



IMPORTANT RUSSIAN ART

London, 27 November 2017

CHRISTIE'S



Александр Мухомов





IMPORTANT RUSSIAN ART

MONDAY 27 NOVEMBER 2017

PROPERTIES FROM

Property from The Provatoroff
Collection

The Collection of Sir Denys and
Lady Lasdun

From The Collection of Mary Burliuk
Holt, Granddaughter of David Burliuk
Collection of the Late Commandant
Paul Louis Weiller

Property from The Family of Grand
Duchess Olga of Russia

Property from The Collection of
James McMurray CBE

Property from The Collection of
Anna-Maria Collor

Property of John and Evelyn Bausman

Property from The Estate of
Arthur M. Odum

AUCTION

Monday 27 November 2017

at 10.30 am (Lots 1-95)
and 1.00 pm (Lots 201-429)

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

VIEWING

| | | |
|----------|-------------|--------------------|
| Friday | 24 November | 9.00 am – 4.30 pm |
| Saturday | 25 November | 12.00 pm – 5.00 pm |
| Sunday | 26 November | 12.00 pm – 5.00 pm |

AUCTIONEERS

Hugh Edmeades and Nick Martineau

AUCTION CODE AND NUMBER

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enquiries, this sale should be referred
to as **MAXIM-14238**

AUCTION RESULTS

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[25]



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OPPOSITE:
Lot 20 (detail)

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OPPOSITE:
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Konstantin Somov, Paris

SESSION I: RUSSIAN PICTURES
MONDAY 27 NOVEMBER 2017 AT 10:30 AM (LOTS 1-95)



PROPERTY FROM THE PROVATOROFF COLLECTION (LOTS 1-3)

1

KONSTANTIN SOMOV (1869-1939)

Rainbow

signed and dated 'C. Somov. 1930' (lower right)
watercolour and gouache on paper
4 $\frac{1}{8}$ x 5 $\frac{1}{2}$ in. (10.5 x 15 cm.)

£40,000–60,000

\$53,000–79,000
€45,000–66,000

PROVENANCE:

The collection of Peter (1889–1963) and Marie Provatoroff (1897–1938).
By descent to the present owner.

EXHIBITED:

London, Prince Vladimir Galitzine Gallery, *Exhibition of Constantine Somov Paintings*, 2 June–2 July 1930, no. 30.

LITERATURE:

Exhibition catalogue, *Exhibition of Constantine Somov Paintings*, London, 1930, listed no. 30, p. [3].
G. Andreeva, 'Ekspress na Plimut i russkii sled', *Russkoe iskusstvo*, vol. IV, 2008, illustrated p. 28.



Peter Provatoroff (1889–1963)

2**KONSTANTIN SOMOV (1869-1939)***The dressing-table*

signed, inscribed and dated 'Constantin Somov./1932/Paris.' (on a calling card)

pencil, watercolour and gouache on paper
7⁷/₈ x 6⁵/₈ in. (20.2 x 16.5 cm.)

£60,000–80,000

\$79,000–100,000

€67,000–89,000

PROVENANCE:

The collection of Peter (1889-1963) and Marie Provatoroff (1897-1938).
By descent to the present owner.

LITERATURE:

G. Andreeva, 'Ekspress na Plimut i russkii sled', *Russkoe iskusstvo*, vol. IV, 2008, pp. 29-30, illustrated p. 29.

The illustrious Provatoroff name has long been associated with superlative Russian Art. In 1997 Christie's was privileged to offer the collection of Victor Provatoroff (1908-1997), a well-known Russian Art connoisseur who later bequeathed an important work by Aleksei Venetsianov (1780-1847), *In the Hayfield*, to The State Tretyakov Gallery, Moscow. Twenty years later, Christie's is delighted to be offering works from the collection of his brother, Peter Provatoroff (1898-1963), a merchant, furrier and racehorse dealer, who left significant works by Konstantin Somov (1869-1939), Ilya Repin (1844-1930), Konstantin Yuon (1875-1958) and Alexandre Benois (1870-1960) to the Tate in 1964.

Like so many Russian families that emigrated following the 1917 revolution, the Provatoroffs lived in Berlin and Paris before settling in London circa 1925. Joining a burgeoning Russian community, it is highly likely that Peter and his first wife, Marie Fedorovna, were acquainted with Mikhail Braikevich (1874-1940), the art collector and leading patron of Konstantin Somov, whose bequest is the foundation of the rich Russian Art collection kept at The Ashmolean, Oxford.

Archival sources and Somov's annotated copy of the exhibition catalogue for his 1930 show at the Prince Vladimir Galitzine Gallery, London, reveal that the Provatoroffs rivalled Braikevich in their admiration for Somov and insatiable desire to possess his work. According to Somov's diary (Private Collection, Moscow), *Rainbow* (lot 1) was painted on 2-4 and 6 February 1930, a variant of the 'work, that is in Helsingfors'. Here, Somov refers to one of the earliest incarnations of the composition, an identically-titled work from 1897 which was acquired directly from the artist by Sergei Diaghilev (1872-1929) following its inclusion in his 1898 'Exhibition of Russian and Finnish Artists' that took place in St Petersburg, and subsequently given to the Ateneum Art Museum in Helsinki.

It was not unusual for Somov to return to popular motifs, reworking compositions at the behest of patrons or purely as an improvisational artistic endeavour. However, Somov never slavishly copied earlier work and he, remarkably, maintained the quality of his draftsmanship throughout his career. Lot 1, *Rainbow*, is an exquisite version of the pictorial trope in miniature, demonstrating Somov's skill at rendering detail, while maintaining the subtle variances of his tonal palette – in this example the magical

gradations of light and air that precipitate a rainbow. Purchased by Marie Provatoroff in April 1931, *Rainbow* also closely relates to the technicolour oil, *The Rainbow*, painted in 1927, that was sold by Christie's for £3,716,000 in June 2007, establishing the world record for the artist.

On 1 September 1932, Marie Provatoroff acquired *The dressing-table* (lot 2). Somov recorded the work in his diary: 'watercolour, dressing-table, with a young woman sleeping on the bed reflected in the mirror' (K. A. Somov's diary. 1924-1939, Private Collection, Moscow). Somov frequently used mirrors in his compositions, toying with voyeurism and narcissism, and using mundane, yet personal items to create a sense of intimacy. Immediate comparisons can be made with *Matin d'été* (sold Christie's London, 5 June 2017, lot 1, £281,000), executed in the same year, yet arguably the brazen sexuality of that work is in opposition to the more innocent sensuality of *The dressing-table*. In this composition, greater emphasis is placed on the accoutrements that enhance the sleeping beauty's allure and invent her persona; jewellery, perfume, a diaphanous veil and elegant gloves. Imagination is a powerful tool: Somov teases the viewer with a mere glimpse of the model, introducing a sense of fantasy and an erotic charge to the sugar-coated scene.

Pénible aveu (lot 3) illustrates another aspect of Somov's artistic oeuvre – his penchant for drama. A lovers' quarrel, a stolen kiss, a first embrace, Somov's theatrical tableaux often capture the height of an emotion. *Pénible aveu* is no different; a story featuring a repentant love and her betrayed suitor can swiftly be read between Somov's deft brushstrokes. The action is set against Somov's trademark backdrop of an idealised nature, with birch trees that also serve to frame the composition.

All three exceptional works appear at auction for the first time in history; perhaps the most significant group to appear on the market since The Somov Collection, the sensational sale that took place at Christie's London in 2007.

We are grateful to Elena Yakovleva, Doctor of Art History, Senior Researcher of the Russian Institute of Art History, St Petersburg for her assistance with cataloguing lots 1-3.



Constance Somers
1932
Paid.





PROPERTY FROM THE PROVATOROFF COLLECTION (LOTS 1-3)

3

KONSTANTIN SOMOV (1869-1939)

Pénible aveu

signed and dated 'C. Somov/1928' (centre right)
pencil, watercolour and gouache on paper
4 3/4 x 7 1/8 in. (11.9 x 17.7 cm.)

£60,000–80,000 \$79,000–100,000
 €67,000–89,000

PROVENANCE:

The collection of Peter (1889-1963) and Marie Provatoroff (1897-1938).
By descent to the present owner.

EXHIBITED:

Probably, Bruxelles, Le Palais des Beaux-Arts de Bruxelles, *Exposition d'art russe ancien et moderne*, May-June 1928, no. 880.
Probably, London, Prince Vladimir Galitzine Gallery, *Exhibition of Constantine Somov Paintings*, 2 June-2 July 1930, no. 7.

LITERATURE:

Probably, Exhibition catalogue, *Exposition d'art russe ancien et moderne*, Brussels, 1930, no. 880.
Probably, Exhibition catalogue, *Exhibition of Constantine Somov Paintings*, London, 1930, listed no. 7, p. [3].



Cover page of *Exhibition of Constantine Somov Paintings* at Prince Vladimir Galitzine Gallery in London in 1930



Lots 1 and 3 listed

PROPERTY FROM A PRIVATE COLLECTION, MILAN

4

LÉON BAKST (1866-1924)

Design for 'La Belle au Bois Dormant': Rideau

signed and dated 'Bakst/21' (lower right)
pencil and watercolour on paper
19½ x 12⅞ in. (49 x 32.8 cm.)
Executed in 1921

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

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

EXHIBITED:

London, Arthur Tooth & Sons, *Leon Bakst*, 14 July–6 August 1938, no. 33.
Milan, Rome and Munich, Galleria del Levante, *Léon Bakst*, May–November 1967, no. 53 (inscription on the backboard).

LITERATURE:

J. Blanche, 'Léon Bakst dans le ballet russe', *L'illustration*, Paris, 26 November 1927, illustrated.
Exhibition catalogue, *Leon Bakst*, London, 1938, listed p. 8, no. 33.
Exhibition catalogue, *Léon Bakst*, Milan, 1967, illustrated p. [24], listed p. [17], no. 53 (one measurement incorrect).

For further information on this lot see christies.com.



4

THE COLLECTION OF SIR DENYS AND LADY LASDUN (LOTS 5-8)

Sir Denys Lasdun (1914-2001) was an eminent English architect, celebrated for his commitment to modernist ideals and his contribution to the British urban landscape. Having started his career at Wells Coates' practice, he would go on to build 32 Newton Road, a house in Paddington which strictly followed Le Corbusier's domino principle, and would later become Ronald Searle's residence.

Lasdun's social commitment was demonstrated in commissions for Hallfield primary school, cluster blocks in Bethnal Green, and later for the University of East Anglia. Undoubtedly, however, his two most renowned buildings remain the Royal College of Physicians in Regents Park and the Royal National Theatre on the South Bank of the Thames in London. Appointed as architect for the theatre in 1963, and completed in 1976, Lasdun's building is now Grade II listed and is one of the most notable examples of Modernist design in the country. The interiors and colour of the National Theatre were worked on by Lady Lasdun.*

Christie's are delighted to offer works from Sir Denys and Lady Lasdun's collection across our Modern British, Russian Art and Prints sales taking place in November. The expertly curated collection pays tribute to the importance art played in the Lasdun family.

5

LÉON BAKST (1866-1924)

Costume design for 'Sadko': Boyar

signed 'BAKST' (lower left) and inscribed in Russian with production details (upper right)
pencil, watercolour and gouache, heightened with gold, on paper-fronted board
19¼ x 13 in. (48.5 x 32.8 cm.)
Executed in 1911

together with a copy of E. Hoppé & Bert, *Studies from The Russian Ballet*, London, The Fine Art Society, [1913] (2)

£30,000–50,000

\$40,000–66,000
€34,000–55,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 December 1969, lot 36.
Acquired at the above sale by Sir Denys (1914-2001) and Lady Susan Lasdun (1929-2017).

EXHIBITED:

London, The Fine Art Society, *Bakst*, 3 December 1973–4 January 1974, no. 26.

LITERATURE:

'Ballet costumes drawing for £1,450', 1969, illustrated.
Exhibition catalogue, *Bakst*, London, 1973, listed no. 26 as *Costumes for eight boyar nobles*.
C. Spencer, *Leon Bakst*, New York, 1973, illustrated p. 97, listed p. 230, no. 69 as *Costume design for the eight Boyars*.



S BOAPZ
CAZIKO

BAKST

5 (part)





(part)

6

STUDIO OF LÉON BAKST

Costume design for 'Hélène de Sparte': An Egyptian harpist

with stamped signature (lower right)

pencil, watercolour and gouache, heightened with gold, on paper
11¼ x 8¾ in. (28.5 x 21 cm.)

together with a copy of Alexandre, Arsène & Jean Cocteau, *The Decorative Art of Léon Bakst*, London, The Fine Art Society, 1913 (2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 December 1969, lot 3.

Acquired at the above sale by Sir Denys (1914–2001) and Lady Susan Lasdun (1929–2017).

EXHIBITED:

London, The Fine Art Society, *Bakst*, 3 December 1973–4 January 1974, no. 32.

LITERATURE:

Exhibition catalogue, *Bakst*, London, 1973, illustrated and listed no. 32.



7

LÉON BAKST (1866-1924)

Costume designs for 'Salomé: Herod's 5th guest'; and 'Cléopâtre: Bacchante'

the first signed in Cyrillic and numbered 'L Bakst/24' (lower right) and inscribed in Russian with production details (upper right); the second signed and dated 'BAKST/1910' (lower right) and inscribed with production details (upper right)
 the first pencil, watercolour and gouache, heightened with gold and silver, on paper laid down on board;
 the second pencil and watercolour, heightened with gold, on paper-fronted board
 the first 12½ x 7¾ in. (31.5 x 19.3 cm.); the second 10¾ x 7¾ in. (27.2 x 19.5 cm.)
 Costume design for 'Salomé: Herod's 5th guest'
 Executed in 1908 (2)

£10,000-15,000

\$14,000-20,000
 €12,000-17,000

PROVENANCE:

Costume design for 'Salomé: Herod's 5th guest'
 Anonymous sale; Sotheby's, London, 15 December 1969, lot 13. Acquired at the above sale by Sir Denys (1914-2001) and Lady Susan Lasdun (1929-2017).

Costume design for 'Cléopâtre: Bacchante'

By repute, André Bakst (1907-1972), the artist's son, Paris. The property of Gwenoch Talbot, Esq.; Sotheby's, London, 15 December 1969, lot 22. Acquired at the above sale by Sir Denys (1914-2001) and Lady Susan Lasdun (1929-2017).

EXHIBITED:

London, The Fine Art Society, *Bakst*, 3 December 1973-4 January 1974, nos. 4 and 8.

LITERATURE:

Exhibition catalogue, *Bakst*, London, 1973, listed nos. 4 and 8.



8

LÉON BAKST (1866-1924)

Costume design for 'Phaedre': Servant, Act III

inscribed with production details (upper right, upper left and lower right)
pencil, watercolour and gouache, heightened with silver, on paper laid down on board
10½ x 7¾ in. (26.5 x 19.5 cm.)

together with *Stage design for 'Phaedre': Motif for a column, Act I* by studio of Léon Bakst (2)

£7,000-9,000

\$9,200-12,000
€7,800-10,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 December 1969, lots 25 and 34. Acquired at the above sale by Sir Denys (1914-2001) and Lady Susan Lasdun (1929-2017).

EXHIBITED:

London, The Fine Art Society, *Bakst*, 3 December 1973-4 January 1974, nos. 105 and 106.

LITERATURE:

Exhibition catalogue, *Bakst*, London, 1973, listed nos. 105 as *Two servants, Act III* and 106.

Costume design for 'Phaedre': Servant, Act III
C. Spencer, *Bakst in Greece*, Athens, 2009, illustrated p. 92 as *Servants*.





PROPERTY FROM A PRIVATE COLLECTION, ITALY

9 (part)

9
AFTER LÉON BAKST

Synthèse de l'oeuvre du Maître en 25 planches

Labor et Artes editor, Paris, 1928
portfolio, with twenty-five loose plates, twenty hand-coloured, eight heightened with silver, five heightened with gold, two heightened with silver and gold
folio: 13½ x 10½ in. (34.5 x 26.5 cm.); plates: 13 x 10½ in. (33 x 25.8 cm.)

£4,000–6,000 \$5,300–7,900
€4,500–6,600

PROVENANCE:
Acquired by the grandfather of the present owners in Paris in the late 1930s.

PROPERTY FROM A PRIVATE COLLECTION, MILAN

10
LÉON BAKST (1866-1924)

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

signed and dated 'Bakst/1921' (lower right); with inscription "'Sleeping Princess'/5 acte/Mazurka/6 Danseuses' (upper right)
pencil and watercolour, heightened with white, gold and silver, on paper
13½ x 10¼ in. (33.2 x 26 cm.)

£10,000–15,000 \$14,000–20,000
€12,000–17,000

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

EXHIBITED:
Milan, Rome and Munich, Galleria del Levante, *Léon Bakst*, May–November 1967, no. 56.

LITERATURE:
Exhibition catalogue, *Léon Bakst*, Milan, 1967, listed p. [17], no. 56.

For further information on this lot see christies.com.



10

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

***11**

KONSTANTIN SOMOV (1869-1939)

Lady lying on a divan

signed in Cyrillic and dated 'K. Somov 1917.' (lower right)
pencil, ink, watercolour and gouache on card laid on silk
6½ x 9 in. (16.5 x 22.8 cm.)

£60,000–80,000

\$79,000–100,000
€67,000–89,000

PROVENANCE:

Vladimir Girshman (1867-1936), Moscow and Paris (inscription on the reverse).
with Raydon Gallery, New York.

Acquired from the above by the present owner in 1996.

Konstantin Somov started work on *Lady lying on a divan* on 19 December 1917; however, three days later, dissatisfied with his progress, Somov put the work aside and began working on a new commission

Lady by a fireplace in winter (with a book). The watercolour was finished shortly afterwards and on

31 December a satisfied customer, the well-known Petrograd collector V. E. Burtsev, paid Somov his agreed fee of two and a half thousand roubles.

The next spring, while he was consumed with painting an oval portrait of his friend Mefodii Luk'ianov (later acquired by The State Russian Museum, St Petersburg), Somov returned to the unfinished watercolour. On 18 April 1918, Somov made a note in his diary: '*G[irshman] popped in this morning and asked me to finish the watercolour "Sleeping" for 3 thousand*' (The State Russian Museum, manuscripts collection, folio 133, inventory 1, unit 118).

This time the work progressed more successfully and, although not entirely finished, on 5 May 1918 Somov sold the watercolour to the Moscow collector Vladimir Girshman. Somov noted the sale in his inventory: '*To V.O. Girshman: Lady lying on a divan, water[colour]. 3000 r[oubles]*' (The State Russian

Museum, manuscripts collection, folio 133, unit 80, reverse of p. 72). The watercolour is recorded in another list of the artist's works which further clarifies the dating: '*Lady lying on a divan behind a screen at winter/began to paint in December, finished in May 1918. Watercolour/Property of V. O. Girshman*' (quoted in the archives of the Mikhailov family, St Petersburg). This explains why *Lady lying on a divan* is dated 1917 in the lower right corner of the screen.

Thus, in 1918 a second painting depicting a lady reclining on a divan appeared in the collection of Vladimir Girshman, who had been friends with Konstantin Somov for over ten years, in Russia and in France. In his first acquisition, dated 1909, the lady is asleep. Girshman acquired this watercolour from the collector P. P. Baryshnikov, who had purchased the work directly from the artist in 1910. Since 1917 *Sleeping young woman* has been kept in the collection of The State Tretyakov Gallery, Moscow.

A comparison of both works, which once belonged to Girshman, reveals their figurative and compositional similarities, in addition to the technique and materials used: in both cases the medium is paper on fabric, gouache, watercolour and graphite pencil.

The motif of the sleeping, daydreaming or reclining beauty occurs frequently in Somov's oeuvre and continues to be sought-after among admirers of his work. In *Lady lying on a divan*, the warm light emulating from the windows of the house with a snow-covered roof, barely visible from the window behind the screen, conveys a sense of St Petersburg in the overall composition, the creation of which took place during the troublesome winter of 1917-1918.

We are grateful to Elena Yakovleva, Doctor of Art History, Senior Researcher of the Russian Institute of Art History, St Petersburg for providing this catalogue note.



Archival image of the present lot from The Somov Collection; Christie's, London, 28 November 2007, lot 269



PROPERTY FROM A PRIVATE COLLECTION, FRANCE

λ 12

NATALIA GONCHAROVA (1881-1962)

Still life with teapot and oranges

inscribed and numbered 'Мерт натура [Still life]/15a/у. [price] 600 р. [roubles]' (on the reverse)

oil on canvas

38 x 41¼ in. (96.7 x 105 cm.)

together with a certificate from Alexandra Tomilina-Larionova dated 11 November 1966

£500,000–700,000

\$660,000–920,000

€560,000–780,000

PROVENANCE:

The artist's studio, Moscow.

Moscow Repository of Contemporary Art, no. 1215, between 1918-1923 (label on the reverse).

Nikolai Vinogradov (1885-1980), Moscow, until 1927.

The artist's studio, Paris.

By descent to Mikhail Larionov (1881-1964), Paris.

By descent to Alexandra Tomilina-Larionova (1901-1987), Paris.

Acquired by the present owner's father from Alexandra Tomilina-Larionova, in Paris in 1966.

EXHIBITED:

St Petersburg, N. E. Dobychna Art Salon, 63 Moika, *Vystavka kartin Natalii Sergeevny Goncharovoi* [An exhibition of paintings by Natalia Sergeevna Goncharova], 1900-1913, 15 March-20 April 1914, no. 126.

Albi, Musée Toulouse-Lautrec, *Michel Larionov et son temps*, June-September 1973, erroneously attributed to Mikhail Larionov, no. 12.

LITERATURE:

E. Eganbiuri, *Natalia Goncharova. Mikhail Larionov*, Moscow, 1913, listed either p. IX as 'Still life (teapot and fruit)' or p. X as 'Bottle, teapot, oranges'.

Exhibition catalogue, *Vystavka kartin Natalii Sergeevny Goncharovoi* [An exhibition of paintings by Natalia Sergeevna Goncharova], 1900-1913, St Petersburg, 1914, listed p. 7, no. 126.

G. Waldemar, *Larionov*, Paris, 1966, erroneously attributed to Mikhail Larionov, illustrated p. 43, listed p. 129.

Exhibition catalogue, *Michel Larionov et son temps*, Albi, 1973, erroneously attributed to Mikhail Larionov, listed p. 24.

R. György, *Larionov*, Corvina, 1977, erroneously attributed to Mikhail Larionov, illustrated no. 7.



Reverse of lot 12



For many years, *Still life with teapot and oranges* was considered to be a work by Mikhail Larionov (1881–1964). The beginning of this tradition was laid by Larionov's second wife Alexandra Larionova-Tomilina (1901–1987), who after the death of Larionov systemised his artistic legacy and was actively engaged in popularising his work. An image of the painting was first published in George Waldemar's monograph (*G. Waldemar, Larionov, Paris, 1966*, illustrated p. 43). In 1973 the painting was exhibited under no. 12 as *Nature morte a la théière* at 'Michel Larionov et son temps' in Albi.

When Waldemar's monograph was published, it was already clear that *Still life with teapot and oranges* differs from the undisputed works by Larionov. The selection of the objects and the manner of their depiction are more reminiscent of works by Natalia Goncharova, for example *Still life with a green bottle* (fig. 1, Ulyanovsk Regional Art Museum): it seems that the bottle and the carpet are the same and the tea service is similar. The stylistic similarity is even more convincing: the 'loaded upper part' of the composition, rich colour palette, vigorous outlines and slightly geometrised form of the objects – all of which are characteristic features of Goncharova's artistic language. The composition in Larionov's still lifes is frequently more dynamic (the edge of a table is often placed diagonally and not parallel to the lower edge of a canvas); the brushwork is light and has an improvisational quality; a different set of objects is usually represented (for example, Larionov prefers

to depict pears rather than oranges and favours unexpected and haphazard combinations of objects); and he pays more attention to light – the shadows and highlights are more accentuated.

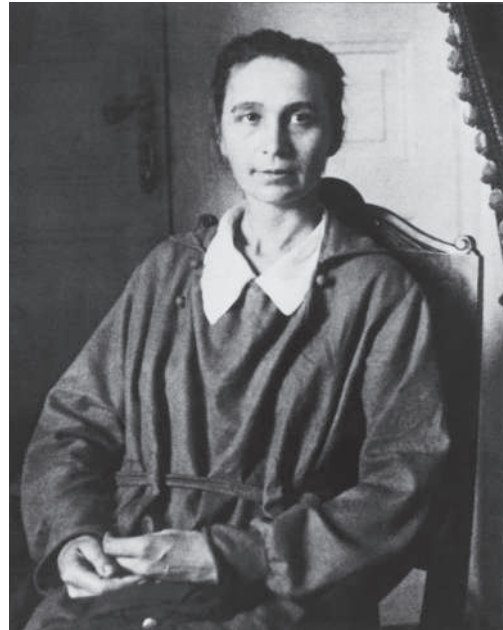
In the list of works by Goncharova and Larionov, published in Eli Eganbiuri's (Ilya Zdanevich) brochure '*Natalia Goncharova, Mikhail Larionov*' (Moscow, 1913), a title containing the word 'teapot' only appears in the list of Goncharova works: on page IX (1909) '*Still life (teapot and fruit)*', and page X (1910) '*Bottle, teapot, oranges*'. It is difficult to determine which of these records relates to *Still life with teapot and oranges*. Considering that at present it is impossible to accurately date Goncharova's works created between late 1908 and 1910, it is reasonable to suggest that the present work was painted between 1909–1910.

The inscriptions on the reverse confirm the attribution of the painting to Goncharova. The inscription in violet paint «Мерт[вая] натура № 15а» is made by the artist's hand – such inscriptions are often found on her canvasses of the 1900s–early 1910s. As established by Elena Basner, those inscriptions were added before paintings were sent to Goncharova's solo exhibition in St Petersburg in 1914, following her show in Moscow in 1913. 'The St Petersburg exhibition, which opened at the N. E. Dobychna Art Salon was an abbreviated version of the Moscow one [...]'. Unlike the Moscow listing, the St Petersburg catalogue is a list of works without any kind of logical order. One can suggest that when sending paintings to





Fig. 1. N. Goncharova (1881-1962), *Still life with a green bottle*, 1908-1909, The Ulyanovsk Regional Art Museum



Natalia Goncharova, circa 1916

St Petersburg, Goncharova added a price and a number corresponding to the Moscow catalogue to those paintings that had been exhibited in Moscow, so that Dobychnina could identify a corresponding title. The works that were not exhibited in Moscow [...] received a name and a number with the letter 'a' on the reverse [...]. It is easy to notice the correlation between the numbers with the letter 'a' and the numbers in the St Petersburg catalogue, the difference is 111 [...]. This means that in the St Petersburg catalogue Dobychnina first listed pictures which were taken from the Moscow catalogue (there were 111 of them), and then, in succession, paintings marked with the letter 'a' on the reverse (E. Basner, 'O dvykh kartinakh, pripisyvaemykh [About two paintings wrongly attributed to] M. F. Larionov', The State Russian Museum, *Stranitsy istorii otechestvennogo iskusstva [Pages of the history of Russian art]*, 2nd edition, second half of the XIX – early XX century, *Sbornik nauchnykh trudov [Collection of scientific papers]*, St Petersburg, 1993, pp. 17-18).

The number '15a' on the reverse of *Still life with teapot and oranges* corresponds with a number in the catalogue of Goncharova's exhibition (St Petersburg, 1914): '№ 126. *Still life (teapot and oranges)*'. This is entirely consistent with the explanation proposed by Basner.

It is important to mention other inscriptions and labels present on the reverse of the painting. Labels inscribed 'МХПСИ' and 'Г. и Л.' and numbers added by

the Moscow Repository of Contemporary Art organised by N. D. Vinogradov. The same labels are present on many paintings kept in the collection of The State Tretyakov Gallery. Since works by Larionov and Goncharova were transferred to the repository in 1919 as a matter of urgency and in the artists' absence, they were stored in a general warehouse ('Г. и Л.') and received special numbers; the paintings were not attributed.

Inscriptions in A. K. Larionova-Tomilina's hand are also present, evidently made in the 1960s: on the reverse of the canvas in the upper left quadrant: '*Larionov*' and on the upper stretcher bar: '*Larionov - Nature morte (15a) à la théière ([?]43)*'. It is surprising that Larionova-Tomilina, who knew her husband's work well, made such an obvious mistake with attributing this work. Although quite rare, similar mistakes occurred with the works of Larionov and Goncharova in the collection of The State Tretyakov Gallery, where the majority of their work is kept.

Thus, it is possible to conclude that the painting in question is an undisputable work by Natalia Goncharova with an impeccable provenance and of a high artistic merit, belonging to the best period of the artist's career.

We are grateful to Irina Vakar, Senior Researcher of the first half of XX century paintings, at The State Tretyakov Gallery, Moscow for providing this note.



13

λ 13

PAVEL KOTLAREVSKY (1885-1950)

Still life with violin

signed 'Kotlarevsky' (upper left)
watercolour and pastel, with collage, on paper
18 $\frac{7}{8}$ x 14 in. (48 x 35.2 cm.)

Executed in 1913

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

Property from the family of the artist; Sotheby's, London, 10 June 2008, lot 409.
Acquired at the above sale by the present owner.



14

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, ITALY

λ 14

MIKHAIL LARIONOV (1881-1964)

Still life with snowdrops for 'Voyage en Turquie'

signed with Cyrillic initials 'M. L.' (lower right) and dated '1907' (lower left)
gouache on paper laid down on card
12 $\frac{7}{8}$ x 10 in. (32.5 x 25.4 cm.)

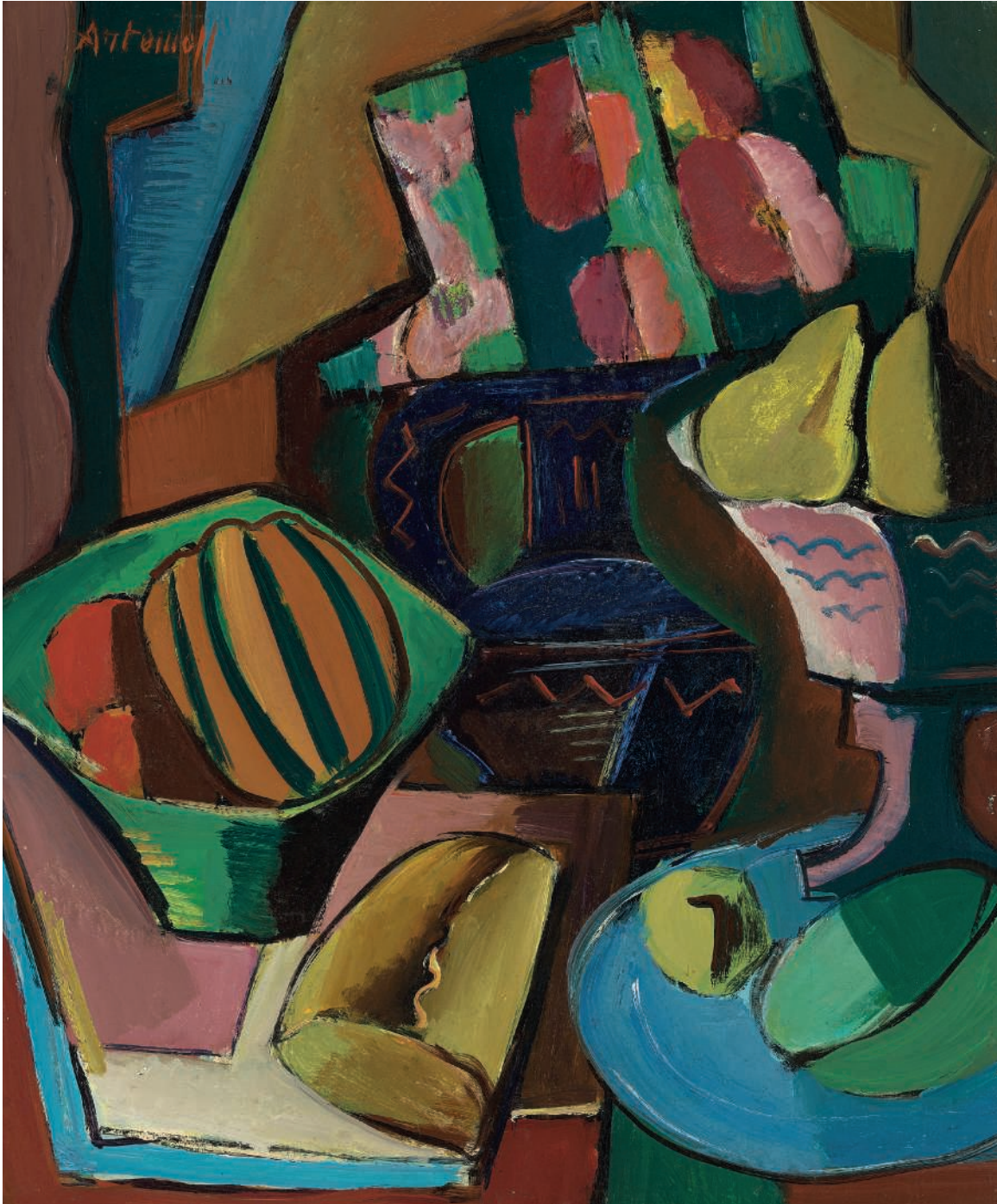
£4,000–6,000

\$5,300–7,900

€4,500–6,600

PROVENANCE:

with Galleria d'arte Niccoli, Parma (label and stamps on the backboard).
with Arte Centro, Milano (label on the backboard).
The collection of Giulia Devoto Falck (1910-2007).
By direct descent to the present owner.



PROPERTY OF A PRIVATE COLLECTOR

λ * 15

GEORGES ARTEMOFF (1892-1965)

Still life

signed 'Artemoff' (upper left)

oil on board

22 x 18 in. (55.8 x 45.7 cm.)

Painted in the 1940s

£30,000-50,000

\$40,000-66,000

€34,000-55,000

PROVENANCE:

Family of the artist.

with Galerie Makassar-France, Paris.

Acquired from the above by the present owner, circa 1993.

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.

λ 16

MARIE VASSILIEFF (1884-1957)

Café de la Rotonde

signed and dated 'Vassilieff 1921' (lower left)

oil on canvas

31½ x 25¼ in. (80 x 64 cm.)

£180,000–250,000

\$240,000–330,000

€200,000–280,000

PROVENANCE:

Collection Jean Vautrin (1933-2015), Paris.

EXHIBITED:

Paris, Grand Palais, *Salon d'Automne*, 1 November-20 December 1921, no. 2401.

Paris, Galerie chez Martine, *Exposition Marie Vassilieff, poupées, sculpture, peinture*, 15 December 1922-15 January 1923, no. 47.

London, Beaux Arts Gallery, *Exhibition of pictures and dolls by Marie Vassilieff*, 6-23 December 1927, no. 10.

Paris, Galerie Hupel, *Oeuvres postérieures au cubisme de Marie Vassilieff: toiles des années 1920-1930*, 21 October-13 November 1971.

Berlin, Das Verborgene Museum, *Marie Vassilieff 1884-1957. Eine russische Künstlerin in Paris*, 12 October-10 December 1995.

Paris, *Musée d'Art Moderne de la Ville de Paris, L'École de Paris, 1904-1929, la part de l'Autre*, 30 November 2000-11 March 2001.

LITERATURE:

Exhibition catalogue, *Catalogue des ouvrages de peinture, sculpture, dessin exposés au Grand Palais des Champs-Élysées du 1er novembre au 20 décembre 1921*, Paris, 1921, listed p. 290, no. 2401.

Exhibition catalogue, *Exposition Marie Vassilieff, poupées, sculpture, peinture*, Paris, 1922, listed no. 47.

Exhibition catalogue, *Exhibition of pictures and dolls by Marie Vassilieff*, London, 1927, listed no. 10.

'Portrait dolls', *The Times*, 9 December 1927, illustrated.

Exhibition catalogue, *Oeuvres postérieures au cubisme de Marie Vassilieff: toiles des années 1920-1930*, Paris, 1971, illustrated and listed.

J. Poggi, 'Jean Vautrin 'Le scarifice de ma femme', *Tele 7 jours*, 13 October 1989, visible in a photograph.

Exhibition catalogue, *Marie Vassilieff 1884-1957. Eine russische Künstlerin in Paris*, Berlin, 1995, illustrated and listed p. 55.

Exhibition catalogue, *Musée d'Art Moderne de la Ville de Paris, L'École de Paris, 1904-1929, la part de l'Autre*, Paris, 2000, illustrated p. 304.

A. Raev, *Maria Vasil'eva. Chuzhaia svoia [Foreign and local]*, Moscow 2015, illustrated p. 88.



A student of Matisse; a skilful master of the *poupées* admired by the acclaimed French couturier Paul Poiret; and a cheerful hostess and proprietor of *La Cantine*, which succored many a starving artist during the First World War; Marie Vassilieff was a nexus of the Left Bank's artistic circle. Unlike many Russian émigré artists in Paris, she fully integrated into French artistic society. Her immediate circle included many who shaped the development of 20th Century art: Pablo Picasso, Fernand Léger, Georges Braque, Amedeo Modigliani, Ossip Zadkine, Guillaume Apollinaire, Suzanne Valadon, Erik Satie, Jean Cocteau, Max Jacob and Chaim Soutine.

Thanks to Vassilieff's inexhaustible energy, from 1912 *L'Académie Vassilieff* at l'avenue du Maine, 21 in Montparnasse became one of the main artistic centres for Russians arriving in the French capital and cosmopolitan Parisians. As Vassilieff recollects in her memoirs: 'in the morning we painted nudes, after lunch - portraits and in the evening, we sketched [...] Everyone did what they wanted and it cost them almost nothing: 16 francs per month, 4 francs per week or 4 centimes for two hours of sketching; unlike everywhere else nowadays for 5000 francs per month for 3 morning sessions' (quoted in A. Raev, *Maria Vasil'eva*, Moscow, 2015, p. 36). At that time Vassilieff had neither influential patrons, nor gallery representation

but, despite her lack of earnings, she recalls in her unpublished *La Bohème du XX siècle* how she loved to 'put on the Ritz and visit Café de la Rotonde with (her) students. Champagne cost only three francs at the time. Life was beautiful...' (*Ibid*, p. 36).

Situated at the corner of the boulevards Montparnasse and Raspail, the café became an emblematic gathering place for progressive Parisian intellectuals. The owner of the establishment, Victor Libion, tolerated penniless artists and poets sitting for hours, sipping a cup of coffee on the café's sizeable terrace and giving their sketches in lieu of payment. A curious chronicle of those years is captured in a series of photographs taken by Jean Cocteau in August 1916. In the series, Pablo Picasso, Emilienne Pâquerette, Manuel Ortiz de Zarate, Max Jacob, Henri-Pierre Roche, Moïse Kisling, Amedeo Modigliani, André Salmon and Marie Vassilieff pretend to be in a big modern city with busy boulevards, cafés, shops and metro stations, all of which were in fact deserted during wartime. Apart from Picasso's muse at the time, Pâquerette, Vassilieff is the only woman in this male company, showing her special standing in this bohemian circle. Vassilieff features in four photographs, including one (fig. 1) where the mischievous company is captured on their exit from *La Rotonde*.



Fig. 1. Manuel Ortiz de Zarate, Henri-Pierre Roche, Marie Vassilieff, Max Jacob and Pablo Picasso before Café La Rotonde, circa 1915-16

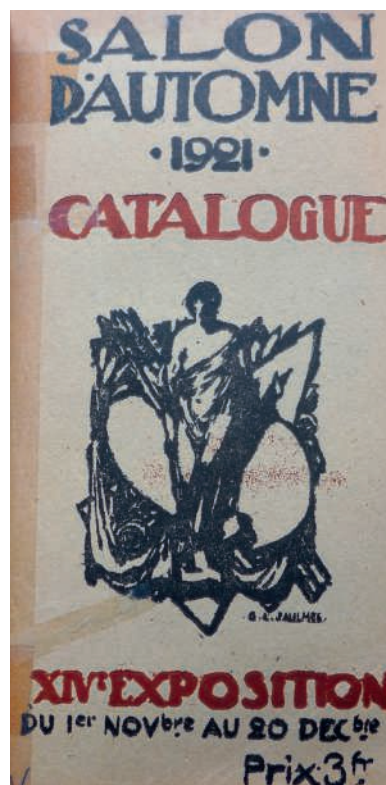
For Vassilieff *La Rotonde* also held deep personal significance: it was the place where she met the future father of her son Pierre. She describes him as follows: 'Once I met a Moroccan officer with a fez on top of his wounded, bandage-covered head, he was wearing a khaki-coloured uniform and a red overcoat over his shoulders. His beauty struck me. He had bright eyes, long curled eyelashes, a very thin nose with well-defined nostrils and sumptuous lips which lay like rose petals on his ivory face (*Ibid*, p. 71). Their affair was passionate, but did not last long and the French officer, Amar, was soon relocated without acknowledging the child.

Shortly after the Treaty of Brest-Litovsk in March 1918, the standing of the Russian nationals living in French territories changed. Vassilieff, who had no documents and was a mother of an illegitimate child, was soon accused of being in contact with the Bolsheviks and arrested. She was sent with her son to an internment camp in Fontainebleau. The artistic community supported Vassilieff during her imprisonment and she was especially grateful to Léger and his wife Jeanne-Augustine, who not only helped during her pregnancy, but also came to the camp to take her son. As Vassilieff recalls, 'This gesture of Léger who, whilst being a soldier, dared to take a child of a woman, who was declared to be an enemy of France, was so honourable, that even after many years, I saw the Légers' actions as a great feat' (*Ibid*, p. 77). Just before Easter of 1919 Vassilieff was released from the camp and, thanks to the support of Paul Poiret and André Salmon, was soon back on the Parisian art scene.

While in her memoirs Vassilieff describes the difficulties of single parenting, her paintings frequently depict the joys of a family life she never truly experienced in full. In *Café de la Rotonde* the artist introduces the viewer to the intimate world and psychology of a child, translated onto the canvas via Vassilieff's own brand of Cubism with primitivist elements. The spectator witnesses a scene at Café de la Rotonde, where, as the author of a recent monograph on the artist, Ada Raev, describes 'a well-dressed woman with a child on her lap sits at the table on a balcony, from where an idealised panorama of a Sunday boulevard opens to the viewer. The man next to her is a waiter, who attentively serves the visitor, who gazes away with melancholy. The child unsuccessfully tries to attract attention of the adults. The situation gives an acute feeling of loneliness' (*Ibid*, pp. 88-89).

The year *Café de la Rotonde* was painted, it was shown at the *Salon d'Automne*, where just over a decade earlier Cubist works were first introduced to the public. The painting also featured at the key exhibitions of Vassilieff's oeuvre in Paris and London. On this occasion, the painting appears for the first time at an international auction house, thus offering collectors a rare opportunity to acquire an important work by the artist.

We would like to thank Claude Bernes for his assistance in cataloguing this work.



Cover page of *Salon d'Automne* at Grand Palais in Paris in 1921



Lot 16 listed



17

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

*** 17**

DAVID BURLIUK (1882-1967)

Maison du peintre Renoir

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

oil on canvas
14 x 17 in. (36 x 43 cm.)

£8,000-12,000

\$11,000-16,000
€8,900-13,000

PROVENANCE:

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

The present lot depicts the last family residence of Pierre-August Renoir (1841-1919), who purchased the estate Les Collettes in Cagnes-sur-Mer in 1907 and built the house, which reopened to the public in 2013 as the Musée Renoir, in 1908.

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

18

NIKOLAI TARKHOFF (1871-1930)

Poirier

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

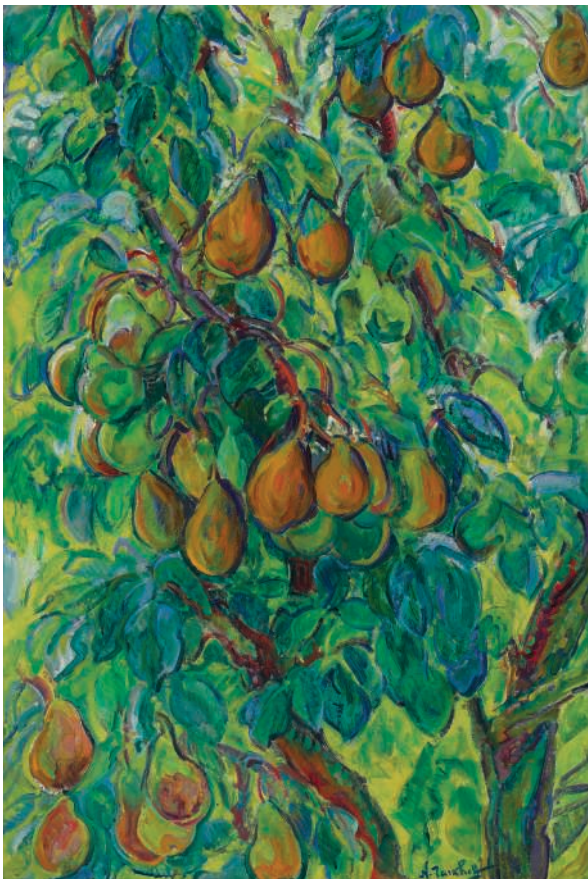
oil on board
47¼ x 31½ in. (120 x 80 cm.)

£15,000-20,000

\$20,000-26,000
€17,000-22,000

PROVENANCE:

Acquired by the present owner in Geneva in 1993.



18



PROPERTY FROM A SOUTHEASTERN AMERICAN COLLECTION

*** 19**

BORIS ANISFELD (1878-1973)

Wild flowers

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

oil on canvas

30½ x 25½ in. (76.5 x 64 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

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

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

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, ITALY

λ 20

NATALIA GONCHAROVA (1881-1962)

White peonies

inscribed 'Бел. георгины./ (этюды) [White dahlias./ (study)]' (on the reverse)

oil on canvas

40½ x 28¾ in. (103 x 73 cm.)

£350,000–500,000

\$460,000–650,000

€390,000–550,000

PROVENANCE:

with Galleria del Levante, Milan (label on the stretcher), circa 1964.

The collection of Giulia Devoto Falck (1910-2007).

By direct descent to the present owner.

EXHIBITED:

Possibly, Moscow, K. I. Mikhailova's Art Salon, 11 Bolshaya Dmitrovka Street, *Vystavka kartin Natalii Sergeevny Goncharovoi* [An exhibition of paintings by Natalia Sergeevna Goncharova], 1900-1913, 30 September-5 November 1913, no. 250.

Possibly, St Petersburg, N. E. Dobychina Art Salon, 63 Moika, *Vystavka kartin Natalii Sergeevny Goncharovoi* [An exhibition of paintings by Natalia Sergeevna Goncharova], 1900-1913, 15 March-20 April 1914, no. 177.

Paris, Musée d'art moderne de la ville de Paris, *Gontcharova. Larionov*, September-November 1963, no. 3 (label on the stretcher).

Milan, Galleria del Levante, *Il contributo russo alle avanguardie plastiche*, 1964, no. 0633 (label on the stretcher).

LITERATURE:

N. Goncharova, The artist's unpublished archive (Christie's London, 12 October 2009, lot 548), illustrated.

Possibly, E. Eganbiuri, *Natalia Goncharova. Mikhail Larionov*, Moscow, 1913, listed as *White dahlias*, p. V.

Possibly, Exhibition catalogue, *Vystavka kartin Natalii Sergeevny Goncharovoi* [An exhibition of paintings by Natalia Sergeevna Goncharova], 1900-1913, Moscow, 1913, listed as *White dahlias* p. 7, no. 250.

Possibly, Exhibition catalogue, *Vystavka kartin Natalii Sergeevny Goncharovoi* [An exhibition of paintings by Natalia Sergeevna Goncharova], 1900-1913, St Petersburg, 1914, listed as *White dahlias* p. 9, no. 177.

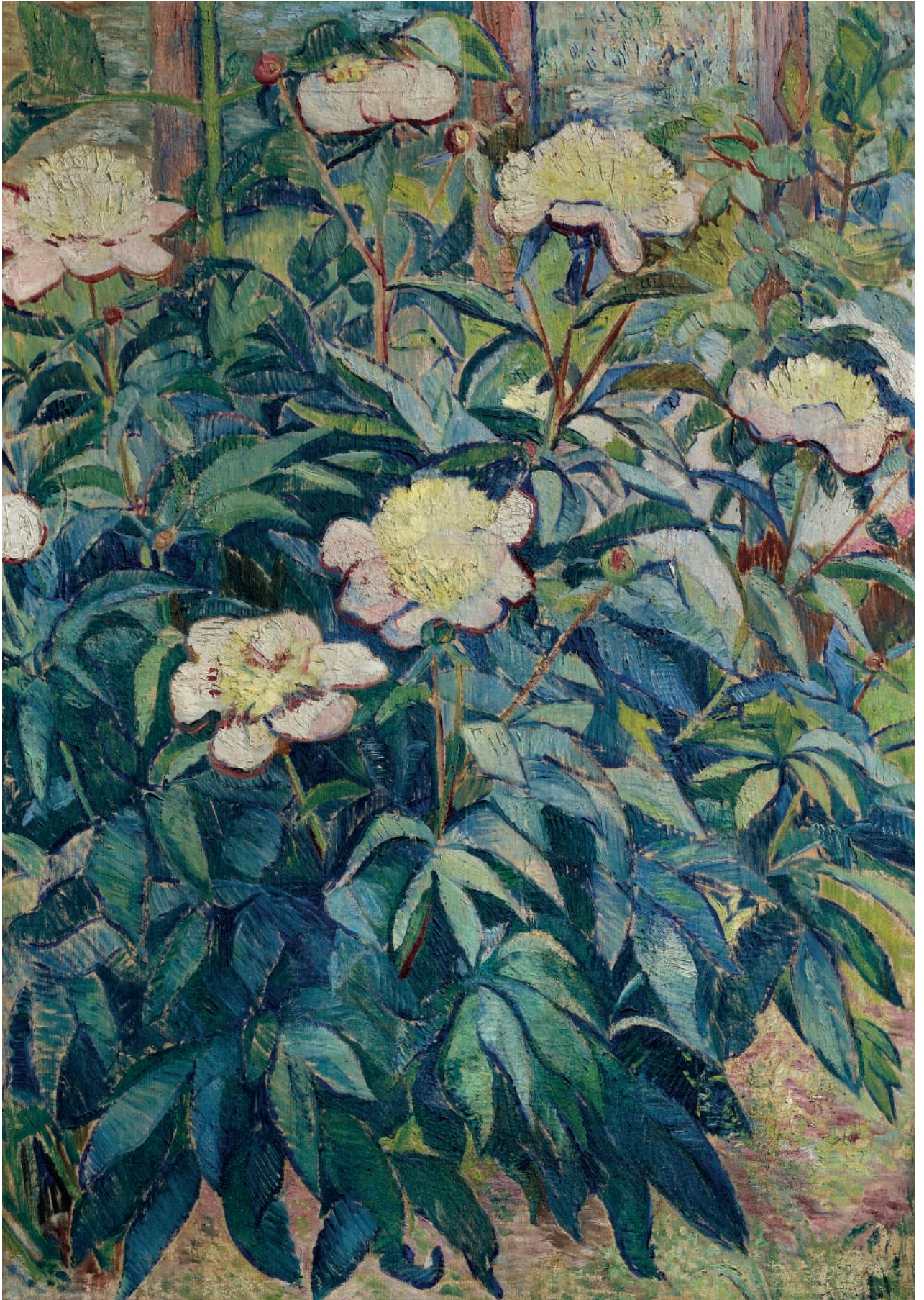
Exhibition catalogue, *Gontcharova. Larionov*, Paris, 1963, illustrated no. 3, listed as *Pivoines blanches*.

M.-A. de Sardi, 'Michel Larionov et Nathalie Gontcharova', *Jardin des Arts*, 107, October 1963, illustrated and listed as *Pivoines blanches* p. 47.

Exhibition catalogue, *Il contributo russo alle avanguardie plastiche*, Milan, 1964, illustrated p. 35, listed as *Peonie bianche*.



Reverse of lot 20

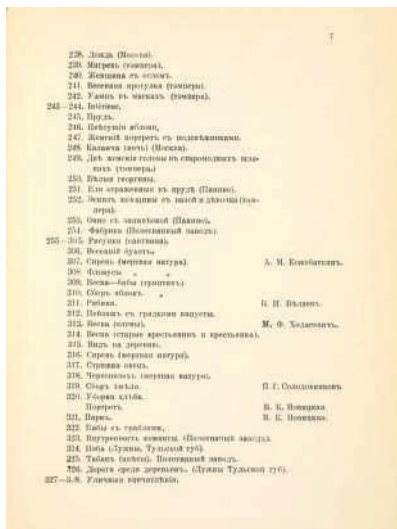




Cover page of *An exhibition of paintings by Natalia Sergeevna Goncharova, 1900-1913* at K. I. Mikhailova's Art Salon in Moscow in 1913



Title page of the above exhibition



Possibly, lot 20 listed

Frequently referred to as an Amazon of the Russian Avant-Garde, Goncharova possessed a colossal artistic power and commitment, which over the course of her creative career made her one of the most prominent, challenging and sought-after Russian artists. She played a pivotal role in pushing the boundaries of the prevalent *Peredvizhniki* and competing *Mir Iskusstva* movements and radically changing the course of Russian Art at the turn of the XIX and XX centuries. Goncharova skilfully fused the achievements of the Western modernist movements with native Russian art while establishing her distinctive artistic language.

The daughter of an architect and a grand-niece of Alexander Pushkin's wife, Natalia Goncharova found her vocation in painting. The young Goncharova was brought up in the countryside, the local folklore and culture greatly contributed to her artistic formation. Although she often claimed to be self-taught, Goncharova initially studied sculpture under Prince Paul Troubetzkoy at the Moscow School of Painting, Sculpture and Architecture, where she met her life-long partner and co-worker Mikhail Larionov. Goncharova observed and translated into her own art the artistic practices of the latest trends in French art represented in the superb collections of the Moscow art patrons Sergei Shchukin and Ivan Morozov.

Painted before 1910, during Goncharova's most prolific pre-emigration period, *White peonies* displays the fleeting qualities of the Impressionists' aesthetics rendered in a Cézannesque palette. Fluid brushstrokes of shimmering emerald green and Prussian blue convey the light shadows of the foliage, while the delicate blossom of the flowers is captured in the pastel shades of translucent white and cadmium yellow with the vigorous outlines in burnt sienna. The artist depicts the flowers in their natural habitat, deprived of human presence or intervention, showing the passing of time as the tightly closed buds transform into sumptuous open flowers which captivate the viewer with their flamboyant blossom. A close friend of the artist and one of her early biographers, Mary Chamot, recalls Goncharova's fascination with nature: 'she still speaks with rapture of the Petrovsky-Razumovsky park near Moscow, where she used to paint when everything seemed to be in flower' (quoted in M. Chamot, *A retrospective exhibition of paintings and designs for the theatre. Larionov and Goncharova*, London, 1961, p. [47]).

While Goncharova had been a regular participant in various contemporary art exhibitions since 1900, September 1913 became a real *tour de force* for the artist. If one were not to count a one-day show at the Society of Free Aesthetics, the 1913 exhibition of Goncharova's paintings became her first major solo show. With over 800 works, most likely including *White peonies*, on display at K. I. Mikhailova's art salon on Bolshaia Dmitrovka in Moscow, this was a colossal account summarising the last 13 years of active artistic endeavours. A great scope of works was represented, encompassing portraits, still lifes, landscapes, religious paintings and various studies rendered in Impressionist, Pointilliste, Cubist, Primitive, Futurist and, newly introduced by Larionov, Rayonist styles. Goncharova was no longer regarded a provocative art student longing for attention, but an established artist, who worked her way through the complexities of various artistic movements to arrive to her well defined archetypal style, distinguished by an unparalleled command of colour.

