A PRIVATE FRENCH COLLECTOR

λ86

NICOLAS KALMAKOFF (1873-1955)

Huitzilopochtli

signed with artist's device and dated '1927' (lower left),

numbered 'II' (on the reverse)

oil on panel

21½ x 21½ in. (55 x 55 cm.)

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

Acquired by the present owner in France circa 2005.



86

PROPERTY OF A PRIVATE FRENCH COLLECTOR

λ87

NICOLAS KALMAKOFF (1873-1955)

Odin

signed with artist's device and dated '1927' (lower left),

numbered 'VIII' (on the reverse)

oil on panel

21½ x 21½ in. (55 x 55 cm.)

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

Acquired by the present owner in France circa 2005.



87



88

PROPERTY FROM A PRIVATE COLLECTION, CYPRUS

88

MERAB ABRAMISHVILI (1957-2006)

The deer

signed in Georgian 'Merab Abramishvili' (lower right); further signed in Georgian, inscribed in Georgian with title and dated 'Merab Abramishvili/2002' (on the reverse)
tempera on linen laid down on board
7½ x 29½ in. (18.2 x 75 cm.)

£6,000–8,000

\$7,700–10,000

€7,100–9,400

PROVENANCE:

Acquired by the present owner in 2002.



89

PROPERTY FROM A PRIVATE COLLECTION, CYPRUS

89

MERAB ABRAMISHVILI (1957-2006)

Guardian angel

signed in Georgian 'Merab Abramishvili' (lower right); further signed in Georgian, inscribed in Georgian with title and dated 'Merab Abramishvili/2001' (on the reverse)
tempera on linen laid down on board
29¼ x 31 in. (74 x 78.5 cm.)

£8,000–12,000

\$11,000–15,000

€9,400–14,000

PROVENANCE:

Acquired by the present owner in 2001.



90

PAVEL TCHELITCHEW (1898-1957)

A scene from the ballet 'L'Errante'

signed, inscribed and dated 'P. Tchelitchew/NY 35' (lower left)

watercolour, gouache and ink, on paper

14 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in. (37 x 50 cm.)

Executed in 1935

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Mr and Mrs James Pendleton, New York.

Acquired from the above by a previous owner circa 1994.

Anonymous sale; Christie's, New York, 10 November 1999, lot 88.

Dr Robert Buntling collection; Skinner, New York, 20 September 2012, lot 439.

Acquired at the above sale by the present owner.



91

PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ91

MIKHAIL LARIONOV (1881-1964)

Young boy

signed with initials 'M.L.' (lower right)

gouache on paper

14¼ x 9¼ in. (36.4 x 23.2 cm.)

£5,000–7,000

\$6,400–9,000

€5,900–8,200

PROVENANCE:

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



92

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

λ*92

NATALIA GONCHAROVA (1881-1962)

Autumnal landscape

signed 'N. Gontcharova.' (lower left)

watercolour and gouache on paper

20 x 12⅞ in. (50.8 x 32.8 cm.)

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Acquired by the family of the present owner in New York, circa 1950.



PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

λ*93

NATALIA GONCHAROVA (1881-1962)

Still life with apple blossom

signed 'N. Gontcharova.' (upper right)

oil on canvas

21½ x 41 in. (54.5 x 103.5 cm.)

£80,000–120,000

\$110,000–150,000

€94,000–140,000

PROVENANCE:

Acquired by the family of the present owner in New York, circa 1950.

Throughout her artistic career Natalia Goncharova routinely incorporated elements from nature in her works. On numerous occasions it had been noted that this interest stems from her early upbringing on her family's estate in the Tula Province south of Moscow, which left an indelible mark on her life and work. Goncharova herself often fondly recalled her childhood memories, even years later when living in Paris, which indeed seemed inextricably tied to the expression in her art. The abundant surrounding flora and fauna of her family home, particularly during the summer months, was as the artist professed, 'my first introduction to life-happiness experienced not so much through seeing and hearing, as with one's entire body and soul.' (quoted in Y. Petrova, *Natalia Goncharova. The Russian Years*, St Petersburg, 2002, p. 10). The landscapes, seasonal cycles and various traditions tied to the local folk culture made a deep impression on the artist as a young girl, and were elements that stayed with her and decidedly informed her work for the remainder of her life. Goncharova's interest in Russian folkloric themes set the tone for the Neo-Primitivist style that she would eventually embrace. A fundamental element of Russian folkloric design, floral imagery was frequently used by Goncharova in her works, from the earliest period through the last years of her life in Paris.

Initially showing distinct influences of post-Impressionism and Expressionism created by artists in the West such as Paul Gauguin (1848-1903) or Vincent Van Gogh (1853-1890), eventually Goncharova developed her own unique style fusing these early influences with a new language. Floral designs would continue to form a significant part of the subject matter of her works, depicted in structured Cubo-Futurist, and near-abstract forms that Goncharova championed at the height of her career. This is clearly illustrated in her seminal work *Les arbres en fleurs (Pommiers en fleurs)*, 1912, sold Christie's, London, February 2011 for £3,961,250.

After having left Russia together with her partner Mikhail Larionov (1881-1964) in 1915 at the request of Sergei Diaghilev (1872-1929) to collaborate on various theatrical productions, Goncharova would be exposed to a myriad of new realities and influences, which undoubtedly would have an effect on the direction of her work.

Traces of the Cubo-Futurist, Neo-Primitivist and Rayonist elements that she had experimented with in Russia would continue to inform her theatrical designs as well as her paintings, however in the 1920s and 30s the artist's works would begin to move toward Classical form and line.

Still life with apple blossom is an impressive and sumptuous example of Natalia Goncharova's later experimentations with Classicism, yet with clear underpinnings of her earlier structured works. This still life depicts heavy apple blossom branches recently cut and placed at the edge of a table. A faint work on paper can be seen pinned to the wall just above the table; it is nearly as dark as the wall on which it hangs. Overall the painting is executed with ideal harmony of line, colour and composition. This is counterbalanced with the constructivist aspects of the table and the paper wrapping, as well as the sharp, jagged lattice of branches. A fine synthesis of Goncharova's techniques, this work represents a refreshing period in the ever-changing evolution of the artist's oeuvre.

94

PAVEL TCHELITCHEW (1898-1957)

The Lovers

with studio stamp (on the reverse)
oil, sand and coffee on canvas
39 x 23½ in. (99 x 59.7 cm.)
Painted circa 1928

£70,000–90,000

\$90,000–120,000

€83,000–110,000

PROVENANCE:

The artist's estate.
Alexandra (Choura) Zaoussailoff, the artist's sister and residuary beneficiary of her brother's will, rue Jacques Mawas, Paris, until her death in 1973.
Richard Nathanson, London (label attached to the stretcher).
Acquired from the above by Mr and Mrs Siklossy in June 1978 (inscription on label attached to the stretcher).
Anonymous sale; Christie's, London, 20 October 1989, lot 408.
Anonymous sale; Christie's South Kensington, 1 December 2000, lot 41.
Acquired at the above sale by the present owner.

LITERATURE:

Exhibition catalogue, *Pavel Tchelitchew - A Selection of Works arranged by Richard Nathanson*, London, 1978, listed no. 5.

EXHIBITED:

London, The Fine Art Society, *Pavel Tchelitchew - A Selection of Works arranged by Richard Nathanson*, 10-23 June 1978, no. 5.

The Lovers is offered from the same private collection as Pavel Tchelitchew's *Flowers in a jug*, circa 1928, which was sold at Christie's, London, 8 June 2010, lot 44 and shared exhibition history at the Fine Art Society in 1978 (cat. no. 7).

The Lovers can be traced back to Tchelitchew's studio-apartment, rue Jacques Mawas, Paris, which he used as a base on visits to Europe and later became an important archival and artistic treasure-trove. Indeed, according to Parker Tyler's 1967 biography, Charles Henri Ford wrote to Lincoln Kirstein shortly after Tchelitchew's death that a 'fortune lay in the apartment where most of Tchelitchew's artistic past was stored or recorded. He did not refer to bonds or jewels.' (P. Tyler, *The Divine Comedy of Pavel Tchelitchew*, New York, 1967, pp. 50 and 54).

The Lovers is distinguished by Tchelitchew's unusual choice of medium, incorporating the granular textures of sand and ground coffee, which features in his work from 1926-1928. With its rough sweeping contours and thick overlapping planes, the entangled limbs of *The Lovers* become an expressive terrain. Tchelitchew himself remarked that the surface of his paintings from this period 'looked like maps of earth in low relief' (as quoted in J. T. Soby, *Tchelitchew - Paintings, Drawings*, Museum of Modern Art, New York, 1942, p. 17), in a sense prefiguring his later exploration of anthropomorphic landscapes.

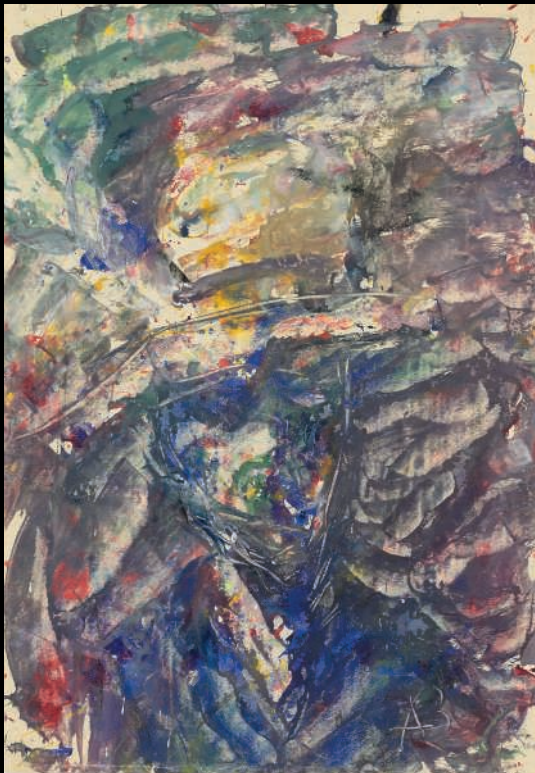
On the 60th anniversary of Tchelitchew's death, this work appears at auction for only the third time since it was painted almost 90 years ago, and kept in Paris for 45 years by the artist and his sister until her death.

We would like to thank Richard Nathanson for his assistance in cataloguing this work.



Pavel Tchelitchew with palette and brushes.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, SWITZERLAND

***95**

ANATOLY ZVEREV (1931-1986)

Two self-portraits; and Flowers in a vase

the first signed in Cyrillic and dated 'A. Zverev/-58' (upper right); the second signed with Cyrillic initials and dated 'AZ-54' (lower right); further signed in Cyrillic and further dated 'A. Zverev/-54' (on the reverse); signed in Cyrillic and dated 'A Zverev/62' (lower right)

pencil and gouache on paper; one with ink, unframed

23½ x 16¼ in. (59.6 x 41.2 cm.) and slightly smaller

The first executed in 1958; the second executed in 1954; the third executed in 1962 (3)

£5,000–7,000

\$6,400–9,000

€5,900–8,200

PROVENANCE:

Formerly in the collection of the conductor Igor Markevitch (1912-1983), Geneva.



Sergei Eisenstein, 1928

WARNING: PLEASE NOTE THAT THESE TWO LOTS CONTAIN EXPLICIT CONTENT. THEY SHOULD NOT BE VIEWED IF LIKELY TO OFFEND YOUR RELIGIOUS OR CULTURAL SENSIBILITIES

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

PROPERTY OF A GENTLEMAN

***96**

SERGEI EISENSTEIN (1898-1948)

The artist at work; and fifteen erotic drawings

five signed with the artist's monogram and inscribed; two inscribed and dated; two inscribed; one dated

fourteen coloured pencil and two pencil on paper; one double-sided

17½ x 11½ in. (43.5 x 29.5 cm.) and smaller

Some dated between 1933-1945

(16)

£20,000-30,000

\$26,000-38,000

€24,000-35,000

PROVENANCE:

Andrei Moskvin (1901-1961), Moscow.

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

LITERATURE:

J.-C. Marcadé & G. Ackerman, *S. M. Eisenstein. Dessins secrets*, Paris, 1999, four illustrated nos. 71, 118, 120 and 148.

PROPERTY OF A GENTLEMAN

***97**

SERGEI EISENSTEIN (1898-1948)

L'Ogresse; and fifteen erotic drawings

three with artist's monogram and inscribed; four inscribed and dated;

two inscribed; one dated

fourteen coloured pencil and one pencil and one ink on paper;

one double-sided

17½ x 11½ in. (43.5 x 29.5 cm.) and smaller

Some dated between 1933 and 1945

(16)

£20,000-30,000

\$26,000-38,000

€24,000-35,000

PROVENANCE:

Andrei Moskvin (1901-1961), Moscow.

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

LITERATURE:

J.-C. Marcadé & G. Ackerman, *S. M. Eisenstein. Dessins secrets*, Paris, 1999, four illustrated nos. 76, 98, 110 and 150.



96



97



PROPERTY FORMERLY IN THE COLLECTION OF A SWISS DIPLOMAT

***98**

VASILY SITNIKOV (1915-1987)

Blue nude

signed in Cyrillic 'Vasilii Sitnikov' (lower right); further signed in Cyrillic and dated '1974-1-15 Sitnikov' (on the upper turnover edge)

oil on canvas

35½ x 27¾ in. (89.4 x 69 cm.)

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Acquired by the parents of the present owner in Moscow, circa 1974.



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

λ*99

LIDIA MASTERKOVA (1927-2008)

Untitled

signed in Cyrillic and dated 'L. Masterkova 73.'
(upper left)

mixed media on canvas
43 x 38½ in. (109 x 98 cm.)

£8,000-12,000

\$11,000-15,000

€9,400-14,000

PROVENANCE:

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



PROPERTY FORMERLY IN THE COLLECTION OF A
SWISS DIPLOMAT

***100**

EDUARD STEINBERG (1937-2012)

Still life with fish and bread

signed with Cyrillic initials and dated 'ESh-66.'
(lower right); further signed in Cyrillic, inscribed
in Russian with title and dated 'Oct. 1966/E.
Shteinberg' (on the reverse)

oil on canvas
27¾ x 31¼ in. (69.5 x 79.3 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-24,000

PROVENANCE:

Acquired by the parents of the present owner
in Moscow, circa 1974.



PROPERTY FORMERLY IN THE COLLECTION OF A SWISS DIPLOMAT

***101**

VLADIMIR NEMUKHIN (1925-2016)

Card table

signed in Cyrillic and dated 'VI. Nemukhin-73-74.' (lower centre); further signed in Cyrillic, inscribed in Russian with title and further dated 'Moscow VI. Nemukhin/1973-74' (on the reverse)
acrylic and a playing card on canvas
39¼ x 31½ in. (99.5 x 80.5 cm.)

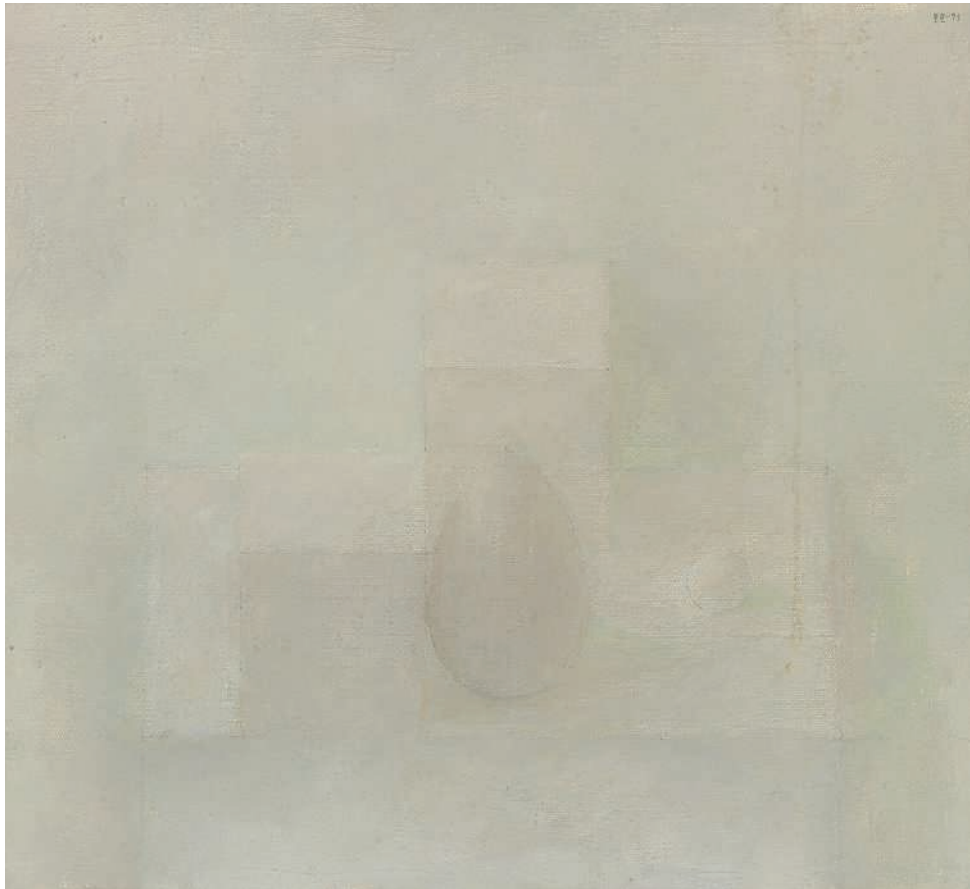
£15,000–25,000

\$20,000–32,000

€18,000–29,000

PROVENANCE:

Acquired by the parents of the present owner in Moscow, circa 1974.



102

PROPERTY FORMERLY IN THE COLLECTION OF A SWISS DIPLOMAT

***102**

VLADIMIR WEISBERG (1924-1985)

Still life with egg

signed with Cyrillic initials and dated 'VV-71' (upper right); further signed in Cyrillic and dated 'V Veisberg./71.' (on the reverse)

pencil and oil on canvas
19 7/8 x 21 5/8 in. (50 x 55 cm.)
Painted in 1971

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Acquired by the parents of the present owner in Moscow, circa 1974.

PROPERTY FORMERLY IN THE COLLECTION OF A SWISS DIPLOMAT

***103**

VLADIMIR YAKOVLEV (1934-1998)

Still life with flower and fruit

signed in Cyrillic and dated 'V Yakovlev 74' (lower right)

gouache on paper
23 1/2 x 17 in. (60 x 43 cm.)
Executed in 1974

£3,500-5,500

\$4,500-7,000

€4,200-6,500

PROVENANCE:

Acquired by the parents of the present owner in Moscow, circa 1974.



103



PROPERTY FORMERLY IN THE COLLECTION OF A SWISS DIPLOMAT

***104**

DMITRI PLAVINSKY (1937-2012)

Church

signed with monogram and dated '74' (lower right)

oil, acrylic and pencil on panel

33¾ x 21½ in. (86 x 54.7 cm.)

Painted in 1974

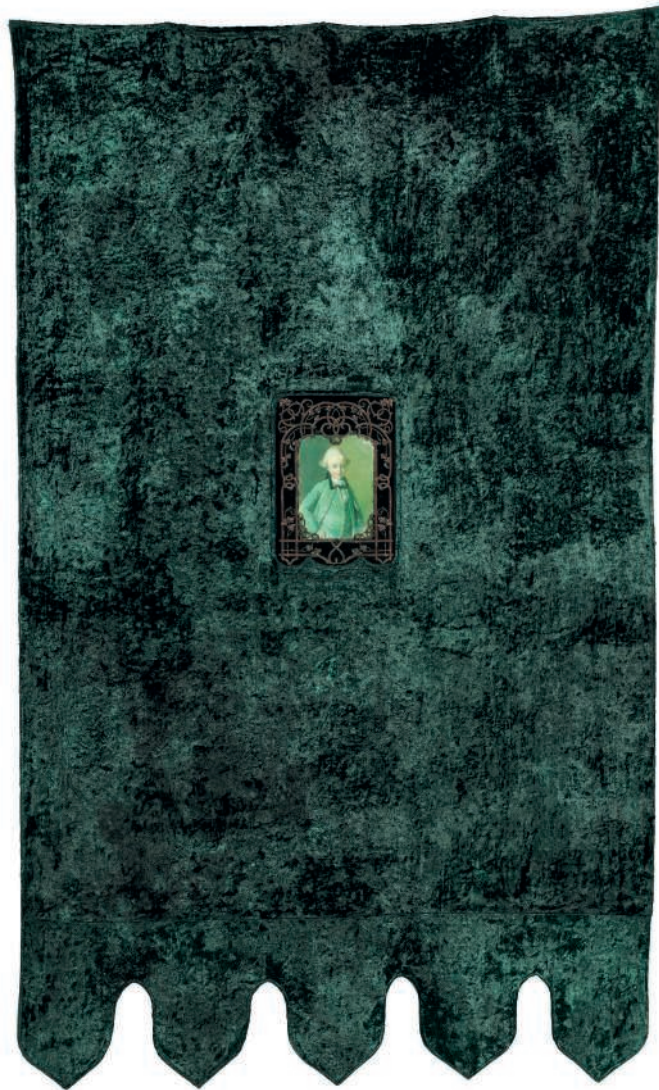
£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

Acquired by the parents of the present owner in Moscow, circa 1974.



(detail)

THE COLLECTION OF HUBERT PEETERS, BELGIUM

105

TIMUR NOVIKOV (1958-2002)

The Little Prince. Count Bobrinsky

mixed media on textile
86½ x 51¼ in. (229 x 131.5 cm.)
Executed in 1993

£6,000–8,000

\$7,700–10,000

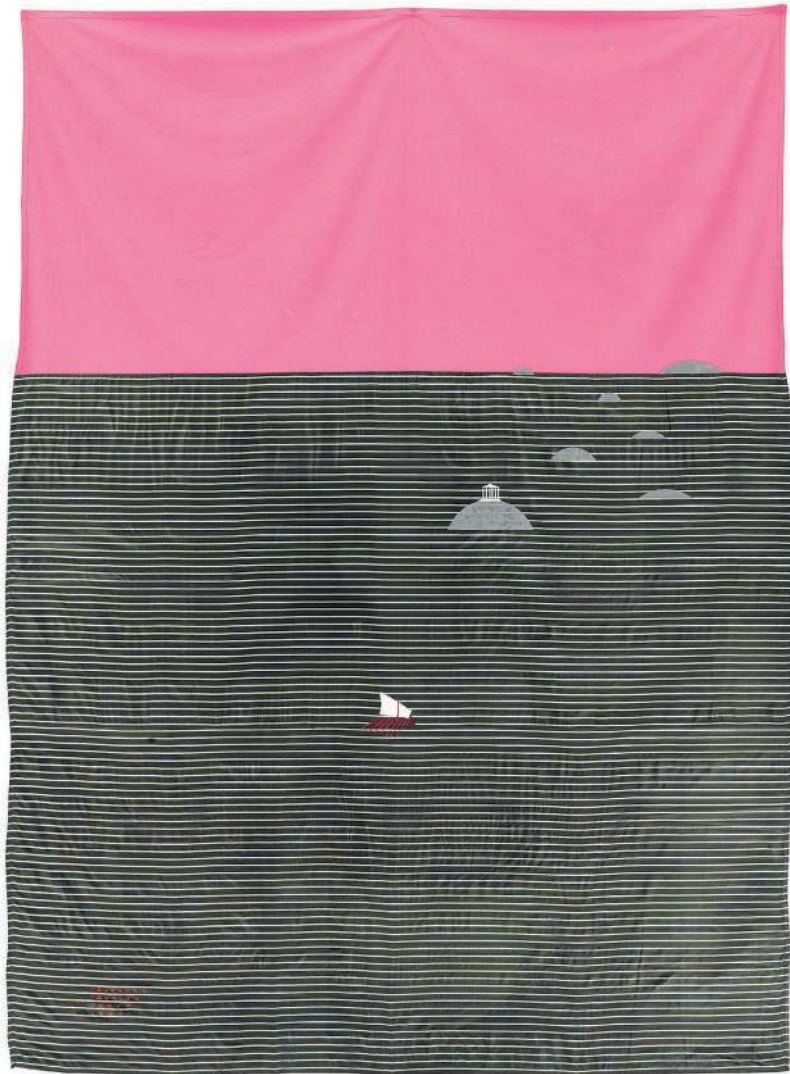
€7,100–9,400

PROVENANCE:

Acquired from the artist in 2000.
By descent to the present owner.

LITERATURE:

X. Novikova and M. Savelyeva, *Timur Novikov*, St Petersburg and Moscow, 2003, no. 368, listed p. 484, illustrated p. 358.



THE COLLECTION OF HUBERT PEETERS, BELGIUM

106

TIMUR NOVIKOV (1958-2002)

Odysseus journey

signed in Cyrillic, inscribed with title and dated 'Timur/1990' (lower left)

acrylic on textile

103½ x 74½ cm. (262 x 190 cm.)

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Art Kiosk Gallery, Brussels.

Acquired from the above by the present owner in 1997.

LITERATURE:

X. Novikova and M. Savelyeva, *Timur Novikov*, St Petersburg and Moscow, 2003, no. 217, listed p. 472, illustrated pp. 301 (incorrect measurements). Exhibition catalogue, *Timur's Territory. St Petersburg - New York. To 50th anniversary of the birth of Timur Novikov*, St Petersburg, 2008, listed p. 146, illustrated p. [87].

Exhibition catalogue, *Club of Friends: Timur Novikov's New Artists and the New Academy*, London, 2014, listed p. [30].

EXHIBITED:

St Petersburg, The State Hermitage Museum, *Timur's Territory. St Petersburg - New York. To 50th anniversary of the birth of Timur Novikov*, 2008, no. 13.

London, Calvert 22 Gallery, *Club of Friends: Timur Novikov's New Artists and the New Academy*, 2 April-25 May 2014.

107-200 No Lots

END OF SESSION I

SESSION II: FABERGÉ AND RUSSIAN WORKS OF ART
MONDAY 5 JUNE 2017 AT 2.00 PM (LOTS 201-387)





PROPERTY OF COUNT PREBEN AHLEFELDT-LAURVIG, DENMARK

201

A JEWELLED GOLD-MOUNTED GUILLOCHÉ ENAMEL AND ROCK CRYSTAL PARASOL HANDLE
 MARKED FABERGÉ, MOSCOW, CIRCA 1890,
 SCRATCHED INVENTORY NUMBER 16097

The rock crystal handle carved with diamond pattern, the gold mount enamelled in translucent red over a hatched guilloché ground, decorated with diamond-set flowers, *marked under base*; in the original silk and velvet-lined wood case stamped 'Fabergé Moscow St Petersburg' beneath the Imperial warrant 2¼ in. (5.7 cm.) high, excluding screw

£6,000–9,000

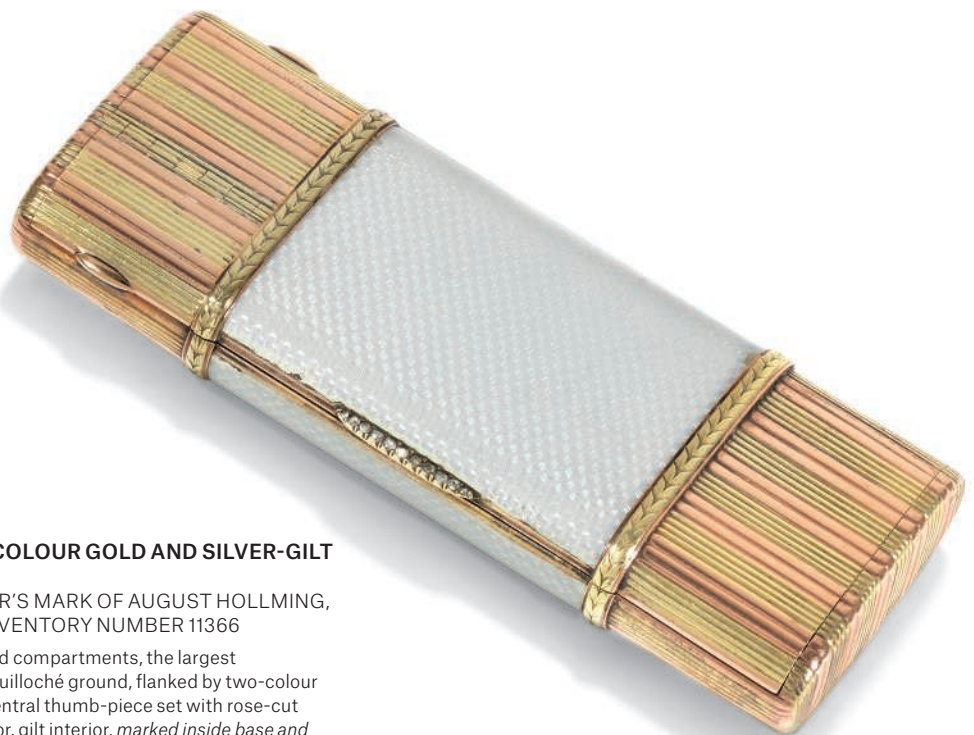
\$7,700–12,000

€7,100–11,000

PROVENANCE:

Count Preben Ahlefeldt-Laurvig (1872-1946) and Mary Emilie née baroness von Gohr (1874-1954), Denmark.
 By descent to the present owner.

Mary Emilie von Gohr (1874-1954) was the daughter of Baron Oscar Frederich von Gohr (1834-1904), counsellor to the Imperial Russian court, the vice-admiral and consul general in Copenhagen. Born in Russia, she acquired the present parasol handle there prior to 1900.



THE PROPERTY OF A EUROPEAN ROYAL HOUSE

202

A JEWELLED GUILLOCHÉ ENAMEL TWO-COLOUR GOLD AND SILVER-GILT VANITY CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 11366

Rectangular with rounded corners, with three hinged compartments, the largest compartment enamelled in white over a scalloped guilloché ground, flanked by two-colour gold reeded sides, with green gold laurel borders, central thumb-piece set with rose-cut diamonds, larger compartment with mirrored interior, gilt interior, *marked inside base and covers*

4¾ in. (11.1 cm.) wide

£4,000–8,000

\$5,200–10,000

€4,700–9,400

PROVENANCE:

Anonymous sale; Christie's, Geneva, 18 November 1980, lot 96.

A comparable vanity case from the Collection of a Lady of Title was sold Christie's, London, 24 November 2014, lot 223.



203

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

***203**

A JEWELLED SILVER-GILT AND GUILLOCHÉ ENAMEL BELT BUCKLE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 3254

Of quatrefoil form, enamelled in translucent salmon pink over a wavy guilloché ground, within a rose-cut diamond-set *rocaille* border, the central oblong aperture set with diamonds, *marked on clasp and reverse, also with later Soviet marks*

2½ in. (6.5 cm.) long

£5,000–7,000

\$6,400–9,000

€5,900–8,200

PROVENANCE:

Acquired by the mother of the present owner in Moscow in the 1950s.



204

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

***204**

A JEWELLED AND GUILLOCHÉ ENAMEL GOLD TIE-PIN BY FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1899-1904

Of circular form, centring a rose-cut diamond-set monogram 'WB', within a round border enamelled in salmon pink over a dash guilloché ground, *marked on pin, also with later Soviet marks*

2½ in. (6.5 cm.) long

£2,000–3,000

\$2,600–3,800

€2,400–3,500

PROVENANCE:

Acquired by the mother of the present owner in Moscow in the 1950s.



205

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

***205**

A TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL SILVER BONBONNIÈRE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1899-1904

Of compressed circular form, the hinged cover and body enamelled in translucent light blue over a starburst wavy guilloché ground, with green gold guilloché pattern bands, *marked inside cover, base and on rim, also with later Soviet marks*

1¾ in. (4.4 cm.) diameter

£5,000–7,000

\$6,400–9,000

€5,900–8,200

PROVENANCE:

Acquired by the mother of the present owner in Moscow in the 1950s.

PROPERTY OF A GERMAN COLLECTOR



206

PROPERTY OF A GERMAN COLLECTOR

206

A JEWELLED TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL BOWENITE CANE HANDLE

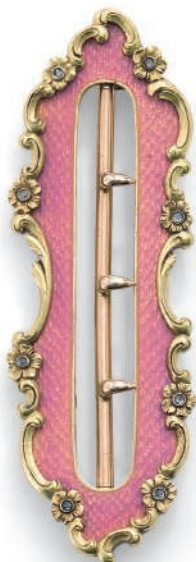
BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 51811

The tau-shaped bownenite handle mounted with laurel-chased gold garlands suspended from two cabochon rubies, the pearl-set collar enamelled in translucent pale blue over a wavy guilloché ground, *marked on lower mounts*; in the original fitted gray felt case, mounted on bamboo
3¾ in. (9.5 cm.) wide

£10,000–15,000

\$13,000–19,000

€12,000–18,000



207

PROVENANCE:

Anonymous sale; Christie's, New York, 17 October 1979, lot 155.
Anonymous sale; Christie's, London, 1 December 2009, lot 5.
Acquired at the above sale by the present owner.

PROPERTY OF A GERMAN COLLECTOR

207

A JEWELLED TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL BELT BUCKLE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF OSKAR PIHL, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 9827

Of shaped oblong form, enamelled in translucent pink over a hatched guilloché ground, within a gold *rocaille* border with diamond-set flowers at intervals, with central oblong aperture, *marked on clasp and reverse, also with French import marks*

2¾ in. (6.7 cm.) long

£8,000–12,000

\$11,000–15,000

€9,400–14,000

PROVENANCE:

H.R.H. the Duchess of Kent, Princess Marina of Greece.
Her Imperial and Royal Highness Princess Nicholas of Greece.
Mrs Joseph Schillinger; Sotheby's, London, 20 June 1960, lot 23.
Anonymous sale; Christie's, New York, 19 April 1990, lot 225.
Anonymous sale; Christie's, London, 1 December 2009, lot 9.
Acquired at the above sale by the present owner.

LITERATURE:

T. Fabergé, V. Skurlov, et al., *Fabergé: A Comprehensive Reference Book*, Geneva, 2012, p. 241.

Princess Marina, Duchess of Kent (1906–1968), née Princess Marina of Greece and Denmark, was born in Athens, Greece. Her father was Prince Nicholas of Greece and Denmark, the third son of George I of Greece, and her mother was Grand Duchess Elena Vladimirovna of Russia, granddaughter of Emperor Alexander II.

PROPERTY OF A GERMAN COLLECTOR

208

A TWO-COLOUR GOLD SNUFF-BOX

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

Of compressed oval form, the rose gold body engine-turned overall, with a plain oval reserve on cover and base, the hinged cover with green gold laurel border, *marked inside cover and base*
2 $\frac{3}{8}$ in. (6 cm.) wide

£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROVENANCE:

The Kazan Collection of Fabergé; Christie's, New York, 15 April 1997, lot 173.
Acquired at the above sale by the present owner.

LITERATURE:

M.Y. Ghosn, *Objets de Vertu par Fabergé*, Paris, 1996, no. 109.



***209**

A TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL CANE HANDLE

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

Tapering cylindrical, the body enamelled overall in oyster white over a wavy guilloché ground, applied with two-colour gold laurel swags, set with three rose-cut diamonds, the top also surmounted by a diamond, *marked on lower rim*; with wood cane
1 $\frac{1}{2}$ in. (4.2 cm.) high, excluding wood shaft

£6,000–8,000

\$7,700–10,000

€7,100–9,400



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

210

A JEWELLED GUILLOCHÉ AND EN PLEIN ENAMEL GOLD BROOCH IN THE FORM OF A LADYBIRD

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER PARTIALLY VISIBLE, POSSIBLY 65746

Hemispherical, the wings enamelled in translucent red over reeded guilloché ground, opaque black body and head, with white and black details, with rose-cut diamond-set bands, the gold underside realistically modelled with six legs, *marked on pin and loop*; in the original silk and velvet-lined wood case stamped 'Fabergé St Petersburg Moscow' beneath the Imperial warrant
 $\frac{7}{8}$ in. (2.3 cm.) long

£20,000-30,000

\$26,000-38,000

€24,000-35,000

PROVENANCE:

The Property of a Lady; Christie's, London, 7 July 2000, lot 280.
 Acquired at the above sale by the present owner.

A number of Fabergé's workmasters created designs inspired by ladybirds in the form of brooches, boxes and pendants. The ladybird has significant symbolic meaning, often believed to bring good luck and blessing to the household.

The design was also popular with Fabergé's clientele in Britain. Around seven ladybird brooches are recorded as sold through the London branch of Fabergé.

For a box formed as a ladybird, also by Michael Perchin, in The Cleveland Museum of Art, see G. von Habsburg, *Fabergé in America*, New York, 1996, p. 112, no. 94. A comparable brooch shaped as a ladybird by Henrik Wigström was sold Christie's, Geneva, 17 May 1994, lot 259.



(detail of reverse)

A PRIVATE COLLECTION OF FABERGÉ FRAMES



211

***211**

A SILVER-MOUNTED AND GUILLOCHÉ ENAMEL CEDAR PHOTOGRAPH FRAME BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, 1899-1904

Square, centring a circular beaded bezel, within a square aperture enamelled in translucent purple-gray over a wavy guilloché ground, set with four ribbon-tied laurel wreaths at corners, set into a plain cedar frame, with sliding wood back and strut, *marked on lower mounts*
5½ in. (14 cm.) high

£8,000–12,000

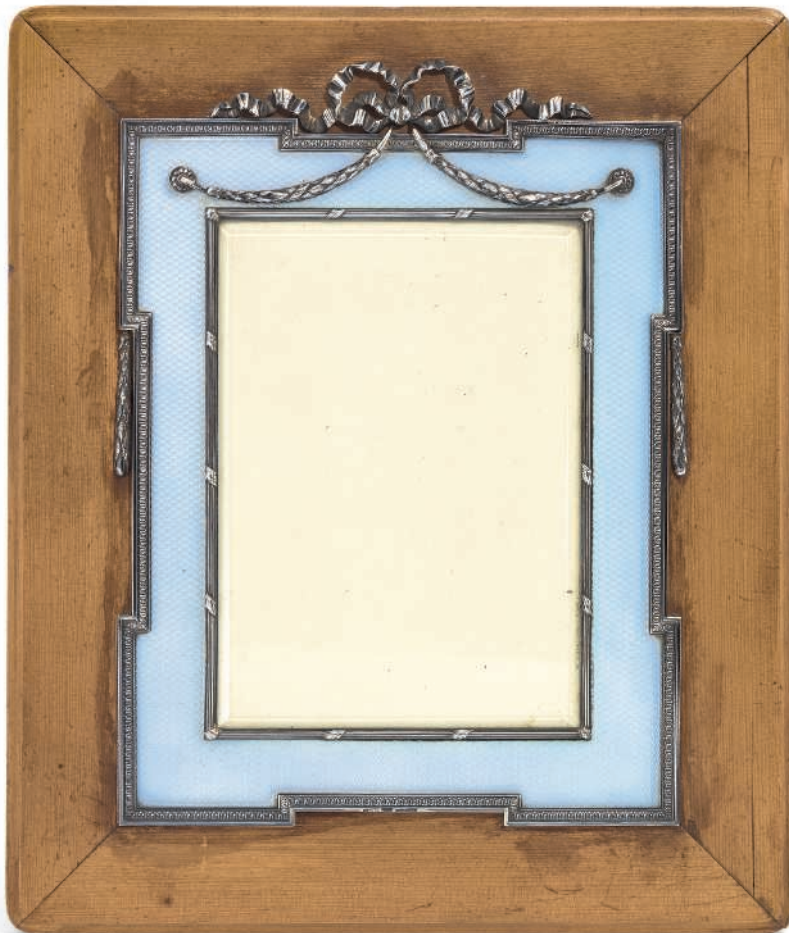
\$11,000–15,000

€9,400–14,000

PROVENANCE:

The Collection of Mary Millicent Rogers (1902-1953).

By descent to the present owner.



212

***212**

A LARGE SILVER-MOUNTED AND GUILLOCHÉ ENAMEL CEDAR PHOTOGRAPH FRAME

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

Rectangular, centring a reeded bezel, within a shaped rectangular aperture, enamelled in translucent oyster over a chevron guilloché ground, with an acanthus-chased border, decorated with two laurel swags to the sides, surmounted by a ribbon crest with suspended laurel swags, set into a plain cedar frame, with wood back and strut, *marked on lower mount*; in a fitted A La Vieille Russie case
10 in. (25.5 cm.) high

£15,000–25,000

\$20,000–32,000

€18,000–29,000

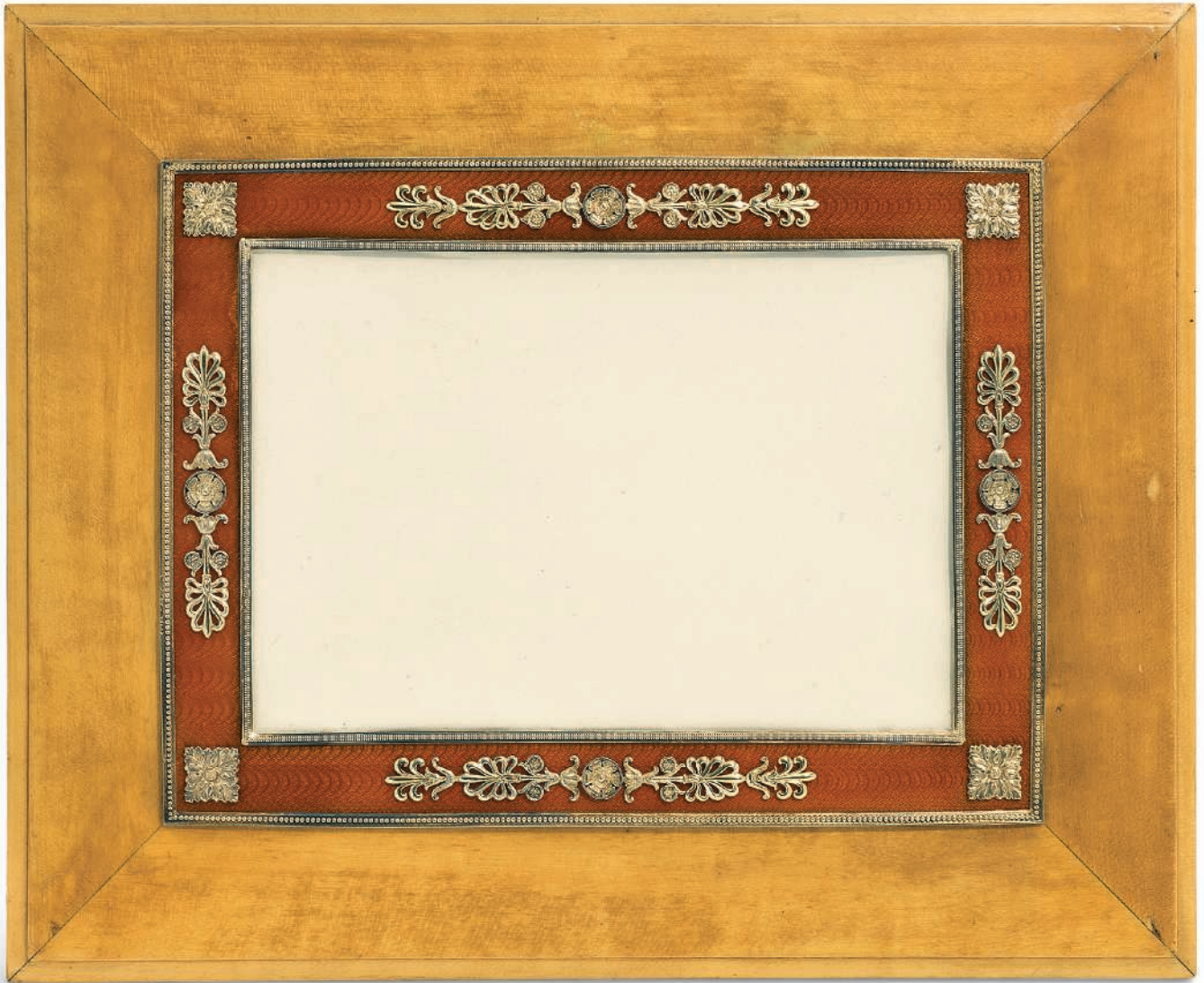
PROVENANCE:

With A La Vieille Russie, New York.

The Collection of Mary Millicent Rogers (1902-1953).

By descent to the present owner.

A PRIVATE COLLECTION OF FABERGÉ FRAMES



***213**

A LARGE AND IMPRESSIVE SILVER-GILT AND GUILLOCHÉ ENAMEL LACEWOOD PHOTOGRAPH FRAME

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

Rectangular, centring a reeded bezel, within a rectangular aperture, enamelled in translucent red-orange over a wavy guilloché ground, applied with four rosettes flanked by palmette sprays, further decorated with four rosettes at corners, set into a lacewood frame, with wood back and strut, *marked on mounts*

13½ in. (34.6 cm.) wide

£25,000–35,000

\$32,000–45,000

€30,000–41,000

PROVENANCE:

The Collection of Mary Millicent Rogers (1902-1953).
By descent to the present owner.

Mary Millicent Abigail Rogers was the granddaughter of the Standard Oil tycoon Henry Hutton Rogers (1840-1909) and was known through her life as a socialite, fashion icon and art collector. She was an avid collector of Fabergé, acquiring the majority of her pieces from A La Vieille Russie in New York and Paris.



***214**

AN IMPRESSIVE GEM-SET SILVER KOVSH AND LADLE

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

Of round shape, formed as a traditional kovsh with a raised prow, set with a bud finial, the sides cast and finely chased with two roundels depicting Russian bogatyrs in full armour, the top border decorated with a floral design and set with two sapphires, the curved handle similarly chased with a flower and set with a sapphire, on four ball feet; the ladle with a similarly curved handle and a beaded border to the bowl, *marked under base of the kovsh and on ladle*

The kovsh 13 $\frac{5}{8}$ in. (34.6 cm.) high; the ladle 10 $\frac{1}{4}$ in. (26 cm.) long
90.8 oz. (2,824 gr.) gross

(2)

£80,000–120,000

\$110,000–150,000

€94,000–140,000

PROVENANCE:

By repute, a German noble family.

The traditional form and sculptural use of jewelled silver relate the present kovsh to other Moscow designs by Fabergé in the Neo-Russian style.

These imaginatively designed works are among the finest production of the firm and were usually given to commemorate important anniversaries, as diplomatic offerings, and as trophies. The influence of Russian modernism can be seen throughout the design, which synthesises the clean lines of its form, beaded borders and ball feet, with roundels framing views of legendary bogatyrs. The naturalistic border motifs and use of faceted stones, rather than cabochons, further exhibit Fabergé's characteristic 'whimsical melding of design taken from nature, from handicrafts and from ancient Russian "silver and gold" decorative work (*uzoroch'e*)' during this period (T. Muntian, *Feodor Rückert & Carl Fabergé*, Moscow, 2016, p. 93).

In its use of silver reliefs to evoke the epic past, the present kovsh relates to other modernist works in silver by Fabergé, such as the Boris Godunov desk set (Important Works of Art by Fabergé from the Forbes Collection, Christie's, New York, 19 April 2002, lot 111), the Ivan Kalita bowl and monumental bogatyr kovsh, all of which draw on traditional Russian stories as a source for ornament (A. von Solodkoff, *et al.*, *Masterpieces from the House of Fabergé*, New York, 1984, p. 178, no. FAB83017 and p. 173, no. FAB81001, respectively).

A similarly decorated coupe-à-bec (*endova*) given by Emanuel Nobel was sold Christie's, London, 6 June 2011, lot 192. A gem-set silver kovsh in the Neo-Russian style, owned by the Nobel family, was sold Christie's, London, 26 November 2012, lot 284.





215

PROPERTY FROM THE ROYAL HOUSE OF SAXE-COBURG-GOTHA

***215**

A JEWELLED FOUR-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL NEPHRITE PAPER-KNIFE

MARKED FABERGÉ, MAKER'S MARK INDISTINCT, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 10928

Shaped oblong, one side of the nephrite blade with a gold handle, enamelled in translucent oyster over sunburst guilloché ground, set with a cabochon moonstone, further decorated with gold foliate scrolls and four-colour gold roses, *marked on mount*
8 in. (20.3 cm.) long

£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROPERTY FROM THE ROYAL HOUSE OF SAXE-COBURG-GOTHA

***216**

A LARGE TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL NEPHRITE CANE HANDLE

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

The tau-form nephrite handle mounted with a collar, enamelled in translucent salmon pink over zigzag guilloché ground, within two-colour gold ribbon-tied laurel borders, together with wood shaft, mounted with a parcel-gilt silver collar, decorated with a monogram of Emperor Wilhelm II beneath an Imperial crown, a Prussian eagle with orb and sceptre, and dedication inscription, *marked on lower border*
5½ in. (13 cm.) wide

£7,000–9,000

\$9,000–12,000

€8,300–11,000

PROVENANCE:

Presented by Emperor Wilhelm II (1859-1941) to King Ferdinand I (1861-1948).

LITERATURE:

Exhibition catalogue, *Fabergé*, Kunsthalle of the Hypo Kulturstiftung, Munich, 1986, illustrated p. 156.

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 169.



216 (part)

PROPERTY FROM A EUROPEAN NOBLE FAMILY



PROPERTY FROM A EUROPEAN NOBLE FAMILY

217

A JEWELLED SILVER-MOUNTED GUILLOCHÉ ENAMEL DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM,
ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 18845

Square, enamelled in opalescent white over a sunburst guilloché ground, centring a white enamel dial with black Arabic chapters and pierced gold hands, within a seed-pearl bezel, all within an acanthus-chased outer border, with silver scroll strut, *marked throughout*
4¼ in. (10.9 cm.) high

£25,000–35,000

\$32,000–45,000

€30,000–41,000

Comparable square clocks enamelled in white by Henrik Wigström were sold Christie's, New York, 20 May 2015, lot 7, and Christie's, London, 6 June 2016, lot 216.



218

***218**

A SILVER-MOUNTED LAPIS LAZULI PHOTOGRAPH FRAME
 MAKER'S MARK INDISTINCT, POSSIBLY CYRILLIC 'SD'; ST
 PETERSBURG, 1908-1917

Of lozenge form, the circular bezel and outer border cast and chased as ribbon-tied laurel bands, the replacement composite back with a silver strut shaped as initial 'A', *marked on strut and rims*
 4 5/8 in. (12 cm.) high

£5,000-7,000

\$6,400-9,000

€5,900-8,200

PROPERTY FROM A EUROPEAN NOBLE FAMILY

219

A GEM-SET GOLD CIGARETTE CASE
 BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST
 HOLMSTRÖM, ST PETERSBURG, CIRCA 1890

Rectangular with rounded corners, with reeded design, with hinged match compartment and tinder cord, the hinged cover with a cabochon sapphire thumb-piece, *marked inside cover and base*
 3 3/4 in. (9.5 cm.) wide

£4,000-6,000

\$5,200-7,700

€4,700-7,100



219

***220**

A JEWELLED TWO-COLOUR GOLD MINIATURE CUP

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 38431

Of shaped conical form, on a spreading foot, with a ropework border, the sides inset with two half-roubles from the period of Empress Catherine the Great dated 1777, and one half-rouble from the period of Empress Elizabeth of Russia dated 1756, the scroll handle set with cabochon rubies and sapphires, rose gold interior, *marked under base* 1¼ in. (4.5 cm.) high

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Acquired from A La Vieille Russie, New York, in 1965.



220

***221**

A TWO-COLOUR GOLD-MOUNTED NEPHRITE PHOTOGRAPH FRAME

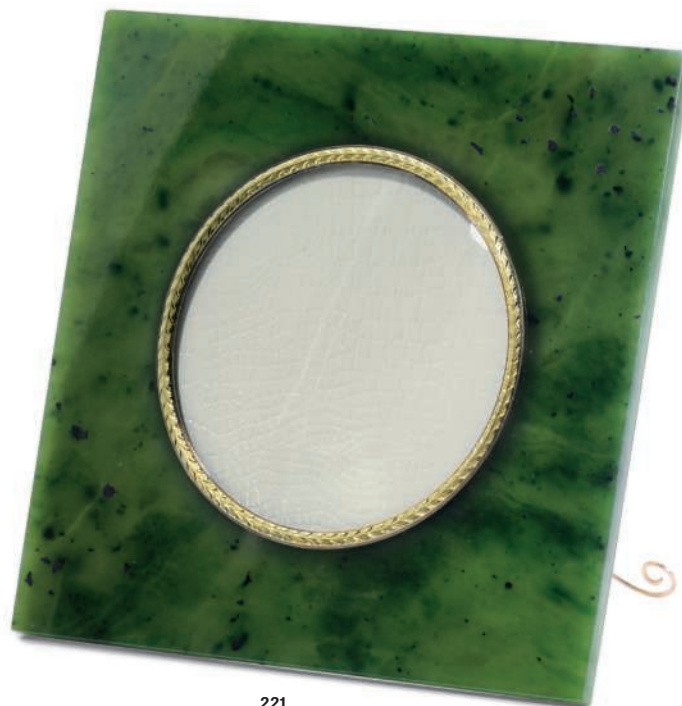
MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1899-1908

Square, centring a circular aperture, with a green gold laurel border, the replacement composite back with a rose gold scroll strut and suspension loop, *marked on strut* 4¼ in. (10.7 cm.) high

£14,000–18,000

\$18,000–23,000

€17,000–21,000



221



***222**

A JEWELLED GOLD-MOUNTED GUILLOCHÉ AND EN PLEIN ENAMEL BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ALBERT HOLMSTRÖM, ST PETERSBURG, CIRCA 1914, SCRATCHED INVENTORY NUMBER 99934

Circular, *en plein* enamelled in white, centring a Red Cross enamelled over a dash guilloché ground, within a rose-cut diamond border, *marked on pin and loop*; in a fitted A La Vieille Russie case
 $\frac{7}{8}$ in. (2.4 cm.) diameter

£8,000–12,000

\$11,000–15,000

€9,400–14,000

For similar brooches, see D. McFerrin, ed., *From a Snowflake to an Iceberg: The McFerrin Collection*, Houston, 2013, p. 154; and G. von Hapsburg, M. Lopato, *Fabergé: Imperial Jeweller*, London, 1993, p. 270.



223

A JEWELLED TWO-COLOUR GOLD SAMORODOK CIGARETTE CASE

MARKED V. MOROZOV WITH THE IMPERIAL WARRANT, MAKER'S MARK CYRILLIC 'I.P.', ST PETERSBURG, 1908-1917

Rectangular, the hinged cover applied with a rose and old-cut diamond-set Imperial double-headed eagle, with a pink gold-mounted cabochon sapphire thumb-piece, *marked inside cover and base*

$3\frac{3}{8}$ in. (9.1 cm.) wide

3.95 oz. (122.7 gr.) gross

£3,000–5,000

\$3,900–6,400

€3,600–5,900

A comparable cigarette case by Morozov was sold Christie's, Geneva, 13 November 1990, lot 376.