Despite the mixed reception of the exhibition, it was a great success, with, as reported by *Golos Moskvyy* [*The Voice of Moscow*] on 3 November, over twelve thousand people attending. Sergei Glagol reported 'this is an account of the entire artistic life of a woman, who, possessed an apparent talent and predilection towards colour accord and became preoccupied with the modernist movement and went through the various stages of it with a great success'. Nevertheless, he immediately adds: 'These colouristic experimentations were followed by admiration of ugliness of forms and pursuit of primitivism, and, finally, she started to decompose form into geometric elements, experiments in Futurism and Rayonism' (S. Glagol, 'Vystavka kartin Natalii Goncharovoi [An exhibition of paintings by Natalia Goncharova]', *Stolichnaia molva*, 30 September 1913). Abram Efros provided more favourable criticism in his feedback on Goncharova's artistic achievements: 'If one were to name the most talented, hard-working and 'modern' artist amongst Russian modernists – it would unquestionably be Goncharova. Without any doubt Goncharova is immensely talented. She has sufficient talent to create things just as valuable as those found to be the best achievements of Western modernism. While the overwhelming majority of Russian modernists simply follow the low end of foreign schools, inevitably revealing all attributes of epigonism, Goncharova in that sense is not an epigone. We must give her credit: her impressionism, primitivism, cubism, futurism etc. – are of a highest quality and won't disgrace the 'Russian land'. Her way of applying outlines and application of paint, her 'pate' reveals not only an experienced, but also an immensely gifted artist [...] She is highly modernist: various aesthetical isms, which came forward over the last decade and a half, appear in her painting. Genius, incredible working capacity, modernity ...' (Rossitskii, 'O vystavke kartin N. S. Goncharovoi [About the exhibition of paintings by N. S. Goncharova]', *Golos Moskvyy*, 1 October 1913, N225, p. 6).

Although the painting clearly depicts white peonies, Goncharova's inscription on the reverse – 'White dahlias' – suggests that it is highly likely that the work was exhibited under this title in Moscow and St Petersburg. The painting then made its way to France, where it was subsequently exhibited as *Pivoines blanches* at the Musée d'art moderne de la ville de Paris in 1963. The canvas was last seen by the public in 1964 at *Il contributo russo alle avanguardie plastiche* exhibition in Milan; thus this sale marks its first appearance on the open market and presents connoisseurs with a unique opportunity to acquire an exquisite work from the most sought-after pre-emigration period of the artist.



N. Goncharova (1881-1962), *Bouquet of flowers*, Private collection



FROM THE COLLECTION OF MARY BURLIUK HOLT, GRANDDAUGHTER OF DAVID BURLIUK (1882-1967)

*** 21**

BORIS GRIGORIEV (1886-1939)

Sunflowers

signed 'Boris Grigoriev' (lower right)
oil on canvas
25% x 36¼ in. (65 x 92.2 cm.)

£100,000–150,000

\$140,000–200,000
€120,000–170,000

PROVENANCE:

A gift from the artist to David Burliuk (1882-1967) in New York, circa 1930.
By descent to the present owner.

Sunflowers, a gift from Boris Grigoriev (1886-1939) to David Burliuk (1882-1967), represents a deep affinity that both artists shared for their homeland as well as a love of nature. Boris Grigoriev executed this painting most likely circa 1930, when after nearly two decades of a successful and varied career in the Americas and in Europe, he began reintroducing Russian themes into his oeuvre. *Sunflowers* evokes elements found in the artist's *Rasseia* series, which he began in 1917 and that essentially launched his international fame.

Grigoriev was intent on stressing the universality of nature and man in this series. "That's why dogs, chickens and cows painted by Grigoriev look at you with human eyes. *Sunflowers* and trees are anthropomorphous, human-like, but the stocky and roughly-cut figures of peasants sprout out of the ground like gnarled tree trunks." (T. Galeeva, *Grigoriev*, St. Petersburg, 2007, p. 449).

With his particular fusion of neoclassical and expressionist techniques, Grigoriev succeeded in creating this powerful cycle of his vision of archetypal Russian men, women, children, animals, vast lands, trees and flowers. The colourful and animated sunflowers in the present work are reminiscent of the renowned series; however, here Grigoriev has almost entirely abandoned his neoclassical foundations, moving towards pure expressionism. The result is a captivating composition created with rapid and sporadic brushwork; with concentrated areas of thicker impasto of ochre, red, green and dark brown around the flowers; their petals, stalks and leaves, and thin paint applied to the surrounding earth and sky. This allows the viewer to focus primarily on the sunflowers and their arresting characteristics. These creature-like flowers appear to infinitely sway and flutter, if not speak, before one's eyes. These inadvertent Surrealist qualities must have also appealed to David Burliuk, who was involved with and interested in those tendencies in art. This, in addition to the rustic motifs that were also predominant in Burliuk's oeuvre were factors that understandably made this alluring painting a cherished work in his collection.



Boris Grigoriev





COLLECTION OF THE LATE COMMANDANT PAUL LOUIS WEILLER

22

PETR NILOUS (1869-1943)

Le bal

signed 'Peter Nilouss.' (lower left)
pencil and watercolour on paper
11½ x 17 in. (29 x 43 cm.)

£8,000-12,000

\$11,000-16,000

€8,900-13,000

PROVENANCE:

Commandant Paul-Louis Weiller (1893-1993), France.
By descent to the present owner.

PROPERTY FROM THE FAMILY OF GRAND DUCHESS OLGA
OF RUSSIA (LOTS 23-27)



(part)

*** 23**

GRAND DUCHESS OLGA (1882-1960)

Two studies of a Christmas tree; A winter stroll; and A landscape

one signed and dated 'Olga 1934' (lower left) and two signed 'Olga' (lower right)
watercolour on paper

11 $\frac{7}{8}$ x 17 $\frac{1}{8}$ in. (30.2 x 45.2 cm.) and smaller; unframed

(4)

£3,000–5,000

\$4,000–6,600

€3,400–5,500

PROVENANCE:

The family of the artist.



24

*** 24**

GRAND DUCHESS OLGA (1882-1960)

Four landscapes; Two views of a house; A study of horses; and A study of cows

five signed 'Olga' (lower right) and one inscribed in Russian and dated 'In the environs of Kiev/1915' (on the reverse)

four oil on board; four oil on canvas board

12 7/8 x 16 in. (32.8 x 40.7 cm.) and smaller; unframed

(8)

£6,000-8,000

\$7,900-10,000

€6,700-8,900

PROVENANCE:

The family of the artist.

*** 25**

GRAND DUCHESS OLGA (1882-1960)

Five landscapes; and Three views of a house

two signed 'Olga' (lower right)

five oil on board; three oil on canvas board

14 x 18 in. (35.5 x 45.6 cm.) and smaller; unframed

(8)

£6,000-8,000

\$7,900-10,000

€6,700-8,900

PROVENANCE:

The family of the artist.



25



26

*** 26**

GRAND DUCHESS OLGA (1882-1960)

Five floral studies; Three studies of strawberries; and Guri Kulikovskiy (1919-1984) as a young child

six signed 'Olga' (lower right) and two signed 'Olga' (lower left)

watercolour on paper

7½ x 9½ in. (19.5 x 24 cm.) and smaller; unframed

together with a letter to Marie Claire Verola from 25 December 1903

and a watercolour study of a flower with initials 'KA.'

(11)

£4,000-6,000

\$5,300-7,900

€4,500-6,600

PROVENANCE:

The family of the artist.

*** 27**

GRAND DUCHESS OLGA (1882-1960)

Five autumnal landscapes; Three summer landscapes; A study of a door with flowers in the foreground; and A study of a sculpture

four signed 'Olga' (lower right) and one signed 'Olga' (lower left)

six watercolour on paper; three oil on canvas board; one oil on canvas

15 x 20½ in. (38 x 52.5 cm.) and smaller; unframed

(10)

£6,000-8,000

\$7,900-10,000

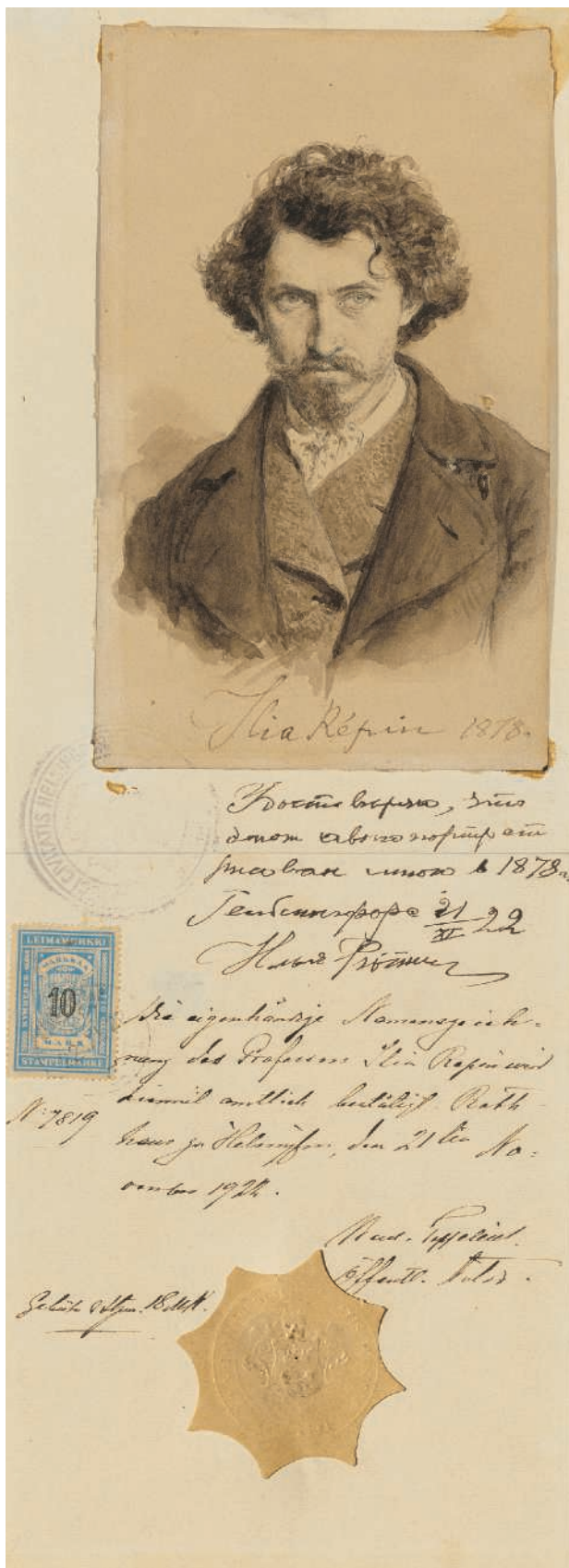
€6,700-8,900

PROVENANCE:

The family of the artist.



27 (part)



28

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

28

ILYA REPIN (1844-1930)

Self-portrait

signed and dated 'Ilya Répin 1878.' (lower right)

pencil and ink wash on paper

6½ x 4 in. (16.5 x 10.2 cm.)

Mounted on a sheet of paper with the artist's confirmation of the attribution in Russian dated 21.XI.22, notarised in German by a Helsinki Town Hall official

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

Acquired by the present owner, circa 2000.

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

29

EMILIO ROSSI (FL. FIRST HALF 19TH CENTURY)

Portrait of a lady in black lace

signed 'Rossi' (lower left); further indistinctly inscribed (on the reverse)

watercolour and ink, with gum arabic, on paper

10¾ x 8¾ in. (27 x 22.2 cm.), oval

£3,000–5,000

\$4,000–6,600

€3,400–5,500



29



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

30

MIKHAIL ZICHY (1827-1906)

Merrymaking

signed and dated 'Zichy 1858.' (lower right)
pencil and watercolour, heightened with white, on paper
18½ x 24¼ in. (46.5 x 61.5 cm.)

£50,000–70,000

\$66,000–92,000
€56,000–78,000

PROVENANCE:

Anonymous sale; Sotheby's, Olympia, 20 May 2005, lot 14.
Acquired at the above sale by the present owner.

31**VASILY VERESHCHAGIN (1842-1904)***The Holy Family*

oil on canvas

39% x 47% in. (100.4 x 121 cm.)

Painted in 1884-1885

£300,000–500,000

\$400,000–650,000

€340,000–550,000

PROVENANCE:

Collection of the artist.
The Vassili Verestchagin Collection; American Art Galleries, New York,
 17 November 1891, lot 35.
 Acquired at the above sale by Mr Martin for \$1,300.
 Monsignor Stanley Skrzycki (1886-1973) (label on the frame).
 Monsignor Edward J. Hickey (1893-1993), Art Cloister Gallery,
 Detroit (label on the frame).

EXHIBITED:

Vienna, Künstlerhaus, *Gemälde und Zeichnungen von W. Wereschagin*,
 25 November -31 December 1885, no. 77.
 London, Grosvenor Gallery, *Exhibition of the Works of Vassili Verestchagin*,
 1887, no. 47.
 New York, American Art Galleries, *Exhibition of the Works of Vassili
 Verestchagin*, November-December 1888, no. 45 (travelling exhibition, visiting
 the Chicago Art Institute, January-March 1889, The Pennsylvania Academy of
 Fine Arts as well as locations in St Louis, Baltimore and Boston among others).

LITERATURE:

Exhibition catalogue, *Katalog der Gemälde und Zeichnungen von
 W. Wereschagin*, Vienna, 1885, listed p. 33.
 'Geschwister Jesu', *Germania*, 13 January 1886, São Paulo, p. 3.
 A letter from Ernst Haeckel (1834-1919) to Agnes Haeckel (1842-1915),
 no. 167, from 15 April 1886, Potsdam.
 F. Pecht, 'Wereschagins 'Heilige Familie'', *Die Kunst für Alle*, Munich, 1886.
 Exhibition catalogue, *Exhibition of the Works of Vassili Verestchagin*,
 London, 1887, listed p. 35, no. 47.
 Exhibition catalogue, *Exhibition of the Works of Vassili Verestchagin*,
 Chicago, 1889, listed p. 35, no. 45.
 Exhibition catalogue, *Exhibition of the Works of Vassili Verestchagin*,
 Philadelphia, 1889, listed p. 35, no. 45.
 Exhibition catalogue, *Vassili Verestchagin Collection*, New York, 1891,
 listed p. 32, no. 35.
 'Verestchagins at auction. At the opening sale fifty-six pictures
 bring \$26,570', *New York Times*, 18 November 1891.
 'The Verestchagin Sale', *The Collector*, vol. III, no. 3, 1 December 1891, p. 41.
 E. Haeckel, *Die Welträttsel*, Bonn, 1899, p. 459.
 A. Lebedev, *Vasilii Vasil'evich Vereshchagin. Zhizn' i tvorchestvo [Life and work]*,
 Moscow, 1958, illustrated p. 228, listed pp. 231, [426].
 A. Lebedev and A. Solodovnikov, *Vasilii Vasil'evich Vereshchagin*, Leningrad,
 1987, illustrated p. 67, listed pp. 175 & 178.
 A. Lebedev, *V. V. Vereshchagin*, Moscow, 1988, illustrated pp. 142-143,
 listed p. 205.
 V. Barooshian, *V. V. Vereshchagin. Artist at war*, Gainesville, 1993,
 illustrated p. 106, no. 21, listed p. X.



Vasily Vereshchagin





(detail)

The pre-eminent Russian Orientalist of the XIX century, Vasily Vereshchagin was revered for his superlative talent and penchant for universal subject matter as pertinent to the Russian Empire as it was to Europe. Exhibitions of his artwork were considered major cultural events worldwide and never ceased to draw thousands upon thousands of visitors. By the 1891 New York auction, at which *The Holy Family* was first sold, Vereshchagin's success had expanded far beyond the borders of Russia. *The Daily Telegraph* branded him 'a great artist'; *The Times* wrote of his 'genius' for painting; the famous French critic Claretti wrote in *Le Figaro* that Vereshchagin was 'an individual who stands out from the common ranks, I know no second such a gifted nature amongst artists'; the *Deutsches Montagsblatt* enthused, 'When you happen upon [his] transfixing paintings, it unwillingly enters your head that here before us is the highest of what human creativity, human art, can achieve'; and *Harper's Weekly* insisted that his work 'is one of those contemporary miracles; no other modern artist has created such a multitude of inspiring and elevating paintings' (A. Lebedev, *Vasilii Vasilievich Vereshchagin, Zhizn' i tvorchestvo [Life and work]*, Moscow, 1958, p. 6).

It is important to understand Vereshchagin's interest in Biblical subject matter within the context of the general surge of interest in the archaeology of the Holy Land in the XIX century. In 1847, the first Russian Orthodox Ecclesiastical Mission in Jerusalem was sent to conduct archaeological research and facilitate pilgrimages from Russia to the Holy Land. The Mission subsequently acquired land in Palestine, organising Slavonic Orthodox services for the several hundred Russian pilgrims that travelled to the Holy Land every year. Pilgrimages to the Holy Land were promoted heavily and successfully, to the extent that by the end of the XIX century some 10,000 citizens of the Russian Empire made this journey every year. Against this backdrop, Vereshchagin was one of a number of late-XIX century European artists - including William Holman Hunt and Vereshchagin's own teacher Jean-Léon Gérôme - who were determined to bring a new historical and archaeological accuracy to the depiction of sacred events.

The enormously popular work *Vie de Jésus* by Ernest Renan published in 1863 and translated into English the same year, sought to approach Jesus' life from a historical point of view and represent Jesus humanised, free from the Gospel's miracles. We know from Vereshchagin's letters to his wife that he read Renan's work and it had influenced his artistic searches, expressed in full in his Palestinian series. Contrary to the Renaissance tradition of depicting The Holy Family with an infant Jesus adored by Mary and Joseph, Vereshchagin challenges the viewer with his own interpretation of the subject, showing Jesus as an adult, surrounded by his family, all deprived of divine attributes. The artist approaches the subject from a rationalist point of view and reveals the humble origins of the Son of God. In a small courtyard of Nazareth, hidden from the midday sun, the family is engaged in their daily activities: Joseph, who stands with his back to the viewer, is being assisted at carpentry by Jesus' middle brother and wood chips litter the courtyard; two younger brothers are caught playing in the middle of the scene, with chickens scouting the ground for grain and laundry being hung to dry. Captured seated to the side, Jesus attentively reads the holy scrolls, while Mary nurses a child, observed by Jesus' two younger sisters.

Vereshchagin's own essay 'On Progress in Art' laments the continued tradition of a lack of realism in religious painting: 'the manner of placing God and the Saints on clouds, as though these were chairs and stools, and not substances whose physical condition is well known to us'. While praising the old masters for their technique, he simultaneously lambasts their willingness to ignore the historical realities: 'For instance in the representation of the Apostles, whose personalities are so clear and convincing in the Gospels, we recognise in their forms, face and attitudes - particularly in Titian's pictures - not modest humble fishermen, but fine Italian models of athletic appearance' (V. Vereshchagin, *Second Appendix to the Catalogue of the Vereshchagin Exhibition: Realism*, New York, 188, pp. 11-12). Vereshchagin was determined to address religious subject matter with the same degree of realism he advocated in all his work: 'Can anyone say that I am careless about the types,

about the costumes, about the landscape of the scenes represented by me? That I don't actually study out beforehand the personages, the surrounding figuring in my works? Hardly so. Can anyone say that, with me, any scene taking place in reality in the broad sunlight had been painted by studio light - that a scene, taking place under the frosty skies of the North, is reproduced in the warm inclosure [sic] of four walls. Hardly so' (*Ibid*, p. 5).

Vereshchagin's meticulous archaeological and historical approach in depicting the Holy Family was appreciated by a number of contemporary critics, who enthused about the present canvases: 'The picture comes nearer to being a representation of facts than do those of the same subject by Raphael and other masters of the Renaissance, who merely painted comely Italian women in conventional robes of blue and red, and beautiful children; or than those by Rembrandt do, who painted the common people of his native town in their everyday costume as the companions of Christ' ('The Vereshchagin Exhibition', *The Nation*, 22 November 1888, p. 424) and 'In representing a daily scene in their prosaic life, Vereshchagin was explicitly challenging the concept of the Holy Family, although he had great respect for the idea of Christianity and its founders' (Vereshchagin, *Realism*, New York, 1889-1890, p. 14).

Due to censorship in Russia, Vereshchagin was aware that he would never be able to show *The Holy Family* in his motherland. As such, this painting, along with his other evangelical work - *The Resurrection of Christ* (destroyed) and *The Trilogy of Executions* (*Crucifixion by the Romans* sold by Christie's for £1,721,250, 28 November 2011), were first shown in Vienna in 1885. The reception of the Palestinian canvasses by the Viennese Catholic Diocese was far less favourable than the aforementioned reaction of the American critics. Shortly after the opening of the exhibition in October 1885 *The Holy Family* and *The Resurrection of Christ* were condemned as blasphemous by the Catholic Church and branded irreverent. The catalogue of the exhibition was rapidly brought to the attention of Cardinal Cölestin Ganglbauer, who immediately insisted on either the removal of the two paintings from public view or the closure of the entire exhibition. This sparked a protracted conflict between Vereshchagin and Vienna's Catholic Diocese, which would eventually exhaust the artist's spirit and deter him from exhibiting these canvasses in other Catholic countries. In his letter to the Press, Ganglbauer reiterated the fundamental of Catholic dogma, denounced Vereshchagin's

interpretations of the Scriptures deceitful and appealed to Catholics to boycott the exhibition as it rendered a profound insult to the Catholic Faith.

The Cardinal's letter summoned a public response from the artist, who wrote that Ganglbauer's criticism of the paintings honoured him and he understood the Cardinal's resentment about the discrepancy between his own interpretation in the pieces and official Catholic doctrine. 'For Vereshchagin, the conflict between Catholic doctrine and the New Testament was even greater since the latter holds that the Holy Family consisted of many members; he cited various passages from the New Testament to support his contention that in addition to Jesus, the first child, the Holy Virgin had seven or eight children. To resolve the doubts and perplexities that spawned the conflict, Vereshchagin suggested that a Universal Assembly be called immediately to settle the controversy, and he pleaded for religious tolerance pending the convening of the assembly' (A. Lebedev, V. V. *Vereshchagin. Zhizn' i tvorchestvo* [*Life and work*] 1842-1904, Moscow, 1972, p. 340).

Despite the confrontations with the Catholic church, the exhibition continued to draw large crowds. As V. Darooshian notes in his 1993 study of Vereshchagin's oeuvre 'One newspaper reported that the exhibit became a focal point for the whole of Vienna; huge crowds flocked to see it and gathered around the two paintings. Another newspaper observed that if Vereshchagin had called the painting *The Interior of a Home in Nazareth*, no one would have taken it for a representation of the Holy Family. The Viennese press defended Vereshchagin's right to express his interpretation of the scriptures. When asked if he would remove his paintings, Vereshchagin replied that he had devoted a great deal of time to them, and would do so only if compelled to by the Austrian police'. As the exhibition attendance grew rapidly, the Catholic Church held a three-day mass of repentance and a religious procession to atone for the 'sin' of Vereshchagin's works. One Catholic monk splashed acid at six paintings, whose frames and burnt canvasses required repair. The damage was not serious, although the 'whole right half' of *The Resurrection of Christ* needed reworking. A French newspaper *Le Figaro* published a caricature drawing of Vereshchagin surrounded by Catholics and burned atop of a pyramid of his paintings, hinting in the caption that the artist was fortunate to be living in those days as in other times his confrontation with the Church Fathers would have ended differently (*Ibid*, p. 110, fig. 1).



Fig. 1. Caricature of V. V. Vereshchagin, *Le Figaro*, 1885

In response to Jesuit attacks on his paintings, Vereshchagin alluded to the concept of Mary's virginity, which Jesus, the apostles Peter and Paul, and the New Testament did not mention 'during her whole life', took shape substantially later and could be 'viewed as an attractive and poetic heresy'. That Matthew 1:25 stated that 'before the birth of Jesus Mary did not know Joseph' did not preclude Mary giving subsequent birth to children by Joseph; and since Christ, the apostles, and the New Testament affirmed the existence of children who were born later, Vereshchagin considered the issue of Jesus' brothers and sisters resolved'. (*Ibid*, p. 109). Vereshchagin's response did not bring the argument with the Catholic Church to an end and succeeded in making it more bitter. A frustrated Vereshchagin realised that he could not continue to exhibit his evangelical works and concluded: 'What I had to experience in Vienna was quite enough. That is why I did not exhibit those paintings in Budapest.' (A. Lebedev, *V. V. Vereshchagin. Zhizn' i tvorchestvo [Life and work] 1842-1904*, Moscow, 1972, p. 226). Even after the closure of the Viennese exhibition in November, the controversy around the paintings persisted, and as such the artist took a break and would only show those works in the United States.

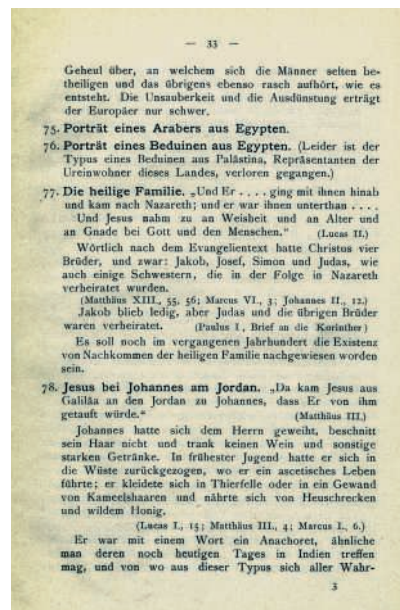
The Holy Family, along with a number of Vereshchagin's finest paintings, was exhibited in Vienna 1885, in London in 1887 and subsequently at the American Art Galleries in New York in November 1888. On view in New York for two months, Vereshchagin's American show was an incredible success. From New York, the exhibition travelled to Chicago, St Louis, Philadelphia, Baltimore, and Boston. During this time, hundreds of thousands of visitors attended the show. When the tour ended in 1891, the works returned to New York City, where the entire collection of 110 paintings, including *The Holy Family*, was auctioned off for \$84,300. Since this sale, the whereabouts of *The Holy Family* have been recorded as 'unknown' in all major publications on the artist. This sale marks its first appearance at an international auction house. In November 2011 Christie's has successfully sold for £1,721,250 one of the major paintings of the Palestinian series – *Crucifixion by the Romans* – thus underlining the importance of the subject in Vereshchagin's artistic oeuvre.



Cover page of *Gemälde und Zeichnungen von W. Wereschagin* at Künstlerhaus in Vienna in 1885



(detail)



Lot 31 listed

32

VASILY VERESHCHAGIN (1842-1904)

Kitchen of the Monks in the Grotto

oil on canvas

9¾ x 7¼ in. (25 x 18.5 cm.)

£8,000–12,000

\$11,000–16,000

€8,900–13,000

PROVENANCE:

Collection of the artist.

The Vassili Verestchagin Collection; American Art Galleries, New York, 17 November 1891, lot 28 (stamp from the original canvas reline attached to the stretcher).

Acquired at the above sale by C. H. Ward for \$70.

EXHIBITED:

Vienna, Künstlerhaus, *Gemälde und Zeichnungen von W. Wereschagin*,

25 November–31 December 1885, Budapest, January 1886, no. 59.

London, Grosvenor Gallery, *Exhibition of the Works of Vassili Verestchagin*, 1887, no. 30.

New York, American Art Galleries, *Exhibition of the Works of Vassili Verestchagin*, November–December 1888, no. 28 (travelling exhibition, visiting the Chicago Art Institute, January–March 1889, The Pennsylvania Academy of Fine Arts as well as locations in St Louis, Baltimore and Boston among others).

LITERATURE:

Exhibition catalogue, *Katalog der Gemälde und Zeichnungen von W. Wereschagin*, Vienna, 1885, listed p. 25, no. 59.

Exhibition catalogue, *Exhibition of the Works of Vassili Verestchagin*, London, 1887, listed p. 28, no. 30.

Exhibition catalogue, *Exhibition of the Works of Vassili Verestchagin*, Chicago, 1889, listed p. 29, no. 28.

Exhibition catalogue, *Exhibition of the Works of Vassili Verestchagin*, Philadelphia, 1889, listed p. 29, no. 28.

Exhibition catalogue, *Vassili Verestchagin Collection*, New York, 1891, listed p. 30, no. 28.

'The Verestchagin Sale', *The Collector*, vol. III, no. 3, 1 December 1891, p. 41.



32

PROPERTY FROM A NORTH AMERICAN COLLECTION

*** 33**

PETR VERESHCHAGIN (1836-1886)

Sebastopol

signed in Cyrillic 'P. Vereshchagin' (lower right) and inscribed in Russian with title (lower left)

oil on canvas

14½ x 24¾ in. (36.8 x 62.5 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

By repute, acquired by the grandfather of the present owners in St Petersburg, circa 1905.



33



34 (part)

λ 34

AFTER MSTISLAV DOBUZHINSKY (1875-1957)

Panorama of St Petersburg with Falconet's Bronze Horseman
signed in Cyrillic and dated in the plate 'M. Dobuzhinskii 1912' (lower right)
lithograph in colours on two sheets of wove paper
each sheet 11½ x 33½ in. (29.2 x 85 cm.)

(2)

£5,000-7,000

\$6,600-9,200
€5,600-7,800

The original panorama was painted *en plein air* from the environs of the Senate church as a commission from the Moscow publisher I. N. Knebel' (1854-1926). A gouache study for this painting is held in the collection of the State Russian Museum, St Petersburg.



35



34 (part)

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

*** 35**

PETR PETROVICHEV (1874-1947)

View of the Kostroma Kremlin across the Volga

signed in Cyrillic 'Petrovichev' (lower right)

oil on canvas

14¼ x 28¼ in. (36 x 75 cm.)

£6,000–8,000

\$7,900–10,000

€6,700–8,900

PROVENANCE:

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

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

*** 36**

KLAVDII LEBEDEV (1852-1916)

The arrival

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

pencil, watercolour and gouache on paper

18 x 13 in. (46 x 33 cm.)

Executed in 1897

£7,000–9,000

\$9,200–12,000


€7,800–10,000

PROVENANCE:

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



36



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

37

KONSTANTIN KRYZHITSKY (1858-1911)

Tver province

signed in Cyrillic and dated 'K. Kryzhitskii. 98.' (lower right)

oil on canvas

44 x 63 $\frac{1}{8}$ in. (112 x 160.5 cm.)

Painted in 1898

£150,000–200,000

\$200,000–260,000

€170,000–220,000

PROVENANCE:

with Lenskuptorg commission shop no. 48, Leningrad, between 1938-1962 (label on the frame).

Acquired by the present owner, circa 2003.

Born in Kiev in 1858, Konstantin Kryzhitsky perfected his nascent talent at the Academy of Fine Arts in St Petersburg from 1877 to 1884. Studying landscape painting under Mikhail Klodt, a founding member of the *Peredvizhniki* [*Itinerants*], Kryzhitsky achieved the rank of Artist of the First Class. He was subsequently made an Academician in 1889. From 1879 onwards, Kryzhitsky frequently exhibited at the Academy, but also abroad, most notably at the International Exhibition in Munich in 1909 where he was awarded a gold medal for his composition *Frosty Morning* [*Moroznoe utro*]. A leading member of a number of societies, including the Society of Russian Watercolourists [*Obshchestvo russkikh akvarelistov*] and the Kuindzhi Society [*Obshchestva Kuindzhi*], of which he was also President (1909-1911), Kryzhitsky was later commemorated by two significant solo exhibitions comprising around 600 works; the first in St Petersburg in 1911 and the second in Moscow in 1913.

Kryzhitsky was famed for his large-scale compositions, skilfully drawing together the varied land, dramatic skies and expansive vistas of his native land. Depicting the provinces of Russia, Ukraine and the Baltic States, Kryzhitsky's work is evocative as well as well-observed; in *Tver province* Kryzhitsky shows the beauty of the unbesmirched environs of Tver, far removed from over-crowded cities scarred by industry. Captured from a bird's eye view point, the painting offers a breathtaking view of a plain with a river slicing through it, its mirror-like surface reflecting the flora of the left bank and soft light of an early morning. As the haze slowly disperses, a flock of birds soars upwards, giving the viewer a sense of the vastness of the Russian land and its austere and captivating beauty.



38

APOLLINARII VASNETSOV (1856-1933)

Old Veliky Novgorod

signed in Cyrillic and dated 'Apollinari Vasnetsov 1901' (lower left)

oil on canvas

41¾ x 69½ in. (106 x 177 cm.)

£350,000–450,000

\$460,000–590,000

€390,000–500,000

PROVENANCE:

Zinaida Morozova (1867-1947) until at least 1902.

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

EXHIBITED:

Moscow, Imperial Stroganov University, *Vystavka rabot 36ti khudozhnikov*

[*An exhibition of works by 36 artists*], December 1901.

Moscow, *XXX Peredvizhnaia Vystavka Kartin* [*XXX Itinerant Exhibition of Paintings*], 1902-1903, no. 25.

LITERATURE:

Exhibition catalogue, *Vystavka rabot 36ti khudozhnikov* [*An exhibition of works by 36 artists*], Moscow, 1901, illustrated and listed p. [9].

Exhibition catalogue, *Illustrirovannyi katalog XXX Peredvizhnoi Vystavki Kartin* [*Illustrated catalogue of the XXX Itinerant Exhibition of Paintings*], Moscow, 1902, listed p. VIII, no. 25.

N. Misheev, "Gospodin [Mr] Velikii Novgorod" i ego "mladshii brat [and his younger brother]-Pskov", *Perezvony* [*Chimes*], No. 32 (5), May 1927, illustrated p. 1008.

L. Bespalova, *Apollinariii Mikhailovich Vasnetsov 1856-1933*, Moscow, 1956, listed p. 155.

L. Bespalova, *Apollinariii Mikhailovich Vasnetsov 1856-1933*, Moscow, 1983, illustrated p. 102, 103, listed p. 187 & 225.

G. Romanov, *Tovarishchestvo Peredvizhnykh Khudozhestvennykh Vystavok* [*Exhibitions of the Society of Itinerant Artists*] 1871-1923, St Petersburg, 2003, illustrated and listed p. 241, no. 10-52, listed p. 490.



Apollinari Vasnetsov, 1921







'Your *Great Novgorod* swept me up and transported me to the deep antiquity of my native land, full of some kind of fantastic and mysterious poetry. Exactly the same experience that you get when you read Russian *byliny* and fairytales [...] In no way detracting from your Old Moscow, I say that *Novgorod*, by the strength of its embodiment of the Russian epic spirit in every single element of the painting is on a much higher level [...] It's some kind of opera. The trading vessels with figured carvings; varicoloured and embroidered sails and fishing boats with nets; the people of Novgorod; the old walls and towers; the ancient Kremlin on the Volkhov river; all of it, all of it is some kind of musical fairytale.'

Letter from the artist N. Khokhryakov (1857-1928) to A. Vasnetsov from 23 January 1902. Archive of V. A. Vasnetsov.

Transfixed by Apollinari Vasnetsov's sprawling harbour scene on a fantastic scale, a stylised and ebullient reincarnation of old Veliky Novgorod, Nikolai Khokhryakov felt compelled to write to his friend and congratulate him on his achievement. Vasnetsov, unaccustomed to such praise, responded with thanks and revealed that his intention was simply to convey the '*skazka istorii*', the story of history (as quoted in L. Bespalova, *Apollinari Vasnetsov*, Moscow, 1983, p. 103).

In the 1890s Apollinari Vasnetsov began producing detailed pictorial depictions of Moscow throughout the ages. Concerned with historical accuracy, Vasnetsov undertook rigorous study of the life and customs of medieval Russia. One of the literary sources he used often was the memoirs of the 17th century traveller, Augustin von Meyerberg, an Austrian diplomat who was sent by Emperor Leopold I (1640-1705) to the Court of Tsar Aleksei (1629-1676) in 1661 and who commissioned an album of drawings to illustrate his account of the diplomatic mission. Lively descriptions of Moscow and other Russian cities complemented by architectural drawings depicting the most significant monuments and genre scenes became an invaluable source of inspiration for the artist.

In 1900 Vasnetsov was commissioned by the director of the Imperial Theatres in St Petersburg to create the decor for a production of Nikolai Rimsky-Korsakov's (1844-1908) '*Sadko*' to be staged at the Mariinsky Theatre. To capture the spirit of the North, Vasnetsov made two study trips to Veliky Novgorod, during which he completed over a hundred studies meticulously documenting the local architecture, customs, ornaments and folk art. The première took place on 26 January 1901 and Vasnetsov's commission was fulfilled, but the trips had also provided him with enough material to work on the theme of ancient Veliky Novgorod, considered by many to be the most important historical centre in Russia.



W. Kandinsky (1866-1944), *Arrival of the Merchants*, 1905, Private collection

During medieval times, *Gospodin Veliky Novgorod*, or Lord Novgorod the Great, situated on the ancient trade routes linking northern Europe with Byzantium and Central Asia, was a city-state which stretched from the Baltic Sea to the Ural Mountains. The rich history of the city, which was designated a UNESCO World Heritage Site in 1992, is closely entwined with the broader history of the formation and development of the Russian State. According to legend, Novgorod was founded by Rurik (c. 830-879), a Varangian chieftain of the Rus' in the mid-9th century. His descendant Oleg, Prince of Novgorod, captured Kiev and founded *Kievan Rus'* in 882. Over a century later, Novgorod's inhabitants were forcibly baptised under Vladimir, making the city a centre of Orthodox spirituality and, consequently, a cradle of Russian culture. In Novgorod, Vasnetsov tapped a rich creative seam. He completed two large-scale works on this subject: the later composition appeared on the art market in 2005; his major work on the subject, *Old Veliky Novgorod*, appears at auction for the first time in history, its whereabouts unknown to the wider art community for over 90 years. In *Old Veliky Novgorod*, Vasnetsov depicts the city at its historical peak, a thriving hub of international trade, Russian ingenuity and cultural achievement.

The painting offers a masterclass in composition. Vasnetsov creates the overwhelming effect of being among a teeming throng by expertly constructing the scene to draw the eye to the lower centre of the composition. The gold and black chequered sail deftly slicing the composition in two, the ships' yards directing the eye downwards to the crowd and the nets and wooden handrails tilted upwards, effectively secure the eye in position. Flanked by typical wooden architecture on the right and the imposing stone

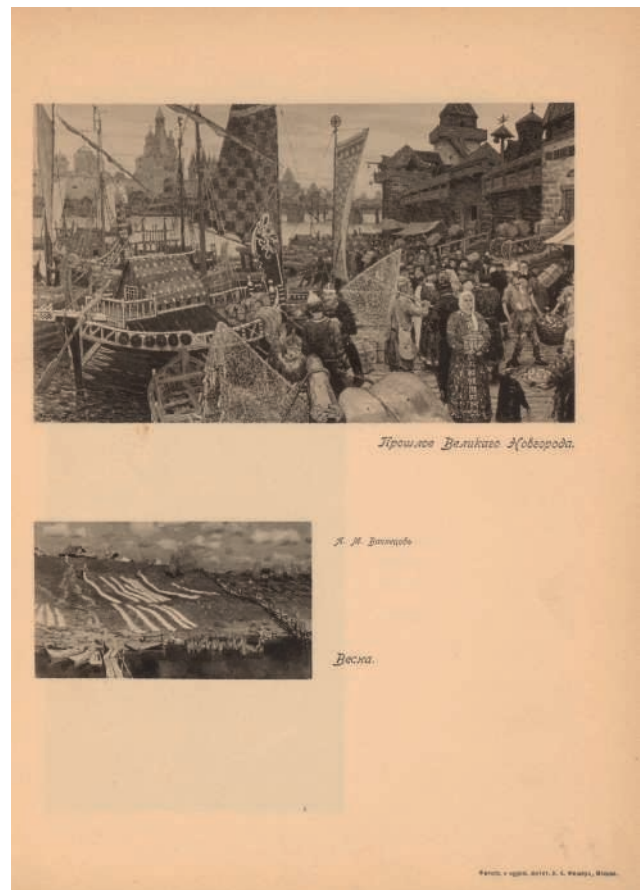
Kremlin with its 15th-century fortifications on the left, the traditional carved prows and the tapestry of reds and greens, inject colour into the scene, but also serve to emphasise that it is the native people and their traditions that are the lifeblood of the city.

Vasnetsov excelled in breathing life into history painting, but he was not the only Russian artist who became fascinated by the exoticism of the past and the folklore of Old Russia. *Old Veliky Novgorod* sparks obvious comparisons with the work of Nicholas Roerich (1874-1947) and Wassily Kandinsky (1866-1944), who as a student was associated with Russia's most influential ethnographic group—the Imperial Society of Friends of the Natural Sciences, Anthropology and Ethnography. Paintings such as Roerich's *Overseas guests* (1901, The State Tretyakov Gallery, Moscow) and Kandinsky's *Arrival of the Merchants* (1905, Private Collection) (fig. 1) resonate with a nostalgia for the past and its heroic glories. Kandinsky's work also bears closer comparison with Vasnetsov's *Old Veliky Novgorod*, painted four years earlier, as both works employ a figure as an 'anchor' for the composition – Vasnetsov chooses a woman bearing a casket and Kandinsky uses a youth gazing downwards. Furthermore, the intensity of the colours may hint at the influence of the Fauves and the photographic 'crops' of the works nod to modernity, but the inspiration for both seminal works lies in the reimagined past.

Lauded by critics as one of the outstanding paintings shown at the XXX *Peredvizhniki Exhibition* in 1902-1903, *Old Veliky Novgorod* is a paean to the past, an undisputed masterwork, the like of which is extremely rare outside of museum collections.



Cover page of *An exhibition of works by 36 artists at the Imperial Stroganov University in Moscow in 1901*



Lot 38 illustrated and listed

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

39

ABRAM ARKHIPOV (1862-1930)

To vespers

signed in Cyrillic and dated 'A. Arkhipov 98.' (lower right)

oil on canvas

29¾ x 47½ in. (74.5 x 121 cm.)

Painted in 1898

£150,000–250,000

\$200,000–330,000

€170,000–280,000

PROVENANCE:

Acquired by Léon Garganoff, the grandfather of the present owners, in the 1930s.

EXHIBITED:

Moscow, The Dzhamgarovs (formerly Popov) House, Kuznetsky Most, *Union Artistique Russie-France*, 1898, no. 3.

LITERATURE:

Exhibition catalogue, *Union Artistique Russie-France*, 1898, listed p. [1], no. 3.
O. Zhivova, *Abram Efimovich Arkhipov*, Moscow, 1959, listed p. 113.

Abram Arkhipov was born into a modest family and is best known for his depictions of Russian peasants. His artistic talent was encouraged from an early age. At the tender age of 15, the young artist left his native Egorovo village in the Ryazan province for Moscow where he enrolled in the Moscow School of Painting, Sculpture and Architecture.

Arkhipov's studies coincided with the school's golden age; compared to the rigorous academic approach of the St Petersburg Imperial Academy of Art, the Moscow School, led by the foremost *Itinerants* such as Vasily Perov (1834–1882), Vladimir Makovsky (1846–1920) and Alexei Savrasov (1830–1897) had established itself as the fulcrum of progressive trends in art in the 1870s. Undoubtedly, the young students were much inspired by their famous mentors; the influence of Vasily Polenov (1844–1927) and Vasily Perov is evident in Arkhipov's early work.

In September 1884 the artist arrived in St Petersburg to continue his education at the Imperial Academy of Art. However, the restricted academic system proved to be alien to the artist who had already adopted the liberal aesthetics of the *Itinerants*. In the autumn of 1886 Arkhipov returned to Moscow.

After 10 years of intermittent studies Arkhipov graduated from the Moscow School in 1888. A year later he began to participate in various exhibitions, which rapidly brought him fame as a gifted genre painter and attracted the attention of art critics. By the mid-1890s the artist was regarded as a prominent exponent of the young generation of the *Itinerants* society, which he had joined in 1891. During this period he painted his famous *Along the River Oka*, followed a decade later by his best-known work *The Washer Women* (both in the collection of The State Tretyakov Gallery, Moscow).

In painting *To vespers* in 1898, the artist follows the traditions of the *Itinerants*. However, he is not moralising or criticising society for the poverty of ordinary people. Arkhipov's predilection for sunlit pictures is evident in the present work; the artist skilfully captures the last rays of the setting sun, lighting up the tree trunks and the path. This creates a sacred atmosphere of the commencing vespers as the believers have already arrived at the church and the evening prayer service has just begun. An elderly woman is making her way to join the mass, rays of light illuminating her path. In this rare painting, the artist conveys the spirituality of the Russian people, their hope and faith ever present amidst the hardships of daily life.





40



41

PROPERTY FROM THE COLLECTION OF JAMES
MCMURRAY CBE

40

RICHARD ZOMMER (1866-1939)

Mount Kazbek

signed in Cyrillic 'R. Zommer.' (lower right)

oil on canvas

20.18 x 34 in. (51.2 x 86.4 cm.)

£15,000-25,000

\$20,000-33,000

€17,000-28,000

PROVENANCE:

Acquired from the artist by James McMurray CBE (1877-1950).

By direct descent to the present owner.

James McMurray joined the overseas staff of The Imperial Bank of Persia in 1900, serving at Teheran Bazaar and Nasratabad, before opening the Hamadan branch in 1909. During his tenure, McMurray was Head of the Commission of control of Expenditure which financed Russian forces in Persia 1917-18. Appointed Chief Manager in 1919, he went on to develop a close relationship with Reza Khan Pahlavi (1878-1944), who was proclaimed Shah in 1925. McMurray served as a Director of the bank from 1928-1950 and was awarded a CBE for his services in 1921.

*** 41**

FRANTS ROUBAUD (1856-1928)

A Tale of the Caucasus

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

oil on canvas

56¼ x 77½ in. (142.8 x 197.2 cm.)

£30,000-50,000

\$40,000-66,000

€34,000-55,000

PROVENANCE:

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

EXHIBITED:

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

LITERATURE:

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



42

PROPERTY FROM THE FAMILY OF THE ARTIST

42

FRANTS ROUBAUD (1856-1928)

Study of Imam Shamil (1797-1871) for 'The surrender of aul Gunib and imprisonment of Imam Shamil on 25 August 1859'

with two artist's stamp 'F. Roubaud' (lower left and lower right)

charcoal on paper laid down on board

39¼ x 23¾ in. (99.7 x 60 cm.)

Drawn circa 1886

£20,000-30,000

\$27,000-39,000

€23,000-33,000

PROVENANCE:

The family of the artist.

By direct descent to the present owner.

For more information on Imam Shamil and a reproduction of the painting *The surrender of aul Gunib and imprisonment of Imam Shamil on 25 August 1859* see lot 341.

*** 43****NICHOLAS ROERICH (1874-1947)***Over Ergor comes a rider*

dated and numbered 'N7/1927' (on the stretcher)

tempera on canvas

25¼ x 48¼ in. (64 x 122.5 cm.)

£300,000–500,000

\$400,000–650,000

€340,000–550,000

PROVENANCE:

Nicholas Roerich Museum, New York, 1927-1935.

Collection of Louis and Nettie Horch, New York, 1935.

Gerald McCall (1931-2016), Toronto.

Acquired from the above by the present owner in 1987.

LITERATURE:

Roerich Museum Catalogue, New York, 1930, listed p. 30, no. 701.

"The evolution of the New Era rests on the cornerstone of Knowledge and Beauty". Nicholas Roerich

In Hindu and Buddhist traditions, as well as other ancient teachings and modern variants of those beliefs, Shambhala is a mythical kingdom characterised by universal absolutes such as Knowledge and Beauty through which a New Era, or Golden Age can be reached. Nicholas Roerich was heavily inspired by this myth, which became an integral part of his philosophy. For Roerich, as it was with many thinkers, the journey to Shambhala was just as much a spiritual endeavour as it was physical one. It thus became his lifelong quest to continually pursue the sources of certain universal virtues and to ensure their protection.

This was consistent with Roerich's deep commitment to the preservation of cultural heritage, which he had developed earlier in his career with his pursuits in archaeology and art history. As early as the years 1902-1904, Roerich travelled together with his wife Helena (1879-1955) and newborn son George (1902-1960) on a tour throughout Russia. In his travels he had discovered various traces of Russia's past, predominantly through architecture; remnants of ancient cities and their walls, monuments, churches and castles. Noting the significance of these diverse elements of Russia's cultural history and with a determination to document them, Roerich painted a series of seventy-five works depicting the structures. This early journey was an important milestone for Nicholas Roerich that triggered his dedication to the preservation of culture on a global scale throughout the remainder of his life. This was most notably demonstrated with his Roerich Pact, a treaty signed with the Americas in 1935 protecting artistic and scientific institutions as well as historic monuments, particularly in the face of military action. Roerich's efforts, which were truly groundbreaking for the time, did make an impact; the Roerich Pact would play an important role in implementing standards in international law in the field of protecting cultural heritage.

Nicholas Roerich's preservation efforts were also rooted in seeking out common traits within various cultures, thus aiming to promote universal virtues. He persistently attempted to find and tie the common threads that linked civilisations beyond geographical and chronological borders. The philosophy that symbolised the success of this unification for Roerich was rooted in the ancient idea of Shambhala. In 1923, together with his wife Helena and his sons George and Svetoslav, Nicholas Roerich embarked on his first expedition to Asia, which he had yearned to see since his youth. His goal was to explore regions of Central Asia that had been relatively unknown to date, and his intention was to study and to document the cultural aspects of the vast region. This journey, which became known as Roerich's first Central Asiatic Expedition would encompass parts of India, Tibet, Mongolia, Chinese Turkestan and Altai. Roerich documented his travels in great detail in his book, *'Heart of Asia'*, and with an exquisite series of paintings depicting the Himalayas, temples, and legends of the lands that he had encountered.

The present work was executed in 1927 when Nicholas Roerich and his family had reached the Altai mountains. Titled *Over Ergor comes a rider*, the work illustrates a legend with historic ties to the region that Roerich found to be inherently linked to that of Shambhala. In *'Heart of Asia'*, he writes, *'In distant lands, beyond the great lakes, beyond the highest mountains, is a sacred place where all truth flourishes[...]. A serious gray-bearded Old Believer, if he becomes your friend, will say to you: "From here, you go between the Irtysh and Argun rivers. After a hard journey, if you do not lose your way, you come to the salt lakes. This path is very dangerous! Many people have already perished on them. But if you choose the right time, you will be able to traverse these dangerous grounds. Then you arrive at the Bogogorsh mountains. From there, begins a still more dangerous path to Kokushi. After, take the path over the Ergor itself and follow it up to the snowy land. There, in the highest mountains, is a sacred valley. This is Belovodye. If your spirit is ready to reach this place through all dangers, the people of Belovodye will greet you. And if they find you worthy, perhaps they will even permit you to remain with them. But this happens very seldom. Many people have tried to reach Belovodye. Our grandfathers, Atamanoff and Artomonoff went. They disappeared for three years and reached the sacred place, but they were not allowed to stay there and had to come back. Many wonders they told about this place and of still other wonders they were not permitted to speak." When you realise the geographical names mentioned, after correctly spelling Irtysh and Argun, you understand that the salt lakes are the lakes of Tsaidam with their dangerous passes. Bogogorsh or Bogogorye is the mountain range Burkhan Buddha. It is easy to understand that Kokushi is the range Kokushili. And Ergor of the highest upland is the cold Chantung near the Trans-Himalayas, already in view of the Eternal Snow.'* in (N. Roerich, *Heart of Asia*, New York, 1930, pp.136-137). Roerich captured the mystery and the beauty of this legendary place with a striking composition; snow-capped mountains of varying shades of blue are set against and bathed in the glow of an unusual citric-yellow sky. A courageous rider approaches Ergor, the final level of the journey before reaching Belovodye, or, in other words, Shambhala. With great detail Roerich depicts the legendary myth of the old believers of the Altai about Belovodye and Ergor, to highlight the universality of these myths and traditions, regardless of how distantly separated they may be from one another.

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





44

PROPERTY FROM A PRIVATE COLLECTION, GEORGIA

*** 44**

LADO GUDIASHVILI (1896-1980)

Jealousy

signed in Georgian and dated 'L. Gudiashvili 1930' (lower right)

oil on canvas

12 $\frac{3}{4}$ x 16 $\frac{1}{4}$ in. (32 x 41.5 cm.)

£30,000–50,000

\$40,000–66,000

€34,000–55,000

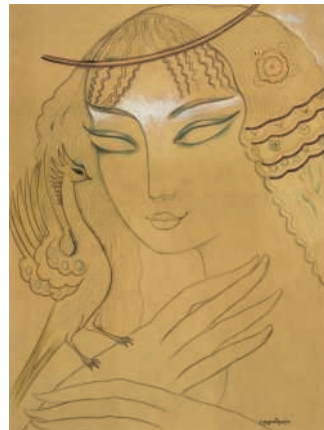
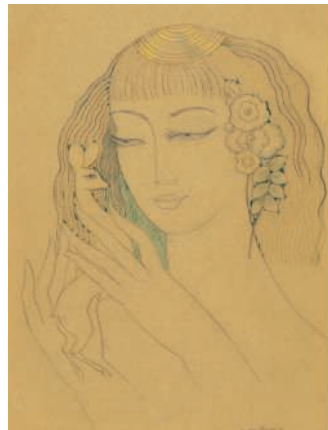
PROVENANCE:

A gift from the artist to Vladimer Burduli (1910-1969), Tbilisi.
By descent to the present owner.

LITERATURE:

L. Zlatkevich, *Gudiashvili*, Tbilisi, 1971, listed p. 180.

L. Zlatkevich, *Lado Gudiashvili*, Leningrad, 1983, listed p. 191.



45



46

45

LADO GUDIASHVILI (1876-1980)

Young Georgian woman with a fawn; and three drawings of women with mythological beasts

one signed in Georgian and dated 'Lado Gudiashvili. 69' (lower left); inscribed in Russian by Lado and Nina Gudiashvili with Christmas wishes to Walter and dated '16.XII.1969' (on the reverse of the folded sheet); the remainder signed in Georgian 'Gudiashvili', one dated '70' (lower right)

one coloured pen on paper; three pencil and coloured pencil on paper laid down on card: one with coloured pen and one with felt-tip and heightened with white

13 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in. (34.6 x 26 cm.) and smaller

(4)

£7,000–9,000

\$9,200–12,000

€7,800–10,000

PROVENANCE:

Young Georgian woman with a fawn

A gift from the artist and his wife Nina to Mr Walter in Tbilisi in 1969 (inscription on the reverse of the folded sheet).

*** 46**

MERAB ABRAMISHVILI (1957-2006)

Dancer

signed in Georgian 'Merab Abramishvili' (lower right); further signed in Georgian, inscribed with title in Georgian and dated

'Merab Abramishvili/2002' (on the reverse)

tempera, heightened with gold, on linen laid down on board

19 x 15 $\frac{1}{8}$ in. (48 x 38.5 cm.)

£7,000–9,000

\$9,200–12,000

€7,800–10,000

PROVENANCE:

Acquired from the artist by the husband of the present owner in Moscow in 2003.

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

47

PETR KONCHALOVSKY (1876-1956)

Harvest

signed in Cyrillic and dated 'P. Konchalovskii 23.' (lower left); further signed, inscribed in Russian with title, dated and numbered

'P. Kontchalovsky/489/1923' (on the reverse)

oil on canvas

28½ x 39½ in. (72.5 x 100.5 cm.)

£180,000–250,000

\$240,000–330,000

€200,000–280,000

PROVENANCE:

A gift from the artist to Henriette Pascar-Liberman (1886-1974).

A gift from the above to the mother of the present owner, circa 1960.

EXHIBITED:

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

LITERATURE:

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

K. Frolova, *Konchalovskii. Khudozhestvennoe nasledie* [Artistic legacy],

Moscow, 1964, listed p. 108.

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

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

Under the influence of John Constable (1776-1837), a new generation of artists had drawn inspiration directly from nature. In *The Gleaners* (fig. 1), Jean-Francois Millet (1814-1875), depicts a rural scene completely devoid of dramatic effect. Here, the anonymity of the figures evokes the simplicity of the composition, in which Man is an intrinsic part of the landscape. M. Markov-Greenberg (1907-2006) was to explore the subject further in his 1933 photograph, *Flax* (fig. 2), further embedding the workers into the rhythm and fabric of a geometric landscape.

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



Fig. 1 J.-F. Millet (1814-75), *The Gleaners*, 1857 Millet, Musee d'Orsay



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





48

PROPERTY FROM A PRIVATE SERBIAN COLLECTION

48

STEPAN KOLESNIKOFF (1879-1955)

Night

signed 'S. Kolesnikoff' (lower right)

gouache on card

19½ x 25½ in. (49.2 x 64.1 cm.)

£6,000–8,000

\$7,900–10,000

€6,700–8,900

PROVENANCE:

Acquired from the artist by the parents of the present owner in Belgrade in the 1930s.



49



50

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

*** 49**

DAVID BURLIUK (1882-1967)

Nagasaki

signed in Cyrillic and dated 'Burliuk/1922' (centre left) and inscribed in Russian with title and dated '11.21.' (lower left)

oil on canvas

13¼ x 17¾ in. (33.2 x 45 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

PROVENANCE:

with Harbor Gallery, New York, no. '6147' (label on the backboard).
Property sold by the order of the Internal Revenue Service; Sothebys.com,
New York, April 2002, lot 3MDQK.
Acquired at the above sale by the present owner.