***224**

A JEWELLED GOLD IMPERIAL PRESENTATION BROOCH
 BY FABERGÉ, WITH THE WORKMASTER'S MARK OF EDWARD
 HELENIUS, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY
 NUMBER 3214

Rectangular, centring a gold crown, set with rose-cut diamonds, flanked on either side by three aquamarines, *marked on pin, border and loop*; in the original silk and velvet-lined red leather case stamped with the Imperial double-headed eagle
 1½ in. (4 cm.) long

£8,000-12,000

\$11,000-15,000

€9,400-14,000

PROVENANCE:

Supplied by Fabergé to the Imperial Cabinet on 15 March 1912 at the cost of 60 roubles, under the number 3214; entered into the Cabinet's stock under the number 967.

Discharged in March 1913 to Dowager Empress Maria Feodorovna (1847-1928).

Acquired by the present owner at Wartski, London.



A copy of the Fabergé invoice for the present lot

For a similarly designed Imperial Presentation brooch with a crown, see G. von Hapsburg, M. Lopato, *Fabergé: Imperial Jeweller*, London, 1993, p. 274, no. 136.

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

225

A PAIR OF JEWELLED ENAMEL AND GOLD PRESENTATION
CUFFLINKS

MARKED FABERGÉ, MOSCOW, 1899-1908, SCRATCHED INVENTORY
 NUMBER 25064

Each dark green guilloché oval panel decorated with white enamel initials G and M beneath a Royal crown, possibly for George, Prince of Wales, and Mary, Princess of Teck, with rose-cut diamond-set borders, with single clip connections, *marked on loops*

Each terminal ⅝ in. (1,5 cm.) wide

(2)

£5,000-7,000

\$6,400-9,000

€5,900-8,200



226

**A HIGHLY IMPORTANT AND IMPRESSIVE SILVER-GILT AND GUILLOCHÉ ENAMEL
BOWENITE MANTEL CLOCK**

MARKED FABERGÉ WITH THE IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK
OF JULIUS RAPPOPORT, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 7532

Of architectural form, on a bowenite base and four silver-gilt beaded bun feet, the white enamel dial with black Arabic chapters, set in an arched rectangular panel of translucent burgundy red enamel over a sunburst guilloché ground, surmounted by a laurel swag, the side panels similarly decorated and enamelled in red over a scalloped guilloché ground, all within silver-mounted bowenite Ionic pillars, surmounted by an openwork gallery with a flaming urn finial at the top, decorated with panels of translucent oyster enamel over a wavy guilloché ground, with a hinged door to the reverse, containing a rear-wound movement with twin spring barrels, alarm setting, striking on a gong, the backplate with hand-set, stamped for Drocourt, numbered 32860 and stamped 'Paris', marked on upper and lower mounts; in the original leather-lined wood case stamped in Russian 'Fabergé St Petersburg Moscow', with an original winding key and case key
13½ in. (34.2 cm.) high

£300,000-500,000

\$390,000-640,000

€360,000-590,000

PROVENANCE:

Purchased from Fabergé's London branch by Robert Younger, later 1st Baron Blanesburgh (1861-1946), on 18 October 1909 for £147.7s.4d. By descent to the present owner.

LITERATURE:

K. McCarthy, *Fabergé in London: The British Branch of the Imperial Russian Goldsmith, China*, 2017, p. 155.







The present bowenite and enamel mantel clock is the most valuable clock ever sold at the London branch of Fabergé. Of the known mantel clocks in bowenite and enamel by Julius Rappoport, none are as elaborately enamelled, using such a variety of guilloché techniques in red and white over all sides of the clock. Housed in its original wood case, complete with winding key, this impressive clock was the first item purchased by Robert Younger, when he visited the London branch of Fabergé in 1909.

ROBERT YOUNGER

Robert Younger, Baron Blanesburgh (1861-1946) was a Scottish barrister and judge, who was an important client of the London branch of Fabergé between 1909 and 1914. Having graduated from Edinburgh Academy and Balliol College, Oxford, Younger was called to the Bar by the Inner Temple in 1884. He was appointed a Queen's Counsel in January 1900 and shortly after became a Master of the Bench at Lincoln's Inn. On 12 October 1923, he was made a life peer with the title Baron Blanesburgh.

In 1909, Younger graduated with a Master of Arts from Balliol College and made his first visit to Fabergé. On this occasion, he purchased an impressive nephrite double-frame with ruby-set varicolour-gold mounts for £34.4s.2d (Christie's, London, 25 November 2013, lot 201) and the present clock for £147.7s.4d. The mantel clock is described in Fabergé's London ledgers for 18 October 1909 as 'Clock, big lt. green jadeite, red enl. sides, white opl.enl. top, silver gilt mounts. chimes 1/2 hour'. Benefitting from his professional success and family's brewing fortune, Robert Younger made other notable purchases from the firm, including a flower and impressive silver casket in the Neo-Russian style (K. McCarthy, *Fabergé in London: The British Branch of the Imperial Russian Goldsmith*, China, 2017, pp. 155, 189, 232).

JULIUS RAPPOPORT

Trained in Berlin, Julius Rappoport mostly worked on Fabergé's major silver commissions. He also specialised in producing magnificent silver mounts for various hardstone objects, including practical objets d'art such as clocks, cigarette lighters and candlesticks. Many of his creations were specifically commissioned by the Imperial family, including a number of clocks shaped as the Romanov griffin on bowenite bases (G. von Habsburg, *Fabergé in America*, New York, 1996, p. 276, no. 299).

Rappoport's creations are often made in the Neoclassical style, as represented in this clock. The pomp of Neoclassicism was closely associated with the solemnity of the Russian Empire and returned to fashion in the early twentieth century, as the Imperial family approached the Tercentenary celebrations of their reign.

MATERIALS AND TECHNIQUES

Fabergé workmasters were renowned for using local hardstones in their works, which were sourced in Siberia, the Urals and Caucasus. Bowenite, used in this clock, was one of Carl Fabergé's favourite stones. It is a type of serpentine, varying in colour from pale gray to green.

Once cut, hardstones were given to Fabergé's workmasters, who enhanced them with enamelled mounts in complimentary colours. Fabergé enamelling was known for its smoothness and translucency. The combination of bowenite with silver-gilt mounts and dark red and white enamel, as can be seen on this clock, is particularly characteristic of Julius Rappoport. The rich guilloché enamel and fine chasing of the silver highlight a naturally subtle and almost translucent bowenite.

A comparable bowenite garniture, comprising a table clock by Rappoport was sold Christie's, London, 30 November 2004, lot 522. Another similar bowenite and guilloché enamel mantel clock by Rappoport with a Drocourt movement was sold Christie's, London, 29 November 2010, lot 260. A further similar clock from Fabergé's London branch was sold Christie's, Geneva, 11 May 1982, lot 339.

We are grateful to Dr Valentín Skurlov for his assistance in researching the present lot.



(the original winding key)



ФАБРИКА
ЧАСОВЫХ И МЕДИЦИНСКИХ
ПРИБОРОВ



227



227



228

***227**

A GROUP OF FOUR JEWELLED AND GUILLOCHÉ ENAMEL GOLD EGG PENDANTS

TWO, BY FABERGÉ; ONE, WITH MAKER'S MARK CYRILLIC 'ON', RUSSIA, LATE 19TH/ EARLY 20TH CENTURY

Two, guilloché enamelled in blue and brown, on a modern gold chain, *apparently unmarked*, in the original Fabergé wood case stamped 'Fabergé Moscow'; one, set with a sapphire, opening to reveal a miniature icon, on a modern gold bracelet, *apparently unmarked*; one guilloché enamelled in blue, decorated with stars, *marked on loop*, in a W.A. Bolin case $\frac{5}{8}$ in. (1.7 cm.) high and smaller, without suspension loops (4)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

***228**

A JEWELLED AND GUILLOCHÉ ENAMEL EGG PENDANT

RUSSIA, LATE 19TH/ EARLY 20TH CENTURY

Ovoid, enamelled in translucent blue over a guilloché ground, set with diamonds, forming Cyrillic letters 'KhV' for 'Christ Risen', with a gold suspension loop, *apparently unmarked*; on a modern gold brooch $\frac{5}{8}$ in. (1.7 cm.) high, without suspension loop

£2,000–3,000

\$2,600–3,800

€2,400–3,500

***229**

A GROUP OF FOUR JEWELLED, HARDSTONE AND GOLD EGG PENDANTS

ONE, INDISTINCTLY MARKED, PROBABLY 'FK'; VARIOUS TOWN AND DATE MARKS, LATE 19TH/ EARLY 20TH CENTURY

One, openwork gold, set with rubies and emeralds, *marked on the loop*; one, gold, set with a cabochon ruby, *marked on the loop*; one, gold, decorated with a flower set with rubies, *marked on the loop*; one, rose quartz, *apparently unmarked*; in a fitted Wartski box

$\frac{5}{8}$ in. (1.7 cm.) high and smaller, without suspension loops

(4)

£4,000–6,000

\$5,200–7,700

€4,700–7,100



229



***230**

A NECKLACE OF TWENTY-TWO JEWELLED, GOLD, SILVER, HARDSTONE AND GUILLOCHÉ ENAMEL EGG PENDANTS

SOME BY FABERGÉ, VARIOUS DATES AND TOWN MARKS

The modern gold chain suspending twenty two eggs, each in either guilloché enamel, hardstone, silver or gold, some with diamonds, rubies and turquoise, *some marked on loops*

The chain 17½ in. (44.5 cm.) long

(22)

£7,000–9,000

\$9,000–12,000

€8,300–11,000

231

A JEWELLED TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL PAPER KNIFE BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903

The shaped tapering handle enamelled in translucent pale blue over a striped guilloché ground, with green gold laurel swags, surmounted by a stylised acorn, with a rose-cut diamond-set rim, the curved rose gold blade chased with stylised flowers, *marked on blade*; in a fitted A La Vieille Russie case

7 in. (17.8 cm.) long

£6,000–8,000

\$7,700–10,000

€7,100–9,400

PROVENANCE:

With A La Vieille Russie, Paris.



231



232

PROPERTY OF A MEMBER OF THE ROYAL HOUSE OF SAXE-WEIMAR-EISENACH

232

A JEWELLED SILVER AND TWO-COLOUR GOLD-MOUNTED GARNET LOCKET
RUSSIA, CIRCA 1830

Oblong, centring a large garnet, within a rose-cut diamond-set border, with a hinged back, opening to reveal a compartment on the reverse, engraved in French 'Nicolas / Alexandra / 1^{re} Septembre / 1830', *apparently unmarked*
1½ in. (4.1 cm.) wide

£3,000–5,000

\$3,900–6,400

€3,600–5,900



(detail of reverse)



Grand Duchess Maria Pavlovna of Russia (1786-1859)

PROVENANCE:

Presumably a gift from Emperor Nicholas I and Empress Alexandra Feodorovna in 1830 to his sister Maria Pavlovna of Russia (1786-1859), Grand Duchess of Saxe-Weimar-Eisenach. By descent to the present owner.



233

PROPERTY OF A EUROPEAN PRINCESS

233

A JEWELLED TWO-COLOUR GOLD CIGARETTE CASE

POSSIBLY BY BOLIN, MAKER'S MARK CYRILLIC 'AK', ST PETERSBURG, 1899-1904

Rectangular with rounded corners, the green gold reeded body decorated with rose gold lozenge shaped panels, the cover set with a diamond, with cabochon sapphire push-piece, *marked inside cover and base*

3½ in. (8.8 cm.) wide
4.3 oz. (134 gr.) gross

£3,000–5,000

\$3,900–6,400

€3,600–5,900



The cypher of Marie-Henriette, Queen Consort of Belgium.



***234**

A GOLD-MOUNTED SARDONYX AND BLOODSTONE PAPER KNIFE AND BOOKMARK

BY BOLIN, WITH THE WORKMASTER'S MARK OF VASILII FINIKOV, ST PETERSBURG, CIRCA 1890

Shaped as a tapering paper knife, with matt yellow gold blade, the twisted gold handle set with a spinning bloodstone and sardonyx seal, engraved with a cypher 'MH' beneath an Imperial Belgian crown for Marie-Henriette, Queen Consort of Belgium (1836-1902), *marked on blade*; in the original silk and velvet-lined leather case stamped in Russian 'K.E. Bolin' beneath the Imperial warrant

4 $\frac{1}{8}$ in. (12.3 cm.) long

£4,000–6,000

\$5,200–7,700

€4,700–7,100

***235**

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 $\frac{1}{8}$ in. (9.2 cm.) wide

£7,000–9,000

\$9,000–12,000

€8,300–11,000

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.





Maria, Olga, Alexei, Margarita Khitrovo and Tatiana Romanov.



Margarita Khitrovo and Grand Duchess Olga Nikolaevna.

PROPERTY OF A PRIVATE COLLECTOR, NEW JERSEY

***236**

A JEWELLED SILVER AND GOLD MAID OF HONOUR CYPHER

BY CARL BLANK, ST PETERSBURG, CIRCA 1913, NUMBER 143

In the form of the Cyrillic initials 'MA' for Dowager Empress Maria Feodorovna and Empress Alexandra Feodorovna, set with old-cut diamonds mounted on silver-topped gold, surmounted by a hinged diamond-set crown, *apparently unmarked, numbered 413*; in the original velvet and silk-lined leather case 3 in. (7.6 cm.) high

£35,000–45,000

\$45,000–58,000

€42,000–53,000

PROVENANCE:

Presented to Margarita Khitrovo (1895-1952) in December 1913.

The present maid of honour cypher, numbered 413, is recorded in an invoice from Carl Blank to the Cabinet of His Imperial Majesty, dated 14 December 1913, as costing 620 roubles. It was later entered into the Cabinet ledgers as a part of a group of maid of honour cyphers under the number 445. On 17 December 1913, the cypher was presented to Margarita Khitrovo (1895-1952), lady-in-waiting to and a close friend of Grand Duchess Olga Nikolaevna, the eldest daughter of the Imperial couple.

Margarita Khitrovo graduated from the Smolny Institute. During the First World War, she was a nurse at Tsarskoe Selo Infirmary, where she spent a lot of time with Grand Duchess Olga and developed a close friendship with her. After the Imperial family was arrested, Margarita travelled to Tobolsk on her own initiative. However, she was accused of plotting a monarchist coup and taken under guard to Moscow on the orders of Kerensky. Margarita continued to correspond with Olga during her exile until the Imperial family's execution in 1918. Khitrovo emigrated, eventually settling in the United States.

For a further discussion on the subject of maids of honor and ladies of the Russian Imperial court, see U. Tillander-Godenhielm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005, pp. 31-45. Comparable maid of honor cyphers by Hahn were sold at Christie's, New York, 16 April 2012, lot 20 and Christie's, London, 25 November 2013, lot 275.

We are grateful to Dr Valentin Skurlov for his assistance in researching the present lot.



№ 260

РАСХОДЪ.					
Куда поступили.	Количество.	По цѣкѣ.		На сумму.	
		Руб.	Коп.	Руб.	Коп.
На родитѣль Хитрова	1			620	

ПРИХОДЪ.					
Наименованіе вещей.	Количество.	По цѣкѣ.		На сумму.	
		Руб.	Коп.	Руб.	Коп.
Френкельские ушки.					
415 - 17/10				620	

A copy of the Imperial Cabinet ledgers.

Телефонъ 20322 № 131-46. С. Петербурга 14 ДЕКАБРЯ 1912

1530 МАСТЕРСКАЯ ЗОЛОТЫХЪ, ЮВЕЛИРНЫХЪ И КОСМЕТИЧЕСКИХЪ ВѢЩЕЙ. СЕРГЕЕВНА ЧЕЛІЕ. К. Р. БЛАНКЪ. С. ПЕТЕРБУРГЪ.

Счета

Френкельскіе ушки № 413	
III брѣкл. з I/32 кар. по 180 рубл.	384 06
I48 розъ по 70 коп.	103 60
Золото и работа	122 34 620

Въ Бухгалтері Кабинета
по Императорскому повелѣнію
Директоръ Императорскаго Кабинета
С. П. Д. [Signature]

375, 376
445 - 450

A copy of invoice from Carl Blank.



-237

A RARE JEWELLED GOLD AND GUILLOCHÉ ENAMEL IMPERIAL PRESENTATION SNUFF-BOX

RETAILED BY BOLIN, ST PETERSBURG, CIRCA 1870, SCRATCHED INVENTORY NUMBER 26974; THE BOX WITH THE MAKER'S MARK OF GABRIEL-RAOUL MOREL (FL. 1797-1832), PARIS, CIRCA 1830, WITH THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 20.5 CARAT GOLD; THE MINIATURE BY GUSTAV ROCKSTUHL (RUSSIAN, 1798-1877)

Cartouche-shaped, the hinged cover mounted with old and rose-cut diamonds within a gold cagework, centring a glazed oval miniature on ivory of Emperor Alexander II (signed mid-left), within elaborate diamond-set surround surmounted by a diamond-set Imperial crown, the diamond-set borders punctuated with five large old-cut diamonds, the body enamelled in royal blue over a zigzag guilloché ground, the foot and borders of chased gold, *marked inside cover and base*; in the original silk and burgundy velvet case stamped 'C. E. Bolin / Joillier de la Cour / À St Petersburg' beneath the Imperial warrant 3 ¼ in. (8.3 cm.) wide

£200,000–300,000

\$260,000–380,000

€240,000–350,000

PROVENANCE:

The Property of a Lady of Title; Sotheby's, London, 8 November 1971, lot 177.

By descent to the present owner.

During the reigns of Emperors Alexander II and Nicholas I, the Imperial Court frequently bought French and German snuff-boxes, mounted with the cypher or portrait of the Emperor, for use in diplomatic presentations. As in Prussia and Germany, Hanau boxes by makers such as Charles Colins Söhne or Carl Martin Weishaupt and Sons were frequently used during the first half of the 19th century. However in the 1860-1870s, Russian jewellers, such as Bolin, Keibel and Butz, mastered the techniques used by European jewellers and were directly commissioned by the Court to either make or adapt snuff-boxes for presentation.

The fitted Bolin presentation case and scratched inventory number 26974 on the present box correspond to Bolin's inventory numbers from the period between 1872-1875. In the incomplete Imperial Cabinet records that exist for this period, it is known that earlier made snuff-boxes were sent to Bolin to be made into more lavish presentation pieces by remounting and decorating them with diamonds. As can be seen on the present box, portrait miniatures by Rockstuhl would also be used to further enhance the importance and value of the presentation snuff-box.

The Imperial Cabinet ledgers list two entries from May and June 1872 that describe sending existing snuff boxes (no. 45 and no. 47), both decorated with diamonds and worth 3,844 and 1,060 roubles respectively, to Bolin for mounting (paid 10 roubles) and setting with Rockstuhl portraits (paid 35 roubles). Both boxes were then entered into the ledgers under new numbers 4 and 6 ([RGIA], fund 468 [Imperial Cabinet], inv.6, case 125).

The present snuff-box gives rare insight into Bolin's adaptation of an earlier snuff-box by the French imperial court supplier Gabriel-Raoul Morel. For a related example of an Imperial Presentation snuff-box marked for the first half of the 19th century and later mounted with a miniature of Alexander II by Rockstuhl (dated 1870) and diamonds see A. Odom and L.P. Arend, exhibition catalogue, *A Taste for Splendor, Russian Imperial and European Treasures from the Hillwood Museum, Alexandria, Virginia, 1998*, pp. 270-271, no. 160.

Alois Gustav Rockstuhl studied at the Imperial Academy of Fine Arts in St Petersburg from 1832 and became a professor there in 1840. Two years later, Emperor Nicolas I appointed him as an official court miniaturist, a position that he also held during the reign of Emperor Alexander II.

Gabriel-Raoul Morel was a goldsmith famous for the variety of media in which he worked, including elaborately chased gold and guilloché enamelling. The number of boxes carrying his mark that have associations with Napoleon, suggest that he was a supplier to the French imperial court (C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, p. 129).

We are grateful to Dr Valentin Skurlov for his assistance in researching the present lot.

ПРИХОДЪ					
№ в книжке	Время и место поступления	Вещи, что и куда	Всего руб.		Итого руб.
			Коп.	Коп.	
45	1872	Миниатюрное зрительное изображение Императора Александра II, в оправе из золота, с бриллиантами.	3844		3844
47	1872	Миниатюрное зрительное изображение Императора Александра II, в оправе из золота, с бриллиантами.	1060		1060

A copy of the Imperial Cabinet ledgers, detailing other snuff-boxes adapted by Bolin.

PROPERTY FROM AN IMPORTANT ITALIAN PRIVATE COLLECTION





238

***238**

A GROUP OF TWO GOLD AND ENAMEL RAILWAY JETONS AND FIVE SILVER BADGES

THE MOSCOW-VINDAVO-RYBINSK JETON, WITH MARK OF ALEXANDER TILLANDER, ST PETERSBURG, 1904-1908; THE OTHERS, RUSSIA, LATE 19TH/ EARLY 20TH CENTURY

One jeton, inscribed in Russian 'Society of Moscow-Vindavo-Rybinsk Railway', the reverse applied with anchor and inscribed in Russian 'V.A. Nagrodskaa', *marked on loop*; the other jeton, applied with a tram and inscribed in Russian 'Yelisavetgrad city railway / 1897', the reverse inscribed in Russian 'Ludwig Yakovlevich Kaufmann', *marked on loop*; together with four silver badges of the Imperial Alexander Lyceum and one enamel silver jeton of the Red Cross Society of Saint Elizabeth, 2nd Class
1½ in. (4.3 cm.) high and smaller

(7)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

For a comparable Vindavo-Rybinsk Railway jeton, see I. Gorianov, M. Muradian, *Zheleznodorozhnie Zhetony iz Kollektzii Firmy 'Znak'*, Moscow, 2011, pp. 92-93.



239

239

A PAIR OF JEWELLED GOLD AND TURQUOISE CUFFLINKS

MARK OF SAMUEL ARNDT, ST PETERSBURG, CIRCA 1890

Each circular panel centring a cabochon turquoise, the borders engraved with a Russian inscription 'May God Bless You' and set with rose-cut diamonds, also with an escutcheon-shaped panel, joined by a chain to a bar terminal, *marked on terminals*

1 in. (2.4 cm.) diameter

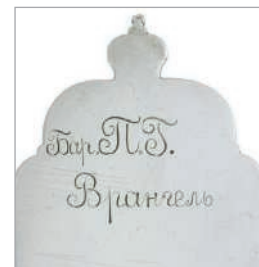
(2)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

A comparable bracelet by Samuel Arndt with the same inscription was sold Christie's, London, 28 November 2011, lot 219.



(detail of reverse)

***240**

A SILVER PRESENTATION KOVSH

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

In the form of a ship with timbered hull, the raised prow chased and engraved with an Imperial double-headed eagle surmounted by a crown, the body with cannons emerging from portholes, a transom, and a rudder, the shaped flat handle with the monograms of Emperors Peter I and Nicholas II, the underside of the handle engraved in Cyrillic 'Bar.[on] P.G. Wrangel', *marked under base*

6¼ in. (16 cm.) long
6.7 oz. (209 gr.)

£12,000–15,000

\$16,000–19,000

€15,000–18,000

PROVENANCE:

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

This kovsh was presented to Baron Peter Georgievich Wrangel (1874-1951), a Russian Captain and naval attaché in Italy and France. After the Revolution of 1917, Peter Wrangel emigrated to Paris.

The kovshii of this particular design produced by Fabergé were given exclusively to officers of the Equipage of the Guard (*Gvardeiskii Ekipazh*). For similar examples see the kovsh presented to naval medic Sergei Lentovskii, sold at Christie's, New York, 13 April 2011, lot 143, and the kovsh presented to Captain Dmitry Eyler, sold at Christie's, Geneva, 18 November 1980, lot 15. The Equipage of the Guard was created in 1810 and formed of the Imperial yacht and Court rowing boat crews. In 1892, Empress Maria Feodorovna became the Chief of the Equipage.

***241**

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

£6,000–8,000

\$7,700–10,000

€7,100–9,400



241



242

A PARCEL-GILT SILVER TEA AND COFFEE SERVICE

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MAKER'S MARK OF ALEXANDER WÁKEVA, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 23026

Comprising a teapot, a coffee pot, a sugar bowl, a cream jug, and a cake basket; tapering cylindrical bodies on oval spreading feet, the sides reeded, the hinged covers with pine cone finials, with angular handles, the coffee and teapots with horn insulators, interiors gilt, *marked throughout*

The coffee pot 8½ in. (21.6 cm.) high

94 oz. (2,928 gr.) gross

(5)

£15,000-20,000

\$20,000-26,000

€18,000-24,000



243

A GEM-SET SILVER CIGAR BOX

MARKED VLADIMIROV, OVERSTRIKING AN INDISTINCT MAKER'S MARK, ST PETERSBURG, 1908-1917

Rectangular, reeded overall, the hinged cover set with a large silver rouble depicting Empress Anna in profile dated 1738, within laurel-chased border, gilt interior, with a cabochon garnet-set thumb-piece, *marked inside cover and under base*

6½ in. (15.5 cm.) wide

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

Collection Alexandre Djanchieff.

By descent to the present owner.



PROPERTY FROM A PRIVATE COLLECTION, GERMANY

244

A LARGE AND COMPLETE PARCEL-GILT SILVER FLATWARE SERVICE

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

Comprising twenty four of the following: dinner knives, dinner forks and dinner spoons; twelve of the following: fish knives, fish forks, dessert knives, dessert forks, dessert spoons, gilt fruit knives, teaspoons, coffee spoons; also six salts and salt spoons, and seventeen parcel-gilt serving pieces; each handle engraved with the monogram 'ZH', within a beaded border, *marked throughout*; in a fitted wood case 420 oz. (13,070 gr.) approximate weighable silverBr

£40,000-60,000

(197)

\$52,000-77,000

€47,000-71,000

***245**

A PAIR OF PARCEL-GILT PLIQUE-À-JOUR ENAMEL SILVER VODKA CUPS

MARKED GRACHEV, MAKER'S MARK CYRILLIC 'AP', ST PETERSBURG, CIRCA 1870-1880S

Each tapering cylindrical, the base with the silver-gilt Russian inscription 'Michael Mikhailovich' around the Imperial crown, with red *plique-à-jour* enamel, interior gilt, *marked under base* 2 in. (5.2 cm.) high 2.98 oz. (92.6 gr.) gross (2)

£5,000-7,000

\$6,400-9,000

€5,900-8,200

These vodka cups were probably commissioned by Grand Duke Mikhail Mikhailovich (1861-1929) either for personal use or presentation.

A comparable cup was sold Christie's, London, 25 November 2013, lot 379.



Grand Duke Mikhail Mikhailovich (1861-1929)
@AVT Collection





246

A PAIR OF SILVER-GILT AND CLOISSONNÉ ENAMEL NAPKIN RINGS

ONE MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, OVERSTRIKING THE MARK OF FEODOR RÜCKERT; BOTH MOSCOW, 1908-1917

Each of oval form, decorated with stylised flowers and foliage in shaded vari-coloured enamel, within twisted ropework borders, gilt interiors, *marked on enamel and interior, also with import marks;* in the original silk and velvet-lined wood case stamped 'Fabergé St Petersburg Moscow Odessa' beneath the Imperial warrant, applied with a plaque monogrammed 'CMG' beneath an Imperial crown 1½ in. (3.9 cm.) high (2)

£6,000-8,000

\$7,700-10,000

€7,100-9,400

For a comparable pair of napkin rings, see T. Muntian, *Feodor Rückert & Carl Fabergé*, Moscow, 2016, p. 105.

***247**

A SET OF TWELVE SILVER-GILT AND CLOISSONNÉ ENAMEL DEMITASSE SPOONS

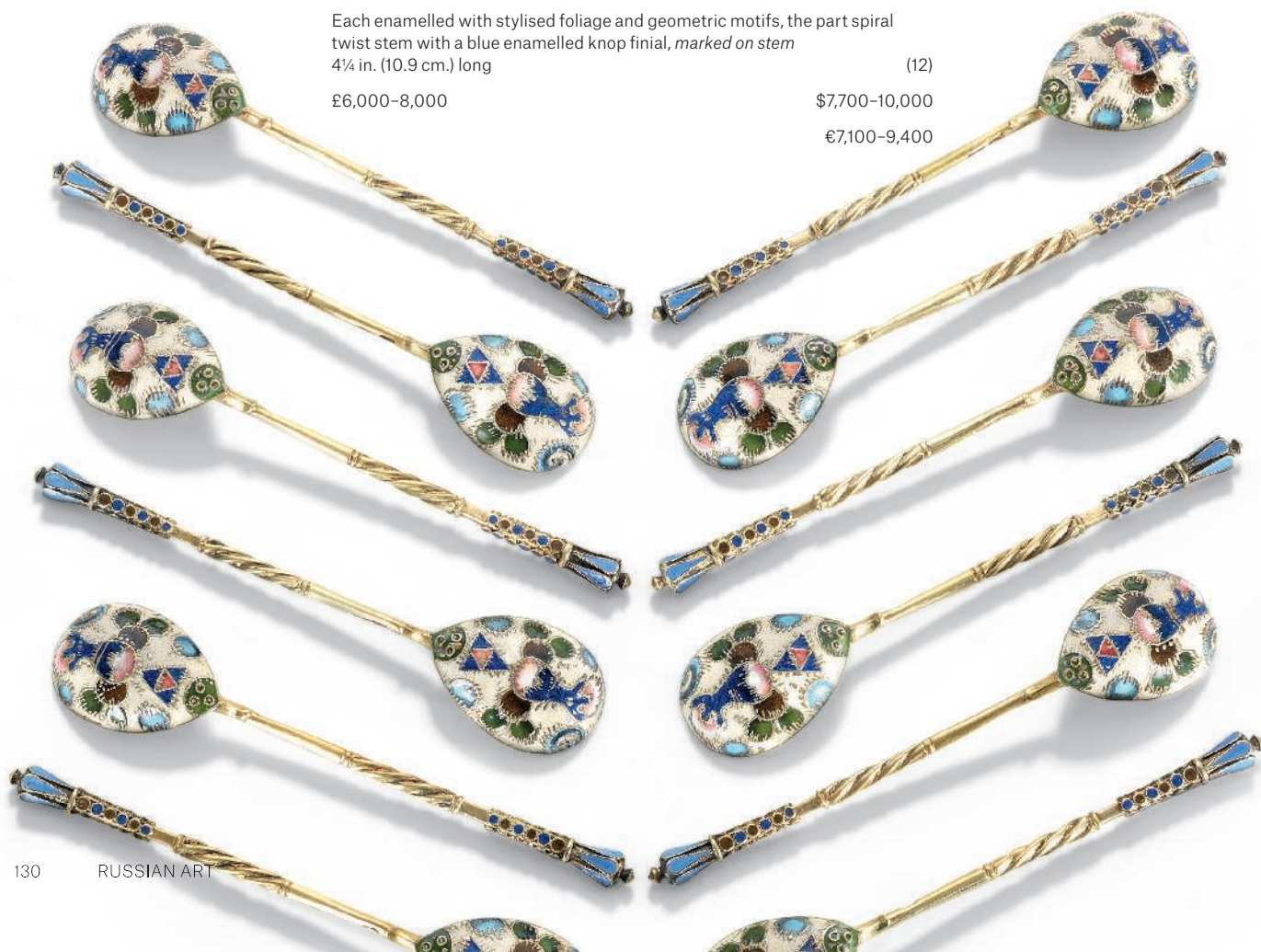
MARK OF GASHKEL AND SHIK, OVERSTRIKING THE MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917

Each enamelled with stylised foliage and geometric motifs, the part spiral twist stem with a blue enamelled knob finial, *marked on stem* 4¼ in. (10.9 cm.) long (12)

£6,000-8,000

\$7,700-10,000

€7,100-9,400





***248**

A PARCEL-GILT SILVER COFFEE SERVICE

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1894, SCRATCHED INVENTORY NUMBER 4918

Comprising a coffee pot, a cream jug, a sugar bowl, and a tray; the coffee pot of bulbous form with hinged cover, spot-hammered overall, the handle, spout and finial chased and engraved to imitate bamboo, the handle with white nephrite insulators; the jug, bowl and tray with conforming decoration, interiors gilt, *marked under bases*

The tray 9 $\frac{5}{8}$ in. (24.4 cm.) diameter
41 oz. (1,289 gr.) gross

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

Christie's, London, 29 November 2010, lot 276.
Acquired at the above sale by the present owner.

For a comparable service, see G. von Hapsburg, *Fabergé in America*, New York, 1996, p. 277, no. 300.

249

A GEM-SET SILVER BELL-PUSH IN THE FORM OF A LYING BEAR

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, CIRCA 1911, SCRATCHED INVENTORY NUMBER INDISTINCT

Realistically cast, chased and engraved as a supine bear holding its hind paw, set with a cabochon garnet designed as a push-piece, with a wood plate under base, *marked along the edge, also with London import marks for 1911*

5 $\frac{1}{8}$ in. (13 cm.) wide

9.99 oz. (310.7 gr.) gross

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Purchased from the London branch of Fabergé by V. Walker on 13 December 1911 for £8.10s.

A related silver-gilt table-lighter in the form of a reclining bear was sold Christie's, London, 25 November 2013, lot 224.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

250

A PARCEL-GILT SILVER PRESENTATION CIGAR GARNITURE

MARKED SAZIKOV WITH THE IMPERIAL WARRANT, ST PETERSBURG, CIRCA 1870

On octagonal base, naturalistically formed as a muzhik standing on rocky ground and smoking a pipe, whilst leaning on a barrel forming a cigar holder, with a bucket nearby forming a match holder, both with gilt interiors, also with an axe with pierced centre attached to a hollow tree-stump forming a cigar-cutter, with a detachable hidden base for cigar caps, the base engraved 'Presented by His Imperial Highness / The Grand Duke Alexis of Russia / to Edward S. Sanford / Pensacola Florida. Feb. 22nd 1872', marked throughout, defaced marks on base

8¼ in. (21 cm.) high

62 oz. (1,940 gr.)

£25,000–35,000

\$32,000–45,000

€30,000–41,000

PROVENANCE:

Presented to Edward Sewall Sanford (1817-1882) by Grand Duke Alexis of Russia (1850-1908). Anonymous sale; Christie's, New York, 20 April 2000, lot 31. Acquired at the above sale by the present owner.

LITERATURE:

V. Skurlov et al., *K. Fabergé i ego prodolzhateli [K. Fabergé and His Followers]*, St Petersburg, 2009, p. 212.

Grand Duke Alexis, the fourth son of Emperor Alexander II and future Admiral of the Russian Fleet, travelled to the United States in 1871 for a few months. After staying in New York in November 1871, he moved to Washington, where he met President Grant. He also journeyed to Boston, Montreal, Ottawa, Toronto and Niagara, New Orleans and Pensacola in Florida where he presented the above cigar cutter.

Edward Sewall Sanford (1817-1882) was the President of the American Telegraph Company at the start of the Civil War and served as the Military Supervisor of Telegraphic Messages for the Union Army.

251

A PARCEL-GILT SILVER COVERED CUP

MARKED SAZIKOV WITH THE IMPERIAL WARRANT, ST PETERSBURG, 1866

Of cylindrical form, engraved overall with geometric pattern in neo-Russian style, the circular base resting on four hoof-shaped feet, the body applied with central rosettes, the handles cast and chased as horse-heads, with a detachable cover, gilt interior, marked throughout

15 in. (38 cm.) high

68.2 oz. (1934.4 gr.)

£10,000–15,000

\$13,000–19,000

€12,000–18,000

For a nearly identical silver cup presented by Prince Nikolai Petrovich Oldenburg as a prize for Manège riding of the 13th Vladimir Lancers, His Imperial Highness of the Grand Duke Mikhail Nikolayevich Regiment, see G. Von Habsburg, *Fabergé Imperial Craftsman and His World*, London, 2000, p. 54, no. 33.





252

AN UNUSUAL PARCEL-GILT SILVER TEA AND COFFEE SERVICE

MARKED SAZIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1847

Comprising a coffee pot, a teapot, a covered sugar bowl, a cream jug, and a waste bowl; each cast and finely chased with protruding male and female masks in high relief, within ornamental geometric cartouches, with scroll feet and handles, the tea and coffee pots with replacement composite insulators, interiors gilt, *marked throughout*

The coffee pot 10½ in. (26.6 cm.) high
133 oz. (4,145 gr.) gross

£20,000–30,000

(5)

\$26,000–38,000

€24,000–35,000

PROVENANCE:

By repute, Aleksei Suvorin (1834-1912), a Russian publisher and journalist.
By descent to the present owner.

Aleksei Suvorin (1834-1912) was a famous Russian newspaper and book publisher. Starting as a liberal journalist, he later became a publisher and editor of the most influential pre-Revolution conservative daily newspaper, *New Times*.

As a literary critic and a writer himself, Suvorin started his own theatrical company in 1895. A close friend of Anton Chekhov, Fedor Dostoevsky and Leo Tolstoy, their plays frequently premiered at his theatre. Suvorin was also the first to recognise Chekhov's genius, by publishing his first story in the *New Times* and subsequently supporting his writing.

For a comparable service by Sazikov from the Hermitage collection, see Z.Z. Bernyakovich, *Russian Silver Wares of the XVIIth - Beginning of the XXth Century in the State Hermitage Collection*, Leningrad, 1977, no. 165, and G. Von Habsburg, *Fabergé Imperial Craftsman and His World*, London, 2000, p. 52, no. 24.



Aleksei Suvorin (1834-1912).



253

A RARE EN PLEIN ENAMEL MINIATURE SILVER PLAQUE

MARK OF THE IMPERIAL STROGANOV SCHOOL, MOSCOW, 1908-1917

Rectangular, painted *en plein* on silver, depicting two young girls in green and yellow dresses, looking into the distance, possibly after K. Korovin, *marked on the reverse*; mounted in frame

3¾ in. (10 cm.) wide

£5,000–7,000

\$6,400–9,000

€5,900–8,200

Founded in 1825, the Imperial Stroganov School promoted the applied arts in Russia. The school was particularly famous for its ceramic and enamel workshops. As part of the educational process, students had to produce enamelled silver plaques, painted either with their own designs or after famous Russian artists, such as S. Ivanov, K. Korovin, G. Semiradskii and others. The extraordinary quality of works by Stroganov School students and teachers quickly gained international recognition at exhibitions in Vienna, Paris, and other European cities.



254

A RARE EN PLEIN ENAMEL MINIATURE SILVER PLAQUE

MARK OF THE IMPERIAL STROGANOV SCHOOL, MOSCOW, 1908-1917

Rectangular, painted *en plein* on silver, depicting three official men after the painting by Sergei Ivanov *A Law Office of the Muscovite Times [V Prikaze Moskovskih Vremen]*, *marked on the reverse*; mounted in frame

3¼ in. (8 cm.) wide

£5,000–7,000

\$6,400–9,000

€5,900–8,200

LITERATURE:

Exhibition catalogue, *The Fabulous Epoch of Fabergé*, St Petersburg, p. 137, no. 241.

EXHIBITED:

St Petersburg, Tsarskoe Selo, *The Fabulous Epoch of Fabergé*, 1992, no. 241.

Sergei Ivanov's painting *A Law Office of the Muscovite Times* dated 1907 is part of the collection of the State Russian Museum, St Petersburg.

255

A RARE GEM-SET PARCEL-GILT SILVER AND EN PLEIN ENAMEL CIGARETTE CASE

MARK OF THE IMPERIAL STROGANOV SCHOOL, MOSCOW, 1899-1908

Rectangular, the hinged cover with *en plein* enamel plaque depicting a boyar, wearing green boots, a purple and gray coat, walking with a large cane, signed with Cyrillic initials 'PP', probably for Pavel Pashkov, with a gem-set thumb-piece, marked inside cover and base, also with French import marks 3½ in. (8.9 cm.) high

£5,000–7,000

\$6,400–9,000

€5,900–8,200

LITERATURE:

Exhibition catalogue, *The Fabulous Epoch of Fabergé*, St Petersburg, p. 137, no. 240.

EXHIBITED:

St Petersburg, Tsarskoe Selo, *The Fabulous Epoch of Fabergé*, 1992, no. 240.



255

256

A SILVER-MOUNTED EN PLEIN AND CLOISONNÉ ENAMEL CUT-GLASS DISH

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

The cut-glass bowl of oval form, the handle *en plein* enamelled with a bogatyr, within a ropework border, with stylised clouds and white scrolls on background, marked on mount, with French import marks 1¾ in. (33.6 cm.) long

£20,000–30,000

\$26,000–38,000

€24,000–35,000

A comparable dish depicting a bogatyr was sold Sotheby's, New York, 10-11 June 1981, lot 116.



256 (detail)



256



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

***257**

A GEM-SET SILVER-GILT CLOISSONNÉ AND GUILLOCHÉ ENAMEL CASKET
 MARK OF ANTIP KUZMICHEV, MOSCOW, 1899-1908, RETAILED BY TIFFANY & CO.

Rectangular, on four bracket feet, the hinged enamelled cover with a clasp at the front, enamelled with scrolling foliage and geometric motifs around a central oval reserve, guiloché enamelled in yellow and set with pastes and gems, the outer border set with lavender garnets, gilt interior, *marked under base, also with French import mark* 8¼ in. (21 cm.) wide

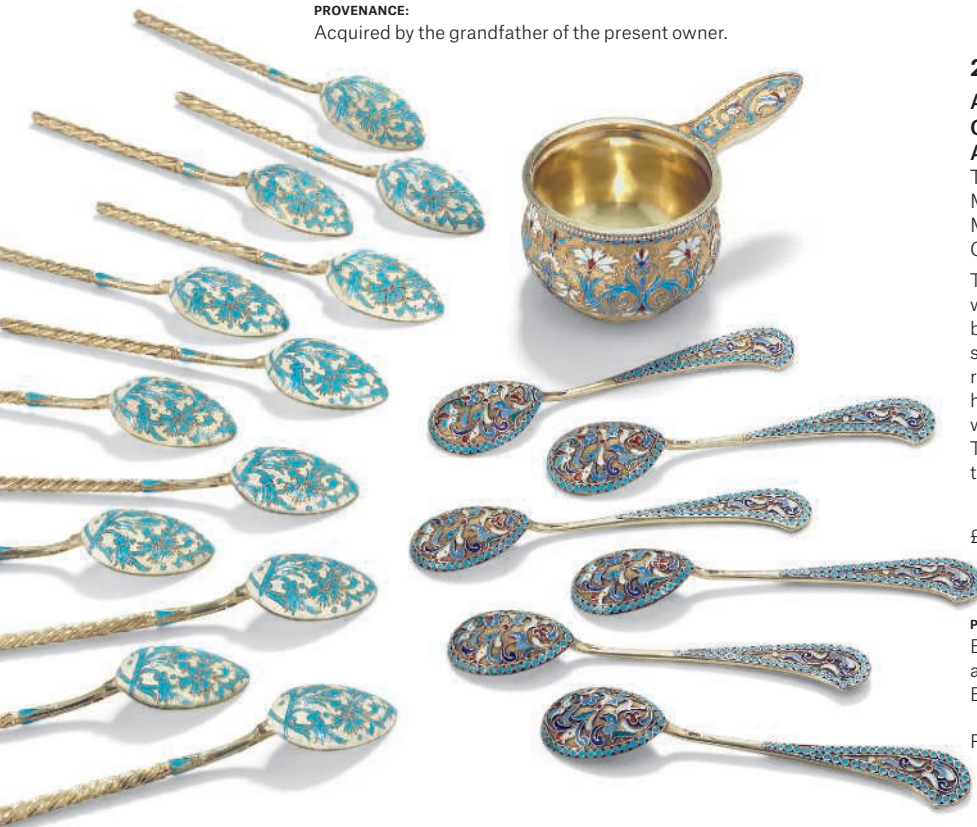
£5,000-7,000

\$6,400-9,000

€5,900-8,200

PROVENANCE:

Acquired by the grandfather of the present owner.



258

A GROUP OF EIGHTEEN SILVER-GILT CLOISSONNÉ ENAMEL TEASPOONS AND A MINIATURE CHARKA

THE CHARKA, MAKER'S MARK CYRILLIC 'V.A.'; MOSCOW, 1899-1908; TEASPOONS, MAKER'S MARKS CYRILLIC 'IGT' AND 'D.E.'; MOSCOW, CIRCA 1880

The charka of circular form, the bowl and handle enamelled with flower-heads and scrolling foliage in white, red and blue, on stippled gilt ground; six teaspoons, with paisley shaped handles, enamelled with scrolling foliage in white, red and shades of blue; twelve teaspoons, with twisted handles, the bowls enamelled with cornflowers in blue and white, *all marked throughout*

The charka 4⅝ in. (11.7 cm.) wide; the spoons 5½ in. (14 cm.) long and smaller

(19)

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

By repute, Aleksei Suvorin (1834-1912), a Russian publisher and journalist.

By descent to the present owner.

For a note on Aleksei Suvorin, see lot 252.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

-259

A SILVER-GILT AND CHAMPLEVÉ ENAMEL TEA SERVICE

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1877

Comprising a bulbous teapot, a sugar bowl, both with detachable covers, a similarly decorated cream jug, a waste bowl, a cake basket, all on claw-and-ball feet, and a circular tray, all champlevé enamelled with stylised white and blue herons and scrolling foliage in the style of Chinoiserie, within decorative borders of geometric motifs, with gilt interiors, the teapot with mother-of-pearl and ivory insulators, *marked throughout*
The tray 15 in. (38.1 cm.) diameter; the teapot 6¼ in. (16 cm.) high

(6)

£30,000–50,000

\$39,000–64,000

€36,000–59,000

A large part of Ovchinnikov's production in the 1880s was designed in different historical and eclectic styles. Russian silversmiths saw this as a progressive way to replace dominant Neoclassical designs. Japonism and Chinoiserie became popular among Moscow clientele, reflecting a broader international taste for the aesthetic movement. Far-Eastern techniques such as lacquer and natural ornaments, like herons, flies, frogs and butterflies, became visible not just in silver, but also on furniture, porcelain and glass.

A similarly designed silver service by Ovchinnikov was sold Sotheby's, New York, 12 June 1996, lot 99.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

***260**

A SILVER-GILT CHAMPLEVÉ ENAMEL TEA AND COFFEE SERVICE
 MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1881

Comprising a tapering coffee pot, a teapot, a double-handled sugar bowl, all with detachable covers, a cream jug, and a circular waste bowl with a swing handle, all champlevé enamelled with stylised varicolour birds and butterflies, flowers and foliage in the style of Chinoiserie on black enamel ground, within decorative borders of geometric motifs, with gilt interiors, teapot with mother-of-pearl insulators, coffee pot with replacement composite insulators, *marked throughout*

The coffee pot 6½ in. (15.5 cm.) high

(5)

£15,000–25,000

\$20,000–32,000

€18,000–29,000

PROVENANCE:

Acquired by the grandfather of the present owner.

A very similar tea and coffee service by Ovchinnikov was sold Christie's, London, 6 June 2016, lot 256.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

261

A PARCEL-GILT SILVER TANKARD
 MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1882

Of tapering cylindrical form, the slightly spreading base chased with leaves, the sides cast and chased with silver flowers, heron, butterfly, frog and beetle in Japanesque style, the top of the scroll handle shaped as a dolphin, the detachable cover applied with a flower and a fly, engraved in Russian under base 'From / P. and N.P. / 1883.', *marked under base* 9¼ in. (23.5 cm.) high

22.7 oz. (708 gr.)

£8,000–12,000

\$11,000–15,000

€9,400–14,000

A comparable tankard by Ovchinnikov in Japanesque style was sold Christie's, London, 24 November 2008, lot 137.





(detail of cover)



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

***262**

A RARE SILVER-GILT AND CHAMPLEVÉ ENAMEL CASKET
 MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT,
 MOSCOW, 1881

Rectangular with cut corners, champlevé enamelled overall with varicolour birds on foliate branches, within white enamel geometric borders, the detachable cover similarly decorated, on four figural enamelled feet shaped as peacocks, *marked under base and cover*
 5¾ in. (14.7 cm.) wide

£8,000–12,000

\$11,000–15,000

€9,400–14,000

PROVENANCE:

Acquired by the grandfather of the present owner.

A comparable enamel casket by Ovchinnikov was sold Sotheby's, New York, 20-21 June 1984, lot 194.

PROPERTY FROM THE COLLECTION OF LAUREL BLOSSOM

***263**

A LARGE SILVER-GILT CHAMPLEVÉ AND CLOISSONNÉ ENAMEL BENEDECTION CROSS
 MAKER'S MARK CYRILLIC 'AO', MOSCOW, CIRCA 1880

Of traditional form, cloisonné enamelled overall with varicolour scrolling foliage on stippled gilt ground, within ropework borders, the detachable front panel mounted with a champlevé enamel panel depicting the crucified Christ, with a later link chain and suspension loop, engraved 'Greg Trier', *marked on lower borders*

15¾ in. (40 cm.) high, without chain

£15,000–25,000

\$20,000–32,000

€18,000–29,000

PROVENANCE:

Acquired by the present owner from A La Vieille Russie, New York, in 1971.

The unrecorded maker's mark 'AO' can often be seen alongside the marks of Pavel Ovchinnikov, which usually overstrike the former. The high quality and importance of the present lot suggests that it was probably made for the firm of Ovchinnikov, one of the leading manufacturers of enamelled works in Russia.





264

A GEM-SET PARCEL-GILT SILVER-MOUNTED ICON OF THE MOTHER OF GOD

BY OLOVYANISHNIKOV SONS, MARK OF KUZMA KONOV, MOSCOW, 1908-1917

The figures realistically painted, with parcel-gilt silver openwork mounts, the halo set with amethysts and aquamarines, the outer border engraved with Greek initials for the Mother of God, with brocade backing, *marked on halo and lower edge*; in an associated bird's-eye maple case stamped in Russian 'Successors of I.V. Scheklyuev / Moscow / Kharkov' 8¾ in. (22.1 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Acquired by the present owner in the 1960s.

The design of the present lot is illustrated in the Olovyanishnikov Sons' Catalogue, Moscow, 1915-1916, no. 2015. A comparable icon was sold Sotheby's, Geneva, 16-18 November 1993, lot 533.



The design of the present lot, illustrated in the Olovyanishnikov Sons' Catalogue, Moscow, 1915-1916, no. 2015.



265

TWO PARCEL-GILT SILVER-MOUNTED ICONS OF THE MOTHER OF GOD

THE ICON OF THE MOTHER OF GOD OF IVER, MARK OF DMITRY ALEKSANDROV, MOSCOW, 1888; THE OTHER ICON, MAKER'S MARK CYRILLIC 'NG', RETAILED BY NEMIROV-KOLODKIN, MOSCOW, 1908-1917

The icon of the Mother of God of Iver with champlevé enamelled halos; the other icon, with *repoussé* and finely chased garments, in original velvet lining from the fitted case, stamped in Russian 'Nemirov-Kolodkin Moscow', *both marked throughout* 8¾ in. (22.3 cm.) high and smaller (2)

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

Collection Alexandre Djanchieff. By descent to the present owner.

266

A GEM-SET SILVER-GILT AND MOTHER-OF-PEARL ICON OF ST NICHOLAS
BY OLOVYANISHNIKOV SONS, MARK OF KUZMA KONOVA, MOSCOW, 1908-1917

The figure of St Nicholas realistically painted, the mother-of-pearl border set with amethysts, with a silver-gilt filigree panel, the halo set with an aquamarine and cabochon tourmalines, with brocade backing, *marked throughout*
10 $\frac{5}{8}$ in. (27 cm.) high

£30,000–40,000

\$39,000–51,000

€36,000–47,000

Kuzma Konov was a leading workmaster in Olovyanishnikov Sons' icon workshop. His innovative and modern icons were particularly sought after among Moscow clientele in the 1910s.

Comparable designs of icons depicting St Nicholas and decorated with mother-of-pearl are illustrated in Olovyanishnikov Sons' Catalogue, Moscow, 1915-1916, pp. 10, 14.



267

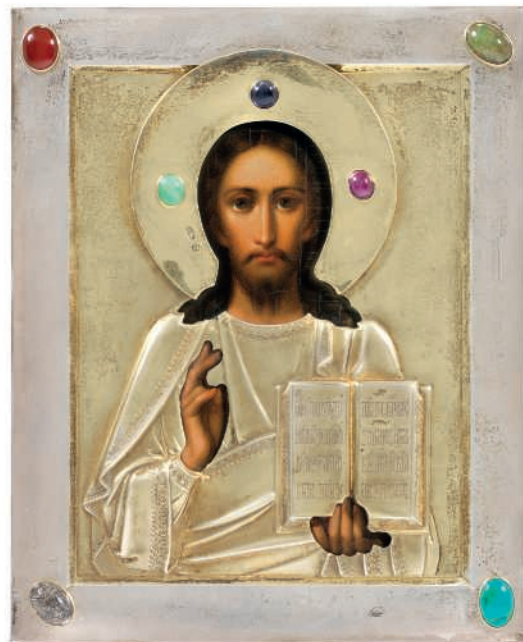
A GEM-SET PARCEL-GILT SILVER-MOUNTED ICON OF CHRIST PANTOCRATOR
PROBABLY BY OLOVYANISHNIKOV SONS, MARK OF KUZMA KONOVA, MOSCOW, 1908-1917

Rectangular, Christ realistically painted, raising his right hand in a blessing, his left hand holding the Gospels, his vestments *repoussé* and finely chased, the halo and corners applied with cabochon gems, including rutilated quartz, turquoise, cornelian, *marked on border and halo*
7 in. (17.8 cm.) high

£3,000–5,000

\$3,900–6,400

€3,600–5,900





268

A SILVER TRIPTYCH ICON

RUSSIA, LATE 19TH/ EARLY 20TH CENTURY

Of ogee arch form, opening to reveal a central panel depicting St Nicholas flanked by scenes of his miracles, the front applied with a cross, the reverse engraved with a prayer in Russian, *apparently unmarked* 7¾ in. (19.7 cm.) wide, extended

£4,000–6,000

\$5,200–7,700

€4,700–7,100

*269

A GROUP OF EIGHT PORCELAIN AND LACQUERED PAPIER-MACHÉ EASTER EGGS

SOME BY THE IMPERIAL PORCELAIN FACTORY AND LUKUTIN FACTORY, RUSSIA, LATE 19TH/ EARLY 20TH CENTURY

All ovoid, one depicting St Paul holding a sword, within a gilt *ciselé* border, the reverse with gilt scrolls on cobalt blue ground; three eggs decorated with gilt cypher of Empress Alexandra Feodorovna beneath the Imperial crown, one with the original silk ribbon; one with the original silk ribbon; two eggs with floral motifs and Russian inscription 'Christ is Risen'; two papier-maché eggs depicting Resurrection of Christ, *one papier-maché egg marked* 4 in. (10.2 cm.) high and smaller

(8)

£2,000–3,000

\$2,600–3,800

€2,400–3,500



270

A PARCEL-GILT SILVER-MOUNTED ICON OF THE MOTHER OF GOD

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1896

The figures realistically painted, the border *repoussé* and finely chased with scrolling foliage in Byzantine style, the applied halos similarly decorated, the top edge engraved in Russian 'Blessing from uncle / to niece Countess Maria Kleinmichel / 12 May 1897', marked on lower edge

10 3/8 in. (26.4 cm.) high

£20,000-30,000

\$26,000-38,000

€24,000-35,000

PROVENANCE:

Presented to Countess Maria Kleinmichel (1846-1931).