50

IVAN CHOULTSÉ (1874-1939)

Soir d'hiver

signed 'Iv. F. Choultse' (lower right); inscribed with title (on the stretcher)

oil on canvas

21½ x 25½ in. (54 x 65 cm.)

£25,000–30,000

\$33,000–39,000

€28,000–33,000

PROVENANCE:

with Arthur Tooth & Sons, London (label on the frame).

EXHIBITED:

London, Arthur Tooth & Sons, *Exhibition of paintings by Choultse*,
16 March–2 April 1927, no. 35.

LITERATURE:

Exhibition catalogue, *Exhibition of paintings by Choultse*, London, 1927,
listed p. 6, no. 35.

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



51

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

*** 51**

SERGEI SUDEIKIN (1882-1946)

Two set designs for 'La fille mal gardée': Act I, Scene 2; and Act II, Scene 3

the first signed 'S. Soudeikine' (lower centre); the second signed 'S. Soudeikine' (lower right)
oil on canvas

16¼ x 20½ in. (41 x 51.5 cm.) (2)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

PROVENANCE:

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

Acquired at the above sale by the present owner.

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



51

PROPERTY FROM A PRIVATE COLLECTION, SOUTH AMERICA

*** 52**

BORIS GRIGORIEV (1886-1939)

Alyosha and Ferapont from Fyodor Dostoevsky's The Brothers Karamazov

signed 'Boris Grigoriev.' (lower right)
oil on canvas

21½ x 14⅞ in. (55 x 37.8 cm.)

£50,000–70,000

\$66,000–92,000

€56,000–78,000

PROVENANCE:

with Gimbel Galleries, Philadelphia (label on the stretcher).

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

EXHIBITED:

Providencia, Instituto Cultural, *Boris Grigoriev. From Russian, European, American and Chilean Collections*, June-August 2012, no. 85.

LITERATURE:

Exhibition catalogue, *Boris Grigoriev. From Russian, European, American and Chilean Collections*, St Petersburg, 2012, illustrated and listed p. 123, no. 85.





PROPERTY FROM A PRIVATE COLLECTION

53

NIKOLAI BOGDANOV-BELSKY (1868-1945)

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

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

oil on canvas

63 x 47¼ in. (160.2 x 119.8 cm.)

£30,000–50,000

\$40,000–66,000

€34,000–55,000

PROVENANCE:

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

EXHIBITED:

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

LITERATURE:

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

λ 54

PAVEL CHMAROFF (1874-1955)

Bathers

signed 'Chmaroff' (upper left)

oil on canvas

28¾ x 21¼ in. (73 x 54 cm.)

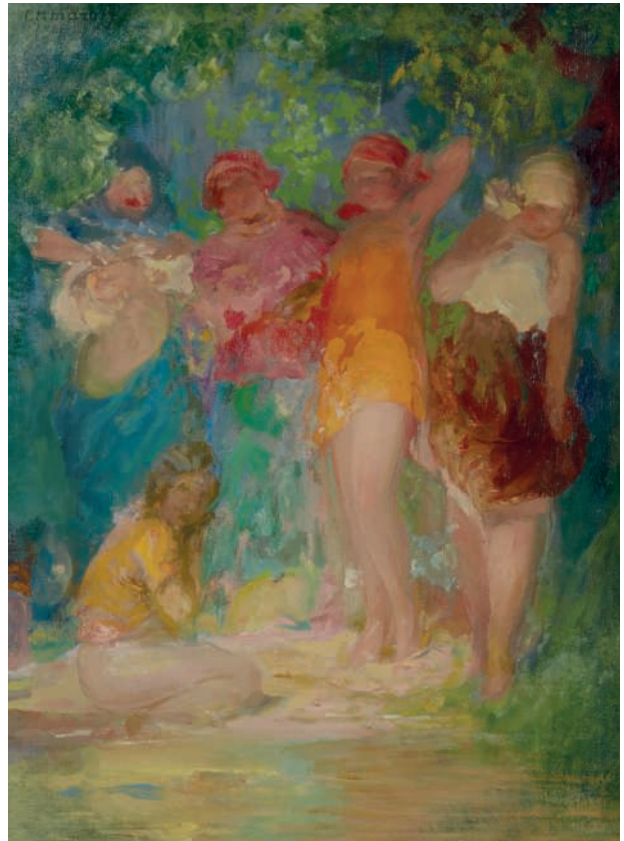
£5,000–7,000

\$6,600–9,200

€5,600–7,800

PROVENANCE:

with Galerie Bruno Delarue, Étretat (stamp on the stretcher).



54

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

* 55

ALEXANDRE IACOVLEFF (1887-1938)

La toilette

with artist's stamp (lower right)

tempera on paper

25 x 19 in. (63 x 48.2 cm.)

£5,000–7,000

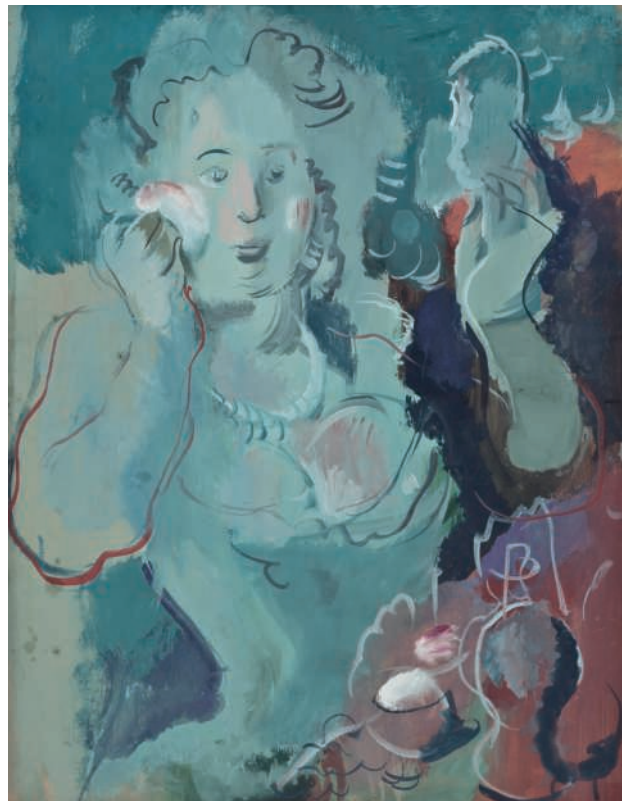
\$6,600–9,200

€5,600–7,800

PROVENANCE:

with Robert C. Vose, Boston, inventory number '11675'
(label on the reverse of the frame).

Acquired by the present owner in New York, circa 2004.



55



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

*** 56**

VASILII SHUKHAEV (1887-1973)

Portrait of Alexandre Iacovleff (1887-1938)

signed, inscribed and dated 'V. Choukhayeff/Paris 1921.' (lower right)
sanguine, pencil and ink on paper-fronted board
15⁷/₈ x 10¹/₂ in. (40.3 x 26.7 cm.)

£25,000–35,000

\$33,000–46,000
€28,000–39,000

PROVENANCE:

A gift from the artist to Alexandre Iacovleff (1887-1938) in Paris, circa 1921.
Tatiana Yacovleva du Plessix Liberman (1906-1991).
By descent to the present owner.

For a similar portrait, also dated 1921, see Christie's London, Russian Art, 5 June 2017, lot 15.

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

*** 57**

VASILII SHUKHAEV (1887-1973)

Study of Captain Obourd for 'La Conversation'

signed in Cyrillic and inscribed in Russian 'In good memory/to Henrietta Leopoldovna/V. Shukhaev: Paris 11/6 1922.' (lower right)
pencil, charcoal and sanguine on paper laid on board
18¹/₂ x 16³/₈ in. (46.9 x 41.7 cm.)
Drawn in 1921

£30,000–40,000

\$40,000–52,000
€34,000–44,000

PROVENANCE:

A gift from the artist to Henrietta Girshman (1885-1970)
in Paris in 1922 (inscription on the obverse).
with Galerie Saint Petersburg, Paris.
Acquired from the above by the present owner in the 1980s.

LITERATURE:

V. Shukhaev, The artist's unpublished archive, illustrated.



57

58

ALEXANDRE IACOVLEFF (1887-1938)

Shu Fang

signed, inscribed in Russian with title and dated 'A Iacovleff/1918/1924' (lower right)

sanguine and charcoal on paper laid down on board
 20¾ x 13¾ in. (52.8 x 34.5 cm.)

£6,000–8,000

\$7,900–10,000
 €6,700–8,900

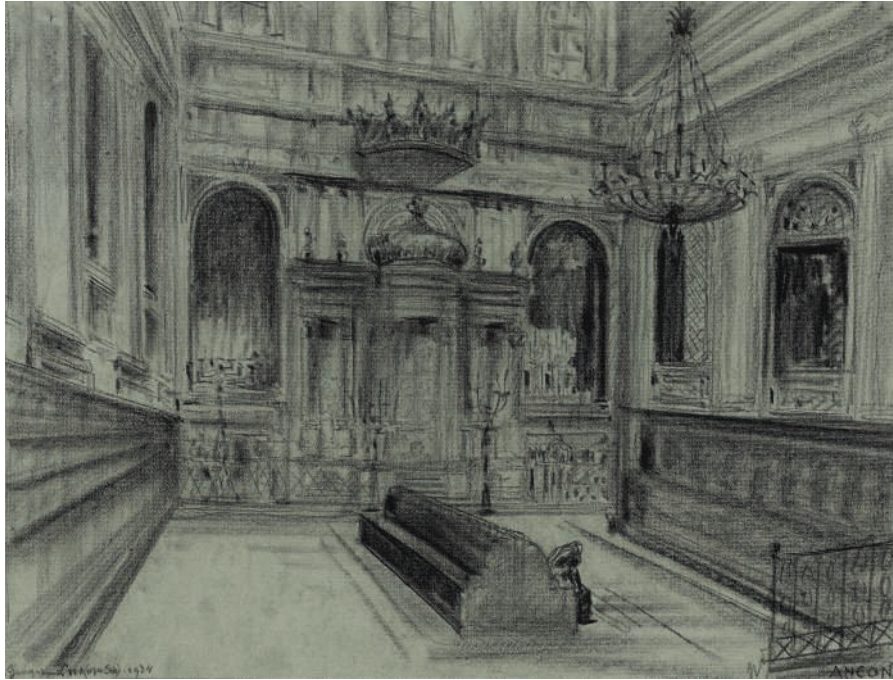
PROVENANCE:

Anonymous sale; Boisgirard-Antonini, Paris, 9 April 2014, lot 15.
 Acquired at the above sale by the present owner.

We are grateful to Elena Yakovleva, Doctor of Art History, Senior Researcher of the Russian Institute of Art History, St Petersburg for her assistance in cataloguing lots 56-58.



58



59

λ 59

GEORGY LUKOMSKI (1884-1954)

The interior of the Levantine synagogue, Ancona

signed and dated 'Georges Lukomski. 1934' (lower left)
and inscribed 'ANCONA' (lower right)
charcoal on blue paper laid down on card
18¼ x 24¼ in. (46.3 x 61.3 cm.)

£2,000–3,000

\$2,700–3,900
€2,300–3,300

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

* 60

ALBERT BENOIS (1852-1936)

View of a mountain lake

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

£4,000–6,000

\$5,300–7,900
€4,500–6,600

PROVENANCE:

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



60

PROPERTY FROM THE EDWARD JAMES FOUNDATION

61

PAVEL TCHELITCHEW (1898-1957)

Peter the Great

signed and dated 'P Tchelitchev 34' (lower right)

pastel on paper

25 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (65 x 49.8 cm.)

Executed in 1934

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Formerly in the collection of Edward James (1907-1984).

LITERATURE:

J.T. Soby, *Tchelitchew: Paintings and Drawings*, New York, 1942, illustrated p. 64, no. 39.

L. Kirstein (ed.), *Pavel Tchelitchev Drawings*, New York, 1947, p. 17.

P. Tyler, *The Divine Comedy of Pavel Tchelitchev*, London, 1969, p. 54.



61

62

PAVEL TCHELITCHEW (1898-1957)

Flower study

signed 'P. Tchelitchev' (lower right)

pencil and coloured pencil on paper

10 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in. (27.6 x 20.9 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,500

PROVENANCE:

Contessa Anna Laetitia Pecci-Blunt (1885-1971), Rome (stamp on reverse).

By descent to Camilla (d. 2007) and Earl McGrath (1931-2016),

Los Angeles or New York.



62



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

63

KONSTANTIN KOROVIN (1861-1939)

At the beach

signed and dated 'C. Korovine/1932.' (lower left)

oil on canvas

19 $\frac{1}{2}$ x 24 in. (50 x 61 cm.)

£60,000–80,000

\$79,000–100,000

€67,000–89,000

PROVENANCE:

Acquired from the artist by Léon Garganoff, the grandfather of the present owners, in the 1930s.



PROPERTY FROM A PRIVATE COLLECTION, SOUTH AMERICA

*** 64**

BORIS GRIGORIEV (1886-1939)

Portrait of María Tupper (1893-1965)

signed 'Boris Grigoriev' (lower right)

oil on canvas

25½ x 21½ in. (66 x 53.8 cm.)

Painted in 1934

£40,000-60,000

\$53,000-79,000

€45,000-66,000

PROVENANCE:

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

EXHIBITED:

Santiago, Instituto Cultural de las Condes, *Panorama de la Pintura Chilena desde los Precursores hasta Montparnasse*, 1987 (label on the stretcher).
Providencia, Instituto Cultural, *Boris Grigoriev. From Russian, European, American and Chilean Collections*, June-August 2012, no. 45.

LITERATURE:

B. Grigoriev, The artist's unpublished archive, illustrated.
Exhibition catalogue, *Panorama de la Pintura Chilena desde los Precursores hasta Montparnasse*, Santiago, 1987, listed p. [3].
Exhibition catalogue, *Boris Grigoriev. From Russian, European, American and Chilean Collections*, St Petersburg, 2012, illustrated p. 78, listed p. 79, no. 45.

For further information on this lot see christies.com.



65



66

PROPERTY OF A PRIVATE COLLECTOR, CALIFORNIA

λ * 65

ALEKSANDRA EXTER (1882-1949)

Three studies for 'Seven against Thebes'

the first signed 'Alexandra Exter' (lower right); the second 'Alexandra Exter' (lower left); the third 'Alex Exter.' (lower right)

pochoir and gouache on paper
each 13 x 9¾ in. (33 x 25 cm.)

(3)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

with Proctor Galleries, New York.

Acquired from the above by the present owner in 1993.

PROPERTY FROM A PRIVATE COLLECTION, MILAN

λ 66

ROMAIN DE TIRTOFF ERTÉ (1892-1990)

L'or

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

pencil, ink and watercolour, heightened with white and gold, on paper
14⅝ x 10½ in. (37 x 26.8 cm.)

£5,000–7,000

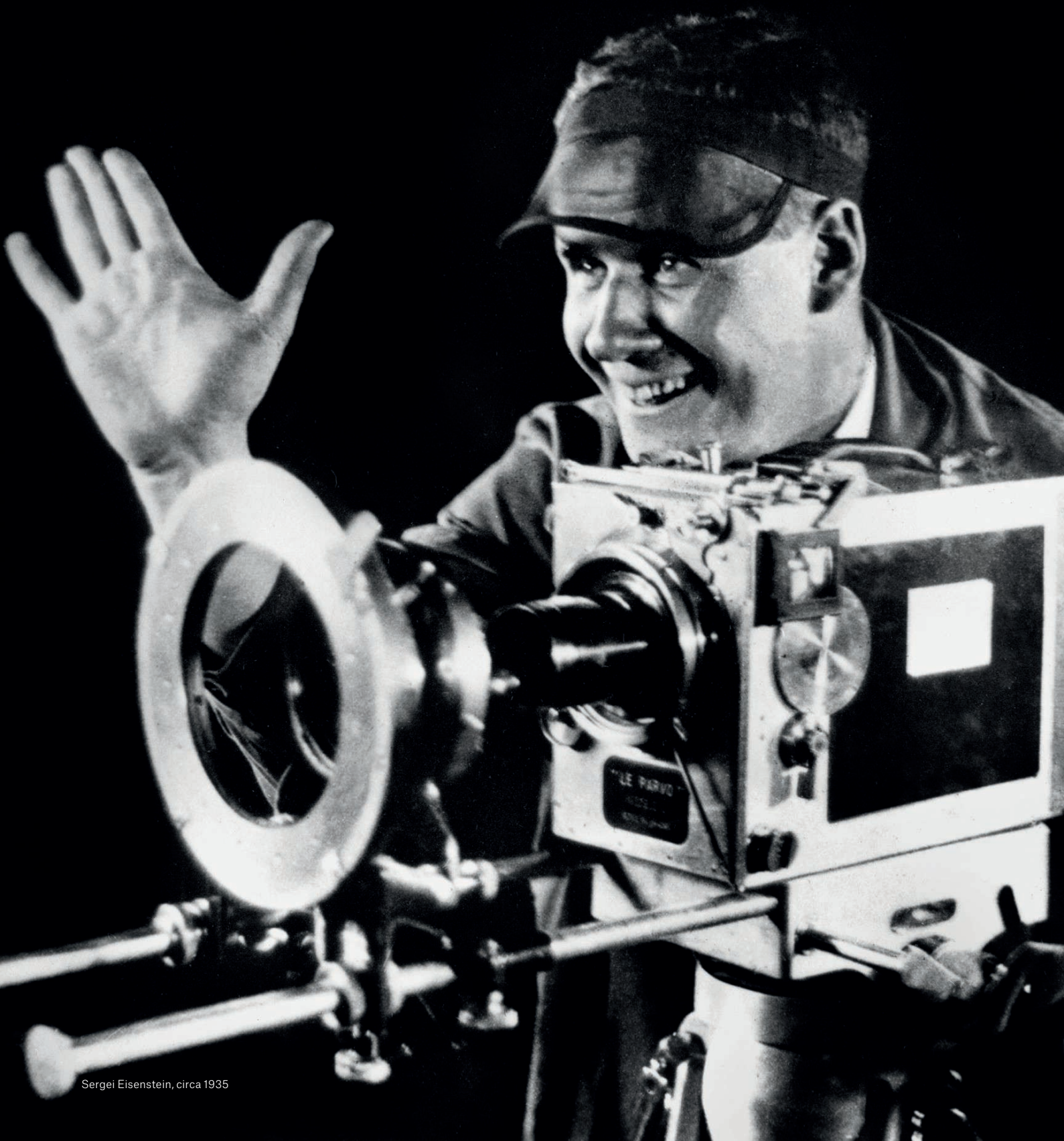
\$6,600–9,200

€5,600–7,800

PROVENANCE:

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

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



Sergei Eisenstein, circa 1935



67

PROPERTY OF A GENTLEMAN

*** 67**

SERGEI EISENSTEIN (1898-1948)

Mais attend donc grosse brute y aura reprise...; and four other erotic drawings

one signed with artist's monogram, inscribed and dated; two inscribed and dated four coloured pencil; and one pencil on paper; one double-sided

17½ x 11½ in. (43.6 x 29.4 cm.) and smaller; unframed

Some dated between 1931 and 1944

(5)

£7,000-9,000

\$9,200-12,000

€7,800-10,000

PROVENANCE:

Andrei Moskvina (1901-1961), Moscow.

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

PROPERTY OF A GENTLEMAN

*** 68**

SERGEI EISENSTEIN (1898-1948)

The only way; and four other erotic drawings

three signed with artist's monogram, inscribed and dated; one inscribed and dated four coloured pencil; and one pencil on paper 16¾ x 11¼ in. (41.5 x 29.7 cm.) and smaller; unframed

Some dated between 1942 and 1944

(5)

£7,000-9,000

\$9,200-12,000

€7,800-10,000

PROVENANCE:

Andrei Moskvina (1901-1961), Moscow.

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

PROPERTY OF A GENTLEMAN

*** 69**

SERGEI EISENSTEIN (1898-1948)

Never forget!; and four other erotic drawings

three signed with artist's monogram, inscribed and dated pencil and coloured pencil on paper 17¼ x 11½ in. (43.8 x 29.4 cm.) and smaller; unframed

Some dated between 1941 and 1946

(5)

£7,000-9,000

\$9,200-12,000

€7,800-10,000

PROVENANCE:

Andrei Moskvina (1901-1961), Moscow.

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



68



69

***70**

VASILY SITNIKOV (1915-1987)

Kremlin under the snow

dedicated in Russian 'To Anna-Maria Collor from Lilia and Vasia 1969
Moscow' (upper right); signed in Cyrillic, inscribed in Russian and dated '1968/
Sitnikov/Vasilii/Iakovlevich 1915/USSR Moscow/Ibragimova St. 2/FI. 172'
(on the reverse)

oil on canvas

27½ x 35 in. (69.5 x 88.5 cm.)

Painted in 1968

£30,000–50,000

\$40,000–66,000

€34,000–55,000

PROVENANCE:

A gift from the artist to Anna-Maria Collor (1934-2011), the mother of the
present owner, in Moscow in 1969.

*'I picture extremely disagreeable weather at the end of the day and a majestic,
splendid, divine snowfall of such beauty that it takes your breath away.
A snowfall is more beautiful than a vulgar rainbow or sunrises and sunsets'*
V. Sitnikov.

The enduring popularity of Vasily Sitnikov testifies to the artist's talent
and continuing relevance. Andrey Zagadsky's 2002 documentary 'Vasya'
illuminates the artist's inimitable thirst for life but in detailing the popularity
Sitnikov enjoyed with the ex-pat community in Soviet Russia, one might have
expected Sitnikov's work to have vanished in the absence of his irresistible
persona. In fact, Sitnikov's work has achieved significant commercial success
and artistic recognition posthumously, thanks in no small part to a major solo
exhibition of his work in Moscow in 2009, which successfully showcased
works spanning his career.

The popularity of his 'Monastery' and 'Kremlin' paintings with foreigners
living in and visiting Moscow provoked Sitnikov to produce more, many of
which his students painted parts of to varying degrees. As such, Sitnikov's
inscription on the obverse 'to Anna-Maria Collor from Vasya and Lilia' (the
artist's wife at the time, Lidiia Krokhina), which denotes this painting as a
gift is all the more affecting.

Despite his incarceration first in jail and then in a psychiatric institute,
Sitnikov's contemporaries are consistent in their description of the artist's
energy and enthusiasm; Vladimir Titov describes his metre-wide steps
devouring the pavement and the way in which he ascended the escalator,
leaping the steps two at a time (quoted in *Vasilii Sitnikov i ego shkola*
[and his school], St Petersburg, 2009, p. 25).

Kremlin under the snow is characteristically ripe with humour and fantasy
as the various personages are engaged in all sorts of activities: from
grandparents walking mischievous grandchildren to persevering tourists
manically taking photos of what Russia has to offer; and housewives rushing
home with full bags of groceries. In the lower right of the composition,
Sitnikov includes a self-portrait, picturing himself sketching the diverse
crowd while leaning with his back against a church wall and covering his
head from a snow flurry with a traditional Russian *ushanka*.

A quick glance at the fantastic photographs of Sitnikov in his studio
beaming, contorting, and grimacing convey Sitnikov's raw kinetic energy
(indeed his students were forbidden from working sitting down); however, in
this painting Sitnikov chooses to present himself differently. As such the
self-portrait serves to confirm what is logically inescapable; an artist with
such a powerful ability to control perspective and convey character is
inevitably sometimes the quiet observer.





71

PROPERTY OF JOHN AND EVELYN BAUSMAN

*** 71**

VASILY SITNIKOV (1915-1987)

Study for 'Mother Rus'

signed in Cyrillic, inscribed in Russian with title, further inscribed in Russian and dated 'Sitnikov Vasilii Iakovlich/1915/Moscow E-318 Ibragimova street/building 2 fl. 172/Monday 1972-IX-18/In good memory to Evelyn Bausman/16.40 Sunday 1980-VI-1 - I am at Evelyn and Jack Bausman's' (on the reverse)

oil on canvas
24 x 52¾ in. (61 x 134 cm.)

£20,000-25,000

\$27,000-33,000

€23,000-28,000

PROVENANCE:

Acquired from the artist by the present owners in Moscow in 1972.



72

PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

λ * 72

OSCAR RABIN (B. 1928)

New houses (Churches in the water)

signed in Cyrillic 'O. Rabin' (lower right); inscribed in Russian with title, dated and numbered '1967 N370' (on the reverse)

oil on canvas
31 x 39 in. (78 x 99 cm.)

£8,000-12,000

\$11,000-16,000

€8,900-13,000

PROVENANCE:

Acquired from the artist by Arthur M. Odum (1936-2017) and Marillyn K. "Bitsy" Odum (1938-2011) in Moscow between 1967-1969.



73

At the height of the Cold War, Arthur M. Odum served as a member of the United States Foreign Service in the Soviet Union. Recognised for his skillful diplomacy and for his achievements in administering highly classified intelligence, Odum worked as an intelligence liaison between various government agencies.

In 1967 Odum was posted, together with his wife Dr. Marillyn K. 'Bitsy' Odum (1938-2011) and their two sons John Arthur Odum and Christopher Digges Odum, to Moscow. During this period Odum was introduced to the group of dissident artists living and working in defiance of the regime. Odum was impressed by these artists who, in his words, "collectively and individually spoke out through their art against the brutal Soviet Communist repression of individual liberty and freedom of expression.

In this collection (lots 72-77, 85, 88, 91) of "unofficial", or protest art, are religious themes, political criticism, and complaint about the economy and the dismal state of Soviet agriculture and the poor quality of food available in the marketplace. Other paintings are simply compositions of individual artistic expression of beauty, form, colour and theme." (A. Odum, *Unofficial Russian Paintings of the 1960s* from the Collection of Mr. and Mrs. Arthur Odum, 1990, p. [2]). Odum acquired the paintings personally between the years 1967-1969 while serving as a diplomat with the United States Embassy in Moscow, which he recalled as a vivid memory during this period.

PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

λ * 73

OSCAR RABIN (B. 1928)

Chicken in 'Sovetskaia Rossiia'

signed in Cyrillic and dated 'O. Rabin 68' (lower right); inscribed in Russian with title, dated and numbered '1968 N 412' (on the reverse)

oil on canvas

31¼ x 43 in. (80.6 x 109.2 cm.)

Painted in 1968

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Acquired from the artist by Arthur M. Odum (1936-2017) and Marillyn K. "Bitsy" Odum (1938-2011) in Moscow between 1968-1969.

EXHIBITED:

Odessa, Ellen Noël Art Museum, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, February-March, 1990, no 17.

LITERATURE:

Exhibition catalogue, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, Odessa, Texas, 1990, listed no. 17, illustrated on the cover.



74

PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

*** 74**

VLADIMIR YAKOVLEV (1934-1998)

Portrait of Boris Pasternak

signed in Cyrillic and dated 'Yakovlev 69' (lower right)

gouache on paper

33¾ x 24¼ in. (84.8 x 61.6 cm.)

Executed in 1969

£3,000–4,000

\$4,000–5,200

€3,400–4,400

PROVENANCE:

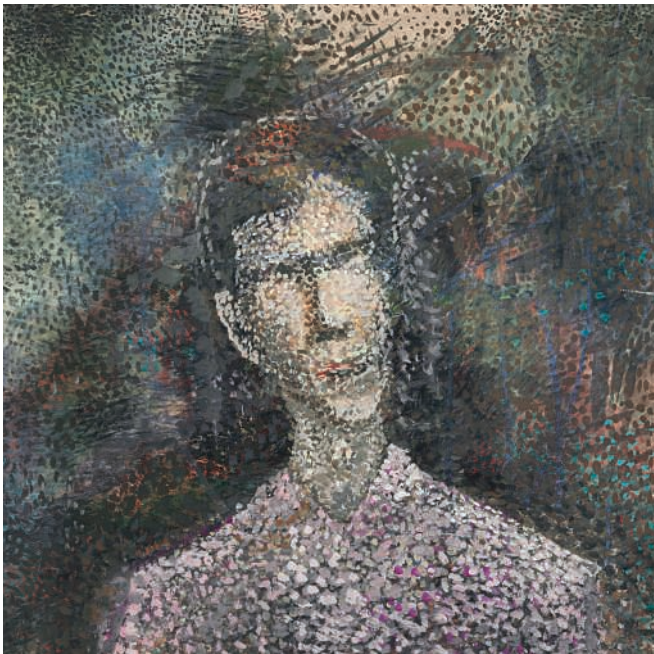
Acquired from the artist by Arthur M. Odum (1936-2017) and Marilyn K. "Bitsy" Odum (1938-2011) in Moscow in 1969.

EXHIBITED:

Odessa, Ellen Noël Art Museum, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, February-March, 1990, no 29.

LITERATURE:

Exhibition catalogue, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, Odessa, Texas, 1990, listed no. 29, illustrated p. [6].



75

PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

*** 75**

VLADIMIR YAKOVLEV (1934-1998)

Portrait of the artist's father as a young man

gouache on paper

23½ x 23½ in. (59.7 x 59.7 cm.)

£3,000–4,000

\$4,000–5,200

€3,400–4,400

PROVENANCE:

Acquired from the artist by Arthur M. Odum (1936-2017) and Marilyn K. "Bitsy" Odum (1938-2011) in Moscow between 1967-1969.

EXHIBITED:

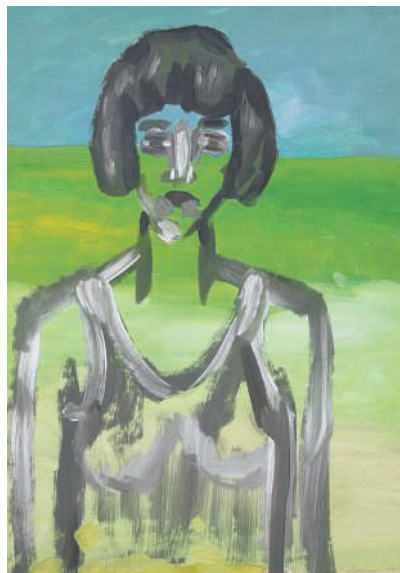
Odessa, Ellen Noël Art Museum, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, February-March, 1990, no. 26.

LITERATURE:

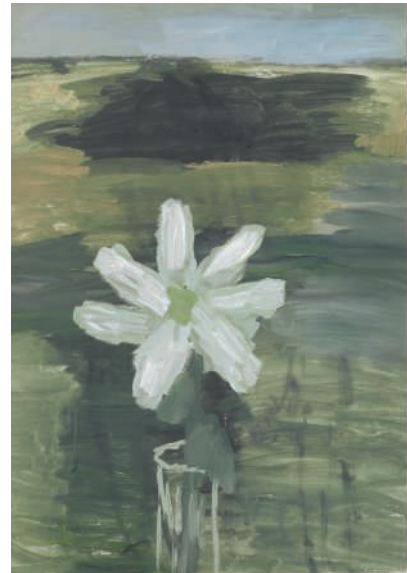
Exhibition catalogue, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, Odessa, Texas, 1990, listed no. 26.



76



76



76



77



77

PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

*** 76**

VLADIMIR YAKOVLEV (1934-1998)

Woman against field; White flower in glass; and Figure with flower

each signed in Cyrillic and dated 'Yakovlev 69'
gouache on paper
each 33¾ x 24¼ in. (84.8 x 61.6 cm.)
Executed in 1969

£6,000–8,000

(3)

\$7,900–10,000
€6,700–8,900

PROVENANCE:

Acquired from the artist by Arthur M. Odum (1936-2017) and Marilyn K. "Bitsy" Odum (1938-2011) in Moscow in 1969.

EXHIBITED:

Odessa, Ellen Noël Art Museum, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, February-March, 1990, nos. 23, 27 and 30.

LITERATURE:

Exhibition catalogue, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, Odessa, Texas, 1990, listed nos. 23, 27 and 30.

PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

*** 77**

VLADIMIR YAKOVLEV (1934-1998)

Purple flower; and Two white flowers

each signed in Cyrillic and dated 'Yakovlev 69' (lower right)
gouache on paper
the first 33 x 23½ in. (83.8 x 60 cm.); the second 23½ x 33 in. (60 x 83.8 cm.)
Executed in 1969

£6,000–8,000

(2)

\$7,900–10,000
€6,700–8,900

PROVENANCE:

Acquired from the artist by Arthur M. Odum (1936-2017) and Marilyn K. "Bitsy" Odum (1938-2011) in Moscow in 1969.

EXHIBITED:

Odessa, Ellen Noël Art Museum, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, February-March, 1990, nos. 24 and 25.

LITERATURE:

Exhibition catalogue, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, Odessa, Texas, 1990, listed nos. 24 and 25.



78

PROPERTY FROM THE COLLECTION OF ANNA-MARIA COLLOR

***78**

EDUARD STEINBERG (1937-2012)

Still life with bird, head and shell

signed with Cyrillic initials and dated 'ESh-68' (lower right)

oil on board

43¼ x 49 in. (110.3 x 124.5 cm.)

Painted in 1968

£6,000–8,000

\$7,900–10,000

€6,700–8,900

PROVENANCE:

Acquired by Anna Maria Collor (1934-2011), the mother of the present owner, in Moscow in the 1970s.



79



80

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

*** 79**

LEV MESHBERG (1933–2007)

Still life with shells

signed and dated 'Lev Meshberg 80' (lower right)

oil on canvas

19 x 27 $\frac{1}{2}$ in. (48.3 x 69.5 cm.)

Painted in 1980

£8,000–12,000

\$11,000–16,000

€8,900–13,000

PROVENANCE:

with Sloane Gallery, Denver.

Acquired from the above by the present owner in 1984.

PROPERTY OF JOHN AND EVELYN BAUSMAN

*** 80**

VLADIMIR WEISBERG (1924–1985)

Still life

signed in Cyrillic and dated 'V Veisberg./62' (upper right)

oil on canvas

22 x 30 $\frac{1}{4}$ in. (55.8 x 76.8 cm.)

Painted in 1962

£30,000–50,000

\$40,000–66,000

€34,000–55,000

PROVENANCE:

Acquired from the artist by the present owners in Moscow, circa 1970.



81

PROPERTY FROM A PRIVATE COLLECTION, THE NETHERLANDS

81

SERGEI SHABLAVIN (B. 1944)

Autumn

oil on canvas
80¾ x 25¾ in. (205 x 64.5 cm.)
Painted in 1982

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

with Quaadvlieg Modern Fine Art, Maastricht.
Acquired from the above by the present owner in 2004.

EXHIBITED:

Maastricht, Quaadvlieg Modern Fine Art Gallery, *Sergey Shablavin - Non Conformist*, September 2004.

LITERATURE:

Exhibition catalogue, Quaadvlieg Modern Fine Art, *Sergey Shablavin - Non Conformist*, Kelpen-Oler, 2004, p. 56, illustrated p. 57.

PROPERTY FROM A PRIVATE COLLECTION, THE NETHERLANDS

82

SERGEI SHABLAVIN (B. 1944)

Winter Twilight

oil on canvas
27½ x 39¾ in. (70 x 100 cm.)
Painted in 1998

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

with Quaadvlieg Modern Fine Art, Maastricht.
Acquired from the above by the present owner in 2004.

EXHIBITED:

Maastricht, Quaadvlieg Modern Fine Art Gallery, *Sergey Shablavin - Non Conformist*, September 2004.

LITERATURE:

Exhibition catalogue, Quaadvlieg Modern Fine Art, *Sergey Shablavin - Non Conformist*, Kelpen-Oler, 2004, p. 128, illustrated p. 129.



82

PROPERTY FROM A PRIVATE COLLECTION, THE NETHERLANDS

83

SERGEI SHABLAVIN (B. 1944)

Entrance

oil on canvas

39¾ x 27½ in. (100 x 70 cm.)

Painted in 1998

£12,000–18,000

\$16,000–24,000

€14,000–20,000

PROVENANCE:

with Quaadvlieg Modern Fine Art, Maastricht.

Acquired from the above by the present owner in 2004.

EXHIBITED:

Maastricht, Quaadvlieg Modern Fine Art Gallery, *Sergey Shablavin - Non Conformist*, September 2004.

LITERATURE:

Exhibition catalogue, Quaadvlieg Modern Fine Art, *Sergey Shablavin - Non Conformist*, Kelpen-Oler, 2004, p. 122, illustrated p. 123.



83



84

PROPERTY FROM THE COLLECTION OF ANNA-MARIA COLLOR

*** 84**

DMITRI PLAVINSKY (1937-2012)

Composition

signed with monogram and dated '70' (lower right)

mixed media on canvas

39¼ x 31¾ in. (100 x 79.5 cm.)

Painted in 1970

£15,000-20,000

\$20,000-26,000

€17,000-22,000

PROVENANCE:

Acquired by Anna Maria Collor (1934-2011), the mother of the present owner, in Moscow in the 1970s.

PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

*** 85**

VLADIMIR NEMUKHIN (1925-2016)

Card table

signed in Cyrillic and dated 'VI. Nemukhin 1968' (lower centre)

oil, encaustic and playing cards on canvas

37¼ x 42¾ in. (96 x 108.3 cm.)

£15,000-25,000

\$20,000-33,000

€17,000-28,000

PROVENANCE:

Acquired from the artist by Arthur M. Odum (1936-2017) and Marilyn K. "Bitsy" Odum (1938-2011) in Moscow between 1968-1969.

EXHIBITED:

Odessa, Ellen Noël Art Museum, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, February-March, 1990, no. 15.

LITERATURE:

Exhibition catalogue, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, Odessa, Texas, 1990, listed no. 15.



85

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

λ * 86

OSCAR RABIN (B. 1928)

Water hydrant in New York

signed and dated 'OSCAR RABINE 85' (lower right);
inscribed in Russian with title, dated and numbered '1985 N899'
(on the reverse)

oil on canvas

18¾ x 22 in. (46.7 x 56 cm.)

Painted in 1985

£8,000–12,000

\$11,000–16,000

€8,900–13,000

PROVENANCE:

with Sloane Gallery, Denver.

Acquired from the above by the present owner in 1988.



86



87



87



87

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, SWITZERLAND

*** 87**

ANATOLY ZVEREV (1931-1986)

Self-portrait; Flowers in a vase; and A couple

the first signed in Cyrillic and dated 'A. Zverev/(1956)' (lower right); the second signed in Cyrillic and dated 'A Zverev/62' (lower right); the third signed in Cyrillic and dated 'A Zverev-58' (upper right)

two gouache; one pencil and gouache on paper

23½ x 16½ in. (59.6 x 42 cm.) and slightly smaller; unframed (3)

£5,000-7,000

\$6,600-9,200

€5,600-7,800

PROVENANCE:

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



88 (part)



88 (part)



88 (part)



89

PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

*** 88**

ANATOLY ZVEREV (1931-1986)

Portrait of a woman

signed with initials and dated 'AZ 65' (lower left)

oil on paper

24¼ x 24 in. (61.6 x 61 cm.)

Painted in 1965

and three other works on paper by the same artist

(4)

£6,500–8,500

\$8,600–11,000

€7,300–9,400

PROVENANCE:

Acquired from the artist by Arthur M. Odum (1936-2017) and Marilyn K. "Bitsy" Odum (1938-2011) in Moscow between 1967-1969.

EXHIBITED:

Odessa, Ellen Noël Art Museum, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, February-March, 1990, no 5.

LITERATURE:

Exhibition catalogue, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, Odessa, Texas, 1990, listed no. 5, illustrated p. [8].

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

*** 89**

ERNST NEIZVESTNY (1926-2016)

Inferno

signed 'E. Neizvestny.' (lower left)

oil on canvas

27½ x 34¾ in. (53.6 x 87.3 cm.)

Painted in 1979

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

with Sloane Gallery, Denver.

Acquired from the above by the present owner in 1985.



90

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

*** 90**

LEONID SOKOV (B. 1941)

Stalin and Marilyn at the table

signed and dated 'Leonid Sokov 1990' (lower right);

inscribed 'Special' (lower left)

screenprint and gold leaf on paper

22 x 29½ in. (56 x 74.9 cm.)

£8,000–12,000

\$11,000–16,000

€8,900–13,000

PROVENANCE:

with Sloane Gallery, Denver.

Acquired from the above by the present owner in 1994.

PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

λ * 91

VALENTINA KROPIVNITSKAIA (1924-2008)

Monastery on the lake

signed with Cyrillic initials and dated 'VKr-68' (lower right)

charcoal on paper

19 x 23 in. (48.3 x 58.4 cm.)

Drawn in 1968

£2,000–3,000

\$2,700–3,900

€2,300–3,300

PROVENANCE:

Acquired from the artist by Arthur M. Odum (1936-2017) and

Marilyn K. "Bitsy" Odum (1938-2011) in Moscow between 1967-1969.

EXHIBITED:

Odessa, Ellen Noël Art Museum, *Russian Paintings of the 1960s:*

Unofficial Soviet Paintings from the Collection of Mr. and

Mrs. Arthur Odum, February-March, 1990, no 19.

LITERATURE:

Exhibition catalogue, *Russian Paintings of the 1960s:*

Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum,

Odessa, Texas, 1990, listed no. 19.



91



PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 92**

VALERY KOSHLIYAKOV (B. 1962)

Borodinsky Bridge, Moscow - Propyleas

signed in Cyrillic, inscribed in Russian with title and dated 'V. Koshliakov/1997' (on the reverse)

mixed media on canvas

27¼ x 35¾ in. (69.7 x 89.5 cm.); unframed

£8,000-12,000

\$11,000-16,000

€8,900-13,000

PROVENANCE:

with Galerie Russe du Centre, Geneva.

Acquired from the above by the present owner in June 1997.



*** 93**

VLADIMIR NEMUKHIN (1925-2016)

Ace of Spades

signed in Cyrillic and dated 'V. Nemukhin 92' (lower centre) and inscribed with title in Russian (lower left)

pencil, charcoal, watercolour, gouache and playing card on paper

31¼ x 23½ in. (79.4 x 58.7 cm.)

Executed in 1992

£4,000–6,000

\$5,300–7,900

€4,500–6,700

PROVENANCE:

with the Ober Gallery, Connecticut (label on the backboard).

Acquired from the above by the present owner in 2011.

Two Important Paintings by Oleg Tselkov

One of the leading exponents of Soviet unofficial art, Oleg Tselkov devised a distinguished and immediately recognisable artistic language, conceived despite the constraints of the oppressive autocratic regime and matured in the Soviet Union and during his semi-forced immigration to France in 1977. As the artist recalls: 'I proved to myself and to others that even under totalitarian communist pressure one can preserve one's courage, individuality and do one's work in keeping with one's own preferences and taste. Although a whole system was created to prevent the appearance of individuals like me, not only I existed, but I had held out. And I was not the only one' (quoted in Y. Aleshkovsky et al., *Tselkov*, Milan, 1988, p. 293). Tselkov was actively engaged in the underground artistic life of the Soviet Union and shared similar views with his fellow artists like Oskar Rabin and Vladimir Nemukhin; however, he rarely participated in the shows of the nonconformists which took place in private flats and Soviet 'dvortsy kul'tury [palaces of culture]', thus avoiding the fate of the Bulldozer Exhibition Belyayev or the subsequent Izmailovo exhibition in September 1974.

In the *About myself* chapter in the artist's first monograph published in 1988, Tselkov describes his artistic path: 'When I had just turned fifteen I met my first real artist. Influenced by his colourful stories, during one sleepless night, I suddenly realized that I too was an artist. That moment was something like awakening' (*Ibid.*, 1988, p. 291). Tselkov immediately enrolled at the Moscow Secondary School of Art, run by the Academy of Arts. Following graduation, he failed to pass the exams for the Surikov Art Institute and moved to Minsk to study at the Art Institute. The story continues: 'at the end of the first year our works were examined by some local party supervisor. Mine were not to his liking and they kicked me out. The next fall, 1954, finds me in Leningrad, in the Repin Academy of Arts. And I'm thrown out again' (*Ibid.*, pp. 291-292). With the arrival of Khrushchev's 'thaw', Tselkov managed to secure a place and successfully graduate from the Leningrad State Institute of Performing Arts, where he studied under an experimental theatre director Nikolay Akimov.

The artist considered the year 1960 to be a turning point of his career; that is when he devised his first series of 'portrait' paintings, with deformed human faces, resembling masks appropriated from *Commedia dell'arte* and rendered in vivid fluorescent colours, primarily on large-scale canvasses. As Tselkov explains: 'I called my painting 'A Portrait'. Usually the word 'portrait' is followed by somebody's name or at least - enigmatically - by 'portrait of an unknown person' (i.e. one who used to be known and had a name but lost it in the hustle and bustle of life). But still we have to be absolutely sure that all portraits bear a resemblance to a portrait. And I believe that, for my part, I succeeded in catching this sort of resemblance, with the only difference that I was not interested in eye coloration or the shape of the nose, the number of wrinkles, the fluffiness of the hair, the brightness of the cheeks, and everything else that distinguishes people. We have lost our faces. Or perhaps we never had them.' (*Ibid.*, p. 295). Painted in 1966, *Portrait* (lot 94) belongs to this important early period of Tselkov's artistic formation and displays the best qualities of Tselkov's newly established style.

The 1986 work *Four-headed woman and two men* (lot 95) strikes the viewer with its overwhelming and imposing size, which displays in full the artist's ability and courage to work on a large scale. Rendered in deep purple with pink highlights, the mysterious glow of the painting transfixes the spectator and contributes to the somnambular atmosphere of the painting. *Portrait* and *Four-headed woman and two men* were acquired by the present owners shortly after their creation in Moscow and Denver respectively and their appearance at auction presents collectors with an opportunity to acquire truly important works by the artist.





PROPERTY OF JOHN AND EVELYN BAUSMAN

*** 94**

OLEG TSELKOV (B. 1934)

Portrait

signed in Cyrillic, inscribed in Russian with title, further extensively inscribed in Russian with painting technique, dated and numbered 'Oleg Tselkov/1966/3(54) (on the reverse)

oil on canvas laid down on board

20 $\frac{7}{8}$ x 28 $\frac{1}{2}$ in. (53 x 72.4 cm.)

£60,000–80,000

\$80,000–110,000

€67,000–89,000

PROVENANCE:

Acquired from the artist by the present owners in Moscow, circa 1970.

LITERATURE:

Y. Aleshkovsky et al., *Tselkov*, Milan, 1988, illustrated p. 53, listed pp. 52 & 297, no. 13.

R. Turine, *Oleg Tselkov*, Moscow, 2002, illustrated p. 30.

F. Komarov et al., *Oleg Tselkov*, St Petersburg, 2004, illustrated p. 25.



PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

*** 95**

OLEG TSELKOV (B. 1934)

Four-headed woman and two men

signed in Cyrillic 'Oleg Tselkov' (lower right); additionally signed in Latin, dated '1986' and inscribed with title (on the stretcher)

oil on canvas

75½ x 93½ in. (191.4 x 242.6 cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

with Sloane Gallery, Denver.

Acquired from the above by the present owner in 1987.

LITERATURE:

Y. Aleshkovsky et al., *Tselkov*, Milan, 1988, illustrated p. 259, listed pp. 258 & 299, no. 125.

96-200 No Lots

END OF SESSION I



SESSION II: FABERGÉ AND RUSSIAN WORKS OF ART
MONDAY 27 NOVEMBER 2017 AT 1:00PM
(LOTS 201-429)



An Important Collection of Fabergé Masterpieces and Imperial Treasures (Lots 201-219)

In considering why works by Fabergé are so sought-after, the present collection offers powerful answers: direct connections to the Imperial Court, the highest levels of craftsmanship, the unparalleled imagination and rarity of a miniature sedan chair and rhinoceros automaton.

As the pillars of many important Fabergé exhibitions over the last two decades, the collection that follows demonstrates one collector's passion for his subject matter and thoughtful consideration of each acquisition; it is exceptionally rare to find such a curated yet comprehensive collection in private hands.

As an industrialist with ties to Russia, the collector of the present group clearly understood the passionate pursuits of Maximilian Othmar Neuscheller and Emanuel Nobel, obtaining the miniature sedan chair and diamond and rock crystal snowflake in their footsteps. Moreover, by focusing on provenance and pieces with direct links to Empress Maria Feodorovna, Emperor Alexander III, Emperor Nicholas II and Empress Alexandra Feodorovna, this collection gives us the rare opportunity to handle works, invested with deep personal meaning and exchanged directly between the Imperial Family.

The blue steel Imperial presentation cigarette case given by Empress Maria Feodorovna to Emperor Alexander III for their twenty-fourth wedding anniversary and the rhinoceros automaton are staggering in both the fineness of their execution and in their ability to evoke the private world of the Imperial Family. Acquired directly from Prince Vasili, the favourite grandchild of Empress Maria Feodorovna, these objects were purchased from Fabergé, like the famous Easter Eggs, to celebrate family holidays, commemorate personal relationships and to simply delight.

Alongside the objects personally exchanged by the Imperial family, which also include a red enamelled cigarette case given by Emperor Alexander III to Tsesarevich Nicholas in 1893, the collection addresses the important role official presentations from the Imperial Cabinet played during the reign of Emperor Nicholas II. A gold and diamond Imperial Presentation snuff-box awarded by Emperor Nicholas II in 1896 to commemorate his coronation, is nicely complimented by a rare and impressively large Imperial Presentation snuff-box set with a porcelain plaque of his Empress, Alexandra Feodorovna.

The fact that so many of the objects in the collection were owned by Fabergé's most important patrons, the Imperial Family and the leading industrialists of the age, is nowhere better reflected than in their quality. The rhinoceros automaton, gliding with swinging tail and rearing head, is both a naturalistic and mechanical wonder; while the miniature sedan chair's elaborate use of sophisticated enamelling techniques, gold paillons, as well as mother-of-pearl and rock crystal recreates the pomp of Imperial pageantry on a miniature scale.

Perhaps it is the rock crystal and diamond 'frost flower' brooch that encapsulates the collection best, however, with its gilt-inscription, 'A Snowflake / from Russia / 1913', the piece powerfully represents the ability of Fabergé objects to present us with a tangible piece of Imperial Russia: transporting us back to both the frost-encased workshop of Alma Pihl and a lavish dinner party with Emanuel Nobel.



201

A GEM-SET TWO-COLOUR GOLD-MOUNTED GUILLOCHÉ AND CHAMPLEVÉ ENAMEL SILVER PARASOL HANDLE
 BY FABERGÉ, WITH THE WORKMASTER'S MARK OF FEODOR AFANASSIEV, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 20596

The tapering cylindrical handle enamelled in translucent lavender gray over a wavy guilloché ground, with two alternating panels enamelled in beige over a wavy guilloché ground, set with entwined gold laurel bands, within opaque white enamelled borders, framed with two ribbon-tied laurel mounts, the flower-shaped finial set with a foil-backed gem, possibly an almandine garnet, marked on mounts; in the original silk and velvet-lined wood case stamped 'Fabergé St Petersburg Moscow London' beneath the Imperial warrant 6 $\frac{7}{8}$ in. (17.5 cm.) long

£15,000-25,000

\$20,000-33,000
 €17,000-28,000



Princess Anastasia of Montenegro (1868-1935)

PROVENANCE:

Purchased by Grand Duchess Anastasia Nikolaevna (1867-1935) from Fabergé's St Petersburg branch on 9 September 1910 for 145 roubles. De Lacelle family.
 With A. Tillander, Helsinki.
 Acquired from the above by the father of the present owner in 1983.

EXHIBITED:

Helsinki, 1988.
 Helsinki, Museum of Arts and Crafts, 1991.
 Stockholm, Christie's, 1996.
 Stockholm, Nationalmuseum, *Carl Fabergé: Goldsmith to the Tsar*, 6 June 1996 - 19 October 1997, no. 207.
 Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntäidetta*, 14 March - 4 May 1997.
 Wilmington, Riverfront Arts Center, *Fabergé: Imperial Craftsman and His World*, 8 September 2000 - 18 February 2001, no. 744.
 Helsinki, Design museum, *Festivities at Winter Palace*, 2009.

LITERATURE:

E. Welander-Berggren, *Carl Fabergé: Goldsmith to the Tsar*, Stockholm, 1996, p. 200, no. 207 (illustrated).
 G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 285, no. 744 (illustrated).

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

De Lacelle was a diplomat and stationed in St Petersburg during the 1900s.

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



A copy of the Fabergé invoice.



202

**A LARGE JEWELLED TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL
SILVER-GILT BONBONNIÈRE**

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF FEODOR AFANASSIEV,
ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 21339

Circular, the hinged cover and body enamelled in translucent oyster white over a radiating guilloché ground, the green gold mount of the hinged cover cast as laurel band, thumb-piece set with rose-cut diamonds, interior gilt, *marked inside cover, base and on rims*
3½ in. (8 cm.) diameter

£20,000–30,000

\$27,000–39,000

€23,000–33,000

PROVENANCE:

With A. B. S. Magaliff, Stockholm.
Acquired from the above by the father of the present owner in 1979.

EXHIBITED:

Helsinki, 1988.
Helsinki, 1990.
Helsinki, Museum of Arts and Crafts, 1991.
Stockholm, Christie's, 1996.
Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntaidetta*, 14 March – 4 May 1997.

~203

A GOLD-MOUNTED AND GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME

BY HAHN, WITH THE WORKMASTER'S MARK OF ALEXANDER TREIDEN, ST PETERSBURG, CIRCA 1890

Of shaped rectangular form with rounded top, containing an original photograph of Empress Maria Feodorovna, enamelled overall in translucent red over a wavy sunburst guilloché ground, within plain rose gold borders, on three stud feet, the ivory back with gold scroll strut, *marked on lower mount* 5 $\frac{7}{8}$ in. (15 cm.) high

£40,000–60,000

\$53,000–79,000

€45,000–66,000

PROVENANCE:

H.R.H. Prince Georg of Denmark; Christie's, London, 17 December 1982, lot 81. Mrs Josiane Woolf.

Anonymous sale; Christie's, London, 6 October 1988, lot 204. Acquired at the above by the father of the present owner.

EXHIBITED:

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 – 8 March 1987, no. 615.

Helsinki, 1990.

Helsinki, Museum of Arts and Crafts, 1991.

Stockholm, Christie's, 1996.

Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntaidetta*, 14 March – 4 May 1997.

Wilmington, Riverfront Arts Center, *Fabergé: Imperial Craftsman and His World*, 8 September 2000 – 18 February 2001, no. 943.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé - Cartier, Rivalen am Zarenhof*, 28 November 2003 – 12 April 2004, no. 592.

Tampere, Museums in Finland and Moscow Kremlin Museum, *The Era of Fabergé*, 17 June – 1 October 2006, no. 44.

LITERATURE:

G. von Habsburg, *Fabergé*, Munich, 1986 – 1987, p. 297, no. 615 (illustrated).

K. Kaurinkoski, et al., *Pietarin Kultainen Katu*, Helsinki, 1991, p. 126 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 343, no. 943 (illustrated).

G. von Habsburg, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, p. 323, no. 592 (illustrated).

M. Saloniemi, U. Tillander-Godenhjelm, T. Boettger, *The Era of Fabergé*, Tampere, 2006, p. 159, no. 44 (illustrated).

Prince Georg of Denmark (1920-1986) was the grandson of Prince Valdemar of Denmark (1858-1939), the younger brother of Empress Maria Feodorovna, née Princess Dagmar of Denmark.

Following her marriage to Emperor Alexander III in 1866, Empress Maria Feodorovna maintained strong connections with her family and made regular trips to Denmark, often to family palaces. In advance of these visits, Emperor Alexander III and Maria Feodorovna ordered both special commissions for official events and smaller items intended for personal exchange. These sizable orders were fulfilled by various Imperial court jewellers, usually Fabergé and Hahn.

In contrast to the numerous small presentation pieces that the Imperial Couple distributed to stationmasters, footmen, porters, house stewards and other helpful citizens along their journeys, more elaborate items, such as photograph frames and jewels, were reserved for presentation to their most intimate circle of family and friends.

Along with these lavish gifts gifts, many family photographs were exchanged between the Danish Royal and Russian Imperial families. The present richly enamelled photograph frame, housing an original photograph of Empress Maria Feodorovna, thus provides a tangible reminder of her enduring family ties (Exhibition catalogue, *Fabergé: The Tsar's Court Jeweller and his Association with the Danish Royal Family*, Copenhagen, 2016, pp. 19, 48-53).