Countess Marie Kleinmichel (1846-1931) was one of the most famous socialites in pre-revolutionary Russia. She organised balls and masquerades in her villa on Kamenny Island outside of St Petersburg, which became very popular among Russian nobility and members of the Imperial family.



*271

A GROUP OF NINE PORCELAIN AND LACQUERED PAPIER-MACHÉ EASTER EGGS

SOME BY THE IMPERIAL PORCELAIN FACTORY AND LUKUTIN FACTORY, RUSSIA, LATE 19TH/ EARLY 20TH CENTURY

All ovoid, one depicting Christ, the reverse with gilt decorations on green ground; two eggs decorated with gilt cypher of Empress Alexandra Feodorovna beneath the Imperial crown; two eggs finely painted with birds on blossoming branches; two eggs with gilt geometric patterns on pink and white grounds; one small egg painted with chickens and cockerels; one papier-maché egg depicting an angel, the papier-maché egg marked

(9)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II
(LOTS 272-289, 291-305, 307, 382)



PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

272

TWO PORCELAIN EASTER EGGS

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

Each ovoid, with gilt cypher of Empress Alexandra Feodorovna beneath the Imperial crown, the larger egg on a *sang de boeuf* glazed ground, the smaller egg on white ground, with a blue silk ribbon, *all apparently unmarked*

4 in. (10.2 cm.) high and smaller (2)

£1,500-2,500

\$2,000-3,200

€1,800-2,900



(detail of reverse)

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

273

A PORCELAIN EASTER EGG

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1900S

Painted with the Crucifixion after a design by V. Vasnetsov, within a continuous band of scrolling foliage and Greek crosses, the reverse painted with foliate motifs and Christian symbols on olive green ground, *apparently unmarked*

4½ in. (11.5 cm.) high

£4,000-6,000

\$5,200-7,700

€4,700-7,100

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. 671; also see G. Oistrakh and A. Tishchenko, *Imperatorskie Farforovye Paskhalnye Iajtsa*, Moscow, 2008, pp. 212-215, nos. 89-90.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

274

A LARGE AND IMPRESSIVE PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II (1894-1917)

Of tapering form, painted overall with purple, white and pink phloxes on white ground, *mark erased*
21¼ in. (54 cm.) high

£15,000-20,000

\$20,000-26,000

€18,000-24,000



PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

275

A RARE PORCELAIN FIGURE OF A PANTHER

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1917

Modelled as a seated panther, with dark brown glaze, *marked under base with Russian Provisional Government green factory mark, also impressed with Cyrillic initials 'K.Z' possibly for the modeller Konstantin Zakharov*
11 in. (28 cm.) wide

£3,500-4,500

\$4,500-5,800

€4,200-5,300



PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

276

A PORCELAIN FIGURAL INKSTAND

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

Realistically modelled as a shepherd and his dog, wearing blue breeches and a white shirt, brightly painted with gilt details, seated on a tree-stump, the green base formed as an inkstand with gilt *rocaille* border, the two detachable wells with conical covers, *marked under base with red printed factory mark*
11¼ in. (29.8 cm.) wide

£2,000–3,000	\$2,600–3,800
	€2,400–3,500

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

279

A PORCELAIN GROUP OF PLAYING CHILDREN

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER II, CIRCA 1860S

After the figure by August Spiess, modelled as a girl teasing a boy with an apple, on a circular naturalistic base with a gilt border, *marked under base with green printed factory mark, also inscribed with a numeral '28'*
7½ in. (19 cm.) high

£5,000–8,000	\$6,400–10,000
	€5,900–9,400

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.

For a comparable biscuit model, see E. Khmel'nitskaya, *August Spiess and Imperial Porcelain Factory*, Moscow, 2012, p. 254, no. 235.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

277

A PORCELAIN GROUP OF A PIRATE

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

Realistically modelled as a pirate holding a pitcher and a cup, wearing a gray hat with a feather, orange breeches and brown jacket painted with gilt details, sitting by a barrel, on a rectangular naturalistic base, *marked under base with blue underglaze factory mark, also impressed with Cyrillic letter 'Zh'*
6¾ in. (16.2 cm.) wide

£2,000–3,000	\$2,600–3,800
	€2,400–3,500

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

280

TWO PORCELAIN FIGURES OF FLOWER AND BIRD SELLERS

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

One realistically modelled as a flower seller, holding a basket of flowers and standing by a vase, the other modelled as a bird seller, holding a bird and a cage, both on circular naturalistic bases, *both marked under bases with blue underglaze factory marks*

6¾ in. (15.5 cm.) high and smaller	(2)
£2,000–3,000	\$2,600–3,800
	€2,400–3,500

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

278

A PORCELAIN GROUP 'PAUL, VIRGINE AND THE DOG FIDÈLE'

BY THE POPOV PORCELAIN FACTORY, MOSCOW, 1830-1850S

Realistically modelled as Paul and Virginie from the novel *Paul et Virginie* by Jacques-Henri Bernardin St Pierre, both sitting on a tree-stump, Paul petting his dog Fidèle, on a shaped naturalistic base with a gilt border, *marked under base with impressed blue factory mark*
5 in. (12.7 cm.) high

£2,000–3,000	\$2,600–3,800
	€2,400–3,500

For a comparable figure, see V. A. Popov, *Russian Porcelain; Private Factories*, Leningrad, 1980, no. 130.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

281

A PORCELAIN FIGURE OF A RECLINING NUDE

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

Realistically modelled as a sleeping nude, lying on a white cover on the grass, on oval base, *marked under base with impressed factory marks*
7¾ in. (20 cm.) wide

£2,000–3,000	\$2,600–3,800
	€2,400–3,500

For a comparable figure, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, p. 61, no. 13.



276



277



278



279



280



281

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

282

A PORCELAIN GROUP OF A SHEPHERD AND HIS DOG

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

Realistically modelled as a seated shepherd holding two pipes, wearing blue breeches and brown jacket painted with gilt details, with a dog by his feet, *marked under base with blue underglaze factory mark, also impressed with Cyrillic letter 'Zh'*

8¼ in. (21 cm.) high

£2,500–3,500	\$3,200–4,500
	€3,000–4,100

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

285

A PORCELAIN FIGURE OF A FINNISH WOMAN (MAIMISTIKHA)

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

Realistically modelled as a Finnish woman, standing before a tree-stump in traditional dress, the mound base edged with gilt *rocaille* scrolls, *marked under base with blue underglaze factory mark, also impressed with Cyrillic letter 'Zh'*

7 in. (17.7 cm.) high

£2,000–3,000	\$2,600–3,800
	€2,400–3,500

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

283

A PORCELAIN FIGURE OF A LADY WITH A FAN

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

Realistically modelled as a lady, wearing an 18th century dress, with flowers and feathers in her hair, holding a fan in her right hand, on a circular gilt base, *marked under base with red overglaze factory mark*

11 in. (28 cm.) high

£2,500–3,500	\$3,200–4,500
	€3,000–4,100

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

286

TWO PORCELAIN FIGURES OF A HUNTER AND A LADY WITH A BIRD

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

One realistically modelled as a hunter, with a rifle by his feet, the other modelled as a lady, holding a bird in her right hand, both wearing eighteenth-century costumes, standing by tree-stumps shaped as holders, *marked under bases with impressed factory marks and Cyrillic letters 'Zh'*

8 in. (20 cm.) high and smaller

£2,500–3,500	\$3,200–4,500	(2)
	€3,000–4,100	

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

284

A PORCELAIN FIGURE OF A HUNTER

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

Realistically modelled as a hunter, wearing a white jacket, a black hat and a bag with a pheasant, leaning on his rifle, a hound sitting by his feet, *marked under base with blue underglaze factory mark, also impressed with Cyrillic letter 'Zh'*

6½ in. (16.5 cm.) high

£1,500–2,500	\$2,000–3,200
	€1,800–2,900

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

287

A PORCELAIN GROUP OF CHILDREN WITH A GOAT

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

Realistically modelled as a standing boy, playing a pipe, and a girl sitting on a goat, holding grapes, both wearing eighteenth-century costumes, on an oval naturalistic base with gilt scrolls, *marked under base with blue underglaze factory mark*

5½ in. (14 cm.) high

£2,000–3,000	\$2,600–3,800
	€2,400–3,500

A similar figure was sold Christie's, New York, 16 April 2012, lot 132.



282



283



285



286



284



287



PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

288

SIX PORCELAIN TOPOGRAPHICAL PLATES

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

Each circular, painted with views of Saint Petersburg, including the Academy of Sciences, Imperial Library, Suvorov Square and others, the white border *ciselé* gilt with a ribbon-tied laurel wreath above inscriptions, the scalloped rim decorated with gilt reeding and anthemion at intervals, *five marked under bases with overglaze blue factory marks, two also inscribed 'c.2.4.'*

9½ in. (23.3 cm.) diameter

(6)

£15,000–25,000

\$20,000–32,000

€18,000–29,000

The paintings of St Petersburg landmarks that decorate the present plates are after engravings by various artists from the early 1800s. For other comparable plates from this series painted with the views of German landmarks, held in the collection of Kuskovo Palace, see M. Korablev, M. Sokolenko, *Antologija Russkogo Farfora XVIII-nachala XX veka*, vol. 7, part 7, Moscow, 2014, pp. 108-111.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

289

A PORCELAIN MILITARY PLATE

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

Circular, the centre painted with soldiers and officers of the 23rd Infantry Division, within a border decorated with gilt *ciselé* military trophies and Imperial double-headed eagles on green ground, inscribed in Russian under base, signed in Cyrillic and dated 'I. Morozov 1842', marked under base with blue underglaze factory mark
9 3/8 in. (23.8 cm.) diameter

£10,000-15,000

\$13,000-19,000

€12,000-18,000



289

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

***290**

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG,
PERIOD OF NICHOLAS I, 1837

Circular, the centre painted with officers and soldiers of the 3rd Grenadier Artillery Brigade, within a border decorated with gilt *ciselé* military trophies and Imperial double-headed eagles on a green ground, inscribed in Russian under base, signed in Cyrillic and dated 'F. Daladugin 1837', marked under base with blue overglaze factory mark, also inscribed in gilt 'T.2.4.'
9 1/2 in. (24 cm.) diameter

£10,000-15,000

\$13,000-19,000

€12,000-18,000



290

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

291

TWO PORCELAIN FIGURES OF NEAPOLITAN PEASANTS

BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
LATE 19TH CENTURY

Realistically modelled as a man with a fishing net, and a woman in a traditional dress, both standing by a rock, on rectangular naturalistic bases, *both marked under bases with red printed and impressed factory marks, also further impressed with numeral '2'*

12 in. (30.5 cm.) high and smaller

(2)

£2,500–3,500

\$3,200–4,500

€3,000–4,100

For a comparable pair of figures, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, p. 42, nos. 35-36.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

292

A LARGE PORCELAIN GROUP 'FAREWELL'

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

After an illustration by U. Shubeler for N. Gogol's *Taras Bulba*, realistically modelled as young Andrew bidding farewell to a Polish noble woman, on an oval base painted to resemble stone, *marked under base with red printed and impressed factory marks, also with impressed numeral '281'*

15¾ in. (40 cm.) high

£2,500–3,500

\$3,200–4,500

€3,000–4,100

For a comparable figure, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, p. 219, no. 2.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

293

TWO PORCELAIN FIGURES OF A UKRAINIAN MAN AND WOMAN FROM THE 'PEOPLES OF RUSSIA' SERIES

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

Realistically modelled as a man holding a pipe, and a woman looking into the distance and holding a sheaf of wheat, both wearing national costumes, on circular naturalistic bases, *both marked under bases with red printed factory marks and impressed with numerals, one also with impressed factory marks*

10 in. (25.4 cm.) high and smaller

(2)

£2,000–3,000

\$2,600–3,800

€2,400–3,500

For a comparable pair of figures, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, p. 175, no. 5 and p. 179, no. 9.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

294

A PORCELAIN FIGURE OF A MAN PLAYING THE HURDY-GURDY

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

Realistically modelled as a man, singing and playing a hurdy-gurdy, wearing yellow breeches, pink vest and a blue jacket, standing by a tree-stump, on a circular naturalistic base, *marked under base with red printed factory mark*

10 in. (25.5 cm.) high

£2,000–3,000

\$2,600–3,800

€2,400–3,500

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

295

FOUR PORCELAIN GROUPS OF CHILDREN

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

One group depicting two children playing with mittens; the other depicting two boys with baskets of mushrooms resting on the grass, with a match holder and match strike; the other modelled as four children standing by a well; the other depicting a boy being chased by the geese, with a match holder and match strike, *all marked under bases with red printed factory marks, two also with impressed marks, some further impressed with numerals*

6¼ in. (15.9 cm.) high and smaller

(4)

£3,500–5,500

\$4,500–7,000

€4,200–6,500

For comparable figures, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, pp. 84-86 and p. 265.



291



292



293



294



295



295



295



295

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

296

A PORCELAIN FIGURE OF A FISHERMAN

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, CIRCA 1870S

Realistically modelled as a man driving a pick into the ice, with a barrel and kovsh on a sledge, *marked under base with red printed factory mark, also with impressed numeral '167'*

11½ in. (29.2 cm.) high

£2,000–3,000

\$2,600–3,800

€2,400–3,500

For a comparable figure, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, p. 157, no. 90.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

299

TWO PORCELAIN FIGURES OF A STREET SWEEPER AND PEASANTS

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

One realistically modelled as a street sweeper, holding a broom; the other depicting two newly arrived peasant men, wearing full length coats and caps, on a square base painted to resemble cobblestone, *both marked under bases with red printed and impressed factory marks, also further impressed with numerals '8' and '34'*

8¾ in. (22.2 cm.) high and smaller

(2)

£2,500–3,500

\$3,200–4,500

€3,000–4,100

For comparable figures, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, p. 123, no. 43 and p.158, no. 91.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

297

A PORCELAIN FLASK IN A FORM OF A MONK

BY THE KHRAPUNOV-NOVIY FACTORY, KUZYAEVO, CIRCA 1820S

Realistically modelled as a monk in a white gown, carrying a wheat sheaf on his back concealing a small girl, the detachable top of his head-piece formed as a flask cover, *marked under base with impressed factory mark*

9¾ in. (25 cm.) high

£2,500–3,500

\$3,200–4,500

€3,000–4,100

For a comparable flask, see V.A. Popov, *Russian Porcelain: Private Factories*, Leningrad, 1980, no. 99.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

300

A LARGE PORCELAIN FIGURE OF A BOY WITH A DOVE

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, 1880S

Realistically modelled as a boy, holding a dove in a nest in his right hand, wearing a blue jacket and brown vest with a cravat, and gray breeches, with a hat by his feet, standing before a tree-stump, on a circular naturalistic base, *marked under base with impressed factory marks, also further impressed with numeral '29'*

11¼ in. (28.6 cm.) high

£2,000–3,000

\$2,600–3,800

€2,400–3,500

For a comparable figure, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, p. 31, no. 19.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

298

TWO PORCELAIN FIGURES OF PLIUSHKIN AND A JEWISH MAN

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

Realistically modelled as Pliushkin from N. Gogol's *Dead Souls*, wearing a long black cloak, and a Jewish man, holding a blue umbrella and wearing a long brown coat, both on naturalistic bases, *both marked under bases with red printed factory marks, one also with impressed factory marks*

9¾ in. (23.3 cm.) high and smaller

(2)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

For comparable figures, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, p. 159, no. 93 and p. 221, no. 8.

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

301

TWO PORCELAIN FIGURES OF STREET VENDORS

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

Realistically modelled as street vendors, one selling *sbiten*, another fruit, on rectangular bases, *one marked under base with red printed factory mark and impressed numeral '94', the other with impressed factory marks and numeral '263'*

6¼ in. (15.9 cm.) high and smaller

(2)

£2,000–3,000

\$2,600–3,800

€2,400–3,500

For comparable figures, see O. Sosnina, *Gardner: Porcelain Plastic Arts from Private Collections and Moscow Museums*, Moscow, 2002, p. 116, no. 32 and p. 291, no. 23.



296



297



300



298



299



301



PROPERTY FROM AN IMPORTANT
SCANDINAVIAN COLLECTION, PART II

302

A PORCELAIN MILITARY PLATE

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

Circular, the centre painted with officers and soldiers of the 4th Infantry Division, within a lilac border decorated with the Imperial double-headed eagle and gilt laurel and oak leaf wreath, inscribed in Russian under base 'After the pain[ting] by Balashev', signed in Cyrillic 'A. Morozov.', marked under base with blue overglaze factory mark and green underglaze factory mark
9¼ in. (24.7 cm.) diameter

£12,000-18,000

\$16,000-23,000

€15,000-21,000



PROPERTY FROM AN IMPORTANT
SCANDINAVIAN COLLECTION, PART II

303

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG,
PERIOD OF ALEXANDER II, 1874

Circular, the centre painted with officers and soldiers of the 2nd Infantry Division, within a lilac border decorated with the Imperial double-headed eagle and gilt laurel and oak leaf wreath, inscribed in Russian under base 'After the pain[ting] by Balashev', signed in Cyrillic and dated 'N. Dudin./74', marked under base with blue overglaze factory mark and green underglaze factory mark
9½ in. (24.2 cm.) diameter

£12,000-18,000

\$16,000-23,000

€15,000-21,000

PROPERTY FROM AN IMPORTANT
SCANDINAVIAN COLLECTION, PART II

304

A PORCELAIN MILITARY PLATE

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

Circular, the centre painted with the officers of the
Horse Guard Regiment, within a gilt border, with
gilt *ciselé* Imperial eagles and military trophies,
inscribed in French under base, dated 1828,
marked under base with blue overglaze factory mark
9 $\frac{1}{2}$ in. (23.8 cm.) diameter

£25,000–35,000

\$32,000–45,000

€30,000–41,000



PROPERTY FROM AN IMPORTANT
SCANDINAVIAN COLLECTION, PART II

305

**A PORCELAIN PLATE FROM
THE SERVICE OF FIELD MARSHAL
PRINCE BARYATINSKY**

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

Circular, the centre painted with the badge of the
Order of St George and the chain of the Order of
St Andrew surmounted by the Imperial crown,
with crossed Field Marshal's batons, the border
with gilt *ciselé* decoration, *marked under base with*
green underglaze factory mark
9 $\frac{1}{2}$ in. (24.2 cm.) diameter

£3,500–5,500

\$4,500–7,000

€4,200–6,500

For a similar plate from the Baryatinsky service,
see Exhibition catalogue, *Heraldry on Russian
Porcelain*, Hermitage, St Petersburg, 2008,
pp. 234-235, no. 106.





***306**

A RARE PORCELAIN PLATE FROM HER MAJESTY THE EMPRESS CUIRASSIER GUARDS REGIMENT SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III, 1893

Circular, with gilt *cisé* and blue border, the centre painted with a regimental drum, surmounted by a cuirass and dates marking the regiment's history, with the Russian inscription 'For excellence in the defeat and expulsion of the enemy from the borders of Russia in 1812 by Her Majesty's Cuirassier Guards Regiment', marked under base with underglaze green factory mark
8 $\frac{1}{2}$ in. (22 cm.) diameter

£10,000-15,000

\$13,000-19,000

€12,000-18,000

The regiment depicted on the present plate was originally formed in 1704, under the name Porte's dragoon regiment. In 1708 the regiment was named Nevskii Dragoon. It was reformed in 1733 as the Life Cuirassier regiment. Between 1831 and 1855 it is referred to as the Life Cuirassier regiment of His Majesty the Heir Tsarevich, and in 1856 it finally became known as the Cuirassier Guards of Her Majesty.



PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

307

A PORCELAIN SOUP-PLATE FROM THE SERVICE OF THE ORDER OF ST ALEXANDER NEVSKII

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, PERIOD OF CATHERINE II, 1778-1780

Circular, the centre painted with the star of the Order, with the inscription in Russian 'For Labour and Fatherland', the border decorated with sash and cross of the Order, with undulating gilt rim, marked under base with blue underglaze factory mark

8 $\frac{1}{2}$ in. (22.7 cm.) diameter

£3,000-5,000

\$3,900-6,400

€3,600-5,900

308

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG,
PERIOD OF ALEXANDER II, 1875

Circular, the centre painted with officers and soldiers of the 15th Tverskoi and 16th Nizhegorodkii Dragoon Regiments, within a lilac border decorated with the Imperial double-headed eagle and gilt laurel and oak leaf wreath, inscribed in Russian under base 'After the pain[ting] by Piratskii', signed in Cyrillic and dated 'N. Kholshchevnikov./75', marked under base with green underglaze factory mark
9 3/4 in. (24.7 cm.) diameter

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



309

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF
ALEXANDER II, 1875

Circular, the centre painted with officers and soldiers of the 38th Infantry Division, within a lilac border decorated with the Imperial double-headed eagle and gilt laurel and oak leaf wreath, inscribed in Russian under base 'After the pain[ting] by Balashev', signed in Cyrillic and dated 'A. Morozov./75', marked under base with green underglaze factory mark
9 3/4 in. (24.7 cm.) diameter

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.





PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

310

A RARE CUT AND ENGRAVED GLASS PART SERVICE FOR THE ROMANOV TERCENTENARY

BY THE IMPERIAL GLASS WORKS, ST PETERSBURG, PERIOD OF NICHOLAS II, 1912-1916

Comprising one tapering decanter, two large goblets of conical shape, nine tapering cylindrical goblets of medium size, and three tapering cylindrical small goblets; the goblets on a faceted baluster stem and spreading foot, all engraved and gilt with the Imperial crowned cypher of Emperor Nicholas II within a trophy of arms, the reverse with black and gilt crowned Imperial double-headed eagle flanked by floral sprays, *ten marked under bases* 12 in. (31 cm.) high and smaller (15)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Mikhail Alexeyevich Sergeev (1888-1965), scientist and economist, one of the first commissars of the State Bank of the USSR. Acquired from the estate of the above by the parents of the present owner.

Engraved by Lavr Orlovsky, this service is believed to have been commissioned for the tercentenary of the Romanov dynasty in 1913 and later used at the Winter Palace and Tsarskoe Selo. It is rare to see such a complete set from this service.



311

A RARE AND IMPORTANT PAIR OF BISCUIT PORCELAIN BUSTS OF EMPEROR NICHOLAS II AND EMPRESS ALEXANDRA FEODOROVNA

BY THE SÈVRES MANUFACTORY, AFTER LEOPOLD BERNARD BERNSTAMM, 1897

Both realistically modelled, Emperor Nicholas II wearing the uniform of the Life Guard Preobrazhensky Regiment, and Empress Alexandra Feodorovna wearing a dress and a string of pearls, both impressed SEVRES within a rectangle and incised OH. 97., also incised L. BERNSTAMM, 1897
Each 19¼ in. (49 cm.) high (2)

£20,000–30,000

\$26,000–38,000

€24,000–35,000

Emperor Nicholas II and Alexandra Feodorovna modelled for Leopold Bernard Bernstamm in September 1895 at Tsarskoe Selo. Nicholas II makes a note of two sessions with Bernstamm in his diary, whilst his wife only modelled for one hour: 'After breakfast spent more than an hour sitting for Bernstamm, who was invited by Bogolyubov' (*Diaries of Nicholas II*, Moscow, 1991, pp. 103-104).

Leopold Bernstamm, born in Riga, studied at the Imperial Academy of Fine Arts in St Petersburg and achieved fame after completing thirty busts of Russian cultural figures in the early 1880s, notably writers and dramatists. On moving to Paris in 1885, he exhibited at the Salon des Champs-Élysées. In 1896 he was invited to Tsarskoe Selo to portray the Imperial couple. The next year these busts were commissioned from the Sèvres Porcelain Manufactory after the visit of the Russian Emperor and Empress to Paris in 1896.

On their way to Versailles, Emperor Nicholas II and Alexandra Feodorovna visited the Sèvres porcelain factory and were presented with porcelain busts of other Romanov emperors. They were accompanied by the French President Félix Faure, who also visited the Imperial couple in St Petersburg the following year. It is possible to suggest that the present busts were produced to commemorate this official visit.

Another version of the bust of Emperor Nicholas II is part of the collection of the Hermitage Museum, St Petersburg. A comparable pair of busts was sold Sotheby's, New York, 26-28 April 2006, lot 217.



312 (part)

312

A GROUP OF TWO GLASS GOBLETs, TWO COBALT BLUE GLASS BOTTLES AND A PAIR OF PORCELAIN BUTTER-DISHES FROM THE CORONATION SERVICE

THE GOBLETs, BY THE IMPERIAL GLASS WORKS, RUSSIA, 18TH CENTURY; THE BOTTLES, RUSSIA, 19TH CENTURY; THE DISHES, BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1893

The goblets, each with faceted body, one engraved with the cypher of Empress Elizabeth Petrovna, Imperial double-headed eagle and military trophies, another engraved with the cypher and portrait of Empress Elizabeth Petrovna; one cobalt blue glass bottle painted with the Imperial double-headed eagle and cypher of Emperor Alexander I, the other enamelled with Russian and French arms, commemorating Franco-Russian Alliance; the butter-dishes painted with a black Imperial double-headed eagle, with gilt rim, *marked under bases with green underglaze factory marks*; together with a glass goblet from the period of Nicholas II (broken)
10 in. (25.5 cm.) high and smaller (7)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

For a comparable blue glass bottle with the cypher of Emperor Paul I, see Exhibition Catalogue, *Russian Glass of the 17th-20th Centuries*, Corning, 1990, no. 23.



***313**

A GROUP OF SIX GLASS GOBLETs AND CHAMPAGNE FLUTES BY THE IMPERIAL GLASS WORKS, ST PETERSBURG, LATE 18TH/19TH CENTURY

Comprising a pair of late 18th century small goblets related to the Orlov service, on square bases, decorated with gilt Neo-classical ornament; a late 18th century wine goblet, engraved with the Imperial eagle and the monogram of Empress Catherine the Great, engraved in Russian on the base 'Pridvornoy' (Court Inventory); a late 18th century wine goblet, engraved with the Imperial eagle; a pair of late 19th century champagne flutes from the service of Tsesarevich Nicholas Alexandrovich, future Emperor Nicholas II, engraved with a Cyrillic monogram 'NA' beneath the Imperial crown, *all unmarked*

6¼ in. (15.8 cm.) high and smaller

(6)

£5,000–7,000

\$6,400–9,000

€5,900–8,200

LITERATURE:

Pair of goblets related to the Orlov service: R. Hare, *The Art and Artists of Russia*, London, 1965, pl. 153, part illustrated.

For comparable glasses from the Orlov service, see Exhibition Catalogue, *Russian Glass of the 17th-20th Centuries*, Corning, 1990, p. 79, no. 26.



313

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

***314**

**AN ENAMELLED GLASS GOBLET
AND A TEA-CADDY**

THE TEA-CADDY, PERIOD OF ALEXANDER II;
THE GOBLET, PERIOD OF ALEXANDER III,
BOTH BY THE IMPERIAL GLASS WORKS,
ST PETERSBURG

The tea-caddy of tapering form, the yellow glass body
enamelled overall with geometric and foliate design
in Egyptian style, within beaded and gilt borders, the
detachable cover similarly decorated, *marked under
base*; the glass goblet of conical shape, enamelled with
flowers and scrolling foliage, on a tapering foot with a
gilt rim, *marked under base*
6¾ in. (17.2 cm.) high and smaller (2)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROVENANCE:

Acquired by the mother of the present
owner in Moscow in the 1950s.

For a comparable vase in the Egyptian style and a
similarly designed goblet from the collection of the
State Hermitage Museum, see T. Malinina, *Imperial
Glass Factory 18th - early 20th centuries*,
St Petersburg, 2009, p. 249 and p. 295.



314

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

***315**

**A GROUP OF TWO GLASS GOBLET
FROM THE BANQUET SERVICE
AND TWO GLASS GOBLET
FROM THE SERVICE FOR THE ROMANOV
TERCENTENARY**

BY THE IMPERIAL GLASS WORKS,
ST PETERSBURG,
19TH/EARLY 20TH CENTURY

Each goblet from the Banquet service, with a lobed
ovoid bowl centring a coloured and gilt foil insert
depicting the crowned initial 'A' on an ermine mantle,
on a shaped circular foot, *unmarked*; each goblet from
the Tercentenary service, with a conical bowl, engraved
and gilt with the Imperial crowned cypher of Emperor
Nicholas II within a trophy of arms, the reverse with
black and gilt crowned Imperial double-headed eagle
flanked by floral sprays, *marked under bases*
6½ in. (16.9 cm.) high and smaller (4)

£4,000–6,000

\$5,200–7,700

€4,700–7,100

PROVENANCE:

Acquired by the mother of the present
owner in Moscow in the 1950s.



315



***316**

A PORCELAIN PLATE FROM THE TSAR NICHOLAS I SERVICE

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

Circular, with gilt scalloped rim, the centre painted with the badge of the Order of Saint Andrew on white ground, the blue border decorated with the badges of the Orders of Saint George, Saint Alexander Nevsky, Saint Vladimir, the White Eagle, Saint Stanislaus and Saint Anne within gilt shaped cartouches, marked under base with blue underglaze factory mark

11¼ in. (28.5 cm.) diameter

£10,000-15,000

\$13,000-19,000

€12,000-18,000

The Tsar Nicholas I service was commissioned to the John Rose Coalport factory by Queen Victoria circa 1845, following the Emperor's state visit to Great Britain. The service was delivered to Russia and replacement plates were subsequently made at the Imperial Porcelain Factory.

A nearly identical plate was sold Christie's, New York, 23 April 2010, lot 179.

***317**

A PART SET OF PORCELAIN TABLEWARES FROM THE GRAND DUCHESS MARIA NIKOLAEVNA SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I (1825-1855) AND ALEXANDER II (1855-1881)

Comprising eight luncheon plates, fifty four dinner plates, five circular serving dishes, two tazzas, two covered teapots, one covered sugar bowl, four cups and three saucers, each with a monogram 'MM' beneath the Imperial crown, probably for Grand Duchess Maria Nikolaevna and her husband Maximilian, Duke of Leuchtenberg, marked under bases

The serving dish 10½ in. (27 cm.) diameter

(79)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

Grand Duchess Maria Nikolaevna (1819-1876) was the second child of Nicholas I and Alexandra Feodorovna. Maria married Maximilian de Beauharnais, Duke of Leuchtenberg in 1839. This service was probably commissioned to the Imperial Porcelain Factory to mark the union of Maria and Maximilian. The decoration is very similar in style to the service of Grand Duke Alexander Alexandrovich, a son of Emperor Alexander II.



(part)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

318

A RARE PORCELAIN PLAQUE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, 1836

Rectangular with cut corners, finely painted with the portrait of Prince Piotr Mikhailovich Volkonsky in full military uniform with the diamond portrait badge of Nicholas I, sash and star of the Order of St Andrew, the star of the Order of St Anne, badges of the Order of St George and the Order of Maria Theresa, with a draped column on background, *signed in Cyrillic and dated*

'A: nesterov. 1836' (lower right corner), *apparently unmarked*; mounted in gilt-wood frame

8⁷/₈ in. (22.5 cm.) high

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 6 May 1981, lot 369.

Robert D. Brewster Collection; Sotheby's, London,

15 December 1995, lot 92.

Acquired at the above sale by the present owner.

The Serene Prince Piotr Mikhailovich Volkonsky (1776-1852) started his military career in the Semionovskii Regiment and, over the years, became one of the closest advisors to Emperor Alexander I. He was given the title Serene Prince in 1834, and in 1843 he was given the rank of General Field Marshal.

Aleksandr Nesterov was appointed master painter at the Imperial Porcelain Factory in 1834 and was among the leading figural artists during the reign of Emperor Nicholas I.

***319**

**A RARE EQUESTRIAN PORTRAIT OF EMPEROR ALEXANDER II
PRINCE PAUL TROUBETZKOY (1866-1938)**

signed and dated 'Paul Troubetzkoy 1911', also stamped with Valsuani's foundry mark (on the base)
bronze with dark brown/ black patina
22 in. (56 cm.) high

£55,000–65,000

\$71,000–83,000

€65,000–76,000

PROVENANCE:

Acquired by the present owner in the 1960s.

Prince Paul Troubetzkoy created this model as part of a national competition for a monument to Alexander II, the reformist Emperor who emancipated the serfs and changed the feudal agricultural system. No less than sixty models, including one by Troubetzkoy, were presented and exhibited for one week at the Marble Palace Manege in 1911. However, the project was abandoned because of the start of the First World War. Troubetzkoy's projected model was favourably received by the local artistic community, his friends and admirers.

Troubetzkoy chose to create an idealistic image of the progressive emperor. His original maquette for the monument, re-exhibited in New York in 1911 at the Hispanic Society, reveals an elegant and slender image. The monument to Alexander II was a more subtle and cerebral image than Troubetzkoy's earlier portrait of Alexander III. The swishing of the horse's tail and the lively turn of the horse's head contrast effectively with the upright regal figure of the Emperor. Alexander II sits on his mount over a steep precipice, symbolic both of his isolated idealism and of the sudden assassination in 1938.

Other comparable bronzes of Alexander II, dated 1910, were sold Christie's, London, 29 November 2006, lot 195 and Christie's, London, 24 November 2014, lot 422.



Model of the present lot exhibited at the Marble Palace in 1910.





320

A BRONZE FIGURE OF A HUSSAR TRUMPETER

CAST BY F. CHOPIN AFTER THE MODEL BY EVGENY LANCERAY, 1877

On a naturalistic oval base, realistically cast as a Hussar trumpeter, riding a horse and blowing a trumpet, signed and dated on base in Cyrillic 'E. LANCERAY. 1877' and with Cyrillic foundry mark 'F.Sh' 15¼ in. (40 cm.) high

£6,000–8,000

\$7,700–10,000

€7,100–9,400

For the original wax model, see L.A. Dementieva, *Album of Models by the Sculptor Eugene Lanceray*, Moscow, 2011, pp. 114–115, no. 49.

321

A BRONZE GROUP OF PEASANTS ON A CART

CAST BY F. CHOPIN AFTER THE MODEL BY EVGENY LANCERAY, 1871

On oval naturalistic base, three realistically modelled peasant women in a cart drawn by a peasant boy on horseback, signed and dated on base in Cyrillic 'MODELLED BY E. LANCERAY. 1871' and with Cyrillic foundry mark 'F. Chopin', also with a patent mark 23¾ in. (60.5 cm.) wide

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Acquired by the family of the present owner in Russia prior to 1917.

For the original wax model, see L.A. Dementieva, *Album of Models by the Sculptor Eugene Lanceray*, Moscow, 2011, pp. 77–78, no. 23.

A similar model was sold Christie's, New York, 18 April 2008, lot 200.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

322

A GILT BRONZE GROUP OF A WOLF HUNT

CAST BY WOERFFEL AFTER THE MODEL BY NIKOLAI LIEBERICH, CIRCA 1880

On an oblong octagonal base, cast realistically as two huntsmen surrounded by their dogs and two horses, one subduing a wolf, *signed on base 'LIEBERICH' and stamped with Cyrillic foundry mark 'FABR. C.F. WOERFFEL'*

16 in. (41 cm.) wide

£18,000–22,000

\$24,000–28,000

€22,000–26,000

PROVENANCE:

Anonymous sale; Bukowskis, Helsinki, 11 December 2004, lot 426.

Acquired at the above sale by the present owner.

For a similar model, see A. Yegorov, K. Zhuromsky, *Nicolai Lieberich. Sculpture and Graphics*, Moscow, 2011, p. 112, pl. 7. A comparable bronze group was sold Christie's, New York, 9 April 2014, lot 148.



323

323

A RARE CERAMIC HEAD OF ST JOHN THE BAPTIST

MARK ANTOKOLSKY (1843-1902)

Signed 'Marc Antokolsky' on the rim, further signed 'Emile Muller' under the rim, stamped under base 'Emile Muller' in a round cachet and 'Ivry / Paris', also further stamped 'REPRODUCTION INTERDITE / G5'

22½ in. (57 cm.) wide

£8,000–12,000

\$11,000–15,000

€9,400–14,000

PROVENANCE:

Collection Yves du Plantin, Paris.

Collection Yves du Plantin, Galerie du Luxembourg, Art Auction France, Paris, 23 November 2015, lot 635.

Acquired at the above sale by the present owner.

Head of John the Baptist was initially executed in marble (currently in the State Russian Museum, St. Petersburg) in June 1877, and cast in bronze in December of 1878. It immediately caused a sensation.

A marble version of this work was exhibited at the Paris Exposition of 1878, where the sculptor was awarded the highest prize and the Order of Légion d'honneur, and was elected the member of the Paris Academy of Art and the Art Academy of the city of Urbino, Italy.

The present lot is the only known ceramic version of the model. It differs from the original composition in that it lacks a dagger.



324

324

A RARE CERAMIC BUST OF IVAN THE TERRIBLE

MARK ANTOKOLSKY (1843-1902)

The full-face majolica bust on tapering shaped pedestal, signed 'Marc Antokolsky' under right shoulder, further signed 'E. Muller' on the pedestal, with inscription 'Droits de l'auteur reserves' and a stamp on reverse, stamped under base 'Emile Muller' in a round cachet and 'Ivry / Paris', also further stamped 'REPRODUCTION INTERDITE' and inscribed 'No.1 / B.EC' under base

21½ in. (55 cm.) high

£6,000–8,000

\$7,700–10,000

€7,100–9,400

PROVENANCE:

Collection Yves du Plantin, Paris.

Collection Yves du Plantin, Galerie du Luxembourg, Art Auction France, Paris, 23 November 2015, lot 636.

Acquired at the above sale by the present owner.

The historical bronze figure of Ivan IV [Ivan the Terrible], for which Antokolsky was awarded a gold medal and the title of Academician, was first exhibited in 1871 and was later purchased by Emperor Alexander II for the Hermitage Collection (now in the State Russian Museum, St Petersburg, no. Sk-455).

The use of majolica by the artist is a very rare example. Only one bust executed by Antokolsky in majolica is recorded - the bust of Yaroslav the Wise [Yaroslav Mudryi], 1889, State Russian Museum, St Petersburg (no. Sk-1055). The present lot is the first bust made by Emile Muller and appears to be the only example with this specific burnt majolica.

Other versions of *Ivan the Terrible* in ceramic were sold Christie's, London, 28 November 2007, lot 14 and 28 May 2012, lot 315.



325

ECCE HOMO

MARK ANTOKOLSKY (1843-1902)

signed 'Antokolsky' under left shoulder, with foundry mark 'Gruet Jne Fondeur' under right shoulder
bronze with brown patina
17¾ in. (45 cm.) high

£12,000-18,000

\$16,000-23,000

€15,000-21,000

The present bronze is related to Mark Antokolsky's full size work *Ecce Homo*, depicting a standing figure of Jesus Christ presented to the people. The sculpture was commissioned by Savva Mamontov in 1873, a great supporter of the sculptor, during his stay in Rome. Antokolsky produced versions of *Ecce Homo* in marble and bronze, however considered a bronze model to be a closer match to the original in clay.

Both marble and bronze works were exhibited at the *Exposition Universelle* in Paris in 1878 and were a great triumph. Antokolsky was awarded a gold medal and Legion of Honour, the highest prize at the exhibition, and received wide critical acclaim in Europe and Russia.

For a comparable bust in marble and a full size model of *Ecce Homo*, see E.V. Kuznetsova, *M.M. Antokolsky Life and Work*, Moscow, 1989, pp. 89-99.



Mark Antokolsky in his studio.
Courtesy of the Frick Collection/Art Frick Reference Library Archives.



326-327

0326

GRAND DUKE NICHOLAS MIKHAILOVICH. *Russkie Portrety XVIII XIX stoletiy* [Russian Portraits from 18th and 19th centuries]. St Petersburg, Expedition for the Preparation of Government Papers: 1905-1909. 5 vols., folio (35 x 26 cm.), 100 illustrations in each volume (some spotted), tissue guards, (without index). Contemporary red morocco, embossed with gilt coat-of-arms of the Radziwill family (rubbed), edges gilt, ex libris of Prince Constantin Radziwill. (5)

£7,000-9,000

\$9,000-12,000

€8,300-11,000

PROVENANCE:

Prince Constantin Radziwill (1850-1920).
Collection Alexandre Djanchieff.
By descent to the present owner.

0327

IACOVLEFF, A. and ELISSEEFF, S. *Le Théâtre japonais (Kabuki)*. Paris: V. de Brunoff, [1933]. Folio (38.5 x 28 cm.), plate volume only with 32 colour plates, 52 plain pages, some with black and white illustrations. Original wrappers. IACOVLEFF, ALEXANDRE. *Dessins et Peintures d'Asie, exécutés au cours de l'Expédition Citroën Centre Asie*. Paris: Meynial, [1934]. Folio (38 x 28cm.), 50 colour plates, text with illustrations stitched as issued. Loose in original portfolio, no. 16 of 500 copies, signed with dedication inscription to Ethel Barbey, Countess of Jumilhac by A. Iacovleff. IACOVLEFF, A. *Les Dessins & peintures d'Extrême-Orient*. Paris: Éditions Lucien Vogel, [1922]. Folio (38 x 28cm.), 50 colour plates, text with illustrations stitched as issued. Loose in original portfolio, no. 139 of 150 copies. ROVINSKY, S. *L'Espagne grandiose et fantastique*. Paris: 1932. Folio (40 x 32 cm.), 32 colour plates (some spotted), 2 additional plates, 14 pages. Loose in original portfolio, no. 26 of 275 copies. GOGOL, T. *Taras Boulba*. Paris: La Pléiade, [1931]. Folio (33 x 25 cm.), 250 pages, 12 colour illustrations after A. Grinevsky. In original portfolio and slip case, no. 47 of 100 copies. (5)

£4,000-6,000

\$5,200-7,700

€4,700-7,100

PROVENANCE:

Dessins et Peintures d'Asie: Ethel Barbey, Countess of Jumilhac (presentation inscription by Alexandre Iacovleff dated 1934).

All: Collection Alexandre Djanchieff.

By descent to the present owner.



328-330

0328

Zhar-ptitsa, Jar-ptitsa, *Russische Monatsschrift für Kunst u. Literatur, Revue Russe d'Art et de Literature*. Paris & Berlin: 1921-26. 14 parts in 13 (all published) bound in 2 volumes, folio (32 x 23 cm.), numerous plates and illustrations, original wrappers bound. *Arlekin. Ezhenedelny zhurnal legkogo i zabavnogo chtenia* [Arlekin. A weekly magazine of easy reading]. St Petersburg: 1859. 52 parts bound in 1 volume, together with supplements from 1859, bound in 1 volume. ROVINSKII, D. *Podrobnyi slovar' russkikh graviorov XVI-XIX vekov*. [Annotated Dictionary of Russian engravers of 16th-19th centuries]. St. Petersburg: 1895. 2 vols., folio (31 x 21 cm.). Contemporary half-calf (slightly worn). ORLOV. I. *Zametki o nekotorykh gravirovannykh portretakh. Dopolnenie k podrobnomu slovaryu Rovinskogo*. [Notes on some engraved portraits. Addition to Rovinsky's Annotated Dictionary]. St Petersburg: 1912. 4to, original wrappers (loose). *Imperatorskoe Russkoe Istoricheskoe Obschestvo 1866-1916*. Petrograd: 1916. 4to. (8)

£4,000-6,000

\$5,200-7,700

€4,700-7,100

PROVENANCE:

Collection Alexandre Djanchieff. By descent to the present owner.

0329

BARON A. DE FOELKERSAM, *Inventaire de l'Argenterie Conserve dans Les Garde-Meubles des Palais Impriaux: Palais d'Hiver, Palais Anitchkov et Chateau de Gatchino*. St Petersburg: 1907. 2 vols., folio (31 x 24 cm.), 58 plates. Contemporary morocco-backed marbled paper-covered boards (slightly worn). RECHMENSKIY, A. *Sobranie pamiatnikov tserkovnoy stariny*. [Collection of the religious artefacts]. St Petersburg: 1913. *Artistes Russes. Élie Yéfimovitch Répine*. St Petersburg: 1894. (A few leaves spotted). Album de l'Exposition retrospective d'objets d'art de 1904, à St-Petersbourg. St Petersburg: 1907. (Morocco binding with tears). *Photographies de Comte Nostitz*. 1896. Vienna: 1896. *Description de la cérémonie funèbre en mémoire de feu Sa Majesté Alexandre I [.] célébrée à Varsovie 1826*. Warsaw: 1829; together with two other books on the Imperial Porcelain Factory and Collection of Prince Soltykoff. (9)

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

Collection Alexandre Djanchieff. By descent to the present owner.

0330

BENOIS, Alexandre, *Tsarskoe Selo during the reign of the Empress Elizabeth Petrovna*. St Petersburg, 1910. Folio (33 x 22.5 cm.), numerous photographic reproductions, contemporary burgundy red morocco decorated in gilt (rubbed). LOUKOMSKIY, G. *Kiev Ville Sainte de Russie*. Paris: 1929. Folio (32 x 24 cm.), numerous illustrations, contemporary leather-backed marbled paper-covered boards; with other five books on various cities, including Pskov, Moscow, St Petersburg, and Kiev. (7)

£1,500-2,000

\$2,000-2,600

€1,800-2,400

PROVENANCE:

Collection Alexandre Djanchieff. By descent to the present owner.



331-332

0331

MURAVYOV, N. *Voyna za Kavkazom v 1855 gody. Atlas. Plany i graviury. [War in the Caucasus in 1855. Atlas. Plans and engravings]*. Folio (32 x 24 cm.), numerous plates and maps. Original cloth boards (slightly worn). *Letopis voiny s Yaponiy 1904-1905. [Chronicle of the Russo-Japanese War 1904-1905]*. St Petersburg: 1904-1905. 84 parts (all published) bound in 3 volumes, folio (33 x 24 cm.), numerous plates and illustrations, contemporary morocco-backed cloth boards. *Imperator Alexander I i ego spodvizhniki v 1812, 1813, 1814, 1815 godah. [Emperor Alexadner I and his Companions in 1812, 1813, 1814, 1815]*. St Petersburg: 1846-1849. 6 vols., folio (35 x 26 cm.), original half-calf and printed wrappers backed on boards (rubbed, pages spotted). ZVEGINTSOV, V. *Forny russkoy armii 1914. [Uniforms of the Russian army in 1914]*. Paris: 1959; together with a book on the Russo-Turkish Wars. (12)

£4,000-6,000

\$5,200-7,700

€4,700-7,100

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

0332

LEVESQUE, P.C. *Atlas de l'Historie de Russie et des Principales Nations de l'Empire Russe*. Paris: 1812. 4to, numerous plates and folding maps, contemporary calf (worn). GRAND DUKE NICHOLAS MIKHAILOVICH. *Knyazia Dolgorukie, spodvizhniki Imperatora Alexandra I v pervie gody ego tsarstvovaniya. [Counts Dolgorukiys, Companions of Emperor Alexander I in his first years of reign]*. St Petersburg: 1902; together with another book on the Dolgorukiy family. GRAND DUKE NICHOLAS MIKHAILOVICH. *Moskovskiy Nekropol. [Moscow Necropolis]*. St Petersburg: 1907-1908. 3 vols., 4to. GRAND DUKE NICHOLAS MIKHAILOVICH. *Peterburgskiy Nekropol. [St Petersburg Necropolis]*. St Petersburg: 1912-1913. 4 vols., 4to, (one volume with loose boards); together with three other books on social history, including history of Moscow. (13)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



333-334

0333

UKHTOMSKII, E. *Puteshestvie na Vostok Ego Imperatorskogo Vysochestva Gosudarya Naslednika Tsesarevicha (1890-1891)*. [Journey to the East of His Imperial Highness Tsarevich (1890-1891)]. St Petersburg: 1893-1897. 3 vols., folio (37.5 x 29 cm.), numerous illustrations, some in colour. Contemporary cloth with gilding (slightly worn). BENNER, HENRI. *Collection de Vingt-Quatre Portraits de la Famille Impériale*. St Petersburg: M. Saint-Florent, and Moscow: M. Rosenstrauch, [1817]. (spotted). LYNCH, H.F.B. *Armenia Travels and Studies*. London: 1901. 2 vols., 8vo. DEMIDOFF, Anatole de. *Voyage dans la Russie meridionale et la Crimée par la Hongrie, la Valachie et la Moldavie*. Paris: 1841. *Ocherk Istorii Ministerstva Inostrannyh Del 1802-1902 [Brief History of the Ministry of Internal Affairs 1802-1902]*. St Petersburg: 1902. TOLUZAKOV, S. *Podvig 300-letnego sluzheniya Rossii gosudarej Doma Romanovyh*. St Petersburg: 1913. Together with other books on Russian and Armenian history, including *Bratskaya Pomosh Postradavshim V Turtsii Armanam [Brotherly Help for Armenians who Suffered in Turkey]*, 1897. (15)

£4,000–6,000

\$5,200–7,700

€4,700–7,100

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

0334

PALLAS, PETER SIMON. *Voyages de M.P.S. Pallas, en Différentes Provinces de l'Empire de Russie, et dans l'Asie Septentrionale*. Paris, 1789-1793. 5 vols., 4to. Contemporary marbled calf (worn). LE CLERC, NICOLAS GABRIEL. *Histoire physique, morale, civile et politique de la Russie ancienne*. Paris, 1783-1784. 3 vols., 4to, plates (some spotted). Contemporary marbled calf (worn). LE CLERC, NICOLAS GABRIEL. *Histoire physique, morale, civile et politique de la Russie moderne*. Paris, 1783-1785. 3 vols., 4to, maps, views and plates, including folding (some spotted). Contemporary marbled calf (worn). (Atlas missing). (11)

£5,000–7,000

\$6,400–9,000

€5,900–8,200

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



335-336

0335

SHILDER N.K. *Imperator Aleksandr Pervyi [Emperor Alexander I; his Life and Reign]*. St Petersburg: A. S. Suvorin, 1897-98. 4 vols., 4to, plates, some colour, illustrations (some spotted). Later half cloth. GRAND DUKE NICHOLAS MIKHAILOVICH. *Les relations diplomatiques de la Russie et de la France d'après les rapports des ambassadeurs d'Alexandre et de Napoléon, 1808-1812*. St Petersburg: 1905-1908. 6 vols., 4to. Half-calf (rubbing and tears to spines). GRAND DUKE NICHOLAS MIKHAILOVICH. *Graf Pavel Alexandrovich Stroganov*. [Count P.A. Stroganov]. St Petersburg: 1903. 3 vols., 4to. GRAND DUKE NICHOLAS MIKHAILOVICH. *L'Empereur Alexandner I*. St Petersburg: 1912. 2 vols., 4to.; together with another edition in 2 volumes in original wrappers, and another three books by Grand Duke Nicholas Mikhailovich. (21)

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

0336

SCHERBATOV, A. *General-Feldmarshal Knyaz Paskevich*. [General-Field-Marshal Count Paskevich]. St Petersburg: 1888-1899. 6 vols., together with atlas, with folding maps, 4to. Modern half-calf. CARDONNE, C de. *L'Empereur Alexandre II Vingt-six ans de règne (1855-1881)*. Paris: 1883. 4to. Half-calf. TATISCHEV, S. *Imperator Alexander II, Ego zhizn I tsarstvovanie*. [Emperor Alexander II and his reign]. St Petersburg: 1903. 2 vols., 4to. Modern half-calf. PETRUSHEVSKIY, A. *Generalisimus Knyaz Suvorov*. [Commander Count Suvorov]. St Petersburg: 1900. 4to. Modern half-calf (slightly worn). Together with four other books and a map of Naples from 1845. (16)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



***337**

**A GROUP OF FOUR LACQUERED PAPIER-MACHÉ BOXES,
A PAPER KNIFE, AND AN ALBUM PRESENTED TO
GRAND DUKE NICHOLAS ALEXANDROVICH**

SOME BY THE LUKUTIN FACTORY, RUSSIA, 1840-1890S

The bound presentation album printed in Armenian and Russian, with a cover painted with a Georgian from the Life-Guards Caucasian Squadron, after a photograph by W. Carrick, presented to Grand Duke Nicholas Alexandrovich, future Emperor Nicholas II, from the editorial staff of the Armenian magazine 'Agbur' in 1888, with an ex libris of Grand Duke Nicholas Alexandrovich; three boxes with hinged covers, including two finely painted with views of the Kremlin, one with a portrait of Alexis of Russia; the circular box with a detachable cover painted with three young girls on a boat, fortune-telling with floral garlands; the paper knife decorated with gilt *rocaille* scrolls, some marked 8 $\frac{3}{8}$ in. (22 cm.) wide and smaller (6)

£2,500–3,500

\$3,200–4,500

€3,000–4,100

LITERATURE:

The smaller box with a Kremlin view: R. Hare, *The Art and Artists of Russia*, London, 1965, p. 261, pl. 30.



An original photograph by W. Carrick



(detail)



338

AN IMPORTANT AND RARE WOOD DESK SET

BY THE VORNOSKOV BROTHERS, ABRAMTSEVO-KUDRINO WORKSHOPS, CIRCA 1924

Comprising a blotter, a paper knife, two pen holders, a desk stand with a paper rack and two covered inkwells, finely carved with a boyar on a horse, inscribed 'In memory of Twenty Fifth Anniversary / of Artistic Career of A.N. Durnovo from Vornoskov Brothers' and dated '14 Jan. 1924', all decorated with stylised images of bears, birds and foliage

The desk stand 15½ in. (39.5 cm.) wide

(5)

£8,000–12,000

\$11,000–15,000

€9,400–14,000

Vornoskov brothers continued the Abramtsevo-Kudrino wood carving tradition. The firm was started by their father Vasiliy Vornoskov (1876-1940), who worked with Elena Polenova in the Abramtsevo workshop. The style of ornamental carving developed by Vornoskov was based on Russian folk motifs, which he copied from pottery, lubok prints and ancient manuscripts. Vornoskov's workshop was particularly known for producing practical household items, including wood boxes, desk sets, and vases.