204

AN EXTREMELY RARE AND IMPRESSIVE IMPERIAL SILVER RHINOCEROS AUTOMATON

BY FABERGÉ, ST PETERSBURG, CIRCA 1909

Naturalistically shaped as a rhinoceros, the oxidised silver body finely cast and chased to simulate the coarse texture of the rhinoceros' skin, the head and four legs attached to the body with screws, moves on wheels, nodding its head and moving its tail, with the original silver winding key, *apparently unmarked*; in the original silk and velvet-lined wood case stamped 'Fabergé St Petersburg Moscow London' beneath the Imperial warrant 2 $\frac{7}{8}$ in. (7.4 cm.) wide

£300,000–400,000

\$400,000–520,000

€340,000–440,000



Grand Duchess Xenia Alexandrovna and her son Prince Vasili

PROVENANCE:

Probably purchased from the London branch of Fabergé by Lord Chamberlain, Lord Howe (1861-1929) on 3 November 1909 for £60, entered into ledgers under inventory number 17665.

Then given to Queen Alexandra (1844-1925) for her sixty-fifth birthday in 1909 by Lord Howe.

Then a possible gift from Queen Alexandra to her sister Dowager Empress Maria Feodorovna (1847-1928) during one of her visits to England.

A gift to Prince Vasili Alexandrovich (1907-1989) from his grandmother Dowager Empress Maria Feodorovna circa 1914-1915.

Acquired by the father of the present owner from the descendants of Prince Vasili Alexandrovich in 2003.

EXHIBITED:

Shanghai, Christie's, October 2014.

Minneapolis, The Museum of Russian Art, *Unknown Fabergé: New Finds and Re-discoveries*, 8 October 2016 – 26 February 2017, no. 21.

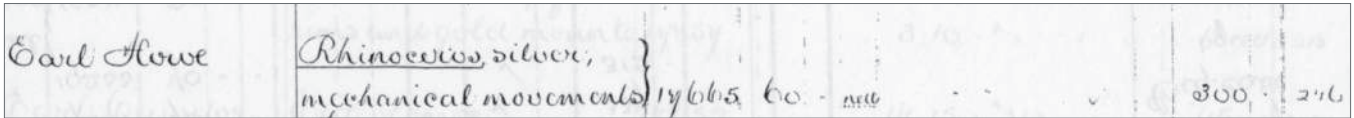
LITERATURE:

A. von Solodkoff, *et al.*, *Masterpieces from the House of Fabergé*, New York, 1984, p. 18 (illustrated).

U. Tillander-Godenhielm, *Fabergé: ja hänen suomalaiset mestarinsa*, Helsinki, 2008, pp. 340–341.

M. Moehrke, *Unknown Fabergé: New Finds and Re-discoveries*, Minneapolis, 2016, pp. 46-47, no. 21 (illustrated).





A copy of the Fabergé London ledgers.



Dowager Empress Maria Feodorovna (1847-1928) and her sister Queen Alexandra (1844-1925)

Rhinoceros Automaton by Fabergé

Automatons are amongst the rarest objects produced by Fabergé. Those that are known were important and specific commissions, notably the surprises for Imperial Eggs. This automated silver rhinoceros is one of only four known examples by Fabergé. All four of the recorded rhinoceroses appear to be unmarked and are very similar in size to the present lot.



The present rhinoceros was acquired directly from the descendants of Prince Vasili Alexandrovich (1907-1989), the Dowager Empress Maria Feodorovna's favourite grandchild.

A second example with scratched inventory number 17591 was originally purchased by Grand Duke Nikolai Mikhailovich (1859 -1919) from Fabergé in 1914 for 600 roubles. This example eventually formed part of the Forbes Magazine Collection and is now owned by the Link of Times foundation, held in the collection of the Fabergé Museum, St Petersburg.

A further automated rhinoceros, with a sapphire horn, was sold at Christie's, New York, 22-23 October 1984, lot 676.

The fourth example of a rhinoceros automaton by Fabergé, without a scratched inventory number, is currently held in a private collection.

Fabergé's London ledgers indicate that Lord Chamberlain Howe purchased an automated rhinoceros from the London branch of Fabergé for £60 in November 1909. Later that year, Lord Howe presented the silver animal to Queen Alexandra (1844-1925), sister of Dowager Empress Maria Feodorovna, on her sixty-fifth birthday.

Viscount Knutsford described this gift in the journal *In Black and White* published in 1926, mistakenly referring to it as a hippopotamus:

'... What pleased her most, I think, was Howe's present of a little hippopotamus made of silver by this Russian (Fabergé), perfectly modelled, and when wound up, it walked by means of little clockwork wheels in the legs, and wagged its tail!'

(K. Snowman, *Fabergé. Jeweller to Royalty*, Washington, D. C., 1983, pp. 12-13).

In the ledgers, the rhinoceros purchased by Lord Chamberlain Howe was recorded under number 17665 and its description does not include sapphire, thus ruling out the possibility that it could be either the rhinoceros now in the Fabergé Museum or the one sold by Christie's in 1984.

The present rhinoceros automaton was presented to Prince Vasili by Maria Feodorovna around 1914 to 1915 as a toy gift. From the Dowager's diaries, we also know that Prince Vasili was seriously ill with typhoid in November 1914. His grandmother visited him almost daily, referring to him as 'my beloved little baby Vasia' in her diaries (*Dnevnik imperatritsy Marii Fedorovny (1914-1920, 1923 gody)*. Moscow, 2005, p. 73). Perhaps it was during his illness that Maria Feodorovna gave him the present automated rhinoceros to raise his spirits.

At the same time, it is known that Maria Feodorovna regularly visited her sister Alix, as she fondly called Queen Alexandra in her diaries, including a three-month stay in London from May to July 1914. Interestingly the Royal Collection does not include any rhinoceros automatons by Fabergé. It is possible to therefore suggest that Queen Alexandra gave the Dowager Empress Maria Feodorovna the automaton during one of their frequent meetings.



Prince Rostislav Alexandrovich, Prince Vasili Alexandrovich, Dowager Empress Maria Feodorovna and her lady-in-waiting

Although the present rhinoceros now appears to be without a scratched inventory number, the logical exclusion of the other known examples and the close relationship between Queen Alexandra, her sister the Dowager Empress and Prince Vasili, make it likely that the present rhino is the one purchased by Lord Howe from Fabergé's London branch.

Prince Vasili Romanov

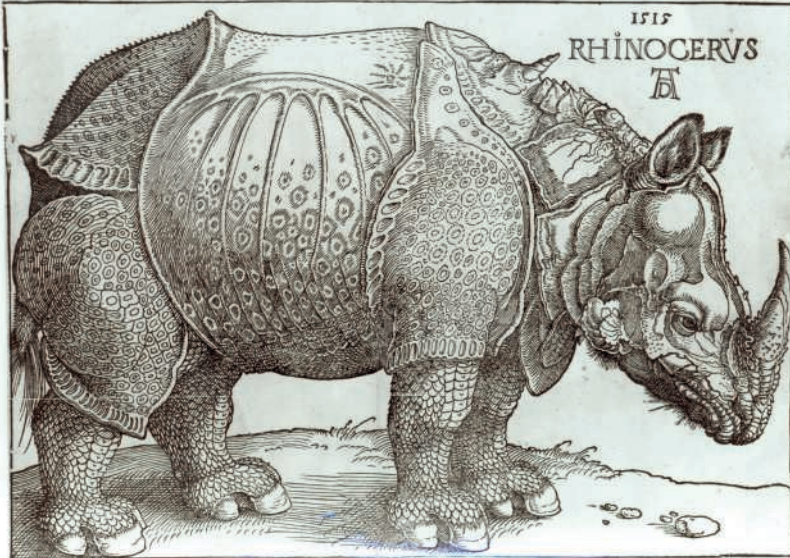
Prince Vasili Romanov was the youngest of the seven children of Grand Duchess Xenia Alexandrovna and the Grand Duke Alexander Mikhailovich. Nephew to Emperor Nicholas II, he was born in Gatchina Palace and spent many days of his childhood with his grandmother Maria Feodorovna. Following the Revolution, Prince Vasili was rescued with his parents and grandmother by the British Warship HMS Marlborough, sent by Queen Alexandra in April 1919. Prince Vasili stayed in England until the late 1920s, after which he emigrated to the United States, where he spent the rest of his life.

Fabergé Automaton and their Sources

From as early as the third century B.C., automatons have captured our imagination and entertained with their lifelike movement. In the eighteenth century, the artform of the automaton reached its apogee in the work of the famous English clockmaker James Cox, who founded a museum of luxurious curiosities in 1772 (Paul Schaffer, 'An Introduction', *Mechanical Wonders: The Sandoz Collection*, New York, 26 October - 26 November 2011, p. 30). China and Russia provided the greatest market for Cox's ingenious works of art. The State Hermitage Museum in St Petersburg famously owns some of his most important pieces, including his gilt peacock in a cage and an ornate gold-mounted agate table clock, incorporating a nécessaire and musical mechanism, which is supported on four rhinoceroses.

For over twenty years, Carl Fabergé voluntarily gave his time and expertise to the Imperial Hermitage, repairing, restoring and classifying its treasures. James Cox's automaton Peacock Clock was of particular interest and Fabergé, together with a mechanic, examined and repaired the work.

In't Jaer ons Heeren 1515 den eerften dach Mey, is den Coninck van Portugael tot Lifbona gebracht uyt Indien een aldudanigen dier geheetē *Rinoceros*, ende is van coleure gelijk een schilpaddē met stercke schelpen becleet, ende is vande groote van enen Oliphant, maer leger van beenen, seer sterck ende vterachtich, ende heeft enen scherpen hoorn voor op sijnen neuse, dien wetten by als by enige beenen comt, die dies in des Oliphants doods-vand, ende den Oliphant ontzetter seere, want als dit dier den Oliphant sien comt, soo loopen hem menste hoorn tusschen de voorste beenen, ende scheut hem altoo den buyck op, ende doodt altoo den Oliphant: Dit dier is alsoo geweyent dat hem den Oliphant niet misdoen en can, goeck sijn seer siel, lichtveersch, ende daer by luttich, &c. Dese voorgeselden *Rinoceros* wert van den voornoemden Coninck gefonden naer Hoorduytland by den Keyser *Maximilian*, ende vanden hooghe-geroemden *Albrecht Durer* naer't leuen gecontereyt alimen hier sien mach.



Albrecht Dürer (1471-1528), *A Rhinoceros*, 1515

Familiarity with this large-scale mechanical masterpiece directly influenced the design of the smaller 1900 Cockerel Easter Egg, and the slightly later Rothschild (Christie's, London, 28 November 2007, lot 55), Chanticleer and Imperial Peacock Eggs (T. Fabergé, L. Proler and V. Skurlov, *The Fabergé Imperial Easter Eggs*, London, 1997, p. 146).

The similarity in design of the rhinoceroses used in James Cox's Hermitage table clock to the present rhinoceros automaton provides another interesting parallel between Fabergé and the famous clock maker. Other examples of Fabergé's interpretation of Cox Mantle clocks are a silver and nephrite clock in the collection of the Hillwood Museum, Washington D.C. that was directly inspired by a James Cox clock that reputedly belonging to the Dowager Empress Maria Feodorovna, now in the collection of the Walter's Art Museum, Baltimore.

A further source of Fabergé's inspiration for the present rhinoceros automaton could have been French mantel clocks incorporating figures of rhinoceri, elephants, bulls and lions which were highly fashionable in mid-18th century Paris. One such rhinoceros clock dating to circa 1770 is also in collection of the Hermitage and reproduced in T. H. Clarke, *The Rhinoceros from Dürer to Stubbs 1515-1799*, London, 1986, pl. 102. A related example was sold Christie's, London, 6 December 2012, lot 18.



James Cox (1723-1800), Table Clock Mounted on Rhinoceroses with a Necessaire and Musical Mechanism, Great Britain, 1772, The State Hermitage Museum, St Petersburg



Jean-Joseph de Saint-Germain (1719-1791), A Louis XV ormolu and bronze rhinoceros mantel clock, circa 1749, sold Christie's, London, 6 December 2012, lot 18.



The vogue for incorporating rhinoceri in the designs for decorative objects was originally inspired by an Indian rhinoceros named Clara, who travelled throughout Europe for seventeen years. She was the tame adopted animal of the director of the Dutch East India Company Jan Albert Sichterman in Bengal and the highlights of her European tour included posing for Johann Joachim Kändler from the Meissen porcelain factory in 1747 and being received by Louis XV at the Royal Menagerie at Versailles in 1749. During her five months in Paris she was seen by the naturalist Buffon, and Jean-Baptiste Oudry painted a life-size portrait of her. In 1750 she travelled to Italy, where she visited the Baths of Diocletian; she arrived in Venice in 1751 where she was painted by Pietro Longhi and starred in the carnival (G. Ridley, *Clara's Grand Tour: Travels with a Rhinoceros in Eighteenth-Century Europe*, London, 2004).

The *marchands-mercier* seized this opportunity to produce and market three types of clock incorporating rhinoceri, as studied by T.H. Clarke in *The Rhinoceros from Dürer to Stubbs 1515-1799*, London, 1986. The first and earliest group was based on Albrecht Dürer's celebrated engraving of 1515, a version of which is in the collection of the Hermitage. Dürer's interpretation emphasises the large scales of the rhinoceros' legs and the articulation of its parts. The influence of this model can be seen in the chasing and construction of the present example by Fabergé.

The movement of the rhinoceros's head as it walks may relate to a second model of these clocks, probably based on Johann Joachim Kändler's model of the rhinoceros which is less stylized and depicts the rhinoceros's head as rearing.

Fabergé's interpretation of Dürer, Cox and French Mantle clocks can be seen in the automated rhinoceros's chased and embossed matte silver finish, resembling the leathery skin of the animal. When wound with the original key, the animal slowly moves on ratcheted wheels and lifts its head up and down. The articulated tail also sways from side to side as the rhino glides along. Along the spine of the rhino, there is a mechanism with a release rod that starts and stops the movement.

While the movement of the present rhinoceros is not signed, an indication of its complexity can be understood by what we know of the other Fabergé automaton makers, such as Aaron Niskanen and Semion Dorofeiev. The peacock in the Imperial Peacock egg of 1908 took Dorofeiev over three years to complete (K. Snowman, *Carl Fabergé: Goldsmith to the Imperial Court of Russia*, London, 1979, p. 90).

Other famous automatons by Fabergé include a miniature sedan chair with a figure of Catherine the Great, being carried by two blackamoors (Christie's, Geneva, 13 November 1985, lot 30), the silver automaton of an elephant with an enamelled mahout and the ivory and enamel automaton recently discovered by Caroline de Guitaut to be the 'surprise' for the Diamond Trellis Egg, both of which are held in the Royal Collection, London. Other Fabergé eggs that contained automated surprises include *The Pine Cone Egg* of 1900, *The Trans-Siberia Railway Egg* of 1900, *The Swan Egg* of 1906, and *The Peacock Egg* of 1908.





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A GEM-SET SILVER AND GOLD CIGAR CUTTER

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ERIK KOLLIN, ST PETERSBURG,
CIRCA 1890, SCRATCHED INVENTORY NUMBER 53820

Shaped as a saw, with silver blade, reeded at the top, the shaped gold handle set with a cabochon sapphire,
marked on blade and handle
3¼ in. (8.4 cm.) wide

£3,000–5,000

\$4,000–6,600

€3,400–5,500

PROVENANCE:

Anonymous sale; Sotheby's, New York, 22 October 2002, lot 369.
Acquired at the above by the father of the present owner.

Erik Kollin was Fabergé's head workmaster from 1870 to 1886. He specialised in gold and silver articles in the historical style, inspired by both the European Renaissance and Russian medieval pieces. Kollin gained fame for himself and the firm of Fabergé with his skilful replicas of the Scythian gold kept in the Imperial collections at the Hermitage; the designs were awarded a Gold Medal at the All-Russian Industrial Art Exhibition of 1882.

Kollin's workshop also mounted a variety of hardstone pieces, such as kovshii, charki and bonbonnières, with elegantly burnished or reeded gold.

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A GOLD-MOUNTED AGATE BONBONNIÈRE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ERIK KOLLIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 40385

Of egg form, on a rose gold gadrooned baluster-shaped tapering foot, with a beaded border, the detachable cover with a fan-shaped gadrooned gold handle, marked on mounts, with later Soviet marks
4½ in. (11.5 cm.) high, with handle

£20,000–30,000

\$27,000–39,000
€23,000–33,000



PROVENANCE:

Agathon Fabergé.
Leo Wainstein collection.
With A. Tillander, Helsinki.
Acquired from the above by the father of the present owner in 1979.

EXHIBITED:

Helsinki, The Museum of Applied Arts, *Fabergé and his Contemporaries*, 1980, no. 4.
Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 – 8 March 1987, no. 274.
Zurich, Museum Bellerive, *Carl Fabergé: Kostbarkeiten russischer Goldschmiedekunst der Jahrhundertwende*, 31 May – 3 September 1989, no. 194.
Helsinki, 1988.
Helsinki, 1990.
Helsinki, Museum of Arts and Crafts, 1991.
Helsinki, *Smycken: Från Det Kejslerliga S:t Petersburg*, 1995, no. 123.
Stockholm, Christie's, 1996.
Washington DC, Corcoran Gallery of Art, *Fabergé and Finland: Exquisite Objects*, 1996.
Stockholm, Nationalmuseum, *Carl Fabergé: Goldsmith to the Tsar*, 6 June 1996 – 19 October 1997, no. 83.
Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntaidetta*, 14 March – 4 May 1997.
Wilmington, Riverfront Arts Center, *Fabergé: Imperial Craftsman and His World*, 8 September 2000 – 18 February 2001, no. 298.
Tampere, Museums in Finland and Moscow Kremlin Museum, *The Era of Fabergé*, 17 June – 1 October 2006, no. 40.

LITERATURE:

A. Tillander, *Fabergé and his Contemporaries*, Helsinki, 1980, p. 9, no. 4 (illustrated).
G. von Habsburg, *Fabergé*, Munich, 1986 – 1987, p. 180, no. 274 (illustrated).
S. Barten, *Carl Fabergé: Kostbarkeiten russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 156, no. 194.
U. Tillander-Godenhielm, *Smycken: Från Det Kejslerliga S:t Petersburg*, Helsinki, 1996, p. 130, no. 123 (illustrated).
E. Welander-Berggren, *Carl Fabergé: Goldsmith to the Tsar*, Stockholm, 1996, p. 132, no. 83 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 154, no. 298 (illustrated).
M. Saloniemi, U. Tillander-Godenhielm, T. Boettger, *The Era of Fabergé*, Tampere, 2006, pp. 22, 158, no. 40 (illustrated).
U. Tillander-Godenhielm, *Fabergé: ja hänen suomalaiset mestarinsa*, Helsinki, 2008, p. 60 (illustrated).
U. Tillander-Godenhielm, *Fabergén suomalaiset mestarit*, Hämeenlinna, 2011, pp. 54-55 (illustrated).

Another gold-mounted agate piece by Erik Kollin was sold Christie's, London, 24 November 2014, lot 201.

207

**A HIGHLY IMPORTANT GUILLOCHÉ ENAMEL AND TWO-COLOUR GOLD IMPERIAL PRESENTATION CIGARETTE CASE
MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890**

Rectangular with slightly rounded corners, the body with alternating stripes enamelled in translucent steel blue over a hatched guilloché ground, within bright-cut gold borders, the outer borders with finely chased green gold acanthus leaves, with tinder cord and vesta compartment, the hinged cover with gold thumb-piece, the inside cover engraved in facsimile handwriting of the Empress Maria Feodorovna in Russian 'Gatchina / 28 October / 1890', marked on rim; in the original *chamois* slip case

4 in. (10.2 cm.) wide

£250,000–350,000

\$330,000–460,000

€280,000–390,000



Emperor Alexander III and his wife Empress Maria Feodorovna in 1890

PROVENANCE:

Jointly purchased from the St Petersburg branch of Fabergé by Empress Maria Feodorovna (1847-1928) and Emperor Alexander III (1845-1894) on 28 July 1890 for 725 roubles.

A wedding gift to Emperor Alexander III from his wife Empress Maria Feodorovna in October 1890.

Given to Prince Vasili Alexandrovich (1907-1989) by his mother Grand Duchess Xenia Alexandrovna (1875-1960) in 1959.

Acquired from the descendants of the above by the father of the present owner in 2003.

EXHIBITED:

San Francisco, M.H. de Young Memorial Museum, *Fabergé. Goldsmith to the Russian Imperial Court*, 1964, no. 68.

Tampere, Museums in Finland and Moscow Kremlin Museum, *The Era of Fabergé*, 17 June – 1 October 2006, no. 9.

Shanghai, Christie's, October 2014.

Minneapolis, The Museum of Russian Art, *Unknown Fabergé: New Finds and Re-discoveries*, 8 October 2016 – 26 February 2017, no. 20.

LITERATURE:

Exhibition Catalogue, *Fabergé. Goldsmith to the Russian Imperial Court*, San Francisco, 1964, p. 28, no. 68 (illustrated).

M. Saloniemi, U. Tillander-Godenhjelm, T. Boettger, *The Era of Fabergé*, Tampere, 2006, p. 151, no. 9 (illustrated).

U. Tillander-Godenhjelm, *Fabergé: ja hänen suomalaiset mestarinsa*, Helsinki, 2008, pp. 98-99 (illustrated).

U. Tillander-Godenhjelm, *Fabergén suomalaiset mestarit*, Hämeenlinna, 2011, p. 75 (illustrated).

M. Moehrke, *Unknown Fabergé: New Finds and Re-discoveries*, Minneapolis, 2016, pp. 44-45, no. 20 (illustrated).





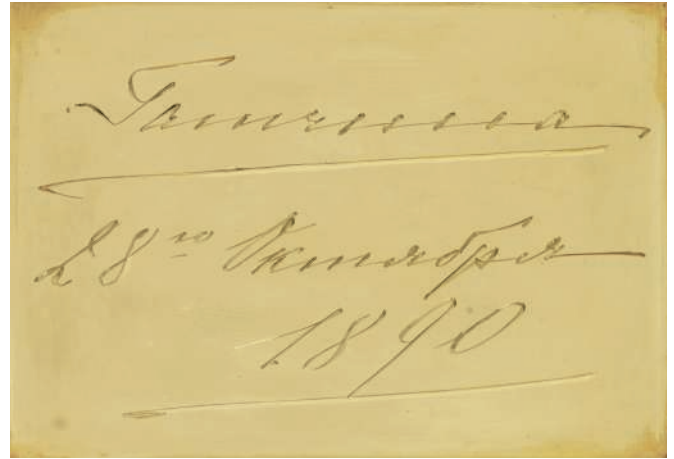
A letter from Empress Maria Feodorovna to her son Nicholas, dated 30 October 1890, Gatchina.

Engraved in the Hand of the Empress

This impressive steel blue cigarette case is a rare survival of a personal gift from Empress Maria Feodorovna to her beloved husband, Emperor Alexander III. It is amongst the select items that the Dowager Empress Maria Feodorovna managed to carry with her when she escaped Russia in 1919. Along with the automated rhinoceros (lot 204), the present cigarette case descended in the family to Prince Vasili Alexandrovich (1907-1989), the Dowager Empress's favourite grandson. Prince Vasili fondly remembered this cigarette case as one of his grandfather's most cherished possessions, which he carried with him whenever possible.

The engraved facsimile inscription: 'Gatchina / 28 October / 1890' on the inside cover of the present gold and enamel cigarette case corresponds directly to the twenty-fourth wedding anniversary of Empress Maria Feodorovna and Emperor Alexander III.

A comparison of the engraving on the interior of the cover with an illustrated letter from Empress Maria Feodorovna to her son Tsesarevich Nikolai Alexandrovich illuminates that the inscription is clearly in the Empress's hand. Sent from Gatchina on 30 October 1890, just two days after the twenty-fourth wedding anniversary, this personal epistle shows the date and the word 'Gatchina' in Maria Feodorovna's neat handwriting. The characters used are identical to the inscription on the present cigarette case.



(detail)

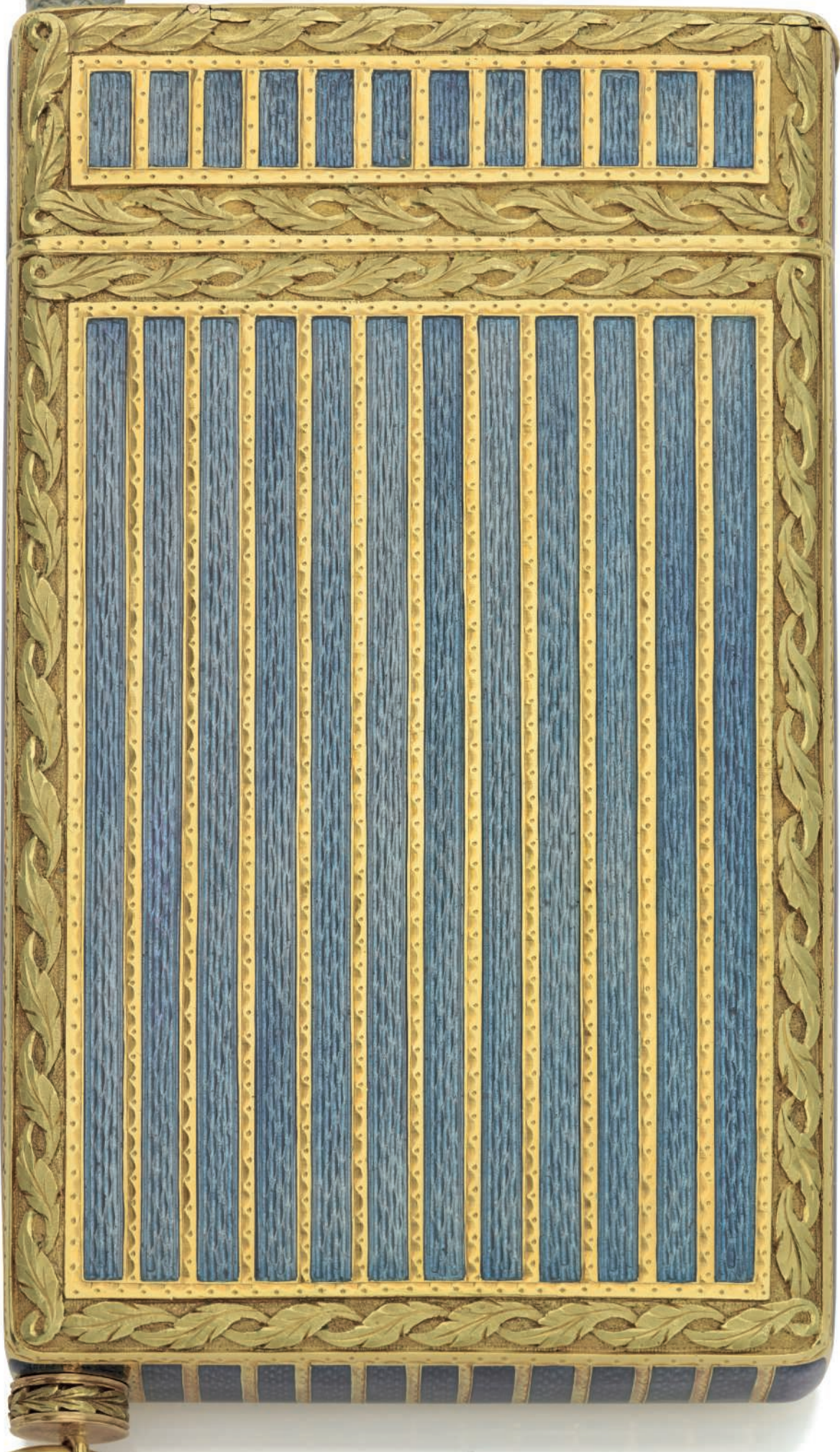
Fabergé and the Tradition of Imperial Gifts

Emperor Alexander III started the tradition of presenting extraordinarily lavish Fabergé gifts to his wife Empress Maria Feodorovna and other members of the Imperial family. Emperor Alexander III and Maria Feodorovna chose the jeweller Carl Fabergé to commemorate the twentieth anniversary of their engagement by creating the first Imperial Easter Egg in 1885. That same year, Fabergé was named the official supplier to the Imperial Court and started the tradition of producing wonderful gifts for the Imperial family until the Revolution of 1917.

Wedding anniversaries were of particular significance to the Imperial couple and other important gifts include the Twenty-Fifth Wedding Anniversary Clock, also designed by Michael Perchin and presented to Emperor Alexander III and Empress Maria Feodorovna by thirty-two members of the Imperial family in 1891 (Christie's, New York, 18 April 1996, lot 251).

The Imperial family prepared very carefully for important events and family celebrations, sometimes purchasing their gifts months in advance. A Fabergé invoice from 28 July 1890 records the present cigarette case as 'steel enamel cigarette case', jointly purchased by Emperor Alexander III and Empress Maria Feodorovna for 725 roubles. Though the present cigarette case does not appear to have a scratched inventory number, the precise description of the enamel colour and high price of this cigarette case correspond directly to the rich metallic blue enamel, weight and quality of gold used in the present example by Perchin. The timing of the purchase further confirms that the present cigarette case is the one recorded in Fabergé's ledgers just three months before the couple's twenty-fourth anniversary.

In contrast to the imposing opulence of the Twenty-Fifth Wedding Anniversary Clock, given to the Imperial Couple the following year, the present cigarette case reflects a private exchange between the Empress and Emperor of Russia: it is a lavish personal accessory that served as a daily reminder of their relationship. The way in which this cigarette case descended through the family to Prince Vasili is further testament to its sentimental importance and ability to directly evoke the private world of the Imperial Family.





Gatchina Palace

The Imperial Couple

The marriage of Empress Maria Feodorovna and Emperor Alexander III was a strong and happy one. To build dynastic links with countries beyond the traditional German states, Emperor Alexander II encouraged Tsesarevich Nicholas Alexandrovich (1843-1865) to visit Denmark in 1864. There he met and proposed to Princess Dagmar of Denmark, the second daughter of Christian IX, King of Denmark. Princess Dagmar was noted for her sense of humour and highly social nature, making her popular both in Denmark and abroad.

Following the engagement to Tsesarevich Nicholas Alexandrovich, Princess Dagmar travelled immediately to Russia. Her fiancé Nicholas was not well, however, and he tragically died of meningitis while staying in Nice on 22 April 1865. Princess Dagmar returned to Denmark heartbroken, missing both Russia and the Imperial Family, to whom the tragedy increasingly bonded her.

It was Tsesarevich Nicholas's last wish that Princess Dagmar marry his younger brother and the Imperial family remained close to her following his death. In June 1866, Grand Duke Alexander Alexandrovich, the future Alexander III asked for Princess Dagmar's hand in marriage.

Dagmar returned to Russia, stopping first in Kronhstadt, where she was accompanied by Grand Duke Constantine Nikolaevich to St Petersburg.

There she was welcomed by her future mother-in-law, Empress Maria Alexandrovna, and sister-in-law. On 29 September 1866 Princess Dagmar, dressed in Russian national costume, was formally presented to an enthusiastic crowd on the balcony of the Winter Palace.

Once in St Petersburg, Princess Dagmar converted to Russian Orthodoxy and was styled Grand Duchess Maria Feodorovna of Russia. The lavish wedding of the new Tsesarevich Alexander Alexandrovich and Grand Duchess Maria Feodorovna was held in the Imperial Chapel of the Winter Palace on 28 October 1866. The newlyweds moved into the Anichkov Palace on the Fontanka River in St. Petersburg, where they would stay for the next fifteen years, raising a stable and happy family.

The couple moved to Gatchina Palace after the enthronement of Alexander III in 1881. Gatchina was one of the Imperial couple's favourite palaces and they used it to celebrate most of their family's birthdays, anniversaries, and holidays such as Easter and Christmas (see lot 216).

When this cigarette case was exchanged by the Imperial couple at Gatchina in 1890, they were approaching their tenth year on the throne and the Russian court was at its zenith; it was arguably the most glittering court in all of late 19th century Europe.

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



A copy of the Fabergé invoice.



A VERY RARE DIAMOND AND ROCK CRYSTAL SILVER-TOPPED GOLD-MOUNTED 'SNOWFLAKE' BROOCH

BY FABERGÉ, WORKMASTER ALBERT HOLMSTRÖM, DESIGNED BY ALMA PIHL, ST PETERSBURG, CIRCA 1913

A stylised six-pointed snowflake decorated with rose-cut diamonds, centring a brilliant-cut diamond, all set on a circular rock crystal panel, all within a rose-cut diamond-set border, gold pin, *marked on pin and loop*; in the original Fabergé wood case stamped 'Fabergé St Petersburg Moscow London' inside cover, also stamped 'A Snowflake / from Russia / 1913' on cover
1½ in. (2.9 cm.) diameter

£40,000–60,000

\$53,000–79,000

€45,000–66,000



Valentin Serov (1865–1911), *Portrait of Emmanuel Nobel (1859–1932)*, 1909, sold Christie's, New York, 24 October 2002, lot 25.

PROVENANCE:

A gift from Emanuel Nobel to the wife of one of his business associates.

Anonymous sale; Hagelstam, 3 December 2000, lot 320.

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

EXHIBITED:

Helsinki, The Museum of Applied Arts, *Fabergé and his Contemporaries*, 1980, no. 93.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé*,

5 December 1986 – 8 March 1987, no. 111.

Zurich, Museum Bellerive, *Carl Fabergé: Kostbarkeiten russischer Goldschmiedekunst der Jahrhundertwende*, 31 May – 3 September 1989, no. 190.

St Petersburg, State Hermitage Museum; Paris, Musée des Arts Décoratifs; London, Victoria & Albert Museum, *Fabergé: Imperial Jeweller*, 18 June 1993 – 10 April 1994, no. 181.

Helsinki, *Smycken: Från Det Kejslerliga S:t Petersburg*, 1995, no. 178.

Washington DC, Corcoran Gallery of Art, *Fabergé and Finland: Exquisite Objects*, 1996.

Stockholm, Christie's, 1996.

Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntaidetta*, 14 March – 4 May 1997.

Tampere, Museums in Finland and Moscow Kremlin Museum, *The Era of Fabergé*, 17 June – 1 October 2006, no. 98.

London, Wartski, *Fabergé and the Russian Jewellers*, 10 – 20 May 2006, no. 294.

Shanghai, Christie's, October 2014.

Minneapolis, The Museum of Russian Art, *Unknown Fabergé: New Finds and Re-discoveries*, 8 October 2016 – 26 February 2017, no. 41.

LITERATURE:

A. Tillander, *Fabergé and his Contemporaries*, Helsinki, 1980, p. 93, no. 93 (illustrated).

G. von Habsburg, *Fabergé*, Munich, 1986 – 1987, p. 141, no. 111 (illustrated).

S. Barten, *Carl Fabergé: Kostbarkeiten russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 114, no. 190 (illustrated).

K. Kaurinkoski, et al., *Pietarin Kultainen Katu*, Helsinki, 1991, p. 122 (illustrated).

G. von Habsburg, M. Lopato, *Fabergé: Imperial Jeweller*, Milan, 1993, p. 305, no. 181 (illustrated).

U. Tillander-Godenhjelm, *Smycken: Från Det Kejslerliga S:t Petersburg*, Helsinki, 1996, p. 169, no. 178 (illustrated).

M. Saloniemi, U. Tillander-Godenhjelm, T. Boettger, *The Era of Fabergé*, Tampere, 2006, pp. 119, 167, no. 98 (illustrated).

Exhibition catalogue, *Fabergé and the Russian Jewellers*, London, Wartski, 2006, p. 113, no. 294 (illustrated).

U. Tillander-Godenhjelm, *Fabergé: ja hänen suomalaiset mestarinsa*, Helsinki, 2008, p. 243 (illustrated).

U. Tillander-Godenhjelm, *Fabergén suomalaiset mestarit*, Hämeenlinna, 2011, p. 159 (illustrated).

U. Tillander-Godenhjelm, *Jewels from Imperial St Petersburg*, London, 2012, pp. 242, 245 (illustrated).

M. Moehrke, *Unknown Fabergé: New Finds and Re-discoveries*, Minneapolis, 2016, pp. 78–79, no. 41 (illustrated).





Alma Pihl (1888-1976)

Fabergé 'Frost Flowers'

Designed by Alma Pihl and executed by Albert Holmström, this brooch typifies Fabergé's famous frost designs, which are amongst the most imaginative produced by the firm. Alma Pihl's ingenious idea to preserve transient ice flowers by transforming them in rose-cut diamonds and rock crystal directly resulted from the visit of Dr Emanuel Nobel, a successful businessman and director of the Nobel oil empire, to Fabergé in January 1911.

Nobel required forty small pieces of jewellery, which he planned to tuck into white linen napkins at his company parties. As the original gold-stamped cover of the fitted case for the present Fabergé brooch suggests, these were to be souvenirs from Russia for Nobel's international clientele. The commission was to be completely unique, preferably take the form of brooches and employ high quality materials on a modest scale: gifts for female members of Nobel family parties were to delight not entice. Alma Pihl was placed in charge of this expedited order (U. Tillander-Godenhjelm, *Jewels from Imperial St Petersburg*, London, 2012, p. 242).

Alma Pihl (1888-1976) was largely self-taught and the creative genius behind both the frost and mosaic designs. Her mother Fanny Holmström was the daughter of Fabergé's workmaster, August Holmström, and her father Oscar Pihl was head of Fabergé's jewellery workshop in Moscow. In 1908, at the age of twenty, Alma started work as a cost accountant with her uncle Albert Holmström, who succeeded his father as Fabergé's head jeweller in St Petersburg. In her spare time, Pihl sketched designs of her own. Her ability to create beautiful and innovative designs was quickly noticed and soon her work became part of Fabergé's stock book (U. Tillander-Godenhjelm, *op. cit.*).

Alma Pihl's work on Dr Nobel's commission began immediately following his visit in January. While searching for inspiration, she famously gazed out of her frost covered workshop window and noticed ice fractals forming,

'like a garden of exquisite frozen flowers'

(U. Tillander-Godenhjelm, *op. cit.*). The shimmering, intricate delicacy of these ice flowers gave her the idea to transform rock crystal, tiny diamonds, gold and platinized silver into six different brooch designs.

Fabergé's workshop transformed Pihl's frost sketches into thirty-seven brooches. An extant page from the stock books of Albert Holmström's workshop, dated 27 August 1914, gives a sense of the subtly varied idea behind Alma Pihl's original design: each six-armed frost design branches in ever so slightly different ways (K. Snowman, *Fabergé: Lost and Found*, London, 1993, p. 158). To the right of each drawing the words 'silver, gold, platinized' appear indicating that the base of each pin was constructed in gold, then topped with a silver-platinum alloy and set with a variety of rose-cut diamonds. During the period, works incorporating platinum were not hallmarked, thus explaining the lack of a workmaster's or assay mark on the present brooch (K. Snowman, *op. cit.*, pp. 14-15).

By including a rock crystal surround for the delicate diamond-set arms of the 'frost flower', the design of the present brooch is more sophisticated than the sketches and some other known examples. The skill required to incorporate rock crystal into the design is detailed in the memoirs of Franz Birbaum, in which he discusses the specific difficulties of mounting rock crystal: 'Its friability demanded of the craftsmen a particular skill, and its setting was entrusted only to the most experienced workmaster. It could not tolerate the slightest heat and the settings were never soldered, even with thin tin, but were assembled with clips and in other ways.' ('Birbaum Memoirs', G. von Hapsburg, M. Lopato, *Fabergé: Imperial Jeweller*, London, 1993, p.457).

The work involved in creating these frost-inspired brooches was rewarded with Nobel's immense enthusiasm and he even purchased exclusive rights to Alma Pihl's design concept. In addition to distributing 'frost flower' souvenirs at company parties, Nobel also commissioned brooches and related frost-jewels inspired by them for more personal purposes; they were often given out at large family gatherings, notably to Nobel family brides at their weddings (U. Tillander-Godenhjelm, *op. cit.*).

The success of Alma's frost-inspired designs for Nobel was widespread and, as the stock books reveal, variations of the design continued to be made for several years in her uncle's Fabergé workshop.

In 1913, the same year as the present brooch was produced, the Imperial Court asked Dr Nobel to lend his rights to Fabergé's 'frost flower' design for the celebratory jewellery that commemorated the Romanov Tercentenary. This led to Alma's famous design for the magnificent Fabergé Winter Egg, which was given as a present from Emperor Nicholas II to his mother, Dowager Empress Maria Feodorovna for Easter 1913 (sold Christie's, Geneva, 16 November 1994, lot 464, and Christie's, New York, 19 April 2002, lot 150). During the same period, Alma's frost designs for Dr Nobel reached their apogee in the closely related Nobel Ice Egg, which now forms part of the McFerrin Collection in Houston, TX.



The Nobel Family

The Nobel Brothers Petroleum Production Company was founded in 1879 in Baku, and became one of the largest oil-producing companies in the world at the time.

Following the death of his father in 1888, Dr Emanuel Nobel (1859-1932), took over leadership of the family business. He was responsible for the introduction of the Nobel Diesel engine and under his direction the Company continued to flourish. His successes in the industry were noted by Emperor Alexander III, who requested that he accept Russian citizenship in 1891.

Emanuel Nobel is considered one of Fabergé's most important clients. According to Franz Birbaum:

'E. Nobel, one of the kings of oil, was so generous in his presents that at times it seemed that this was his chief occupation and delight. Orders were constantly being made for him in the [Fabergé] workshops and from time to time he came to have a look at them. Often, he only decided for whom the present should be when the work was finished.'

(Birbaum Memoirs', G. von Hapsburg, M. Lopato, *Fabergé: Imperial Jeweller*, London, 1993, p. 454).

Six months before the October Revolution in 1917, which led to the nationalisation of the company in 1920, Nobel Brothers announced record profits. By this time the Nobels owned, controlled or had important interests in companies employing 50,000 workers, producing one-third of the total domestic oil consumption. In the summer of 1919, Emanuel left Russia with his family to settle in Sweden.

It is very rare for a snowflake brooch, in good condition and with its original fitted case, to appear at auction. A comparable brooch was sold Christie's, Geneva, 15 November 2007, lot 261.

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**AN EXCEPTIONAL AND RARE GUILLOCHÉ ENAMEL AND VARICOLOUR GOLD MINIATURE MODEL OF A SEDAN CHAIR
MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903,
SCRATCHED INVENTORY NUMBER 2707**

Realistically modelled as a sedan chair in the Louis XVI style, the gold body finely chased and engraved throughout, six panels enamelled in translucent salmon pink over a sunburst guilloché ground, with coloured gold pailions depicting trophies of the Arts within floral wreaths, further decorated with opaque white enamelled borders and emerald green and white enamelled rosettes at corners, the rock crystal windows engraved to simulate curtains, within emerald green and white enamelled guilloché-pattern bands, the door with handle opening to reveal the interior lined with mother-of-pearl, the top panel surmounted by four pine-cone finials, with two detachable gold reeded poles mounted with mother-of-pearl handles, *marked under base and on door*; in a fitted Wartski case
3½ in. (9 cm.) high

£700,000–1,000,000

\$920,000–1,300,000

€780,000–1,100,000

PROVENANCE:

Purchased from Fabergé by Maximilian Othmar Neuscheller, a Dutch born rubber industry magnate.
Thence by descent.
The Property of the late Max Othmar Neuscheller and his son Leo Neuscheller;
Christie's, Geneva, 26 April 1978, lot 382.
With Wartski, London, 1981.
Acquired from the above by the father of the present owner in 1981.

EXHIBITED:

Helsinki, The Museum of Applied Arts, *Fabergé and his Contemporaries*, 1980, no. 5.
Helsinki, 1988.
Helsinki, 1990.
Helsinki, Museum of Arts and Crafts, 1991.
St Petersburg, State Hermitage Museum; Paris, Musée des Arts Décoratifs; London, Victoria & Albert Museum, *Fabergé: Imperial Jeweller*, 18 June 1993 – 10 April 1994, no. 253.
Stockholm, Christie's, 1996.
Stockholm, Nationalmuseum, *Carl Fabergé: Goldsmith to the Tsar*, 6 June 1996 – 19 October 1997, no. 150.
Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntaidetta*, 14 March – 4 May 1997.
Wilmington, Riverfront Arts Center, *Fabergé: Imperial Craftsman and His World*, 8 September 2000 – 18 February 2001, no. 432.
Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé - Cartier, Rivalen am Zarenhof*, 28 November 2003 – 12 April 2004, no. 70.
Tampere, Museums in Finland and Moscow Kremlin Museum, *The Era of Fabergé*, 17 June – 1 October 2006, no. 39.
Shanghai, Christie's, October 2014.
Minneapolis, The Museum of Russian Art, *Unknown Fabergé: New Finds and Re-discoveries*, 8 October 2016 – 26 February 2017, no. 49.

LITERATURE:

G. von Habsburg, A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, New York, 1979, pl. 89, 90.
A. Kenneth Snowman, *Carl Fabergé Goldsmith to the Imperial Court of Russia*, London, 1980, p. 38 (illustrated).
A. Tillander, *Fabergé and his Contemporaries*, Helsinki, 1980, p. 11, no. 5 (illustrated).
G. von Habsburg, M. Lopato, *Fabergé: Imperial Jeweller*, Milan, 1993, p. 358, no. 253 (illustrated).
E. Welander-Berggren, *Carl Fabergé: Goldsmith to the Tsar*, Stockholm, 1996, p. 176, no. 150 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 187, no. 432 (illustrated).
G. von Habsburg, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, p. 166, no. 70 (illustrated).
G. von Habsburg, *Fabergé gestern und heute*, Munich, 2005, p. 49, no. 70 (illustrated).
M. Saloniemi, U. Tillander-Godenhjelm, T. Boettger, *The Era of Fabergé*, Tampere, 2006, p. 18, no. 39 (illustrated).
U. Tillander-Godenhjelm, *Fabergé: ja hänen suomalaiset mestarinsa*, Helsinki, 2008, pp. 187-188 (illustrated).
U. Tillander-Godenhjelm, *Fabergén suomalaiset mestarit*, Hämeenlinna, 2011, pp. 82-83 (illustrated).
M. Moehrke, *Unknown Fabergé: New Finds and Re-discoveries*, Minneapolis, 2016, pp. 90-91, no. 49 (illustrated).



Maximilian Othmar Neuscheller (1860–1919) with his sons





The Neuscheller family in 1908. From left to right: Cornelia, Heinrich (Audrey), Leopold, Johanna and Maria, Maximilian, Lucy van der Pal (Leopold's wife) and Vladimir

The Neuscheller Family and Fabergé

This miniature sedan chair was purchased by the Rubber magnate Maximilian Othmar Neuscheller (1860–1919) from Fabergé's St Petersburg shop between 1900–1917. Both the Neuscheller family and that of his wife Cornelia, née van Gilse van der Pals, were established and important clients of Fabergé.

Christie's sale of *The Property of the late Max Othmar Neuscheller and his son Leo Neuscheller* in 1978 attests to the breadth and quality of their collection. It seems the family lived surrounded by their Fabergé items; and one of their ten children, Cornelia (Alexandra) 'Cory' Neuscheller, who escaped to Finland after the revolution and worked for the jeweller A. Tillander, recognised the present sedan chair in both an exhibition and later in a photograph, fondly recalling that it stood on a table top in their family home on Kamenniy island (Ulla Tillander-Godenhjelm, email, 2 October 2017).



The interior of Maximilian Othmar Neuscheller's house on Kamenniy island, from *Stolitsa i Usadba* Magazine, no. 74, January 1917, p. 18.

Maximilian Othmar Neuscheller was a Swiss-born magnate, whose stepfather Leopold Neuscheller established the family's fortune in 1860 by securing exclusive distribution rights in Russia for his company Russian-American India Rubber Co.

In 1909 Neuscheller amalgamated the various factories over which he had control, including the Russian-American India Rubber Co and *Fast Walker* ('*Skorohod*'), to form the company *Triangular* ('*Treugolnik*'), which quickly became the leading producer of galoshes in Russia. Following this successful merger, Neuscheller turned his focus increasingly to his cultural pursuits.

As one of the richest industrialists in Russia, Neuscheller built a magnificent manor on Kamenniy island, one of the most desirable areas of St Petersburg, where his art collection was displayed. Maximilian Neuscheller had a strong and diverse interest in the arts. In addition to collecting Fabergé, his hobbies included astronomy, music and colour photography.

Maximilian Neuscheller was very aware of his fellow industrialist, art enthusiast and Fabergé collector, Emanuel Nobel. In 1900, Neuscheller purchased a large area of land in the Karelian Isthmus, where the Nobel family had established their summer residence, *Kirjola*, in 1894. In parallel to the Nobel family's expansion of their manor in 1903, Neuscheller oversaw construction of his own summer villa, *Suur-Merijoki*. Neuscheller's family home became the most famous Finnish Art Nouveau building of its time, with fully integrated furniture and textile designs.

Following the Russian Revolution, Maximilian Neuscheller was arrested and shortly died in Russia on his way from Moscow to St Petersburg. His large family, including his wife Cornelia and some of their ten children left the country. His son Leo, who married Lucy van Gilse van der Pals, emigrated to America and later returned to Switzerland, where part of their family collection, including this sedan chair, was sold at Christie's in 1978.



Fabergé Sedan Chairs

The present sedan chair is one of only a few known examples of miniature sedan chairs by Fabergé and is among the rarest types of objects produced by the firm.

The design of this miniature sedan chair is most closely related to another example by Michael Perchin, which is of the same form, but with a different door handle and Trophies painted in grisaille rather than created by gold paillons. The grisaille version was originally purchased by J. P. Morgan Jr. from Fabergé's St Petersburg branch in 1905, as a gift for his father, then eventually formed part of the Forbes Magazine Collection.

Of the examples by Perchin, another miniature sedan chair in the Louis XVI style made of nephrite, mother-of-pearl, rock crystal and gold is also recorded (K. Snowman, *The Art of Carl Fabergé*, London, 1962, pl. 283). A double-sedan chair made of pink agate and rock crystal with gold rococo mounts is also known (New York, *A La Vieille Russie*, *Fabergé*, 25 October – 7 November 1961, p. 77, fig. 270).

A yellow enamelled example, designed in a similar Louis XVI style, with gold mounts, rock crystal windows and mother-of-pearl interior is owned by the Link of Times foundation and preserved in the Fabergé Museum in St Petersburg.

A further related example is recorded in Fabergé's London ledgers under number 17340 as made of mother-of-pearl, pink enamel, gold, and rock crystal; and was purchased by Leopold Rothschild for 146 pounds (cost price 802 rubles). This is possibly another known example in light pink enamel with neo-classical ornament by Henrik Wigström (New York, *A La Vieille Russie*, *Fabergé*, 25 October – 7 November 1961, p. 77, fig. 268).

The ledgers detail a further sedan chair in the Louis XVI style, described as a showcase for jewellery, that was purchased by Emperor Nicholas II on 23rd March 1896 for 900 roubles.

The present sedan chair also closely relates in style to the automated sedan chair with Catherine the Great, carried by two blackamoors, created by Henrik Wigström and sold Christie's, Geneva, 13 November 1985, lot 30.

Miniature Furniture and the Louis XVI Style

The present sedan chair belongs to a series of miniature furniture, one of the rarest types of objects produced by Fabergé.



Model of a sedan chair (toy), Western Europe, 19th century, The State Hermitage Museum, St Petersburg

The Fabergé firm was famous for the whimsy of its miniature *objets de fantaisie*, which included tiny replica furniture, often with hinged or functional elements, such as the working door and removable handles on the present sedan chair. The minute scale and diversity of materials used in these objects made them a showcase for Fabergé's craftsmen to demonstrate a range of skills to replicate the real materials of the full-scale object. For example, the miniature door on the present sedan chair opens to reveal the magnificent mother-of-pearl interior, simulating a silk lining and the rock crystal windows are delicately etched to simulate gauze curtains.

Fabergé workmasters were particularly renowned for their use of guilloché enamels, a technique perfected by Michael Perchin. Drawing widely on French sources, Perchin's name became synonymous with the refinement of Louis XV and Louis XVI styles in Fabergé's oeuvre. Interestingly, the most difficult enamelling techniques were used for works in the Louis XVI style, as can be seen in both the diversity and intricacy of the enamel designs used on the present sedan chair. Next to the Imperial Eggs, the present sedan chair is one of Perchin's most impressive expressions of his signature style.

Sources for the Design

While much is written about the immense skill it took to create miniature furniture, less is known about the sources for its design.

Architectural drawings appear to be one inspiration for Fabergé miniature furniture designs. It has been suggested that the designs of Leo von Klenze (1784-1864), a Bavarian court architect trained in Berlin and Paris, gave inspiration to two miniature Empire-style chairs by Fabergé (one sold Sotheby's, New York, 16-17 April 2007, lot 32 and now owned by The Link of Times foundation, the other reproduced by Ulla Tillander-Godenhielm et al., *Golden Years of Fabergé, Drawings and Objects from the Wigström Workshop*, New York, 2000, pp.102 and 103). In 1839 von Klenze was commissioned by Emperor Nicholas I to build the New Hermitage in St. Petersburg and design all of its furnishings. Earlier Leo von Klenze had also famously designed the furniture for a large part of the Royal residence in Munich.

Imperial palaces were clearly a source of inspiration, and it has also been noted that the Louis XVI form of the automated sedan chair with Catherine the Great, which closely resembles ours, is similar in description to that of the sedan chair seized by the Bolsheviks from the Dowager Empress's Palace (T. Fabergé, L. Proler and V. Skurlov, *The Fabergé Imperial Easter Eggs*, London, 1997, p. 218).

In its inherent luxury, the sedan chair has been a symbol of court culture from the seventeenth to nineteenth centuries. The Museum of Court Carriages (the Stables Museum) in St Petersburg, formed in the 1820s during the reign of Emperor Alexander I, must also be considered as a further design source. By the reign of Emperor Nicholas II, the museum housed one of the world's most extensive collections of carriages and ceremonial harness. The collection specifically included a group of sedan chairs or 'porte-chaises' that were produced both in Western Europe and in the workshops of the Stables between the late eighteenth and mid-nineteenth centuries. The earliest sedan chair in the collection dates from mid-seventeenth century France and is upholstered in embroidered silk. Located near the Winter Palace in St. Petersburg, the Museum of Court Carriage's collection offered Fabergé workmasters a rich array of source material for their historical designs.

The nineteenth century fascination with miniature sedan chairs is also illuminated by a 'toy' model of a sedan chair in the State Hermitage Collection. Made of silk, velvet, brocade, wood and glass and measuring only 26 cm. high, this opulent toy further reflects the prevalence of Louis XVI taste in miniature. The similarity in design between the 'toy' sedan chair and the present model is starkly contrasted by the sophistication of the materials and techniques used in Fabergé's version. In their mutual whimsy and extravagance, however, it can be suggested that the spirit of the two objects remains the same.





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A JEWELLED GUILLOCHÉ ENAMEL AND GOLD-MOUNTED SILVER IMPERIAL PRESENTATION BROOCH

MARK OF ALEXANDER TILLANDER, ST PETERSBURG, 1908-1917

Of lozenge shape, centring rose-cut diamond-set initials 'MA' for Grand Duchess Maria Alexandrovna, enamelled in translucent blue over a sunburst guilloché ground, surmounted by a diamond-set Imperial crown, *marked on reverse, pin and loop*; in the original silk and velvet-lined leather case stamped 'A. Tillander / St. Petersburg', the cover also stamped with the gilt Imperial crown 1¼ in. (3.2 cm.) wide

£5,000-7,000

\$6,600-9,200
€5,600-7,800



Emperor Alexander II with his daughter Maria Alexandrovna (1853-1920)

PROVENANCE:

By repute, a gift from Grand Duchess Maria Alexandrovna (1853-1920), Duchess of Edinburgh and of Saxe-Coburg and Gotha, to her maid. With Max Howald, Bern.

Acquired from the above by the father of the present owner in 1995.

EXHIBITED:

Helsinki, *Smycken: Från Det Kejslerliga S:t Petersburg*, 1995, no. 172.

Stockholm, Christie's, 1996.

Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntaidetta*, 14 March - 4 May 1997.

Tampere, Museums in Finland and Moscow Kremlin Museum, *The Era of Fabergé*, 17 June - 1 October 2006, no. 70.

Helsinki, Design museum, *Festivities at Winter Palace*, 2009.

LITERATURE:

U. Tillander-Godenhjelm, *Smycken: Från Det Kejslerliga S:t Petersburg*, Helsinki, 1996, pp. 164-165, no. 172 (illustrated).

M. Saloniemi, U. Tillander-Godenhjelm, T. Boettger, *The Era of Fabergé*, Tampere, 2006, p. 164, no. 70 (illustrated).

U. Tillander-Godenhjelm, *Jewels from Imperial St Petersburg*, London, 2012, p. 263 (illustrated).

Grand Duchess Maria Alexandrovna (1853-1920) was the only surviving daughter of Emperor Alexander II (1818-1881). She married Prince Alfred, Duke of Edinburgh (1844-1900) in 1874. She was the first and only member of the Romanov family to marry into the British Royal family.



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A JEWELLED GOLD AND SILVER LILY-OF-THE-VALLEY BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF OSCAR PIHL, MOSCOW, CIRCA 1890

Designed as a lily-of-the-valley spray, the diamond-set flowers mounted as pendants, *marked on pin and mount*; in the original silk and velvet-lined red leather case stamped 'K. Fabergé Moscow St Petersburg' beneath the Imperial warrant
2 in. (5.2 cm.) long

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

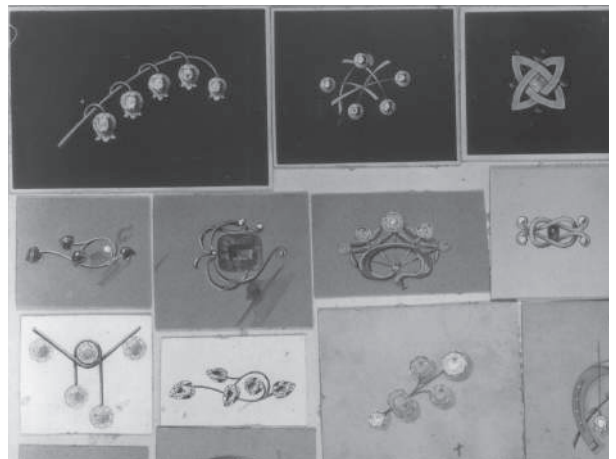
Anonymous sale; Bukowski, Helsinki, 14-15 October 1987, lot 496.
Acquired at the above by the father of the present owner.

EXHIBITED:

Helsinki, 1988.
Helsinki, Museum of Arts and Crafts, 1991.
Stockholm, Christie's, 1996.
Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntaidetta*,
14 March – 4 May 1997.

A comparable brooch was sold Christie's, Geneva, 19 November 1991, lot 346.
An original Fabergé design for this brooch was sold Christie's, London, 5 April 1960, lot 173, see A. von Solodkoff, *et al.*, *Masterpieces from the House of Fabergé*, New York, 1984, p. 21.

As a symbol of spring's arrival, the lily-of-the-valley was a favourite flower of the Empresses. A Fabergé enamelled brooch, set with a similar diamond sprig of the flower, was given by Empress Alexandra Feodorovna to Marion Louisa 'Pollie' Delmé-Radcliffe, Baroness Ungern-Sternberg in June 1898 (Christie's, London, 29 November 2010, lot 220)



An original Fabergé design for the brooch.

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AN IMPRESSIVE AND RARE JEWELLED AND GUILLOCHÉ ENAMEL TWO-COLOUR GOLD-MOUNTED SILVER IMPERIAL PRESENTATION SNUFF BOX WITH PORCELAIN PORTRAIT PLAQUE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 4744, AND THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1909

Rectangular with cut corners, the body and hinged cover enamelled in translucent pale blue over a wavy guilloché ground, cover set with a porcelain plaque painted in sepia with a portrait of Empress Alexandra Feodorovna simulating a cameo, all within green gold laurel borders, the outer border also set with rose gold rosettes at corners, with a rose-cut diamond-set thumb-piece, *marked inside cover, base and on rim, the plaque marked with green underglaze factory mark on the reverse, dated 1909*; in a fitted Wartski case

4¾ in. (11 cm.) wide

£250,000-350,000

\$330,000-460,000

€280,000-390,000



Empress Alexandra Feodorovna (1872-1918)

PROVENANCE:

Acquired by the Imperial Cabinet from Fabergé on 2 August 1914 for 760 roubles.

Collection of the Hon. Mr and Mrs W.H. Watson-Armstrong. With Wartski, London.

Anonymous sale; Sotheby's, London, 18 July 1988, lot 313.

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

EXHIBITED:

Helsinki, Museum of Arts and Crafts, 1991.

St Petersburg, State Hermitage Museum; Paris, Musée des Arts Décoratifs; London, Victoria & Albert Museum, *Fabergé: Imperial Jeweller*, 18 June 1993 - 10 April 1994, no. 17.

Helsinki, *Smycken: Från Det Kejsersliga S:t Petersburg*, 1995, no. 146.

Stockholm, Nationalmuseum, *Carl Fabergé: Goldsmith to the Tsar*, 6 June 1996 - 19 October 1997, no. 61.

Stockholm, Christie's, 1996.

Washington DC, Corcoran Gallery of Art, *Fabergé and Finland: Exquisite Objects*, 1996.

Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntäidetta*, 14 March - 4 May 1997.

New York, A La Vieille Russie, 2000.

New Orleans, New Orleans Museum of Art, 2000.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé - Cartier, Rivalen am Zarenhof*, 28 November 2003 - 12 April 2004, no. 190.

Tampere, Museums in Finland and Moscow Kremlin Museum, *The Era of Fabergé*, 17 June - 1 October 2006, no. 60.

Shanghai, Christie's, October 2014.

LITERATURE:

A. K. Snowman, *The Art of Karl Faberge*, London, 1962, no. 96 (illustrated).

G. von Habsburg, M. Lopato, *Fabergé: Imperial Jeweller*, Milan, 1993, p. 183, no. 17 (illustrated).

E. Welander-Berggren, *Carl Fabergé: Goldsmith to the Tsar*, Stockholm, 1996, p. 120, no. 61 (illustrated).

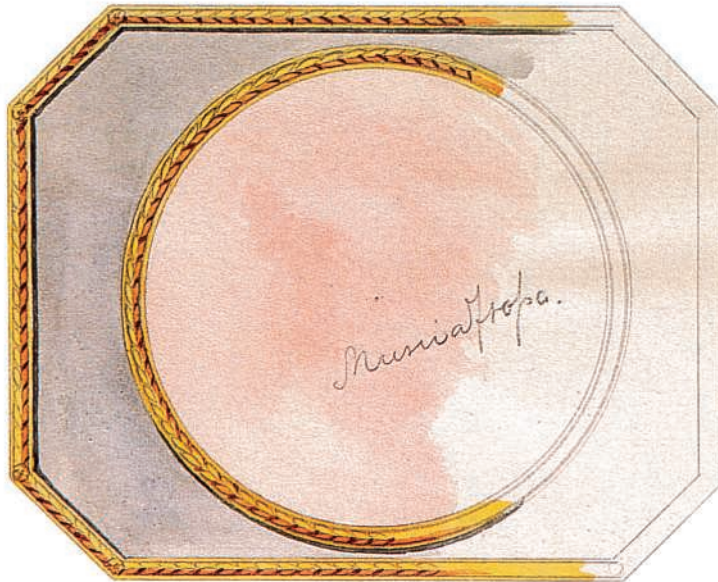
U. Tillander-Godenhjelm, *Smycken: Från Det Kejsersliga S:t Petersburg*, Helsinki, 1996, p. 152, no. 146 (illustrated).

U. Tillander-Godenhjelm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 43 (illustrated).

G. von Habsburg, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, pp. 202-203, no. 190 (illustrated).

M. Saloniemi, U. Tillander-Godenhjelm, T. Boettger, *The Era of Fabergé*, Tampere, 2006, p. 161, no. 60 (illustrated).





The original Fabergé design for the present lot from U. Tillander-Godenhilm, P.L. Schaffer, A.M. Ilich, and M.A. Schaffer, Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop, A La Vieille Russie and Alain de Gourcuff Editeur. ©2000 A LA VIEILLE RUSSIE, reproduced by permission.

Imperial Presentation Pieces by Fabergé and the Imperial Porcelain Factory

This Imperial Presentation snuff-box is the only known example by Fabergé incorporating a portrait plaque by the Imperial Porcelain Factory rather than a miniature or cypher.

The Imperial Russian Court was renowned for presenting lavish gifts to Russian and foreign dignitaries, a tradition that particularly flourished during the reign of Emperor Nicholas II (1894-1917) and Empress Alexandra Feodorovna (1872-1918). Imperial presentation snuff-boxes given by Empress Alexandra Feodorovna were usually decorated with a jewelled

cypher or her miniature portrait. The use of a porcelain plaque depicting Empress Alexandra Feodorovna *en camaïeu*, produced by the Imperial Porcelain Factory in 1909, makes the present snuff-box unique in the Imperial cabinet records.

This large snuff-box, described as a 'Golden enamelled snuff-box by Fabergé with a porcelain cameo portrait of Her Imperial Highness by the Imperial Porcelain Factory' was entered in the Imperial Cabinet's ledgers on 2 August 1914 at a cost of 760 roubles.

| ПРИХОДЪ. | | | | РАСХОДЪ. | | | |
|----------|-------------------------------------------------------------------------------------|-------|----------|-----------|----------------------------------------------------|-------|-----------|
| № п/п | Наименование вещей. | Всего | По цѣлѣ. | На сумму. | Куда поступили. | Всего | По суммѣ. |
| | | Руб. | Коп. | Руб. | | Руб. | Коп. |
| | <i>Императоръ</i> | | | | | | |
| 9 | <i>Золотая табакерка с эмалью в виде миниатюры Императрицы Александры Федоровны</i> | 760 | | <i>70</i> | <i>1915. В магазин на казенный счет (1) № 10 =</i> | | |
| | <i>Императрица</i> | | | | <i>А. С. Савинков на</i> | | |
| | <i>Зависимый 1915. одна табакерка за счетом Императрицы (101) рублей</i> | | | | <i>А. С. Савинков на</i> | | |
| | <i>Императоръ</i> | | | | <i>Савинков на</i> | | |
| | <i>Императрица</i> | | | | <i>Императоръ</i> | | |
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| | <i>Императрица</i> | | | | <i>Императрица</i> | | |

A copy of the Imperial Cabinet ledgers.



Though this appears to be a unique collaboration between Fabergé and the Imperial Porcelain Factory on a presentation snuff-box, it is known that Fabergé worked closely with the factory to produced several silver-mounted Imperial presentation vases. During the period from 1907 to 1909, items from the Cabinet's porcelain stock were sent to Fabergé to enhance their value and make them suitable for presentation. One such vase originally entered the Imperial Cabinet's ledgers on December 2, 1908 under the stock number 324 at a cost of 200 roubles. As discovered by Dr Valentin Skurlov, a decision was made to increase the value of this vase, and other similar porcelain vases in the Imperial Cabinet stock, by adding silver mounts by Fabergé. Once fitted with specifically designed silver mounts, the vase was re-entered in the Imperial Cabinet's ledgers in 1908 under stock number 326 with an increased cost of 560 roubles (Christie's, New York, 15 April 2013, lot 48).

By pairing Imperial Porcelain Factory pieces with Fabergé mounts, the Cabinet could use their porcelain stock for Imperial presentations. The exceptionally large scale of the present Imperial snuff-box, in proportion with its porcelain portrait roundel, suggests it was created through a similar process of enhancement.

The original design for the present snuff-box is featured in a surviving album of Henrik Wigström's drawings (U. Tillander-Godenhjelm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 44, pl. 13). Its profile portrait of Alexandra Feodorovna, dated 1909, is reminiscent of biscuit porcelain plaques depicting the Emperor and Empress in profile, which were produced by the Imperial Porcelain Factory during the period of Emperor Nicholas II and often presented as gifts to the factory's visitors (T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944 [State Porcelain Factory, 1904-1944]*, St Petersburg, 2005, p. 112, see lot 355).

The Imperial Cabinet ledgers faithfully record the dates of all outgoing gifts and the names of their recipients. Due to the revolution of 1917, the present snuff-box, which was entered into the cabinet records in 1914, appears never to have been allocated a recipient.

Empress Alexandra Feodorovna and Imperial Presentation Snuff-Boxes

During the period of Emperor Nicholas II, both snuff-boxes mounted with the cypher and the miniature portrait of the Empress Alexandra Feodorovna are recorded. Imperial presentations by the Empress usually related directly to services rendered to her rather than to the Empire at large. For example, a jewelled gold Fabergé snuff-box set with the miniature of Empress Alexandra Feodorovna held in the collection of the Musée National de la Marine was presented to Admiral Alfred Gervais (1837-1921) during Emperor Nicholas II and Empress Alexandra's state visit to France in 1896. The admiral carried direct responsibility for escorting the Empress during her tour (Exhibition catalogue, *Neptunia. Cadeaux des Tsars. La Diplomatie Navale dans l'Alliance Franco-Russe 1891-1914*, National Maritime Museum, Paris, 2010, p. 33).

Imperial presentation snuff-boxes set with the cypher of the Empress Alexandra Feodorovna are also recorded. Two known examples appear to relate to Professor Dmitrii Oskarovich Ott (1855-1927), who attended the Empress during pregnancy and delivered the five Imperial children. A pink enamelled snuff-box set with the Empresses's cypher by Carl Blank for Hahn was awarded in 1895, following the delivery of Grand Duchess Olga Nikolaevna was valued at 1,001 roubles (U. Tillander-Godenhjelm, *op. cit.*, pp. 357-359). A very similar example enamelled in yellow with the Empress's cypher by Hahn was sold Christie's, London, 8 June 2010, lot 160.

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

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A JEWELLED GUILLOCHÉ ENAMEL AND TWO-COLOUR GOLD IMPERIAL PRESENTATION SNUFF-BOX

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890,
SCRATCHED INVENTORY NUMBERS 1046 AND 1514

Rectangular with rounded corners, the hinged reeded and dotted rose gold cover applied with an oval panel, enamelled in translucent oyster white over a wavy guilloché ground, within a ribbon-tied green gold laurel band, centring rose and old-cut diamond-set Imperial double-headed eagle beneath a diamond-set Imperial crown, with six gold-mounted old-cut diamonds within reeded borders, the outer border chased as ribbon-tied laurel band, with a diamond-set thumb-piece, rose gold interior, *marked inside cover and base and on rim, also with French import marks*; in a fitted Wartski case
3 $\frac{5}{8}$ in. (9.3 cm.) wide

£80,000–120,000

\$110,000–160,000

€89,000–130,000



Emperor Nicholas II (1868-1918)

PROVENANCE:

Acquired by the Cabinet of His Imperial Majesty from Fabergé's St Petersburg branch on 8 May 1896 for 920 roubles.

Presented by the Imperial Cabinet to an Acting State Councillor Vitkovskii, on the occasion of the Coronation of Emperor Nicholas II in July 1896.

With Wartski, London.

Anonymous sale; Christie's, Geneva, 12 May 1980, lot 268.

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

EXHIBITED:

Helsinki, 1988.

Helsinki, Museum of Arts and Crafts, 1991.

St Petersburg, State Hermitage Museum; Paris, Musée des Arts Décoratifs; London, Victoria & Albert Museum, *Fabergé: Imperial Jeweller*, 18 June 1993 – 10 April 1994, no. 143.

Helsinki, *Smycken: Från Det Kejslerliga S:t Petersburg*, 1995, no. 136.

Stockholm, Nationalmuseum, *Carl Fabergé: Goldsmith to the Tsar*, 6 June 1996 – 19 October 1997, no. 64.

Stockholm, Christie's, 1996.

Washington DC, Corcoran Gallery of Art, *Fabergé and Finland: Exquisite Objects*, 1996.

Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntaidetta*, 14 March – 4 May 1997.

Tampere, Museums in Finland and Moscow Kremlin Museum, *The Era of Fabergé*, 17 June – 1 October 2006, no. 56.

LITERATURE:

G. von Habsburg, M. Lopato, *Fabergé: Imperial Jeweller*, Milan, 1993, p. 279, no. 143 (illustrated).

E. Welander-Berggren, *Carl Fabergé: Goldsmith to the Tsar*, Stockholm, 1996, p. 122, no. 64 (illustrated).

U. Tillander-Godenhjelm, *Smycken: Från Det Kejslerliga S:t Petersburg*, Helsinki, 1996, p. 145, no. 136 (illustrated).

U. Tillander-Godenhjelm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005, p. 218, no. 98 (illustrated).

M. Saloniemi, U. Tillander-Godenhjelm, T. Boettger, *The Era of Fabergé*, Tampere, 2006, pp. 97, 161, no. 56 (illustrated).



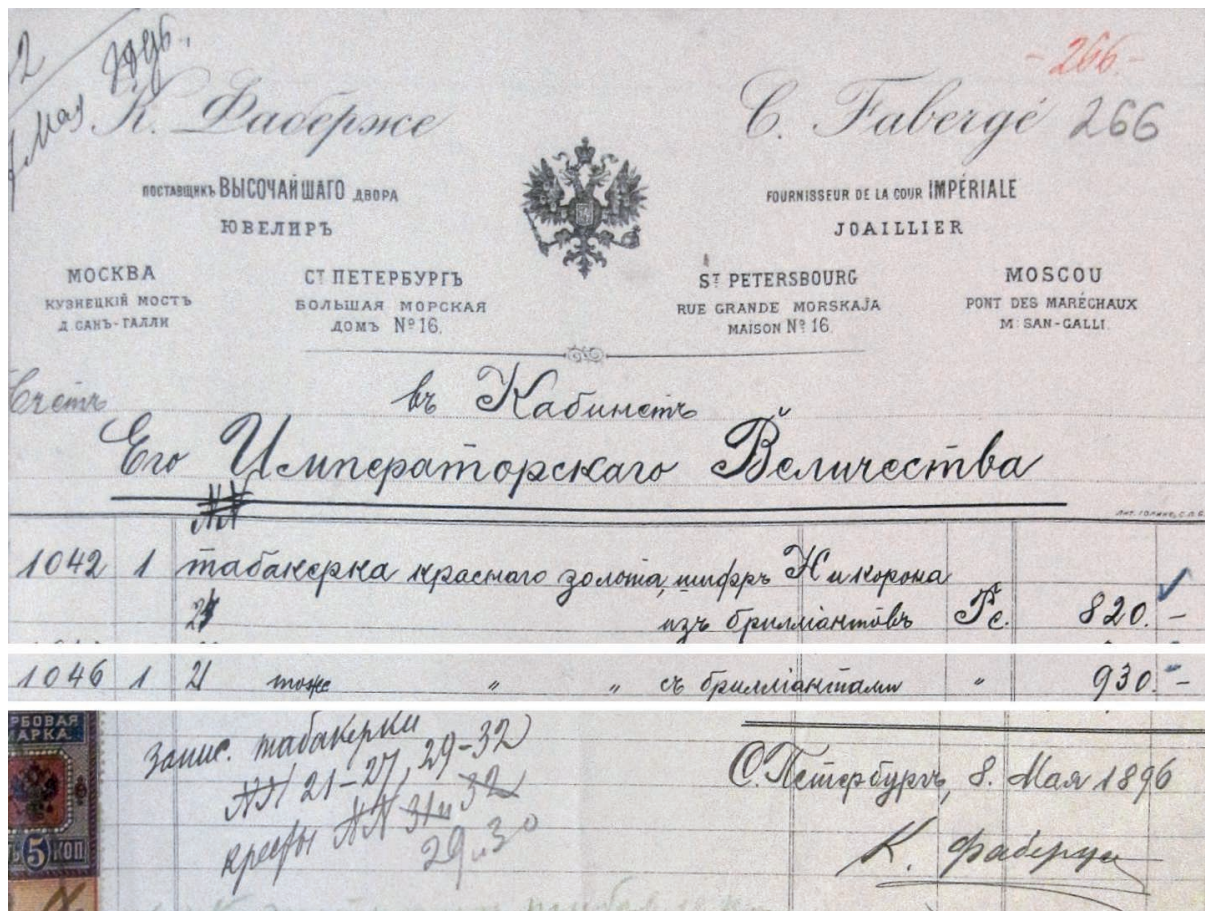
Throughout the reign of Emperor Nicholas II, the tradition of presenting lavishly decorated snuff-boxes adorned with State Emblems or the Emperor's Portrait flourished as a means of compensating Russian and foreign dignitaries for the service to the Russian state. While the presentation of a snuff-box with the Imperial double-headed eagle or cypher of the monarch held symbolic value for the recipient, it also importantly held cash value.

The recipients of diamond orders and gifts with the emperor's miniature portrait or cypher could be discretely sold back to the Cameral Office of the Cabinet of His Imperial Majesty in return for its cash value by the recipient himself or, following his death, by his heirs. It is therefore not uncommon to see snuff-boxes presented on one occasion, then re-entered in the Imperial Cabinet Ledgers at a later date.

These 'redeemed' snuff-boxes were re-entered in to the cabinet's stock books, cleaned, restored and often sent to jewellers, such as Hahn and Fabergé to be adapted and enhanced in value for presentation to another recipient. The most common form of enhancement was the addition of diamonds and the replacement of the central cartouche.

An analysis of awards and gifts from the period of 1896 to 1917 by Dr Ulla Tillander-Godenhielm demonstrates that 166 of approximately 280 Imperial presentation snuff-boxes with cyphers were sold back to the cabinet, making them the gift most commonly redeemed during the reign of Emperor Nicholas II (U. Tillander-Godenhielm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005, pp. 309-312).

The present Imperial snuff-box affords the opportunity to study one such exchange. In an invoice from Fabergé to the Cabinet of His Imperial Majesty, dated 8 May 1896, this example is recorded under scratched inventory number 1046 as a 'snuff-box with a cypher and crown', costing 930 roubles. This invoice indicates the date that the snuff-box was purchased from Fabergé, not the date that it entered the Cabinet's stock books.



A copy of the Fabergé invoice.

On 28 June 1896, this gold snuff-box was entered into the Imperial Cabinet ledgers under the number 21, as part of a group of snuff-boxes with the Emperor's cypher presented surrounding the Coronation of Emperor Nicholas II. The box is listed with inventory number 1046 and as 'red gold with brilliants'. The brief descriptions of other snuff-boxes in the Imperial Cabinet ledgers include either their material, such as jasper, or the colour of enamel as the identifying aspect of an Imperial presentation snuff-box.

| П Р И Х О Д Ъ. | | | | | | | |
|---------------------|-------------------------------------------------------------------------|------------------------------------------------------------------------------------|-------------|----------|------|-------------|------|
| № № по описи. | Когда по- ступили на приходъ и по какимъ предписа- нямъ. | Название вещей. | Количество. | По цѣнѣ. | | На сумму. | |
| | | | | Руб. | Коп. | Руб. | Коп. |
| | | <i>Тюбакерки съ вензелемъ Его Императорскаго Величества Николая II</i> | | | | | |
| <i>21.</i> | <i>28 Июня съ Бриллиантами, сумм. 1896. отъ ювели. Фаберже.</i> | | <i>1.</i> | | | <i>930.</i> | |

| Р А С Х О Д Ъ. | | | | | | | |
|------------------------------------------------------------------------|--------------------------------------------------------------------------------|-------------|----------|------|-------------|------|--|
| Когда вы- писаны въ расходъ и по какимъ предписа- нямъ. | Куда поступи- ли. | Количество. | По цѣнѣ. | | На сумму. | | |
| | | | Руб. | Коп. | Руб. | Коп. | |
| <i>28 июня 1896.</i> | <i>Управлению Судейского Казенного Палата, Д. Ст. Сов Витковскому.</i> | <i>1.</i> | | | <i>930.</i> | | |

A copy of the Imperial Cabinet ledgers.

In connection to the Coronation of Emperor Nicholas II on 14 May 1896, this snuff-box was presented on 6 July 1896 to an Actual State Councillor, Vitkovskii, director of the Siedlce (Sedlets) Board of Finance. Surrounding the coronation of Emperor Nicholas II, at least eighteen Russian recipients of snuff-boxes with the Emperor's cypher have been found to receive gifts, mainly in July of 1896. Coronation gifts were largely bestowed months after the celebrations, as it was impossible to complete them all for the actual day. Most of the other Russian recipients, like Vitkovskii, held roles in the treasury and board of finance (U. Tillander-Godenhielm, *op. cit.*, p. 324).

In addition to the inventory number 1046 scratched on the flange of the present Imperial snuff-box, the inside cover is further engraved with later number 1514. It appears that this snuff-box was redeemed by Vitkovskii for its cash value and redesigned.

The second inventory number corresponds to the period of 1898 to 1899, suggesting that the box was sent to a jeweller to be adapted for a new recipient at that time. The design of a snuff-box was changed depending on the rank and importance of a new recipient and it appears that the cypher listed at the original time of purchase from Fabergé was replaced by the present enamelled cartouche set with a diamond Imperial double-headed eagle.

Imperial Presentation Snuff-boxes applied with the Imperial double-headed eagle instead of a jewelled cypher or portrait of the Emperor, such as the present snuff-box, are very rare. According to the research of Dr Ulla Tillander-Godenhielm, information on only four presentation snuff-boxes with the imperial double-headed eagle has survived (U. Tillander-Godenhielm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005, pp. 218-219).

Another comparable Imperial Presentation snuff-box by Michael Perchin, centring a double-headed eagle, was first sold by Sotheby's, London, 11 July 1906, lot 165 and later formed part of The Kazan Collection of Fabergé, sold Christie's, New York, 15 April 1997, lot 180. The Kazan snuff-box was originally presented to Armand Mollard Chef de Protocol at the Ministry of Foreign Affairs, during the first visit of Emperor Nicholas II to France in 1896. Armand Mollard (1862-1930) had been specifically responsible in 1893 for the official reception of the Russian navy in Toulon. Interestingly, the design of the snuff-box presented to Mollard is also constructed primarily out of pure gold and diamonds, with thin white champlevé enamel borders.

We are grateful to Dr Valentin Skurlov and Dr Ulla Tillander-Godenhielm for their assistance with the research of the present lot.



A comparable Imperial presentation snuff-box from the Kazan Collection of Fabergé, sold Christie's, New York, 15 April 1997, lot 180.



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A JEWELLED TWO-COLOUR GOLD PENDANT BROOCH

MARK OF ALEXANDER TILLANDER, ST PETERSBURG, 1908-1917

Of openwork bell-flower form, finely chased gold mounts set with old-cut diamonds, the lower diamond suspended from the mount, with detachable suspension loop and brooch fittings, *marked throughout*; in the original silk and velvet-lined red velvet case
2 in. (5.1 cm.) high with suspension loop

£3,000–5,000

\$4,000–6,600

€3,400–5,500

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 15 November 1990, lot 304.
Acquired at the above by the father of the present owner.

EXHIBITED:

Helsinki, *Smycken: Från Det Kejslerliga S:t Petersburg*, 1995, no. 157.
Stockholm, Christie's, 1996.

Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntaidetta*, 14 March – 4 May 1997.

LITERATURE:

U. Tillander-Godenhjelm, *Smycken: Från Det Kejslerliga S:t Petersburg*, Helsinki, 1996, p. 156, no. 157 (illustrated).



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A GEM-SET GOLD-MOUNTED NEPHRITE KOVSH

MARK OF ALEXANDER TILLANDER, ST PETERSBURG, CIRCA 1890

The oval nephrite body on an oval foot, with burnished gold mount formed as a snake, terminating in a coiled handle, the head of the snake set with a cabochon garnet, *marked on handle*
 4¾ in. (12 cm.) wide

£4,000–6,000

\$5,300–7,900

€4,500–6,600

PROVENANCE:

With A. Tillander, Helsinki.
 Acquired from the above by the father of the present owner in 1991.

EXHIBITED:

Leningrad, Elagin Palace-Museum of the Russian Decorative and Applied Art, *The Great Fabergé. The Art of the Jewelers of the Court Firm*, 8 February – 1 October 1989, no. 210.
 Helsinki, 1990.
 Helsinki, Museum of Arts and Crafts, 1991.
 Stockholm, Christie's, 1996.
 Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntaidetta*, 14 March – 4 May 1997.

LITERATURE:

A. Tillander, *The Great Fabergé. The Art of the Jewelers of the Court Firm*, Leningrad, 1990, p. 110, no. 210 (illustrated).

A comparable kovsh by A. Tillander with an agate body was sold Christie's, London, 28 May 2012, lot 200.

AN IMPORTANT GEM-SET GUILLOCHÉ ENAMEL AND TWO-COLOUR GOLD IMPERIAL PRESENTATION CIGARETTE CASE

BY HAHN, WITH THE WORKMASTER'S MARK OF ALEXANDER TREIDEN, ST PETERSBURG, 1893

Rectangular, the body and hinged cover enamelled overall in translucent scarlet, the cover and base centring an engraved Imperial double-headed eagle on a sunburst wavy guilloché ground, within bright-cut gold borders, with integral vesta compartment, match strike and tinder cord, the thumb-piece set with a cabochon sapphire, the inside cover engraved in facsimile handwriting of Emperor Alexander III in Russian 'From Papa / 25 Dec. 1893 / Gatchina', marked on rim; in a fitted Wartski case
3 $\frac{5}{8}$ in. (9.2 cm.) wide

£70,000–90,000

\$92,000–120,000

€78,000–100,000

PROVENANCE:

A gift from Emperor Alexander III to his son Tsesarevich Nicholas Alexandrovich, future Emperor Nicholas II, on Christmas Day 1893. With Wartski, London.

Acquired from the above by the father of the present owner in 1981.

EXHIBITED:

Helsinki, 1990.

Helsinki, Museum of Arts and Crafts, 1991.

Helsinki, *Smycken: Från Det Kejslerliga S:t Petersburg*, 1995, no. 115.

Stockholm, Christie's, 1996.

Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntaidetta*, 14 March – 4 May 1997.

Wilmington, Riverfront Arts Center, *Fabergé: Imperial Craftsman and His World*, 8 September 2000 – 18 February 2001, no. 937.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé - Cartier, Rivalen am Zarenhof*, 28 November 2003 – 12 April 2004, no. 594.

Tampere, Museums in Finland and Moscow Kremlin Museum, *The Era of Fabergé*, 17 June – 1 October 2006, no. 59.

Tampere, Museums in Finland and Moscow Kremlin Museum, *The Era of Fabergé*, 17 June – 1 October 2006, no. 59.

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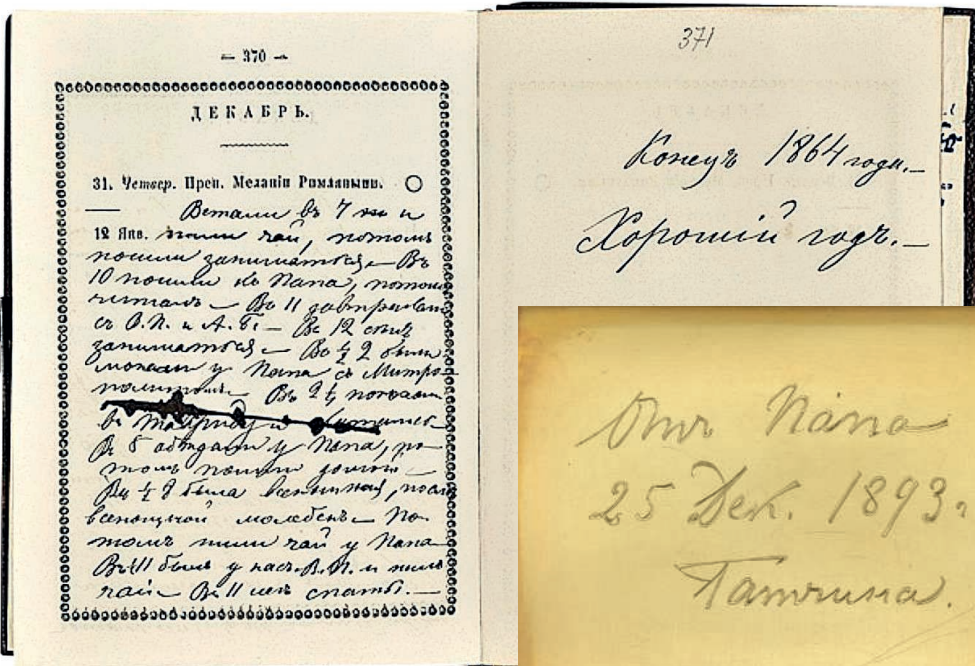
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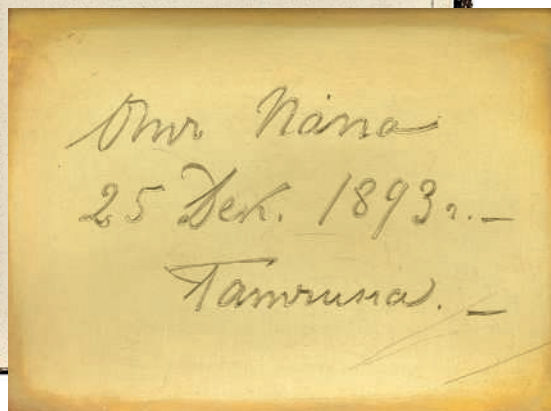


Imperial Family in 1893 in Livadia. From left to right: Tsesarevich Nicholas, Grand Duke George, Empress Maria Feodorovna, Grand Duchess Olga, Grand Duchess Xenia, Grand Duke Michael, Emperor Alexander III





A copy of the diary of Grand Duke Alexander Nikolaevich, future Emperor Alexander III, from 1864, Russian State Archives [GR RF], fund 677, inv.1, case 260, pp. 370-371.



(detail)

Emperor Alexander III and Tsesarevich Nicholas

The inside cover of this cigarette case is engraved with a facsimile inscription in Russian 'From Papa / 25 Dec. 1893 / Gatchina'. A comparison with a copy of Emperor Alexander III's personal diary, dated 1864, establishes that the cigarette's inscription is engraved in the Emperor's handwriting. The similarity of Alexander III's round penmanship in the diary to that of the cigarette case is particularly noticeable in the Russian word 'Papa'. His writing of the numerals '1864' also directly correspond to the digits in the cigarette case's inscription, making it clear that the facsimile engraving is in the hand of Emperor Alexander III.

Emblazoned with an intricately engraved Imperial Russian coat-of-arms on both sides, the present cigarette case was a fitting Christmas gift for the future Emperor of Russia, Tsesarevich Nicholas (1868-1918). The Tsesarevich was in his twenty-fifth year and the heir to the throne. Nicholas's brothers Grand Dukes George and Michael were only twenty-two and fifteen years old at the time. The personalisation of the piece, with the words from 'From Papa', gives insight into the lavish exchange between members of the Imperial family at Gatchina that Christmas.

Emperor Alexander III and Empress Maria Feodorovna preferred to celebrate important family events such as holidays and anniversaries (see lot 207) at Gatchina palace. The memoirs of Alexander III's daughter, Grand Duchess Olga Alexandrovna (1882-1960), detail Christmas at the palace:

'After the service it was time for dinner - only Father, Mother and us five children, and then the moment came, which all Danish children know, too when you sit and wait in front of a closed door and when you glue your eyes to the faint yellow strip of light which is making its way under the door till it is suddenly thrown open! When the double doors were opened at home in Gatchina an old church bell would be rung at the same time. It tinkled so mildly and beautifully, and then the door would be opened to all the delights. Seven Christmas trees stood around in the room - one for each of us and at the foot of each tree there was a table with presents.'

(P. Kulikovskiy et. al., *25 Chapters of My Life: Grand Duchess Olga Alexandrovna of Imperial Russia*, 2009, ch. 3).

In retrospect, the year of its presentation imbues this gift with even more significance: it would be the last Christmas Nicholas celebrated with his father. At the age of forty-nine, Emperor Alexander III developed nephritis and died in the autumn of the following year; the young Tsesarevich Nicholas succeeded to the throne in 1894.

Hahn and Alexander Treiden

The firm of Hahn was established by Karl Hahn in 1873 and eventually became an important supplier to the Russian Imperial Court, receiving the title of purveyor to the court during the reign of Emperor Alexander III (1881-1894). The firm became the jeweller of choice to the Imperial Cabinet and its many commissions included diamond insignia of various orders, presentation jewellery, cigarette cases and snuff-boxes during the reign of Emperor Alexander III.

The production of the firm was handled primarily in the workshops of Carl Blank and Alexander Treiden, who worked exclusively for Hahn. Alexander Adolfovich Treiden was a merchant of the second guild from 1892-1917 and his St Petersburg workshop, which produced gold and silver items, was located at Nevsky prospect, 42. Treiden is particularly associated with the supply of presentation cigarette cases to Hahn. For more information on Hahn's work for the Imperial court and on snuff boxes with the Imperial double-headed eagle, see U. Tillander-Godenhielm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005, pp. 384-385.

The Technique

The present Imperial presentation cigarette-case is remarkable not only for its presentation within the Imperial Family, but also for the complexity of its guilloché pattern. It is extraordinary how the intricate Imperial coat-of-arms on the present cigarette case is transposed over the undulating bands of guilloché it appears to radiate.

An Imperial presentation snuff-box by Koechli with a related guilloché pattern, incorporating the Imperial Russian coat-of-arms, was presented by Tzarevich Nicholas Alexandrovich in 1891 to General Major N. Shipov, Ataman of the Ural Cossack Voisko (Christie's, London, 29 November 2010, lot 233).





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A GEM-SET GOLD-MOUNTED KARELIAN BIRCH CIGARETTE CASE

MARK OF ALEXANDER TILLANDER, ST PETERSBURG, CIRCA 1890

Rectangular with rounded corners, the hinged Karelian birch cover and base with rose gold mounts, with a cabochon sapphire push-piece, marked on mount 3 $\frac{3}{8}$ in. (8.6 cm.) wide

£3,000–5,000

\$4,000–6,600

€3,400–5,500

PROVENANCE:

With Wartski, London.

Acquired from the above by the father of the present owner in 1981.

EXHIBITED:

Helsinki, The Museum of Applied Arts, *Fabergé and his Contemporaries*, 1980, no. 93.

Helsinki, 1988.

Helsinki, 1990.

Helsinki, Museum of Arts and Crafts, 1991.

Stockholm, Christie's, 1996.

Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntaidetta*, 14 March – 4 May 1997.

LITERATURE:

G. von Habsburg, A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, New York, 1979, pl. 144.

A. Tillander, *Fabergé and his Contemporaries*, Helsinki, 1980, p. 71, no. 72 (illustrated).



218

218

A GEM-SET GOLD-MOUNTED AND EN PLEIN ENAMEL SILVER CIGARETTE CASE

RUSSIA, EARLY 20TH CENTURY

Rectangular with rounded corners, the hinged cover applied with an Imperial double-headed eagle, set with an enameled cross of the Order of St George and silver-gilt crossed swords, with a gold-mounted cabochon push-piece, interior gilt, bearing later marks of Anders Nevalainen inside cover and base 3 $\frac{3}{4}$ in. (9.5 cm.) high

4.8 oz. (148 gr.) gross

£2,500–3,500

\$3,300–4,600

€2,800–3,900

PROVENANCE:

Anonymous sale; Habsburg, Geneva, 29 June 1988, lot 51/192.

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

EXHIBITED:

Helsinki, Museum of Arts and Crafts, 1991.

Stockholm, Christie's, 1996.

Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntaidetta*, 14 March – 4 May 1997.



219

A BRASS BOWL

BY FABERGÉ, MOSCOW, CIRCA 1914

Circular, the base *repoussé* with an Imperial double-headed eagle and the Russian inscription 'War 1914 / K. Fabergé'

4¼ in. (10.9 cm.) diameter

£2,000–3,000

\$2,700–3,900

€2,300–3,300

PROVENANCE:

With A. Tillander, Helsinki.

Acquired from the above by the father of the present owner in 1981.

EXHIBITED:

Helsinki, 1988.

Helsinki, Museum of Arts and Crafts, 1991.

Stockholm, Christie's, 1996.

Lahti, The Lahti Art Museum, *Fabergé: Loistavaa kultasepäntaidetta*, 14 March – 4 May 1997.

According to Fabergé's London ledgers, thirty-five ashtrays in yellow brass, described as 'War Souvenirs', were presented to special customers in July 1915.

From 1914 to 1917 Fabergé produced bowls, cigarette cases, and kitchen utensils embossed with Fabergé's name and the inscription 'War 1914', often made in less valuable, yet more practical, materials such as brass, copper and steel. In Russia, items like this were often commissioned by the government as small gifts, presented to soldiers and officers by Emperor Nicholas II.

220

A SILVER-TOPPED GOLD-MOUNTED DIAMOND AND SAPPHIRE BROOCH BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 70192

A rose-cut diamond-set bar brooch, centring a cabochon sapphire within a diamond-set border, *marked on pin and loop*
1¾ in. (3.6 cm.) long

£5,000-7,000

\$6,600-9,200
€5,600-7,800

PROVENANCE:

Purchased by Grand Duchess Xenia Aleksandrovna (1875-1960) from Fabergé's St Petersburg branch on 18 January 1903 for 95 roubles.

Grand Duchess Xenia Alexandrovna was the eldest daughter of Emperor Alexander III and Empress Maria Feodorovna and the sister of Emperor Nicholas II. In 1894, she married her cousin, Grand Duke Alexander Mikhailovich of Russia, with whom she had seven children. Following the revolution, Grand Duchess Xenia Alexandrovna fled Russia, eventually settling in the United Kingdom.

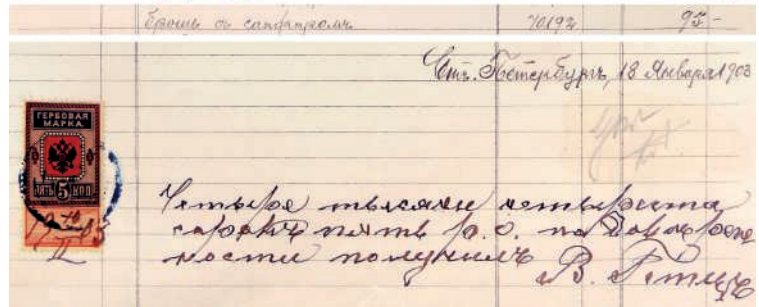
We are grateful to Dr Valentin Skurlov for his assistance with the research of the present lot.



220



Grand Duchess Xenia Alexandrovna (1875-1960)



A copy of the Fabergé invoice.

221

A JEWELLED TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL ROCK CRYSTAL PARASOL HANDLE BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 49522

The tau-form rock crystal handle above a collar enamelled in translucent pink over a wavy guilloché ground, applied with green gold laurel trellis and alternating rose-cut diamond-set bands, within diamond-set borders decorated with a foliate band enamelled in green and white, *marked on mounts*

2½ in. (6.5 cm.) high, excluding screw

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

New York Private Collection; Sotheby's, New York, 4 November 2010, lot 52. Acquired at the above sale by the present owner.



221

CZAR'S LAVISH PRESENTS.

Before the Czar left he caused to be conveyed to the police his appreciation of their efforts. To Superintendent Quinn he presented a gold cigarette case, with his monogram in diamonds, and to Inspector McBrien a gold watch and chain. Two fortunate post office telegraphists who were stationed on the Standart during his Majesty's visit each received a gold watch as a souvenir of his stay. The Chief Constable of the Isle of Wight has had conferred on him the decoration of Commander of the Order of Saint Stanislas, and has received a very handsome gold cigarette case with the Czar's crest set in rich stones. Deputy Chief Constable Gallaway is made Chevalier of the same order, and has received a set of gold sleeve links bearing the Imperial crest, and a similar present has been made to Inspector Bignell of the local police at Cowes.



The present lot described in *The Standard*, 6 August 1909.

222

A PAIR OF JEWELLED GUILLOCHÉ ENAMEL TWO-COLOUR GOLD IMPERIAL PRESENTATION CUFFLINKS

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ALFRED THIELEMANN, ST PETERSBURG, CIRCA 1909, SCRATCHED INVENTORY NUMBER 2065

Each rectangular terminal with cut corners enamelled in oyster white over a sunburst guilloché enamel with Imperial crown set with cabochon sapphires and rose-cut diamonds, within green gold laurel wreath, joined by a chain to a baton terminal, *marked on links*; in the original silk and velvet-lined red leather case stamped with the Imperial double-headed eagle

Each terminal: ¾ in. (2 cm.) high (2)
 £10,000-15,000 \$14,000-20,000
 €12,000-17,000

PROVENANCE:

Supplied by Fabergé to the Imperial Cabinet on 8 May 1909 at the cost of 50 roubles, under the number 2065; entered into the Cabinet's stock under the number 587 on 11 June 1909.

Presented to James Gallaway, Deputy Chief Constable on the Isle of Wight, in 1909.

By descent to the present owner.

In August 1909 the Russian Imperial family visited the Cowes Regatta on the Isle of Wight, where they were welcomed by King Edward VII. James Gallaway, who was the Deputy Chief Constable on the Isle of Wight, was responsible for security for the visit. In recognition of his services Emperor Nicolas II presented him with this pair of cufflinks. The *Standard* newspaper, dated 6 August 1909, detailed the gift to James Gallaway under the title 'Czar's Lavish Presents'.

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



A copy of the Fabergé invoice.

| ПРИХОДЪ. | | | | | | | |
|----------------|---------------------------------------------------|-----------------|-------------|----------|------|-----------|------|
| № № по отписк. | Когда поступили на приход и по какой предписанью. | Название вещей. | Количество. | По цѣнѣ. | | На сумму. | |
| | | | | Руб. | Коп. | Руб. | Коп. |
| 587 | | Замочки | 1 | | | 50 | |

| РАСХОДЪ. | | | | | | |
|----------------|------------------------------|-------------|----------|------|-----------|------|
| № № по отписк. | Куда поступили. | Количество. | По цѣнѣ. | | На сумму. | |
| | | | Руб. | Коп. | Руб. | Коп. |
| 587 | Генералъ-лейтенантъ Галловей | 1 | | | 50 | |

A copy of the Imperial Cabinet ledgers.



223

*** 223**

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

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

The circular fluted nephrite handle with gold ropework borders, with a diamond and cabochon ruby-set finial, mounted on a nephrite stem, with green gold scroll band, set with rose-cut diamonds and cabochon rubies within ropework borders, the lower border enamelled in pink over guilloché ground engraved with scrolling foliage, the gold matrix vacant, *marked on mount*; in a fitted Wartski case
3 in. (7.6 cm.) high

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

Anonymous sale; Christies, Geneva, 19 November 1970, lot 126.
With Wartski, London.

*** 224**

A JEWELLED GOLD SAMORODOK CIGARETTE CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 10769

Rectangular with rounded corners, the hinged cover and base inset with diamonds and rubies, with a cabochon ruby push-piece, *marked inside cover and base*
3½ in. (9.2 cm.) wide

£7,000–9,000

\$9,300–12,000
€7,900–10,000



224



* 225

A JEWELLED AND CHAMPLEVÉ ENAMEL TWO-COLOUR GOLD-MOUNTED NEPHRITE CIGARETTE CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 55669

Rectangular with rounded corners, the border of the hinged cover champlévé enamelled with opaque white stripes engraved at intervals with acanthus leaves, with a diamond-set push-piece, marked on interior mounts of cover and base

3 7/8 in. (9.2 cm.) wide

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Empress Alexandra Feodorovna (1872–1918), purchased from the Fabergé St Petersburg branch on 7 August 1898 for 250 roubles.

By repute, a gift from Empress Alexandra Feodorovna to her brother-in-law Prince Henry of Prussia (1862–1929).

Anonymous sale; Christie's, New York, 20 October 1998, lot 85.

Acquired at the above by the present owner.

Prince Henry of Prussia was the younger brother of German Emperor William II and the husband of Princess Irene of Hesse and by Rhine. Princess Irene was the sister of Empress Alexandra Feodorovna and Grand Duchess Elizabeth Feodorovna. She and her husband kept in close contact with their Russian family and would often take trips to Russia to see Irene's sisters Elizabeth and Alexandra.

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



A copy of the Fabergé invoice.



Prince Henry of Prussia (1862–1929)

PROPERTY FROM A PRIVATE COLLECTION, LONDON
(LOTS 226-228)



226

226

A SILVER-TOPPED GOLD-MOUNTED DIAMOND AND PERIDOT PENDANT NECKLACE

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

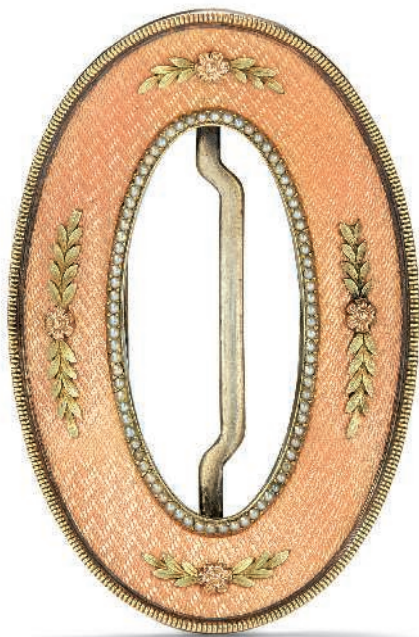
Of quatrefoil shape, centring a peridot within a rose-cut diamond-set border, each leaf with a diamond-set laurel, with a similarly decorated suspension loop and a chain, *marked on mounts and suspension loop*

The pendant 1 in. (2.7 cm.) high

£3,000–5,000

\$4,000–6,600

€3,400–5,600



227

227

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

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1903-1904, SCRATCHED INVENTORY NUMBER 11761

Oval, enamelled overall in translucent peach over zigzag guilloché ground, decorated on four sides with two-colour gold laurel and rosettes, within a rose gold border, the elliptical aperture with seed-pearl border, *marked on border, clasp and reverse*

2¾ in. (7 cm.) long

£5,000–7,000

\$6,600–9,200
€5,600–7,800



228

228

A TWO-COLOUR GOLD-MOUNTED SILVER-GILT AND GUILLOCHÉ ENAMEL BELT BUCKLE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1903-1904, SCRATCHED INVENTORY NUMBER 12959

Of slightly curved rectangular form with rounded corners, enamelled overall in translucent lavender gray over wavy guilloché ground, decorated on four sides with two-colour gold laurel and rosettes, within rose gold borders, *marked on border, clasp and reverse*

2½ in. (6.2 cm.) long

£5,000–7,000

\$6,600–9,200

€5,600–7,800



229

A JEWELLED SILVER-GILT AND GUILLOCHÉ ENAMEL IMPERIAL PRESENTATION CIGARETTE CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 2992

Rectangular with rounded corners, the body enamelled in translucent oyster white over a sunburst guilloché ground, the hinged cover centring a rose-cut diamond-set Imperial double-headed eagle, with a diamond-set push-piece, interior gilt, *marked inside cover and base*; in the original silk and velvet-lined wood case stamped 'Fabergé St Petersburg Moscow London' beneath the Imperial warrant 3½ in. (8.9 cm.) wide

£30,000–50,000

\$40,000–66,000
€34,000–56,000

PROVENANCE:

Presented from the Imperial Cabinet to Francesco Camicia, major in the Italian Army and official to King Victor Emmanuel III of Italy (1869–1947) in 1911.

By descent to the present owner.

According to family tradition, the present cigarette case was awarded by Grand Duke Boris Vladimirovich (1877 – 1943), who represented the Imperial Family during his visit to Italy in August 1911.

Impressive gifts, such as the present enamelled cigarette case, played an important role in Imperial State Visit during the reign of Emperor Nicholas II. When abroad, the Imperial Russian court awarded a variety of gifts to foreign dignitaries as a means of creating diplomatic bonds. In addition to Grand Duke Boris Vladimirovich's visit to Italy in 1911, Emperor Nicholas II also visited the country in 1909 in order to meet the king at Racconigi (U. Tillander-Godenhielm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005, p. 331-332).

With the popularity of smoking in the early part of the twentieth century, the cigarette case was a fashion accessory and status symbol. Thus it became a natural choice for an Imperial award. The designs for these cigarette cases typically featured an applied crowned Imperial double-headed eagle and the majority were supplied to the Imperial Cabinet by Fabergé (U. Tillander-Godenhielm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005, p. 215).

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

| Кому. | КОМУ ПОЖАЛОВАНО. | КАКАЯ ВЕЩЬ. | ЦЕНА ВЕЩЬ |
|-------|----------------------------------|----------------|-----------|
| | | | РУБЛИ. |
| | 1911 | | |
| | Гр. Камичия, майор италийск. ар. | перстень манж. | 230 |

A copy of the Imperial Cabinet ledgers.



Grand Duke Boris Vladimirovich



Mrs Virginia Fair Vanderbilt (1875-1935) and Mr William Kissam Vanderbilt II (1878-1944)

230

A LARGE AND IMPORTANT WHITE ONYX MODEL OF A BEAR BY FABERGÉ, CIRCA 1909

Realistically carved from striated translucent white onyx, lumbering forward, with cabochon ruby-set eyes, *apparently unmarked*; in the original silk and blue velvet-lined wood case stamped 'Fabergé St Petersburg Moscow London' beneath the Imperial warrant on the interior, with gilt-stamped inscription 'B.G. / Scotland. / 1909.' on the cover
5 in. (12.7 cm.) wide

£200,000–300,000

\$270,000–400,000

€230,000–330,000

PROVENANCE:

Purchased by Mrs William Kissam Vanderbilt, née Fair (1875-1935), from Fabergé London branch on 10 September 1909 for £26.10s. Almost certainly a gift from the above to Marquise Berthe de Ganay, née de Béhague (1868-1940), as a souvenir of their holiday in Beaufort Castle, Scotland.
Acquired from the descendants of the above.

LITERATURE:

G. von Hapsburg, *Fabergé in America*, New York, 1996, p. 353 (listed).





The ledgers of Fabergé's London Branch record the purchase of a 'Polar Bear, white onyx' on 10 September 1909 for £26.10s by Virginia Fair Vanderbilt, an American socialite and wife of William Kissam Vanderbilt II.

A newspaper clipping from *The American Register* records that Virginia Fair Vanderbilt and the Marquise Berthe de Ganay, whose gilt initials 'B.G.' appear on the original Fabergé case for this polar bear, were at Beaufort Castle, Scotland, together on 21 August 1909.

A further newspaper clipping from the *New York Times*, published on 18 September 1910, mentions the 1909 visit to Beaufort and details a second shared shooting and salmon fishing holiday in Scotland by the Marquise de Ganay and Mrs Vanderbilt in August of 1910.

The date of Virginia Vanderbilt's purchase of a white onyx polar bear at Fabergé's London branch and its high cost of £26.10s correspond to the present polar bear, whose original Fabergé case is thoughtfully inscribed 'B.G. / Scotland. / 1909'. The timing of Berthe de Ganay and Virginia Vanderbilt's stay in Scotland, one month before the purchase of the white onyx polar bear, makes it clear that the present lifelike model was given to Berthe de Ganay as a souvenir of their joint holiday in Scotland.

Interestingly Fabergé's ledgers show that the day Mrs Vanderbilt visited the London Branch in September 1909, she was accompanied by Berthe de Ganay's sister, Martine-Marie-Pol, Countess de Béarn (1869-1939). This suggests that Virginia Vanderbilt sought the Countess de Béarn's advice on a suitable gift for her sister Berthe.

| | | | | | | | |
|----|----------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|-------|-------|---|-----|
| 10 | Comtesse de Béarn | Wig case, oval, dark green ent. rim in cut sapphires place for matches and mouthpiece. Mouthpiece in amber dark green enamel and cut sapphires | 18958 | 72 | 158 | ✓ | 364 |
| | Mrs W. K. Vanderbilt | 'Uncle Sam' white onyx hat, shirt & trousers, obsidian coat, orb, face, grey & red enamel waistcoat, gold watch chain & buttons | 19711 | 60 | | ✓ | 385 |
| | | Polar Bear, white onyx | 18324 | 26 10 | 86 10 | ✓ | 144 |

A copy of the Fabergé London ledgers, listing the purchase of the present lot.



Beaufort Castle, Scotland

In Fabergé's London Ledgers, the entry directly above Mrs Vanderbilt's purchase of the present polar bear lists the Countess of Bearn's name beside a green enamel cigarette case. Martine-Marie-Pol, Countess de Béarn was also a great collector and patron of the arts in her own right; she and her sister, Berthe de Ganay, clearly followed in the footsteps of their father Comte Octave de Béhague, an avid collector of prints.

The association between the Vanderbilts and de Ganays was a close one. The two families lived near one another in Fontainebleau. Their joint decision in 1909 to rent Beaufort Castle in Scotland for the August shooting season suggests they regularly entertained the same circle of friends. Beaufort Castle, Lord Lovat's expansive seat in Scotland, turned out to be the ideal location for large house parties, and the two hostesses rented the castle again in 1910. The success of their parties was described in numerous newspapers in England, as well as the United States.

The Marquise de Ganay and Virginia Vanderbilt entertained a great number of socialites, including Consuelo Vanderbilt, Duchess of Marlborough, and her son Lord Ivor Spencer-Churchill among others. Contemporary newspapers reported that 'invitations to these are anxiously sought, not only on account of the prestige of the hostess [Mrs Vanderbilt], but also

Mr. and Mrs. William K. Vanderbilt and the Marquis and Marchioness de Ganay are at Beaufort Castle. This is the estate which was rented a few seasons ago by Henry Phipps, who had trouble with Lovat over the fishing.

The American Register, London, 21 August 1909

because of the splendid shooting and fishing which the estate affords' (*The Washington Post*, 19 June 1910, p. 9). Virginia Vanderbilt, despite her short tenancy of Beaufort, redecorated and modernised the castle to reflect the style of her comfortable American mansions.

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

Mrs. William K. Vanderbilt at Beaufort.

Mrs. William K. Vanderbilt and the Marquise de Ganay have been keeping house together at Beaufort Castle for the shooting and the salmon fishing, and the Marquis de Ganay and Mr. Vanderbilt have had large parties there. The Marquis and Marquise de Ganay live near Mrs. Vanderbilt at Fontainebleau. The de Ganays have also a town house in Paris. This is the second season that the Vanderbilts and de Ganays have been together at Beaufort. Mme. de Ganay was a Miss Ridgeway, and her mother, the venerable Mrs. Ridgeway, died only a few years ago at her château in the Loire district. The sons of the Marquis and Marquise de Ganay have visited this country. They are nearly related to the Willings of Philadelphia, and one of the young de Ganays is at present in the United States.

The New York Times, 18 September 1910

PROPERTY OF AN IMPORTANT SWISS COLLECTOR
(LOTS 231-234)



231

*** 231**

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

MAKER'S MARK INDISTINCT, POSSIBLY 'AA', ST PETERSBURG, 1908-1917

Rectangular, enamelled overall in translucent olive green over wavy guilloché ground, within green gold laurel bands, the hinged cover with gold-mounted cabochon garnet thumb-piece, with a vesta compartment and match strike, also with a tinder cord with suspension ring, *marked inside cover, body and on mount*

3 $\frac{3}{8}$ in. (9.8 cm.) wide

£3,000-5,000

\$4,000-6,600
€3,400-5,600



232

*** 232**

A JEWELLED AND GUILLOCHÉ ENAMEL GOLD-MOUNTED SILVER-GILT CIGARETTE-CASE

MARKED SUMIN, ST PETERSBURG, 1908-1917

Rectangular with rounded corners, enamelled overall in translucent lavender gray over a wavy guilloché ground, with a hinged match strike and cover, opening to reveal a vesta compartment, with a diamond-set thumb-piece and a cabochon push-piece, *marked throughout*

3 $\frac{3}{4}$ in. (9.5 cm.) wide

£3,000-5,000

\$4,000-6,600
€3,400-5,600



233

*** 233**

A JEWELLED GOLD CIGARETTE CASE

MARK OF VASILII FINIKOV, ST PETERSBURG, CIRCA 1890

Rectangular with rounded corners, spot-hammered overall, in a form of a coin purse, two hinged covers with a 'kiss' clasp, shaped as knots and set with cabochon sapphires and rubies, *marked inside cover*

3 $\frac{3}{8}$ in. (9.8 cm.) high

£5,000-7,000

\$6,600-9,200
€5,600-7,800

Vasilii Finikov worked for Bolin and was occasionally employed by Fabergé. A similar cigarette case by Finikov shaped as a coin purse from the collection of Grand Duchess Maria Pavlovna, was sold Sotheby's, London, 30 November 2009, lot 47.



~* 234

A GUILLOCHÉ ENAMEL SILVER-GILT DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1903-1904, SCRATCHED INVENTORY NUMBER 11142

Rectangular, enamelled in translucent pink over a wavy guilloché ground, the lower section applied with ribbon-tied berried laurel, the white enamel dial within a guilloché pattern band, black Arabic chapters and pierced gold hands, all within reeded border with rosettes at corners, the ivory back with silver-gilt scroll strut, the backplate with hand-set, *marked on lower edge, back and strut* 5 in. (12.7 cm.) high

£60,000-80,000

\$80,000-110,000

€67,000-89,000

PROVENANCE:

Emperor Nicholas II (1868-1918) and Empress Alexandra Feodorovna (1872-1918), purchased from the Fabergé St Petersburg branch on 29 November 1905 for 220 roubles, paid 110 roubles each.



Emperor Nicholas II and Empress Alexandra Feodorovna



A copy of the Fabergé invoice.

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

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



235

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A PARCEL-GILT SILVER TABLE LIGHTER IN THE FORM OF A BABOON

MARKED FABERGÉ WITH THE IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK OF JULIUS RAPPOPORT, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 7031

Realistically cast and chased as a baboon looking over his shoulder at his tail, shaped as a lighter, the surface finely chased and engraved to simulate fur, its hinged head opening to reveal the lighter fluid compartment with a detachable cover, the hollow tail providing the outlet for the taper, interior gilt, *marked under base, also with French import marks*

4 $\frac{3}{4}$ in. (11 cm.) high
15.4 oz. (479 gr.)

£40,000–60,000

\$53,000–79,000
€45,000–67,000

For a comparable model of a baboon from the Kremlin Armoury, see G. von Hapsburg, M. Lopato, *Fabergé: Imperial Jeweller*, London, 1993, pp. 328-329, no. 210. A similar lighter from the Collection of S.A.R. La Principessa Reale Maria Gabriella Di Savoia was sold Christie's, London, 27 June 2007, lot 19.



236

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TWO JEWELLED PARCEL-GILT SILVER SWAN-FORM CANDLE HOLDERS

BOTH MARKED FABERGÉ, ONE WITH THE WORKMASTER'S MARK OF JULIUS RAPPOPORT, ST PETERSBURG, CIRCA 1890, THE OTHER, MOSCOW, 1908-1917

Each formed as a swan, with curved neck and upswept wings, the surface chased to simulate plumage, the interior hollow to fit a possibly later glass liner, *marked under bases*

6 in. (15.3 cm.) wide
35 oz. (1,116 gr.) gross

£6,000–8,000

(2)
\$8,000–11,000
€6,700–8,900



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

237

A GEM-SET SILVER BELL-PUSH IN THE FORM OF A RABBIT

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF VICTOR AARNE, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 8057

Realistically cast, chased and engraved in crouched position, with its head slightly raised and ears up, with cabochon garnet eyes as push-pieces, with bakelite panel under base, *marked under the tail*

6 in. (15.2 cm.) long

12.5 oz. (391 gr.) gross

£30,000-50,000

\$40,000-66,000

€34,000-56,000

PROVENANCE:

Anonymous sale; Christie's, New York, 11 April 2003, lot 99.

For similar rabbits by Victor Aarne, see Exhibition Catalogue, *A La Vieille Russie, Fabergé, a Loan Exhibition for the Benefit of the Cooper-Hewitt Museum*, New York, 1983, p. 112, nos. 399-400; and G. Von Habsburg, *Fabergé Imperial Craftsman and His World*, London, 2000, p. 110, no. 154.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

*** 238**

A GEM-SET SILVER BELL-PUSH IN THE FORM OF A FROG

MARKED FABERGÉ WITH THE IMPERIAL WARRANT, WITH THE MARK OF THE FIRST SILVER ARTEL, ST PETERSBURG, 1908-1917

Realistically cast and chased, as a sitting frog, the eyes set with cabochon garnets, designed as push-pieces, the back with cord hole, *marked under base and left hind leg*

4½ in. (10.5 cm.) long

9.41 oz. (292.7 gr.) gross

£20,000-30,000

\$27,000-40,000

€23,000-33,000



For a nearly identical bell-push from the Hubel Collection, see G. von Habsburg, *Fabergé Imperial Craftsman and His World*, London, 2000, p. 113, no. 166.



*** 239**

A GROUP OF FIVE JEWELLED, GUILLOCHÉ ENAMEL, HARDSTONE AND GOLD EGG PENDANTS

ONE, INDISTINCTLY MARKED, PROBABLY 'FK', RUSSIA, 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*; one, enamelled in translucent blue over a guilloché ground, set with diamonds, forming Cyrillic letters 'KhV' for 'Christ is Risen', *apparently unmarked*; one on a modern gold brooch, four in a fitted Wartski box $\frac{5}{8}$ in. (1.7 cm.) high and smaller, without suspension loops

(5)

£3,000–5,000

\$4,000–6,600
€3,400–5,600



Grand Duchess Elizaveta Mavriekievna (1865-1927)



239



240

*** 240**

A JEWELLED GOLD-MOUNTED RHODONITE EGG PENDANT BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLMSTRÖM, ST PETERSBURG, 1899-1903

Ovoid, the upper section with a flower-shaped gold mount, set with rose-cut diamonds, surmounted by a suspension loop, *marked on suspension loop* $\frac{3}{4}$ in. (2 cm.) high, excluding suspension loop

£2,500–3,500

\$3,300–4,600
€2,800–3,900

PROPERTY OF AN IMPORTANT AMERICAN FABERGÉ COLLECTOR

*** 241**

A GROUP OF THIRTY-ONE JEWELLED, GOLD, SILVER, GLASS, HARDSTONE AND ENAMEL EGG PENDANTS AND CHARMS

SOME BY FABERGÉ, VARIOUS DATES AND TOWN MARKS

One gold and one silver-gilt chain, suspending fifteen and sixteen eggs respectively, each in either guilloché enamel, hardstone, silver or gold, some with diamonds, rubies and sapphires, *some marked on loops* $\frac{3}{4}$ in. (1.5 cm.) high and smaller, without suspension loops

(31)

£20,000–25,000

\$27,000–33,000
€23,000–28,000

PROVENANCE:

Grand Duchess Elizaveta Mavriekievna; Sotheby's, New York, 22 April 2009, lot 314 (part).

Acquired at the above by the present owner.

Grand Duchess Elizaveta Mavriekievna (1865-1927), née Princess Elisabeth Auguste Marie Agnes of Saxe-Altenburg, was the wife of Grand Duke Konstantin Konstantinovich. Elizaveta was known as 'Mavra' within the Romanov family and had a very good relationship with her Russian relatives. Both Elizaveta Mavriekievna and her husband were patrons of the arts and sponsored numerous exhibitions in St Petersburg. Grand Duke Konstantin Konstantinovich of Russia (1858-1915), was the grandson of Emperor Nicholas I and an important Silver Age poet and playwright, who wrote under the pseudonym KR. Grand Duke Konstantin Konstantinovich also served as the President of the Academy of Sciences and as Inspector-General of Military Schools, helping to liberalise the education system.

After the revolution, Elizaveta Mavriekievna and her two sons managed to leave Russia for Sweden.

PROPERTY OF AN IMPORTANT AMERICAN
FABERGÉ COLLECTOR (LOTS 241-247)



242



*** 242**

A JEWELLED AND GUILLOCHÉ ENAMEL GOLD-MOUNTED SILVER PARASOL HANDLE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 6572

Of bulbous form, enamelled overall in translucent royal blue over a wavy guilloché ground, emanating from a pearl-set finial, with laurel chased green gold border, *marked on border*; in the original silk and velvet-lined wood case stamped 'Fabergé St Petersburg Moscow Odessa' beneath the Imperial warrant

1 $\frac{1}{8}$ in. (4.8 cm.) high

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 13 October 2007, lot 169.
Acquired at the above by the present owner.

*** 243**

A GEM-SET AND GUILLOCHÉ ENAMEL PARCEL-GILT SILVER BELL-PUSH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 7079

Of lozenge shape, enamelled in translucent white over a sunburst wavy guilloché ground, the top applied with interlaced ribbon-tied berried laurel branches, centring a cabochon sapphire push-piece, the sides applied with laurel swags above an guilloche design border, on four toupie feet, *marked under base and on mount*

2 $\frac{3}{4}$ in. (7 cm.) wide

£8,000-12,000

\$11,000-16,000
€9,000-13,000

PROVENANCE:

Anonymous sale; Christie's, New York, 24 April 2009, lot 234.
Acquired at the above by the present owner.



243



PROPERTY OF AN IMPORTANT AMERICAN FABERGÉ COLLECTOR

244

A JEWELLED GUILLOCHÉ ENAMEL AND SILVER-GILT DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 18067

Square, enamelled in periwinkle blue over a sunburst guilloché ground, centring a white enamel dial with black Arabic chapters and pierced gold hands, within a seed-pearl bezel, framed by a silver-gilt laurel and thyrus border, all within a tied-reeded outer border, with silver-gilt scroll strut, *marked throughout*
4¼ in. (11.4 cm.) high

£70,000-90,000

\$92,000-120,000

€78,000-100,000



245

*** 245**

A JEWELLED GUILLOCHÉ ENAMEL TWO-COLOUR GOLD-MOUNTED PARASOL HANDLE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 1882

The L-form handle, enamelled overall in translucent lilac over a moiré guilloché ground, within rose gold reeded borders and a green gold laurel rim, the top set with a seed-pearl, *marked on mount*; in the original silk and velvet-lined wood case stamped 'Fabergé St Petersburg Moscow' beneath the Imperial warrant 2½ in. (6.2 cm.) long

£10,000–15,000

\$14,000–20,000
€12,000–17,000



246

*** 246**

A SILVER-MOUNTED GUILLOCHÉ ENAMEL DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 13370

Rectangular, enamelled in powder blue over a scalloped guilloché ground, centring a white enamel dial with black Arabic chapters and pierced silver hands, within a beaded silver bezel, all within a beaded outer border, with silver scroll strut, *marked throughout* 3½ in. (8.8 cm.) high

£40,000–60,000

\$53,000–79,000
€45,000–67,000



*** 247**

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 17509

Circular, enamelled in apple-green over a wavy bright-cut 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*
4 $\frac{1}{2}$ in. (11.7 cm.) high

£60,000–80,000

\$80,000–110,000
€67,000–89,000



248



249

248

A SILVER-TOPPED GOLD-MOUNTED PINK TOURMALINE AND DIAMOND PENDANT

MARKED FABERGÉ, MOSCOW, 1899-1908

The shaped circular openwork panel set with a pink tourmaline, within an intertwined rose-cut diamond-set border, decorated with brilliant-cut diamonds at intervals, suspended from a diamond-set ribbon-bow loop, with three tourmaline drops, on a modern gold chain, *marked on mounts* 3 in. (7.5 cm.) high including suspension loop

£20,000-30,000

\$27,000-40,000
€23,000-33,000

249

A SILVER-TOPPED GOLD-MOUNTED AQUAMARINE AND DIAMOND BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF OSCAR PIHL, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 11926

A cushion-cut aquamarine, within a silver-topped gold mount shaped as a foliate branch, set with brilliant and rose-cut diamonds, together with the original pin, *marked on mount and the original pin* 1½ in. (4 cm.) wide

£7,000-9,000

\$9,200-12,000
€7,800-10,000

PROVENANCE:

Acquired by the father of the present owner in the 1960s in Paris.



PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 250**

A GOLD-MOUNTED DIAMOND, MOONSTONE AND AMETHYST PENDANT BROOCH
BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG,
CIRCA 1900

The rectangular top suspending three chains, set with rose-cut diamonds and cabochon moonstones,
terminating in a gold scroll, with a detachable pendant shaped as an egg, set with amethyst and diamonds,
marked on pin and mount

3 $\frac{3}{8}$ in. (8.7 cm.) high

£8,000–12,000

\$11,000–16,000

€8,900–13,000

PROVENANCE:

Acquired at Wartski by the present owner.

Designs for similar pendants, incorporating stones set within geometric rose-cut diamond borders, are
recorded in the Holmström design books (K. Snowman, *Fabergé: Lost and Found*, London, 1993, p. 50).



251

* 251

A JEWELLED TWO-COLOUR GOLD AND GUILLOCHÉ ENAMEL BROOCH

MARKED FABERGÉ, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER INDISTINCT

Oval, enamelled overall in translucent yellow over a starburst guilloché ground, within a ribbon-tied reeded border, centring a cabochon sapphire within a rose-cut diamond-set border, flanked by green gold laurel bands, *marked throughout*; in the original silk and velvet-lined wood case stamped 'Fabergé Petrograd Moscow London' beneath the Imperial warrant

1¼ in. (3.1 cm.) wide

£5,000-7,000

\$6,600-9,200

€5,600-7,800

252

THREE JEWELLED TWO-COLOUR GOLD TROMPE L'OEIL BROOCHES

TWO BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ERIK KOLLIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 48019; THE FORK, ST PETERSBURG, 1899-1908

Shaped as a knife, spoon and fork (replacement), each set with a seed-pearl, knife with a rose gold blade, *marked on reverse and loops*; in the original silk and velvet-lined gray felt case stamped 'Fabergé St Petersburg Moscow'

1½ in. (4 cm.) long and smaller

(3)

£4,000-6,000

\$5,300-7,900

€4,500-6,700

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 16-17 November 1998, lot 366.

EXHIBITED:

Wilmington, Riverfront Arts Center, *Fabergé: Imperial Craftsman and His World*, 8 September 2000 - 18 February 2001, no. 295.

LITERATURE:

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 154, no. 295 (illustrated).



252



253

A JEWELLED GUILLOCHÉ ENAMEL GOLD CIGARETTE CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING,
ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 9290

Rectangular, both hinged sides enamelled in emerald green over a sunburst guilloché ground, the cover applied with two crossed rose-cut diamond-set lines, centring an old-cut diamond, with a diamond-set push-piece, *marked inside cover and base*
3½ in. (8.8 cm.) high

£35,000–45,000

\$47,000–59,000
€40,000–50,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 1 May 1974, lot 214.

Collection S. Bulgari, Rome (label inside base).

Property of Princess Ismene Chigi Della Rovere; Sotheby's, London, 15 March 2016, lot 217.

Acquired at the above by the present owner.

LITERATURE:

G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, Fribourg, 1979, pl. 86.

For a comparable cigarette case in blue enamel, see D. McFerrin, ed., *From a Snowflake to an Iceberg: The McFerrin Collection*, Houston, 2013, p. 57.

PROPERTY OF LORD IVAR MOUNTBATTEN (LOTS 254-256)



254

254
A GEM-SET GOLD-MOUNTED AND PARCEL-GILT SILVER CIGARETTE CASE

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 11474

Rectangular, the body engraved with a sunburst reeded pattern emanating from the upper left edge, with integral vesta compartment, match strike and opening for tinder cord, with gold-mounted cabochon garnet thumb-piece, engraved under cover 'To dear Georgie with much love from Nada's parents. April 1916.', *marked inside cover and base and on mount*
 3¼ in. (9.7 cm.) wide
 5.4 oz. (168 gr.) gross

£3,000-5,000

\$4,000-6,600
 €3,400-5,600

PROVENANCE:

A gift from Grand Duke Michael Mikhailovich (1861-1929) and Countess Sophie of Merenberg to George Mountbatten, 2nd Marquess of Milford Haven (1892-1938) on the occasion of his birthday in April 1916. Thence by descent.



255

255
A GEM-SET GOLD CIGARETTE CASE

PROBABLY BY HAHN, WITH THE WORKMASTER'S MARK OF ALEXANDER TREIDEN, ST PETERSBURG, CIRCA 1890

Rectangular, the body with alternating reeded design, with a sapphire-set thumb-piece, with integral vesta compartment, match strike and opening for tinder cord, engraved in Russian under cover '[To] my dear Misha for Christmas from Georgi. 1889.', *marked on body and rim*
 3¼ in. (9.7 cm.) wide
 5.6 oz. (176 gr.) gross

£4,000-6,000

\$5,300-7,900
 €4,500-6,700

PROVENANCE:

A gift to Grand Duke Michael Mikhailovich (1861-1929) from George Mountbatten, 2nd Marquess of Milford Haven (1892-1938). Thence by descent.



Grand Duke Michael Mikhailovich (1861-1929)



256

PROPERTY OF LORD IVAR MOUNTBATTEN

256

A JEWELLED GUILLOCHÉ ENAMEL GOLD CROSS
 MARKED FABERGÉ, MOSCOW, 1899-1908, SCRATCHED
 INVENTORY NUMBER 3409

A cross pendant, enamelled overall in pink over a wavy guilloché ground, painted in sepia with foliate bands, centring a gold circular panel set with a rose-cut diamond, with a suspension loop, *marked on reverse* 1 7/8 in. (4.7 cm.) high, excluding suspension loop

£3,000–5,000

\$4,000–6,600
 €3,400–5,600



257

257

A JEWELLED CHAMPLEVÉ ENAMEL GOLD CROSS
 MARKED FABERGÉ, WITH THE WORKMASTER'S MARK
 OF VICTOR AARNE, ST PETERSBURG, CIRCA 1890

A cross pendant with blue champlevé enamel border, the sides of the reeded gold cross set with rose-cut diamonds, centring a ruby, the back with a champlevé enamel inscription in Russian 'Save and Protect', with a diamond-set suspension loop, *marked on lower border and loop* 2 in. (5.2 cm.) high, excluding jewelled suspension loop

£3,000–5,000

\$4,000–6,600
 €3,400–5,600

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 15 November 1990, lot 303.
 With Asprey, London.



257 (reverse)



258

*** 258**

A GUILLOCHÉ AND CHAMPLEVÉ ENAMEL TWO-COLOUR GOLD AND SILVER PENCIL

MARK OF IVAN BRITSYN, ST PETERSBURG, 1908-1917

The cylindrical body enamelled in lavender gray over a wavy guilloché ground, between a green gold acanthus border and a white enamelled foliate band, with reeded gold lead-holder, with suspension loop, *marked throughout, also with London import marks*; in a velvet-lined leather case 3¼ in. (8.2 cm.) wide

£3,000–5,000

\$4,000–6,600
€3,400–5,600



259

259

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

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 59958

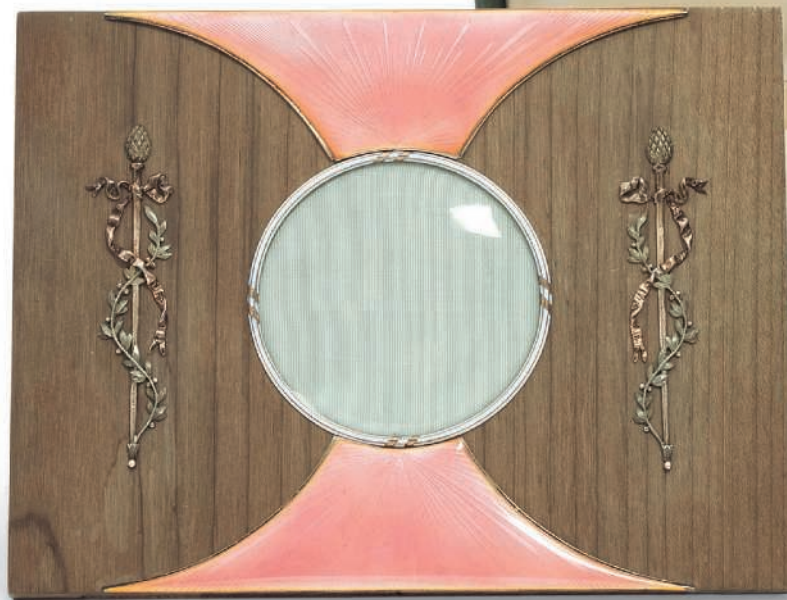
The bowenite hook-form handle above a mount enamelled in translucent salmon pink over a *moiré guilloché* ground, the upper border set with rose-cut diamonds, the lower band chased with ribbon-tied green gold laurels, *marked on lower mount*; in a fitted A La Vieille Russie case 5½ in. (13 cm.) high

£5,000–7,000

\$6,600–9,200
€5,600–7,800

PROVENANCE:

Anonymous sale; Sotheby's, Zurich, 23 November 1978, lot 179.



260

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

*** 260**

AN IMPORTANT TWO-COLOUR GOLD-MOUNTED, GUILLOCHÉ AND CHAMPLEVÉ ENAMEL SANDALWOOD PHOTOGRAPH FRAME

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

Rectangular, centring a circular bezel enamelled with ribbon-tied white bands, the sandalwood body applied with two shaped triangular panels, enamelled in translucent salmon pink over a sunburst guilloché ground, the sides flanked by pink and green gold ribbon-tied and entwined laurel caduceae, with wood back and strut, applied with a silver dedication plaque engraved 'To / Adelaide Iveagh / from / H.R.H. George Prince of Wales / Nov. 6. 1909', *marked on caduceae*; in a fitted Noble & Co. box
5½ in. (13.7 cm.) wide

£20,000–30,000

\$27,000–40,000

€23,000–33,000

PROVENANCE:

Presented to Adelaide Maria Guinness (1844 - 1916), Viscountess of Iveagh, by Prince of Wales, future King George V (1865-1936).
Anonymous sale; Christie's, Geneva, 19 November 1991, lot 355.

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



(detail of reverse)

261

A JEWELLED SILVER-GILT AND GUILLOCHÉ ENAMEL CIGARETTE CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 21559

Rectangular, the body enamelled in translucent light blue over a moiré guilloché ground, within bead and spindle borders, with a rose-cut diamond-set thumb-piece, *marked inside cover and base*
3¾ in. (9.3 cm.) wide

£4,000–6,000

\$5,300–7,900

€4,500–6,700



261



262

262

A LARGE PARCEL-GILT SILVER CHARA

MARKED FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, CIRCA 1916, SCRATCHED INVENTORY NUMBER 23414

Circular, of traditional form, the shaped flat handle cast and chased with foliate scrolls, set with a silver rouble of Peter the Great dated 1723, the bowl *repoussé* with a circular reserve centring an Imperial double-headed eagle, engraved in Russian 'To our valiant warriors at the front of the allied France in memory of the war from the firm of Fabergé. Petrograd 1916.', with ropework rim, on four ball feet, *marked under base, also with French import marks*
11¾ in. (29.8 cm.) wide
31 oz. (987 gr.)

£25,000–35,000

\$33,000–46,000
€28,000–39,000



263

*** 263**

A PARCEL-GILT SILVER-MOUNTED CUT-GLASS DECANTER

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 24585

Of tapering cylindrical form, the colourless glass body cut with star and diamond pattern, the silver mount and curved handle cast and chased with spiral dots, the hinged cover with a ball finial, *marked inside cover, on collar and handle*
11¾ in. (30 cm.) high

£10,000–15,000

\$14,000–20,000
€12,000–17,000

*** 264**

AN IMPRESSIVE PARCEL-GILT SILVER AND EN PLEIN ENAMEL INKWELL

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

Of bulbous form, with a hinged domed cover, the body and cover *repoussé* and chased with foliate scrolls in neo-Russian style, decorated with opaque black enamel, the cover with a similarly decorated ball finial, on four lion-shaped feet, on a red marble base, *marked on interior, under base and cover* 8 $\frac{1}{2}$ in. (22 cm.) high, including base

£25,000–35,000

\$33,000–46,000
€28,000–39,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 11 May 1989, lot 218.
Acquired at the above by the present owner.

This inkwell is a prime example of Fabergé's work in the neo-Russian style, which appeared in the late nineteenth to early twentieth century and was rooted in Slavic and Byzantine traditions and design. The bulbous form of the inkwell is reminiscent of the colourful domes of medieval cathedrals in Moscow. At the turn of the twentieth century, there was a rebirth of interest in Russia's artistic heritage, which was particularly favoured by the wealthy merchant families of Moscow. Silversmiths in Fabergé's Moscow branch embraced this fashion for neo-Russian design, creating uniquely Russian decorative and functional items like the present lot.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

265

A PARCEL-GILT SILVER AND EN PLEIN ENAMEL BRATINA

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 19506

Tapering bulbous, raised on a circular foot, the sides *repoussé* with stylised peacocks on scrolling branches, the top with a peacock feather decorated border, all within blue *en plein* enamelled ground, gilt interior, *marked under base, also with French import mark* 3 $\frac{3}{4}$ in. (9.5 cm.) high

£8,000–12,000

\$11,000–16,000
€9,000–13,000

EXHIBITED:

Leningrad, Elagin Palace-Museum of the Russian Decorative and Applied Art, *The Great Fabergé. The Art of the Jewelers of the Court Firm*, 8 February - 1 October 1989, no. 83.
St Petersburg, Tsarskoe Selo, *The Fabulous Epoch of Fabergé*, 1992, no. 179.

LITERATURE:

A. Tillander, *The Great Fabergé. The Art of the Jewelers of the Court Firm*, Leningrad, 1990, p. 92, no. 83 (illustrated).
Exhibition catalogue, *The Fabulous Epoch of Fabergé*, St Petersburg, p. 63, no. 179.

A similarly designed bratina, decorated with sirins, is part of the collection of the Kremlin Museum in Moscow, see I. D. Kostina, *Russian Silver XVI - Beginning XX Century*, St Petersburg, 2004, p. 207.



265



*** 266**

A PARCEL-GILT SILVER SUGAR BOWL

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1895

Cylindrical, the lower section fluted, the rim cast with a band of blossoming branches, the hinged fluted cover with reeded finial, with scroll handles, the interior gilt, *marked under base and on cover, also with import marks*

5¼ in. (13.2 cm.) high
18 oz. (571 gr.)

£3,000–5,000

\$4,000–6,600
€3,400–5,600



PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 267**

A SILVER-MOUNTED CUT-GLASS SERVING DISH

MARKED FABERGÉ, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 12231

Oval, the colourless glass body cut with radiating stellar and diamond patterns, the reeded rim chased with tied ribbon, *marked inside rim*

18⅝ in. (47.3 cm.) wide

£2,000–3,000

\$2,700–4,000
€2,300–3,300



PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 268**

A PARCEL-GILT SILVER SHELL-SHAPED BOWL

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MAKER'S MARK OF ALEXANDER WÅKEVA, ST PETERSBURG, 1904-1908

Shaped as a shell, on three ball feet, the handle cast and chased as a scroll with acanthus, with ribbon-bound laurel garland, interior gilt, *marked under base*
 9½ in. (24 cm.) wide
 25 oz. (791 gr.)

£8,000-12,000

\$11,000-16,000

€9,000-13,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 26 November 1982, lot 186.
 Acquired at the above by the present owner.

269

A SILVER PEPPER MILL

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

Of slender baluster form, with a detachable cover and finial shaped as a pine-cone, the foot cast with swans, laurel swags and wreaths, with a Peugeot Frères mechanism, *marked under cover and on base*
 4½ in. (11.5 cm.) high
 8.6 oz. (268 g.) gross

£5,000-7,000

\$6,600-9,200

€5,600-7,800





270

*** 270**

A RARE SILVER-GILT MOUNTED AND TURQUOISE MAHOGANY BOX

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 10508

Rectangular, mahogany body with silver-gilt mounts, cast with acanthus borders, on four ball feet, the hinged mahogany cover set with a turquoise 19th century Qajar Persian plaque, carved with an image of a man holding a sword, with Arabic inscription 'I would sacrifice myself for you', within a laurel border, all within an acanthus rim and four rosettes, with the original key, *marked on mounts*

7⁷/₈ x 4⁷/₈ in. (20 x 12.4 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–33,000

A Fabergé belt buckle with comparable turquoise plaques was sold Christie's, New York, 22 June 1981, lot 290.

*** 271**

A TWO-COLOUR GOLD-MOUNTED NEPHRITE PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1903-1904

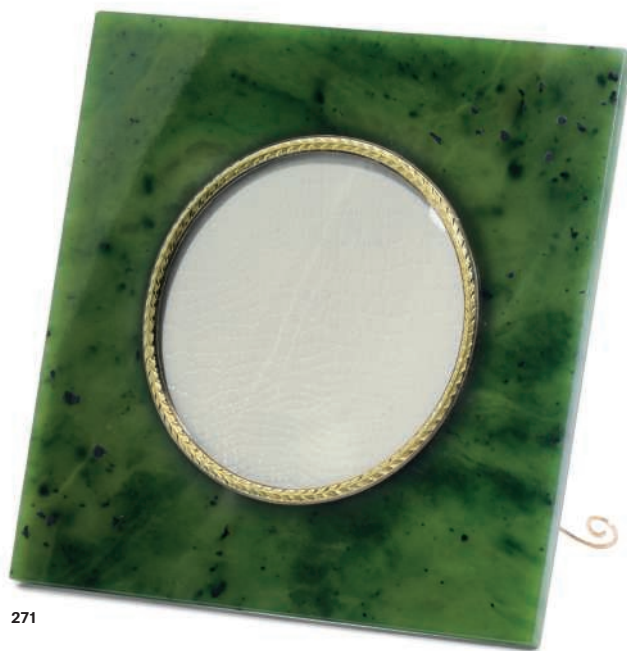
Square, centring a circular aperture, with a green gold laurel border, the replacement composite back with a rose gold scroll strut and suspension loop, *marked on strut*

4¹/₄ in. (10.7 cm.) high

£5,000–7,000

\$6,600–9,200

€5,600–7,800



271

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

272

AN UNUSUAL AND RARE PARCEL-GILT SILVER-MOUNTED CUT-GLASS DECANTER

MARK OF MARIAN SOKOLOVSKY, MOSCOW, 1908-1917

A tapering cylindrical glass body with a silver mount, inscribed in Russian 'Good people get together', the hinged cover realistically modelled as a shouting herald (*glashatay*), wearing a traditional Russian costume, the handle modelled as the herald's sleeve, the interior gilt, *marked on mount* 14 in. (35.7 cm.) high

£15,000-25,000

\$20,000-33,000

€17,000-28,000

Marian Sokolovsky was employed by Fabergé before starting working independently. In his memoirs, Franz Birbaum included Sokolovsky in his list of artists who worked for the Moscow branch of the firm. Whilst working for Fabergé, Sokolovsky created a number of figural silver pieces in the neo-Russian style, including large kovshes and bratinas, noted for their skilful execution. (T. Muntian, *Feodor Rückert & Carl Fabergé*, Moscow, 2016, pp. 95-99).



272



273

PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 273**

A SILVER-MOUNTED CUT-GLASS DECANTER AND STOPPER MARKED FABERGÉ, MOSCOW, 1899-1908

A square-shaped cut-glass bottle with cut corners, decorated overall with diamond patterns, the stopper with a silver ball finial, cast and chased with a flower and leaves, *marked on stopper* 10 1/8 in. (25.5 cm.) high

£3,000-5,000

\$4,000-6,600

€3,400-5,600



274

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

274
A SILVER-GILT CLOISSONNÉ AND *EN PLEIN* ENAMEL BOX

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

Circular, the hinged cover centring an *en plein* enamel panel depicting a bride and groom, after Konstantin Makovsky, within green enamel beaded border, enamelled overall with shaded cloisonné enamel foliate scrolls, the cover with a cabochon garnet thumb-piece, *marked on cover and under base*
 2¾ in. (7 cm.) diameter

£8,000-12,000

\$11,000-16,000
 €8,900-13,000

Konstantin Makovsky's historical paintings became the favourite subject matter for Russian silversmiths to depict in their *en plein* panels. The painter's works evoked the romance of medieval Russia and perfectly complimented enamelled objects in the Pan-Russian style, which were favoured by the wealthy merchants of Moscow. On this box, the 11th Silver Artel used a fragment from Konstantin Makovsky's *A Boyar Wedding Feast of the 17th Century*, painted in 1883 and held in the collection of Hillwood Estate, Museum & Gardens, Washington D.C.



275

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

275
TWO SILVER-GILT CLOISSONNÉ AND *EN PLEIN* ENAMEL SPOONS

BY FEODOR RÜCKERT, MOSCOW, 1908-1917

Each with the oval bowl, *en plein* enamelled with a portrait of a young girl and boy in traditional Russian costumes, within coils and scrolls in shades of blue and green, the part spiral twist stems similarly enamelled, *both marked on stems, one with the maker's mark of Feodor Rückert, also with French import marks*

6 in. (15.2 cm.) high and smaller

(2)

£8,000-12,000

\$11,000-16,000
 €9,000-13,000



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

276

A LARGE AND IMPRESSIVE SILVER-GILT CLOISSONÉ, GUILLOCHÉ AND EN PLEIN ENAMEL BOX

MARK OF THE 11TH ARTEL, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 79122

Rectangular, the hinged cover with *en plein* enamel panel, depicting a boy and a girl dressed as boyars in a winter townscape, within scroll borders, the sides cloisonné enamelled with scrolling foliage, acanthus and geometric designs, within similar borders, with a cabochon stone thumb-piece, the interior of the cover with translucent grey enamel over wavy guilloché ground, *marked under base*
5 $\frac{1}{8}$ in. (14.3 cm.) wide

£20,000–30,000

\$27,000–40,000

€23,000–33,000

PROVENANCE:

The Greenfield Collection of Russian Enamels; Christie's, New York, 20 October 1998, lot 203.

LITERATURE:

G. Hill, G. G. Smorodina, B. L. Ulyanova, *Fabergé and the Russian Master Goldsmiths*, New York, 2008, pl. 110.



277

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

277

A SILVER-MOUNTED CUT-GLASS PART DRESSING SET
 MARKED W.A. BOLIN, MOSCOW, 1908-1917

Comprising two perfume bottles and stoppers, and two oval boxes and covers, each body on finely cast and chased eagle-shaped feet, on silver bases, bodies decorated with foliate scrolls and acanthus leaves within laurel borders, all with detachable covers or stoppers, *marked throughout, with French import marks*

10 in. (25.5 cm.) high and smaller

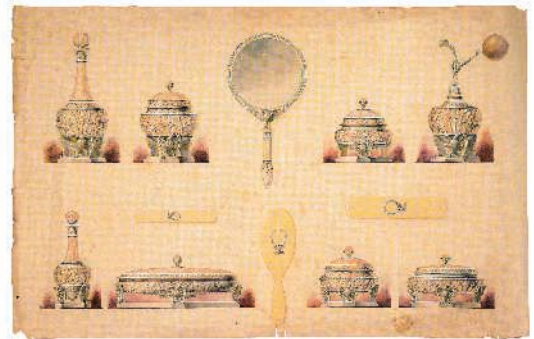
(4)

£5,000-7,000

\$6,600-9,200

€5,600-7,800

For the original design of a related dressing set, see Exhibition Catalogue, *Unknown Fabergé, Moscow, 2003, p. 88.*



An original design for a related dressing set.



278

*** 278**

A SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSH

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

Of traditional form, with raised prow, enamelled with shaded varicolour flowerheads and stylized foliate motifs on a cream ground, within ropework, decorated with silver-gilt beads, the hook handle similarly decorated, gilt interior, *marked under base* 5 1/8 in. (13 cm.) wide

£3,000-5,000

\$4,000-6,600

€3,400-5,600



279

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

279

A THREE-PIECE SILVER-MOUNTED MARBLE AND GLASS DESK SET

MARKED M. OVCHINNIKOV WITH THE IMPERIAL WARRANT, ST PETERSBURG, 1899-1904

Comprising a pair of candlesticks, cast and chased as gnomes holding torches, on silver-mounted marble bases, decorated with *rocaille* designs; and a covered inkwell, the glass body of cinquefoil form, with a silver mount, gilt interior, the detachable cover surmounted by a finial shaped as a gnome with a pick, *marked throughout, also with Dutch import marks* 7½ in. (19 cm.) high and smaller (3)

£8,000–12,000

\$11,000–16,000

€8,900–13,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

280

A PARCEL-GILT SILVER CLOISSONNÉ ENAMEL KOVSH

MARK OF IVAN KHLEBNIKOV, MOSCOW, 1899-1908

Of traditional form, the body cloisonné enamelled with fish, within stylised geometric design, cloisonné enamelled in shades of blue simulating the sea, all within ropework borders, the upright shaped handle enamelled with geometric motifs, with a vacant cartouche, *marked under base and on handle* 4¾ in. (12 cm.) long

£5,000–7,000

\$6,600–9,200

€5,600–7,800

PROVENANCE:

Anonymous sale; Sotheby's, New York, 12 June 1996, lot 186.

The mark of Mikhail Ovchinnikov first appeared in 1888 after the death of his father, the celebrated silversmith Pavel Ovchinnikov. Mikhail was the eldest son of Pavel Ovchinnikov and took over his father's firm, also continuing to use the previous marks of Pavel Ovchinnikov with the Imperial warrant.



280



281

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION



(detail)

281

A PARCEL-GILT SILVER CLOISSONNÉ AND EN PLEIN ENAMEL EROTIC BOX

MARK OF NIKOLAY ZVEREV, MOSCOW, 1908-1917, RETAILED BY KHLBNIKOV

Rectangular, the hinged cover *en plein* enamelled with two pansies, the sides cloisonné enamelled with various flowers, the cover with secret compartment, opening to reveal an *en plein* enamelled erotic panel with a humorous map of Moscow, depicted as a nude lady inscribed with names of the streets, with double thumb-piece, *marked under base*; in the original fitted case stamped in Russian 'I.P. Khlebnikov & Sons' 2½ in. (6 cm.) wide

£5,000-7,000

\$6,600-9,200

€5,600-7,800



282



*** 282**

TWO SILVER-GILT CLOISSONNÉ AND CHAMPLEVÉ ENAMEL SALT THRONES

ONE, MARK OF VASILY TARASOV, MOSCOW, 1887; THE OTHER, MAKER'S MARK CYRILLIC 'N.Z.', MOSCOW, 1886

Both of traditional form, on four ball feet, the backs cast and chased in the form of a traditional *izba*, with geometric and pan-Slavic design, one enamelled overall in white, red, dark blue and turquoise, the other inscribed in Russian 'From the Priestless Old Believers [Bespopovtsy], a custodian and members of the Preobrazhenskiy poorhouse committee in Moscow', *both marked throughout*

5½ in. (15 cm.) high

(2)

£2,500-3,500

\$3,300-4,600

€2,800-3,900

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

283

A PARCEL-GILT SILVER AND *EN PLEIN* ENAMEL CIGARETTE CASE

MARKED 'AOAMZ' FOR CORPORATION OF MOSCOW GOLDSMITHS AND ARTELS, MOSCOW, 1908-1917

Rectangular with rounded corners, the hinged cover set with *en plein* enamelled panel, depicting a hunting scene, interior gilt, with a push and thumb-piece, *marked inside cover and base*
4 $\frac{3}{8}$ in. (11.2 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600



283



284

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

284

A SILVER-GILT CLOISSONNÉ AND *PLIQUE-À-JOUR* ENAMEL EGG
MARKED KHLEBNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, CIRCA 1890

Ovoid, hinged covers cloisonné and *plique-à-jour* enamelled with geometric and foliate motifs, one side inscribed in Russian 'Christ is Risen', *marked on rim and inside covers*

4 $\frac{1}{8}$ in. (10.5 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600



285

PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 285**

A GEM-SET SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSH
MARK OF THE TWENTIETH SILVER ARTEL, MOSCOW, 1908-1917

Of traditional form, the prow and sides set with cabochon chrysoptases and agate, enamelled overall with foliate scrolls and fighting lions and eagles, the shaped angular handle similarly decorated, *marked under base*
7¼ in. (18.5 cm.)

£8,000-12,000

\$11,000-16,000

€9,000-13,000



286

PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 286**

A GEM-SET SILVER-GILT AND CLOISSONNÉ ENAMEL SALT THRONE

MAKER'S MARK CYRILLIC 'MCh', MOSCOW, 1908-1917

Of semi-circle shaped with a kokoshnik-shaped back, the top set with a cabochon chrysoptase, enamelled overall with varicolor flower-heads and foliage in shades of pink, blue, yellow and green, the interior gilt, *marked under base and on back*
5¾ in. (14.5 cm.) high

£4,000-6,000

\$5,300-7,900

€4,500-6,700



* 287

A LARGE SILVER-GILT AND CLOISSONNÉ ENAMEL BEAKER

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1887

Tapering cylindrical, on a spreading domed circular foot, the body *repoussé* and enamelled with varicolour scrolling foliage and birds set among blooms, within blue bead and ropework borders, on a gilt-stippled ground, *marked under base*
11 in. (28 cm.) high

£8,000–12,000

\$11,000–16,000
€8,900–13,000

PROVENANCE:

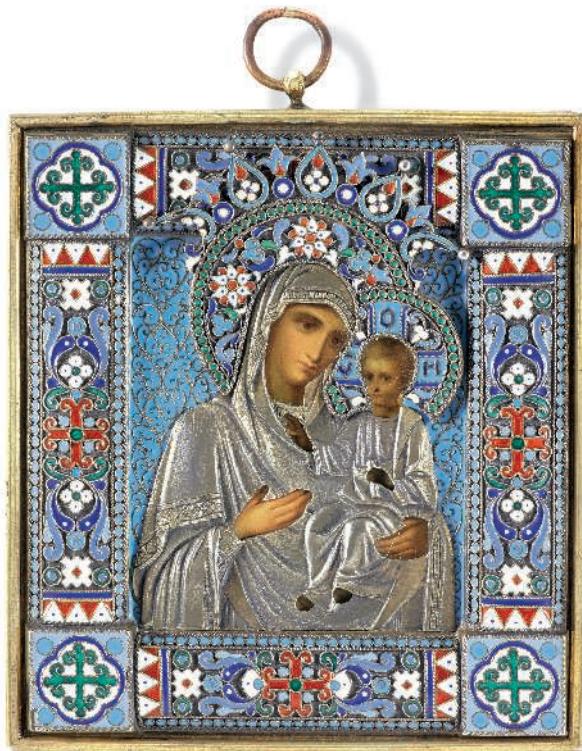
By repute, presented to Captain Redford Webster Sargent (1844- 1901) by Emperor Alexander III in 1892 in recognition of his help during the famine of 1891-1892.
Hence by descent.

Captain Redford Webster Sargent commanded the vessel that carried wheat and corn to Russia during the famine of 1891-1892. The food was purchased by the Philadelphia Russian Relief Committee and Captain Sargent was asked to take charge of the ship, *Indiana*, which delivered the cargo.

For an almost identical beaker from the State Historical Museum, Moscow, see I. D. Kostina, *Russian Silver XVI - Beginning XX Century*, St Petersburg, 2004, p. 188. Another comparable beaker was sold Sotheby's, New York, 22 April 2009, lot 269.



Emperor Alexander III



288

PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 288**

A CLOISSONNÉ ENAMEL SILVER-GILT ICON OF IVERSKAIA MOTHER OF GOD

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, CIRCA 1890

Realistically painted, the Christ child with his right hand raised in benediction, the Mother of God behind him, the garments *repoussé* and chased, the halos and oklad cloisonné enamelled in shades of blue, red, green, white and turquoise, within ropework borders, flanked by a cross at each corner, with suspension loop, *marked on lower and upper rims* 4¼ x 4¾ in. (12.2 x 11.2 cm.)

£6,000–9,000

\$8,000–12,000

€6,700–10,000



289

289

A MINIATURE SILVER-GILT FILIGREE ICON OF ST ALEXANDRA

MAKER'S MARK CYRILLIC 'SG', MOSCOW, 1908-1917

Rectangular, depicting St Alexandra holding a cross, within a filigree silver mount and an outer reeded border, the back applied with a brass plaque engraved in Russian 'To dear Alexander Mikhailovich Kavelin from Archpriest N. Dobronravov with blessing / 1916.', with suspension loop, *marked on mounts*

3½ x 2¾ in. (9 x 7.2 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

Alexander Kavelin (1879-1947) was a colonel of the Russian Army.



Bought from
Chlebnikoff, fils & Co
Moscow
8.21.1903

*** 290**

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

MARKED KHLBNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, CIRCA 1903

Finely and realistically painted, the borders and rosettes at corners cloisonné enamelled with varicolour shaded scrolling foliage, *marked on lower edge*; in the original wood case, with original paper label inscribed 'Bought from / Chlebnikoff, fils & Co / Moscow / 8.21.1903'
6¼ x 5¼ in. (16 x 13.3 cm.)

£40,000–60,000

\$53,000–79,000
€45,000–67,000



291

*** 291**

**A SILVER-GILT ICON OF THE MOTHER OF GOD OF IVER
MAKER'S MARK CYRILLIC 'IZH', MOSCOW, 1843**

The figures realistically painted, the garments and borders *repoussé* and chased with foliate motifs, with velvet backing, *marked on lower border and halo*
8 $\frac{3}{8}$ x 7 in. (22 x 17.7 cm.)

£3,000-5,000

\$4,000-6,600

€3,400-5,600



292

*** 292**

**A SILVER-GILT AND ENAMEL ICON OF CHRIST
PANTOCRATOR**

MARK OF VASILY POPOV, MOSCOW, 1861

Realistically painted, the garments and borders *repoussé* and chased with foliate motifs and strapwork, applied with two enamel panels with Christ's initials, with velvet backing, *marked on mount and halo*
7 x 5 $\frac{1}{2}$ in. (17.7 x 14.3 cm.)

£1,500-2,000

\$2,000-2,600

€1,700-2,200

*** 293**

A SILVER-GILT ICON OF SAINTS BORIS AND GLEB

MARK OF EGOR PETROV, MOSCOW, 1785

The figures realistically painted, the silver oklad *repoussé* and chased with clouds, trees and *rocaille* motifs, with velvet backing, *marked on lower border*

12¾ x 10½ in. (31.5 x 26.7 cm.)

£4,500–6,500

\$6,000–8,600

€5,100–7,300



293

*** 294**

A GILT-METAL ICON OF THE MOTHER OF GOD OF SMOLENSK

RUSSIA, CIRCA 1800

The figures traditionally painted on canvas laid on later board, the gilt-metal *oklad* and halo chased with foliate motifs, *unmarked*

13 x 10¾ in. (33 x 27.3 cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,700



294



295

PROPERTY OF A LADY

*** 295**

A SILVER-MOUNTED ICON OF THE ALL-HYMNED MOTHER OF GOD
MOSCOW, 1877

Realistically painted, with two saints on borders, the silver oklad and halo *repoussé* and chased with foliate motifs, *marked on lower border*
17½ x 14⅞ in. (43.5 x 37.8 cm.)

£5,500–7,500

\$7,300–9,900
€6,200–8,400

*** 296**

TEN PORCELAIN EASTER EGGS
SOME BY THE IMPERIAL PORCELAIN FACTORY, RUSSIA,
LATE 19TH/ EARLY 20TH CENTURY

All with floral design, one painted with a blue bird, one with inscription in Russian 'Christ is Risen', some with original ribbons, *apparently unmarked*
5½ in. (14 cm.) high and smaller (10)

£2,000–3,000

\$2,700–4,000
€2,300–3,300



296

297

A RARE ICON OF ABRAHAM OF GALICH

PROBABLY PESHEKHONOV WORKSHOP, ST PETERSBURG,
SECOND HALF 19TH CENTURY

Depicting St Abraham of Galich, holding an icon of the Mother of God, within gilded background incised with strapwork, the back inscribed in Russian 'In memory of the visit to the monastery of Leonid M. Kniازهv, His Excellency the Governor of Kostroma. 3 February 1903' 14½ x 10¾ in. (35.7 x 26.9 cm.)

£8,000–12,000

\$11,000–16,000
€8,900–13,000

The Peshekhonov workshop was established in St Petersburg by Makariy Peshekhonov in the 1820s and was taken over by his son Vasily after his death in 1852. The family's workshop was famous for its very distinct and ornate strapwork backgrounds, as well as its very fine painting. In 1856 Vasily Peshekhonov was awarded the status of Imperial Court icon painter.

Leonid Kniازهv (1851-1929) was born into a noble Russian family. Having served as Governor of Tobolsk, Vologda, Kostroma and Governor General of Irkutsk, he was subsequently appointed a member of the Russian State Council in 1916. It is possible to suggest that this icon was presented to Kniازهv during his visit to St Abraham Gorodetsky monastery in the Kostroma region.



297

*** 298**

ELEVEN PORCELAIN EASTER EGGS

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

Eight with floral design, one painted with a harbour scene, one with an Imperial double-headed eagle and date '1917', one moulded with geometric motifs, some with original ribbons, *apparently unmarked* 4¾ in. (12 cm.) high and smaller

(11)

£2,000–3,000

\$2,700–4,000
€2,300–3,300



298

PROPERTY FROM A BRITISH ESTATE
(LOTS 299-318, 408)

299

A PORCELAIN FIGURE OF A SBITEN VENDOR

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, FIRST QUARTER 19TH CENTURY

Realistically modelled and painted as a sbiten vendor, wearing a light beige smock, white waist apron, black boots and black top hat, holding a kettle and cup, on a circular naturalistic base, *marked under base with blue underglaze factory mark, impressed factory marks and numeral '2'*
7½ in. (19 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600

301

A PORCELAIN FIGURE OF A YOUNG LADY WITH BERRIES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, FIRST QUARTER 19TH CENTURY

Realistically modelled and painted as a standing figure of a lady, carrying baskets across her shoulder and a yellow cup in her hand, wearing a red sarafan, white shirt and floral head scarf, on a rectangular naturalistic base, *marked under base with blue underglaze factory mark, also incised with a letter*
7½ in. (19 cm.) high

£2,000–3,000

\$2,700–4,000
€2,300–3,300

300

THREE PORCELAIN FIGURES

TWO, BY THE POPOV PORCELAIN FACTORY, MOSCOW, FIRST HALF 19TH CENTURY; ONE, RUSSIA, 19TH CENTURY

Realistically modelled and painted as a dancing peasant woman, a bagpiper and a woodcutter, all three on naturalistic bases, *the figures of a woodcutter and a bagpiper marked under bases with blue underglaze factory marks, the figure of a bagpiper also with impressed letter 'Zh'; the figure of a dancing woman apparently unmarked*
5⅞ in. (15 cm.) high and smaller

£4,000–6,000

(3)
\$5,300–7,900
€4,500–6,700

302

A PORCELAIN FIGURE OF A BALALAIKA PLAYER

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

Realistically modelled and painted as a seated man, playing a balalaika, wearing a blue unglazed coat, striped trousers and bast shoes, on a rectangular naturalistic base, *marked under base with impressed factory marks, also inscribed and impressed with numerals*
5⅞ in. (13 cm.) high

£2,000–3,000

\$2,700–4,000
€2,300–3,300



299



300



301



302

PROPERTY FROM A BRITISH ESTATE
(LOTS 299-318, 408)

303

A PORCELAIN FIGURE OF A COACHMAN

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, FIRST QUARTER 19TH CENTURY

Realistically modelled and painted as a standing figure of a coachman, wearing a blue unglazed coat, black top hat, and black boots, standing with arms akimbo, on a square naturalistic base, *marked under base with blue underglaze factory mark, also inscribed and impressed with numerals* 7½ in. (19 cm.) high

£2,000–3,000

\$2,700–4,000
€2,300–3,300

306

TWO PORCELAIN FIGURES

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

One realistically modelled and painted as a dancing lady, wearing a blue unglazed sarafan; the other as a coachman, wearing a blue unglazed coat, and black top hat, both on naturalistic bases, *the figure of a lady marked under base with underglaze blue factory mark and impressed factory marks; the figure of a coachman marked with impressed factory marks, both further inscribed and impressed with numerals*

5¼ in. (13.3 cm.) high and smaller

(2)

£5,000–7,000

\$6,600–9,200
€5,600–7,800

304

A PORCELAIN FIGURE OF A SHOE VENDOR

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

Realistically modelled and painted as a standing figure of a shoe vendor, wearing a blue unglazed coat and striped blue trousers, black boots and fuchsia hat, carrying two pairs of black shoes, on a circular naturalistic base, *marked under base with impressed factory marks and numeral '4'* 8½ in. (20.5 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600

307

A PORCELAIN INKWELL IN THE FORM OF A VENDOR WITH A WHEELBARROW

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

Realistically modelled and painted as a peasant in a blue unglazed coat, black boots and black top hat, pushing a wheelbarrow loaded with a bundle of firewood formed as an inkwell with cover, with a tree stump formed as a pen holder, on a rectangular naturalistic base, *marked under base with impressed factory marks and numeral '2'*

5⅞ in. (15 cm.) high

£4,000–6,000

\$5,300–7,900
€4,500–6,700

305

A PORCELAIN INKWELL IN THE FORM OF A SBITEN VENDOR

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, CIRCA 1810-1830S

Realistically modelled and painted as a sbiten vendor, wearing a blue unglazed coat, pink dotted waist apron, black boots and black hat, holding a kettle and cup, standing by a barrel shaped as an inkwell, on a circular naturalistic base, *apparently unmarked, incised with a numeral '10'* 7¼ in. (18.5 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600

A comparable inkwell in the form of a sbiten vendor was sold Sotheby's, London, 6 June 2017, lot 402.



303



304



305



306



307

PROPERTY FROM A BRITISH ESTATE
(LOTS 299-318, 408)

308

A PORCELAIN INKWELL IN THE FORM OF A SHOE VENDOR

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, FIRST QUARTER 19TH CENTURY

Realistically modelled and painted as a shoe vendor, wearing a blue unglazed coat, a black top hat and holding pink shoes in his right hand, carrying a large basket on his back, with a detachable cover and detachable inkpot and sander inside, standing on a square naturalistic base, *marked under base with blue underglaze factory mark, also incised and inscribed with numerals* 7½ in. (19.3 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600

311

A PORCELAIN INKWELL IN THE FORM OF A BAGEL VENDOR

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, FIRST QUARTER 19TH CENTURY

Realistically modelled and painted as a standing figure of a man, wearing a brown coat, striped trousers, a black top hat, holding a tray on his head and carrying bagels on his shoulder, the tree stump modelled as a pen holder, on a circular naturalistic base, *marked under base with underglaze blue mark, also incised with letters* 7¾ in. (19.7 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600

309

A PORCELAIN FIGURE OF A FISH VENDOR

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, FIRST QUARTER 19TH CENTURY

Realistically modelled and painted as a fish vendor, wearing an unglazed red coat, a purple belt, striped trousers, and black boots, holding a wood basket on his head, with a net in his left hand, on a circular naturalistic base, *marked under base with blue underglaze factory mark* 8½ in. (22 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600

312

A PORCELAIN FIGURE OF A YARD KEEPER

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, FIRST QUARTER 19TH CENTURY

Realistically modelled and painted as a yard keeper, wearing a white apron, white shirt with red floral design, unglazed blue vest, holding a broom, *marked under base with blue underglaze factory mark, also inscribed with numerals* 6¼ in. (17 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600

310

A PORCELAIN FIGURE OF A SBITEN VENDOR

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

Realistically modelled and painted as a sbiten vendor, wearing a white coat, striped blue trousers, black top hat, holding gilt kettle and chequered bag, *marked under base with impressed factory marks and numeral '8'* 7¼ in. (19.6 cm.) high

£2,000–3,000

\$2,700–4,000
€2,300–3,300

313

A PORCELAIN FIGURE OF A VENDOR WITH A WHEELBARROW

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, FIRST QUARTER 19TH CENTURY

Realistically modelled and painted as a vendor wearing a fuchsia jacket, white apron, gray breeches, and white hat, pushing a wheelbarrow with a wood barrel, on an oval naturalistic base, *marked under base with blue underglaze factory mark* 5½ in. (14.3 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600



308

309



310



311



312



313

PROPERTY FROM A BRITISH ESTATE
(LOTS 299-318, 408)

314

A PORCELAIN FIGURE OF A FISTICUFFS FIGHTER

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

Realistically modelled and painted as a fighter leaning forward, wearing a blue unglazed coat and green hat, his hands balled into fists, on a rectangular naturalistic base, *marked under base with impressed factory marks, also impressed and inscribed with numerals*
7 in. (17.8 cm.) high

£2,000–3,000

\$2,700–4,000
€2,300–3,300

317

A PORCELAIN FIGURE OF A COACHMAN

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

Realistically modelled and painted as a standing figure of a coachman, wearing a light brown coat and fuchsia hat, standing with arms akimbo, on a circular naturalistic base, *marked under base with impressed factory marks, also impressed with numerals*
8 in. (20.3 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600

315

A PORCELAIN FIGURE OF A YOUNG LADY WITH BERRIES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, FIRST QUARTER 19TH CENTURY

Realistically modelled and painted as a standing figure of a lady, carrying a basket in her right hand, wearing a black and scarlet sarafan, white shirt and partially gilt kokoshnik with a pink rosette, on a circular naturalistic base, *marked under base with blue underglaze factory mark and impressed factory marks, also impressed and inscribed with numerals*
8½ in. (21.5 cm.) high

£2,000–3,000

\$2,700–4,000
€2,300–3,300

318

A RARE PORCELAIN FIGURE OF A CHINESE MAN

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

Realistically modelled and painted as a standing man, wearing a traditional unglazed brown coat, a yellow hat and holding a cane, *marked under base with impressed factory marks and numeral '7', also inscribed with numeral '11'*
8¼ in. (21 cm.) high

£4,000–6,000

\$5,300–7,900
€4,500–6,700

316

A PORCELAIN FIGURE OF A DON COSSACK

PROBABLY BY THE GARDNER PORCELAIN FACTORY, MOSCOW, FIRST HALF 19TH CENTURY

Modelled as a Don Cossack, seated on the ground, with his arms crossed, wearing an unglazed blue uniform, with a pistol at his waist and a laurel branch at his feet, on a rectangular naturalistic base, *apparently unmarked, inscribed under base with numerals and letters*
7¼ in. (18.4 cm.) wide

£3,000–5,000

\$4,000–6,600
€3,400–5,600



314



315



316



317



318



*** 319**

A MAGNIFICENT AND MONUMENTAL IMPERIAL PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS I, 1838

Of amphora form, the body painted with *Smell* after Jean Raoux, signed in Cyrillic 'Meshcheriakov: 1838' (lower right) and inscribed 'Raoux.' (lower left), within gilt *ciselé* borders, above a brass band of trailing oak leaves, the reverse decorated with a frieze of gilt *ciselé* scrolling acanthus on royal blue ground, the waisted flared neck and everted rim with gilt acanthus and leaf-tip borders, the body interspersed with white bands throughout, and flanked by two upswept rosette-capped scrolling handles, the lower section gilt and moulded with rising palmettes and acanthus, on a waisted gilt socle, the matte gold leaf-moulded foot on a square ormolu base, *marked inside the neck with blue overglaze factory mark, also inscribed in Cyrillic 'No. 2.4.5. F.T.'*
56¾ in. (144 cm.) high, with base

£150,000–250,000

\$200,000–330,000

€170,000–280,000

Emperor Nicholas I and The Imperial Porcelain Factory

Emperor Nicholas I (1796–1855), a great patron of the Russian arts, commissioned and awarded a remarkable number of vases by the Imperial Porcelain Factory during his reign. Under his patronage, the production of the factory reached its apogee and works from this period are the finest examples of palace and presentation vases produced. Exceptionally grand vases, such as the present example, were listed in the Imperial Porcelain Factory's records as vases of 'large sizes' and were amongst the factory's most expensive works. Works of such grandeur were mainly executed for presentation, and thus reflected the Emperor's personal preferences in their design and decoration. These vases were often presented directly to the Imperial family on special occasions, such as Christmas and Easter, and were used to adorn the vast palaces, private mansions and exhibition pavilions built during the period. Vases of this size and virtuoso execution were also commissioned by the Emperor as important presentation gifts to heads of foreign royal families and to diplomats, as recognition for exceptional service.





Jean Raoux (1677-1734), *Smell* (from *The Five Senses* series), The Pushkin State Museum of Fine Arts, Moscow

European Paintings and The Hermitage

During the reign of Nicholas I, many vases produced by the Imperial Porcelain Factory were decorated with copies of French, Italian, Dutch and Russian paintings. Consistent with the European tradition of using academic paintings as porcelain design sources, the middle section of the vase was treated by factory artists as a canvas on which to showcase their work. The paintings were typically scaled-down, faithful copies of original works in the Imperial Hermitage, the Academy of Arts or from collections in the Imperial palaces in the vicinity of St Petersburg. The names of both the original artist and factory artist were usually added to the vase paintings.

The detailed painting on the present vase was copied by the Imperial Porcelain Factory artist Vasily Meshcheriakov (1788-?) from a work by the French painter Jean Raoux (1677-1734) *Smell* from his *Five Senses* series. Jean Raoux was first trained in Montpellier where he was born, and in 1717 became a member of the Paris Royal Academy of Painting and Sculpture. Raoux's paintings embody the joyful atmosphere of *fêtes galantes*, often allegorically depicting seasons, ages, or the senses.

The painting *Smell* by Jean Raoux was acquired by Catherine the Great in 1772 as part of the notable French collection of Louis Antoine Crozat, baron de Thiers, and Joseph Antoine Crozat, baron de Tugny (see *Catalogue of the painting gallery. The Pushkin State Museum of Fine Arts. [Katalog kartinnoi galerei. Gosudarstvenniy Muzey Izobrazitel'nykh Iskusstv imeni A.S. Pushkina.]*, Moscow, 1986, p. 145). Together with other works,



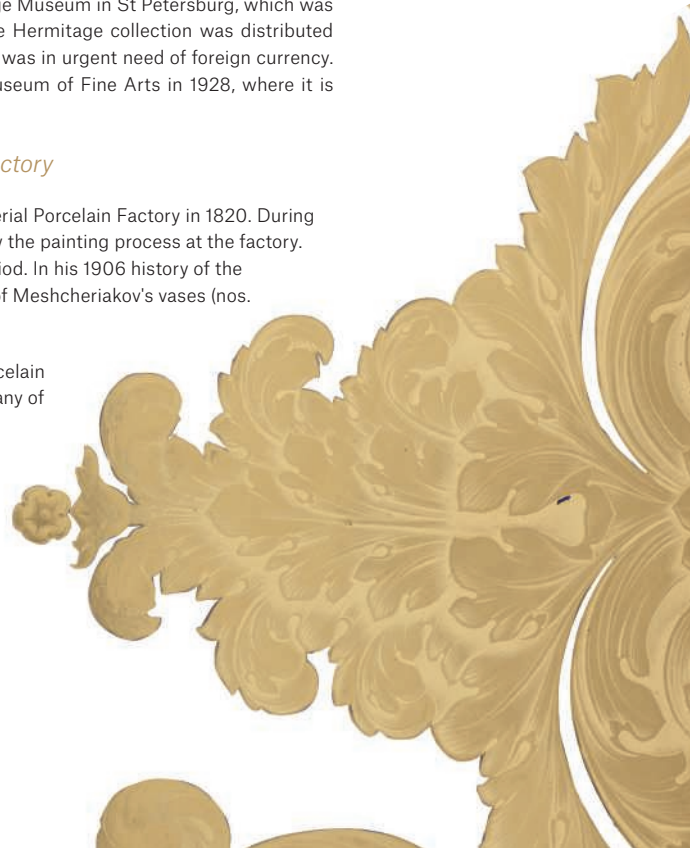
(detail)

this painting would form the foundation of the Imperial Hermitage Museum in St Petersburg, which was founded by Emperor Nicholas I in 1852. From 1928, part of the Hermitage collection was distributed among other museums or sold by the Soviet government, which was in urgent need of foreign currency. As a result, the *Smell* was transferred to the Pushkin State Museum of Fine Arts in 1928, where it is currently located.

Vasily Meshcheriakov and The Imperial Porcelain Factory

Vasily Meshcheriakov was recorded as an apprentice at the Imperial Porcelain Factory in 1820. During the reign of Nicholas I he was promoted to a master and oversaw the painting process at the factory. Meshcheriakov is regarded as one of the best painters of the period. In his 1906 history of the Imperial Porcelain Factory, Baron N.B. von Wolff illustrates two of Meshcheriakov's vases (nos. 232 and 251).

The present vase, dated 1838, was produced by the Imperial Porcelain Factory during the reign of Nicholas I (1825-1855) and retains many of the neo-classical influences found in works produced during the reign of his predecessor, Alexander I (1800-1825). The form and decoration is closely related to the single vase in the collection of Hillwood Estate, Museum & Gardens, Washington D.C. (see M. Korablev, M. Sokolenko, *Antologiya Russkogo Farfora XVIII-nachala XX veka*, vol. 3, part 2, Moscow, 2013, p. 167)





320

*** 320**

A PORCELAIN MILITARY PLATE

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

Painted with officers of the Horse Guard Regiment, within a gilt border, with gilt *cisé* Imperial eagles and military trophies, inscribed in French under base, signed in Cyrillic and dated 'N. Yakovlev. 1841.', marked under base with blue underglaze factory mark, also incised with numeral '4' 9¼ in. (23.6 cm.) diameter

£20,000-30,000

\$27,000-40,000

€23,000-33,000

PROVENANCE:

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



321

*** 321**

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, 1829

Painted with an officer and a soldier of the Horse Guard Regiment, within a gilt border, with gilt *cisé* Imperial eagles and military trophies, inscribed in French under base and dated '1829.', marked under base with blue overglaze factory mark 9¾ in. (23.8 cm.) diameter

£20,000-30,000

\$27,000-40,000

€23,000-33,000

PROVENANCE:

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



*** 322**

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, 1834

Painted with officers of the Life Guard Cuirassier Regiment, within a gilt border, with gilt *ciselé* Imperial eagles and military trophies, inscribed in French under base, signed in Cyrillic and dated 'N. Yakovlev. 1834.', marked under base with blue overglaze factory mark, also incised with numeral '12' 9 $\frac{3}{8}$ in. (23.8 cm.) diameter

£20,000–30,000

\$27,000–40,000
€23,000–33,000

PROVENANCE:

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



323

*** 323**

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF NICHOLAS I,
1829

Painted with soldiers of the Horse Guard
Regiment, within a gilt border, with gilt *ciselé*
Imperial eagles and military trophies, inscribed in
French under base, signed in Cyrillic and dated 'V.
Elashevskiy. 1829.', marked under base with blue
overglaze factory mark
9 $\frac{1}{8}$ in. (23.8 cm.) diameter

£20,000–30,000

\$27,000–40,000

€23,000–33,000

PROVENANCE:

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



324

*** 324**

A PORCELAIN MILITARY PLATE

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

Painted with officers of the Horse Guard
Regiment, within a gilt border, with gilt *ciselé*
Imperial eagles and military trophies, inscribed
in French under base, signed in Cyrillic and dated
'Semen Daladugin. 1841.', marked under base with
blue *underglaze factory mark*
9 $\frac{1}{8}$ in. (23.8 cm.) diameter

£20,000–30,000

\$27,000–40,000

€23,000–33,000

PROVENANCE:

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



*** 325**

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, 1829

Painted with the standard bearer and a trumpeter of the Guard Grenadier Regiment, within a gilt border, with gilt *ciselé* Imperial eagles and military trophies, signed in Cyrillic and dated 'S. Daladugin. 1829.' under base, marked under base with blue overglaze factory mark
9 $\frac{3}{8}$ in. (23.8 cm.) diameter

£20,000–30,000

\$27,000–40,000

€23,000–33,000

PROVENANCE:

Prince Sergei Belosselsky-Belozersky (1895-1978).

By descent to the present owner.

We are grateful to Gérard Gorokhoff for his assistance with the research of the present lot.



326

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

*** 326**

**TWO PORCELAIN PLATES FROM HER MAJESTY THE EMPRESS
CUIRASSIER GUARDS REGIMENT SERVICE**

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

Each circular, with gilt *ciselé* 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 bases with underglaze green factory marks 8⁷/₈ in. (22.6 cm.) diameter (2)

£5,000-7,000

\$6,600-9,200

€5,600-7,800

PROVENANCE:

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

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 Tsesarevich, and in 1856 it finally became known as the Cuirassier Guards of Her Majesty.



327

327

A PORCELAIN MILITARY PLATE

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

Painted with the officer and rider of the Black Sea Cossack Voisko, with a green and gilt border, inscribed in Russian under base, signed in Cyrillic and dated 'S. Daladugin 1842', marked under base with blue underglaze factory mark 9⁷/₈ in. (23.8 cm.) diameter

£8,000-12,000

\$11,000-16,000

€9,000-13,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

328

A PORCELAIN MILITARY PLATE

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

Circular, the centre painted with the officers of the Don Cossack Voisko, within a border decorated with gilt *ciselé* crossed swords within laurel wreaths and foliate bands on red ground, inscribed in Russian under base, marked under base with blue underglaze factory mark

9¾ in. (24.6 cm.) diameter

£15,000-25,000

\$20,000-33,000
€17,000-28,000



*** 329**

**TWO PORCELAIN PLATES FROM THE SERVICE OF FIELD
MARSHAL PRINCE BARYATINSKY**

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

Each 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, one marked under base with underglaze factory mark

9½ in. (24.2 cm.) diameter

(2)

£8,000-12,000

\$11,000-16,000

€8,900-13,000

EXHIBITED:

New York, *A La Vieille Russie, An Imperial Fascination: Porcelain. Dining with the Czars*, Peterhof, 1991, no. 269.

LITERATURE:

Exhibition Catalogue, *An Imperial Fascination: Porcelain - Dining with the Czars Peterhof*, A La Vieille Russie, New York, 1991, no. 269.

Prince Alexander Ivanovich Baryatinsky (1815-1879) spent most of his military career in the Caucasus and was given the rank of Field Marshal and the Order of St George second class for its conquest in 1859. For more information on the conquest of the Caucasus and Shamil see lot 42 and lot 341.



General Alexander Baryatinsky (1815-1879)



329



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

330

A RARE PORCELAIN MILITARY PLAQUE

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

Rectangular, painted with officers and riders of various Hussar regiments, including the Olviopolskii, Lubenskii, Kievskii, Irkutskii, Elisavetgradskii, Narvskii, Mariupolskii, Pavlogradskii, Iziumskii, Mitavskii, Inguermanlandskii, Sumskii, Alexandriiskii, Belorusskii, and Akhtyrskii regiments, after Adolphe Ladurner, signed in Cyrillic 'Alexander Tychagin' (lower left), within a gilt wood frame, apparently unmarked, signed in Cyrillic and dated '1841 17 May' on the reverse, with an old label, also further inscribed with numerals 10 x 13 3/8 in. (25.4 x 34 cm.)

£40,000-60,000

\$53,000-79,000

€45,000-67,000

We are grateful to Gérard Gorokhoff for his assistance with the research of the present lot.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

331

A RARE PORCELAIN MILITARY PLAQUE

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

Rectangular, painted with officers and soldiers of the Chevalier Guard Regiment in front of the Guardhouse on Yelagin Island after Adolphe Ladurner, signed in Cyrillic and dated 'Student N. Semenov 1841' (lower left), within a gilt wood frame, *apparently unmarked, also signed in Cyrillic and dated on the reverse, further inscribed with numerals*
 10 x 13½ in. (25.6 x 34.2 cm.)

£40,000–60,000

\$53,000–79,000

€45,000–67,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 December 1994, lot 241.
 Acquired at the above sale by the present owner.

Among the officers depicted on the present plaque, are Count Alexander Chernyshov (1786–1857), the Russian Minister of War, Ivan Vietinghof (1797–1871), Commander of the Chevalier Guard Regiment, and Petr Lanskoj (1799–1877), aide-de-camp of the regiment. For more information about the painting by Ladurner, see S. Podstanitsky, *et al.*, *Russkaia Gvardia v Kartinah A.I. Ladurnera*, Moscow, 2017, pp. 90–93.



332

332

A PORCELAIN PLATE FROM THE COUNT RUMIANTSEV-ZADUNAISKI SERVICE
BY THE MEISSEN PORCELAIN FACTORY,
PERIOD OF CATHERINE THE GREAT,
CIRCA 1774

Circular, the body painted with the monogram 'CR' for Count Rumiantsev, surmounted by a crown, framed within a garland of gilt laurel, palm leaves, and a ribbon of the Order of St George, the border decorated with gilt trellis and *rocaille* cartouches, marked under base with blue underglaze crossed swords, also incised with numeral '56' 9½ in. (23.8 cm.) diameter

£5,000–7,000

\$6,600–9,200
€5,600–7,800

Count Piotr Alexandrovich Rumiantsev-Zadunaiski (1725-1796) was one of the most important Russian generals alongside Suvorov during the reign of Catherine The Great. In 1770 he became a Field Marshal and received the order of St George first class.

For comparable examples from the service, see Exhibition catalogue, *Meissen for the Czars: Porcelain as a Tool of Saxon-Russian Politics in the 18th century*, Munich, 2004, p. 132. A similar plate from the Galerie Popoff collection was sold Christie's, London, 12-13 October 2009, lot 179.



333

*** 333**

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

£5,000–7,000

\$6,600–9,200
€5,600–7,800

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.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

*** 334**

A RARE PAIR OF TWO-HANDLED MILITARY PORCELAIN VASES

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

Each of amphora form, with spreading circular foot on square base, one vase painted with the standard bearer and a drum major of the Preobrazhenskii Regiment, the other with the officers of the Life Guard Moskovskii Regiment, both within gilt borders with rosettes at corners, the white reeded body with a gilt band of acanthus, the flared neck with gilt *ciselé* laurel band on gold ground, flanked by two rosette-capped scrolling handles decorated with ram-heads, *each marked under base with underglaze green factory mark*

12¼ in. (31 cm.) high

(2)

£20,000–30,000

\$27,000–40,000

€23,000–33,000

We are grateful to Gérard Gorokhoff for his assistance with the research of the present lot.



Gérard François Pascal Simon, baron (1770-1837), *Joachim Murat (1767-1815), représenté en uniforme de hussard, Versailles, châteaux de Versailles et de Trianon*

Murat

Joachim Murat (1767-1815) was Maréchal d'Empire under the reign of Napoleon; Prince de l'Empire in 1805; Grand Duke of Berg from 1806 to 1808; and King of Naples from 1808 to 1815. He received his titles through personal merit and by being one of Napoleon's closest comrades in arms. He married Caroline Bonaparte, the youngest sister of Napoleon, in 1800.

He is remembered by his contemporaries as an exceptionally daring, brave and charismatic cavalry officer and for being a flamboyant dresser. Napoleon granted him the title of 'first horseman of Europe'.

Tilsit, July 1807

'... On July 27th (July 9th) [1807] the treaty of Tilsit was ratified. The same day, the Emperor Alexander I asked Prince Kurakin to deliver to Napoleon on his behalf five insignia of the order of St Andrew the First Called, which he awarded to Napoleon, Jerome, Prince of Westphalia, Murat, Talleyrand and Field Marshal Berthier.

At the same time Duroc delivered to Emperor Alexander I five insignia of the Legion d'Honneur awarded to the Suzerain, the Tsesarevich Konstantin Pavlovich, Baron Budberg and his two Russian representatives, Prince Kurakin and Prince Lobanov Rostovski' (N. Schilder, *The Emperor Alexander I*, St Petersburg, 1904, vol. II, p. 200).

The treaties of Tilsit were two agreements signed by Napoleon in the town of Tilsit in July 1807, following his victory at Friedland. The first was signed on July 7th, between Emperor Alexander I and Napoleon, when they met on a raft in the middle of the Neman river. The second was signed with Prussia on July 9th.

The treaties were made at the expense of the Prussian king: in Tilsit, he ceded almost half of his pre-war territories.

With the treaties, Napoleon not only cemented his control of central Europe, but also united Russia and his truncated Prussia ally with him. This alliance against his two remaining enemies, Great Britain and Sweden, triggered the Anglo-Russian and Finnish war.

Central Europe became a battlefield again in 1809, when Austria and Great Britain engaged France in the war of the Fifth coalition.

The Order of St Andrew the First-Called

Emperor Peter I was the founder of the Order of St Andrew the First-Called.

It remained the highest Imperial Russian order until the revolution in 1917. During his lengthy visit to Europe from spring 1697 until his return to Moscow in September 1698, Emperor Peter I experienced the pomp and splendour of the European courts and saw sovereigns and courtiers wearing gleaming decorations and medals in gold and silver.

It was not until 1797 that Tsar Pavel I issued the first official decree defining the statute of the Order of St Andrew the First-Called. Over time, several changes were made concerning awarding regulations. In 1804, under the reign of Emperor Alexander I, knights who received the order of St Andrew, but had not yet received the orders of St Alexander Nevski and St Anne also became de facto knights of the other two orders. Nonetheless foreign knights, such as Field marshal Murat in 1807, were not presented the collar of the order.





335 (part)

335

A GOLD AND ENAMEL ORDER OF ST ANDREW THE FIRST-CALLED

ST PETERSBURG, CIRCA 1807

The badge, shaped as an Imperial double-headed eagle, enamelled in black, applied with St Andrew cross with the saint crucified upon it, surmounted by a red enamel Imperial crown, the reverse with the Russian inscription 'For Faith and Loyalty', *apparently unmarked*; with the original pale blue moiré silk sash, together with two original cloth, bullion and metal breast stars of the order, the rays in silver wire and sequins, both stars with paper inventory labels on the reverse, inscribed with inventory numbers '341' and '342'

The badge 3 $\frac{3}{8}$ in. (9.1 cm.) high, stars 4 $\frac{1}{8}$ in. (10.5 cm.) each

(3)

£80,000-120,000

\$110,000-160,000

€89,000-130,000

PROVENANCE:

Awarded by Emperor Alexander I to Prince Joachim Murat (1767-1815), Maréchal d'Empire, at Tilsit in July 1807.

By descent to the present owner.

LITERATURE:

N. Schilder, *The Emperor Alexander I*, St Petersburg, 1904, vol. II, p. 200.

S. Levin, *The Order of the Saint-Apostle Andrew the First Called, the Order of the Great Martyr of St Catherine, List of the recipients*, Moscow, 2003, p. 18, recipient number 379.



Serangeli Gioacchino (1768-1852). Adieux de Napoléon Ier et d'Alexandre Ier après l'entrevue de Tilsitt, le 9 juillet 1807, Versailles, châteaux de Versailles et de Trianon. Prince Murat on the right, wearing the sash of the Order of St Andrew.

336

A GOLD, ENAMEL AND GLASS ORDER OF ST ALEXANDER NEVSKII
ST PETERSBURG, CIRCA 1807

The badge, shaped as a cross, each side set with a red glass panel, with finely chased Imperial double-headed eagles at intervals, the centre applied with an enamelled circular panel depicting St Alexander Nevskii on a horse, *apparently unmarked*; with the original pale red moiré silk sash, together with the original cloth, bullion and metal breast star of the order, the rays in silver wire and sequins, with a paper inventory label on the reverse, inscribed with inventory numbers '351' The badge 3 in. (7.8 cm.) high, excluding suspension loop, the star 4½ in. (11.5 cm.) (2)

£80,000-120,000

\$110,000-160,000
€90,000-130,000

PROVENANCE:

Awarded by Emperor Alexander I to Prince Joachim Murat (1767-1815), Maréchal d'Empire, at Tilsit in July 1807.
By descent to the present owner.

LITERATURE:

V. Ponomarev, V. Shabanov, *Knights of the Imperial Order St Alexander Nevski*, Moscow, 2009, pp. 820-821.



336 (part)



Gosse Nicolas (1787-1878), *Entrevue de Napoléon Ier et de la reine Louise de Prusse à Tilsitt, le 6 juillet 1807, Versailles, châteaux de Versailles et de Trianon*. Prince Murat on the left, wearing the sash of the Order of St Andrew.



337

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A GUILLOCHÉ AND CHAMPLEVÉ ENAMEL GOLD RED CROSS BROOCH

BY ALEXANDER TILLANDER, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 31129

Of a hexagonal form, enamelled in oyster white over a sunburst guilloché ground, applied with a Red Cross enamelled in red over a dash guilloché ground, the outer border champlevé enamelled in white, suspended from a gold pin, inscribed in Russian on the reverse 'Hospital / G.F. Eilers / 1914-1916.', *marked on reverse*; in the original silk-lined leather case stamped 'A. Tillander / Petrograd'

The pin 1½ in. (3 cm.) wide

£2,000–3,000

\$2,700–4,000

€2,300–3,300

Hermann Friedrich Eilers (1837-1917) was a renowned German gardener, based in St Petersburg, and became a supplier to the Imperial Court in 1895. At the beginning of the First World War he opened a hospital in his house in St Petersburg under the patronage of Grand Duchess Maria Pavlovna.

*** 338**

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

¾ in. (2.4 cm.) diameter

£4,000–6,000

\$5,300–7,900

€4,500–6,700

*** 339**

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 and Danish inscriptions, 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

£2,000–3,000

\$2,700–4,000

€2,300–3,300



338



339

* 340

A JEWELLED SILVER AND GOLD MAID OF HONOUR CYPHER

BY CARL BLANK, ST PETERSBURG, CIRCA 1913, NUMBER 403

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 403*

3 in. (7.6 cm.) high

£35,000-45,000

\$47,000-59,000

€40,000-50,000

PROVENANCE:

Presented to Nina von Kruzenshtern (1893-1966) in November 1913.



The present maid of honour cypher, numbered 403, is recorded in an invoice from Carl Blank to the Cabinet of His Imperial Majesty, dated 3 August 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 435. On 19 November 1913, the cypher was presented to Nina von Kruzenshtern (1893-1966), lady-in-waiting to Dowager Empress Maria Feodorovna and Empress Alexandra Feodorovna.

Nina von Kruzenshtern was a daughter of Ivan von Kruzenshtern, a Russian diplomat and chamberlain. Nina's first husband was a Russian officer Alexander Keller. She later re-married, to a Major General Nikolay Goleevsky. Both her husbands were members of Masonic organisations in Russia and France. After the Revolution of 1917 Nina von Kruzenshtern emigrated to France.

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 cypher by Carl Blank, presented to Margarita Khitrovo, was sold Christie's, London, 5 June 2017, lot 236.

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

| ПРИХОДЪ. | | | | | | | |
|----------------|----------------------------------------------------------|--------------------------|-------------|----------|------|-----------|------|
| №.№ по списку. | Время поступления на хранение и по какой принадлежности. | Название вещей. | Количество. | По цѣнѣ. | | На сумму. | |
| | | | | Руб. | Коп. | Руб. | Коп. |
| 435 | | Цифра ювелир. Р. Дюранда | 1 | | | 620 | |

| РАСХОДЪ. | | | | | | |
|----------------------------------------------------------|--------------------------------|-------------|----------|------|-----------|------|
| Время поступления на хранение и по какой принадлежности. | Куда поступили. | Количество. | По цѣнѣ. | | На сумму. | |
| | | | Руб. | Коп. | Руб. | Коп. |
| | Г-же Маріе Н. фонъ Крузенштерн | 1 | | | 620 | |

A copy of the Imperial Cabinet ledgers.



A copy of invoice from Carl Blank.



~ 341

**A RARE AND LARGE GOLD AND WALRUS IVORY CAUCASIAN KINDJAL
BELONGING TO IMAM SHAMIL**

CIRCA 1841, CAUCASUS

Of traditional shape, with carved walrus ivory handle inlaid with gold scrolling foliage, the blade on both sides extensively inlaid with gold design, the scabbard with leather and steel mounts inlaid in gold *en suite*, the reverse of the wearing band with the inlaid gold Arabic inscription 'The Owner of This Kindjal is Sheik Shamil 1257 [1841]', with a small knife on the reverse of the scabbard

Kindjal 22¾ in. (58 cm.); blade 16¼ in. (41 cm.)

(2)

£50,000-70,000

\$66,000-92,000

€56,000-78,000

PROVENANCE:

Grand Duke Piotr Nikolaevich (1865-1931).

Prince Roman Petrovich (1896-1978).

Prince Dmitri Romanovich (1926-2016).



341 (detail)





Imam Shamil (1797-1871)

Imam Shamil (1797-1871) was a political and religious leader of the Muslims of the Northern Caucasus. He was the leader of the resistance against the Russian army during the Caucasian wars and was the third Imam of the Caucasian Imamate (1840-1859).

Shamil was born in the small aul of Gimry, which is in present-day Dagestan. He was born at a time when Russia was expanding into the territories of the Ottoman Empire and Persia.

Following the Russian invasion, many Caucasian tribes united in resistance, in what became known as the Caucasian wars. After the death of Hamzatbek in 1834, Shamil took his place as the leader of the Caucasian resistance in the East, and became the third Imam of the Caucasian Imamate, a military theocracy which held out until Shamil's surrender in 1859 at Gunib. Shamil was effective at uniting the many quarrelsome Caucasian tribes to fight the Russian army by the force of his charisma, piety and fairness and made effective use of guerrilla warfare tactics.

With the end of the Crimean War in March 1856, Russia was free to turn its full attention to the Caucasus. In July 1856 Prince Baryatinsky was appointed both Viceroy and Commander-in-Chief and set about reorganizing the armies. In August 1859 Shamil fled with his remaining murids to Gunib where they were surrounded by the Russian army. After the first assault on 25 August, Shamil chose to surrender.

After his capture, Shamil was sent to St Petersburg, where he met Emperor Alexander II, and was subsequently exiled to Kaluga. In 1869 he was given permission to perform the Hajj. On his return after completing his pilgrimage to Mecca, he died in Medina in 1871.

It is almost certain that the present kindjal, once belonging to Imam Shamil, was shown in the late 1880s to Franz Roubaud and used by him as a reference, when he was commissioned to depict the history of the long conflict in the Caucasus in sixteen paintings for the newly created Caucasian War Historical Museum in Tiflis. Determined to achieve historical accuracy, Roubaud travelled extensively in the Caucasus and spent a much time scrutinizing large amount of historical documents as well as meeting witnesses.



Franz Roubaud (1856-1928), *The Surrender of Shamil*, c. 1886 (detail)



Franz Roubaud (1856-1928), *The Surrender of Shamil*, c. 1886, National Museum of the Chechen Republic, Grozny.

Roubaud's *The Surrender of Shamil* (c. 1886), listed as number 97 in the permanent exhibition (see *Ukazatel' po kavkazskomu voenno-istoricheskomu muzeiu*, Tiflis, 1907, p. 123, no. 97), depicts the final moments of the surrender in the aul of Gunib on 25 August 1859. It depicts Imam Shamil, wearing a kindjal similar in size and design to the present lot, offering his surrender to Prince Baryatinsky, Viceroy of the Caucasus. For Roubaud's study of Imam Shamil for this painting, see lot 42.

It is unclear how the present kindjal came into the possession of Grand Duke Piotr Nikolaevich. Either it was given to him by his father Grand Duke Nicholas Nikolaevich the Elder (1831-1891), brother of Grand Duke Michael Nikolaevich (1832- 1909), Viceroy of the Caucasus between 1862 and 1881, or by his brother Grand Duke Nicholas Nikolaevich the Younger (1856-1926) also Viceroy of the Caucasus between 1915 and 1917.



Grand Duke Nicholas Nikolaevich (1856-1929) at Erzerum in 1916.



Grand Duke Michael Nikolaevich (1832-1909)



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**A CASED PAIR OF PERCUSSION
DUELLING PISTOLS**

BY B. GUYOT, PARIS, CIRCA 1880

With octagonal barrels, each engraved B. Guyot Armurier 50 rue de Lyon Paris, in a wooden case lined with blue wool and complete of all its loading and cleaning accessories (one lid missing), the inside cover inscribed in gold 'B. Guyot Arquebusier 48, 50 and 52 rue de Lyon Paris' (2)

£5,000-7,000

\$6,600-9,200

€5,600-7,800

PROVENANCE:

By repute Grand Duke Nicholas Nikolaevich (1831-1891).
Grand Duke Piotr Nikolaevich (1865-1931).
Prince Roman Petrovich (1896- 1978).
Prince Dmitri Romanovich (1926-2016).

B, Guyot was a Parisian gunmaker appointed by H.S.H. The Sovereign Prince of Monaco.

343

A NIELLO SILVER DOUBLE FRAME

RUSSIA, CIRCA 1851

Enclosing a section of the St George Ribbon in one frame, the second frame enclosing a note inscribed in Russian 'From St George Ribbon of the New Banner of Life Guard Semenovskii Regiment 21 August 1851', glazed, the cover and base nielloed with crosses and geometric bands, *apparently unmarked* 5 in. (12.7 cm.) wide, when open

£2,000-3,000

\$2,700-4,000

€2,300-3,300

PROVENANCE:

Grand Duke Nicholas Nikolaevich (1831-1891).
Grand Duke Piotr Nikolaevich (1865-1931).
Prince Roman Petrovich (1896-1978).
Prince Dmitri Romanovich (1926-2016).

Grand Duke Nicholas Nikolaevich (1831-1891), son of Emperor Nicholas I, was listed in the Life Guard Semenovskii Regiment from 1834 to 1891.



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Grand Duke Nicholas Nikolaevich (1831-1891).



Grand Duke Piotr Nikolaevich (1865-1931)

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PERSONAL INFANTRY OFFICER SHASHKA OF GRAND DUKE PIOTR NIKOLAEVICH (1865-1931)

BY FOKIN, ST PETERSBURG, CIRCA 1909, THE BLADE BY THE ZLATOUST FACTORY

1909 pattern, the cap piece engraved with the cypher of Emperor Alexander II, the blade inlaid in gold on one side at the shoulder with the monogram of Grand Duke Piotr Nikolaevich and the Russian inscription 'WE WILL DIE BECAUSE THE DEAD HAVE NO SHAME'; the other side at the shoulder with the date '10 January 1884' and the inscription 'GOD IS WITH US' Length of the blade 31½ in. (80 cm.)

£30,000-40,000

\$40,000-53,000

€34,000-45,000

PROVENANCE:

Grand Duke Piotr Nikolaevich (1865-1931).
Prince Roman Petrovich (1896-1978).
Prince Dimitri Romanovich (1926-2016).

Grand Duke Piotr Nikolaevich was the son of Grand Duke Nicholas Nikolaevich the Elder and the grandson of Emperor Nicholas I.

Grand Duke Piotr Nikolaevich was born on 10 January 1864 and the blade appears to have been presented to him on his twentieth birthday. In 1884, he was also given the rank of Fligel-adjutant in the Imperial Suite.



ДУЖЕЖЕЗ КОСТЪМИ ЖЕРТВЫИ БО СРАЖИЪ НЕ ИРИСТЪ



345

• * 345

N. SAMOKISH, *Nabroski N. Samokisha Iz Zhizni Gvardeiskoi Kavalerii*, and *Manevry v Yugo-Zapadnom Krayu v 1890 g.* St Petersburg: A. Il'in, 1889-1890. 2 vols and 3 vols in one, (505 x 360mm), 12 chromolithographs and 23 (out of 24) lithographs (light foxing), in modern binding (worn). VERNET, Pierre. *Galerie Militaire, ou collection complete des uniformes de la garde impériale russe.* St. Petersburg: Ulric Steinbach, 1840-1842. (550 x 480mm), 57 hand-coloured lithographs (most loose, torn edges), in modern binding (torn, missing spine). K.N. SKURATOV, *Mirnoe i boevoe proshloe L. gv. Konno-grenaderskago polka: 1881-1894*, vol. IV, Paris, 1946. (280 x 215mm), numerous photographic reproductions (some loose), original printed wrappers. (3)

£1,000-1,500

\$1,400-2,000
€1,200-1,700

θ 346

SOLNTSEV, Fedor Grigor'ev (1801-1892; illustrator), and STROGANOV, Sergei Grigor'evich, Count (1794-1882; editor). *Drevnosti Rossiiskago Gosudarstva.* [Antiquities of the Russian State]. Moscow: A. Semen, 1849-1853.

6 vols in 7 (vol.3 bound in 2). 2° (530 x 385 mm.). 508 chromolithographic plates (all published), one chromolithographed title and 6 chromolithographed section titles, by F. Dreger after F.G. Solntsev. Without text volume. (General soiling and spotting throughout, each plate iwth marginal perforated library stamp, some marginal fraying, some interleaves torn, lacks index leaves) Contemporary half morocco (worn, most hinges broken). (7)

£30,000-40,000

\$40,000-53,000
€34,000-45,000

PROVENANCE:

Free Library of Philadelphia (bookplates and stamps).

The fine plates, by Dreger after Solntsev, are superb examples of Russian lithography at its best. They document many aspects of Russian culture through its artefacts, with over 500 illustrations after Solntsev of church paraphilia, royal regalia, arms and armour, costumes, table-wares and architectural decorations. It is an influential work which was intended to showcase Russian art as an equal to the other great European traditions. The eminent art historian Vladimir Vasilevich Stasov remarked that 'our contemporary Russian style is based on the drawings of Solntsev'. The work was commissioned by Nicholas I, to which he allocated one thousand gold roubles, at the instigation of Aleksei Nikolaevich Olenin, President of

the Academy of Arts and Director of the Public Library. Its publication was supervised by Count Stroganov, president of the Society of Russian History and Antiquity for more than four decades, with the assistance of Mikhail Zagoskin, Ivan Snegirev, and Aleksandr Velt'man. Only 600 sets were published, and just thirty years after publication Solntsev noted that the volumes were very rare. Burtsev 337; Colas 138; Fekula 6194 ('printed in a small tirage and is rare complete'); Obol'ianinov 724. (6)

θ 347

Paul, Emperor of Russia (1796 - 1801) *Ustanovlenie o rossiiskikh imperatorskikh ordenah* [Ordinance on the Russian Imperial Orders] [Moscow: 1797].

Folio (485 x 310 mm.), 25 leaves of printed text within engraved borders and 38 engraved plates of illustrations of the illustrations of the order and of the costumes of the bearer (some slight discolouration). Original green presentation morocco stamped on gilt with border enclosing the Imperial Eagle (rather rubbed), g.e. (Svodnyi katalog 7624; Smirdin 1755)

£6,000-9,000

\$8,000-12,000
€6,700-10,000

PROVENANCE:

Armorial bookplate with inscription erased.

348

SABANEEV, E.A. and M.Ia. VILLIE. *Obraztsy dekorativnago i prikladnogo iskusstva iz Imperatorskikh dvortsov, tserkveu i kollektsii v Rossii.* Vyp. 1-13. [Decorative Art Objects from the Imperial Palaces, Churches, and Collections in Russia. Parts 1-13.] St. Petersburg: Expedition for the Preparation of State Papers, 1901, 1908.

2° (430 x 330 mm. approx.) chromolithograph plates 1-21, 23-48 and 50 only (of 65), plates 30, 40, 41 and 43 folding, plate 23 framed and glazed (plate 31 torn, plate 41 adhered, most loose from mounts, dampstained), after M. Villie, V. Andreev, O. Glazounova, E. Borisova, E. Barsoukova, and others, each tipped onto a strong card mount, printed caption ticket in Russian and French pasted on the verso of each mount. (Some mounts evenly faded near the edges, some of the folding plates with small areas of wear from adhesion.) Original paper wrapper to part 2 only, cloth box, upper side printed with parallel Russian and French text, lower side printed with subscription details (light wear, small losses at the corners, the front wrapper of part 1 detached and with faint soiling, occasional very light spotting).

£4,000-6,000

\$5,300-7,900
€4,500-6,700

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346

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0349

ALEXANDER III -- *Description du Sacre et du Couronnement de... Alexandre III et l'Imperatrice Marie Féodorovna en l'année 1883*. [Opisanie Sviashchennago Koronovaniia Ikh Imperatorskikh Velichestv Gosudaria Imperatora Aleksandra Tret'iago i Gosudaryni Imperatritsy Marii Feodorovny vseia Rossii.] St Petersburg: Expedition for the Preparation of State Papers, 1883. 2° (660 x 515 mm). 27 chromolithographic plates, including the title, frontispiece, and 2 portraits, after Simakov, Makovskii, Sokolov, Savitskii, Karazin, Polenov, Kramskoi, Vereshchagin, Makorov, Bogdanov, Grigor'ev, Aleksandrovskii, Surikov and Samokish, decorative initials and illustrations in the text, some chromolithographed, text printed in black, blue and red. (Dampstained, a few leaves torn into image/text) Publisher's original morocco backed cloth, upper side richly gilt with an all-over design, spine with Imperial regalia blocked in gilt, lower side blocked in blind, white moiré endpapers, edges gilt (worn and affected by damp).

£6,000–8,000

\$8,000–11,000
€6,700–8,900

0350

Nicolas I, Emperor of Russia (1825 – 1855) *Ob Ordene Sviatago Velikomuchenika i Pobedonosta Georgiia [On the Order of Saint George the Great Martyr and the Victory Bearer]*. [St Petersburg: ca. 1833]. Small folio (343 x 220 mm.), 49 pages within engraved border and illustrations within the text, 6 leaves of printed supplements (slightly discoloured). Original maroon calf-backed boards stamped in gilt (rather worn and damp-stained).

£2,000–3,000

\$2,700–4,000
€2,300–3,300

PROVENANCE:

Christopher Hurley (bookplate) with typed note that it comes from the library of Duke George of Mecklenberg via his daughter Pr. V. Galitzina.

The coronation album of Alexander III, illustrating the ceremonies and events in Moscow, was printed in a small edition for members of the Imperial family and foreign dignitaries participating in the celebrations on 15 May 1883. According to Burtsev it was never offered for public sale and is accordingly rare. Burtsev 1902; Fekula 2112 ('very rare'). Lipperheide Sk11.



*** 351**

A LACQUERED PAPIER-MACHÉ PHOTO ALBUM
 BY THE LUKUTIN FACTORY, RUSSIA, CIRCA 1880-1890S

Containing 44 albumen prints, some coloured, including portraits of the members of the Imperial Russian family and Russian types, in the original leather binding, the cover applied with a Lukutin lacquered papier-maché panel depicting a winter *troika*, the reverse applied with an enamelled bronze crowned cypher 'MP', marked on the reverse
 8¼ x 7¼ in. (21 x 18 cm.)

£2,000-3,000

\$2,700-4,000
 €2,300-3,300

*** 352**

A LARGE GROUP OF PHOTOGRAPHS, POSTCARDS AND AUTOGRAPHS RELATED TO THE ROMANOV FAMILY
 RUSSIA, LATE 19TH/EARLY 20TH CENTURY

Comprising autographs of Emperor Nicholas II and Empress Alexandra Feodorovna, signed photograph of Emperor Alexander III, signed photograph of Grand Duke Michael and Grand Duchess Olga, photograph of Grand Duke Sergei (124)

£2,000-3,000

\$2,700-4,000
 €2,300-3,300

*** 353**

A LARGE GROUP OF POSTCARDS
 RUSSIA, LATE 19TH/EARLY 20TH CENTURY

Comprising many postcards of Russian artists and political figures, reproductions of Russian paintings (189)

£1,000-1,500

\$1,400-2,000
 €1,200-1,700

352 (part)



353 (part)





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-354

A WALRUS IVORY GAMES BOX

KHOLMOGORY, FIRST HALF 19TH CENTURY

Decorated overall with pierced floral swags, garlands and ribbons on openwork geometric ground, with hinged lid, on four bun feet, enclosing a fitted interior with burgundy velvet lining, with three walrus ivory compartments (one broken) containing game counters and miniature dominoes

9 in. (22.8 cm.) wide

£3,000-5,000

\$4,000-6,600

€3,400-5,600

*** 355**

FOUR BISCUIT PORCELAIN PLAQUES

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1909

Each circular, two with the profile portrait of Emperor Nicholas II, the other two with the profile portrait of Empress Alexandra Feodorovna, both in high relief, after August Karlovich Timus, two framed, *all marked on the reverse*

3¾ in. (9.5 cm.) diameter

(4)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

These biscuit porcelain plaques, depicting the Emperor and Empress in profile, were produced by the Imperial Porcelain Factory during the period of Emperor Nicholas II and were often presented as gifts to the factory's visitors. For more information on an Imperial snuff box by Fabergé, incorporating a comparable porcelain plaque dated 1909, see lot 212.



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*** 356**

A GROUP OF SIX BRONZE COMMEMORATIVE MEDALS AND A COIN

RUSSIA, 19TH CENTURY

Comprising medals commemorating the coronation of Alexander II, the Siberian-Ural scientific industrial exhibition in Ekaterinburg in 1887, the 50 years anniversary of the career of academician N. Kokcharov, together with two more and a coin of 5 kopecks dated 1802 (6)

£1,000-1,500

\$1,400-2,000
€1,200-1,700

~ * 359

A GROUP OF SIX PORTRAIT MINIATURES

RUSSIA, 19TH CENTURY

Comprising an oval portrait of Count Osterman-Tolstoy, an oval portrait of Baron George Rosen, signed on the left side Fanny Charrin, on oval portrait of Grand Duke Constantin Nikolaevich, an oval portrait of Grand Duchess Tatiana, together with two more frames enclosing portraits 3 in. (7.4 cm.) high and smaller (6)

£3,000-5,000

\$4,000-6,600
€3,400-5,600

General Baron Grigori Vladimirovich Rosen was the commander of the Preobrajenski Regiment between 1812-1820.

*** 357**

A GROUP OF SIX PORTRAIT MINIATURES

RUSSIA AND ENGLAND, 18TH/ 19TH CENTURY

Comprising an oval miniature, finely enamelled with a portrait of Peter the Great, in a later gilt bronze frame surmounted by the monogram of Paul I; an enamelled silver pendant, depicting St Peter and Paul; a Wedgwood jasperware porcelain plaque with a portrait of a gentleman, possibly Grigory Potemkin; an oval miniature, enamelled with a portrait of Aleksei Ermolov; a gilt bronze panel of the Coronation medal of Emperor Paul I after Empress Maria Feodorovna; a framed group of three watercolour portrait miniatures on paper, depicting Elizabeth I, Peter III and Catherine II The portrait of Peter the Great 3½ in. (9 cm.) high without frame (6)

£3,000-5,000

\$4,000-6,600
€3,400-5,600

~ * 360

A GROUP OF SIX PORTRAIT MINIATURES

RUSSIA, 19TH CENTURY

Comprising a rectangular miniature with the portrait of General Kutuzov, signed on the right side Rockstuhl fec., an oval portrait of Alexander I, signed lower right Winberg fec., an oval portrait of Empress Alexandra Feodorovna, signed Iziedinov on the left side, an oval portrait of Nicholas II, signed Iziedinov on the right side, an oval portrait of Princess Sophia Felixovna Gagarina and two small portraits of Grand Duchess Olga and her first husband Duke Paul of Oldenburg 3½ in. (8 cm.) high and smaller (6)

£3,000-5,000

\$4,000-6,600
€3,400-5,600

*** 358**

A GROUP OF EIGHT PORTRAIT MINIATURES

RUSSIA AND FRANCE, 18TH/ 19TH CENTURY

Comprising an oval miniature, finely enamelled with a portrait of Alexander I; a portrait of Grand Dukes Alexander and Constantine as children, painted on paper, after Richard Brompton; a portrait relief of Alexander I on paper, after Auguste-François Michaut; a glass paperweight with a portrait of Nicholas I; two cameo glass panels with portraits of Paul I and his wife Maria Feodorovna; an oval miniature with a female portrait, possibly of Anna of Russia, in a paste-set frame; a miniature metal box with a portrait of a lady The portrait of Alexander I 1¼ in. (4.5 cm.) high (8)

£3,000-5,000

\$4,000-6,600
€3,400-5,600

~ * 361

A GROUP OF SIX PORTRAIT MINIATURES

RUSSIA, 19TH CENTURY

Comprising an oval portrait of the wife of the painter Aivazovsky, signed on the right side Raulov, an oval portrait of a Russian officer, a view of a church signed by Iziedinov, an oval portrait of an officer together with two portraits of ladies 4½ in. (11.6 cm.) high and smaller (6)

£2,000-3,000

\$2,700-4,000
€2,300-3,300

For a photograph depicting Ivan Aivazovsky's wife, see Exhibition Catalogue, *Ivan Aivazovsky*, Moscow, 2016, p. 328.



357 (part)



358 (part)



360 (part)



359 (part)



361 (part)



The Kremlin Service

In 1967 Christie's chairman, Peter Chance, travelled to Moscow as part of a delegation from the London Chamber of Commerce. As the result of his visit, the Soviet government instructed Christie's to sell an important Kremlin dinner service consisting of 1,742 pieces, which were split into 28 lots. The present selection of plates, tazzas and platters was part of that historical auction, and were purchased by the parents of the current owner.

The Kremlin service, commissioned by Emperor Nicholas I in 1836 from the Imperial Porcelain Factory, was used at coronations, diplomatic soirées and regular banquets for army cadets at the Great Kremlin Palace. Further additions to the service were made throughout 19th century and early 20th century.

The design of this magnificent service was entrusted to the painter and archaeologist Fyodor Solntsev, who was inspired by various motifs from medieval Russian artworks. For example, the dessert plates are based on the design of an enamelled gold plate made by the Kremlin workshops in 1667 for Tsar Aleksey Mikhailovich. The source for the platters was the interior of a jewelled tazza made for Tsaritsa Natalia Kirilovna in mid-17th century.

For further information regarding the Kremlin service see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, pp. 422-423.





362

SIXTEEN PORCELAIN DINNER PLATES FROM THE KREMLIN SERVICE

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

Circular, each centre painted with a medallion of scrolling foliage and stylised flowerheads in red, green and blue on a black ground, within a band of green palmettes on a gilt *ciselé* ground, the gilt rim painted in red and green to simulate jewels, *marked under bases with underglaze blue factory marks, some also with inscribed or incised numerals; all with red palace inventory numbers*

9½ in. (23.8 cm.) diameter

(16)

£35,000–45,000

\$47,000–59,000

€40,000–50,000

PROVENANCE:

The Kremlin Palace.

'Magnificent Imperial Russian Banqueting Services'; Christie's, London, 21 March 1967, lot 28 (part).

Acquired at the above sale by the parents of the present owner.



363

TWENTY-TWO PORCELAIN DESSERT PLATES FROM THE KREMLIN SERVICE

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

Circular, painted with stylised blossoms on gilt ground with foliate sprays at intervals around the Imperial double-headed eagle and the Russian title of Nicholas I, the borders with floral and foliate sprays on gilt ground, *marked under bases with underglaze blue factory marks, some also with inscribed or incised numerals; all with red palace inventory numbers*

8½ in. (22 cm.) diameter

(22)

£30,000–40,000

\$40,000–53,000

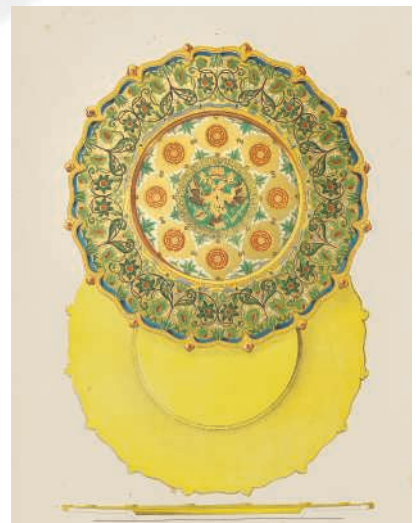
€34,000–45,000

PROVENANCE:

The Kremlin Palace.

'Magnificent Imperial Russian Banqueting Services'; Christie's, London, 21 March 1967, lot 28 (part).

Acquired at the above sale by the parents of the present owner.



Gold and enamel plate made for Tsar Aleksei Mikhailovich, 1667, from F. Solntsev's *Drevnosti Rossiyskago Gosudarstva*.



364

364

TWELVE PORCELAIN DINNER PLATES FROM THE KREMLIN SERVICE

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

Circular, with scalloped rim, centre painted with a gilt rosette, the border with red, green and blue strapwork ornament and Imperial double-headed eagles, *marked under bases with underglaze blue factory marks, some also with inscribed numerals; all with red palace inventory numbers*

9¾ in. (24.7 cm.) diameter

(12)

£25,000–35,000

\$33,000–46,000

€28,000–39,000

PROVENANCE:

The Kremlin Palace.

'Magnificent Imperial Russian Banqueting Services';

Christie's, London, 21 March 1967, lot 28 (part).

Acquired at the above sale by the parents of the present owner.

365

TWO TALL PORCELAIN TAZZAS FROM THE KREMLIN SERVICE

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

Circular, on spreading foot, the bowl centring black Imperial double-headed eagle on green ground within circular reserve with green waterleaf, with black and gold alternating borders, the gilt body and foot painted with orange-red rosettes, green palmettes and foliage, *marked under foot with underglaze green factory marks, one also with inscribed numerals; both with red palace inventory numbers*

7½ in. (19 cm.) high

(2)

£5,000–7,000

\$6,600–9,200

€5,600–7,800

PROVENANCE:

The Kremlin Palace.

'Magnificent Imperial Russian Banqueting Services';

Christie's, London, 21 March 1967, lot 28 (part).

Acquired at the above sale by the parents of the present owner.



365





366

366
THREE LARGE PORCELAIN PLATTERS FROM THE KREMLIN SERVICE

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

Circular, each centre painted with a medallion of scrolling foliage and stylized flowerheads in red, green and blue on black ground, within a band of green palmettes on a gilt *ciselé* ground, the gilt rim painted in red and green to simulate jewels, *marked under bases with underglaze blue factory marks, also with inscribed numerals; all with red palace inventory numbers* 13 $\frac{3}{8}$ in. (35.3 cm.) diameter

(3)

£15,000-25,000

\$20,000-33,000
 €17,000-28,000

PROVENANCE:

The Kremlin Palace.
 'Magnificent Imperial Russian Banqueting Services'; Christie's, London, 21 March 1967, lot 28 (part).
 Acquired at the above sale by the parents of the present owner.

367
TWELVE PORCELAIN SOUP PLATES FROM THE KREMLIN SERVICE

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

Circular, with scalloped rim, centre painted with a gilt rosette, the border with red, green and blue or black strapwork ornament and Imperial double-headed eagles, *marked under bases with underglaze blue factory marks, some also with inscribed numerals; some with red palace inventory numbers* 9 $\frac{1}{8}$ in. (24.5 cm.) diameter

(12)

£25,000-35,000

\$33,000-46,000
 €28,000-39,000

PROVENANCE:

The Kremlin Palace.
 'Magnificent Imperial Russian Banqueting Services'; Christie's, London, 21 March 1967, lot 28 (part).
 Acquired at the above sale by the parents of the present owner.



367



368

368

FOUR SHORT PORCELAIN TAZZAS FROM THE KREMLIN SERVICE

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

Circular, on spreading foot, the bowl centring black Imperial double-headed eagle on green ground within circular reserve with green waterleaf, with black and gold alternating borders, the gilt body painted with orange-red rosettes and green foliage within triangular cartouches, *marked under foot with underglaze green factory marks, two also with inscribed numerals; all with red palace inventory numbers* 3¼ in. (9.6 cm.) high (4)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

The Kremlin Palace.
'Magnificent Imperial Russian Banqueting Services'; Christie's, London, 21 March 1967, lot 28 (part).
Acquired at the above sale by the parents of the present owner.



Gold, jewelled and enamelled vessel made for Tsaritsa Matalia Kirillovna, from F. Solntsev's *Drevnosti Rossiyskogo Gosudarstva*.



369

369

TEN PORCELAIN PLATTERS FROM THE KREMLIN SERVICE

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

Circular, each centre painted with a medallion of scrolling foliage and stylized flowerheads in red, green and blue on black ground, within a band of green palmettes on a gilt *ciselé* ground, the gilt rim painted in red and green to simulate jewels, *marked under bases with underglaze blue factory marks, some also with inscribed or incised numerals; all with red palace inventory numbers* 12¾ in. (32.5 cm.) diameter (10)

£30,000-40,000

\$40,000-53,000
€34,000-45,000

PROVENANCE:

The Kremlin Palace.
'Magnificent Imperial Russian Banqueting Services'; Christie's, London, 21 March 1967, lot 28 (part).
Acquired at the above sale by the parents of the present owner.



370

*** 370**

TWO SOUP AND ONE DINNER PORCELAIN PLATES FROM THE RAPHAEL SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III AND NICHOLAS II, 1884 AND 1897

Circular each, the centres painted with a girl riding an elephant and classical figures *en grisaille*, surrounded by a border of friezes and ornaments in classical style, the panels with raised beading, gilt rim and foot, *two marked under base with green underglaze factory marks, gilt crowned monogram of Alexander III and dated 1884; one with a monogram of Nicholas II and dated 1897* 9½ in. (24.2 cm.) diameter (3)

£15,000–25,000

\$20,000–33,000
€17,000–28,000

*** 371**

TWO PORCELAIN DINNER PLATES FROM THE RAPHAEL SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III AND NICHOLAS II, 1887 AND 1903

Circular each, the centres painted with Pan, 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, *one marked under base with gilt crowned monogram of Alexander III and dated 1887, the other with monogram of Nicholas II and dated 1903* 9½ in. (24.2 cm.) diameter (2)

£10,000–15,000

\$14,000–20,000
€12,000–17,000



371



372

*** 372**

THIRTEEN PORCELAIN PLATES AND SAUCERS

BY THE KORNILOV FACTORY, ST PETERSBURG, 1884-1917

Five dinner plates, with varicolour and gilt geometric and foliate motifs throughout, each rim with roundel enclosing an Imperial double-headed eagle; together with two dessert plates and six saucers, decorated with red simulated cross-stitch Imperial double-headed eagle, all marked under bases with printed factory marks

9½ in. (24.1 cm.) diameter and smaller

(13)

£5,000-7,000

\$6,600-9,200

€5,600-7,800

EXHIBITED:

Gold plates: New York, *A La Vieille Russie, An Imperial Fascination: Porcelain. Dining with the Czars: Peterhof*, 1991, no. 362.

LITERATURE:

Gold plates: Exhibition Catalogue, *An Imperial Fascination: Porcelain - Dining with the Czars Peterhof, A La Vieille Russie, New York*, 1991, no. 362.



373

*** 373**

A PORCELAIN TEA SERVICE

PROBABLY RUSSIA, 19TH CENTURY

Comprising six cups and saucers, a teapot, and a waste bowl, the white bodies painted with pink borders, gilt scrolling foliage and acanthus borders, within gilt rims, the cups and a teapot with gilt scroll handles, apparently unmarked, incised with numerals under bases

The teapot 7½ in. (18 cm.) high

(14)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

374

A TWO-HANDLED PORCELAIN VASE

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

Of amphora form, on gilt square foot with moulded base and stylized floral calyx, the body painted with a view of Gruzino after Ivan Semenov, inscribed in Russian 'View of a square in Gruzino village from Tikhvinskaya road approach', with further *ciselé* border and classical decoration on a blue ground, the handles of polished and burnished gilding formed as classical foliate scrolls with lion's head terminals, *apparently unmarked, incised with numerals and letter under base*

11¼ in. (29.8 cm.) high

£10,000-15,000

\$14,000-20,000
€12,000-17,000

For a comparable pair of vases by the Gardner Porcelain Factory, held in the collection of Kuskovo Palace, see M. Korablev, M. Sokolenko, *Antologija Russkogo Farfora XVIII-nachala XX veka*, vol. 5, part 1, Moscow, 2014, pp. 88-93.



374

EXHIBITED:

New York, A La Vieille Russie, *An Imperial Fascination: Porcelain. Dining with the Czars: Peterhof*, 1991, nos. 96-97.

LITERATURE:

Exhibition Catalogue, *An Imperial Fascination: Porcelain - Dining with the Czars Peterhof*, A La Vieille Russie, New York, 1991, nos. 96-97.

375

SEVEN TOPOGRAPHICAL PORCELAIN PLATES

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

Each circular, decorated with views of Tsarskoe Selo, Gatchina, Peterhof, St Petersburg, within blue, pink and red borders, some inscribed in Russian under base, *apparently unmarked*; together with two military plates, one by the Imperial Porcelain Factory, the other by the Limoges factory, and two Russian plates with coat-of-arms

9½ in. (24 cm.) diameter and smaller

(11)

£8,000-12,000

\$11,000-16,000
€9,000-13,000



375 (part)



376

*** 376**

TWENTY-TWO PORCELAIN DINNER PLATES, ONE SIDE PLATE AND FIVE CUPS AND SAUCERS FROM THE BANQUETING SERVICE FOR THE GRAND PETERHOF PALACE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIODS OF NICHOLAS I, ALEXANDER III, AND NICHOLAS II

Each plate circular, with undulating gilt rim, three cobalt blue 'cabbage leaf' patterns within the cavetto, enclosing polychrome bouquets and floral sprays, cups and saucers similarly decorated, *nineteen plates and one cup and saucer marked with underglaze factory mark of Nicholas I, two plates and one cup and saucer marked under bases with underglaze factory mark of Alexander III, one dinner plate, one side plate and three cups and saucers marked under bases with underglaze factory mark of Nicholas II*; together with one 18th century *feuilles-de-choux* Sèvres dinner plate

Dinner plates 9 $\frac{1}{8}$ in. (25.2 cm.) diameter and smaller (34)

£6,000–8,000

\$8,000–11,000

€6,700–8,900

EXHIBITED:

The Sèvres plate: New York, A La Vieille Russie, *An Imperial Fascination: Porcelain. Dining with the Czars: Peterhof*, 1991, no. 225.

LITERATURE:

The Sèvres plate: Exhibition Catalogue, *An Imperial Fascination: Porcelain - Dining with the Czars Peterhof*, A La Vieille Russie, New York, 1991, no. 225.

The Banqueting Service for the Grand Peterhof Palace was commissioned in the reign of Emperor Nicholas I (1825-1855). The service was copied after a Sèvres service, made in the mid-18th century and given by Louis XV to Christian VII of Denmark in 1768. The original service made during the period of Nicholas I was subsequently enlarged with extension and replacement pieces from the periods of Alexander III and Nicholas II.

*** 377**

TWENTY-FIVE PORCELAIN DINNER PLATES FROM THE TSARSKOE SELO PALACE SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1895-1915

Each circular, the border centring a black Imperial double-headed eagle, beneath a blue border and gilt line rim, *all with underglaze green factory marks* 9 $\frac{1}{4}$ in. (23.5 cm.) high (25)

£5,000–7,000

\$6,600–9,200

€5,600–7,800



377

378

A PORCELAIN PLAQUE

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

Rectangular, painted with a copy of 'Old Woman Unreeling Threads' by Gerard Dou, within a gilt wood frame, signed in Cyrillic 'Stud.[ent] Nik. Semenov. 1841', marked with the blue factory mark on the reverse
12¼ x 8⅞ in. (31 x 22.5 cm.)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 31 May 2006, lot 328.
Acquired at the above by the present owner.

The original painting by Gerard Dou, dated to circa 1660, was once in the collection of Count Cobenzl in Brussels. In 1768 it was purchased by Empress Catherine the Great and later became part of the collection of the Hermitage Museum in St Petersburg.

For a comparable plaque painted by A. Mironov in 1844, see N. B. von Wolf, (ed. V.V. Znamenov), *The Imperial Porcelain Factory, 1744-1904*, St Petersburg, 1906, p. 188, no. 293. For a porcelain vase painted with the 'Old Woman Unreeling Threads', see M. Korablev, M. Sokolenko, *Antologiya Russkogo Farfora XVIII-nachala XX veka*, vol. 4, part 1, Moscow, 2014, p. 39.

379

A PORCELAIN TABLE SERVICE

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

Comprising twenty-four dinner plates, twelve soup plates, three shaped oval serving bowls of various sizes, one large oval serving platter, one small oval serving platter, one large circular serving platter, one small circular serving platter, a large two-handed soup tureen, all decorated with Italian landscapes in sepia, within gilt foliate borders, all marked under bases with underglaze blue factory marks

Soup tureen, 15 in. (38 cm.) wide; dinner plate, 9¼ in. (23.5 cm.) diameter (44)

£10,000-15,000

\$14,000-20,000
€12,000-17,000



378



379

*** 380**

TWO GLASS BEAKERS AND A GOBLET

THE BEAKERS, BY KONSTANTIN TEREbeneV AND PAVEL SEMECHKIN, ST PETERSBURG, CIRCA 1840; THE GOBLET, IMPERIAL GLASSWORKS, ST PETERSBURG, CIRCA 1830

The beakers cylindrical, decorated with portraits of Tsesarevich Alexander Nikolaevich, future Emperor Alexander II, and his wife Maria Alexandrovna, the reverses painted with scrolling foliage; the goblet painted with a city view in silver, on a gold background, with a diamond-shape cut border, the foot with pie-crust edge, all unmarked
5¼ in. (13.5 cm.) high and smaller

(3)

£2,000–3,000

\$2,700–4,000

€2,300–3,300

For comparable glasses decorated with painting in gold and silver, see T. Malinina, *Imperial Glass Factory 18th - early 20th centuries*, St Petersburg, 2009, p. 111.



380



*** 381**

A COBALT BLUE GLASS BEAKER AND MUSTARD POT, AND AN AMETHYST GLASS DECANTER

BY KONSTANTIN TEREbeneV AND PAVEL SEMECHKIN AND THE IMPERIAL GLASSWORKS, ST PETERSBURG, FIRST HALF 19TH CENTURY

The beaker cylindrical, decorated with a portrait of Emperor Nicholas I after a portrait by Franz Kruger; the mustard pot with cover, decorated with an oriental scene; the decanter with a stopper, painted with a rural landscape and scrolling foliage in gold, all unmarked; together with a glass goblet engraved with scrolling foliage, on a baluster shaped foot, probably Russia, 19th century
9¼ in. (23.5 cm.) high and smaller

(4)

£3,000–5,000

\$4,000–6,600

€3,400–5,600



381





382

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

*** 382**

A PAINTED PORCELAIN PLAQUE

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

Rectangular, painted with a view of the Kamennostrovskii Bridge,
St Petersburg, surrounded by strolling figures, inscribed in Russian 'Kamennostrovskii Bridge' on the lower edge, within a gilt wood frame, *apparently unmarked, inscribed 'N2' on the reverse*
12 $\frac{5}{8}$ x 15 $\frac{3}{4}$ (32.2 x 40 cm.), with frame

£4,000–6,000

\$5,300–7,900

€4,500–6,700

*** 383**

A LARGE GILT AND POLYCHROME DECORATED GLASS VASE

BY THE IMPERIAL GLASS WORKS, ST PETERSBURG,
PERIOD OF ALEXANDER II, 1867

Of slender pear-shaped form with flaring lip, on a circular foot, the body painted with varicolour exotic birds in nests and on branches, in a mountainous landscape, the neck painted in shades of blue simulating sky, the lip and foot decorated with gilt acanthus and geometric motifs, *inscribed under base with Cyrillic factory mark in black 'I.S.Z.' and dated '24.V.1867.'*
22 $\frac{1}{4}$ in. (56.5 cm.) high

£18,000–22,000

\$24,000–29,000

€21,000–25,000



383



384

*** 384**

A GROUP OF FIVE DESSERT AND EIGHT PORCELAIN DINNER PLATES FROM THE PURPLE SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1905-1907

The dessert plates of shaped circular form, with reticulated borders, decorated with gilt *ciselé* reserves with foliage and *rocaille* cartouches, the centres finely painted with purple putti; the dinner plates, the borders finely painted with purple landscapes, within gilt *ciselé* reserves decorated with foliage and *rocaille* cartouches, all marked under bases with green underglaze factory marks 9¾ in. (24.7 cm.) diameter and smaller (13)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

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.

*** 385**

THREE PORCELAIN PLATES FROM THE ROPSHA SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III (1881-1894) AND NICHOLAS II (1894-1917)

Each circular, with central gilt double-headed eagle, within a border of stylized gilt *ciselé* palmettes and lotus flowers on a blue ground, two marked under base with underglaze factory mark of Alexander III, one marked under base with underglaze factory mark of Nicholas II 9½ in. (24.3 cm.) diameter (3)

£2,000-3,000

\$2,700-4,000
€2,300-3,300

EXHIBITED:

New York, A La Vieille Russie, *An Imperial Fascination: Porcelain. Dining with the Czars: Peterhof*, 1991, no. 112.

LITERATURE:

Exhibition Catalogue, *An Imperial Fascination: Porcelain - Dining with the Czars Peterhof*, A La Vieille Russie, New York, 1991, no. 112.



385



386

PROPERTY OF A PRIVATE FRENCH COLLECTOR

386

TWO PORCELAIN VERRIÈRES FROM THE DOWRY SERVICE OF GRAND DUCHESS CATHERINE PAVLOVNA

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

Each oval with scalloped rim, one painted with views of the Italian cities of Palermo and Syracuse, the other with views of the Sicilian Mount Erice and ruins of the Temple of Juno in Agrigento in oval reserves, within gilt frame, the border painted with pale yellow cartouches centring architectural views painted *en grisaille*, and a floral band, the scalloped rim also painted with roses and gilt laurel, with gilt angular handles, both inscribed in French under base, one marked under base with blue underglaze factory mark, the other incised with numerals

12¼ in. (31 cm.) wide

(2)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

The Dowry Service for Grand Duchess Catherine Pavlovna (1788-1819), daughter of Paul I, was manufactured between 1799 and 1802. The service is often called the Württemberg Service, because of Catherine's second marriage to Wilhelm of Württemberg, following the death of her first husband, Prince Peter Friedrich Georg of Oldenburg. Upon her remarriage in 1816, Catherine moved her household, including the porcelain from her dowry, to her new home in Stuttgart.

For further information about this service, see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, pp. 162-166, and T.V. Kudriavtseva, *Russian Imperial Porcelain*, St Petersburg, 2003, p. 69, pp. 84-85.

387

A PORCELAIN TÊTE-À-TÊTE SERVICE

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

Comprising a coffee pot, a cream jug and a sugar bowl with detachable covers, two cups with saucers, and a shaped oval tray; painted with vari-coloured wild flowers, the white ground with a spiraling purple ribbon and gilt foliate border, with gilt rims and handles, some marked under bases with blue underglaze factory marks

The tray 16¼ in. (41.2 cm.) wide

(8)

£3,000–5,000

\$4,000–6,600

€3,400–5,600



387



PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 388**

A SILVER-GILT IMPERIAL PRESENTATION KOVSH
 MAKER'S MARK INDISTINCT, MOSCOW, 1749

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 the cypher of Elizabeth I, the exterior sides chased with Cyrillic dedication 'By the Grace of God we Empress Elizabeth I, Autocrat of all Russia presented this kovsh to Starshina of the Winter Stanitsa of the Yaitskii Voisko Matvei Suetin for his true service in Moscow on 2 June 1749' within foliate cartouches, the shaped handle applied with a profile portrait of Empress Elizabeth I within foliate scrolls, the interior engraved with the Casto family crest, the finial cast and chased as an Imperial double-headed eagle, *marked on handle, also with import marks* 12 $\frac{3}{8}$ in. (31.5 cm.) wide 17 oz. (537 gr.)

£25,000–35,000

\$33,000–46,000
 €28,000–39,000

Matvei Suetin (1714-1772) was a deacon of the Yaitskii Voisko and a voisko scribe from 1739. Suetin was a starshina of the Yaitskii Voisko when the rebellion broke out in 1772. Having been wounded on the first day of the rebellion, Suetin was executed by the rebels the following day. In 1775 the Yaitskii Cossack Voisko was renamed the Ural Cossack Voisko.



PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 389**

A PARCEL-GILT SILVER IMPERIAL PRESENTATION KOVSH

PROBABLY MOSCOW, LATE 17TH CENTURY

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 interior sides and 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, presented this kovsh from the Grand Treasury Order to a Kazan citizen and *posad* man Ivan Mukosein, for collecting customs duties of 196 roubles', the finial cast as a pine-cone, *apparently unmarked*
 12 $\frac{3}{8}$ in. (32 cm.) wide
 18 oz. (573 gr.)

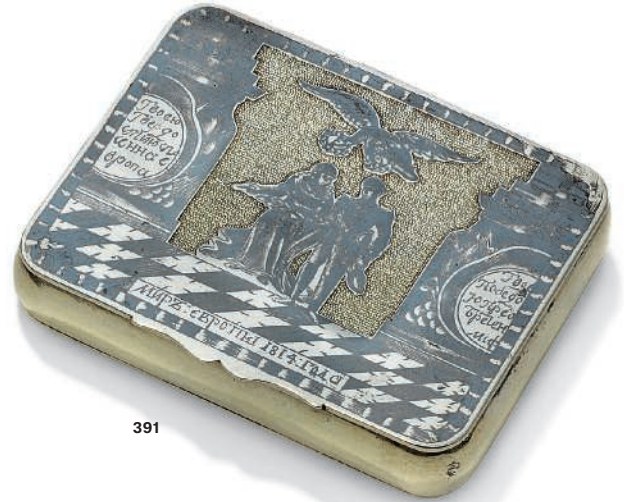
£25,000-35,000

\$33,000-46,000

€28,000-39,000



390



391

*** 390**

TWO PARCEL-GILT SILVER AND NIELLO SNUFF-BOXES

ONE, MARK OF IVAN ZHILIN, VELIKII USTIUG, 1792;
THE OTHER, WITH INDISTINCT MAKER'S MARK, 1834

One circular, the detachable cover and base nielloed with rural landscapes on gilt stippled ground, within laurel borders, *marked under cover*; the other rectangular, the hinged cover, base and sides nielloed with architectural views on gilt stippled ground, within laurel borders, with thumb-piece, *marked inside cover and base*

3 3/8 in. (8.7 cm.) wide and smaller

9 oz. (303 gr.) gross

£3,000–5,000

(2)

\$4,000–6,600

€3,400–5,600

*** 391**

A PARCEL-GILT SILVER AND NIELLO SNUFF-BOX

MAKER'S MARK CYRILLIC 'DSH', MOSCOW, 1818

Rectangular, the nielloed hinged cover depicting Emporor Alexander I and allegorical figure of Europe, within an architectural setting, the sides inscribed in Russian 'Your firmness saved Europe / Your victory brought peace', also inscribed 'Peace in Europe 1814', the base nielloed with military trophies, all on gilt stippled ground, interior gilt, *marked inside cover and base*

3 1/2 in. (8.8 cm.) wide

3.5 oz. (110 gr.) gross

£2,000–3,000

\$2,700–4,000

€2,300–3,300

392

A RARE PARCEL-GILT SILVER BEAKER

RUSSIA, LATE 17TH CENTURY

Of tapering cylindrical form, on a circular foot, with flaring lip, engraved with gilt images of city dwellers in oval cartouches, within foliate scrolls, inscribed above in Russian 'Stopa [belongs to] Ivan son of Rodion Bazlov', the lower band *repoussé* with floral and geometric motifs, *unmarked*, the base stamped with numeral '899.', engraved with the weight '94 zol.', also with an import mark
7¾ in. (19.5 cm.) high
12 oz. (398 gr.)

£22,000–32,000

\$30,000–42,000
€25,000–36,000



392

*** 393**

A SMALL PARCEL-GILT SILVER KOVSH

RUSSIA, SECOND HALF 17TH CENTURY

Oval, of traditional form, on a spreading foot, the bowl *repoussé* and chased with a bird and stylized flowerheads, the raised prow surmounted by a soldier's head, the shaped handle decorated with a woman's head, *apparently unmarked*
5 in. (12.7 cm.) long
2 oz. (62 gr.)

£5,000–7,000

\$6,600–9,200
€5,600–7,800

For a comparable kovsh see K. Helenius, *The Russian Charka: The Silver Vodka Cup of the Romanov Era*, Helsinki, 2006, pp. 42-43, no. 13.



393



394

*** 394**

TEN PARCEL-GILT SILVER CHARKI

VARIOUS MAKERS, MOSCOW, KAZAN AND YAROSLAVL, 18TH CENTURY

Of various forms, some with scroll handles, three with engraved cartouches to the sides, three set with silver Coronation jetons of Empress Elizabeth of Russia, circa 1742, one set with a silver Coronation jeton of Empress Catherine I, circa 1724, *nine marked under bases and on rims*

2½ in. (6.7 cm.) wide and smaller

13 oz. (419 gr.)

£3,000–5,000

(10)

\$4,000–6,600

€3,400–5,600



*** 395**

THREE PARCEL-GILT SILVER AND NIELLO ÉTUIS

VARIOUS MAKERS, RUSSIA, LATE 18TH CENTURY

Of typical form, one nielloed with stars on a striped ground, two decorated with cartouches nielloed with architectural columns on gilt stippled ground, one engraved with date '1784' and initials 'OP', *two with marks for Velikiy Ustiug, one with indistinct marks; one also with import marks*

4½ in. (11.4 cm.) long and smaller

5 oz. (155 gr.) gross

£2,000–3,000

(3)

\$2,700–4,000

€2,300–3,300



396

PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 396**

A SILVER WINE-COOLER

ST PETERSBURG, 1805

Cylindrical, on a circular spreading foot, the base and foot *repoussé* and chased with acanthus, with ram's mask side handles and garlands decorated with goat's paws, with a detachable silver plate liner, *marked under base, also engraved with scratch weight on footrim*

10 in. (25.5 cm.) high

83 oz. (2,609 gr.), excluding silver plate liner

£20,000–30,000

\$27,000–40,000

€23,000–33,000

397

THIRTEEN PARCEL-GILT SILVER BEAKERS

VARIOUS MAKERS, RUSSIA, 18TH CENTURY

Tapering cylindrical, variously decorated with scrollwork, birds, vegetation and *rocaille*, one engraved with a monogram 'HWH' beneath a crown, *ten marked under bases, one engraved in Russian under base 'Year 1712 / May 26 / in Kazan / weight 33 zolotniks'*

3 $\frac{3}{4}$ in. (9 cm.) high and smaller

32 oz. (1,019 gr.)

(13)

£5,000–7,000

\$6,600–9,200

€5,600–7,800



397

*** 398**

A SILVER SUGAR-BOX

MARK OF ALEXANDER GILDEBRANDT, MOSCOW, CIRCA 1760

Shaped oval and on three cast *rocaille* and foliage scroll feet, the hinged cover cast and chased with reeds and *rocaille*, marked under base, further engraved with an inventory number and scratchweight

6½ in. (16.5 cm.) wide

16 oz. (516 gr.)

£5,000–8,000

\$6,600–11,000

€5,600–8,900

For a similar sugar-box dated 1762 from the State Historical Museum, Moscow, see I. D. Kostina, *Russian Silver XVI – Beginning XX Century*, St Petersburg, 2004, p. 90.



398

*** 399**

A PARCEL-GILT SILVER SOUP TUREEN AND COVER

MARK OF JOHANN PETER ROBERT, MOSCOW, 1781

Of oval two-handed form, on four feet shaped as ribbon-tied sheaves, handles decorated with ribbon-tied laurel, the centre engraved with a coat-of-arms of the Gorchakov family, the cover with large rose finial on a foliage calyx, interior gilt, marked under base and on cover, also with later Kiev marks for 1908-1917

16¼ in. (41.2 cm.) wide

98 oz. (3,047 gr.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

The Gorchakovs were a princely Russian family. Famous members of the family included Aleksey Gorchakov (1769–1817), who served under Suvorov in the Turkish War, and Andrei Gorchakov (1776–1855), a general in the Russian Army during the Napoleonic Wars.



399



400
A PAIR OF SILVER-GILT BOTTLE COOLERS FROM THE GRAND DUCHESS OLGA NIKOLAEVNA SERVICE
 MARK OF CARL TEGELSTEN, ST PETERSBURG, CIRCA 1840

Each tapering cylindrical, on four foliate scroll feet, with acanthus scroll handles and scrolling foliate border, one side engraved with the Imperial double-headed eagle, the other engraved with the monogram of Grand Duchess Olga Nikolaevna beneath the Imperial crown, with removable liners, *marked throughout, the bases of coolers and liners stamped with numerals* 9 in. (23 cm.) high 197 oz. (6,154 gr.) (2)

£35,000–45,000 \$47,000–59,000
 €40,000–50,000

Grand Duchess Olga Nikolaevna (1822-1892) married Crown Prince Charles of Württemberg (1823-1891) in July 1846 at Peterhof Palace, outside of St Petersburg. The couple lived mostly in Villa Berg in Stuttgart and in Kloster Hofen. After the death of his father in June 1864, Charles acceded the throne and became the third King of Württemberg, making Olga its fourth queen.

Emperor Nicholas I supplied his three daughters with lavish dowries, which included extensive silver services. Many of these silver services were produced by Carl Tegelsten (1798-1852), a master of Finnish descent. He received commissions through the fashionable shop in St Petersburg owned by the English merchants, Konstantin Nicholls and Wilhelm Plincke.

A comparable wine cooler from the service of Olga Nikolaevna was sold Christie's, New York, 21 October 2003, lot 23.



Franz Xaver Winterhalter (1805-1873), *Queen Olga of Württemberg, Grand Duchess of Russia*, 1856



401

*** 401**

A PARCEL-GILT SILVER AND GLASS CAVIAR SERVING SET

MARKED GRACHEV BROTHERS WITH THE IMPERIAL WARRANT, MARK OF A. MARTIANOV, ST PETERSBURG, 1895

Comprising a round caviar server with hinged cover, with a glass liner, on four ball feet, a serving spoon and twelve forks, all engraved with a monogram 'E.S.', *marked throughout*; in the original fitted wood case, applied with a plaque engraved with a cypher 'ET' beneath a count's coronet
The caviar server, 5¾ in. (14.7 cm.) diameter
53.34 oz. (1,659 gr.)

(14)

£6,000–8,000

\$8,000–11,000

€6,700–8,900

PROVENANCE:

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

For a comparable caviar server by Fabergé, see U. Tillander-Godenhielm, *Fabergén suomalaiset mestarit*, Helsinki, 2011, p. 236.

*** 402**

A LARGE PARCEL-GILT SILVER TROMPE L'OEIL CIGAR BOX

MARK OF MIKHAIL ISAKOV, ST PETERSBURG, 1899-1904

Rectangular, the hinged cover and sides chased and engraved to simulate woodgrain, tobacco tax bands and brand name, interior gilt, the cover engraved with a gryphon and dates '1883-1908', with a thumb-piece, *marked inside cover and base*
8 in. (20.3 cm.) wide
29.7 oz. (924 gr.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600



402



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

403

**A PAIR OF SILVER FOUR-LIGHT
CANDELABRA**

MARK OF GOTTHARD FERDINAND STANG,
ST PETERSBURG, 1818

Each on domed base chased with acanthus
foliage, the stem modelled as three caryatids, the
scrolling arms each with foliage and ram-heads,
with detachable sockets, *marked on bases, arms
and sockets, also with later Soviet marks*

20½ in. (51 cm.) high

142.2 oz. (4,423 gr.)

(2)

£15,000–20,000

\$20,000–26,000

€17,000–22,000

A pair of comparable candelabra by Stang was
sold Christie's, London, 6 June 2011, lot 246.

*** 404**

A SILVER-MOUNTED CUT-GLASS DECANTER

MARK OF NICHOLLS AND PLINCKE, WITH THE WORMMASTER'S
MARKS OF JONUS AUVIN, ST PETERSBURG, MID-19TH CENTURY

Pear-shaped, the frosted glass body faceted, silver mounts cast and chased
with scrolling vine leaves and grapes, enclosing a cypher below a marquess's
coronet, a scroll handle shaped as a vine branch, the hinged cover with a vine
and grape finial on stippled ground, *marked on neck mount*
11 in. (28 cm.) high

£4,000–6,000

\$5,300–7,900

€4,500–6,700





405

405
A PARCEL-GILT SILVER TROMPE L'OEIL
TANKARD

MARKED SAZIKOV WITH THE IMPERIAL
 WARRANT, MOSCOW, 1861

Globular, body and handle cast and chased to
 simulate basket-weave, the front applied with a
 cast model of a resting cow, *marked on rim and*
under base

7⁷/₈ in. (20 cm.) high
 25 oz. (800 gr.)

£5,000-7,000

\$6,600-9,200
 €5,600-7,800

A comparable tankard was sold Sotheby's,
 London, 21 November 2002, lot 34.

406
TWO PARCEL-GILT SILVER AND NIELLO SNUFF-BOXES
 UNRECORDED MAKER'S MARK CYRILLIC 'FV', MOSCOW,
 1859 AND 1861

One, the hinged cover nielloed with a view of the Kremlin on chased
 starburst, sides and base nielloed with chequered pattern; the other,
 nielloed overall with chequered pattern, with a vacant cartouche on
 the front side, both with gilt interiors, *both marked inside cover*
and base

3³/₈ in. (10 cm.) wide and smaller
 7,5 oz. (234 gr.) gross

£6,000-8,000

(2)
 \$8,000-11,000
 €6,700-8,900

For a cigarette case with a similarly nielloed view of the Kremlin,
 see M.M. Postnikova-Loseva, et al., *Russkoe Chernevoe Iskusstvo*,
 Moscow, 1972, nos. 87-88. A comparable box was sold Christie's,
 London, 5 June 2017, lot 368.



406



407

**A LARGE PARCEL-GILT SILVER TANKARD
MARKED KHLEBNIKOV WITH THE IMPERIAL
WARRANT, MOSCOW, 1874**

Cylindrical, the sides cast and chased with a rural scene, the hinged cover with a finial, cast as a hunter with a dog on a chequered ground, within a foliate border, circular foot similarly decorated, the scroll handle with an openwork thumb-piece, engraved with initials and date 'K.O.K. / 1875', interior gilt, *marked inside cover, base and on body* 12¼ in. (31 cm.) high 49 oz. (1,530 gr.)

£12,000-18,000

\$16,000-24,000
€14,000-20,000

PROPERTY FROM A BRITISH ESTATE

408

**A SILVER-GILT FIGURE OF A FRUIT SELLER
AND TWO GILT-BRONZE FIGURES OF PEASANT
MAN AND WOMAN**

THE FIGURE OF A FRUIT SELLER, MARK OF SAMUEL ARNDT, ST PETERSBURG, CIRCA 1890; THE BRONZE FIGURES, RUSSIA, LATE 19TH CENTURY

The fruit seller, realistically cast and chased as a standing figure, holding a wirework basket set with glass, *marked on base*; bronze figures, one modelled as a seated peasant woman spinning (missing a spindle), the other, modelled as a dancing peasant man, two on malachite veneered bases, one on malachite base 4½ in. (11 cm.) high and smaller (3)

£3,000-5,000

\$4,000-6,600
€3,400-5,600



407



408



409

A BRONZE GROUP OF A HUSSAR ON HORSEBACK

CAST BY SUSSE FRÈRES AFTER THE MODEL BY PIERRE TOURGUENEFF, LATE 19TH CENTURY/ EARLY 20TH CENTURY

Realistically modelled, depicting a Hussar on horseback, wearing a military fur-trimmed uniform and a fur hat, on rectangular base, signed 'P. Tourgueneff' on the base, also with foundry inscription 'Susse Freres / Edts Paris' and with Susse Frères cachet
23¾ in. (60.5 cm.) high

£10,000-15,000

\$14,000-20,000

€12,000-17,000

Pierre Tourgueneff (1854-1912) was born to Russian parents in Paris where he studied under the Animalier sculptor Emmanuel Fremiet. Chiefly known for equestrian and military subjects he exhibited at the Salon between 1880 and 1911, was awarded a 'Grand Prix' at the Exposition Universelle in 1889 and received the Légion d'Honneur in 1903. Another cast of this model was sold Christie's, New York, 13 April 2011, lot 271.



*** 410**

A BRONZE GROUP OF A ZAPOROZHIAN COSSACK AFTER BATTLE

CAST BY F. CHOPIN AFTER THE MODEL BY EVGENII LANCERAY, LATE 19TH CENTURY

On an oval naturalistic base, cast as a mounted Cossack carrying a lance, cleaning his sword and leading a captured horse, signed on base in Cyrillic 'MODELLED BY E LANCERAY' with the Cyrillic foundry mark 'CHOPIN AND BERTO'

19 in. (48.2 cm.) high

£12,000-15,000

\$16,000-20,000

€14,000-17,000

For the original wax model, see L.A. Dementieva, *Album of Models by the Sculptor Eugene Lanceray*, Moscow, 2011, pp. 80-81, no. 24. A comparable model was sold Christie's, New York, 13 April 2011, lot 283.



411

**A BRONZE FIGURE OF A NIKOLAEVSKY SOLDIER
IN THE CAUCASUS**

AFTER THE MODEL BY LEONID POSEN, CIRCA 1890

Realistically cast as a standing soldier, wearing a fur coat, cloak and hat, lighting his pipe, with a rifle resting on his shoulder, on a red marble base, with brown patina, signed in Cyrillic 'L. Pozen' on the base
18½ in. (47 cm.) high, excluding marble base

£30,000-50,000

\$40,000-66,000
€34,000-56,000

Leonid Posen's model of a Russian Soldier in the Caucasus was exhibited at the 20th Itinerant Exhibition in 1892-1893, see N.P. Sobko, *Illustrirovannyi katalog XX peredvizhnoi vystavki kartin Tovarishchestva peredvizhnykh khudozhestvennykh vystavok*, St Petersburg, 1892, p. 2, no. 71. For a similar model from the Ivan Pavlov's Apartment Museum see S. Volokhov, N. Gromov, *Skulptor Peredvizhnik Lepta Pozena*, St Petersburg, 2014, p. 129. Another model is illustrated in L. Vladich, *Leonid Volodimirovich Pozen*, Kiev, 1961, p. 25.

A comparable bronze model by Posen was sold Sotheby's, New York, 26-28 April 2006, lot 503.



A copy of the catalogue of the 20th Itinerant Exhibition in 1892-1893.

412

MEPHISTOPHELES

MARK ANTOKOLSKY (1843-1902)

signed '[An]tokolsk[y]' under left shoulder
bronze with gold patina, on a bronze base and green marble plinth
21 $\frac{1}{8}$ in. (55 cm.) high, excluding marble plinth

£10,000–15,000

\$14,000–20,000

€12,000–17,000

The idea of *Mephistopheles* occurred to Antokolsky as early as 1874, when he was at work on *Ecce Homo (Christ presented to the people)*. The artist was drawn to Goethe's Mephistopheles as the embodiment of the spirit of denial and doubt, the spirit of criticism and scepticism, in complete opposition to Christ. In 1876, as a study for a full-scale work, Antokolsky produced a bust of Mephistopheles modelled atop an open book lying face down, which is comparable to the present lot. A version of this bust, dated 1883, is part of the collection of the State Tretyakov Gallery, see E.V. Kuznetsova, *M.M. Antokolsky Life and Work*, Moscow, 1989, pp. 140-141.



412



413

* 413

ANGELINA KNITTING

PRINCE PAUL TROUBETZKOY (1866-1938)

signed and dated 'Paul Troubetzkoy 1902'
bronze with black patina
18 $\frac{3}{8}$ in. (48 cm.) high

£15,000–25,000

\$20,000–33,000

€17,000–28,000

The present model dated 1902 depicts Paul Troubetzkoy's sister-in-law Angelina Baroni. She was a governess in the Troubetzkoy household and later married Paul's brother, Luigi. For comparable models in plaster and bronze, see Exhibition catalogue, *Paolo Troubetzkoy 1866-1938*, Museo del Paesaggio, Verbania, 29 April-29 July 1990, p. 150.

* 414

**A RARE CERAMIC BUST OF IVAN THE TERRIBLE
AFTER THE MODEL BY MARK ANTOKOLSKY**

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; also stamped 'Ivry', 'Emille Muller' and 'Paris REPRODUCTION INTERDITE' and inscribed 'No. 2 BEC' under base
21½ in. (55 cm.) high

£30,000–50,000

\$40,000–66,000

€34,000–56,000

PROVENANCE:

Anonymous sale; Christie's, London, 28 May 2012, lot 315.
Acquired at the above by the present owner.

Along with, *Peter the Great* (1872), *Christ* (1874) and *Mephistopheles* (1883), the figure of *Ivan the Terrible* (1871) is considered to be one of the best works by Mark Antokolsky. The historical bronze figure of Ivan IV [Ivan the Terrible], for which the artist was awarded a gold medal and the title of Academician, was first exhibited in 1871 and was later purchased by Alexander II for the Hermitage Collection (now in the State Russian Museum, St Petersburg, no. Sk-455).

The sculpture was pivotal in Antokolsky's career and was subsequently produced in different media: marble (1875) for the Tretyakov Museum, Moscow, another marble for The Irkutsk Museum, a plaster version for the Victoria and Albert Museum, London, and a smaller cast in silver, now at the State Russian Museum. The work was so successful that Antokolsky made a reduced version of the statue and also a marble bust in 1874.

For further information and other versions of the bust, see E.V. Kuznetsova, *M.M. Antokolsky's Life and Work*, Moscow, 1989, pp. 67, 69, plates 26, 27.



415

GIRL WITH A WREATH (SNEGUROCHKA)

MIKHAIL VRUBEL (1856-1910)

Cast earthenware with lustre glaze, *signed with the artist's initials Cyrillic 'MV' on the front*

13 $\frac{5}{8}$ in. (34.5 cm.) high

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

Dr Alexei Zotov (1908-?), a professor at the Stroganov Moscow School of Arts and Industry.

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

It was at the artistic colony of Abramtsevo, owned by the pioneering collector and patron Savva Mamontov (1841-1918), that Mikhail Vrubel was inspired to produce some of his greatest works. In the late 1880s, it was here that a number of artists, including Viktor Vasnetsov, Valentin Serov and Vrubel himself, set out to revive the art of Italian maiolica ceramics - the fine earthenware with coloured decoration set against an opaque white tin glaze.

The sculptural qualities and pictorial possibilities of maiolica captivated Vrubel and he became fascinated by the unexpected effects, lustrous glazes, intricate colour-workings and metallic patinas produced during the firing process. He soon headed the ceramics studio and created a series of figures including *Lel'*, *Snegurochka*, *Sadko* and *Kupava*, derived from folk prototypes. In the late 1890s ceramics from Abramtsevo were exhibited widely, including at Diaghilev's exhibition of Russian and Finnish artists in 1898 and the Paris World Exhibition in 1900.

The present model has different titles in the literature dedicated to Mikhail Vrubel, often recorded as *Girl with a Wreath*, or *Snegurochka* [*The Snow Maiden*], and rarely referred to as *Egyptian*. The features of the model, who seems to be immersed in her thoughts, resemble Nadeshda Zabela, Vrubel's muse and wife. They met at the end of 1895, which suggests that this model could have been created in 1896 at the earliest.

Nadeshda Zabela was an opera singer and played the leading role of the Snow Maiden in Nikolai Rimsky-Korsakov's opera *Snegurochka* starting from 1898. Nadeshda was impeccable in her role, embodying young *Snegurochka* who fell in love with a young man but melted away when the spring sun shined on her. Rimsky-Korsakov admired his lead singer, often writing his next pieces specially for Zabela's soprano.

Similar versions of this model are held at the *Abramtsevo Museum Estate* (see P.K. Suzdalev, *Vrubel*, Moscow, 1991, p. 232, no. 93) and the *State Tretyakov Gallery* (see Exhibition Catalogue, *Mikhail Vrubel v Tretyakovskoy Galerey, muzeyah i chastnyh sobraniyah Moskvy*, Moscow, 1997, pp. 194-195, no. 202).



Nadeshda Zabela-Vrubel (1868-1913)



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

*** 416**

TWO PORCELAIN FIGURES OF A UKRAINIAN MAN AND WOMAN

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

Realistically modelled and painted, as a standing figure of a man and a woman in traditional costumes, the man wearing a gray belted tunic, black trousers, and a black hat, the woman in a white shirt, red skirt, and a headscarf, both on white square bases with gilt rims, both indistinctly marked under bases, incised with Roman numeral 'VI'

9¼ in. (23.5 cm.) high

(2)

£2,000-3,000

\$2,700-4,000

€2,300-3,300

PROVENANCE:

Anonymous sale; Christies, New York, 31 October 2000, lot 153. Acquired at the above by the present owner.

*** 417**

THREE PORCELAIN FIGURES OF PLIUSHKIN, SOBAKEVICH AND A JEWISH MAN

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

Two realistically modelled as Pliushkin and Sobakevich from N. Gogol's *Dead Souls*, and a Jewish man, holding a blue umbrella and wearing a long brown coat, all marked under bases with red printed factory marks, two also with impressed factory marks

9 in. (23 cm.) high and smaller

(3)

£4,000-6,000

\$5,300-7,900

€4,500-6,700



416



417





418

PROPERTY FROM A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

418

FOUR PORCELAIN FIGURES OF NUDES

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

All realistically modelled as standing ladies in a state of undress, all on shaped painted bases moulded with *rocaille* and heightened with gold, all marked *under bases with impressed factory marks and numerals* (4)
8¾ in. (22 cm.) high and smaller

£4,000-6,000

\$5,300-7,900
€4,500-6,700

PROVENANCE:

All with Galerie Popoff, Paris, 1975.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

419

A LARGE PORCELAIN FIGURE OF A BACCHANTE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER II, CIRCA 1867

After the figure by August Spiess, modelled as a nude bacchante, holding a bunch of grapes in her right hand and a wine glass in her left hand, with a fur-lined mantle, resting on a pillar, with a tree-trunk behind, on a circular naturalistic base, also on a large lilac reeded plinth, moulded with gilt ribbons and grapes, *marked under base of the plinth with green printed factory mark, also signed in Russian and dated 'A. Spiess 1867' on the base* 23¼ in. (58 cm.) high, including plinth

£15,000-25,000

\$20,000-33,000
€17,000-28,000



419



420

*** 420**

A PORCELAIN FIGURE OF A KAZAN TATAR WOMAN FROM THE 'PEOPLES OF RUSSIA' SERIES

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1812

Realistically modelled and painted, a standing figure of a woman, in full-length traditional pink dress, wearing a light green hat, on a circular naturalistic base, *incised under base with initials 'MK' and date '1812'*

9 in. (23 cm.) high

£8,000–12,000

\$11,000–16,000

€9,000–13,000

For a similar model of a Kazan Tatar woman, see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, pp. 134-135. Similar models of a Kazan Tatar woman are held in the collections of the State Hermitage, St Petersburg and the Metropolitan Museum, New York.



421

421

A BISCUIT PORCELAIN FIGURE OF A LOPAR MAN FROM THE 'PEOPLES OF RUSSIA' SERIES

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

A standing figure of a man, wearing a traditional fur coat, mittens and a bag on his chest, after a model by Pavel Kamensky, *marked under base with green printed factory mark, incised with Russian inscription 'Lopar' and signed 'execut. [ed] by P. Shmakov'*

15 in. (38.1 cm.) high

£8,000–12,000

\$11,000–16,000

€9,000–13,000

For another biscuit porcelain figure of an Ostyak man, also by Pavel Shmakov and dated 1909, see M. Korablev, M. Sokolenko, *Antologija Russkogo Farfora XVIII-nachala XX veka*, vol. 6, part 4, Moscow, 2013, pp. 176-177. A comparable painted figure of a Lopar Man is held in the collection of the State Hermitage Museum, St Petersburg.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

422

A LARGE AND IMPRESSIVE PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1905

Of bulbous form, tapering towards the foot, with circular neck, painted with three geese flying above a snowy mountainous landscape, *marked under base with green underglaze factory mark*
20% in. (52.5 cm.) high

£25,000-35,000

\$33,000-46,000
€28,000-39,000



423

423

A SOVIET PORCELAIN FIGURE OF A WOMAN WITH A WHEATSHEAF

BY THE STATE PORCELAIN FACTORY, LENINGRAD, CIRCA 1927

After a model by Natalya Danko, realistically modelled and painted as a woman, wearing a traditional dress, painted with black and red flowers, with a floral headscarf, holding a sheaf of wheat, marked under base with blue overglaze

10 $\frac{1}{2}$ in. (27 cm.) high

£4,000–6,000

\$5,300–7,900

€4,500–6,700

For comparable models, see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944* [State Porcelain Factory, 1904-1944], St Petersburg, 2005, p. 538.



424

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

*** 424**

A SOVIET PORCELAIN FIGURE OF A DANCING PEASANT WOMAN

BY THE STATE PORCELAIN FACTORY, PETROGRAD, CIRCA 1919

After a model by Natalya Danko, painted after a design by Alexandra Shekotikhina-Potoskaya, realistically modelled as a dancing figure of a woman wearing a shirt and traditional white sarafan painted with red flowers, with a red headscarf, holding her right hand by her shoulder, marked under base with green underglaze hammer, sickle and cog, inscribed in Russian 'painting N.Sch', also with red overglaze artist's Cyrillic initials 'VR.' for Varvara Rukavishnikova and number '434/2'

10 in. (25.5 cm.) high

£4,000–6,000

\$5,300–7,900

€4,500–6,700

For a nearly identical model, see V. Levshenkov, *Tvorchestvo Sester Danko*, St Petersburg, 2012, p. 70.



425

A PORCELAIN VASE

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

Of tapering cylindrical form, on a circular foot, painted with a winter river landscape, *marked under base with green underglaze factory mark*

14½ in. (36 cm.) high

£12,000–18,000

\$16,000–24,000

€14,000–20,000

PROVENANCE:

Acquired by the grandparents of the present owner.



426

426

A SOVIET PORCELAIN PLATE FROM THE ROSE AND MASK SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1898, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1923

Circular, the centre painted with black mask and a gilt *ciselé* rose within black foliage, after a design by Sergei Chekhonin, all within gilt and black border, marked under base with green underglaze Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, and the date '1923'; further inscribed '8 0'

9½ in. (24.1 cm.) diameter

£5,000–7,000

\$6,600–9,200

€5,600–7,800



427

427

A SOVIET PORCELAIN PROPAGANDA PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1901, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1921

After the design by Veniamin Belkin, the centre painted with an industrial landscape and inscribed in Russian 'October 1917' below a fluttering red flag, the border painted with a Russian inscription 'Victory / [of] the Workers' and tools on either side, masked Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, and date '1921'

9½ in. (24.5 cm.) diameter

£1,000–1,500

\$1,400–2,000

€1,200–1,700

A similar plate was sold Christie's, London, 8 June 2010, lot 265.

428

**A VERY RARE ANIMATED PORCELAIN FIGURE
OF A BUREAUCRAT**

BY THE STATE PORCELAIN FACTORY, PETROGRAD, CIRCA 1933

After a design by Natalia Danko, modelled as an official, holding a leather bag and documents inscribed in Russian 'A Plan', wearing a purple coat, a blue hat, and gilt glasses, consisting of three moving parts, connected by wires, inscribed under base with Cyrillic initials 'B.L.' for Lyubov Blak
6¼ in. (15.9 cm.) high

£15,000-25,000

\$20,000-33,000
€17,000-28,000

In 1933 Natalia Danko created a series of animated satirical porcelain figures, depicting various types of people living in contemporary Leningrad. Her sister Elena Danko described the series in one of the newspapers that year: 'Satirical dolls by N. Danko. When touched, they come to life. A nanny rocking a child, [...] a bureaucrat nodding his head'. These figures consisted of two or three parts, connected by wires, which would change their character when animated.

For comparable figures depicting a bureaucrat from the Hermitage and Kuskovo Museums, as well as other animated figures, see V. Levshenkov, *Tvorchestvo Sester Danko*, St Petersburg, 2012, pp. 286-287.



429

A SOVIET PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, AND THE STATE
PORCELAIN FACTORY, PETROGRAD, 1919

Circular, the centre painted with Cubist landscape and a house in green, blue and brick red, after a design by Vladimir Lebedev, within yellow and black border, marked under base with masked Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, and the date '1919'
8½ in. (21.8 cm.) diameter

£4,000-6,000

\$5,300-7,900
€4,500-6,700

For an almost identical plate, dated 1921, see N. Lobanov-Rostovsky, *Revolutionary Ceramics*, New York, 1990, p. 131, no. 160. For another similar plate, see T. Kudravytseva, *Circling the Square*, London, 2004, p. 108, no. 67. A comparable plate was sold Christie's, London, 3 June 2013, lot 330.



END OF SALE

429

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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 Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

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:

(a) 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

(b) 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. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services

Department, whose details are set out in paragraph (e) 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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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 we 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**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not 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. |
| † θ | We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium . |
| * | These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| Ω | These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| α | The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above) |
| ‡ | For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice. |

VAT refunds: what can I reclaim?

If you are:

| | | |
|--------------------------------------------|-----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A non VAT registered UK or EU buyer | | No VAT refund is possible |
| UK VAT registered buyer | No symbol and α | The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return. |
| | * and Ω | Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return. |
| EU VAT registered buyer | No Symbol and α | The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply. |
| | † | If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection. |
| | * and Ω | The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply. |
| Non EU buyer | | If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges: |
| | No Symbol | We will refund the VAT amount in the buyer's premium . |
| | † and α | We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients. |
| | ‡ (wine only) | No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients. |
| | * and Ω | We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium . |

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
 (a) have registered to bid with an address outside of the EU; **and**
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **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.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) 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 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. 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 Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal 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 9.00am to 5.00pm. **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.

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Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

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|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------|
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| 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. | | |

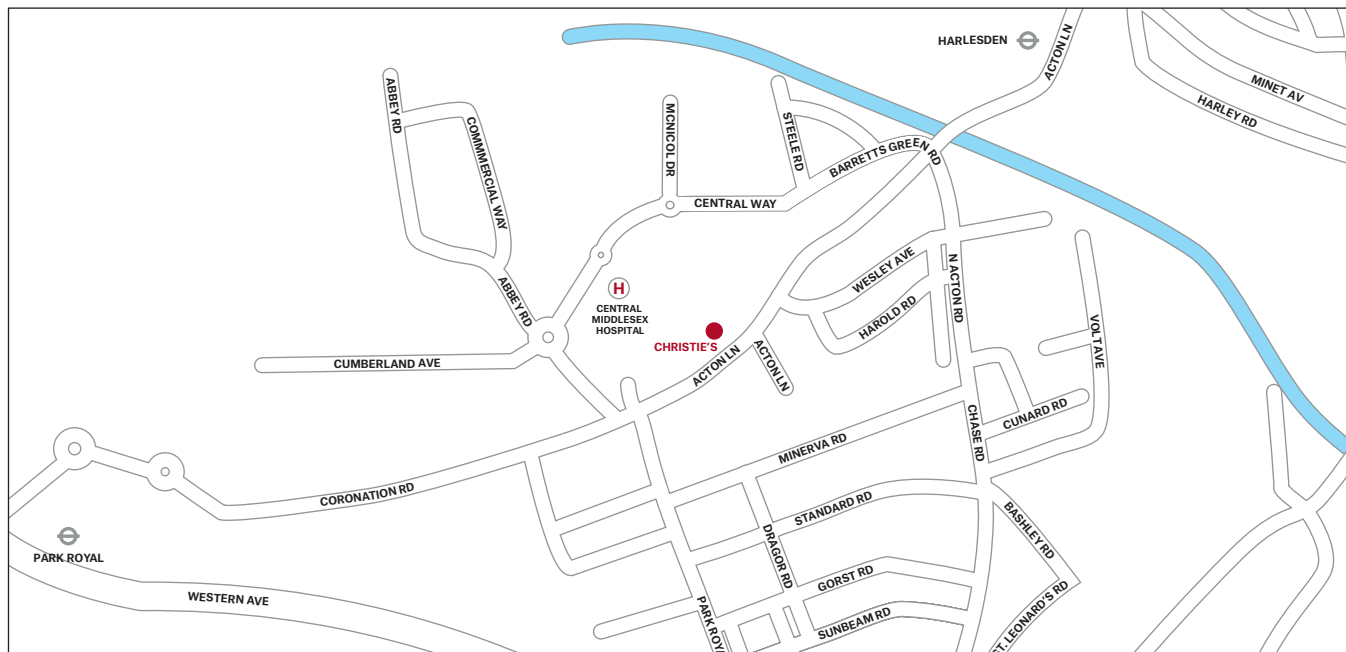
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IMPORTANT JEWELS

London, King Street, 29 November 2017

VIEWING

24-28 November 2017
8 King Street
London SW1Y 6QT

CONTACT

Keith Penton
kpenton@christies.com
+44 (0)20 7389 2526

A LATE 19TH CENTURY DIAMOND TIARA

Estimate £28,000-35,000

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

THE COLLECTOR

CHRISTIE'S CELEBRATES THE DECORATIVE ARTS
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AUCTIONS · 15 & 16 November 2017

VIEWING · 11-14 November 2017 · 8 King Street · London SW1Y 6QT

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Giles Forster
gforster@christies.com
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A George II giltwood wall bracket, c. 1745
£1,500-2,500

A pair of ormolu-mounted, parcel-gilt
and ebonised armchairs, c. 1810
In the manner of Henry Holland
£8,000-12,000

A pair of late Louis XVI patinated-bronze and
ormolu-mounted alabaster vases, c. 1790-1800
£30,000-50,000

A pair of Louis XV ormolu-mounted
white Chinese porcelain cranes
The porcelain Qianlong period (1736-95),
the mounts 19th century
£20,000-30,000

A French ormolu-mounted Japanese gold
iramaki-e lacquer and ebony commode, c. 1870-90
After the model by Martin Carlin, by Emmanuel-Alfred
(dit Alfred II) Beurdeley (1847-1919),
the front lacquer panel mid-Edo period, 18th century
£100,000-150,000



CHRISTIE'S



THE EXCEPTIONAL SALE

Paris, 28 Novembre 2017

EXPOSITIONS

25-28 Novembre 2017
9, Avenue Matignon
75008 Paris

CONTACT

Isabelle d'Amécourt
idamecourt@christies.com
+33 (0)1 40 76 84 19

ANTONIO CANOVA (1757-1822)

Buste en marbre de Joachim Murat (1767-1815), 1813
400 000-600 000 €

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



ARCHIBALD THORBURN (1860-1935)

Blackgame in the glen

signed and dated 'Archibald Thorburn/ 1911.' (lower right)

pencil and watercolour heightened with bodycolour and touches of gum arabic on paper laid on board

30 x 21¼ in. (76.3 x 55.3 cm.)

£70,000-100,000

THE ASTOR COLLECTION FROM TILLYPRONIE

London, 15 December 2017

VIEWING

9-14 December 2017
8 King Street
London SW1Y 6QT

CONTACT

Annabel Kishor
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CHRISTIE'S LONDON

IMPORTANT RUSSIAN ART

MONDAY 27 NOVEMBER 2017 AT 10.30 AM AND 1.00PM

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

CODE NAME: MAXIM

SALE NUMBER: 14238

(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 |

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- 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 £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% 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**.

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14238

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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:

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|------------------------------------|----------------------------------------------|------------------------------------|----------------------------------------------|
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