The present lot was a gift to A. Durnovo for the 25th anniversary of his artistic career. As a wood carver, Durnovo also played a significant role in developing the Moscow Crafts museum and shop, which represented Vornoskov brothers among other woodcarvers.

PROVENANCE:

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

***339**

A GROUP OF THREE LACQUERED PAPIER-MACHÉ BOXES, TWO CARVED WOOD BOXES, A CIGARETTE CASE, AND A NAPKIN RING

SOME BY THE LUKUTIN FACTORY, TWO PROBABLY BY TALASHKINO WORKSHOPS, RUSSIA, 19TH/ 20TH CENTURY

Three boxes with hinged covers, including one painted with a winter troika, one with a man and a boy resting in a forest, one with a nude putting on a stocking, decorated with piqué gold pailions; two wood boxes, one carved and painted with a scene from *The Frog Princess* and decorated with brass mounts depicting peacocks, another carved with a boyar couple on the cover and geometric designs and stylised peacocks on sides; the cigarette case with a detachable cover, the body painted with a drunken peasant and a woman; the napkin ring with a balalaika player and a dancing lady, some marked

8⅞ in. (22.5 cm.) wide and smaller

(7)

£3,000–5,000

\$3,900–6,400

€3,600–5,900





340

FIVE LACQUERED PAPIER-MACHÉ BOXES

BY THE LUKUTIN FACTORY, RUSSIA, 19TH CENTURY

One box, finely painted with a family having dinner, within borders decorated with piqué silver paillois; three boxes, including one match box with a match strike, similarly decorated with silver paillois; one, painted with red lozenge pattern, *all marked*
6¾ in. (17.1 cm.) wide and smaller

£2,500–3,500

(5)

\$3,200–4,500

€3,000–4,100

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



341

A GROUP OF THREE LACQUERED PAPIER-MACHÉ BOXES, ONE TRAY AND A PEN HOLDER

BY THE LUKUTIN AND VISHNIAKOV FACTORIES, RUSSIA, 19TH CENTURY

The boxes with detachable covers painted with a troika, a man playing a lute, and a box simulating malachite; the pen holder finely painted with a young peasant lady wearing a traditional costume, after Konstantin Makovsky; the tray painted with a water carrier, *all marked*
The tray 11½ in. (29.5 cm.) wide

£2,500–3,500

(5)

\$3,200–4,500

€3,000–4,100

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



342

***342**
**A GROUP OF FOUR LACQUERED PAPIER-MACHÉ BOXES,
 A CIGARETTE CASE, A PURSE AND A PLAQUE**
 SOME BY THE LUKUTIN FACTORY, RUSSIA, 1840-1890S

A large rectangular plaque finely painted with a young peasant lady wearing a traditional costume, after Konstantin Makovsky; a circular box with a detachable cover painted with a troika; a hexagonal box with a hinged cover painted with a view of Saint Basil's cathedral; a cigarette case painted with a galloping troika; a rectangular box decorated overall with piqué silver pailions; a purse painted with a couple playing cards, *some marked*
 12 in. (30.5 cm.) high and smaller

(6)

£2,500-3,500

\$3,200-4,500

€3,000-4,100

LITERATURE:

The small purse: R. Hare, *The Art and Artists of Russia*, London, 1965, p. 252, pl. 26.

***343**
**A GROUP OF FIVE LACQUERED PAPIER-MACHÉ BOXES
 AND A TEA-CADDY**
 SOME BY THE LUKUTIN AND VISHNIAKOV FACTORIES, RUSSIA,
 1820-1880S

Four rectangular boxes with hinged covers, including a large writing box finely painted with three young girls on a boat, fortune-telling with floral garlands, one with an Italian landscape after Joseph Vernet on a mother-of-pearl panel, one with a chequered pattern, one undecorated black box; the circular box with a detachable cover and the tea-caddy finely painted with peasants on a troika, *some marked*
 14½ in. (37.5 cm.) wide and smaller

(6)

£2,500-3,500

\$3,200-4,500

€3,000-4,100

LITERATURE:

The writing box: R. Hare, *The Art and Artists of Russia*, London, 1965, p. 263, pl. 32.



343



344

***344**
**A GROUP OF FIVE LACQUERED PAPIER-MACHÉ BOXES
 AND A NAPKIN RING**

SOME BY THE LUKUTIN AND VISHNIAKOV FACTORIES, RUSSIA,
 1840-1880S

Four rectangular boxes with hinged covers, including a large box painted with a genre scene depicting a trial, two painted with a troika, one simulating tortoise shell and decorated with three bathers; a circular box with a detachable cover painted with a man playing a lute; a napkin ring finely painted with a boyar, *some marked*

7½ in. (19.3 cm.) wide and smaller

(6)

£2,500-3,500

\$3,200-4,500

€3,000-4,100

LITERATURE:

The box depicting a lute player: R. Hare, *The Art and Artists of Russia*, London, 1965, p. 252, pl. 26.

***345**
SIX LACQUERED PAPIER-MACHÉ BOXES

SOME BY THE LUKUTIN AND VISHNIAKOV FACTORIES, RUSSIA,
 19TH/20TH CENTURY

Four boxes with hinged covers, including one painted with a couple, one with three bathers, one with a genre scene depicting an officer and a peasant man, one decorated with gilt foliate scrolls; one circular box with a detachable cover painted with a winter troika; one oval box with a detachable cover painted with a girl picking fruit, *some marked*

5½ in. (13.3 cm.) wide and smaller

(6)

£2,500-3,500

\$3,200-4,500

€3,000-4,100

LITERATURE:

The box depicting a couple: R. Hare, *The Art and Artists of Russia*, London, 1965, p. 257, pl. 28.



345



346

***346**

A SILVER-GILT AND NIELLO CHARKA

MAKER'S MARK INDISTINCT, PROBABLY OF PETR IVANOV, MOSCOW, LATE 17TH CENTURY

Circular, on three claw-and-ball feet, with two scroll handles, the body and interior finely engraved and nielloed in the Turkish style with stylised carnations amidst foliage, *marked on handles*

4 7/8 in. (11.3 cm.) wide
2.5 oz. (77.8 gr.) gross

£8,000–12,000

\$11,000–15,000

€9,400–14,000

Peter Ivanov was a court silversmith working in the Moscow Kremlin workshops. He created a number of pieces for the Kremlin Palace, some of which are now part of the collection of the Moscow Historical Museum and the Armoury.



347

***347**

A SILVER-GILT AND NIELLO CHARKA

MARK OF PETR IVANOV, MOSCOW, LATE 17TH CENTURY

Circular, on three claw-and-ball feet, with a shaped handle, the body, interior and handle finely engraved and nielloed in the Turkish style with leaves and flowers amidst foliage, *marked under handle*

3 7/8 in. (10 cm.) wide
2 oz. (62.5 gr.) gross

£8,000–12,000

\$11,000–15,000

€9,400–14,000

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; also see A. von Solodkoff, *Russian Gold and Silver*, Fribourg, 1981, pp. 92–93.



348

***348**

A SILVER-GILT AND NIELLO BIBERON

MARK OF GAVRILA USTINOV, MOSCOW, 1816

Of curved form, the body nielloed with an Archangel, foliate scrolls and Russian inscription 'God Forgives and Feeds Its Children', on a finely chased ground, the beaded border with suspension loop, *marked on upper border, also with French import marks*

4 1/2 in. (11.5 cm.) long
1.3 oz. (43 gr.) gross

£3,000–5,000

\$3,900–6,400

€3,600–5,900

A comparable *biberon* depicting an Archangel was sold Christie's, London, 2 June 2014, lot 377. For another similar *biberon* by Gavrila Ustinov, see S.Ya. Kovarskaya, *Russian Silver of the Fourteenth to Early Twentieth Centuries from the Moscow Kremlin Reserves*, Moscow, 1984, p. 162, no. 141.



***349**

A RARE CLOISSONNÉ ENAMELLED METAL CASKET
PROBABLY VELIKII USTIUG, LATE 17TH CENTURY

Square, with two hinged compartments, enamelled overall with stylised flower heads in white, black, blue and green, the top cover with a handle, *apparently unmarked*
5¼ in. (13.5 cm.) high, without handle

£6,000–8,000

\$7,700–10,000

€7,100–9,400

This box is a rare example of 17th century enamelling on practical metal objects, designed mostly for the growing merchant class. Usually decorated in a palette of blue and green enamel on white ground, heightened with black, ochre or yellow, these brass objects usually took the form of inkstands, boxes and caskets. Used as highly decorated everyday accessories, similar works to the present casket adorned the desks of even Peter the Great and Aleksander Menshikov, the first governor of St Petersburg (A. Odom, *Russian Enamels*, London, 1996, p. 46).

For a comparable casket and inkstand with almost identical enamelled pattern from the Hermitage Museum, see N. V. Kalyazina, *Russian Enamels of the XII-XX Centuries from the Collection of the State Hermitage*, Leningrad, 1987, pls. 42, 44.



***350**

A PARCEL-GILT SILVER CHARKA

RUSSIA, 17TH CENTURY

Circular with pierced shaped handle, formed as a floral scroll and decorated with a mask, the centre of the base inverted, the outer rim engraved with a Russian inscription 'Charka of the Pechersky Monastery made at the time of the Archimandrite Paisius. Donated by the State', the base also engraved in Russian '32 zolotniks and a half-zolotnik', *unmarked, with import mark*

6½ in. (15.5 cm.) long

4.2 oz. (130 gr.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

There were three Pechersky Monasteries in the 17th century. One in Kiev, founded by Anthony and Theodosius in the 11th century, one in Nizhnii Novgorod, founded in the 14th century, and one to the west of Pskov, founded in 1473. There were two abbots with the name Paisius in the Pskov-Pechersky monastery. The first held office in 1669-1682, the second 1686-1699, which suggests that the present charka comes from the Pskov-Pechersky monastery. The monastery was well known for its treasury of which the inventory was made and published in 1893. In that inventory seventeen silver charkii are individually described.

For a similar charka, see J. Kugel, *Treasures of the Czars*, Paris, 1998, p. 18, no. 48. A comparable charka was sold Christie's, London, 9 June 2009, lot 232.



***351**

TWO PARCEL-GILT SILVER AND NIELLO SPOONS

RUSSIA, SECOND HALF 17TH CENTURY

Both with ovoid bowls, finely engraved with floral motifs on the borders, one with a foliate nielloed ground and gilt bowl, the other engraved with a deer to the interior of the bowl, both with twisted stems, *apparently unmarked*

7¾ in. (19.7 cm.) high and smaller

3.9 oz. (121.5 gr.) gross

(2)

£6,000-8,000

\$7,700-10,000

€7,100-9,400

For a collection of comparable seventeenth-century silver and niello spoons, see J. Kugel, *Treasures of the Czars: Russia and Europe from Peter the Great to Nicholas I*, Paris, 1998, nos. 25-34.



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

352

A SILVER-GILT IMPERIAL PRESENTATION KOVSH
MARK OF YAKOV MASLENNIKOV, MOSCOW, 1764

Of traditional form with raised prow and handle, the bowl *repoussé* with a circular reserve centring an Imperial double-headed eagle with orb and sceptre and centring St George slaying the dragon, the exterior sides engraved with Cyrillic dedication 'By the Grace of God we Empress Catherine II, Autocrat of all Russia presented this kovsh to Starshina of the Donskii Voisko and Ataman of the Legkaya Stanitsa, Nikita Meshkov, for his true service in Moscow on 5 February 1763' within foliate cartouches, the front engraved with the portrait of Catherine the Great in profile, the shaped handle centring the monogram of Catherine the Great within foliate scrolls, the finial cast and chased as an Imperial double-headed eagle, *marked on the bowl*

11¾ in. (29.7 cm.) wide

18 oz. (587 gr.)

£25,000-35,000

\$32,000-45,000

€30,000-41,000

A comparable kovsh dated 1763 was sold Christie's, London, 1 June 2015, lot 366.



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

353

A PARCEL-GILT SILVER IMPERIAL PRESENTATION KOVSH

PROBABLY MOSCOW, CIRCA 1685

Of traditional form with raised prow and handle, the bowl *repoussé* with a circular reserve centring an Imperial double-headed eagle with the orb and sceptre, the handle engraved with scrolling foliage, the exterior sides engraved with Old Russian dedication inscription 'By the Grace of God Great Lord Tsars and Great Princes Ioann Alekseevich and Petr Alekseevich of all Great, Little and White Russia, on 20 November 1685 presented this kovsh to Starorushenin Kalistrat Filimonov, for collecting customs duties whilst being a head of customs and a tavern in year 1683', *apparently unmarked*
10¼ in. (27.3 cm.) wide
13 oz. (408 gr.)

£35,000–45,000

\$45,000–58,000

€42,000–53,000



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

354

A LARGE AND IMPRESSIVE SILVER-GILT IMPERIAL PRESENTATION KOVSH

PROBABLY MOSCOW, CIRCA 1701

Of traditional form with raised prow and handle, the bowl *repoussé* with a circular reserve centering an Imperial double-headed eagle with the orb and sceptre, the interior sides and handle engraved with scrolling foliage, the exterior sides engraved with Old Russian dedication inscription 'On 14 March 1701 We Great Lord Tsar and Great Prince Petr Alekseevich, Autocrat of all Great, Little and White Russia, presented this kovsh to Ivan Artemiev from Gostinaia Sotnia in Astrakhan for collecting large customs duties whilst being a Head of Customs in Astrakhan of 184 roubles in year 1698 and in year 1699 1456 roubles 23 altyn', the possibly late 18th century handle and finial cast and chased with an Imperial double-headed eagle, *the handle marked with Cyrillic initials 'PKh', possibly for a late 18th century Yaroslavl maker Petr Khlebnikov, also with French import marks*

1½ in. (39.5 cm.) wide

37 oz. (1,175 gr.)

£35,000–45,000

\$45,000–58,000

€42,000–53,000

PROVENANCE:

Christie's, Geneva, 15-16 May 1984, lot 97.

LITERATURE:

A. von Solodkoff, *Russian Gold and Silver*, Fribourg, 1981, no. 81 (part illustrated).

A comparable in size kovsh from the period of Peter the Great was sold Christie's, London, 24 November 2014, lot 475.

***355**

A RARE AND LARGE PARCEL-GILT SILVER BEAKER DEPICTING EIGHT SYBILS

RUSSIA, LATE 17TH CENTURY

Of tapering octagonal form, on an octagonal foot, with flaring lip, each side finely engraved with a gilt image of a Sybil within a classical shaped cartouche, inscribed above with the geographical names for each Sybil, further engraved below with a prophetic pronouncement, interior gilt, *marked with a double-headed eagle on the top rim and foot, engraved under base with numeral '94', also with a French import mark* 8¾ in. (22.2 cm.) high
12.5 oz. (391 gr.)

£40,000–60,000

\$52,000–77,000

€47,000–71,000

This impressive beaker is a rare example of late 17th century Russian silver, inspired by Western designs including German cups and beakers. The decorative imagery on such pieces usually drew on mythological figures and classical decorative motifs for inspiration, resembling the European tradition.

The Sybils depicted on this piece were female prophetesses in Greek and Roman mythology, who were thought to have foretold the birth of Christ. Each Sybil has a name inscribed above it, which is a Russian translation of the prophetesses' geographical origins. Among them are Persina (Persian), Lubika (Libyan), Delphina (Delphic), Khimera (Cimmerian), Simia (Samian), Dimophila (Demophile of Cumae), Elisponta (Hellespontine), Phragia (Phrygian). Below each Sybil is a prophetic pronouncement. For example, the inscription under the eighth Sybil reads 'God the Lord will repel the strong ones on Earth and defeat those with pride, as God's mercy'.

Comparable beakers are held in the collections of the State Historical Museum in Moscow, the State Hermitage Museum in St Petersburg and the Hood Museum of Art, Hanover, New Hampshire (inv. 159.2.19461). For more information and other comparable beakers, see A. von Solodkoff, *Russian Gold and Silver*, Fribourg, 1981, no. 1; and Z.Z. Bernyakovich, *Russian Silver Wares of the XVIIth - Beginning of the XXth Century in the State Hermitage Collection*, Leningrad, 1977, no. 11. A similar beaker from the collection of Eugène Lubovitch was sold Sotheby's, Zurich, 22 November 1978, lot 125.



(detail of side)



(detail of side)





***356**

THREE PARCEL-GILT SILVER CHARKI

RUSSIA, 18TH CENTURY

One, of octagonal shape, set with a rare silver Coronation jeton of Empress Anna of Russia, circa 1730, *apparently unmarked*; the other of circular shape, set with a rare silver jeton commemorating the death of Empress Anna of Russia, circa 1740, *apparently unmarked*; the other of typical form, with scroll handle, engraved with garlands, *marked under base with maker's mark Cyrillic 'A.D', Moscow, 1793*

3 in. (7.5 cm.) wide and smaller

3.2 oz. (101 gr.)

(3)

£1,500-2,000

\$2,000-2,600

€1,800-2,400

***357**

TWO PARCEL-GILT SILVER CHARKI

RUSSIA, LATE 17TH/ EARLY 18TH CENTURY

One, hemispherical on spreading circular foot, the interior *repoussé* and chased with a phoenix and vegetation, with a pierced handle, *indistinctly marked under handle and with French import mark*; another hemispherical on spreading circular foot, centring a *repoussé* mask of a boy, with two handles, *apparently unmarked*

3 $\frac{3}{8}$ in. (9.2 cm.) wide and smaller

2.7 oz. (85 gr.)

(2)

£1,500-2,000

\$2,000-2,600

€1,800-2,400

For similar examples of late seventeenth-century charkas, see K. Helenius, *The Russian Charka: The Silver Vodka Cup of the Romanov Era*, Helsinki, 2006, p. 39 and pp. 46-47, nos. 15-18.



***358**

THREE PARCEL-GILT SILVER BEAKERS

VARIOUS MAKERS, MOSCOW, LATE 18TH CENTURY

Tapering cylindrical, decorated with *repoussé* and chased birds, foliate and *rocaille* motifs, two with gilt interiors, *all marked under bases*

3 $\frac{3}{8}$ in. (9 cm.) high and smaller

7 oz. (232 gr.)

(3)

£2,500-3,500

\$3,200-4,500

€3,000-4,100

***359**

A SILVER BEAKER

RUSSIA, CIRCA 1712

Cylindrical, slightly tapering, the body engraved with a foliate cartouche, centring a monogram 'HWH' beneath a crown, the top rim engraved with a laurel border, *apparently unmarked, engraved in Russian under base 'Year 1712 / May 26 / in Kazan / weight 33 zolotniks'*

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

4 oz. (125 gr.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

***360**

A PARCEL-GILT SILVER AND NIELLO SNUFF-BOX

VELIKII USTIUG, 1779

The hinged cover nielloed with a pastoral scene on starburst grounds, the base depicting 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

\$3,200–4,500

€3,000–4,100



360



361

***361**

A SILVER-GILT AND NIELLO PORTRAIT SNUFF-BOX

RUSSIA, CIRCA 1781

Of waisted oval shape on stepped foot, 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, *inscribed '1781 / AL' under base*

2 $\frac{3}{8}$ in. (5.9 cm.) high

3.96 oz. (123.2 gr.) gross

£3,000–5,000

\$3,900–6,400

€3,600–5,900

362

A GROUP OF A SILVER TRAY AND SEVEN MOSS AGATE AND NEPHRITE BOWLS

THE TRAY, ST PETERSBURG, 1807; THE BOWLS, RUSSIA, LATE 19TH/ EARLY 20TH CENTURY

The oval tray with two handles, cast and chased with oak leaf wreaths, *marked under base*; the nephrite and moss agate bowls of oval and circular shape

The tray 17 in. (43.1 cm.) wide

(8)

£2,500–3,500

\$3,200–4,500

€3,000–4,100

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.





363

363

A PARCEL-GILT SILVER AND NIELLO TANKARD
 MAKER'S MARK CYRILLIC 'I.O'; MOSCOW, 1807

Cylindrical, the body nielloed overall with a mythological scene, depicting a Triton abducting a Sea Nymph, and Poseidon riding a sea monster, with a domed foot, chased with acanthus border, the hinged cover similarly decorated and nielloed with Artemis, with a thumb-piece and a scroll handle, *marked throughout*
 7½ in. (18.5 cm.) high
 39.2 oz. (1,113 gr.) gross

£7,000–9,000

\$9,000–12,000

€8,300–11,000

***364**

A FINE PARCEL-GILT SILVER AND NIELLO BONBONNIÈRE
 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

£2,500–3,500

\$3,200–4,500

€3,000–4,100

For a comparable tankard from the collection of the Hillwood Estate, Museum and Gardens, Washington D.C., see A. Odom, *Russian Silver in America: Surviving the Melting Pot*, London, 2011, p. 108, no. 81.



364



365

***365**

A RARE AND IMPORTANT SILVER-GILT AND NIELLO COVERED SALT CELLAR

MARK OF YAKOV VITALIEV, MOSCOW, 1801

Shaped as a vase, with two angular handles, on a square foot, the body nielloed with pastoral and allegorical scenes, within palm leaf bands, the detachable cover similarly nielloed with roundels depicting putti, surmounted by a double-headed eagle, *marked throughout, also with Dutch import marks*

6 $\frac{7}{8}$ in. (17.5 cm.) high
10 oz. (327 gr.) gross

£12,000–18,000

\$16,000–23,000

€15,000–21,000

For a comparable salt from the Hermitage Museum, see I. D. Kostina, *Russian Silver XVI – Beginning XX Century*, St Petersburg, 2004, p. 118.

***366**

A SILVER-GILT COVERED SALT CELLAR

MAKER'S MARK CYRILLIC 'A.G.', PROBABLY FOR ALEXANDER GILDEBRAND, MOSCOW, CIRCA 1795

Shaped as a vase, on a square foot, the body finely cast and chased with acanthus and laurel bands, the foot decorated with stylised leaves, the detachable cover similarly decorated, surmounted by an Imperial double-headed eagle, *marked throughout, engraved and stamped with palace inventory number Cyrillic 'Im. Al. P.16' on cover and base*

7 $\frac{3}{4}$ in. (19.7 cm.) high
10.8 oz. (336 gr.)

£8,000–12,000

\$11,000–15,000

€9,400–14,000

The engraved inventory number indicates that this salt cellar belonged to Emperor Alexander I and was entered into the Imperial inventories under the number 16. For a comparable covered salt cellar, see A. Odom, *Russian Silver in America: Surviving the Melting Pot*, London, 2011, p. 96, no. 68.



366



367

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

***367**

A SILVER-GILT TEA CADDY

MARK OF ALEXANDER EGOROV, MOSCOW, 1885

Of square form with rounded cover, the sides engraved with four arched panels depicting the Kremlin, the Spasskaya Tower, Cathedral of the Annunciation, and another view of the Kremlin, interior gilt, *marked under cover and base, also with later Soviet marks*

4 in. (10.2 cm.) high

11 oz. (341 gr.)

£4,000–6,000

\$5,200–7,700

€4,700–7,100

PROVENANCE:

Acquired by the mother of the present owner in Moscow in the 1950s.



368

368

A FINE PARCEL-GILT SILVER AND NIELLO SNUFF-BOX

UNRECORDED MAKER'S MARK CYRILLIC 'FV', MOSCOW, 1858

The hinged cover nielloed with a view of Kremlin on chased starburst, sides and base nielloed with chequered pattern, interior gilt, *marked inside cover and base*

3 $\frac{7}{8}$ in. (10 cm.) wide

7.49 oz. (233 gr.) gross

£6,000–8,000

\$7,700–10,000

€7,100–9,400

For a cigarette case with a similarly nielloed view of Kremlin, see M.M. Postnikova-Loseva, et al., *Russkoe Chernevoe Iskusstvo*, Moscow, 1972, nos. 87-88.

PROPERTY FROM AN IMPORTANT GERMAN COLLECTION

369

A SET OF TWELVE PARCEL-GILT SILVER AND NIELLO SPOONS

MARK OF VASILII SEMENOV, MOSCOW, CIRCA 1880

Each with oval bowl and twist stem, reverses of the bowls nielloed with views of the Moscow Kremlin, *marked on stems, also with Austro-Hungarian import marks*; in a probably associated box stamped in Russian 'Morozov' with the Imperial Warrant, the cover set with a plaque engraved with a monogram 'PAR' and dated 'XXV / 24 October 1901'

5 $\frac{1}{2}$ in. (13 cm.) long

9 oz. (280 gr.) gross

(12)

£1,000–1,500

\$1,300–1,900

€1,200–1,800



369

***370**

A PORCELAIN DINNER PLATE FROM THE RAPHAEL SERVICE

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

The centre painted with Hercules and Muse *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 Alexander III and dated 1887

9½ in. (24.2 cm.) diameter

£8,000-12,000

\$11,000-15,000

€9,400-14,000



370

***371**

A PORCELAIN DINNER PLATE FROM THE RAPHAEL SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1903

The centre painted with Pan *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 1903

9½ in. (24.2 cm.) diameter

£8,000-12,000

\$11,000-15,000

€9,400-14,000



371



372

372

TWO PORCELAIN PLATES FROM THE ARABESQUE SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF CATHERINE II (1762-1796)

Each circular, the centre painted with a reserve depicting classical female figures, within a stylised gold and pink cartouche, the border decorated with a stylised design of garlands and medallions, with scalloped purple and gilt rim, *both marked under bases with underglaze blue factory marks* 9 5/8 in. (24.5 cm.) diameter

£4,000–6,000

(2)

\$5,200–7,700

€4,700–7,100

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

The Arabesque and Yacht Services are among the most important services made during the reign of Empress Catherine II, both similar in style and ornamentation. Commissioned in 1784 and 1787 respectively, the Yacht Service was only finished during the reign of Emperor Paul I and may have been used as an addition to the Arabesque service.

For more information on the Arabesque and Yacht Service, see N. B. von Wolf, (ed. V.V. Znamenov), *The Imperial Porcelain Factory, 1744-1904*, St Petersburg, 1906, pp. 94-95 and pp. 110-111, and *An Imperial Fascination: Porcelain - Dining with the Czars Peterhof, A La Vieille Russie*, New York, 1991, pp. 33-35.



373

A GROUP OF NINE PORCELAIN PLATES

FIVE, BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I; ONE, BY THE GARDNER PORCELAIN FACTORY, MOSCOW, LATE 19TH/ EARLY 20TH CENTURY

One, the centre finely painted with a topographical view of the environs of St Petersburg, within a *ciselé* gilt border with entwined laurel band decoration, dated 1827; the other five decorated with floral and fruit designs, *all marked under bases with factory marks*; together with three European and Russian plates

10 in. (25.5 cm.) diameter and smaller (9)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



374

374

TWO PORCELAIN PLATES FROM THE YACHT SERVICE
BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF PAUL I (1796-1801)

Each circular, the centre painted with six floral swags framing the flag of the merchant marine, a stylised gold and purple cartouche containing a black double-headed eagle with a wreath of victory in one claw and a flag with crossed anchors in the other, the border decorated with foliate arabesques and medallions, *both marked under bases with blue underglaze factory marks* 9½ in. (24.1 cm.) diameter

(2)

£4,000–6,000

\$5,200–7,700

€4,700–7,100

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

***375**

A GROUP OF SEVEN PORCELAIN PLATES
SOME BY THE IMPERIAL PORCELAIN FACTORY,
ONE BY THE LIMOGES FACTORY, RUSSIA AND FRANCE,
19TH/ EARLY 20TH CENTURY

Comprising three topographical plates, decorated with views of Tsarskoe Selo and Gatchina, within blue, pink and red borders, one inscribed in Russian on the reverse, *apparently unmarked*; a military plate, depicting a soldier of the Cuirassier Regiment, within a blue border, *marked under base with a blue underglaze factory mark of Nicholas I*; a military plate by the Limoges factory, within a green border, inscribed in Russian on the reverse, *apparently unmarked*; two plates, decorated with a blue coat-of-arms beneath Imperial crown, *marked under bases with green underglaze factory mark of Nicholas II* 9½ in. (24 cm.) diameter and smaller

(7)

£5,000–7,000

\$6,400–9,000

€5,900–8,200





376

***376**

A PORCELAIN SAUCEBOAT, A VERRIÈRE AND A COVERED SUGAR BOWL FROM THE EVERYDAY SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF CATHERINE THE GREAT (1762-1796) AND PAUL I (1796-1801)

A sauceboat, on a spreading oval foot, decorated overall with floral bouquets; the sugar bowl, circular, with a detachable cover, surmounted by a gilt laurel wreath and a ribbon, decorated overall with floral bouquets; the verrière, oval, with scalloped rim, the sides painted with floral bouquets beneath a cobalt blue border, female herm handles, *the sugar bowl and verrière marked under bases with blue underglaze factory marks of the period of Paul I, the sauceboat inscribed in Russian 'Pridvor.'* (Court Inventory) under base 11½ in. (29.5 cm.) wide and smaller

£4,000–6,000

(3)

\$5,200–7,700

€4,700–7,100

***378**

FIVE PORCELAIN DESSERT PLATES FROM THE PURPLE SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1905-1906

Each of shaped circular form, with reticulated borders, decorated with gilt *ciselé* reserves with foliage and *rocaille* cartouches, the centres finely painted with purple putti, *marked under bases with green underglaze factory marks* 8¾ in. (22.5 cm.) diameter

£10,000–15,000

(5)

\$13,000–19,000

€12,000–18,000

***377**

EIGHT PORCELAIN DINNER PLATES FROM THE PURPLE SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1905-1907

Each of shaped circular form, the borders finely painted with purple landscapes, within gilt *ciselé* reserves decorated with foliage and *rocaille* cartouches, *marked under bases with green underglaze factory marks* 9¾ in. (24.7 cm.) diameter

£12,000–18,000

(8)

\$16,000–23,000

€15,000–21,000

The last major commission from the Imperial Porcelain Factory, this service was intended for the palace at Tsarskoe Selo. The service was decorated in the purple and gold colours of sovereignty, after designs by Emil Kremer. For comparable pieces from the Purple Service, see Exhibition Catalogue, *An Imperial Fascination: Porcelain - Dining with the Czars Peterhof*, A La Vieille Russie, New York, 1991, nos. 274-278.

***379**

A PORCELAIN BOWL FROM THE PURPLE SERVICE

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

Of square form with cut corners, the interior finely painted with purple landscapes, within gilt *ciselé* reserves decorated with *rocaille* cartouches, the exterior similarly decorated with gilt *ciselé rocaille* scrolls, *marked under base with green underglaze factory mark* 9¼ in. (23.5 cm.) wide

£5,000–7,000

\$6,400–9,000

€5,900–8,200



377



378



379



380

***380**

**A PORCELAIN FIGURE OF A SIBERIAN BUKHAR MAN
FROM THE 'PEOPLES OF RUSSIA' SERIES**

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, 1780-1790S

Realistically modelled and painted, a figure of a man wearing a traditional light blue fur-lined coat, and orange shoes, holding a purple hat in his right hand, on a circular naturalistic base, *incised with numeral '12' under base* 8 $\frac{7}{8}$ in. (22.5 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-18,000

For a similar model of a Siberian Bukhar man, see A.K. Lanceray, *Russian Porcelain, The Art of the First Russian Porcelain Factory*, Leningrad, 1968, pl. 36. For another similar model, also see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, pp. 134, 137. A similar model of a Siberian Bukhar man was sold Christie's, London, 30 November 2015, lot 287.

381

**A PORCELAIN FIGURE OF A YOUNG LADY
WITH A BASKET OF BERRIES**

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

Realistically modelled and painted, carrying a basket of berries in her right hand and a flower in her left hand, wearing a blue sarafan, white shirt and gilt kokoshnik, on a naturalistic circular base, *marked under base with blue underglaze factory mark, also inscribed with numeral* 6 $\frac{1}{2}$ in. (16.5 cm.) high

£3,000-5,000

\$3,900-6,400

€3,600-5,900



381

PROPERTY FROM AN IMPORTANT SCANDINAVIAN COLLECTION, PART II

382

A PORCELAIN FIGURE OF A LADY WITH A MASK
BY THE STATE PORCELAIN FACTORY, ST PETERSBURG,
CIRCA 1920-1930S

After a model by Konstantin Somov of 1906, realistically modelled as a lady wearing a green and pink dress with a black cloak, taking off the mask, *marked under base with impressed hammer, sickle and cog, also impressed with Cyrillic initials 'IK' for Ivan Kuznetsov*
8 $\frac{3}{8}$ in. (22 cm.) high

£4,500-6,500

\$5,800-8,300

€5,300-7,600

For further information about this model, see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944 [State Porcelain Factory, 1904-1944]*, St Petersburg, 2005, pp. 152-153.



382

PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

383

FOUR PORCELAIN FIGURES OF NUDES
BY THE GARDNER, SIPIAGIN, TERIKHOV AND PROBABLY KOZLOV
PORCELAIN FACTORIES, RUSSIA, MID-19TH CENTURY

All realistically modelled as standing ladies in a state of undress, all on painted circular or rectangular bases, *three marked under bases, one apparently unmarked*
8 $\frac{3}{8}$ in. (22 cm.) high and smaller (4)

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

The figures by Sipiagin, Gardner and Terikhov factories with Galerie Popoff, Paris, 1975.



383





384

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

Q384

**A RARE SOVIET PROPAGANDA
PORCELAIN PLATE**

BY THE STATE PORCELAIN FACTORY,
PETROGRAD, 1922

After the design by Rudolf Vilde, inscribed in Russian 'Children of the Workers Bring Together Labour and Science', painted with two seated children reading among flowers, marked under base with green underglaze hammer, sickle and cog, numbered and dated in blue '1922 / N 456/3'

9¼ in. (23.6 cm.) diameter

£5,000–7,000

\$6,400–9,000

€9,900–8,200

PROVENANCE:

Acquired by the mother of the present owner in Moscow in the 1950s.

For comparable plates, see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944 [State Porcelain Factory, 1904-1944]*, St Petersburg, 2005, p. 247; and E. Sametskaya, *Sovetskii Agitatsionnyi Farfor*, Moscow, 2004, p. 98, no. 18 [5].



385

385

**A SOVIET PROPAGANDA
PORCELAIN CUP AND SAUCER**

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF ALEXANDER III
AND NICHOLAS II, AND THE STATE
PORCELAIN FACTORY, PETROGRAD, 1922

The cup painted with a portrait of Lenin, after a design by N. Altman, soldiers, red star, hammer and sickle, factory, and a date '25 X 1917', after a design by M. Adamovich, the saucer similarly decorated, marked under bases with green underglaze Imperial Porcelain Factory marks and blue overglaze hammer, sickle and cog, and the date '1922', both further inscribed 'N 3/7.'

The cup 3¼ in. (8.2 cm.) high

£5,000–7,000

\$6,400–9,000

€9,900–8,200

Comparable cup and saucer were sold Christie's, London, 29 November 2006, lot 267.

For cups and saucers with similar design, see N. Lobanov-Rostovsky, *Revolutionary Ceramics Soviet Porcelain 1917-1927*, New York, 1990, no. 6, pp. 36-37.

386

**A SOVIET PROPAGANDA
PORCELAIN PLATE 'COMMISSAR'**

BY THE STATE PORCELAIN FACTORY,
PETROGRAD, 1921

After the design by Alexandra Shchekotikhina-Pototskaya, painted with the Commissar, the General Staff Building and the Alexander Column on background, the border inscribed in Russian 'Urisky Square Petrograd', marked under base with blue overglaze hammer, sickle and cog, dated '1921', impressed with numerals '3' and '10', also inscribed in Russian 'After a dr.[awing] by Shchekotikhina.'

8 $\frac{5}{8}$ in. (21.8 cm.) diameter

£10,000-15,000

\$13,000-19,000

€12,000-18,000

For comparable plates, see T. Kudriavtseva, *Circling the Square*, London, 2004, p. 117, no. 100, and T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944 [State Porcelain Factory, 1904-1944]*, St Petersburg, 2005, p. 294.

A comparable plate was sold Sotheby's, London, 1 December 2005, lot 171.



386

387

**A RARE SOVIET SUPREMATIST PORCELAIN
PLATE FROM THE BLACK RIBBON SERVICE**

BY THE STATE PORCELAIN FACTORY,
PETROGRAD, 1924

Circular, painted with Suprematist composition in black and gray within black border, after the design by Ilya Chashnik, marked under base with green underglaze factory mark, dated '1924' and numbered '474/653' in black, also further inscribed in Russian 'Suprematism / After the draw.[ing by] Chashnik'

9 $\frac{1}{4}$ in. (23.4 cm.) diameter

£5,000-7,000

\$6,400-9,000

€5,900-8,200

PROVENANCE:

Acquired by the grandfather of the present owner before late 1970s.

This rare porcelain plate is from the Black Ribbon service, designed by Ilya Chashnik in 1923-1924. The Suprematist series were among the most experimental and innovative productions of the State porcelain factory. These designs are based on abstract geometric forms, influenced by the works of Kazimir Malevich and his followers Nikolai Suetin and Ilya Chashnik.

For comparable pieces from the Black Ribbon service, see T. Kudriavtseva, *Circling the Square, Avant-garde porcelain from Revolutionary Russia*, London, 2004, p. 90.



387

END OF SALE

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** (▲ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(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:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol ▲ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and 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 that part of 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 such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a

Heading means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(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 us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(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) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(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 not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(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 in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 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.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 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 us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** 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 invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots 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 £39,219 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** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than that set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.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. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.
- ?, *, Ω, α, #, + See VAT Symbols and Explanation.
- See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ **Third Party Guarantees/ Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

"Maker's mark of ..., 1725"

In our opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing between 19th May of the year specified and 18th May of the following year until 1660 and thereafter between 29th May of the year specified and 28th May of the following year until 1975 and thereafter between 2nd January of the year specified and 1st January of the following year. All other countries have varying dating systems.

"1725, maker's mark ..."

In our opinion dated as in the first example and struck with an unidentified sponsor's mark as described.

"1725 ..."

In our opinion dated as in the first example struck with an illegible sponsor's mark or no sponsor's mark at all.

"Bearing ... marks for 1725"

In our opinion having either spurious or transposed marks.

"(... ozs.)"

In our opinion weighing not less than the specified number of ounces Troy.

"(... grs.)"

In our opinion weighing not less than the specified number of grammes.

"(gross ... ozs.)"

In our opinion weighing not less than the specified number of ounces Troy including any non-silver additions (e.g. wooden handles).

"(gross ... grs.)"

In our opinion weighing not less than the specified number of grammes including any non-silver additions (e.g. wooden handles). Descriptions of the metals conform with the Hallmarking Act 1973.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist:

"Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ..."

In our opinion a work apparently executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

"Follower of ..."

In our opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ..."

In our opinion a work executed in the artist's style but of a later date.

"After ..."

In our opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ..."

In our opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

"Marked Fabergé, Workmaster ..."

In our opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ..."

In our opinion, a work of the master's workshop, but without his mark.

"In the style of ..."

In our opinion a work of the period of the master and closely related to his style.

"Bearing marks ..."

In our opinion not a work of the master's workshop and bearing later marks.

In compliance with the 1973 Hallmarking Act, silver alloys of a standard of fineness permitted in Russian but made after 1900 are described as white metal and gold after 1900 as yellow metal.

STORAGE AND COLLECTION

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: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm.

Lots are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will 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.

SHIPPING AND DELIVERY

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.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
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.		

CHRISTIE'S WAREHOUSE

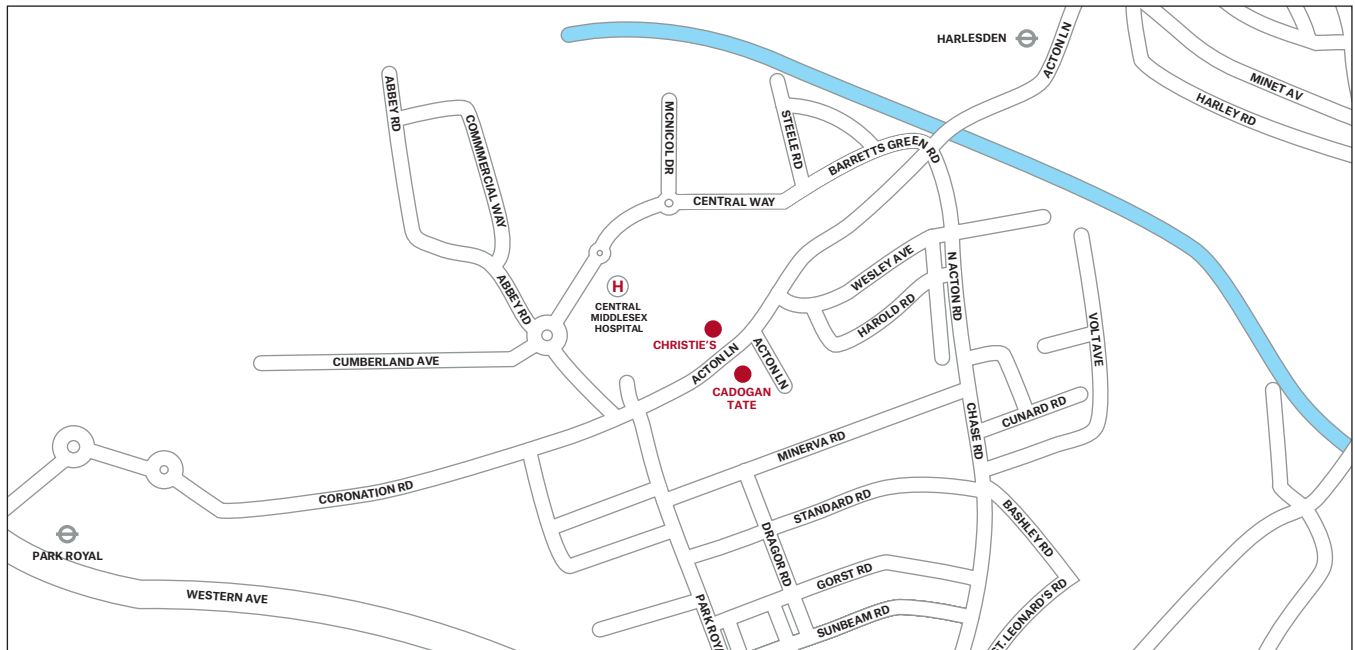
Unit 7, Central Park
Acton Lane
London NW10 7NQ

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

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.





Property from a Private Collection
FRANCESCO GUARDI (1712-1793)
Venice, the Rialto Bridge with the Palazzo dei Camerlenghi
signed 'GUARDI' (lower left)
oil on canvas
47 $\frac{1}{8}$ x 80 $\frac{1}{2}$ in. (119.7 x 204.3 cm.)
Estimate on request

OLD MASTERS

EVENING SALE

London, King Street, 6 July 2017

VIEWING

22-26 April 2017, New York
8-15 May 2017, Venice
26-29 May 2017, Hong Kong
1-6 July 2017, London

CONTACT

Henry Pettifer
hpettifer@christies.com
+44 (0)20 7389 2084

8 King Street
London SW1Y 6QT

CHRISTIE'S



Property from a Distinguished Collection
WASSILY KANDINSKY (1866-1944)
Oben und links
signed with monogram and dated '25' (lower left)
oil on board
27½ x 19¾ in. (69.9 x 49.8 cm.)
Painted in Weimar, March 1925
\$5,000,000 - 7,000,000

IMPRESSIONIST AND MODERN ART
EVENING SALE

New York, 15 May 2017

VIEWING
6-15 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Jessica Fertig
jfertig@christies.com
+1 212 636 2050

CHRISTIE'S

CHRISTIE'S  LIVE™

It just got even easier to bid online

We have upgraded our service.

With live online auctions from Christie's Live™ you may find yourself giving in to temptations you could never imagine. It's a convenient way to bid in Christie's auctions worldwide, allowing you to see and hear the auctioneer in real time and giving you clear prompts throughout the whole bidding process.

Improvements:

- **access on both Mac and PC**
- **web friendly and suitable for all browsers**
- **no downloading necessary**
- **bid in multiple sales at the same time**
- **track your lots to receive up-to-date information before and after the sale**

Do you prefer to bid in the Saleroom?
Why not skip the queues by registering online for your paddle?

CHRISTIE'S
christies.com



WRITTEN BIDS FORM

CHRISTIE'S LONDON

RUSSIAN ART

MONDAY 5 JUNE 2017 AT 10.30 AM AND 2.00PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: GOSIA

SALE NUMBER: 12022

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 - I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
 - I agree to be bound by the Conditions of Sale printed in the catalogue.
 - I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 - Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

12022

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Patricia Barbizet, Deputy Chairwoman
Guillaume Cerutti, Chief Executive Officer
Jussi Pykkänen, Global President
Stephen Brooks, Deputy Chief Executive Officer
Loïc Brivezac, Gilles Erulin, Gilles Pagniez
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA (EMERI)

PRESIDENT

Prof. Dr. Dirk Boll

CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, James Hervey-Bathurst,
Nicholas White, Mark Wrey

SENIOR DIRECTORS, EMERI

Simon Andrews, Mariolina Bassetti,
Ellen Berkeley, Jill Berry, Giovanna Bertazzoni,
Edouard Boccon-Gibod, Peter Brown,
Olivier Camu, Sophie Carter, Benjamin Clark,
Karen Cole, Paul Cutts, Isabelle de La Bruyere,
Roland de Lathuy, Eveline de Proyart, Leila de Vos,
Harriet Drummond, David Elswood,
David Findlay, Margaret Ford, Edmond Francey,
Daniel Gallen, Roni Gilat-Baharaff, Karen Harkness,
Philip Harley, James Hastie, Karl Hermanns,
Paul Hewitt, Rachel Hilderley, Mark Hinton,
Nick Hough, Michael Jeha, Donald Johnston,
Erem Kassim-Lakha, Nicholas Lambourn,
William Lorimer, Catherine Manson,
Nic McElhatton (Chairman, South Kensington),
Jeremy Morrison, Nicholas Orchard,
Francis Outred, Henry Petitfer, Steve Phipps,
Will Porter, Paul Raison, Christiane Rantzaou,
Tara Rastrick, Amjad Rauf, François de Ricqlès,
William Robinson, Matthew Rubinger,
Andreas Rumbler, Tim Schmelcher, John Stainton,
Alexis de Tiesenhausen, Lynne Turner,
Jay Vincze, Andrew Ward, David Warren,
Andrew Waters, Harry Williams-Bulkeley,
Martin Wilson, André Zlattinger

DIRECTORS, UK

Zoe Ainscough, Cristian Albu, Marco Almeida,
Maddie Amos, Katharine Arnold, Alexis Ashot,
Alexandra Baker, Karl Barry, Sven Becker,
Jane Blood, Piers Boothman, David Bowes-Lyon,
Louise Broadhurst, Robert Brown,
Lucy Campbell, Jason Carey, Sarah Charles,
Romilly Collins, Ruth Cornett, Nicky Crosbie,
Armelle de Laubier-Rhally, Eugenio Donadoni,
Christopher O'Neil-Dunne, Anna Evans,
Arne Everwijn, Adele Falconer, Nick Finch,
Emily Fisher, Peter Flory, Elizabeth Floyd,
Nina Foote, Christopher Forrest, Giles Forster,
Zita Gibson, Alexandra Gill, Keith Gill,
Leonie Grainger, Simon Green, David Gregory,
Annabel Hesketh, Sydney Hornsby, Peter Horwood,
Kate Hunt, Simon James, Sabine Kegel,
Hans-Peter Keller, Tjabel Klok, Robert Lagneau,
Joanna Langston, Tina Law, Adriana Leese,
Tom Legh, Brandon Lindberg, Laura Lindsay,
Murray Macaulay, Graeme Maddison,
Sarah Mansfield, Nicolas Martineau,
Roger Massey, Joy McCall, Neil McCutcheon,
Michelle McMullan, Daniel McPherson,
Neil Millen, Jeremy Morgan, Leonie Moschner,
Giles Mountain, Chris Munro, Liberte Nuti,
Beatriz Ordovás, Rosalind Patient, Anthea Peers,
Keith Penton, Romain Pingannaud, Sara Plumbly,
Anne Qaimmaqami, Marcus Rådecke,
Pedram Rasti, Lisa Redpath, Sumiko Roberts,
Tom Rooth, Alice de Rochemaurel,
Francois Rothlisberger, Patrick Saich,
Rosemary Scott, Tom Scott, Nigel Shorthouse,
Dominic Simpson, Nick Sims, Clementine Sinclair,
Sonal Singh, Katie Siveyer, Nicola Steel,
Kay Sutton, Rakhi Talwar, Timothy Triptree,
Thomas Venning, Edwin Vos, Amelia Walker,
Rosanna Widen, Ben Wiggins, Sophie Wiles,
Bernard Williams, Georgina Wilsenach,
Toby Woolley, Geoff Young

ASSOCIATE DIRECTORS, UK

Guy Agazarian, Ksenia Apukhtina, Fiona Baker,
Sarah Boswell, Mark Bowis, Phill Brakefield,
Clare Bramwell, Jenny Brown, David Cassidy,
Marie-Louise Chaldecott, Helen Culver Smith,
Laetitia Delaloye, Charlotte Delaney,
Milo Dickinson, Freddie De Rougemont,
Grant Deudney, Howard Dixon, Virginie Duluccq,
David Ellis, Antonia Essex, Kate Flitcroft,
Eva French, Pat Galligan, Elisa Galuppi,
Julia Grant, Pippa Green, Angus Granlund,
Christine Haines, Coral Hall, Adeline Han,
Charlotte Hart, Daniel Hawkins, Anke Held,
Valerie Hess, Carolyn Holmes, Adrian Hume-Sayer,
James Hyslop, Helena Ingham, Pippa Jacobb,
Gady Kelly, Hala Khayat, Alexandra Kindermann,
Julia Kiss, Polly Knewstubb, Mark Henry Lampé,
Aoife Leach, Rob Leatham, Antoine Leboutteiller,
Peter Mansell, Stephanie Manstein,
Amparo Martinez Russotto, Astrid Mascher,
Georgie Mawby, David McLachlan, Lynda McLeod,
Kateryna Merkalenko, Toby Monk, Rosie O'Connor,
Christopher Petre, Louise Phelps, Eugene Pooley,
Sarah Rancans, Alexandra Reid, Sarah Reynolds,
Meghan Russell, Pat Savage, Julie Schutz,
Hannah Schweiger, Angus Scott, Ben Slinger,
James Smith, Graham Smithson, Mark Stephen,
Annelies Stevens, Charlotte Stewart,
Dean Stimpson, Dominique Suiveng, Keith Tabley,
Iain Tarling, Sarah Tennant, Flora Turnbull,
Mieke Van Embden, Shanthi Veigas, Julie Vial,
Assunta Grafina von Moy, Anastasia von Seibold,
Zelie Walker-Noble, Tony Walshe, Gillian Ward,
Chris White, Annette Wilson, Julian Wilson,
Miriam Winson-Alio, Elissa Wood,
Suzanne Yalcin-Pennings, Charlotte Young

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Arpad Busson, Kemal Has Cingillioglu,
Genevra Elkann, I. D. Fürstin zu Fürstenberg,
Laurence Graff, H.R.H. Prince Pavlos of Greece,
Marquesa de Bellavista Mrs Alicia Koplowitz,
Robert Manoukian, Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio,
Usha Mittal, Çiğdem Simavi



IMAGE CREDITS

Lot 2 Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel, 2005

Lot 62 Unident. dancers in American Ballet Theater production of Petrouchka. (Photo by Gjon Mili/The LIFE Picture Collection/Getty Images); Gjon Mili / Contributor

Lot 81 Natalie Wood, 1966 (b/w photo) / Photo © DILTZ / Bridgeman Images

Lot 84 *Female Nude*, c.1916 (oil on canvas), Modigliani, Amedeo (1884-1920) / Samuel Courtauld Trust, The Courtauld Gallery, London, UK / Bridgeman Images

Lot 94 Artist Pavel Tchelitchew with palette and brushes. (Photo by John Rawlings/Condé Nast via Getty Images)/ John Rawlings / Contributor

Lot 96 Sergei Eisenstein (1898-1948) editing the film 'October', 1928, from 'Serge Eisenstein, Reflexions d'un cineaste', published in Moscow, 1958 (b/w photo), Russian Photographer, (20th century) / Private Collection / Archives Charmet / Bridgeman Images

Lot 245 @AVT Collection

Lot 325 @Frick Collection/Frick Art Reference Library Archives



INDEX

A

Abramishvili, M., 88, 89
Annenkov, Y., 69
Artemoff, G., 84

B

Bakst, L., 39, 40, 41, 42, 43, 44, 45,
46, 47, 66
Beloborodov, A., 21
Benner, H., 26
Benois, A., 3, 5, 48, 50, 51, 52, 53, 62,
63, 64, 67
Bilinsky, B., 54
Bogdanov-Belsky, N., 76

C

Chambers, V., 28
Chekhonin, S., 9, 10, 11, 12

D

Dobuzhinsky, M., 23, 55

E

Eisenstein, S., 96, 97
Erzia, S., 83

G

Gaspard, L., 80
Golovin, A., 65
Goncharova, N., 92, 93
Gorbatov, K., 79
Grand Duchess Olga, 57, 58, 59, 60,
61
Grigoriev, B., 77
Grooth, G., 29

H

Harlamoff, A., 74, 75

I

Iaremich, S., 21
luon, K., 38

K

Kalmakoff, N., 85, 86, 87
Kardovsky, D., 28
Kiel, L., 27
Korovin, K., 19, 37, 56, 82
Kruglikova, E., 4
Kustodiev, B., 8

L

Lanceray, E., 6
Larionov, M., 91
Lebedev, K., 33
Levchenko, G., 26

M

Mak, P., 72, 73
Makovsky, K., 34
Maliavin, F., 22, 78
Masterkova, L., 99

N

Narbut, G., 7
Navozov, V., 36
Nemukhin, V., 101
Novikov, T., 105, 106

O

Ostroumova-Lebedeva, A., 13, 14

P

Pasternak, L., 81
Petrov-Vodkin, K., 70
Pimenov, Yu., 68
Plavinsky, D., 104

R

Repin, I., 30
Roerich, N., 49
Russian school, 24

S

Serov, V., 35
Shishkin, I., 32
Shukhaev, V., 15
Siniakova, M., 71
Sitnikov, V., 98
Sobolevsky, A., 25
Somov, K., 1, 2
Steinberg, E., 100

T

Tchelitchew, P., 90, 94
Timm, W., 17

V

Vasnetsov, V., 20
Vinogradov, S., 22

W

Weisberg, V., 102
Westchiloff, K., 18

Y

Yakovlev, V., 103

Z

Zichy, M., 31
Zverev, A., 95



CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT