



IMPORTANT RUSSIAN ART

London, 26 November 2018

CHRISTIE'S







IMPORTANT RUSSIAN ART

MONDAY 26 NOVEMBER 2018

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The Provatoroff collection
The Estate of William Kelly
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The Collection of John W. Kluge
The Estate of Arthur M. Odum
The Collection of John and Evelyn
Bausman

AUCTION

Monday 26 November 2018
at 10.30 am
and 2.00 pm

8 King Street, St. James's
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Thursday	22 November	9.00 am - 4.30 pm
Friday	23 November	9.00 am - 4.30 pm
Saturday	24 November	12.00 pm - 5.00 pm
Sunday	25 November	12.00 pm - 5.00 pm

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[25]

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Lot 30

INSIDE FRONT COVER:
Lot 35

OPPOSITE:
Lot 238 (detail)

BACK COVER:
Lot 238

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P. Tchelitchev

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Leo Gurwin apartment in Stockholm (prior to 1953)

SESSION I: RUSSIAN PICTURES
 MONDAY, 26 NOVEMBER 2018 AT 10:30 AM (LOTS 1-108)



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

1

KONSTANTIN IUON (1875-1958)

Easter

signed in Cyrillic 'K. Iuon.' (lower right)
 pencil, watercolour and gouache on paper laid down on board
 9 x 12¼ in. (23 x 31 cm.)

£15,000-20,000

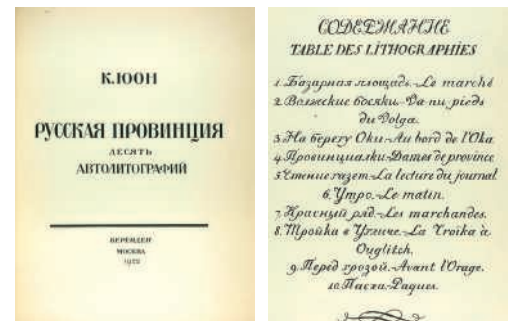
\$20,000-26,000

€17,000-23,000

PROVENANCE:

Leo Gurwin (d. 1953), Stockholm.
 By descent to the present owner.

For the same composition reproduced as a lithograph see
 K. Iuon, *Russkaia provintsia* [Russian province], Moscow, 1922, no. 10.



Title page of K. Iuon, *Russkaia provintsia* [Russian province], Moscow, 1922 and pages illustrating and listing a lithograph entitled *Easter*



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

2

KONSTANTIN IUON (1875-1958)

Moskvoretsky bridge, Old Moscow

signed in Cyrillic 'K. luon' (lower right)
pencil and watercolour on paper
9% x 11% in. (23.7 x 30 cm.)

£15,000–20,000

\$20,000–26,000
€17,000–23,000

PROVENANCE:

Leo Gurwin (d. 1953), Stockholm.
By descent to the present owner.

The present lot relates to a 1911 composition of the same title,
held in the collection of the State Tretyakov Gallery, Moscow.

3

KONSTANTIN SOMOV (1869-1939)

Deux paysannes russes dans un paysage

signed in Cyrillic, indistinctly inscribed and dated
'K. Somov 1928. ...' (lower right)
ink and watercolour, heightened with white, on paper laid down on card
10% x 8% in. (26.6 x 21.6 cm.); oval

£40,000–50,000

\$53,000–65,000
€46,000–57,000

PROVENANCE:

with Alexandre Popoff (1880-1964), Paris.
Anonymous sale; Sotheby's, London, 14-15 December 1995, lot 274.
Acquired at the above sale by the present owner.

EXHIBITED:

Brussels, Le Palais des Beaux-Arts de Bruxelles, *Exposition d'Art Russe Ancien et Moderne*, May-June 1928, no. 871 (partial label on the backboard).
Copenhagen, Den Frie Udstilling, *Russisk Maleriudstilling*, 7-20 February 1929, no. 106 (label on the backboard).
Belgrade, *Velika izložba ruske umetnosti*, March 1930, no. 194 (label on the backboard).



LITERATURE:

Exhibition catalogue, *Exposition d'Art Russe Ancien et Moderne*, Brussels, 1928, listed p. 80, no. 871, listed as 'Paysanne russe dans un paysage'.

Exhibition catalogue, *Russisk Malerudstilling*, Copenhagen, 1929, no. 106, listed as 'Landskab med dansende russiske Bondekoner'.

Exhibition catalogue, *Velika izložba ruske umetnosti*, Belgrade, 1930, listed p. 24, no. 194, listed as 'Two farmers'.

L. Korotkina, *Konstantin Andreevich Somov*, St Petersburg, 2004, illustrated p. 94, listed pp. 256 and 261 as 'Pastoral scene with two girls'.

The oval watercolour *Deux paysannes russes dans un paysage* is synonymous with the oeuvre of Konstantin Somov, the famous Russian painter who was closely associated with *Mir Iskusstva* [The World of Art], and from 1910 was expressively named as 'an artist of rainbows and kisses'. Somov has created a delicate composition, and transformed an ordinary pastoral scene with his refined watercolour technique into a study which illustrates his painterly expertise. Small in size, with delicate line delineation, the picture evokes a desire to examine closely the details of the composition: the peasant

girls resting on the grass next to a basket of mushrooms, the spotted dog, which became a recurring participant in Somov's compositions, to the cows depicted in the creek which add further intricate details to the charming composition. The artist has filled the entire compositional space of the painting, his favourite rainbow enlivens the summer landscape, while the trees in the foreground create an aesthetic compositional foil. Somov would constantly return to pastoral and bucolic scenes, and it is clear to see why works like the present lot have always been in demand with art collectors.

According to the entry in Somov's diary of 1924-1939, *Deux paysannes russes dans un paysage* (Private archive, Moscow), was acquired for 475 francs by Parisian antiquarian Alexandre Popoff (1880-1964), whose portrait by Somov (1928) is currently held in the collection of the State Russian Museum, St Petersburg.

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.



4

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

***4**

SAVELII SORIN (1878-1953)

Portrait of a lady with a black choker

signed in Cyrillic, dated and inscribed in Russian

'S. Sorin/1922/Paris' (lower left)

pencil, watercolour and gouache on paper laid down on canvas
28 $\frac{3}{8}$ x 22 $\frac{7}{8}$ in. (72 x 58.1 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

Joseph Lempert (1920-2009), Paris.

Acquired from the above by the present owner, circa 1985.

PROPERTY FROM PRIVATE COLLECTION, FLORIDA

***5**

SAVELII SORIN (1878-1953)

Portrait of a lady in a red shawl

signed 'S. Sorine' (lower left)

pencil, watercolour and coloured pencil on paper
laid down on canvas

24 $\frac{1}{4}$ x 22 in. (61.6 x 55.8 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–23,000

PROVENANCE:

Serge (1907-1990) and Betty Zenkovsky (1927-2015).

Acquired from the above by the previous owner.



5

PROPERTY FROM THE PROVATOROFF COLLECTION

6

KONSTANTIN SOMOV (1869-1939)

Masquerade

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

pencil, watercolour and ink on card

6 $\frac{3}{4}$ x 4 $\frac{7}{8}$ in. (17 x 12.4 cm.)

£30,000–50,000

\$40,000–65,000

€34,000–57,000

PROVENANCE:

The collection of Peter (1889-1963) and

Marie Provatoroff (1897-1938).

By descent to the present owner.



6

Masquerade relates to Somov's *Le Livre de la Marquise*, a pinnacle of the Russian erotic graphic book genre, and one of the highest achievements of the artist. The work is a rare example of an unpublished 'gallant' composition, which adds to its originality and value.

The figurative and artistic solution of the illustration and its stylistic devices correspond fully to other illustrations for *Le Livre de la Marquise* published in 1918 by the Petrograd publishing house Golike and Vil'borg. All of the illustrations for the book were executed by Somov in pen and ink, with watercolour, on paper laid down on card. The publication was extremely

popular, so too were the illustrations, gallant compositions imbued with the grotesque, irony and the occasional touch of melancholy. At some point during the period 1920-1930, Somov's friend from London, Marie Provatoroff, acquired the present work.

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.

***7**

BORIS KUSTODIEV (1878-1927)

Model

signed in Cyrillic and dated 'B. Kustodiev/1919' (lower left)
oil on canvas
20¼ x 15⅞ in. (51.3 x 40.4 cm.)

£250,000–350,000

\$330,000–460,000

€290,000–400,000

PROVENANCE:

A. S. Zamkov, Leningrad, at least until 1920.
Acquired by the grandfather of the present owner
in the late 1930s in Leningrad.

EXHIBITED:

Leningrad, Dom Iskusstv [The house of Arts], *Boris Kustodiev*, 1920, no. 155.

LITERATURE:

Unpublished exhibition catalogue, Leningrad, 1920,
State Russian Museum, Manuscripts department,
f. 117, item 6, p. 54, listed no. 155.
V. Voinov, *B. M. Kustodiev*, Leningrad, 1925, listed p. 85.
M. Etkind, *Boris Kustodiev*, Moscow, 1960, listed p. 200.
M. Etkind, *Boris Kustodiev*, Moscow, 1982, listed p. 196, no. 518.

Seated languorously, her body draped revealingly, Kustodiev's model with her elegantly coiffed hair, ice-blue eyes and averted gaze is provocative and assured; sensual, yet detached. A counterpoint to the formal, salon portraits of Valentin Serov whose models are often stifled by an armour of silks and crinoline, Kustodiev's subject is liberated, but no less idealised. Eschewing realism, Kustodiev's model has the unblemished skin of a Danko porcelain figure, a perfection further highlighted by her flushed cheeks and highly charged rosebud mouth. The pose is intentionally titillating, with playfully arranged drapery partially concealing the model's hand which rests invitingly on her lap.

Painted in 1919, Kustodiev's *Model* appears at auction for the first time in history. This rare and important work has been in the same private collection since the late 1930s and relates to an earlier pastel executed in 1908 in the Kovalenko Art Museum in Krasnodar. Although the compositional elements are almost identical on their diagonal axis: i.e. the model's position, chair, picture frame; it is evident that by 1919 Kustodiev had progressed further towards his signature style, and definition of 'Russian beauty'. While the 1919 oil maintains a semblance to the original model, the later work is unmistakably in Kustodiev's mature style; her form and boldness anticipates Kustodiev's buxom *kupchikhas*. In the same way that Kustodiev distilled the essence of a people to define his 'Russian types' in the 1920s, all unnecessary detail, such as the wallpaper pattern in the pastel, is stripped out and, in this case, replaced with a bold block of chartreuse from the artist's trademark palette. The striped upholstery of the chair in the oil recalls the 'watermelon' hats worn by Kustodiev's portly merchants in his bustling market scenes. In many ways, *Model* is a fascinating visual record of how Kustodiev developed his formative artistic training into his idiosyncratic style.

Kustodiev was born in Astrakhan where the mighty Volga flows into the Caspian Sea. After entering the St Petersburg Academy of Art in 1896 Kustodiev was granted entry into Ilya Repin's studio in February 1898, where he studied with Ivan Kulikov, Filipp Maliavin and Alexander Murashko. The established artist quickly acknowledged that 'This talented youth, whose success has made such an impression and who comes from some place on the Volga and has studied under some unknown teacher, is the pride of our Academy, our greatest hope.' (quoted in M. Etkind, *Boris Mikhailovich Kustodiev*, Leningrad-Moscow, 1960, p. 249). While Kustodiev began his career as a portraitist and created a number of excellent works in this sphere, the finest of which depict his wife, children or close friends, his fate was not to become Repin's successor. In locating his own subject matter, at the heart of which lay the Russian provinces, Kustodiev was instead destined to become the portrait painter of Russia herself.



Boris Kustodiev (1878-1927)



D. Ryerregieba
1919



PROPERTY FROM THE ESTATE OF

WILLIAM KELLY SIMPSON

LOTS: 8-11

Across an illustrious career in Egyptology, William Kelly Simpson (1928-2017) sought to bridge the divide between the ancient and the modern worlds.

Professor Simpson graduated from Yale College in 1947 and received his Master's degree there in 1948. That same year, curators W.C. Hayes and Ambrose Lansing of the Metropolitan Museum of Art hired Simpson as the Curatorial Assistant in the Egyptian Department.

In 1954, following his years at the Met, Professor Simpson completed his dissertation at Yale on the excavation of the pyramid of Amenemhat I and

was appointed Assistant Professor of Near Eastern Languages and Literature. He went on to position Yale as one of the foremost centres for Egyptology.

Despite a professional focus on Egyptology, Professor Simpson's highly trained eye carried him into a realm of cross-category collecting, including stand-out works of post-war and contemporary art by Nancy Grossman, David Hockney, Clement Meadmore and Gerhard Richter, as well as strong pieces by Russian artists Pavel Tchelitchew and Boris Grigoriev.

* 8

PAVEL TCHELITCHEW (1898-1957)

Danseuse Espagnole

signed 'P. Tchelitchew' (lower right)

oil on canvas

39½ x 28¾ in. (100 x 73 cm.)

Painted in 1930

£80,000-120,000

\$110,000-160,000

€91,000-140,000

PROVENANCE:

with Julien Levy Gallery, New York.

Christian Dior (1905-1957), Paris.

Anonymous sale; Christie's, New York, 12 May 1988, lot 290.

Acquired at the above sale by the late owner.

EXHIBITED:

New York, The Museum of Modern Art, *Tchelitchew, Paintings, Drawings*, 28 October-29 November 1942, no. 25 (partial label on the stretcher).

New York, Katonah Museum of art, *Pavel Tchelitchew*:

The Landscape of the Body, 14 June-6 September 1998, no. [4].

New York, Hirschl & Adler Galleries, *Impossible Landscapes of the Mind*, 13 September-16 October 1999, no. 63.

LITERATURE:

Exhibition catalogue, J. T. Soby, *Tchelitchew: Paintings and Drawings*, New York, 1942, illustrated p. 53, no. 28, listed p. 91, no. 25.

P. Tyler, *The Divine Comedy of Pavel Tchelitchew*, United States, 1967, p. 370.

L. Kirstein, *Tchelitchew*, Santa Fe, 1994, illustrated no. 31, listed p. 172.

Exhibition catalogue, *Pavel Tchelitchew: The Landscape of the Body*, New York, 1998, illustrated p. 23, listed p. 50, no. [4].

Exhibition catalogue, *Impossible Landscapes of the Mind*, New York, 1999, illustrated p. 11, listed p. 32, no. 63.

Pavel Tchelitchew first started his series of what his biographer, Parker Tyler, calls *portraits nature morte*, in the late 1920s. *Lawyer* and *Still-life Clown*, both painted in 1930, dissect and substitute the sitter for component parts: heads for painted portraits; bodies for drapery or string bags bulging with fruit; and hands and feet for plaster casts.

According to J.T. Soby, the present lot - *Danseuse espagnole* - belongs to a later series of three paintings that Tchelitchew began during the summer of 1930, including *Moses* (formerly in the collection of Edward James); and *Penelope* (formerly in the collection of the artist). In these works, the mesh bags are replaced with tasselled hammocks, recalling Tchelitchew's use of the device to give his *Green Venus* of 1928 some corporeal weight. In *Danseuse espagnole*, the dancer is composed solely of a half-hung hammock and plaster casts of hands and feet, strung up like the limbs of a marionette. The 'figure' is animated, despite its constituent parts. All three works from this series are painted in a pale palette of subtle greys, blues, browns and pinks that prefigure Tchelitchew's use of darker tones and contrast with his earlier palette of shocking hues from 1924-25, illustrated by the dazzling pink of *Basket of Strawberries* (1925).



P. Tchelitchev



*** 9**

PAVEL TCHELITCHEW (1898-1957)

La collerette blanche

gouache on card
29½ x 21½ in. (74.6 x 54.5 cm.)
Executed in 1932

£50,000–70,000

\$66,000–91,000
€57,000–79,000

PROVENANCE:

Anonymous sale; Sotheby's Arcade,
New York, 27 October 1999, lot 93.
Acquired at the above sale by the late owner.

EXHIBITED:

London, Arthur Tooth & Sons, *Paintings, Gouaches,
Drawings by Pavel Tchelitchew*,
23 February–18 March 1933, no. 28.

LITERATURE:

Exhibition catalogue, *Paintings, Gouaches,
Drawings by Pavel Tchelitchew*, London,
1933, listed no. 28.

9

*** 10**

PAVEL TCHELITCHEW (1898-1957)

Portrait of René Crevel (1900-1935)

signed 'P Tchelitchew' (lower right)
oil on canvas
21¾ x 14⅞ in. (55 x 38 cm.)
Painted in the 1930s

£40,000–60,000

\$53,000–78,000
€46,000–68,000

PROVENANCE:

Anonymous sale; Parke-Bernet Galleries,
New York, 20 April 1950, lot 72.
Acquired at the above sale by Helen-Louise Knickerbacker
Porter Simpson (1893-1981).
By descent from the above to the late owner.

Pavel Tchelitchew arrived in Paris in 1923 and soon established himself on the artistic scene, mixing with the key movers and shakers of the artistic and literary avant-garde. Tchelitchew met the Surrealist writer René Crevel who was only two years younger than him, at Gertrude Stein's in 1925. Crevel became involved with the Surrealist movement after meeting André Breton in 1921, and championed automatism and questions of desire in his writing. Tchelitchew and Crevel both kindred spirits, became great friends, united by an unflinching admiration for the whimsical, surreal and an exploration of the subconscious in their work. Tchelitchew created several portraits of his friend, who became lauded in Parisian circles for his boyish cherubic looks. The present portrait is a testament in paint to their artistic friendship and surrealist kinship, which Tchelitchew depicts with his characteristic fervour and electric energy.

The swirling lines that surround the writer seem to pulsate with frenetic energy indicative of Crevel's transformative 'straight lines'.



10



René Crevel (1900-1935), 1928

Straight lines go too quickly to appreciate the pleasures of the journey. They rush straight to their target and then die in the very moment of their triumph without having thought, loved, suffered or enjoyed themselves.

Broken lines do not know what they want. With their caprices they cut time up, abuse routes, slash the joyous flowers and split the peaceful fruits with their corners.

It is another story with curved lines. The song of the curved line is called happiness.

René Crevel, 1949 (quoted in M. Richardson, *The Dedalus Book of Surrealism*, Sawtry, 1993, p. 27)



* 11

BORIS GRIGORIEV (1886-1939)

Two mothers

signed 'Grigoriev' (lower right)
oil on canvas
23½ x 28¾ in. (59.8 x 72.7 cm.)
Painted circa 1937

£80,000-120,000

\$110,000-160,000
€91,000-140,000

PROVENANCE:

Kenneth F. Simpson (1895-1941).
By descent to the late owner.

EXHIBITED:

New York, Lilienfeld Gallery, *Boris Grigoriev*, 10-29 January 1938, no. 1.

LITERATURE:

Exhibition catalogue, *Boris Grigoriev*, New York, 1938, listed no. 1.

Two mothers is a late work from Boris Grigoriev's artistic career and demonstrates the visual change that occurred when he progressed from Formalism to what he deemed his 'realm of pure painting'. It was most probably painted in 1937 in the South of France, where he spent most of his time tirelessly creating art in his villa 'Borisella'.

In Grigoriev's letters to Alexandre Benois (1870-1960), he conveyed his current state of mind: 'I am completely sick, I feel almost crazy, I do not sleep, I do not eat, but I work endlessly' (Letter to A. Benois, 5 June 1937, Russian State Archive of Literature and Art, folio 938, folder 2, item 242).

The composition references two earlier works from the Breton cycle created during 1921-1926: *Poverty*, 1925; and *Oriente*, 1924. Grigoriev did not simply replicate the figures from the aforementioned paintings, but grouped them in pairs, where he paradoxically juxtaposed them and transposed their facial characteristics. The figures are united by a general feeling of tenderness and love. The static composition is further enlivened by expressive hand gestures, and distinctive decorative elements of hats and collars. The carefully modelled faces of the figures are akin to icons, with accentuated eyes which are distinguished by the delicate combination of elegant drawing and the complex texture of the medium.

Forty-four works painted in 1936-1937 in the South of France and South America, including *Two Mothers*, were shown at Grigoriev's last personal exhibition in New York from 10-29 January 1938 in the Lilienfeld Gallery. His works surprised and delighted art critics with their free and vivid style. In headline reviews which mention *Two mothers*, it was noted as being characteristic of Grigoriev's new manner, which heralded the novelty of the artist's style as demonstrating 'new paintings in a decorative vein by Boris Grigoriev', which brought to the fore how 'Grigoriev begins anew' (M. D. New



paintings in a decorative vein by Boris Grigoriev, *The Art News*, New York, 29 January 1938, p. 16). The New York newspaper *New Russian Word* responded to the exhibition with a large article, stating 'Grigoriev's technical mastery is that there is no tension in his new works, they are effortless' (*Grigoriev Begins Anew*, *Art Digest*, New York, 15 January 1938, p. 28). It is also worth noting that the composition of *Two Mothers* reflects Grigoriev's interest in the traditions of Latin American painting, which has a long preserved naïve simplicity and decorative expressivity of the primitive.

Additionally, similar features appeared in portraits of children by the artist, such as in *Chilean Girl* and *Uruguay Girl* both painted in 1928, and in the monumental canvas *Family from Cannes-sur-Mer* (1928, Chateau Museum Cagnes sur Mer).

The painting *Two Mothers* does not derive directly from the Breton master cycle, in which interest in national manifestations of character, rites, customs, and costume are channelled, but is a continuation of Grigoriev's reflections on the originality of various cultures that portray universal human subjects.

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

PROPERTY FROM AN IMPORTANT COLLECTION, SWITZERLAND

*** 12**

BORIS GRIGORIEV (1886-1939)

Landscape in Brittany

signed 'Boris G...orieff' (lower left)

oil on canvas

23 $\frac{5}{8}$ x 28 $\frac{3}{4}$ in. (60 x 73.3 cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

Anonymous sale; Christie's, New York, 18 April 2008, lot 74.
Acquired at the above sale by the present owner.

EXHIBITED:

Possibly, Milan, Galleria Pesaro, *Mostra individuale dei pittori Boris Grigorieff. Gaston Balande*, January 1926, numbered between 23-40.

LITERATURE:

Possibly, exhibition catalogue, *Mostra individuale dei pittori Boris Grigorieff. Gaston Balande*, Milan, 1926, numbered between 23 and 40, listed as '*Paesaggi di Bretagna*'.



PROPERTY FROM A PRIVATE COLLECTION, FRANCE

13

VASILII SHUKHAEV (1887-1973)

Self-portrait in a grey smock; and Portrait of Vera Shukhaeva, the artist's wife

the first signed in Cyrillic, inscribed in Russian and Latin and dated 'To my dear Ashen'/V. Shukhaev/Paris 10/II 1922.' (lower left); the second signed in Cyrillic and indistinctly dated 'V. Shukhaev' (lower right)

oil on panel

18½ x 17¾ in. (47 x 45 cm.)

Painted in 1921-1922	(2)
£300,000–500,000	\$400,000–650,000
	€340,000–570,000

PROVENANCE:

Self-portrait in a grey smock

A gift from the artist to Ashkhen Melikova, Paris (inscription on the obverse).

By descent to the present owners.

Portrait of Vera Shukhaeva, the artist's wife

A gift from the artist to Salome Andronikova (1888-1982), Paris.

Ashkhen Melikova, Paris.

By descent to the present owners.

LITERATURE:

Self-portrait in a grey smock

V. Shukhaev, The artist's unpublished archive.

Zhar-Ptitsa [The Firebird], 1921, 3, illustrated p. [13].

N. Radlova, *V. I. Shukhaev. Vystavki v Moskve i Leningrade [Exhibitions in Moscow and Leningrad]*, Leningrad, 1936, illustrated between pp. 6 and 7.

V. Shukhaev, *Tvorchestvo [Creative Work]*, 1936, 1, illustrated p. 14.

I. Miamlin, *Vasilii Ivanovich Shukhaev*, Leningrad, 1972, listed p. 148.

E. Yakovleva and N. Elizbarashvili, 'Finliandskii period tvorchestva V. I.

Shukhaeva [Finnish period in V. I. Shukhaev's artistic oeuvre], *Russkoe zarubezh'e v Finliandii mezhdv dvumia voinami [Russian immigrants in Finland between two wars]*, St Petersburg, 2004, p. 57.

N. Elizbarashvili and E. Yakovleva (ed.), *Vasilii Ivanovich Shukhaev.*

Zhizhn' i tvorchestvo [Life and Works], Moscow, 2010, illustrated no. 27, listed p. 283, pp. 182, 237.

Exhibition catalogue, *Vasilii Shukhaev (1887-1973). Retrospektiva [Retrospective]*, Moscow, 2015, illustrated p. 29, p. 28.

Portrait of Vera Shukhaeva, the artist's wife

V. Shukhaev, The artist's unpublished archive.

I. Miamlin, *Vasilii Ivanovich Shukhaev*, Leningrad, 1972, listed p. 149.

E. Yakovleva and N. Elizbarashvili, 'Finliandskii period tvorchestva V. I.

Shukhaeva [Finnish period in V. I. Shukhaev's artistic oeuvre], *Russkoe zarubezh'e v Finliandii mezhdv dvumia voinami [Russian immigrants in Finland between two wars]*, St Petersburg, 2004, p. 57.

N. Elizbarashvili and E. Yakovleva (ed.), *Vasilii Ivanovich Shukhaev.*

Zhizhn' i tvorchestvo [Life and Works], Moscow, 2010, pp. 182, 237.

Exhibition catalogue, *Vasilii Shukhaev (1887-1973). Retrospektiva [Retrospective]*, Moscow, 2015, illustrated p. 29, p. 28.

E. Yakovleva, 'Khudozhnik i ego okruzhenie. Parizhskii krug V. I. Shukhaeva

[The artist and his circle. The Parisian circle of V. I. Shukhaev], *Vestnik Orlovskogo gosudarstvennogo universiteta [Bulletin of the Oryol State University]*, 2015, 6, p. 216.



James M. Smith
C. H. Smith
Paris 1844

Vasilii Shukhaev's *Self-portrait in a grey smock* and *Portrait of Vera Shukhaeva, the artist's wife* showcase not only artistic prowess, but are intrinsic in understanding the artist's creative path which was indebted to his study of Old Masters. Moreover, the rich history of the portraits is closely interlinked with the Shukhaevs' immediate circle during the first years of their sojourn in France in 1921-1922.

On the 10th of February 1922, one year after the couple arrived in Paris, *Self-portrait in a grey smock* was gifted to Ashkhen Melikova, and its counterpart *Portrait of Vera Shukhaeva* to Salome Andronikova (1888-1982), the couple's close friends from St Petersburg. Both portrait recipients had settled in France in 1920, and had provided shelter to the Shukhaevs during their early years in Paris.

A myriad of interesting and remarkable people, including former compatriots, frequented Andronikova's apartment in Paris. Shukhaev often worked in Andronikova's Parisian apartment, and it soon became an artistic nucleus, and a site for creation and artistic reunion; Shukhaev was reunited with his close friend Alexandre Iacovleff (1887-1938), and Boris Grigoriev (1886-1939) their former classmate from Dmitry Kardovsky's (1866-1943) studio in the Imperial Academy of Arts. Salome Andronikova, Ashkhen Melikova and Vera Shukhaeva played the role of artistic muse in many portraits. This is manifested in Alexandre Iacovleff's painting *The women* (Sotheby's, 29 April 1999, lot 183) where all three women are immortalised in the studio interior of Salome's apartment.

Self-portrait in a grey smock and *Portrait of Vera Shukhaeva* are both painted in oil on panel, and bring to the fore Shukhaev's artistic technique which was greatly influenced by Old Master painting and draughtsmanship. After graduating from the Imperial Academy of Arts' College, Shukhaev's time in Italy as an Academy pensioner (a prestigious artistic fellowship under the tutelage of the Academy of Arts) from 1912-1914, had been the catalyst for his desire to emulate and master the techniques of Renaissance artists.

Portrait of Larissa Reissner (1895-1926) (1915, Russian State Literature Museum, Moscow) was

Shukhaev's first painting on panel, and showcases his nascent artistic and stylistic techniques absorbed from the Renaissance, which the artist had transformed into his own unique painterly idiom.

It was followed by a more technically complex *Portrait of Elena Shukhaeva, the first wife of the artist* (1917, State Russian Museum, St Petersburg), which incorporated an application of an extremely thin layer of gold leaf. The following work *Portrait of Vera Shukhaeva, the second wife of the artist* (1919, The V. V. Vereshchagin Mykolaiv Art Museum, Mykolaiv) was painted during the harsh period of post-revolutionary Petrograd. Shukhaev continued to be inspired by the techniques and symbolic qualities inherent in Old Master painting. He sought to capture his wife's likeness akin to a Renaissance model, and therefore requested that she shave her eyebrows to reflect Renaissance societal ideals of virtue and beauty.

The present *Portrait of Vera Shukhaeva* painted in 1920-1921 is similar to the aforementioned portrait in artistic execution, intention and spirit. The composition and personality of the model are akin. However, it is slightly larger in size, more detailed, and his wife is depicted with her distinctive eyebrows. *Portrait of Vera Shukhaeva* and *Self-portrait in a grey smock* were painted when Shukhaev had immigrated to Finland. The artist and his wife Vera, together with the couple Ivan Puni (1892-1956) and Ksenia Boguslavskaya (1892-1972) had walked over the ice of the Gulf of Finland, from a cold and starving Petrograd one night in January 1920. In Finland, they spent a year working, waiting for visas and money for the trip to France from Alexander Iacovleff, who had already settled there in the fall of 1919. Shukhaev continued to perfect the technique of working in oil and wax painting. At this time he painted *Portrait of Vera Shukhaeva* and his *Self-portrait in a grey smock* (which he finished in Paris in 1921), which, arguably, became his finest neo-classical works. It is difficult to determine whether the artist exhibited these works, however what is certain is that the artist deeply treasured the two portraits. *Self-portrait in a grey smock* was published in the émigré magazine *Zhar-Ptitza* [*The Firebird*] in 1921, the Soviet magazine *Tvorchestvo* [*Creative Work*] in 1936, and even used as an illustration in the catalogue of his Leningrad solo show of 1936, which was organised shortly after his return from France. Subsequently *Self-portrait in a grey smock* was repeatedly reproduced in various Russian publications dedicated to the artistic oeuvre of Shukhaev, despite the fact that the whereabouts of the original work were unknown.

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.



The Shukhaevs' apartment in Paris, 1923 (Private collection)
Left to right: Vera Shukhaeva, Vera's sister Maria Gvozdeva, Fat'ma Samoilenko, Vasilii Shukhaev, Ashkhen Melikova



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

λ* 14

YURI ANNEKOV (1889-1974)

Portrait of Elena Komissarzhevskaja-Balieff (1895-1981)

signed with Cyrillic initials 'Yu.A.' (lower left)
ink, watercolour and gouache on paper
19 x 15 in. (48.3 x 38.2 cm.)

£30,000-50,000

\$40,000-65,000
€34,000-57,000

PROVENANCE:

By repute, Elena Komissarzhevskaja-Balieff (1895-1981).
Acquired by the present owner in New York in the early 1980s.

EXHIBITED:

Tokyo, Metropolitan Teien Art Museum, *A World of Stage: Russian Designs for Theater, Opera, and Dance*, 17 April-28 October 2007, no. 173.

LITERATURE:

Exhibition catalogue, *A World of Stage: Russian Designs for Theater, Opera, and Dance*, Tokyo, 2007, illustrated p. 156, listed p. 243, no. 173.

15**ILYA REPIN (1844-1930)***Portrait of Vera Repina, the artist's wife, reading*

signed in Cyrillic and dated 'I. Repin/1882.' (lower left)

oil on canvas

25¾ x 21 in. (64.4 x 53.3 cm.)

£150,000–200,000

\$200,000–260,000

€170,000–230,000

PROVENANCE:

Vera Repina (1855-1917), the artist's wife, St Petersburg.

By repute, acquired by the family of the present owner in Helsinki in the late 1920s.

EXHIBITED:Possibly, Turku, Åbo konstmuseum, *Professor Ilia Repin. Konstutställning*, 11-31 December 1925, no. 20.**LITERATURE:**Possibly, Exhibition catalogue, *Professor Ilia Repin. Konstutställning*,

Turku, 1925, listed as 'Porträtt av konstnärens hustru' p. [1], no. 20.

I. Grabar, *Repin*, Moscow, 1937, vol. II, listed p. 271.

Ilya Repin was introduced to the family of the architect Aleksey Shevtsov (circa 1815-after 1869) in the early 1860s. In 1872 Repin proposed to Shevtsov's youngest daughter Vera Alekseevna, and the couple were married. For many years the architect's daughter was an influential model and muse for Repin. Touching portraits of Vera feature in many of Repin's most famous works, such as *Raising of Jairus' Daughter* (1872, State Russian Museum, St Petersburg) and the tour de force *A Parisian Café* (1875, Private collection, sold at Christie's, London, 6 June 2011, lot 22).

Among his contemporaries Repin enjoyed a reputation as one of the greatest masters of portraiture of his day. Like no other Russian artist who worked in this genre, Repin brought to the fore his outstanding artistic skills in the present portrait of his wife: insight and sensuality, observation and excitement, psychological depth and an ardent temperament. Repin's finest portraits of the early 1880s are of people close and important to the artist, such as Modest Mussorgsky (1839-1881), Nikolay Pirogov (1810-1881), Afanasy Fet (1820-1892) and Vsevolod Garshin (1855-1888).



Vera Repina (1855-1917)

I. Repin, *Repose*, oil on canvas, 1882 (State Tretyakov Gallery, Moscow)

Another striking portrait of Vera, entitled *Repose* (1882, State Tretyakov Gallery, Moscow) was exhibited at the Xth Itinerants exhibition in Moscow, where the Press immediately recognised the painting as Repin's most accomplished work. It is possible that the present *Portrait of Vera reading* painted in early 1882 precedes *Repose*. Vera is depicted seated, akin to a student, dressed in a house dress, her eyes downcast as she concentrates on reading a newspaper. Her black dress is striking in its simplicity, with long sleeves and a white collar, the portrait is devoid of superfluous details or accessories, the only detail being the small buttons at her chest. Vera's dark hair is idiosyncratically parted in the centre and gathered at the back. The model gently leans on the soft back of the armchair covered with a white shawl. The background is neutral, painted with thick brushstrokes of olive-grey paint. The folds of Vera's dress are heavily impastoed, creating a textural richness, and the well-defined dark silhouette results in a solidity of form. Repin delights in compositional simplicity and refined elegance, Vera's peaceful and expressive face is set against the monotone background of the wall, the resulting monochromatic harmony is heightened by her snow-white collar and the white shawl. The face of the model seems to radiate from within, illuminated by an interior energy and beauty. Vera's natural posture is not typical for Russian portraiture of this period, but was a unique figural device utilised by Repin.

The artist had already painted *Vera with a book* (1878, formerly in the collection of Countess Natalia Golovina) and a female portrait entitled *Reading* (1876, State Museum of Fine Arts of Tatarstan). Igor Grabar and later M. A. Nemirovskaya noted that Repin's portraits of this period were characterised by his passionate attachment to his models. Vera's occupation as diligent reader is conveyed in paint, also reflecting the fact that Repin enjoyed listening to others reading while he worked. According to the memoirs of his contemporaries, on 21 January 1882 during an evening drawing session in Repin's studio, Vera read aloud Vladimir Stasov's article about Leclerc in *Poriadok* [*Order*] newspaper: 'We were in unanimous delight with Leclerc's precise remarks about Horace Vernet, about [Jean-Léon] Gérôme...' (Repin's letter to Vladimir Stasov from 22 January 1882). Unsurprisingly, Vera was a favourite model of Repin during the happy years of their marriage.

Portrait of Vera Repina, the artist's wife, reading is characterised by a charming immediacy and intimacy, while the formal qualities of Repin's composition are imbued with a tonal purity, perfectly suited to capturing his wife's portrait. Meditative and tranquil, Repin records a tender moment of shared experience between artist and wife. 'Here the artist came close to the verge separating art from reality, perhaps even crossed it [...] At these moments he praises Titian, Velázquez, Hals and Rembrandt, but only the oeuvre of their 'latest artistic manners' impetuously bold and sweeping, close in spirit to Édouard Manet' (I. Grabar, *Ilia Efimovich Repin*, Moscow, 1937, vol. II). Later Repin admits: 'The essence of art lies in its charm. The artist should be forgiven for any flaws as long as his creation enchants' (Ilya Repin, 15 March 1915).

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





16

16

IVAN AIVAZOVSKY (1817-1900)

Street in Bakhchisarai

signed in Cyrillic, further signed and dated 'Aivazovskii/1892/Aivazovsky' (lower right); further signed 'Aivazovsky' (on the reverse)

oil on canvas

9½ x 15½ in. (24 x 38.5 cm.)

£80,000–120,000

\$110,000–160,000

€91,000–140,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 June 2014, lot 101.

EXHIBITED:

Possibly, Chicago, *The World's Columbian Exposition*, 1892-1893, no. 12.

LITERATURE:

Possibly, exhibition catalogue, *World's Columbian Exposition. Catalogue of the Russian Section*, St. Petersburg, 1893, listed p. 358, no. 12.

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

***17**

IVAN POKHITONOV (1850-1923)

Effet de neige, deux chasseurs dans la neige

signed and dated 'I. Pokitonow 85.' (lower right); further signed, inscribed and further dated 'Effet de neige [moulin petite Russie]/I Pokitonow 1885.'

(on the reverse)

oil on panel

5 x 7 in. (12.5 x 17.8 cm.)

£40,000–60,000

\$53,000–78,000

€46,000–68,000

PROVENANCE:

with Galerie Georges Petit, Paris.
Private collection, United States.
with Gallery M. R. Schweitzer, New York (stamps on the frame).
Acquired at the above by the present owner in 1977.

LITERATURE:

O. Bertrand, *Ivan Pokhitonov. Catalogue raisonné de l'œuvre. Volume 1*, Luxembourg, 2015, listed and illustrated p. 165, C15.



17

PROPERTY FROM THE PROVATOROFF COLLECTION

18

ISAAK LEVITAN (1860-1900)

Village road

with inventory number '1221' (lower right)

oil on canvas laid down on board

6 7/8 x 9 1/4 in. (16.6 x 23.3 cm.)

Painted in the 1880s

£30,000–50,000

\$40,000–65,000

€34,000–57,000

PROVENANCE:

with the Russian Museum of Emperor Alexander III, St Petersburg, until 27 January 1933 (label on the backboard).

Transferred from the above to the All-Union State Trading Office 'Antikvariat', Leningrad.

Probably, with M. Knoedler & Co., New York (inscription on the frame).

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, illustrated p. 24.



18



19

19
PAVEL SHIPOV (1860-1919)

Ten studies of Cossacks

eight signed in Cyrillic 'P. Shipov' and two signed with Cyrillic initials 'PSh'; seven of the above later inscribed in Russian 'from Podessaul Zubkovskii', together with a large group of postcards depicting Don Cossacks and photographs of the Guard Cossack Regiment

watercolour on postcards

5% x 3% in. (14.2 x 9.2 cm.); unframed (53)
£1,000-1,500 \$1,400-2,000
€1,200-1,700

For works by Pavel Dmitrievich Shipov see: Exhibition catalogue, State Historical Museum, *K pol'ze i slave Rossii [For the benefit and glory of Russia]*, 1 October-28 November 2016, pp. 182-184.

20
UNKNOWN ARTIST

Three views of the Moscow Kremlin

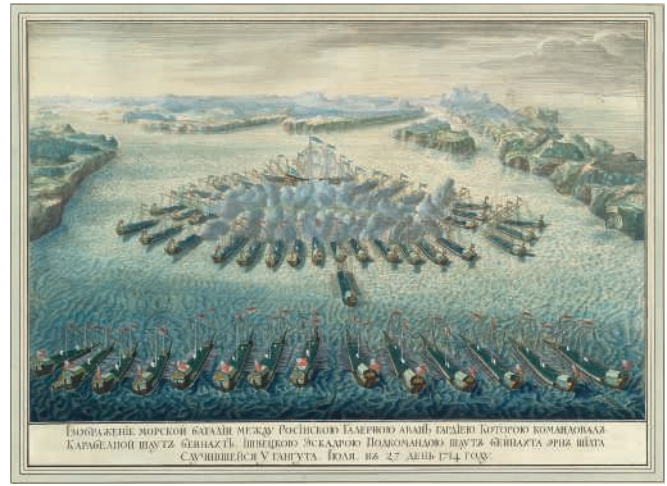
pencil and ink on paper
14% x 31% in. (36 x 78.5 cm.); and smaller;
unframed (3)

£1,500-2,000 \$2,000-2,600
€1,700-2,300

PROVENANCE:
Anonymous sale; Christie's, South Kensington, London, 24 April 1991, lot 95.



20 (part)



21

RUSSO-SWEDISH WAR -- MARTIN LE JEUNE, Pierre-Denis (c.1663-1742; artist) and LARMESSIN, Nicolas Martin (engraver). *Izobrazhenie batlii ... Sentiabria 28 1708* (Image of the Battle ... near the village of Lesnaya ... September 28 1708). -- *Izobrazhenie konechnogo razrusheniia* (Image of the final Destruction of the Swedish Army by the Russian Army after the main Battle of Poltava ... June 30, 1709) -- *Izobrazhenie Morskoi Batalii ... July 27 1714* (Image of the naval battle ... at Gangut [Hangö] 27 July 1714). Engraved by Maurice Baquoy after Martin -- *Izobrazheni preslavnoi batalii* (Image of the famous battle ...not far from Poltava, June 27 1709). Engraved by Simonneau after Martin. 4 engraved views (520 x 720 mm., visible engraved area; 600 x 812 mm., mount size), sometime hand-coloured, mounted onto sheets of hardboard, with paper-covered border drawn in ink and wash. We have been unable to determine the exact issue of the prints and the age of the hand-colouring because we have been unable to analyse the paper since the prints are glued directly to the hardboard sheets (faint, insignificant browning to areas of the engravings, such as the skies, due to mounting on hardboard). (4)

This fine set of prints depicts decisive battles in the Great Northern War (1700-1721). At the battle of Lesnaya the Russians defeated a Swedish force under the General Lewenhaupt. The confidence of this victory contributed to the more significant victory in the battle of Poltava, which effectively ended Sweden's role as a great power in Europe. After the Battle of Poltava King Charles XII of Sweden fled to Turkey to convince the Sultan to declare war on Russia, leading to the Russo-Turkish wars. The Russians enjoyed their first great naval victory in the battle at Gangut [Hangö] leading to Russian dominance of the Baltic sea. Larmessin was commissioned by Peter the Great to engrave the battle scenes painted by Martin le Jeune. The first impressions of these plates have captions in French, and the second and third set have captions in Russian. A. Rovinskii, *Concise Dictionary of Russian engravers*, St. Petersburg: 1895, II, pp. 579-80.

£18,000-25,000

\$24,000-33,000
€21,000-28,000

22

AFTER GEORGE DAWE, R.A.

Portrait of Tsesarevich Alexander Nikolaevich in the uniform of the Leib Guard Black Sea Cossack squadron

oil on canvas
70 $\frac{1}{8}$ x 47 $\frac{3}{8}$ in. (180 x 120.3 cm.)

£50,000–60,000

\$66,000–78,000
€57,000–68,000

PROVENANCE:

By repute, Empress Maria Alexandrovna (1824-1880), Gatchina Palace, until 1880.
Grand Duke Paul Alexandrovich (1860-1919), Grand Duke Paul's Palace, English embankment, St Petersburg.
Grand Duke Paul Alexandrovich and Princess Olga Paley (1865-1929), The Paley Palace, Tsarskoe Selo, until 1919.
Pictures & Drawings formed by Her Highness Princess Paley removed from The Paley Palace, Tsarskoye selo; Christie's, London, 21 June 1929, lot 21, sold as 'George Dawe, R. A., *Portrait of Alexander II, when a boy in military uniform standing in a landscape*'.
Acquired by the present owner in Rueil-Malmaison, France circa 1965.

LITERATURE:

E. Gollerbach, *Sobranie Palei v detskom sele* [*The collection of Paley in the Children's Village* (Tsarskoe selo)], Moscow, 1922, listed pp. 17 and 53, visible in the photograph of the Oak Salon, p. [55].
A. de Gourcuff (ed.), *Imperial Palaces in the vicinity of St Petersburg: Gachina*, Paris, 1992, the same picture visible in a watercolour by E. P. Hau, 1874 depicting the closet of Empress Maria Alexandrovna in the Armory square. W. Zeisler, *Vivre la Belle Époque à Paris. Olga Paley et Paul de Russie*, Paris, 2018, illustrated p. 211, listed pp. 211 and 246.

COMPARATIVE LITERATURE:

See D. A. Rovinsky, *Concise Dictionary of Russian Graphic Portraits*, St Petersburg, 1886, p. 239, no. 36, the painting reproduced as a print.

The fascinating history of two portraits of the Tsesarevich Alexander Nikolaevich painted after George Dawe (lot 22) and Franz Krüger (lot 23) is captured in several archival documents and photographs. After almost 90 years since their first sale at Christie's in 1929, Christie's is again honoured to offer these magnificent portraits at auction.

George Dawe and Franz Krüger travelled to Russia upon the invitation of the respective Tsars: Alexander I and Nicolas I, and both artists enjoyed glittering careers as portraitists in Imperial Russia.

George Dawe was born in London in 1781, and his father was the engraver Philip Dawe. He graduated from the Royal Academy in London with a gold medal, and became an Academician in 1814. After the Napoleonic wars, Tsar Alexander I invited him to St Petersburg to paint portraits of all the senior Russian officers who had fought against Napoleon. Dawe travelled to St Petersburg in 1819, where over the next nine years he painted numerous portraits. He quickly distinguished himself as an artist capable of creating startlingly realistic likenesses at speed. Many of these portraits can be found in the War Gallery of the Winter Palace. During his stay in St Petersburg Dawe also painted portraits of members of the Imperial family.

Prussian painter Franz Krüger was born in Großbadegast in 1797 and studied at the Academy of Arts in Berlin, gaining full membership in 1825. Krüger's first success came with the 1820 exhibition at the Academy of Arts, where his works were well received by the critics and public alike. The first Imperial commission followed in 1824, received from the Grand Duke Nicholas Pavlovich, who asked the artist to paint *Parade on the Opernplatz in Berlin* (Nationalgalerie, Staatliche Museen, Berlin). This laid the foundation for the artist's long-lasting relationship with the Russian Imperial court. In 1832, for the first time, Krüger travelled to St Petersburg to paint the portrait of Alexander I for the War Gallery at the Winter Palace. Between 1836 and 1850 Krüger undertook several more trips to St Petersburg to paint other members of the Imperial family.

A 1874 watercolour by Eduard Hau (1807-1887) captures in minute detail the opulent interior of the closet of Empress Maria Alexandrovna (1824-1880) in Gatchina Palace (Fig. 1). The central wall is dedicated to the children of Nicolas I and Maria Alexandrovna painted by George Dawe: *A double-portrait of Alexander and Maria on a swing*, *Portrait of Alexander as a child holding a gun* and *Portrait of Alexander in adolescence* [wearing the uniform of the Leib Guard Black Sea Cossack squadron].

The 1858 catalogue of pictures belonging to Her Majesty the Empress Maria Alexandrovna (Archives of the State Hermitage, folio I, inv. VI, item 47, no. 144, p. 20) lists Dawe's *Portrait of Alexander in adolescence* and confirms its location in Gatchina Palace.

It has been suggested that Grand Duke Paul inherited *Portrait of Alexander in adolescence* [wearing the uniform of the Leib Guard Black Sea Cossack squadron] from his mother as the painting, in the same frame as depicted in Hau's interior, appears on the wall of the Grand Duke's Palace on the English Embankment, circa 1891 (W. Zeisler, *Vivre la Belle Époque à Paris. Olga Paley et Paul de Russie*, Paris, 2018, p. 57).



Fig. 1: E. Hau (1807-1887), *The closet of Empress Maria Alexandrovna in the Armory square*, 1874



Fig. 2: The Oak Salon of the Paley Palace with lot 22 in situ



AFTER FRANZ KRÜGER

Portrait of the Tsesarevitch Alexander Nikolaevich in the uniform of the Atamansky Cossack regiment of His Imperial Highness the Heir the Tsesarevitch

oil on canvas

34¾ x 27¼ in. (88.2 x 69.2 cm.)

£40,000–50,000

\$53,000–65,000

€46,000–57,000

PROVENANCE:

Grand Duke Paul Alexandrovich and Princess Olga Paley (1865-1929), The Paley Palace, Tsarskoe Selo, until 1919.

Pictures & Drawings formed by Her Highness Princess Paley removed from The Paley Palace, Tsarskoye selo; Christie's, London, 21 June 1929, lot 33, sold as 'F. Krüger, *Portrait of Alexander II, in blue military uniform with silver epaulettes, holding his shako*'.

Acquired by the present owner in Rueil-Malmaison, France circa 1965.

LITERATURE:

E. Gollerbach, *Sobranie Palei v detskom sele* [The collection of Paley in the Children's Village (Tsarskoe selo)], Moscow, 1922, listed pp. 18 and 41, visible in the photograph of the Grand Parlour, p. [43].

W. Zeisler, *Vivre la Belle Époque à Paris. Olga Paley et Paul de Russie*, 2018, listed p. 248.

COMPARATIVE LITERATURE:

See D. A. Rovinsky, *Concise Dictionary of Russian Graphic Portraits*, St Petersburg, 1886, p. 241, no. 51, the painting reproduced as a print.

See V. Andariukov and N. Obolianinov, *Dictionary of Russian lithographic portraits*, Moscow, 1916, no. 31, p. 33, illustrated as a print.

In 1922 an influential Russian art critic and historian, Erich Gollerbach studied Paley's collection in their palace in Tsarskoe Selo and produced a publication, listing the works and authors and illustrating archival photographs of the interiors: *Portrait of Tsesarevitch Alexander Nikolaevich in the uniform of the Leib Guard Black Sea Cossack squadron* is visible in situ in the photograph of the Oak Salon of the Paley Palace (Fig. 2), and *Portrait of the Tsesarevitch Alexander Nikolaevich in the uniform of the Atamansky Cossack regiment of His Imperial Highness the Heir the Tsesarevitch* is seen in the photograph of the Grand Parlour of the Palace (Fig. 3). The portrait of *Alexander as a child holding a gun* by Dawe which was also in the collection of Empress Maria Alexandrovna is also listed by Gollerbach.

Olga Karnovich, the future Princess Paley was born in St Petersburg, the daughter of Valerian Karnovich, a doctor attached to the Imperial Court, and his wife Olga Meszaros. In May 1884 Olga married Erich Augustinovich von Pistohlkors (1853-1935), an officer of the Imperial Guard and aide-de-camp to Grand Duke Vladimir, and they had four children together. The couple soon began to welcome Grand Duke Paul Alexandrovich at Tsarskoe Selo. Grand Duke Paul was the youngest child of Alexander II, the brother of Alexander III, and the uncle of Nicholas II. In 1889 he married Princess Alexandra of Greece and Denmark, but their marriage was short lived as Alexandra died in childbirth in 1891. The bereaved Grand Duke found solace and escape at the Pistohlkors' residence in Tsarskoe Selo, and soon he became close to Olga. Ultimately, Olga divorced her husband and Paul requested permission from his nephew Nicholas II to remarry, a request which was refused by the Tsar who disapproved of Olga's divorced status. Banished from Russia, the couple married in 1902 in Livorno Italy, had three children together and later settled in France. It was not until 1912 that Nicholas II recognised Paul and Olga's morganatic marriage, which encouraged the couple to move back to Russia in 1914. In 1915 Nicholas bestowed upon Olga the title of Princess Paley, which would also extend to her children. After the February Revolution and the Tsar's abdication, events in Russia spiralled, and Grand Duke Paul was arrested in 1918 and executed by the Bolsheviks. Princess Paley and her daughters escaped revolutionary Russia and later settled in Paris.

In 1928, Princess Olga Paley filed a lawsuit for the return of her possessions from a syndicate that had legally acquired them from the Soviet Government. A decree, passed in November 1920, stated that those who fled Russia following the 1917 revolution were automatically deprived of any claim to their property; this was later bolstered to stipulate that works of museum quality should become the property of the State and any other scheduled articles could be returned to their original owners. The case took place in London before Mr Justice MacKinnon of the King's Bench in 1928. The plaintiff's case which was represented by Mr Jowitt, maintained that the property was formerly in the Princess's palace in Tsarskoe selo, which she was forced to leave at the beginning of 1919 and had never consented to abandon. The defendants claimed that the property had been legally acquired and that the Soviet confiscation and sale of the Princess's property was a legal act under the Soviet State. Paley lost the case, and a year later came to an arrangement with the syndicate to jointly auction the property at Christie's, at a sale which took place in London on 21st June 1929.

We are grateful to Rifat Gafifullin, Deputy Director of Scientific Research, The State Museum Pavlovsk, and Dr Wilfried Zeisler, Chief Curator, Hillwood Estate, Museum & Gardens, for their assistance in cataloguing lots 22 and 23.



Fig. 3: The Grand Parlour of the Paley Palace with lot 23 in situ





24

PROPERTY FROM A PRIVATE COLLECTION IN FRANCE

24

VLADIMIR HAU (1816-1895)

Portrait of a lady in a white embroidered shawl

signed and dated 'W. Hau./1837.' (lower right)
pencil and watercolour, heightened with white, on paper
8 $\frac{5}{8}$ x 7 in. (22 x 17.8 cm.)

£12,000–15,000

\$16,000–20,000

€14,000–17,000



25

PROPERTY OF A GENTLEMAN

*** 25**

AFTER PIETRO ANTONIO ROTARI

Portrait of Tsarevich Paul Petrovich of Russia (1754-1801)

oil on canvas
22 $\frac{1}{4}$ x 18 $\frac{1}{8}$ in. (56 x 46 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

By repute, by descent to the artist's brother Paolo Rotari.
By repute, by descent to Giuseppe Rotari the son of the above.
By repute, by descent to Elisabetta Rotari Cartolari, the daughter of the above.
By repute, by descent to Count Antonio Cartolari, the husband of the above.
Anonymous sale; Sotheby's, New York, 7 November 1985, lot 118.
The Barry Byrne collection; Christie's, Sydney, 15-16 July 1992, lot 767.
Acquired at the above sale by the present owner.

See D. A. Rovinsky, *Concise Dictionary of Russian Graphic Artists*,
St Petersburg, 1888, p. 1426, no. 12, discussed and illustrated as a print.

~26

IVAN WINBERG (FL. C. 1825-1846)

Count Yegor Frantsevich Kankrin (1774-1845)

signed 'Winberg' (lower left)

on ivory

rectangular, 104 x 80 mm., gilt-bronze frame

£5,000-7,000

\$6,600-9,100

€5,700-7,900

The sitter was a Russian nobleman of German descent and served as Minister for Finance in Russia for 21 years. In 1827 Kankrin invited the famous Prussian scientist, Alexander von Humbolt (1769-1859), to Russia to identify areas where Russia could develop its economy, in particular mining opportunities. The scientist accurately predicted that diamonds would be found in the Ural Mountains. They also discovered, in the same area, a mineral called cancrinite (named after Kankrin). As a conservative politician, his policies tended towards minimising government expenditure in order to bring about economic stability. He was against the development of the railways and the emancipation of the serfs. He also outlawed private banks, and tried to stop the development of capitalism. He was responsible for the monetary reform of 1839-43 which cleaned up the Russian fiscal system, starting with the issue of a new silver ruble and replacing other coins in circulation with bank notes. These reforms are thought to have brought stability to the financial system. The present portrait miniature derives from a larger portrait by an unknown artist.

We are indebted to Dr Dimitri Gorchkoff for his assistance with this catalogue entry.



26

~27

JOHANN RENATUS LÜDERITZ (B. C. 1780)

A high-ranking Russian officer, wearing the sash and breast-star of the Imperial Russian orders of St Anne (1st class) and of St Vladimir (3rd class) and the 1812 campaign medal

signed 'Lüderiz pinx.' (mid-right)

on ivory

oval, 68 mm. high, gilt-metal frame

£3,000-5,000

\$4,000-6,500

€3,400-5,700

PROVENANCE:

Sotheby's, Parke Bernet, Zurich, 24 November 1978, lot 187 (as 'A Russian Officer').

We are indebted to Dr Dimitri Gorchkoff for his assistance with this catalogue entry.



27

~28

ATTRIBUTED TO PIETRO DI ROSSI (1761-1831)

A young gentleman in blue coat

on ivory

oval, 71 mm. high, gilt-metal mount in rectangular wood frame

£2,000-3,000

\$2,700-3,900

€2,300-3,400



28

PROPERTY FROM A PRIVATE GERMAN COLLECTION

29

VLADIMIR HAU (1816-1895)

A leather bound album entitled 'Portraits' comprising thirteen watercolour portraits by Vladimir Hau, one watercolour portrait by Eduard Hau and fifteen photographs, some hand-coloured

circa 1840

pencil and watercolour, some heightened with white, on card laid on paper

sheet: 10½ x 8¾ in. (26.2 x 21.8 cm.)

album: 10¾ x 8¾ in. (27.1 x 22.6 cm.)

including a letter dated 11 May 1892

£80,000-120,000

\$110,000-160,000

€91,000-140,000

PROVENANCE:

Princess Olga of Württemberg, born Grand Duchess Olga Nikolaevna (1822-1892) (ex-libris inside cover).

By descent to Prince Albrecht of Schaumburg-Lippe (1900-1984).

Acquired by the present owner in Stuttgart in the 1960s.

This rather unusual album, which belonged to Grand Duchess Olga Nikolaevna, future Princess of Württemberg includes photograph portraits of close relatives such as her mother, her brothers Alexander II, Konstantin and Michael, the latter two dressed in the uniform of the 4th Imperial Family Rifle Guard battalion, and friends, such as Vladimir Shcherbatov and his wife and Prince and Princess Sergey Galitzine.

The watercolour portraits by Vladimir Hau include almost exclusively people surrounding the Grand Duchess Olga during her youth, such as Countess Yulia Fedorovna Baranova, born Adlerberg, signed and dated 1840. Appointed Maid of Honour in April 1806, Mistress of the Court attached to Grand Duchess Maria Nikolaevna, Baranova became Lady of Honour in 1839. On the wedding day of Grand Duchess Olga Nikolaevna in 1846, Baranova received the title Countess of the Russian Empire in recognition for the education of the Grand Duchesses and from 1855 to 1860 she was Mistress of the Court attached to the Empress Alexandra Feodorovna.

The other key watercolour portraits depict Vera Arkadievna Stolypina (1821-1853); Alexander Ivanovich Sauerweid (1783-1844), drawing teacher of the Grand Duchess; Gilles, history teacher of the Grand Duchess; Beiling, her music teacher; Oertel, her German teacher; Godewin, her writing teacher; and Miss Lütke.



(detail)



(detail)

PROPERTY FROM THE

Collection of John W. Kluge
Sold to Benefit Columbia University

If it hadn't been for Columbia, my path would have been entirely different in life. Columbia gave me an opportunity, and the only way you can really repay that opportunity is for you to help someone else.

30

IVAN AIVAZOVSKY (1817-1900)

Venice at sunset

signed and dated 'Aivasovsky/1873' (lower right)
oil on canvas
25¾ x 40 in. (65.5 x 101.6 cm.)

£400,000–600,000

\$530,000–780,000
€460,000–680,000

PROVENANCE:

Sir Edmund Giles Loder Bt., D.L. (1914-1999), England.
The Property of Sir Giles Loder, Bt., D.L.; Christie's, London,
27 November 1981, lot 201.
Anonymous sale; Sotheby's, New York, 27 May 1982, lot 76.
The Property of a Private Collector, Europe; Christie's, New York,
11 November 1998, lot 5.
John W. Kluge (1914-2010).

LITERATURE:

A. Khachatourian, *Aivazovsky well-known and unknown*,
Samara, 2000, illustrated p. 76.
A. Khachatourian, *Hovhannes/Ivan Aivazovsky*,
Yerevan, 2009, illustrated p. 139.
G. Caffiero and I. Samarine, *Light, Water and Sky*.
The paintings of Ivan Aivazovsky, London, 2012,
illustrated and listed p. 297, no. CS-1873-002.



C. Naya, *The Grand Canal in Venice in the stretch from the mint (Zecca) to Palazzo delle Prigioni*, 1860-1880

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue









From a young age, John W. Kluge (1914-2010) recognized the value of an education. He devoted his formative years to building a strong foundation of learning that would come to inform so many of the successes that he continually achieved in his lifetime. It should come as little surprise that Kluge, as a 14 year old German immigrant, moved from his parent's home in Detroit, Michigan to his teacher's home in an effort to dedicate himself more fully to his education. This focus and drive eventually led him to Columbia University where he earned a scholarship and began a lifelong relationship with the university.

As a corporate mogul Kluge sought opportunities and challenged himself to keep trying new things - much in the same way he approached his education. Although often associated with his enormous success with Metromedia, Kluge's undeniable dedication to his liberal arts background manifested itself most profoundly through his philanthropy. Once named America's richest man, John Kluge never focused on the dollars. Rather, the key to his success was rooted in an investment in knowledge: "Young entrepreneurs should spend an awful lot of time thinking about what they want to go into. The last thing you want to do is to invest money. You should have a fund of knowledge of something and out of that you make up your mind. Money is not a fund of knowledge."

Kluge's lifestyle represented this "fund of knowledge" wholeheartedly—his business endeavours, his family and friends and his art collecting all point to a man who understood and emulated a diverse and informed lifestyle. Those who knew him well knew that everything had a place in his life and came to him through an innate curiosity matched with an indefatigable work ethic. It is therefore so fitting that the university that helped shape Kluge's future would be the place that he decided to give back. The collection being offered at Christie's is part of a \$400 million gift by Kluge to Columbia University, earmarked exclusively for student scholarships. Mr. Kluge's gift to Columbia is one of the largest ever devoted exclusively to student aid at a single institution of higher education in the U.S. and represents his achievements, gratitude and hope for others to benefit from the university as he did.

... a fairy city of the heart,
 Rising like water-columns from the sea,
 Of joy the sojourn and of wealth the mart;
 And Otway, Radcliffe, Schiller, Shakespeare's art,
 Had stamped her image in me, and even so,
 Although I found her thus, we did not part,
 Perchance even dearer in her day of woe
 Than when she was a boast, a marvel, and a show

Venice was undoubtedly the most alluring epicentre of the Grand Tour: thriving with history and refined architectural landscapes, the city never ceased to draw visitors from all over the globe. Its historic status as a maritime empire fuelled a powerful interchange of trade and cultural encounters between the West and the East, and as a result the city flourished. From the Middle Ages to the Renaissance, the Venetian School established its position as one of Europe's most esteemed centres for art. Supported by a strong network of patrons, the city cultivated an array of talented artists who greatly influenced the development of Western art, including, to name a few, the Bellini brothers, Veronese, Titian, Giorgione and Tintoretto. Even today Venice's cultural heritage seduces the artistic communities who are eager to learn from their great artistic forbears, and it comes as no surprise that Venice irrevocably captivated the imagination of Aivazovsky. Aivazovsky first visited Venice in the summer of 1840 as a recent alumnus of the Imperial Academy of Arts in St Petersburg. Having graduated with a gold medal, the artist received a highly sought-after *pensioner* allowance to spend six years abroad studying Western art. Aivazovsky embarked on his trip with his friend and fellow graduate, Vasily Sternberg (1818-1845). Italy was the first destination on his artistic expedition, a decision that was no doubt led by his veneration of Sylvester Shchedrin's (1791-1830) oeuvre, the Russian landscape painter who was much influenced by the Italian school. Venice became the cornerstone of Aivazovsky's trip, ignited by his insatiable passion for the sea. It was in the floating city that he was first inspired by the Flanders born genre of *vedute*, which had been brought to the pinnacle of perfection by the Canal and Guardi families of Venice. The artist would spend a great amount of time sketching Venetian views, which he would then revive in his canvases over the many years of his prolific career. Amongst the earliest examples of Aivazovsky's Venetian views are *View of a bay close to Venice*, 1841 and *Venice*, 1842, both from the collection of the State Museum-Preserve Peterhof.

Venice also particularly resonated with Aivazovsky, as his elder brother Gabriel, who was a gifted scientist, philologist, linguist and historian, resided in the Mekhitarist monastery of San Lazzaro degli Armeni, an Armenian Catholic congregation founded there in the early XVIII century. Whenever an opportunity arose to travel in the Mediterranean, he would visit his brother there.

Renowned for his ability to paint from memory within the comfort of his own studio, which was especially equipped for large-scale canvases, Aivazovsky rarely sought to achieve topographical accuracy of a given place; rather, he aimed to convey its very essence and atmosphere, which he combined with his characteristic penchant for depicting angles from the water. In *Venice at sunset* the artist showcases Venetian landmarks to the service of his compositional needs, as the golden light of the setting sun casts reflections on the still waters of the Adriatic lagoon.



Ivan Aivazovsky

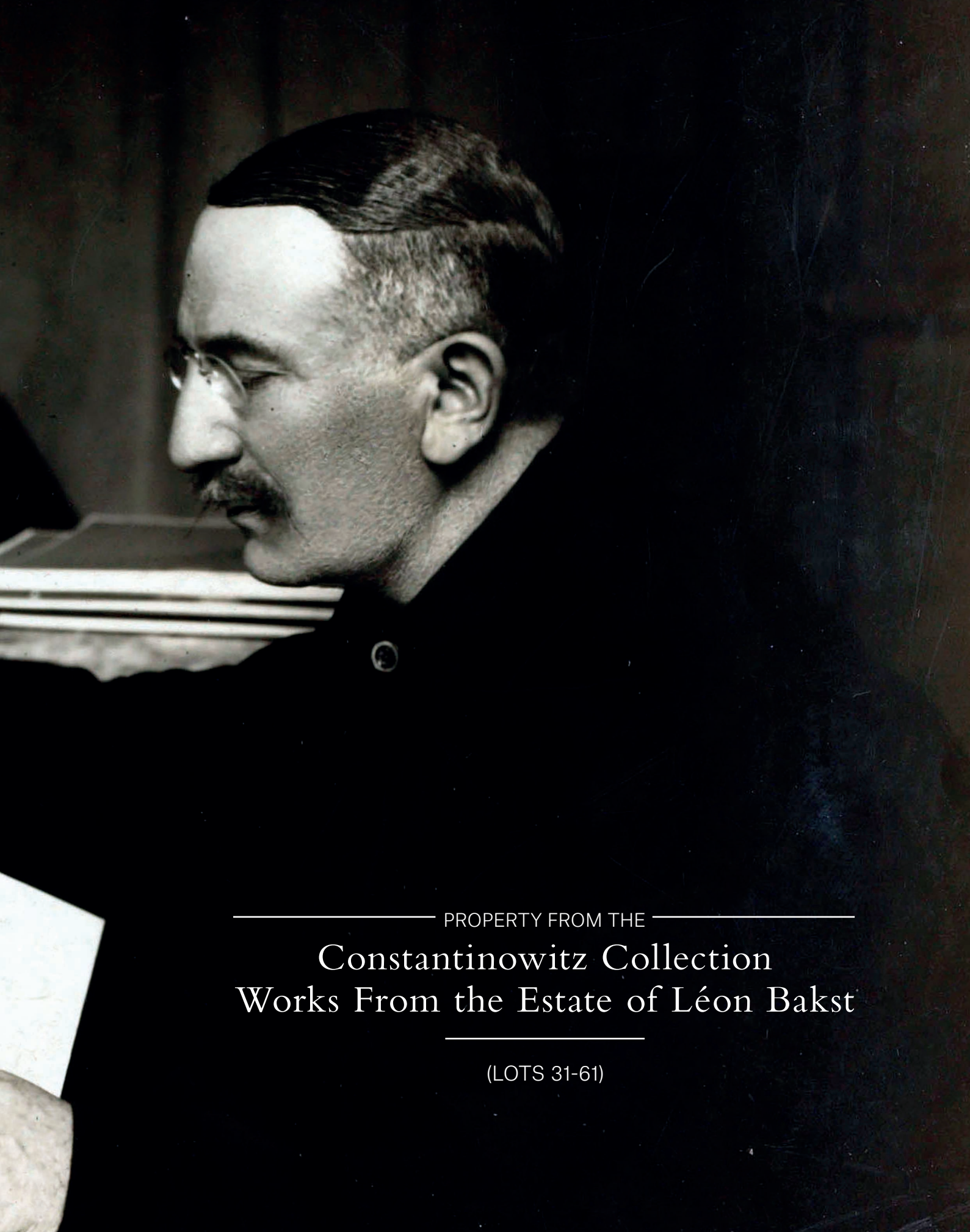
In this magnificent painting, a sublime vista of *La Serenissima* unfolds in the distance before the spectator. Particularly striking among the buildings are the iconic Gothic façade of the Palazzo Ducale, which, for a thousand years served as the residence of the Doge – the supreme authority of the former sovereign state of the Venetian Republic; and the opulent Byzantine domes of the Basilica di San Marco, which rise above the Doge's palace, safeguarding the city's highly-treasured relics of St Mark the Evangelist from Alexandria. Similarly noteworthy is the sunlit Renaissance façade of the Biblioteca Marciana which beautifully offsets the granite columns of Piazzetta di San Marco, surmounted with the patron saints of the city: Saint Mark, symbolised by The Lion of Venice, on the right, and Saint Theodore, the city's former patron saint, on the left. The spire of the Campanile di San Marco is capped with a weathervane in the shape of the archangel Gabriel, which, importantly, indicates the wind direction for passing sailing boats.

The hazy silhouette of the Basilica di Santa Maria della Salute, erected to commemorate the city's deliverance from the devastating outbreak of the plague in 1630, fades in the rays of the setting sun, marking the meeting point of the Grand and Giudecca Canals. The campanile of the Basilica di San Giorgio Maggiore dominates the sky in the centre of the composition, while the white marble of the Palladian façade casts distinct reflections on the water. Veiled in mist, the island of the Giudecca stretches out on the left.

The artist suggests the bustling life of the port by placing several high-mast sailing boats in the background, and filling the lagoon with navigating gondolas, capturing their cheerful gondoliers manoeuvring remi, perhaps while humming traditional barcaroles, in a rush to bring the passengers to their destinations. By contrast, the gondola in the foreground peacefully skims through the still mirror-like surface of the water, as the passengers quietly and contentedly enjoy their journey through the majestic city. The elaborately carved wooden ornament on the prow, designed to counterweight the gondolier at the stern, casts golden reflections on the turquoise water of the lagoon, adding a lyrical warmth to this sublime vista.



Léon Bakst, circa 1910



PROPERTY FROM THE

Constantinowitz Collection

Works From the Estate of Léon Bakst

(LOTS 31-61)

PROPERTY FROM THE

Constantinowitz Collection

Works From the Estate of Léon Bakst

31

LÉON BAKST (1866-1924)

Landscape

pencil and watercolour on paper
28½ x 14½ in. (66.5 x 37 cm.)

£25,000–35,000

\$33,000–46,000

€29,000–40,000

PROVENANCE:

The estate of the artist.
By descent to the present owners.

Voulez-vous une définition de l'art de Léon Bakst qui a tant révolutionné son temps ? Il suffit de citer Robert de Montesquiou, le modèle de Marcel Proust: « Un combat de cactus et d'amarante, un carnage de géraniums. » Marcel Proust n'a jamais caché non plus son admiration pour « le génie » de Bakst qui, écrit-il, « dès la première minute a été charmant pour moi. » Il le loue dans *A la recherche du temps perdu* comme le symbole d'un *art nouveau*. Bakst lui-même définit son art dans une lettre à Gabriele d'Annunzio au moment où ils travaillaient avec Claude Debussy à la création du *Martyre de saint Sébastien* qui fit scandale : « J'aime la passion dans la couleur, comme dans la forme, et je suis poussé par un désir ardent de rassembler les plus violents contrastes pour obtenir l'impression d'une richesse et d'une passion affolante. » Et encore ceci : « Les éléments que j'adore ? La couleur impériale, la belle et sensuelle forme, le sang, l'odeur de la transpiration, la voix étranglée par l'émotion, les spectacles d'émotions profondes, angoissantes et l'orgueil de la belle chair, saine et splendide. » Dans un texte-manifeste de 1915, Bakst précise les ressources de son style composé de consonances autant que de dissonances : « Longuement et avidement, je regarde les splendides masses de couleurs pures s'étaler sur une palette neuve et luisante. Je suis fasciné. D'une main peu sûre, je rapproche les plus opposées et, miracle !, elles commencent leur lutte délicate et leur chant. Voici venir l'Harmonie ! »

Ce qu'a apporté « le maître des Ballets russes » au monde de l'art européen, sur le seuil de la première guerre mondiale, que ce soit à Saint-Petersbourg, sa ville natale, à Paris, à Monaco ou à Londres où il descendait au *Savoy* ? Henri Matisse, dont Bakst loua un temps un atelier à Paris, le résume : « Dans les premiers Ballets russes, Bakst jetait les couleurs à plein baquets. C'était magnifique. L'avantage qui en résulta, c'est que la couleur eut désormais droit de cité partout, jusque dans les grands magasins. » Homme à la palette vive, Bakst fut toutefois plus encore : pour reprendre les mots de Jean Cocteau, « il suppléait par son art aux prodigieuses facultés créatrices de l'enfance disparue. » Son art si naïf et si savant, si libre et si pensé, est en effet celui de l'enfance retrouvée à *volonté* : celui des contes populaires russes

avec ses sorcières, ses belles princesses et ses héros sans peur, des terreurs nocturnes, mais aussi de la joie qui emporte ou dépose les corps. Au gré de ses ballets, Bakst évoque autant le tapis volant des *Mille et Une nuit* que les sortilèges de l'Orient, les jardins de Sémiramis, les traînes constellées de la reine de Saba, les splendeurs des palais byzantins.

Après avoir commencé sa carrière au service de Son Altesse le grand duc Alexis, grand maître de la marine russe, puis en créant des spectacles éphémères pour la tsarine Alexandra, tour à tour dessinateur, illustrateur, théoricien, peintre mondain à la cour, Bakst connut la consécration grâce à la scène parisienne et londonienne, et ses collaborations avec Serge Diaghilev et Ida Rubinstein comme avec ses œuvres conçues avec Debussy, Ravel et Satie, mais aussi Strauss, Stravinsky et Nijinsky. Paul Morand a consigné le choc qu'il a produit : « La tradition de Marius Petipa, conservée comme le mammoth dans les glaces moscovites, je la retrouvais chez Bakst. ». La tradition, certes, mais aussi sa réinvention ! Bakst a été le maître de Chagall auquel il a légué ses couleurs et leurs arrangements ; il a été peint par Modigliani ; et, surtout, c'est lui qui a révélé à Picasso les sortilèges de la scène, Picasso qui conduisit son cercueil lors de son enterrement.

Un siècle plus tard, l'art de Bakst continue d'inspirer les créateurs qui lui rendent hommage : Yves Saint Laurent, Karl Lagerfeld, Christian Lacroix, Vivienne Westwood, pour ne rien dire de Walt Disney dont le Capitaine Crochet est la reprise d'un personnage du ballet créé à Londres en 1921, *La Belle au bois dormant* – un ballet à l'origine du dessin animé du même nom. Les raisons de cette postérité ? Le suprême raffinement d'un art qui vise à éblouir, et dont la fantaisie, la surprise et l'imagination sans limite continuent à nous faire rêver. Tout un monde venu du plus loin de la mémoire affleure dans ces créations qui font de Bakst le Bernin du Ballet, et dont les anges sont devenus des danseurs et des danseuses.

Stéphane Barsacq, October 2018



PROPERTY FROM THE

Constantinowitz Collection

Works From the Estate of Léon Bakst

32

LÉON BAKST (1866-1924)

A study of a set design for 'Papillon'

pencil on two joined sheets of paper
9½ x 16⅞ in. (24 x 43 cm.)

£8,000-12,000

\$11,000-16,000
€9,100-14,000

PROVENANCE:

The estate of the artist.
By descent to the present owners.



Constantinowitz Collection
Works From the Estate of Léon Bakst

33

LÉON BAKST (1866-1924)

Study of a staircase; and Eighteen various compositions

one signed, inscribed and dated 'Comp. Bakst/24' (lower right); three signed 'Bakst' (lower right); and three inscribed with production details (overall) thirteen pencil on paper; one pencil and watercolour on paper, and five ink on paper 12¾ x 7¾ in. (32.5 x 19.5 cm.); and smaller; partially framed
Executed in 1924 (19)

£8,000-12,000

\$11,000-16,000
€9,100-14,000

PROVENANCE:

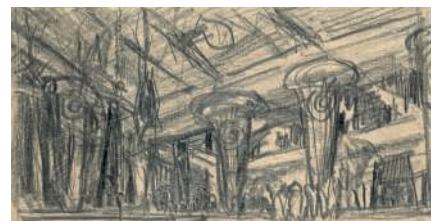
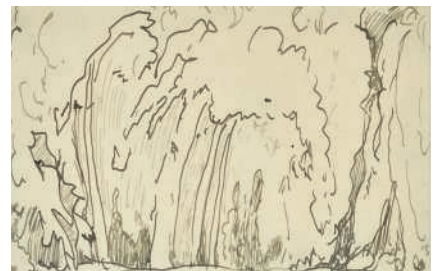
The estate of the artist.
By descent to the present owners.

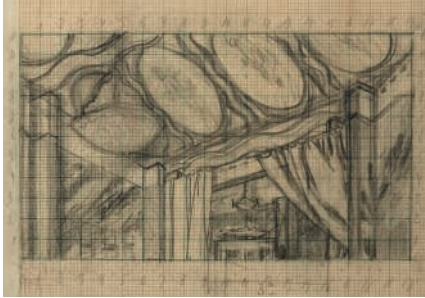
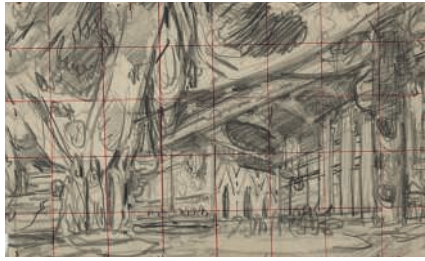
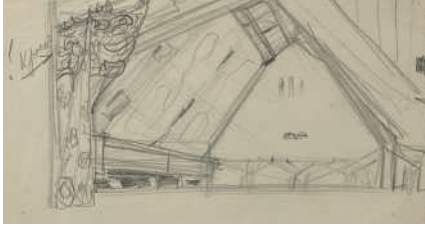
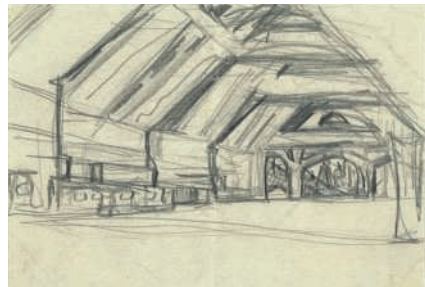
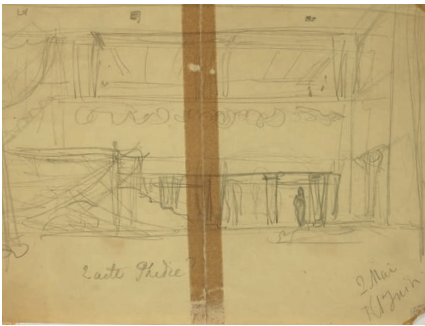
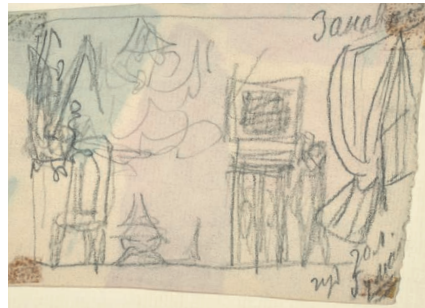
EXHIBITED:

Paris, Bibliothèque Nationale, *Diaghilev: Les ballets russes*, 1979, no. 298.

LITERATURE:

Exhibition catalogue, *Diaghilev: Les ballets russes*, Paris, 1979, listed p. 106, no. 298.
E. Terkel et al., *Léon Bakst. Moia dusha otkryta [My open soul]*, vol. I, Moscow, 2016, illustrated p. 88.





PROPERTY FROM THE

Constantinowitz Collection
Works From the Estate of Léon Bakst

34

LÉON BAKST (1866-1924)

*Study of a set design for 'La Princesse Enchantée':
palm and orange trees*

signed and dated 'Bakst/1911' (lower right)
pencil on paper laid down on card
16⁷/₈ x 22⁷/₈ in. (43 x 58 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

PROVENANCE:

The estate of the artist.
By descent to the present owners.

EXHIBITED:

Paris, Bibliothèque Nationale, *Diaghilev: Les ballets russes*, 1979, no. 41.

LITERATURE:

Exhibition catalogue, *Diaghilev: Les ballets russes*, Paris, 1979,
listed p. 20, no. 41.
E. Terkel et al., *Léon Bakst. Moia dusha otkryta [My open soul]*, vol. 2,
Moscow, 2016, illustrated (detail) p. [325].



Constantinowitz Collection

Works From the Estate of Léon Bakst

35

LÉON BAKST (1966-1924)

Stage design for 'Daphnis et Chloé': Acts I and III

pencil and watercolour on paper laid down on canvas

31 $\frac{7}{8}$ x 46 in. (81 x 117 cm.)

Executed in 1912

£180,000–220,000

\$240,000–290,000

€210,000–250,000

PROVENANCE:

The estate of the artist.
By descent to the present owners.

EXHIBITED:

Milan, Rome and Munich, Galleria del Levante, *Léon Bakst*,
May–November 1967, no. 20.

Spoletto, Palazzo Ancaiani, *Mostra commemorativa per il centenario della nascita di Léon Bakst*, 3–20 July 1967, no. 20.

London, The Fine Art Society, *Bakst*, 3 December 1973–4 January 1974, no. 39.

Paris, Bibliothèque Nationale, *Diaghilev: Les ballets russes*, 1979, no. 139.

LITERATURE:

Exhibition catalogue, *Léon Bakst*, Milan, 1967, listed no. 20.

Exhibition catalogue, *Mostra commemorativa per il centenario della nascita di Léon Bakst*, Spoletto, 1967, listed no. 20.

Exhibition catalogue, *Bakst*, London, 1973, listed no. 39.

Exhibition catalogue, *Diaghilev: Les ballets russes*, Paris, 1979,
listed p. 55, no. 139.

Exhibition catalogue, *Léon Bakst. K 150-letiiu so dnia rozhdeniia [To commemorate 150 years from the artist's birth]*, State Tretyakov Gallery,
Moscow, 2016, illustrated p. 337.

'While hunting in a grove sacred to the Nymphs, on the island of Lesbos, I saw the most beautiful sight that I have ever seen: a picture representing a history of love'

(Longus, Daphnis and Chloe)

The charming *Daphnis et Chloé* by Maurice Ravel was the last Greek-themed ballet of the Ballets Russes. Commissioned by Sergei Diaghilev in 1909, the scenario was adapted by Michel Fokine from the pastoral novel by the second-century Greek writer Longus, which had been published in Florence in 1598. The ballet first premiered at the Théâtre du Châtelet in Paris on 8th June 1912, conducted by Pierre Monteux, with ballet sensations Vaslav Nijinsky and Tamara Karsavina embodying the roles of the Greek lovers. The Ballets Russes repeated *Daphnis et Chloé* in 1913 and it was taken to London in 1914 with Fokine dancing the part of Daphnis. The ballet enabled Bakst to showcase his passion for Greece, which had been nurtured in 1902–1904 from studying the collection of Greek art in St Petersburg's Hermitage Museum, and from his research tour to Greece in 1907, which he later recalled in his 1923 memoir. Bakst's costume designs for the ballet drew inspiration from Greek black-figure ceramics, which contributed to the hieratic classicism of the costumes. The stage designs were infused with Bakst's characteristic painterly palette, which was perfectly suited to the rich and passionate melodies of Ravel's musical score.

The performance was heralded by contemporary commentators as an orchestral tour de force showcasing Ravel's best music. Bakst's stage designs were equally praised as a work of art enriched with Greco influence and mythological spirit.

A one-act ballet in three parts, *Daphnis et Chloé* takes place on the island of Lesbos and focuses on the tale of innocent love between the shepherd Daphnis and his lover Chloé. The young lovers gather in a grotto to celebrate the god Pan and his nymphs. The lovers bond is tested by Darkon, a shepherd and the temptress Lisinion. A band of brigands (pirates) abduct Chloé, leaving the despairing Daphnis to seek comfort with the nymphs who summon Pan, the protector of shepherds to come to his aid. Pan intervenes and Daphnis is awakened from his dreams, before Pan's grotto to the joyous vision of his returned lover Chloé. Reunited, the lovers dance which ends in a communal dance of bacchanalian abandon.

In Bakst's stage design for the opening act, he transports the spectator before a paradisaical scene, where he delights in an aesthetic of rococo Arcadia. Akin to a painterly fresco, the dreamlike vista evokes the pastoral richness of Lesbos, which Bakst conjures with lush greens, umbers and ochres of the landscape. The towering cypress trees act as engaging repoussoirs, framing the scene, while the extensive perspectives and cavernous rocks of the landscape suggest a topographical realism and depth. The foreground figure, perhaps the bewitched Daphnis, takes centre stage, below an antique sculpture of three nymphs. Bakst's enchanting treatment of the mise-en-scène acts as an idyllic backdrop for a tale of enduring love.



PROPERTY FROM THE

Constantinowitz Collection
Works From the Estate of Léon Bakst

36

LÉON BAKST (1866-1924)

Study of a set design for 'L'Oiseau de Feu'

pencil, watercolour and gouache, heightened with gold, on paper
26½ x 39½ in. (67.5 x 99.5 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–23,000

PROVENANCE:

The estate of the artist.
By descent to the present owners.

EXHIBITED:

Paris, Bibliothèque-Musée de l'Opéra, *Bakst: des Ballets russes à la haute couture*, 22 November-5 March 2017.

LITERATURE:

Exhibition catalogue, *Bakst: des Ballets russes à la haute couture*, Paris, 2017, illustrated pp. [36-37], listed p. 34.



PROPERTY FROM THE

Constantinowitz Collection
Works From the Estate of Léon Bakst

37

LÉON BAKST (1866-1924)

Set design for 'La Belle au Bois Dormant': La Poussée des Lilas

signed 'Bakst' (lower right)

pencil and watercolour on paper laid down on board

18½ x 23¾ in. (47 x 60.5 cm.)

Executed in 1921

£50,000–70,000

\$66,000–91,000

€57,000–79,000

PROVENANCE:

The estate of the artist.

By descent to the present owners.

EXHIBITED:

Milan, Rome and Munich, Galleria del Levante, *Léon Bakst*,

May–November 1967, no. 48.

Spoletto, Palazzo Ancaiani, *Mostra commemorativa per il centenario della nascita di Léon Bakst*, 3–20 July 1967, no. 48.

The Hague, Haags Gemeentemuseum, *Ballet in beeld bij Bakst*,

17 January–3 March 1968, no. 38.

London, The Fine Art Society, *Bakst*, 3 December 1973–4 January 1974, no. 79.

Paris, Bibliothèque Nationale, *Diaghilev: Les ballets russes*, 1979, no. 300.

Paris, Bibliothèque-Musée de l'Opéra, *Bakst: des Ballets russes à la haute couture*, 22 November–5 March 2017.

LITERATURE:

A. Levinson, *L'Oeuvre de Léon Bakst pour la Belle au Bois Dormant*, Paris, 1922, illustrated and list no. 25.

Exhibition catalogue, *Léon Bakst*, Milan, 1967, illustrated on the front cover, listed no. 48.

Exhibition catalogue, *Mostra commemorativa per il centenario della nascita di Léon Bakst*, Spoletto, 1967, illustrated and listed no. 48.

Exhibition catalogue, *Ballet in beeld bij Bakst*, The Hague, 1968, listed no. 38.

Exhibition catalogue, *Bakst*, London, 1973, listed no. 79.

Exhibition catalogue, *Diaghilev: Les ballets russes*, Paris, 1979, listed p. 107 as '*La forêt de Lilas*', no. 300.

Exhibition catalogue, *Bakst: des Ballets russes à la haute couture*, Paris, 2017, illustrated pp. [120–121], listed p. 121.



PROPERTY FROM THE

Constantinowitz Collection
Works From the Estate of Léon Bakst

38

LÉON BAKST (1866-1924)

Étude de nu: dos d'Ida Rubinstein

signed and dated 'Bakst/16' (lower right)

sanguine on paper

12¾ x 15¾ in. (31.5 x 40 cm.)

Executed in 1916

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

The estate of the artist.

By descent to the present owners.

EXHIBITED:

Milan, Rome and Munich, Galleria del Levante, *Léon Bakst*,

May-November 1967, no. 98.

Spoleto, Palazzo Ancaiani, *Mostra commemorativa per il centenario della nascita di Léon Bakst*,

3-20 July 1967, no. 98.

Paris, Bibliothèque-Musée de l'Opéra, *Bakst: des Ballets russes à la haute couture*,

22 November-5 March 2017.

LITERATURE:

Exhibition catalogue, *Léon Bakst*, Milan, 1967, illustrated and listed no. 98.

Exhibition catalogue, *Mostra commemorativa per il centenario della nascita di Léon Bakst*, Spoleto, 1967, illustrated and listed no. 98.

C. Spencer, *Léon Bakst*, New York, 1973,

illustrated p. 169, listed p. 238, no. 171.

Exhibition catalogue, *Bakst: des Ballets russes à la haute couture*, Paris, 2017, illustrated pp. [156-157], listed p. 157.



PROPERTY FROM THE

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Works From the Estate of Léon Bakst

39

LÉON BAKST (1866-1924)

Nu

signed and dated 'Bakst/1915' (centre left)
sanguine on paper laid down on paper-fronted board
18¼ x 11½ in. (46 x 29.5 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

PROVENANCE:

The estate of the artist.
By descent to the present owners.

LITERATURE:

L. Réau et al., *Inedited works of Bakst*, New York, 1927, illustrated,
listed p. 125, no. 5.
Bakst. Synthèse de l'oeuvre du Maître en 25 planches, Paris, 1928,
illustrated and listed no. 3.



PROPERTY FROM THE

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Works From the Estate of Léon Bakst

40

LÉON BAKST (1866-1924)

Étude de nu

signed and dated 'Bakst/1915' (lower right)

sanguine on paper

18½ x 12 in. (46 x 30.5 cm.)

Executed in 1915

£15,000-20,000

\$20,000-26,000

€17,000-23,000

PROVENANCE:

The estate of the artist.

By descent to the present owners.

EXHIBITED:

Paris, Bibliothèque-Musée de l'Opéra, *Bakst: des Ballets russes à la haute couture*, 22 November-5 March 2017.

LITERATURE:

E. Terkel et al., *Léon Bakst. Moia dusha otkryta [My open soul]*, vol. I, Moscow, 2016, illustrated and listed on a page inserted between pp. 128-129.

Exhibition catalogue, *Bakst: des Ballets russes à la haute couture*, Paris, 2017, illustrated p. [155], listed p. 154.

39

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Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue





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42

LÉON BAKST (1866-1924)

Les âges

signed and dated 'Bakst/22' (lower right)
pencil and ink wash on paper
8⁷/₈ x 25³/₄ in. (22.5 x 65.5 cm.)
Executed in 1922

£8,000-12,000

\$11,000-16,000
€9,100-14,000

PROVENANCE:

The estate of the artist.
By descent to the present owners.

EXHIBITED:

Paris, Bibliothèque-Musée de l'Opéra, *Bakst: des Ballets russes à la haute couture*,
22 November-5 March 2017.

LITERATURE:

Exhibition catalogue, *Bakst: des Ballets russes à la haute couture*, Paris, 2017,
illustrated pp. 170-171, listed p. 171 as 'Étude pour une fresque sur les âges de la vie'.





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43

LÉON BAKST (1866-1924)

Costume design for 'Istar': The goddess Istar

signed 'Bakst' (centre left), inscribed with title (lower left) and production details 'ler costume de/Mme Rubinstein' (upper right)
pencil, watercolour and gouache, heightened with silver, gold and white,
on paper-fronted board
13 x 9⁵/₈ in. (33 x 24.5 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

The estate of the artist.
By descent to the present owners.

EXHIBITED:

Milan, Rome and Munich, Galleria del Levante,
Léon Bakst, May-November 1967, no. 77.
Spoleto, Palazzo Ancaiani, *Mostra commemorativa per il centenario della nascita di Léon Bakst*, 3-20 July 1967, no. 77.
The Hague, Haags Gemeentemuseum, *Ballet in beeld bij Bakst*,
17 January-3 March 1968, no. 61.
Paris, Bibliothèque-Musée de l'Opéra, *Bakst: des Ballets russes à la haute couture*, 22 November-5 March 2017.

LITERATURE:

Exhibition catalogue, *Léon Bakst*, Milan, 1967, listed no. 77.
Exhibition catalogue, *Mostra commemorativa per il centenario della nascita di Léon Bakst*, Spoleto, 1967, listed no. 77.
Exhibition catalogue, *Ballet in beeld bij Bakst*,
The Hague, 1968, listed no. 61.
Exhibition catalogue, *Bakst: des Ballets russes à la haute couture*, Paris, 2017, illustrated p. 35, listed p. 34.



PROPERTY FROM THE

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44

LÉON BAKST (1866-1924)

Costume design for 'Le Martyr de Saint Sebastien': Cathéchumène; and Figure in motion

the first inscribed with title (lower centre);
the second signed 'Bakst' (lower right)
the first pencil and gouache, heightened with
silver, on card; the second pencil on paper
the first 11 $\frac{1}{8}$ x 3 $\frac{3}{8}$ in. (28.5 x 9.4 cm.);
the second 9 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in. (24.8 x 20.6 cm.); unframed
together with six various compositions by the same artist

(8)

£5,000-7,000

\$6,600-9,100
€5,700-7,900

PROVENANCE:

The estate of the artist.
By descent to the present owners.

LITERATURE:

Figure in motion
E. Terkel et al., *Léon Bakst. Moia dusha otkryta*
[My open soul], vol. I, Moscow, 2016, illustrated on a page insert between
pp. 128-129.





PROPERTY FROM THE

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45

LÉON BAKST (1866-1924)

Château de Courances; Study of rocks; and Two landscapes

the first signed 'L Bakst' (lower left); the second signed 'Bakst' (lower right);
the third signed 'Bakst' (lower right) and inscribed
'.../vue de ma fenetre' (lower left)

three pencil and watercolour on paper;
one pencil on two joined sheets of paper
7 x 14 in. (18 x 35.5 cm.); and smaller

(4)

£6,000–8,000

\$7,900–10,000

€6,800–9,100

PROVENANCE:

The estate of the artist.

By descent to the present owners.





PROPERTY FROM THE

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46

LÉON BAKST (1866-1924)

Set designs for 'La Damnation de Faust'

signed 'Bakst' (lower right)

pencil and watercolour on paper-fronted board

10¼ x 15 in. (26 x 38 cm.)

£5,000-7,000

\$6,600-9,100

€5,700-7,900

PROVENANCE:

The estate of the artist.

By descent to the present owners.



PROPERTY FROM THE

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Works From the Estate of Léon Bakst

47

LÉON BAKST (1866-1924)

Set design for 'La Belle au Bois Dormant': Baie entre arcades, 5 acte

signed and dated 'Bakst/21' (lower left), inscribed with title (upper left)

pencil and watercolour on paper laid down on card

10⁷/₈ x 12³/₄ (27.5 x 32.5 cm.)

Executed in 1921

£3,000-5,000

\$4,000-6,500

€3,400-5,700

PROVENANCE:

The estate of the artist.

By descent to the present owners.

"Sleeping Princes"
Nave entre arcos 5 actos



PROPERTY FROM THE

Constantinowitz Collection
Works From the Estate of Léon Bakst

48

LÉON BAKST (1866-1924)

A sketchbook comprising over fifty pages of millinery designs

some designs annotated in Russian and French

pencil, ink and watercolour on paper

8½ x 5½ in. (21.5 x 14 cm.)

together with four fashion designs on paper; two framed

(5)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

The estate of the artist.

By descent to the present owners.

EXHIBITED:

A sketchbook comprising over fifty pages of millinery designs

Paris, Bibliothèque Nationale, *Diaghilev: Les ballets russes*, 1979, no. 189.

Paris, Bibliothèque-Musée de l'Opéra, *Bakst: des Ballets russes à la haute couture*, 22 November-5 March 2017.

LITERATURE:

A sketchbook comprising over fifty pages of millinery designs

Exhibition catalogue, *Diaghilev: Les ballets russes*, Paris, 1979, listed p. 72, no. 189.

E. Terkel et al., *Léon Bakst. Moia dusha otkryta [My open soul]*, vol. I, Moscow, 2016, illustrated on three pages insert between pp. 128-129.

E. Terkel et al., *Léon Bakst. Moia dusha otkryta [My open soul]*, vol. II, Moscow, 2016, illustrated p. 195.

Exhibition catalogue, *Bakst: des Ballets russes à la haute couture*, Paris, 2017, illustrated pp. 142-145, listed pp. [143] and 145.





PROPERTY FROM THE

Constantinowitz Collection
Works From the Estate of Léon Bakst

49

LÉON BAKST (1866-1924)

Portrait of Alice Warder Garrett (1875-1951)

pencil on paper laid down on card

15¾ x 13¼ in. (40 x 33.5 cm.)

Executed circa 1923

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

The estate of the artist.

By descent to the present owners.

EXHIBITED:

Paris, Bibliothèque-Musée de l'Opéra, *Bakst: des Ballets russes à la haute couture*, 22 November-5 March 2017.

LITERATURE:

E. Terkel et al., *Léon Bakst. Moia dusha otkryta [My open soul]*, vol. II, Moscow, 2016, illustrated on a page insert between pp. [240-241].

Exhibition catalogue, *Bakst: des Ballets russes à la haute couture*, Paris, 2017, illustrated p. [98], listed p. 99.

Alice Warder Garrett and her husband, American diplomat John Work Garrett (1872-1942) shared a deep love of the arts. Together they created a significant collection, and supported numerous philanthropic activities related to the visual and performing arts. The Garretts befriended numerous artists. Most notably, in their Baltimore home, Evergreen House, they commissioned Léon Bakst to design a theatre and accompanying sets, the only one of its kind that still exists today.



Alice Warden Garrett, circa 1910



PROPERTY FROM THE

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Works From the Estate of Léon Bakst

50

LÉON BAKST (1866-1924)

*Decorative motif for a 1909 issue of
Apollon magazine*

pencil and oil on canvas
31 $\frac{7}{8}$ x 25 $\frac{1}{2}$ in. (81 x 65 cm.)
Painted circa 1909

£40,000–60,000

\$53,000–78,000
€46,000–68,000

PROVENANCE:

The estate of the artist.
By descent to the present owners.

EXHIBITED:

Paris, Bibliothèque-Musée de l'Opéra, *Bakst:
des Ballets russes à la haute couture*,
22 November-5 March 2017.

LITERATURE:

Exhibition catalogue, *Mostra commemorativa per il centenario della nascita di
Léon Bakst*, Spoleto, 1967, reproduced as a woodcut on the front cover.
Exhibition catalogue, *Bakst: des Ballets russes à la haute couture*, Paris, 2017,
illustrated and listed p. 15.



Cover page of the 1967 Spoleto
exhibition of Léon Bakst



PROPERTY FROM THE

Constantinowitz Collection
Works From the Estate of Léon Bakst

51

LÉON BAKST (1866-1924)

*Stage design for 'Mephistopheles'; Rocky landscape;
and Twenty floral studies*

one signed and dated 'Bakst/1912' (lower right), inscribed with title
(on the reverse of the mounting); one signed and dated 'Bakst/1921'
(upper right); one signed, inscribed and dated 'Bakst/Courance/17'
(lower right); four signed 'Bakst' (lower left and lower right);
three signed with initials (lower left and lower right)
two pencil and watercolour on paper; eighteen pencil on paper
18¾ x 12¼ in. (47.5 x 31 cm.); and smaller; nine studies of nature
mounted on two sheets of paper; partially framed

(22)

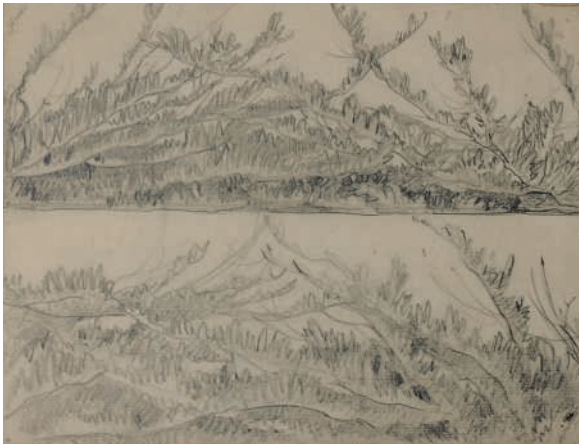
£10,000-15,000

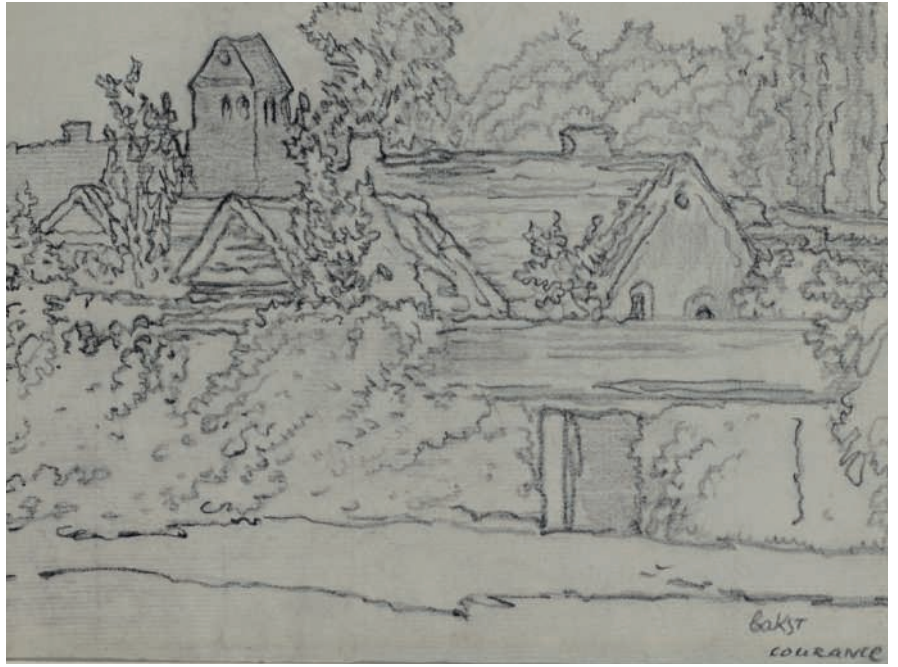
\$14,000-20,000

€12,000-17,000

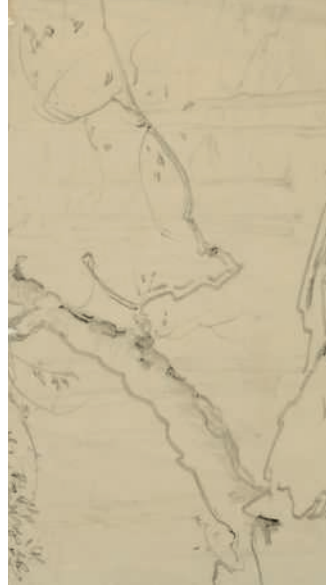
PROVENANCE:

The estate of the artist.
By descent to the present owners.









PROPERTY FROM THE

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Works From the Estate of Léon Bakst

52

LÉON BAKST (1866-1924)

An artist at his easel; At the table; and Four other compositions
the first signed 'LBakst' (lower left); the second signed 'Bakst' (lower right)
the first pencil and watercolour on paper, the second pencil and gouache
on paper; four pencil on paper

7½ x 4½ in. (18 x 11.5 cm.); and smaller; one unframed (6)

£5,000–7,000

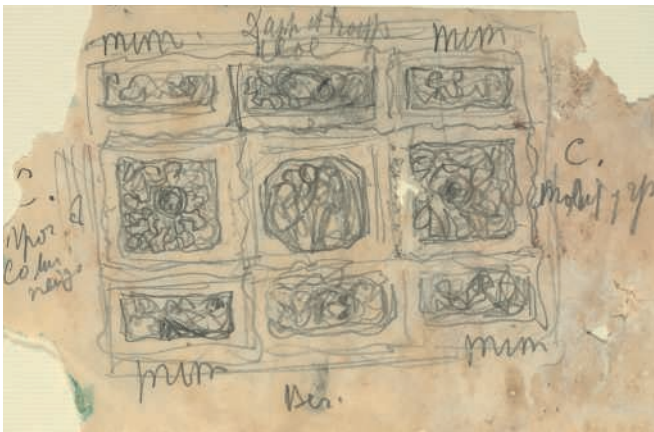
\$6,600–9,100

€5,700–7,900

PROVENANCE:

The estate of the artist.

By descent to the present owners.





PROPERTY FROM THE

Constantinowitz Collection
Works From the Estate of Léon Bakst

53

LÉON BAKST (1866-1924)

Costume design for 'La Belle au Bois Dormant': La Reine et son page

signed 'Bakst' (lower right)

pencil and watercolour, heightened with gold, on paper laid down on board
11½ x 17¾ in. (29 x 45 cm.)

£25,000-35,000

\$33,000-46,000

€29,000-40,000

PROVENANCE:

The estate of the artist.

By descent to the present owners.

EXHIBITED:

Paris, Bibliothèque Nationale, *Diaghilev: Les ballets russes*, 1979, no. 306.

Paris, Bibliothèque-Musée de l'Opéra, *Bakst: des Ballets russes à la haute couture*, 22 November-5 March 2017.

LITERATURE:

Exhibition catalogue, *Diaghilev: Les ballets russes*, Paris, 1979,
listed p. 108, no. 306.

E. Terkel et al., *Léon Bakst. Moia dusha otkryta [My open soul]*, vol. I,
Moscow, 2016, illustrated p. 100.

Exhibition catalogue, *Bakst: des Ballets russes à la haute couture*,
Paris, 2017, illustrated pp. [122-123], listed p. 121.



PROPERTY FROM THE

Constantinowitz Collection
Works From the Estate of Léon Bakst

54

LÉON BAKST (1866-1924)

A bearded gentleman with cane, seated

signed and dated 'Bakst/1918' (lower left)

sanguine on paper

20½ x 13¼ in. (51.5 x 33.3 cm.)

£5,000-7,000

\$6,600-9,100

€5,700-7,900

PROVENANCE:

The estate of the artist.

By descent to the present owners.



PROPERTY FROM THE

Constantinowitz Collection
Works From the Estate of Léon Bakst

55

LÉON BAKST (1866-1924)

Standing female nude; and Study of a female lower torso

the first signed and dated 'Bakst/1915' (lower right);

the second signed 'Bakst' (lower right)

the first sanguine on paper; the second charcoal on card

the first 17 $\frac{7}{8}$ x 11 $\frac{3}{8}$ (45.5 x 29 cm.); the second 13 $\frac{1}{4}$ x 12 $\frac{1}{2}$ in. (33.5 x 32 cm.) (2)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE:

The estate of the artist.

By descent to the present owners.





PROPERTY FROM THE

Constantinowitz Collection
Works From the Estate of Léon Bakst

56

LÉON BAKST (1866-1924)

Portrait of Isaiah Rosenberg, the artist's brother; Study of a man from the back; and Nine other compositions

the first signed with initials and dated 'LB/1895' (lower left);

the second signed 'L. Bakst' (upper right)

seven pencil on paper; one oil on board;

two ink on paper

16¾ x 11¼ in. (42.5 x 28.5 cm.);

and smaller; partially framed

(11)

£7,000–9,000

\$9,200–12,000

€8,000–10,000

PROVENANCE:

The estate of the artist.

By descent to the present owners.

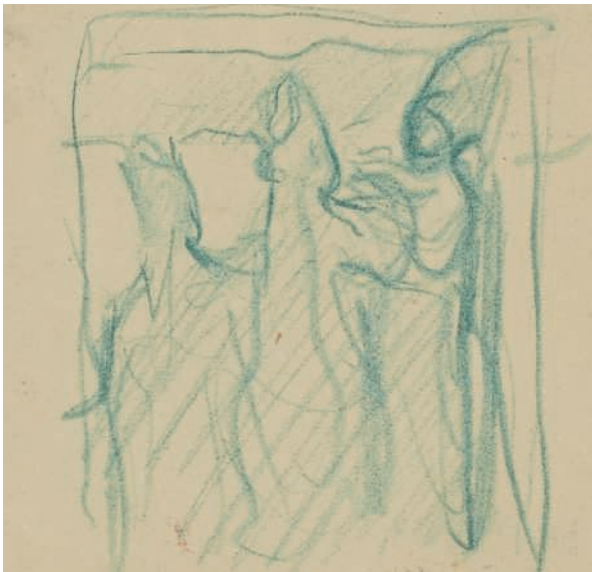
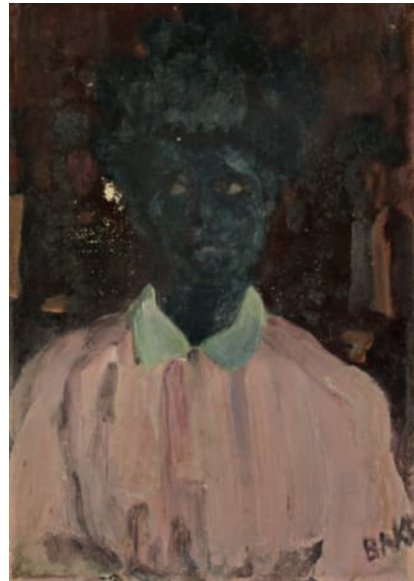
LITERATURE:

Portrait of Isaiah Rosenberg, the artist's brother

E. Terkel et al., *Léon Bakst. Moia dusha otkryta*

[*My open soul*], vol. II, Moscow, 2016, illustrated on a page insert between pp. [240-241].





PROPERTY FROM THE

Constantinowitz Collection
Works From the Estate of Léon Bakst

57

LÉON BAKST (1866-1924)

Pose de voile

signed 'Bakst' (lower left)
ink on paper laid down on card
9½ x 8½ in. (24 x 20.5 cm.)

£5,000-7,000

\$6,600-9,100
€5,700-7,900

PROVENANCE:

The estate of the artist.
By descent to the present owners.

EXHIBITED:

Paris, Bibliothèque-Musée de l'Opéra, *Bakst: des Ballets russes à la haute couture*, 22 November-5 March 2017.

LITERATURE:

Exhibition catalogue, *Bakst: des Ballets russes à la haute couture*,
Paris, 2017, illustrated p. [17], listed p. 16.

The present lot is a study for a half-title for an article dedicated to the
Exhibition of Historic Portraits organised by Diaghilev and published
in 'Mir Iskusstva [The World of Art]' magazine, no. 4, 1902.



PROPERTY FROM THE

Constantinowitz Collection
Works From the Estate of Léon Bakst

58

LÉON BAKST (1866-1924)

The rosehip; Children in the ruins; and Three other compositions

the first signed in Cyrillic 'Bakst' (lower right);

the second signed 'Bakst' (lower right)

the first pencil and ink on paper; the second ink, heightened with white,
on paper; three pencil on paper

12 x 5 7/8 in. (30.5 x 15 cm.); and smaller; partially framed

The rosehip

Executed in 1906

(5)

£5,000-7,000

\$6,600-9,100

€5,700-7,900

PROVENANCE:

The estate of the artist.

By descent to the present owners.

EXHIBITED:

The rosehip

Paris, Bibliothèque-Musée de l'Opéra, *Bakst: des Ballets russes à la haute couture*, 22 November-5 March 2017.

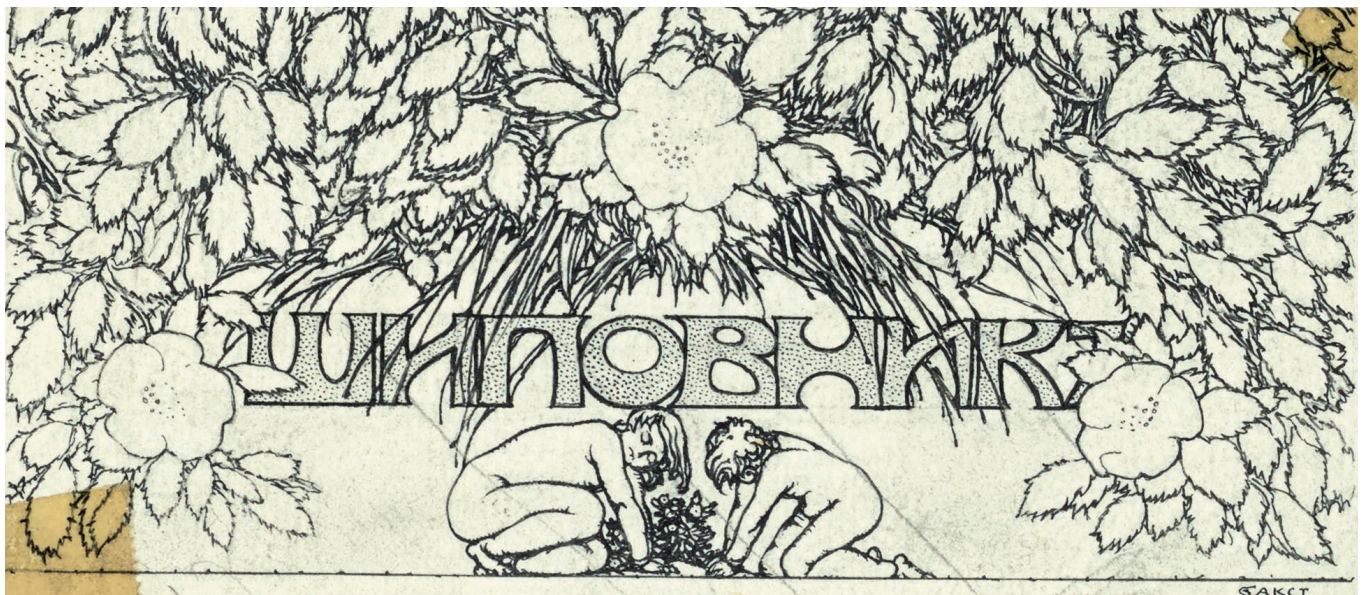
LITERATURE:

The rosehip

Exhibition catalogue, *Bakst: des Ballets russes à la haute couture*, Paris, 2017, illustrated and listed p. 18.

Children in the ruins

L. Réau et al., *Inedited works of Bakst*, New York, 1927, illustrated p. 114.





Constantinowitz Collection
Works From the Estate of Léon Bakst

59

LÉON BAKST (1866-1924)

Six textile designs

three signed 'L Bakst' (lower right);
and one signed 'L Bakst' (lower left)
one pencil, watercolour and gouache on paper; one ink
and watercolour, heightened with silver, on paper laid
down on card; and four pencil and watercolour on paper
19¾ x 25½ in. (50 x 65 cm.); and smaller;
partially framed (6)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE:

The estate of the artist.
By descent to the present owners.





PROPERTY FROM THE

Constantinowitz Collection

Works From the Estate of Léon Bakst

60

LÉON BAKST (1866-1924)

Five textile designs

one signed and dated 'Leon Bakst/1922' (lower right);
one signed 'Bakst' (lower left); and one inscribed (overall)
two pencil and watercolour on paper; one pencil and watercolour
on paper-fronted board; one watercolour, heightened with gold and silver,
on paper-fronted board; one watercolour, heightened with gold,
on paper laid down on card
13 x 19½ in. (33 x 48.5 cm.); and smaller; partially framed (5)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE:

The estate of the artist.
By descent to the present owners.





PROPERTY FROM THE

Constantinowitz Collection
Works From the Estate of Léon Bakst

61

LÉON BAKST (1866-1924)

Eight textile designs

two inscribed
seven pencil and watercolour on paper, one heightened with silver,
two heightened with gold, on paper; and one pencil on paper
26¾ x 19½ in. (68 x 48.5 cm.); and smaller; partially framed (8)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE:

The estate of the artist.
By descent to the present owners.

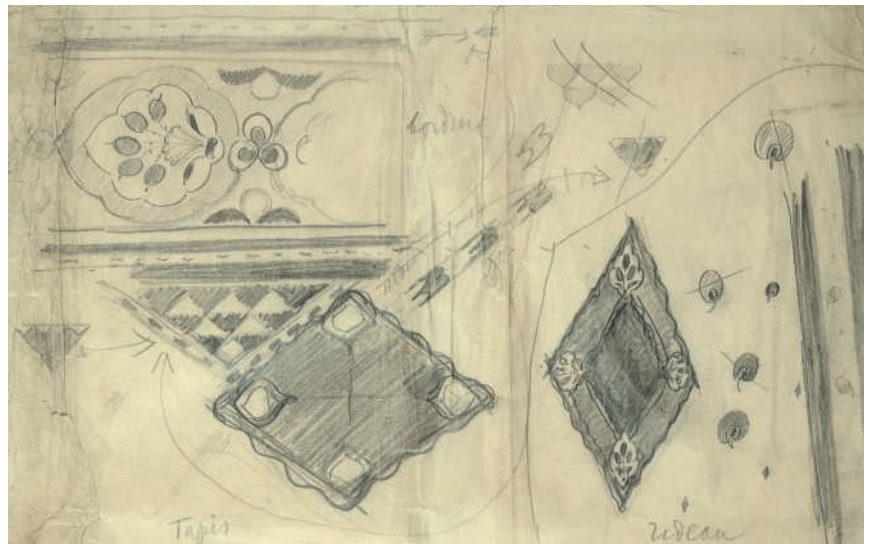
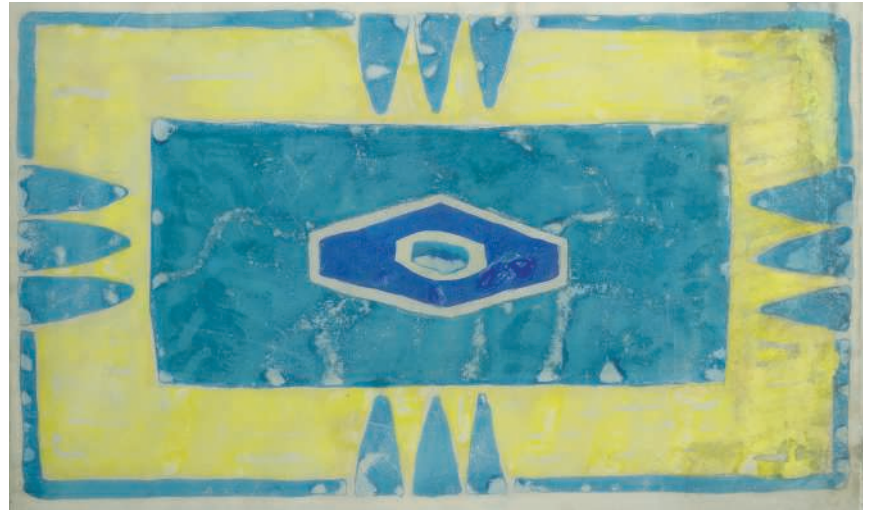
EXHIBITED:

Yellow textile design with grapes
Paris, Bibliothèque-Musée de l'Opéra, *Bakst: des Ballets russes à la haute couture*, 22 November-5 March 2017.

LITERATURE:

Floral design
E. Terkel et al., *Léon Bakst. Moia dusha otkryta [My open soul]*,
vol. I, Moscow, 2016, illustrated (detail) p. [152].
Yellow design with grapes
Exhibition catalogue, *Bakst: des Ballets russes à la haute couture*,
Paris, 2017, illustrated and listed p. 109.





*62

ALEKSANDR GERASIMOV (1881-1963)*Peonies*

signed in Cyrillic and dated '31./A Gerasimov' (upper right)

oil on canvas

35% x 41% in. (90.5 x 106.4 cm.)

Painted in 1931

£200,000-250,000

\$270,000-330,000

€230,000-280,000

PROVENANCE:Acquired from *The 1935 International Exhibition of Paintings*, Toledo Museum of Art, 1 March-19 April 1936, by Alice Crosby Terhune (1887-1970).

Warren D. Ruff (1921-2018), Ohio.

Bequeathed by the above to the present owner.

EXHIBITED:Pittsburgh, Carnegie Institute, *The 1935 International Exhibition of Paintings*, 17 October-8 December 1935, no. 226. (labels on the stretcher and the frame); travelling exhibition, visiting the Cleveland Museum of Art, 2 January-14 February 1936 and the Toledo Museum of Art, 1 March-19 April 1936.**LITERATURE:**Exhibition catalogue, *The 1935 International Exhibition of Paintings*, Pittsburgh, 1935, listed as by 'Alexander Guerassimov', p. [54], no. 226.Exhibition catalogue, *European Section of the Thirty-Third Carnegie International Exhibition of Paintings*, Toledo, 1936, listed as by 'Alexander Guerassimov', no. 230, p. [20].

Aleksandr Gerasimov was born in 1881 in the provincial town of Kozlov, located approximately 400 kilometres southeast of Moscow, in a region historically known for its *chernozem*, or fertile 'black earth'. This agricultural environment was not a particularly natural incubator for developing artists, and Gerasimov's childhood seemed to present no exception, spending most of his youth assisting his father in the livestock trade. According to his own

accounts, his passion for art was ignited the moment he noticed one of the traders creating a drawing of a horse. Fascinated by the realistic portrayal of an animal he knew so well, Gerasimov was eager to attempt the same. He began to draw regularly and his aptitude for draughtsmanship was recognised by the realist painter Sergei Krivolutsky (1869-1922), who had opened a studio in Kozlov around 1900. A graduate of the St Petersburg Academy of Arts himself, Krivolutsky encouraged Gerasimov to study art (M. Cullerne Bown, *The Art of the Soviets*, Manchester, 1993, p. 122). In 1903 Gerasimov passed the entrance exams to the Moscow College of Painting and Architecture (*MUZhvZ*), where he would study for approximately twelve years, and where his distinctive style and technique would be formed. The greatest influences on Gerasimov's development as an artist were Konstantin Korovin (1861-1939) and Abram Arkhipov (1862-1930), both important members of *MUZhvZ*. Their respective abilities to portray varied elements in nature in their works, with spirited brushwork and generous impasto made a lasting impression on the young artist. Gerasimov's participation in student shows attracted interest, and his popularity grew among certain influential patrons, leading him to begin receiving commissions for important works.

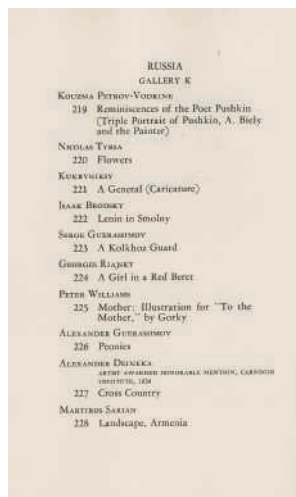
In addition to the official portraits and ceremonial paintings for which he would eventually become recognised and lauded by the Soviet regime, Gerasimov dedicated many of his canvases to the Russian countryside and its floral progeny, for which he would be equally admired and renowned. Gerasimov's oeuvre includes impressive depictions of wide, harvest-ready golden fields, abundantly flowering apple trees and finally, a series of lush bouquets of large roses and peonies that dominate his genre scenes. Working as an official and authoritative artist within the confines of the strict policies of the Stalinist era, Gerasimov and his supporters advocated these sumptuous works in the context of Socialist Realism, highlighting the simplicity and realism of the imagery, their ability to awaken the senses and national pride. These aspects were admitted by his biographers: *'the artist does not resort to subtle nuances, he builds the space characteristic of his style, the contrasts of colour combinations, achieving freshness and brightness of colour. His landscapes are permeated with optimism and love for our country'* (A. Zamoshkin, *Aleksandr Gerasimov*, Moscow, 1936, p. 33).

Peonies, painted in 1931, is a crowning example of Aleksandr Gerasimov's still lifes. Two heaving bouquets of pink, white and burgundy peonies in rounded glass vases adorn a circular table in a sunlit interior. An open window reveals a verdant landscape in the background, and suggests a light breeze. The composition is punctuated with dark petals that have fallen onto the table surface and a cobalt blue tea cup placed slightly off-centre on its saucer near an ochre sugar-box. With these painterly gestures, Gerasimov truly brings the scene to life, captivating the viewer with a profound sense of realism. The Soviet art critic Victor Lobanov (1883-1970), described the artist's technique and quoted him saying *'the roses and peonies of Gerasimov are different, they are like living beings for him. In them, trying to reach the heights of Korovin-like picturesque brilliance and sophistication, he sees as an apotheosis the life-giving beauty of nature, all her own strength, and charm. 'I loved and love to paint flowers', - he often repeats, 'I love to paint them filled with sunlight, in glass with clean, fresh water'* (B. Lobanov, *A. M. Gerasimov*, Moscow, 1943, p. 46).

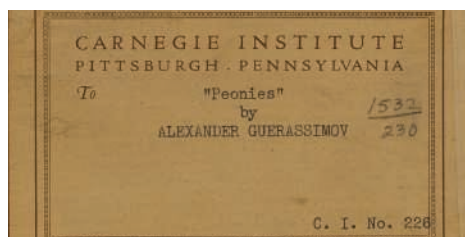
Considered to be a quintessential example of Russian painting, Soviet authorities selected Gerasimov's *Peonies* among works by nine other artists to represent the country at the Carnegie Institute's 1935 International Exhibition of Paintings in Pittsburgh. Established by Andrew Carnegie (1835-1919) in 1896 at the newly founded Carnegie Institute (1895), the Carnegie International is, after the Venice Biennale, the oldest international contemporary art exhibition in the world. Carnegie's goal was to acquire and to highlight 'the old masters of tomorrow', as well as to encourage an international platform for dialogue. As this important exhibition was nearing the end of its tour in 1936, *Peonies* was sold to Alice C. Terhune, heiress to a successful lumber business in Ohio. The painting has since remained in private hands, and is being offered at auction for the first time.



Cover page of the 1935 Carnegie Institute international exhibition of paintings

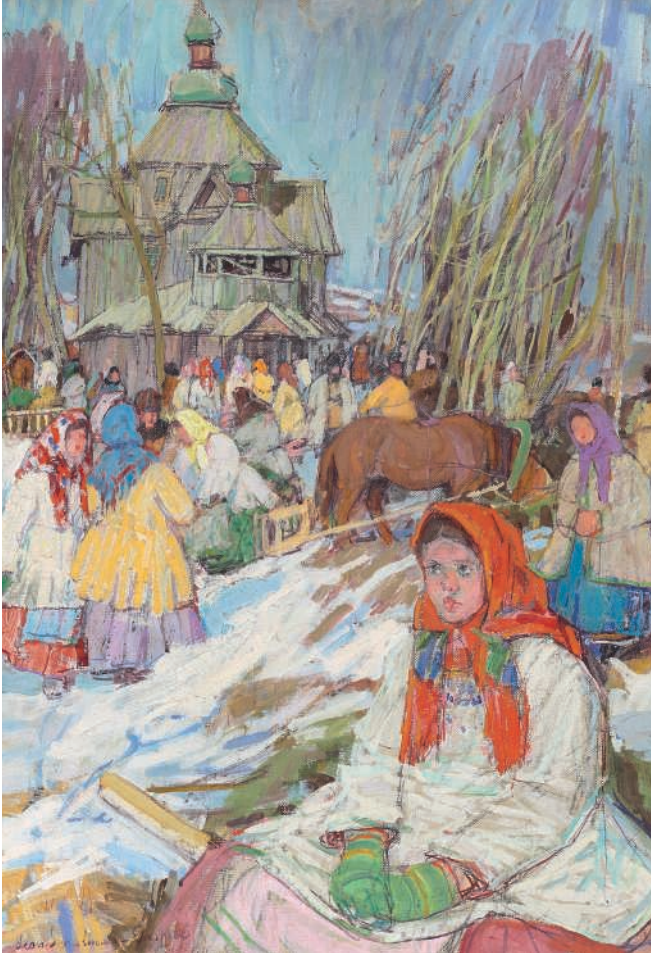


Page listing lot 62



Carnegie Institute exhibition label on the stretcher of lot 62





63

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ 63

LEON SHULMAN GASPARD (1882-1964)

Village church in early spring

signed and dated 'Leon Schulman-Gaspard/1911' (lower left)
pencil and oil on canvas board
18 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in. (47.6 x 33 cm.)

£30,000–50,000

\$40,000–65,000
€34,000–57,000

PROVENANCE:

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

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

* 64

VLADIMIR KUZNETSOV (1878-1960)

Russian beauty

signed in Cyrillic and dated 'Vladimir. Kuznetsov 1919.' (upper right)
oil on canvas
32 $\frac{1}{4}$ x 23 in. (82 x 58.5 cm.)

£15,000–25,000

\$20,000–33,000
€17,000–28,000

PROVENANCE:

Acquired by the father of the present owner in Russia in 1970.



64

65

NIKOLAI BOGDANOV-BELSKY (1866-1945)

A young boy drinking tea

signed in Cyrillic 'N Bogdanov-Bel'skii' (lower right)
oil on canvas
27 $\frac{3}{8}$ x 22 $\frac{3}{8}$ in. (69.5 x 56.8 cm.)

£30,000–50,000

\$40,000–65,000
€34,000–57,000

PROVENANCE:

Anonymous sale; Christie's, London, 1-2 December 2009, lot 423.
Acquired at the above sale by the present owner.





PROPERTY FROM A PRIVATE COLLECTION, THE NETHERLANDS

66

IVAN POKHITONOV (1850-1923)

Zhabovshchina, Minsk province

signed, inscribed in Russian and numbered 'I, Pokitonow./Zh./III.' (lower right); further inscribed in Russian and dated 'Zhabovshchina Minsk province May 1905/Garden next to an old house (apple and cherry tree in blossom) (on the reverse)'

oil on panel

6 $\frac{5}{8}$ x 10 $\frac{1}{2}$ in. (16.7 x 26.8 cm.)

£100,000-150,000

\$140,000-200,000

€120,000-170,000

PROVENANCE:

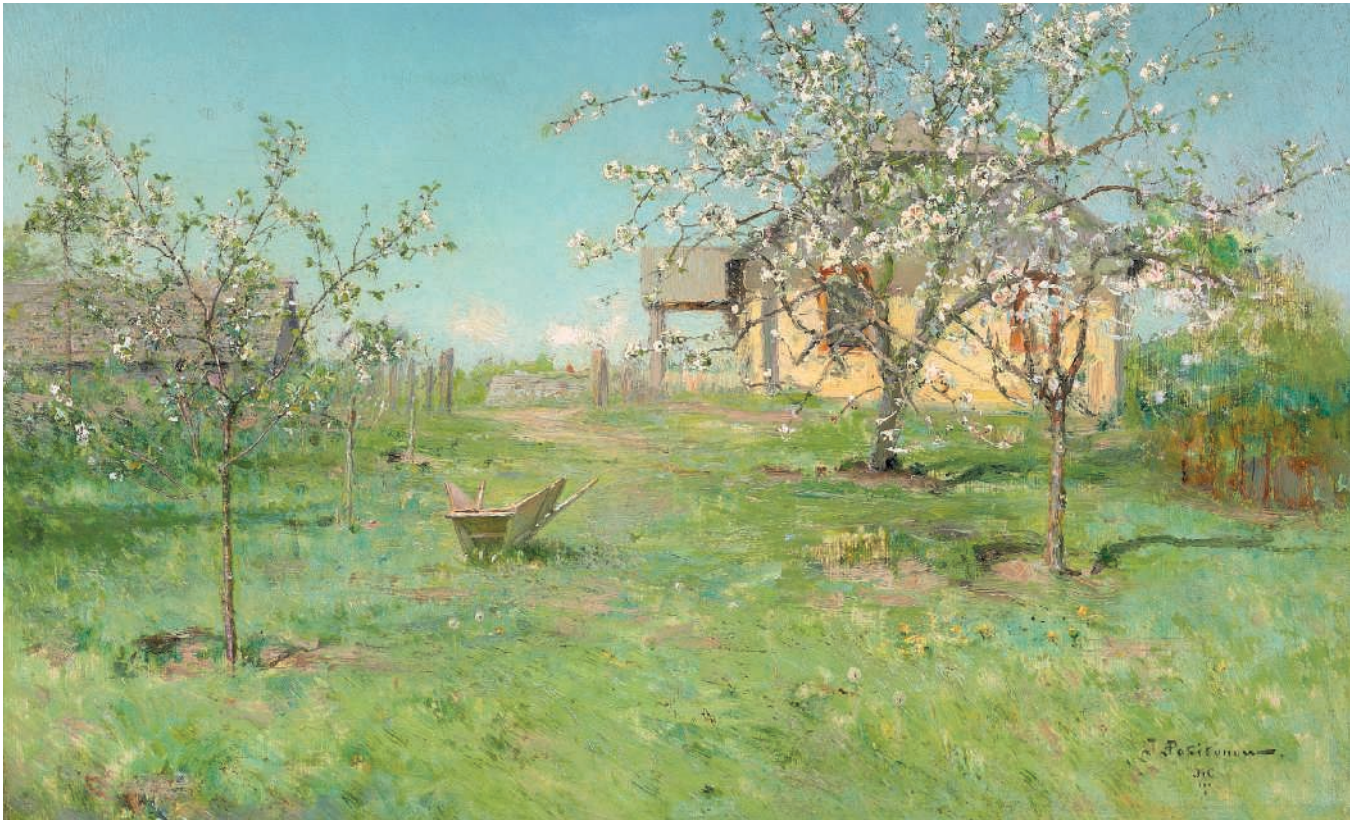
Acquired by the great-grandfather of the present owner in Belgium circa 1930.

Ivan Pokhitonov enjoyed a glittering artistic career, and was a member of the Imperial Academy of the Arts and the Society of Travelling Art Exhibitions (*Peredvizhniki*). In 1877 he settled in France and was quickly enticed by the realism and celebration of nature championed by the Barbizon School of Painters. He therefore soon took to sketching and observing nature in the village of Barbizon, which had become an artistic nucleus for landscape artists. In 1878 Pokhitonov exhibited his landscapes at the Salon of the Grand Palais, and in 1882 he signed a lucrative contract in Paris with the art dealer Georges Petit (1856-1920). While the artist spent most of his life working in France and Belgium, he never lost touch with Russia.

Pokhitonov's mastery of landscape painting and his patriotic affection for his homeland is brought to the fore in the charming and idyllic *Zhabovshchina, Minsk province*. The present work acts as a personal souvenir, tenderly recording in paint a place close to the artist's heart, imbued with both nostalgia for a country rediscovered, and contentment in the present. Pokhitonov had returned to Russia in the early 1900s and soon found an artistic refuge on a small estate at *Zhabovshchina*, where between 1902 and 1906 he found inspiration in capturing the bucolic bliss of the estate in changing seasons. Pokhitonov's *Zhabovshchina* works are therefore unique personal snapshots in time extolling the artist's love for his homeland.

Pokhitonov transports the viewer to a spring day in May 1905, before an old gabled roofed house, where blossoming cherry trees, a crisp blue sky and verdant landscape exalt the splendour of springtime. Akin to an Impressionist artist delighting in *en plein air* painting, Pokhitonov manifests a predilection for capturing a transitory moment in time, and exploring the effects of light and colour. Delicate visible brushstrokes are orchestrated with a fleeting expressive quality, with small specks of impasto paint enhancing textural richness. Dandelions and buttercups embellish the lawn, the finely rendered blossom trees silhouetted against the skyline convey the freshness and immediacy of the artist's exceptional painterly prowess. A master of miniature form, Pokhitonov's encounter with the Barbizon School had encouraged him to embrace small-scale formats, and to work on panel as a primary support. A synergy of Impressionist and Barbizon practice, Pokhitonov fuses European artistic influence, transforming it into his own artistic idiom in *Zhabovshchina*.

Absent from human presence, Pokhitonov creates a scene of pictorial tranquillity, and the harmonious balance between the blue sky and fecund landscape creates a chromatic vitality and vibrancy. He succeeds in distilling the eternal from a transitory moment in time, creating a scene, which in technique and subject matter is akin to poetry in paint.





PROPERTY OF A GENTLEMAN

***67**

GRAND DUCHESS OLGA (1882-1960)

An interior with spring flowers; and Three floral studies

four signed 'Olga' (lower right); one signed in Cyrillic 'Olga' (lower right)
 one oil on canvas; three watercolour on paper
 one 15¼ x 20¾ in. (38.7 x 52.4 cm.);
 three 5 x 5¼ in. (12.7 x 32.4 cm.) and smaller

(4)

£3,000–5,000

\$4,000–6,500

€3,400–5,700

PROVENANCE:

Adolph Rodzevich (1870-1966).
 By descent to his son Michael Rodzevich (1918-after 1967),
 godfather of the present owner.

PROPERTY FROM A PRIVATE DANISH COLLECTION

68

GRAND DUCHESS OLGA (1882-1960)

Tea table with samovar and anemones

signed 'Olga' (lower left)

watercolour on paper

11½ x 11¼ in. (29.4 x 28.7 cm.)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

PROVENANCE:

A gift from the artist to Ellen and Herbert Jansson, Holte, Denmark.

By descent to the present owner.



68

PROPERTY OF A NORDIC GENTLEMAN

69

GRAND DUCHESS OLGA (1882-1960)

Still life with coffee pot and summer flowers

signed 'Olga' (lower right)

watercolour on paper

15 x 17⅞ in. (38 x 45.4 cm.)

together with the silver coffee pot by A. Michelsen, Copenhagen, 1888, engraved with a crowned monogram of Empress Maria Feodorovna (2)

£3,000–5,000

\$4,000–6,500

€3,400–5,700

PROVENANCE:

Grand Duchess Olga (1882-1960).

Acquired by the previous owner from

Asanta Tamara Gagarina Kulikovskiy-Romanov,

Grand Duchess Olga's daughter-in-law.



69



70

***70**

IVAN CHOULTSÉ (1874-1939)

Sunset by the lake

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

oil on canvas

21¼ x 25½ in. (53.8 x 65.2 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

Probably, with Galerie Gérard Frères, Paris.

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



71

λ 71

ALESSIO ISSUPOFF (1889-1957)

At the stables

signed 'Alessio Issupoff.' (lower right)

oil on board

21½ x 31½ in. (54.5 x 79.6 cm.)

£6,000–8,000

\$7,900–10,000

€6,800–9,100

PROVENANCE:

By repute, Private Collection, South Germany.

Anonymous sale; Kaupp, Sulzburg,

27-29 November 2008.

Acquired at the above sale by the present owner.

72

VASILII KOTARBINSKY (1849-1921)

A lady on a marble bench in Ancient Rome

signed 'W. Kotarbinsky' (lower left); with inscription in Russian 'V. Kotarbinskii/1909. Rome/Executed for Mr./S. R. Dessek/No. 24' (on the reverse)

oil on canvas

54¾ x 37 in. (138 x 94 cm.)

£25,000–35,000

\$33,000–46,000

€29,000–40,000

PROVENANCE:

Property from a European collection; Christie's, London, 11 June 2008, lot 114.
Acquired at the above sale by the present owner.

73

ANDREI SHILDER (1861-1919)

A mountainous landscape

signed in Cyrillic 'A. Shil'der' (lower left) and dated '2. September' (lower right)

oil on canvas laid down on board

12¼ x 18¾ in. (31.2 x 46.8 cm.)

£7,000–9,000

\$9,200–12,000

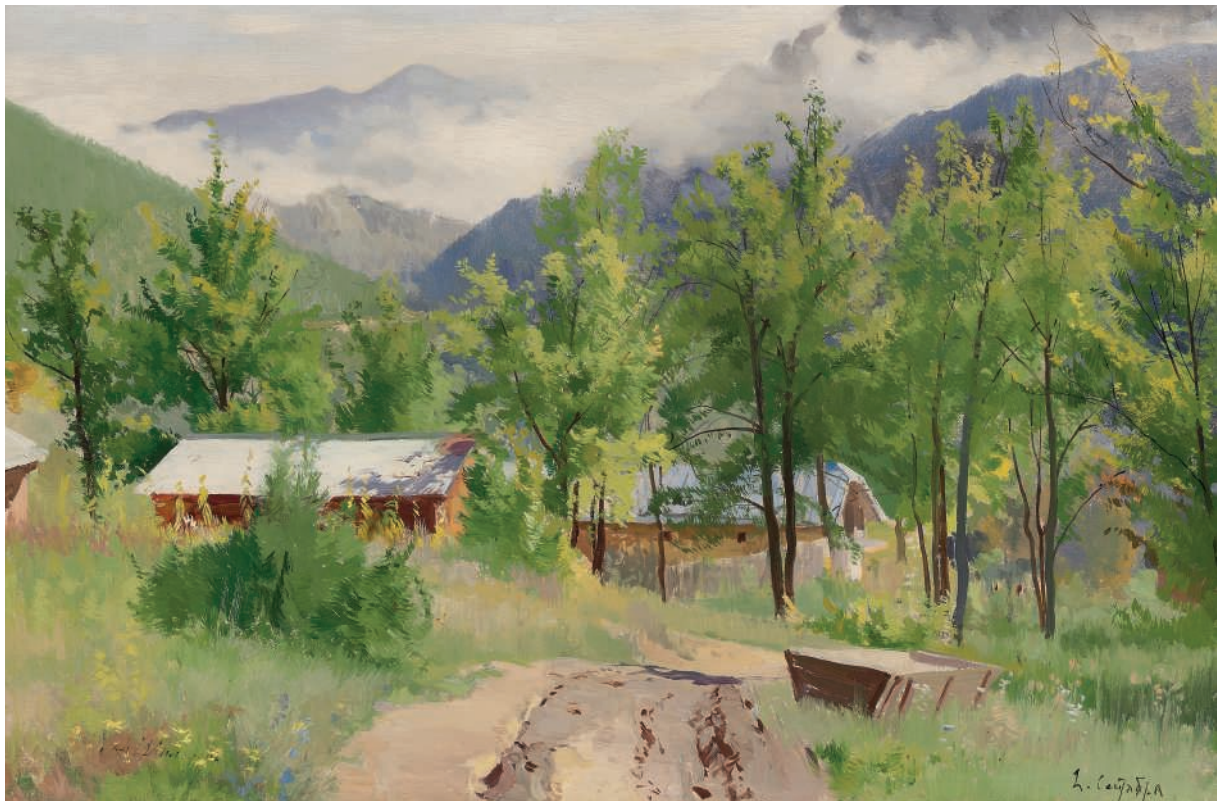
€8,000–10,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 14-15 December 1995, lot 182.
Acquired at the above sale by the present owner.



72



73



74

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

74

ALEXANDER VOLKOV (1886-1957)

Red tree trunks

oil on canvas
5¾ x 15½ in. (14.4 x 39.6 cm.)
Painted in 1914

£20,000–30,000

\$27,000–39,000
€23,000–34,000

PROVENANCE:

The family of the artist.

EXHIBITED:

Moscow, State Tretyakov Gallery, *Alexander Volkov: Sun and Caravan*, March–April 2007, no. 6.
London, Christie's, *Alexander Volkov: Of Sand and Silk*, 4–21 September 2012, no. 9.

LITERATURE:

M. Zemskaja, *Alexander Volkov. Master Granatovoi chaikhany [The Master of the pomegranate teahouse]*, Moscow, 1975, listed p. 127.
Exhibition catalogue, V. Volkov, A. Volkov and A. Volkov (eds.), *Alexander Volkov: Sun and Caravan*, Moscow, 2007, illustrated p. 59, no. 6.
L. Denisova, 'Alexander Volkov. 'Dni kochev'ia' ['The Nomad Days]', *Decorativnoe iskusstvo [The decorative arts]*, June 2007, illustrated p. 107.
Exhibition catalogue, M. Kalieva and A. Volkov (eds.), *Alexander Volkov: Of Sand and Silk*, London, 2012, illustrated pp. 38–39, listed p. 172 and 186, no. 9.



75

***75**

BORIS ANISFELD (1878-1973)

The Indian Madonna

signed 'Boris Anisfeld' (lower left); inscribed with title (on the reverse)
oil on canvas
41½ x 30 in. (105.4 x 76.2 cm.)
Painted circa 1949

£50,000–70,000

\$66,000–91,000
€57,000–79,000

PROVENANCE:

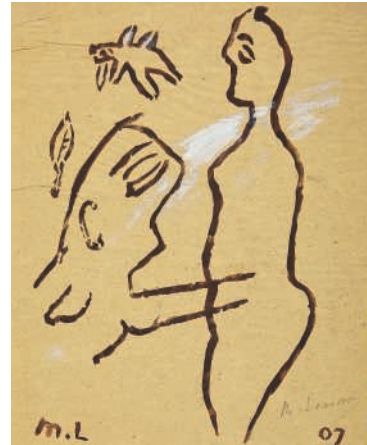
Acquired from the artist by Shoshanna Hoffman, Chicago.
Private Collection, New Mexico.
Anonymous sale; Sotheby's New York, 22 April 2010, lot 346.
Acquired at the above sale by the present owner.

EXHIBITED:

Probably, Chicago, Art Institute, *Retrospective Exhibition of Works by Boris Anisfeld*, 8 May–8 June 1958, no. 47.

LITERATURE:

Probably, Exhibition catalogue, *Retrospective Exhibition of Works by Boris Anisfeld*, Chicago, 1958, listed p. [18], no. 47.
E. Lingenauber, O. Sugrobova-Roth and C. Chatfield-Taylor, *Boris Anisfeld: Catalogue raisonné*, Dusseldorf, 2001, illustrated p. 115, no. P112.



76 (detail)

λ*76

MIKHAIL LARIONOV (1881-1964)

'Voyage en Turquie': a complete set of thirty-two pochoirs in the original folio

each signed; further signed, inscribed with title and numbered (on the paper mount)

each pochoir on paper mounted to paper 16¼ x 11¼ in. (41.2 x 29.8 cm.); and smaller

£40,000-50,000

(32)

\$53,000-65,000

€46,000-57,000

PROVENANCE:

Professor Nikolai Okunev (1885-1949), Prague (ex libris on inside cover).

By descent to a private collection, Germany.

Anonymous sale; Sotheby's London, 10 June 2009, lot 399.

Acquired at the above sale by the present owner.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ* 77

NATALIA GONCHAROVA (1881-1962)

Still life

signed, inscribed with title and further inscribed 'Nathalie Gontcharova/
43 rue de/Seine/Paris 6e' (on the reverse), further signed 'N. Gontcharova'
(on the stretcher)

oil on canvas

23⁷/₈ x 18 in. (60.6 x 45.7 cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

Collection of Mr and Mrs Herbert A. Speiser (1902-1947), Philadelphia.

By descent to the present owner.

The year 1916 marks a critical point in the development of Natalia Goncharova's oeuvre. It was then that she travelled together with her partner Mikhail Larionov (1881-1964) to Spain at the invitation of Serge Diaghilev (1872-1929) to work on several productions for the Ballets Russes. In addition to the repertoire of Russian-themed ballets that the team had prepared for the Spanish public, the environment engendered productions that were directly influenced by Spanish culture. Diaghilev engaged Pablo Picasso to work on the designs for *Le Tricorne*, a ballet based on an Andalusian folk tale and set to music by Manuel de Falla (1876-1946). Natalia Goncharova produced designs for two productions; *Triana*, set to music by Isaac Albeniz (1860-1909), and *Espagna*, set to Maurice Ravel's (1875-1937) *Rhapsodie Espagnole*. Although both of these productions were never realised, the stylistic innovations Goncharova introduced with these designs would become an integral part of her work from that point forward. Having been exposed to various aspects of Spanish culture during her time spent on the Iberian peninsula, Goncharova appropriated certain themes that deeply impressed her, such as the mantilla, the *traje de flamenco* as well as certain floral motifs--magnolias in particular, and incorporated that imagery into her compositions, rendered through her unique cubist constructions. These images were so potent in the Goncharova's visual lexicon that she would implement them repeatedly in her work throughout much of her career. This would include important commissioned projects, such as the mural *Spanish women* created for Serge Koussevitzky (1874-1951) in 1922, various ballet productions such as *Bolero*, set to music by Ravel and directed by Bronislava Nijinska (1891-1972) in 1932, and *Goyescas*, which premiered in 1940, as well as many works produced over several decades.

The present work is an exquisite example of a still life that is reminiscent of Goncharova's encounters with Spain. This is highlighted especially by the detailed white lace and the fine blossoms, which are masterfully structured within a cubist composition of balanced intersecting and adjacent planes. Set against a window overlooking architectural forms and varying blossoming patterns is an elaborate vase of flowers that is striking in its dichotomy; simultaneously baroque and constructivist in its form. Goncharova uses colour sparingly here; limiting her palette to variegated blues and black, muted yellow, white and grey. Nearly a grisaille, the three-dimensional quality of the composition is therefore strengthened; resulting in an exceptionally powerful image. Raymond Cogniat (1896-1977), the renowned art historian and friend of Goncharova, who owned an equally striking still life titled *Magnolias* (sold Christie's 25 November 2013 for £218,500) summarised this synthesis aptly; 'simultaneously sombre and sumptuous, exuberant and discrete, their play of severe linearity dissecting the image into a sequence of variegated planes of sober grey, white, brown and yellow, established through austerity, a rare rich decorativeness that truly reflected Spain as seen through a dazzling Russian vision' (R. Cogniat, quoted in exhibition catalogue, *Nathalie Gontcharova, Michel Larionov*, Centre Georges Pompidou, Paris, 1995, p. 112).





78

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

78

ALEXANDER VOLKOV (1886-1957)

Untitled

signed in Cyrillic 'A. Volkov' (lower right)

pencil and watercolour on paper

4 $\frac{7}{8}$ x 15 $\frac{1}{4}$ in. (12.5 x 40 cm.)

Executed in 1917

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

The family of the artist.

EXHIBITED:

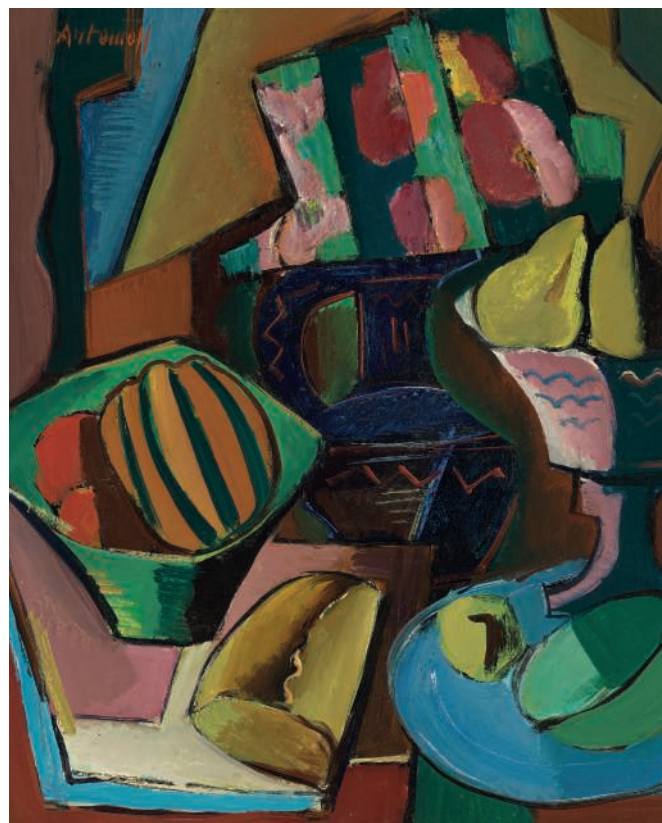
Moscow, State Tretyakov Gallery, *Alexander Volkov: Sun and Caravan*, March–April 2007, no. 29.

London, Christie's, *Alexander Volkov: Of Sand and Silk*, 4–21 September 2012, no. 2.

LITERATURE:

Exhibition catalogue, V. Volkov, A. Volkov and A. Volkov (eds.), *Alexander Volkov: Sun and Caravan*, Moscow, 2007, listed p. 279 no. 29, illustrated p. 107.

Exhibition catalogue, M. Kalieva and A. Volkov (eds.), *Alexander Volkov: Of Sand and Silk*, London, 2012, listed p. 170 and 184 no. 2, illustrated pp. 32–33 and pp. [8–9] (detail).



79

PROPERTY OF A PRIVATE COLLECTOR

λ * 79

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

£20,000–30,000

\$27,000–39,000

€23,000–34,000

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.

PROPERTY FROM AN IMPORTANT COLLECTION, SWITZERLAND

* 80

SERGEI LOBANOV (1887-1943)

Sunflowers

signed in Cyrillic, inscribed in Russian with title and dated '1912 N4/S Lobanov' (on the reverse); with inventory no. 7/796 (on the label attached to the reverse)

oil on canvas laid down on board

20 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (51.2 x 38.5 cm.)

£70,000–90,000

\$92,000–120,000

€80,000–100,000



80

PROVENANCE:

Anonymous sale; Christie's, London, 13 June 2007, lot 82.
Acquired at the above sale by the present owner.

EXHIBITED:

Moscow, The Moscow Military District Economic Society of Officers, 10 Vozdvizhenka,
Bubnovyi Valet [Jack of Diamonds], 23 or 25 January-26 February 1912, no. 138.

LITERATURE:

Exhibition catalogue, *Bubnovyi Valet [Jack of Diamonds]*, Moscow, 1912, listed p. 10, no. 138.
E. Petrova (ed.), *Sergei Lobanov*, St Petersburg, 2006, illustrated p. 37.
N. Semenova and T. Levina (ed.), *Sergei Lobanov*, Moscow, 2006, p. 88,
no. 12, inventory no. 796, illustrated.





λ 81

LEV TCHISTOVSKY (1902-1969)

Portrait of Irene Klestova, the artist's wife

signed and inscribed 'L Tchistovsky/Paris'
(lower right)

pencil and watercolour on paper
14 x 19½ in. (35.5 x 49.4 cm.)

£7,000–9,000

\$9,200–12,000

€8,000–10,000

λ 82

IRENE KLESTOVA (1908-1989)

Reclining nude with a red rose

signed and inscribed 'Irene Klestova/Paris'
(lower right)

pencil and watercolour on paper
21¾ x 35½ in. (55.5 x 90 cm.)

£6,000–8,000

\$7,900–10,000

€6,800–9,100

81



82

λ *83

ROBERT FALK (1886-1958)

Porte Saint-Martin, Paris.

signed 'R. Falk' (lower right)
charcoal and gouache on paper
16¾ x 19¼ in. (42.5 x 48.8 cm.)

£15,000–25,000 \$20,000–33,000
€17,000–28,000

PROVENANCE:

A gift from the artist to the below,
circa 1930s.
Private collection, Paris.
Myrrha Frankfurt (1906-2009),
New York.
Property from the Estate of Myrrha
Frankfurt; Sotheby's New York,
2 November 2009, lot 44.
Acquired at the above sale
by the present owner.



83

λ *84

ROBERT FALK (1886-1958)

A pair of street scenes, Paris

the first signed, inscribed and dated 'R. Falk./Paris 1932' (lower left);
the second signed, inscribed and dated 'R. Falk./Paris 1935.' (lower right)
pencil, watercolour and gouache on paper
the first 13½ x 17½ in. (34.3 x 43.5 cm.); the second 14½ x 18 in. (37.1 x 45.7 cm.)
(2)

£18,000–25,000 \$24,000–33,000
€21,000–28,000

PROVENANCE:

A gift from the artist to the below, circa 1930s.
Private Collection, Paris.
Myrrha Frankfurt (1906-2009), New York.
Property from the Estate of Myrrha Frankfurt;
Sotheby's New York, 2 November 2009, lot 46.
Acquired at the above sale by the present owner.



84



85

85

PAVEL TCHELITCHEW (1898-1957)

Costume design for 'Concerto: Le Prince

inscribed 'III partie Mozart le Prince' (upper centre)

pencil, ink and gouache on paper

14¼ x 7½ in. (36 x 19 cm.)

Executed in 1942

£4,000–6,000

\$5,300–7,800

€4,600–6,800

PROVENANCE:

Anonymous sale; Sotheby's, New York, 12 October 1991, lot 68. with Michael Rosenfeld Gallery, New York (label on the backboard).

Acquired from the above by Robert Bunting on 11 May 1993.

The Robert Bunting Dance Collection; Skinner, New York, 20 September 2013, lot 442.

Anonymous sale; Skinner, New York, 13 May 2016, lot 316.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Michael Rosenfeld Gallery, *Pavel Tchelitchew:*

Nature Transformed, 3 April–29 May 1993.

LITERATURE:

Exhibition catalogue, *Pavel Tchelitchew: Nature Transformed*, New York, 1993, illustrated p. 28, listed p. 32.



86

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

*** 86**

PAVEL TCHELITCHEW (1898-1957)

Boy with fan

stamped 'P. Tchelitchew' (on the reverse)

gouache on paper

25¼ x 19¾ in. (64 x 49 cm.)

£3,000–5,000

\$4,000–6,500

€3,400–5,700

PROVENANCE:

The estate of the artist.

Anonymous sale; Christie's, New York, 8 October 1987, lot 142. with DC Moore Gallery, New York (label on the backboard).

The Collection of Geoffrey Beene; Sotheby's, New York, 23 September 2005, lot 168.

Acquired at the above sale by the present owner.

87

SERGEI CHEKHONIN (1878-1936)

Costume design for a matador

signed with Cyrillic initials 'S. Ch.' (lower right)

pencil and watercolour on paper

13¼ x 7¾ in. (33.5 x 20 cm.)

£2,500–3,500

\$3,300–4,600

€2,900–4,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 14 December 1995, lot 367.

Acquired at the above sale by the present owner.



87



88

***88**

SERGEI SUDEIKIN (1882-1946)

Set design for 'The Goldfish'

signed 'Soudeikine' (lower right)
pencil, watercolour and gouache on paper
laid down on board
14¼ x 35¼ in. (36.2 x 89.5 cm.)
Executed circa 1937

£5,000–7,000

\$6,600–9,100
€5,700–7,900

PROVENANCE:

Acquired by the present owner
in Florida circa 2000.

89

GRIGORY GLUCKMANN (1898-1973)

Brief interlude

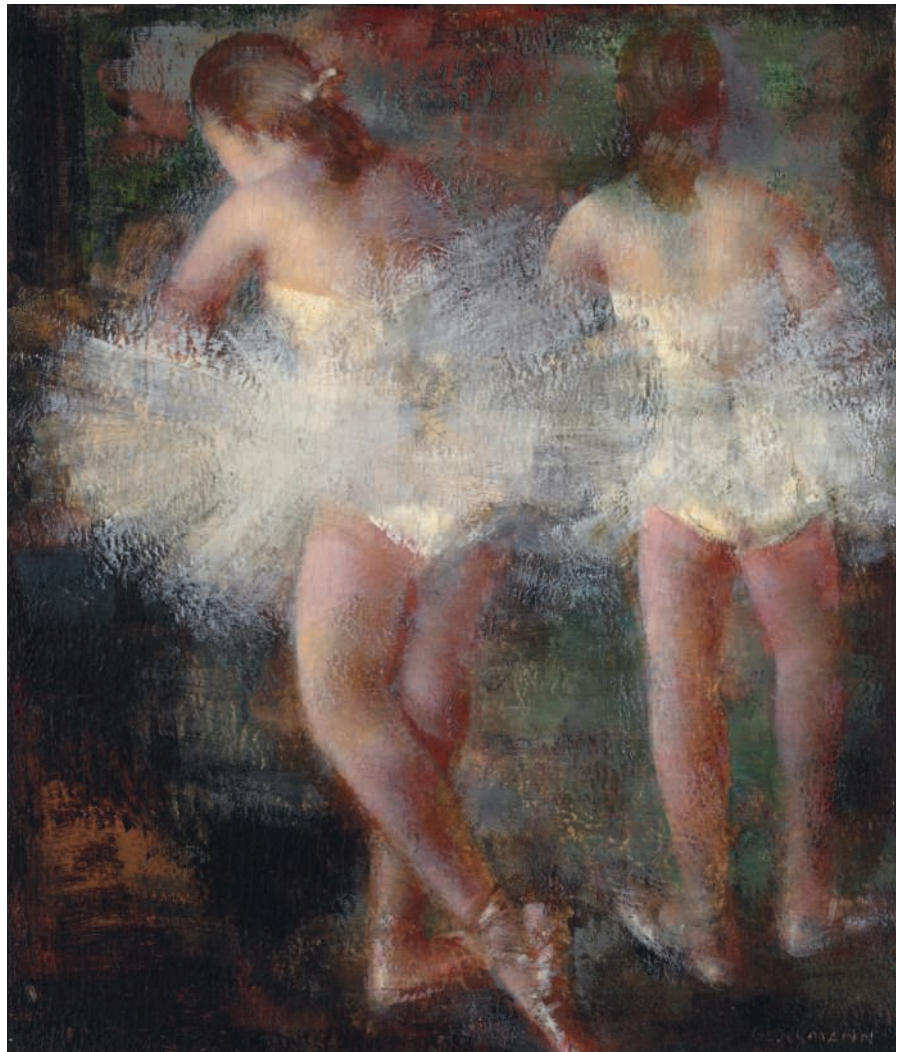
signed 'Gluckmann' (lower right, incised)
oil on panel
15 x 12½ in. (38 x 31.8 cm.)

£30,000–40,000

\$40,000–52,000
€34,000–45,000

PROVENANCE:

with The Milch Galleries,
New York (label on the reverse).
with Dalzell Hatfield Galleries,
Los Angeles (partial label on the reverse).
Anonymous sale; Christie's, New York,
24 April 2009, lot 325.
Acquired at the above sale by the present owner.



89



90



91

λ *90

ALEXANDRE BENOIS (1870-1960)

Versailles: Statue of l'Afrique; and Cassis

the first signed 'Alexandre/Benois' (lower left); further signed, inscribed with title and dated '25 III 1936' (on the reverse); the second indistinctly signed 'Alexandre Benois' and inscribed with title (lower left) and dated '18.VII/41.' (lower right)

both pencil, ink, watercolour and gouache on paper
the first 14¾ x 9½ in. (37.4 x 24 cm.); the second 11⅞ x 16⅞ in. (30.1 x 42.8 cm.)

(2)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

The first: Anonymous sale; Sotheby's New York, 1 May 1969, lot 283.
Both acquired by the present owner in New York circa 2000.

91

PAUL MAK (1891-1967)

Warrior

signed in Cyrillic and dated 'Mak./1962' (lower right)
pencil and gouache, heightened with gold, on paper
12 x 8⅞ in. (30.4 x 21.6 cm.)

£2,000-3,000

\$2,700-3,900

€2,300-3,400

PROVENANCE:

Anonymous sale; Sotheby's, London, 29 November 2005, lot 144.
Acquired at the above sale by the present owner.



92

DMITRY STELETSKY (1875-1947)

Study for 'Les Radeaux'

signed 'Stelletski' (lower left)
pencil, watercolour and gouache on paper-fronted board
23 $\frac{3}{8}$ x 15 $\frac{3}{8}$ in. (60.1 x 39 cm.)

£30,000–40,000

\$40,000–52,000
€34,000–45,000

PROVENANCE:

Acquired by the grandfather of the previous owner.
Anonymous sale; Sotheby's, London, 9 June 2010, lot 194.
Acquired at the above sale by the present owner.

The original painting *Les Radeaux* was offered Christie's,
London, 24 November 2014, lot 9.



93

***93**

BORIS GRIGORIEV (1886-1939)

Cuban landscape

signed 'Boris Grigoriev' (lower left)
pencil, charcoal, watercolour and gouache on paper
14¾ x 19¾ in. (37.5 x 50.1 cm.)

£5,000-7,000

\$6,600-9,100
€5,700-7,900

PROVENANCE:

Acquired by the present owner in New York circa 2005.

λ* 94

MSTISLAV DOBUZHINSKY (1875-1957)

Caucasian fortress

signed and dated 'M Dobujinsky/1941' (lower right)
pencil, watercolour and gouache on paper laid
down on card
11½ x 7⅞ in. (29.2 x 20 cm.)

£4,000-6,000

\$5,300-7,800
€4,600-6,800

PROVENANCE:

Anonymous sale; Sotheby's, London,
15 December 1995, lot 306.
Acquired at the above sale by the present owner.



94

95

**ALEXANDRA SHCHEKOTIKHINA-
POTOTSKAYA (1892-1967)**

Danseuse

signed and dated 'A. Shchekotikhina-P./1923' (lower
right); further signed, inscribed with title and further
inscribed 'A. Shchekotikhina-Potozkaia/Membre de la
Société/Mir Iskousstva/-Russie' (on the reverse)
pencil, watercolour and gouache on paper-fronted board
24¾ x 18⅝ in. (62.8 x 47.2 cm.)

£9,000-11,000

\$12,000-14,000
€11,000-12,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 17 May 1994, lot 186.
Acquired at the above sale by the present owner.

For a similar composition of the same year see
Matchmaking. Egypt in exhibition catalogue, State
Russian Museum, *Aleksandra Shchekatikhina-Pototskaya
1892-1967*, St Petersburg, 2009, illustrated p. 103, no. 116.

Born into a family of Old Believers, Alexandra
Shchekotikhina-Pototskaya was particularly drawn
to Russian folklore and icon painting. In 1918 Sergei
Chekhonin invited her to join the State Porcelain
Factory, where she quickly became one of the most
innovative and creative designers. Her colourful works
often depict subjects from Russian folklore such as
accordion players (see lot 360) or joyful peasants,
depicted in the present lot. A plate painted with a
dancing peasant woman, almost identical to this
drawing, was produced by the State Porcelain Factory
in 1922 (see T. Nosovich and I. Popova, *Gosudarstvennyi
Farforovyi Zavod, 1904-1944* [State Porcelain Factory,
1904-1944], St Petersburg, 2005, p. 291).





96

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 96

OSCAR RABIN (B. 1928)

White church

signed and dated 'O. Rabine 79' (upper right);
inscribed in Russian with title, further dated
and numbered '1979 N727' (on the reverse)
oil on canvas
19¾ x 24 in. (50 x 61 cm.)

£6,000–8,000

\$7,900–10,000

€6,800–9,100

PROVENANCE:

A gift from the artist to the brother
of the present owner.

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, EUROPE

λ 97

NATALYA NESTEROVA (B. 1944)

Sea games

signed in Cyrillic 'Nest' (lower right); further signed
in Cyrillic, inscribed in Russian with title and dated
'Nesterova N./1995' (on the reverse)
oil on canvas
31¾ x 51½ in. (79.8 x 129.8 cm.)

£10,000–12,000

\$14,000–16,000

€12,000–14,000

PROVENANCE:

Acquired from the artist by the present owner
in Moscow in 1996.



97

98

DMITRI KRASNOPEVTSEV (1925-1995)

Broken jar

signed with initial and dated 'K-61' (lower right)
oil on board
17¼ x 12¾ in. (43.6 x 32.5 cm.)
Painted in 1961

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

Acquired from the artist by the present owner
in Moscow in 1988-1989.





99

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, EUROPE

99

BORIS ORLOV (B. 1941)

Heroes

signed in Cyrillic and dated 'B. Orlov/1999'
(lower left)

enamel paint on photograph
11¾ x 15½ in. (29.6 x 39 cm.)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

PROVENANCE:

Acquired from the artist by the present owner in Moscow in 2000.

EXHIBITED:

Maastricht, Hondstraat 22A,
Non-Conformist artists, 2006.
Thorn, Thorn Museum, *Russian Soul*, 2013.



100

PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 100**

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

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

£4,000–6,000

\$5,300–7,800

€4,600–6,800

PROVENANCE:

with Galerie Russe du Centre, Geneva.
Acquired from the above by the present owner in June 1997.

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION

101

VLADIMIR NEMUKHIN (1925-2016)

Netto-Brutto

signed in Cyrillic and dated 'VI. Nemukhin. 89'
(lower centre)

pencil, acrylic, string, wood, playing cards
and muslin on board

39 x 38¾ in. (99 x 98 cm.)

Executed in 1989

£30,000–50,000

\$40,000–65,000

€34,000–57,000

PROVENANCE:

with Galerie Alex Lachmann,
Cologne (label on the reverse).

Acquired from the above by the present owner.



101

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION

102

VLADIMIR NEMUKHIN (1925-2016)

Composition with cards

signed in Cyrillic and dated 'VI. Nemukhin-89'
(lower centre)

acrylic with card inclusions on card

28½ x 31½ in. (71.5 x 80 cm.)

Executed in 1989

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

with Galerie Alex Lachmann,
Cologne (label on the backboard).

Acquired from the above by the present owner.



102



103

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

* 104

ANATOLY ZVEREV (1931-1986)

Blue portrait; and three other works

signed with Cyrillic initials and dated 'AZ/57' (upper left)

gouache on paper

23% x 16% in. (59.4 x 42.2 cm.)

Executed in 1957

£5,000-7,000

(4)

\$6,600-9,100

€5,700-7,900

PROVENANCE:

George Costakis (1913-1990), Moscow.

Gifts from the above to the family of the present owner in Moscow in 1967 and in Vancouver in 1981 (inscriptions on the reverses).

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION, EUROPE

103

SERGEI SHABLAVIN (B. 1944)

*Summer landscape with train
from the 'Railway' series*

signed in Cyrillic, inscribed in Russian with title
and dated 'S. Shablavin/1993-94' (on the reverse)
pencil and oil on canvas

49¼ x 49¼ in. (125.4 x 125.4 cm.)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE:

Acquired from the artist by the present owner
in Moscow in 1998.

EXHIBITED:

Maastricht, Quaedvlieg Modern Fine Art,
*Sergey Shablavin Nonconformist. Between
emptiness and hope*, 2004, no. 28.

Thorn, Thorn Museum, *Russian Soul*, 2013.

LITERATURE:

Exhibition catalogue, *Sergey Shablavin Nonconformist.
Between emptiness and hope*, Maastricht, 2004,
illustrated p. 105, listed pp. 104 and 147, no. 28.



104 (part)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, EUROPE

105

LEONID PURYGIN (1951-1996)

Judas kiss

inscribed in Russian with title (upper centre), further extensively inscribed in Russian (along the lower edge); further inscribed in Russian 'Galia Purygina' (on the reverse)

mixed media

29¾ x 15½ in. (75.5 x 38.4 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Acquired from the artist by the present owner in Moscow in 1992.



105

PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

*** 106**

VLADIMIR NEMUKHIN (1925-2016)

Card table

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

oil, encaustic and playing cards on canvas

37¾ x 42¾ in. (96 x 108.3 cm.)

£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. 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.



106



107

PROPERTY FROM THE ESTATE OF EVELYN K. BAUSMAN

λ * 107

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

£30,000–50,000

\$40,000–65,000
€34,000–57,000

PROVENANCE:

Acquired from the artist by the 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 NORTHWESTERN AMERICAN COLLECTION

λ * 108

OLEG TSELKOV (B. 1934)

Woman with candle

signed in Cyrillic 'Ol. Tsel...' (lower right); further signed, inscribed with title and dated 'Oleg Tselkov-1987' (on the stretcher)
oil on canvas
57 $\frac{1}{2}$ x 44 $\frac{3}{4}$ in. (146 x 114 cm.)

£50,000–70,000

\$66,000–91,000
€57,000–79,000

PROVENANCE:

with Eduard Nakhamkin Fine Arts, New York.
Acquired from the above by Robert J. Nurock (1938-2017) circa 1989.
By descent to the present owner.

END OF SESSION I

109-200 NO LOTS



SESSION II: FABERGÉ AND RUSSIAN WORKS OF ART
MONDAY, 26 NOVEMBER 2018 AT 2.00 PM (LOTS 201-360)



PROPERTY FROM A PRIVATE COLLECTION, FRANCE

201

A JEWELLED AND GUILLOCHÉ ENAMEL GOLD-MOUNTED IMPERIAL PRESENTATION BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ALFRED THIELEMANN, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER INDISTINCT

Of triangular shape, the outer border enamelled in translucent salmon pink over a dash guilloché ground, centring an Imperial double-headed eagle, set with rubies, rose and old-cut diamonds, *marked on mounts, pin and loop* 1 3/8 in. (3.6 cm.) wide

£3,000–5,000

\$4,000–6,600
€3,500–5,700



201



Empress Maria Feodorovna (1847 - 1928)

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

*** 202**

A SILVER-GILT AND GUILLOCHÉ ENAMEL BELL-PUSH MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF VICTOR AARNE, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBERS 9353 AND 9896

Circular, on three bun feet, the compressed-spherical body enamelled in translucent salmon pink over a wavy guilloché ground, surmounted by a push-piece enamelled in translucent pearl white over a wavy guilloché ground, applied with silver-gilt ribbon-tied swags, *marked on feet* 2 1/8 in. (5.4 cm.) diameter

£4,000–6,000

\$5,300–7,900
€4,600–6,800

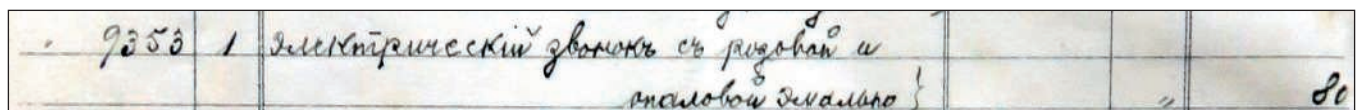


202

PROVENANCE:

Dowager Empress Maria Feodorovna (1847-1928), purchased from the St Petersburg branch of Fabergé on 11 February 1904 for 80 roubles. Anonymous sale; Sotheby's, New York, 6-8 December 1993, lot 669.

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



A copy of the Fabergé invoice.



203

*** 203**

A JEWELLED GOLD BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF EDWARD SCHRAMM, ST PETERSBURG, CIRCA 1890

Circular, of knot design, the central roundel set with rose-cut diamonds and three rubies, forming a three-leaf clover, the border decorated with a rose-cut diamond ring, *marked on pin and loop, also with later Soviet marks* 1 in. (2.5 cm.) diameter

£4,000–6,000

\$5,300–7,900
€4,600–6,800

204

A JEWELLED GOLD CIGARETTE CASE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF EDWARD SCHRAMM, ST PETERSBURG, CIRCA 1890

Rectangular with rounded corners, spot-hammered overall, the cover applied with a four-leaf clover set with four sapphires, the reverse applied with a sapphire-set initial 'R', with cabochon sapphire push-piece, the interior engraved with inscription and date 'Rudolph 1886' beneath the Imperial Austrian crown, *marked on rim, also with Austrian import marks* 3 3/8 in. (8.5 cm.) high

£4,000–6,000

\$5,300–7,900
€4,600–6,800

The facsimile signature 'Rudolph' beneath the Imperial Austrian crown inside cover suggests that this cigarette case may have belonged to Crown Prince Rudolph of Austria (1858-1889), who was the only son of Emperor Franz Joseph I and Elisabeth of Bavaria. He was heir apparent to the throne of Austria-Hungary until his death in 1889.

Edward Schramm was a supplier of gold cigarette cases and jewellery to Fabergé, often decorated with hammered surfaces. His objects are very rarely marked with Fabergé's marks alongside Schramm's initials.



204



(detail of the interior)



*** 205**

**TWENTY JEWELLED, GOLD, HARDSTONE, GUILLOCHÉ AND CHAMPLEVÉ
ENAMEL EGG PENDANTS**

SOME BY FABERGÉ, VARIOUS DATES AND TOWN MARKS

Each in either guilloché or champlevé enamel, silver or varicolour gold, aquamarine, purpurine, or opal, some with diamonds, rubies, and turquoise, *some marked on loops*; in the original silk and velvet-lined wood case

$\frac{5}{8}$ in. (1.6 cm.) high with suspension loop, and smaller

(20)

£25,000–35,000

\$33,000–46,000

€29,000–40,000



(detail)



206

206

TWO GOLD-MOUNTED GUILLOCHÉ ENAMEL PENCIL HOLDERS

ONE, BY FABERGÉ, WITH THE WORKMASTER'S MARK OF FEODOR AFANASSIEV, ST PETERSBURG, 1908-1917; THE OTHER, MARK OF A. ASTREYDEN, ST PETERSBURG, 1908-1917

Each flattened rectangular with rounded corners, two-colour gold-mounted, enamelled in translucent pink and light blue over the wavy guilloché ground, with a laurel-chased mount, *marked on interior rims, one also marked on suspension loop*

3½ in. (8.1 cm.) long and smaller

(2)

£3,000-5,000

\$4,000-6,600

€3,500-5,700



207

*** 207**

A PARCEL-GILT SILVER AND GUILLOCHÉ ENAMEL KOVSH

MARKED K. FABERGÉ, WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 18802

Of traditional slightly bulbous form, on three silver-gilt ball feet, the body enamelled in translucent powder blue over a wavy guilloché ground, with stylised scroll handle, *marked on handle*

3 in. (7.6 cm.) wide

£5,000-7,000

\$6,600-9,200

€5,700-8,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 17 April 2012, lot 379. Acquired at the above sale by the present owner.

*** 208**

A JEWELLED AND GUILLOCHÉ ENAMEL GOLD BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 55842

In the form of a four-leaf clover, the leaves enamelled in translucent green over a guilloché ground, centring an old-cut diamond, the borders and stem set with rose-cut diamonds, *marked on pin and loop*
1½ in. (2.9 cm.) high

£7,000–9,000

\$9,300–12,000
€8,000–10,000

PROVENANCE:

Countess Ekaterina Vladimirovna Golitsyn, née Countess Mussin-Pushkin (1861-1944).
By descent to the present owner.



208



Countess Ekaterina Vladimirovna Golitsyn, née Countess Mussin-Pushkin (1861-1944)

*** 209**

FOUR JEWELLED, ENAMEL AND LAPIS LAZULI EGG PENDANTS
SOME BY FABERGÉ, VARIOUS DATES AND TOWN MARKS

The first, enamelled in translucent blue over a hatched and foliate guilloché ground, set with diamonds, *probably by Fabergé, circa 1890*; the second, carved lapis lazuli body, *by Fabergé, maker's mark of August Holmström, St Petersburg, circa 1890*; the third, enamelled in translucent blue over a hatched guilloché ground, *en plein* enamelled with a hen and cockerel, *mark of Ivan Britsyn, St Petersburg, circa 1890*; the fourth, carved lapis lazuli body, *20th century*
¾ in. (2 cm.) high with suspension loop, and smaller (4)

£4,000–6,000

\$5,300–7,900
€4,600–6,800

PROVENANCE:

The egg pendant by Ivan Britsyn, and the egg pendant with diamonds:
With A La Vieille Russie, New York.



209



210

210

A JEWELLED GOLD CIGARETTE CASE
 MARKED FABERGÉ, WITH THE
 WORKMASTER'S MARK OF MICHAEL
 PERCHIN, ST PETERSBURG, CIRCA 1890,
 SCRATCHED INVENTORY NUMBER 52377

Rectangular, with rounded corners, in the rococo style, *repoussé* and chased with scrolls and *rocailles*, the sides decorated with shell, foliate and floral motifs, with a hinged cover and a diamond-set push-piece, *marked throughout*
 4 7/8 in. (11 cm.) high

£18,000–22,000

\$24,000–29,000
 €21,000–25,000

A comparable gold cigarette case in the rococo style by Michael Perchin from the collection of Grand Duchess Maria Pavlovna was sold Sotheby's, London, 20 November 2009, lot 70.



211

*** 211**

A SILVER-MOUNTED JASPER ASHTRAY
 MARKED FABERGÉ, WITH THE
 WORKMASTER'S MARK OF HENRIK
 WIGSTRÖM, ST PETERSBURG, 1903-1904,
 SCRATCHED INVENTORY NUMBER 11667

Of circular shape, the jasper body mounted with silver mounts, the rim and scroll handles cast and chased with *rocailles*, *marked on mount and handles*
 5 1/2 in. (13.7 cm.) wide

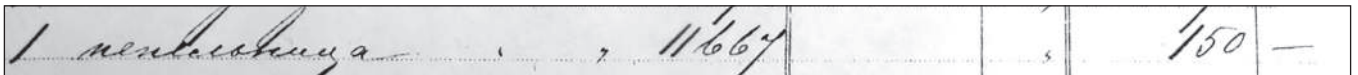
£5,000–7,000

\$6,600–9,200
 €5,700–8,000

PROVENANCE:

Dowager Empress Maria Feodorovna (1847-1928), purchased from the St Petersburg branch of Fabergé on 31 December 1906 for 150 roubles. Anonymous sale; Sotheby's, London, 30 November 2011, lot 577. Acquired at the above sale by the present owner.

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



A copy of the Fabergé invoice.



212

A JEWELLED SILVER-GILT AND GUILLOCHÉ ENAMEL NEPHRITE DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF VIKTOR AARNE, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 22517

Circular, the nephrite body with a circular mount, centring a white enamel dial with black Arabic chapters and pierced gold hands, within a seed-pearl bezel and a red guilloché enamel border, all within a silver-gilt ribbon-tied laurel wreath, the base with a silver-gilt beaded border, on three bun feet, *marked under base and on feet*

3½ in. (8 cm.) diameter

£40,000-60,000

\$53,000-79,000

€46,000-68,000

A comparable nephrite desk clock from the Kazan Collection was sold Christie's, New York, 15 April 1997, lot 70.



Valentin Serov, Portrait of Prince Felix Feliksovich Yusupov, Count Sumarokov-Elston, 1909, sold Christie's, London, 10 October 1990, lot 219



Prince Felix Yusupov, Count Sumarokov-Elston (1856-1928), his wife Princess Zinaida Nikolayevna Yusupova, and their sons Nicholas (1883-1908) and Felix Yusupov (1887-1967)



(detail)

PROPERTY FROM A PRIVATE FRENCH COLLECTION

213

A GEM-SET SILVER EWER IN THE FORM OF A RABBIT
 MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW,
 1894, SCRATCHED INVENTORY NUMBER 4392

Realistically cast and chased resting upright on its hind legs, with its head raised and ears up, the hinged head forming the lid, with cabochon garnet eyes, gilt interior, the neck rim inscribed 'Archangelsky 6 Juillet 1894.',
marked under base, on head and rim

10 $\frac{3}{8}$ in. (26.4 cm.) high
 42 oz. (1,305 gr.) gross

£30,000–40,000

\$40,000–53,000
 €35,000–46,000

The inscription 'Archangelsky 6 Juillet 1894' on the present rabbit refers to the Arkhangelskoe Palace, which belonged to the Yusupov family. On 6 July 1894 the family was celebrating the name day of Prince Felix Yusupov, Count Sumarokov-Elston (1856-1928) and his seven-year old son Felix Yusupov (1887-1967). A large summer fair was organised on the Archangelskoe estate that day. On 5 July, the Yusupovs also hosted a dinner for special guests, including Grand Duke Michael Alexandrovich, the Troubetzkoy's and the Golitsyns. It is possible that this silver rabbit was a gift to one of the Felix Yusupovs on this memorable occasion.

Only a few examples of animal-form ewers were produced by Fabergé. Another comparable example of a rabbit-shaped ewer is in the Lillian Thomas Pratt Collection at the Virginia Museum of Fine Arts, Richmond. Two other similar ewers in the form of a rabbit were sold Christie's, Geneva, 12 May 1980, lot 230 and Sotheby's, London, 7 June 2016, lot 441.





214



214

A JEWELLED GOLD BROOCH

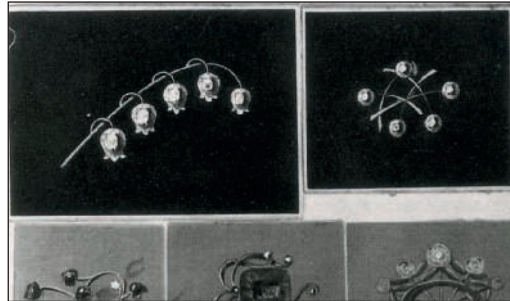
BY FABERGÉ, WITH THE WORKMASTER'S MARK OF OSCAR PIHL, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 10216

Shaped as five intertwined gold sprays, terminating in old-cut diamonds, *marked on pin and mount*; in the original silk and velvet-lined wood case stamped 'K. Fabergé Moscow St Petersburg' beneath the Imperial warrant 1½ in. (2.9 cm.) wide

£4,000–6,000

\$5,300–7,900
€4,600–6,800

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.



An original Fabergé design for the brooch.

* 215

A SILVER-TOPPED GOLD-MOUNTED DIAMOND AND MOONSTONE BROOCH

PROBABLY RUSSIA, LATE 19TH/EARLY 20TH CENTURY

Oval, centring a cabochon moonstone within a diamond-set border, with a later pin and loop, *marked on later pin* 1½ in. (3.5 cm.) wide

£2,000–3,000

\$2,700–4,000
€2,300–3,400

PROVENANCE:

Acquired by Abdolhossein Teymourtash (1883-1933) in Russia in the 1920s. By descent to the present owner.



216

216

A JEWELLED GOLD BROOCH

BY FABERGÉ, WITH INDISTINCT WORKMASTER'S MARK PROBABLY FOR OSCAR PIHL, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 39967

Of lozenge shape, one half chased with a reptile skin pattern, the other half smooth and applied with a sapphire, *marked on pin*; in the original silk and velvet-lined grey felt case stamped 'Fabergé St Petersburg Moscow' beneath the Imperial warrant 1½ in. (2.9 cm.) wide

£3,000–5,000

\$4,000–6,600
€3,500–5,700



215

PROPERTY FROM A PRIVATE FRENCH COLLECTION

217

**A JEWELLED AND GUILLOCHÉ ENAMEL TWO-COLOUR
GOLD IMPERIAL PRESENTATION BROOCH**

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF
ALFRED THIELEMANN, ST PETERSBURG, 1899-1904

Of lozenge form, centring a rose-cut diamond-set Imperial double-headed eagle, the body enamelled in translucent pink over a sunburst guilloché ground, the borders chased with green gold laurel, with diamond-set corners, the reverse engraved 'Souvenir de S.M. Nicolas II / Empereur de Russie / Avril 1906', marked on reverse, pin and loop

1 $\frac{3}{8}$ in. (4 cm.) wide

£5,000-7,000

\$6,600-9,200
€5,700-8,000



217

A comparable brooch by Thielemann was sold Sotheby's, New York, 8 April 2014, lot 50.

PROPERTY OF AN IMPORTANT SWISS COLLECTOR

*** 218**

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 $\frac{7}{8}$ in. (9.8 cm.) high

£3,000-5,000

\$4,000-6,600
€3,500-5,700



218

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.



219

219

A TWO-COLOUR GOLD-MOUNTED PURPURINE DESK-SEAL
BY FABERGÉ, WITH THE WORKMASTER'S MARK OF
MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890

Of tapering cylindrical form, with a green gold mount chased with foliate scrollwork, within beaded upper and lower borders, the lower part of the purpurine seal applied with possibly later gold reeded band, the gold matrix incised with a coat-of-arms of the state privy seal (*'malaya gosudarstvennaya pechat'*), marked on rim of foot
2¾ in. (7.2 cm.) high

£4,000–6,000

\$5,300–7,900
€4,600–6,800



220

*** 220**

A JEWELLED AND ENAMELLED GOLD AND PLATINUM BROOCH
BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST
HOLMSTRÖM, ST PETERSBURG, 1899-1908

Diamond-shaped, centring a cabochon moonstone within a wirework radiating surround, set with rose-cut diamonds, within two opaque white enamel frames enclosing a band of rose-cut diamonds, marked on pin and loop
⅞ in. (2.4 cm.) wide

£3,000–5,000

\$4,000–6,600
€3,500–5,700

PROVENANCE:

Anonymous sale; Christie's, New York, 19 October 2001, lot 152.
Anonymous sale; Christie's, New York, 23 April 2010, lot 43.

PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 221**

A SILVER-TOPPED GOLD-MOUNTED DIAMOND AND SAPPHIRE BROOCH

BY BOLIN, MARK OF SOPHIA SCHWAN, ST PETERSBURG, 1899-1904

Shaped as a leaf, set with two cabochon sapphires, gold-mounted on the reverse and set with rose-cut diamonds, all within diamond-set borders, the reverse with a detachable suspension loop, *marked on mounts and pin* 2¼ in. (5.8 cm.) wide

£5,000–7,000

\$6,600–9,200

€5,700–8,000



221

LITERATURE:

Magdalena Ribbing, *Jewellery & Silver for Tsars, Queens and Others*, W.A. Bolin 200 years, Stockholm, 1996, p. 87, illustrated.

*** 222**

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

£25,000–35,000

\$33,000–46,000

€29,000–40,000

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, costing 620 roubles. It was later entered into the Cabinet ledgers as 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 the daughter of Ivan von Kruzenshtern, a Russian diplomat and chamberlain. Nina's first husband was the Russian officer Alexander Keller. She later re-married Major General Nikolay Golevsky. Both her husbands were members of Masonic organisations in Russia and France. After the Revolution of 1917 Nina von Kruzenshtern emigrated to France.

A comparable Maid of Honour 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.



222



A copy of invoice from Carl Blank.

ПРИХОДЪ.						
№№ за книги	Куда поступили вещи, в каком количестве, в какой предметной форме	Наименование вещей.	По цѣнѣ.		На сумму.	
			Руб.	Коп.	Руб.	Коп.
435		Цифра имп. В. Императрицы	1		620	

РАСХОДЪ.						
№№ за книги	Куда поступили.	Комплектно.	По цѣнѣ.		На сумму.	
			Руб.	Коп.	Руб.	Коп.
	Цифра имп. В. Императрицы	1			620	

A copy of the Imperial Cabinet ledgers.



223

PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 223**

**A JEWELLED TWO-COLOUR
GOLD-MOUNTED AND GUILLOCHÉ
ENAMEL SILVER BELT BUCKLE
RE-MOUNTED AS A BROOCH**

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

Circular, enamelled overall in translucent white
over a wavy guilloché ground, decorated with
green gold laurel, set with cabochon rubies, within
seed-pearl borders, with later pin and loop,
marked on reverse
2 in. (5.2 cm.) wide

£3,000-5,000

\$4,000-6,600

€3,500-5,700



224

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

*** 224**

A SILVER ENAMEL KOVSH

MARKED K. FABERGÉ WITH THE IMPERIAL
WARRANT, MOSCOW, 1899-1908,
SCRATCHED INVENTORY NUMBER 15931

Circular, the sides *repoussé* with stylised flowers
and berried branches, the lozenge-shaped handle
with cut corners similarly decorated, all within
matt blue enamelled ground, *marked under base*
3 $\frac{3}{8}$ in. (10 cm.) wide

£6,000-8,000

\$8,000-11,000

€6,900-9,100

PROVENANCE:

Anonymous sale; Sotheby's, New York,
24 June 1987, lot 425.



* 225

A GEM-SET SILVER-MOUNTED CERAMIC DUCK-FORM KOVSH
 THE MOUNTS MARKED FABERGÉ WITH THE IMPERIAL WARRANT,
 MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 24748
 OR 24743; THE BODY, BY THE IMPERIAL STROGANOV SCHOOL,
 MOSCOW

Modelled in the form of a stylised duck, the ceramic body with green and light blue glaze, decorated with cast and chased silver mounts in the neo-Russian style, with scrolls and beads, the head decorated with stylised silver feathers, the chest mount set with a pale blue cabochon sapphire, the eyes set with cabochon garnets, *the ceramic body marked under base, the mounts marked throughout*

6 $\frac{3}{4}$ in. (16.3 cm.) long

£50,000–70,000

\$66,000–92,000

€57,000–80,000

Fabergé started working closely with the Imperial Stroganov School in 1900, when the workshop won a gold medal at the Paris exhibition for its famous ceramics. Artists at the Imperial Stroganov School experimented with new forms and glazes. Their close collaboration with Fabergé's silversmiths in Moscow resulted in the production of magnificent decorative and functional items like the present lot.

A comparable kovsh, shaped as a duck and decorated with brown and mustard glaze, is part of the collection of the House of Hesse, see Exhibition catalogue, *Fabergé: Geschenke der Zarenfamilie*, Eichenzell, 2016, p. 149, no. 118.



226

226

A PARCEL-GILT SILVER-MOUNTED AND CLOISSONNÉ ENAMEL CUT-GLASS DECANTER
BY THE IMPERIAL STROGANOV SCHOOL, MOSCOW,
1908-1917

Of bulbous form, the colourless glass body cut with a star and diamond pattern, the hinged cover cloisonné enamelled with four medallions, depicting a goat and a woman in a traditional Oriental costume, within scrolling foliage in shades of red, green, blue and cream, the scroll handle cast and chased with fluting and foliate motifs, *marked inside cover, on mount and handle*

7½ in. (18 cm.) high

£18,000–22,000

\$24,000–29,000
€21,000–25,000

Founded in 1825, the Stroganov School promoted the applied arts in Russia. The school was particularly famous for its ceramics, as well as the enamel workshop, which opened in 1902. As part of the educational process, students were encouraged to create their own designs in addition to copying well-known artworks. The extraordinary quality of works by the Stroganov School quickly gained international recognition at exhibitions in Vienna, Paris, and other European cities.

227

A SILVER-MOUNTED BIRD'S-EYE MAPLE BOX
BY FABERGE, WITH THE WORKMASTER'S MARK
OF ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG,
CIRCA 1890

Rectangular, with two hinged covers, centring a hinged scroll handle, upper mounts cast and chased with acanthus border, flanked by floral corners, lower mounts decorated with a ribbon-tied reeded border, on four ball feet, *marked throughout*

8½ in. (22 cm.) wide

£8,000–12,000

\$11,000–16,000
€9,200–14,000

PROVENANCE:

Count Christian of Rosenborg (1942-2013), grandson of Christian X of Denmark, Sorgenfri Palace.



227



PROPERTY OF A GENTLEMAN

*** 228**

A PAIR OF SILVER-MOUNTED CUT-GLASS CLARET JUGS

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 4530

Of baluster form, each pink glass body cut to clear with diamond pattern and palm leaves, each mount *repoussé* and chased with *rocaille* scrolls and pierced with trellis panels, reeded scroll handle, the domed hinged cover with foliate finial, gilt interior, *both marked on mount, one further marked inside cover* 9 in. (22.8 cm.) high (2)

£40,000–60,000

\$53,000–79,000
€46,000–68,000

PROVENANCE:

Probably, Anonymous sale; Sotheby's, Geneva, 25-27 May 1993, lot 296 (one jug).

Property from a Distinguished European Collection; Christie's, London, 1-2 December 2009, lot 57.

Acquired at the above sale by the present owner.

For an earthenware jug with very similar Fabergé silver mounts see G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 96, no. 128.



229

*** 229**

A PARCEL-GILT SILVER-MOUNTED CUT-GLASS DECANTER
 MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW,
 CIRCA 1890

Of spherical form, the colourless glass body cut with fish among waves, the hinged cover and handle formed as a dolphin, with a thumb-piece shaped as a dolphin's fin, interior gilt, *marked throughout*
 7½ in. (19 cm.) high

£10,000–15,000

\$14,000–20,000
 €12,000–17,000

For an almost identical decanter, see G. Von Habsburg, *Fabergé Imperial Craftsman and His World*, London, 2000, p. 97, no. 132. Another comparable pair of decanters with Emanuel Nobel's provenance was sold Sotheby's, Zurich, 16 November 1977, lot 371.

~ 230

A SILVER TEA AND COFFEE SERVICE
 MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW,
 1899-1908, SCRATCHED INVENTORY NUMBER 9983

Comprising a teapot, coffee pot, sugar bowl and cream jug; each of slightly bulbous fluted shape, on circular feet, the hinged covers with mother-of-pearl finials, with scrolling handles, the coffee and teapot with mother-of-pearl and ivory insulators, interiors gilt, *marked under bases and covers*

The coffee pot, 6½ in. (16.5 cm.) high
 58.42 oz. (1,817 gr.) gross

(4)

£6,000–8,000

\$8,000–11,000
 €6,900–9,100



230



231

A LARGE PARCEL-GILT SILVER-MOUNTED CUT-GLASS DECANTER

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1899-1908,
SCRATCHED INVENTORY NUMBER 23509

Of bulbous shape, the colourless glass body cut with diamond pattern, the silver mount *repoussé* and chased with a stylised double-headed eagle, flanked by cabochon amethysts and chalcedonies, the hinged cover *repoussé* and chased with scrolls in the neo-Russian style, the finial set with a cabochon sapphire, the interior with an ice compartment, with a detachable cork stopper, with an angular handle, interior gilt, *marked on neck mount, inside cover and stopper*
13¼ in. (33.5 cm.) high

£18,000-22,000

\$24,000-29,000

€21,000-25,000

PROPERTY OF A PRIVATE COLLECTOR (LOTS 232-237 & 332-334)

The *Peoples of Russia* and the *Vendors and Craftsmen* series are two of the most important and celebrated series by Jacques-Dominique Rachette (1744-1809), the chief modeller at the Imperial Porcelain Factory during the reign of Empress Catherine the Great. These series defined a new genre in porcelain production, representing various ethnographic groups in their traditional costume, as well as Russian vendors and craftsmen.

The *Peoples of Russia* series was inspired by the famous ethnographer and traveller Johann Gottlieb Georgi's book *A Description of All the Peoples Inhabiting the Russian State*, published in 1776-1777. The *Vendors and Craftsmen* series was based on various engravings, including works by Mikhail Kozlovskiy and Jean-Baptiste Le Prince.

The Imperial Porcelain Factory and the majority of private factories produced figurines inspired by these series up until the early 20th century. The last series was started in 1907 by the Imperial Porcelain Factory artist Pavel Kamenskii (1858-1923), who worked from models in the Museum of Anthropology and Ethnography and the Department of Ethnography of the State Russian Museum, St Petersburg.



*** 232**

A PORCELAIN FIGURE OF AN ICE CREAM VENDOR FROM THE 'VENDORS AND CRAFTSMEN' SERIES

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF CATHERINE THE GREAT, 1780-1790S

Realistically modelled and painted, the standing figure of a man wearing a turquoise coat and white apron, holding a basket on his shoulders and a black hat in his left hand, standing on a circular naturalistic base, *apparently unmarked*

8¼ in. (21 cm.) high

£15,000-25,000

\$20,000-33,000

€18,000-28,000

For similar models of an ice cream vendor, see T.V. Kudriavtseva, *Russkii Imperatorskii Farfor*, St Petersburg, 2003, p. 70, and A.K. Lanceray, *Russian Porcelain, The Art of the First Russian Porcelain Factory*, Leningrad, 1968, pl. 41. A comparable figure was sold Christie's, 24 November 2014, lot 358.



233 (detail of the back)



* 233

**A RARE PORCELAIN GROUP OF A FISH VENDOR FROM
THE 'VENDORS AND CRAFTSMEN' SERIES**
BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF CATHERINE THE GREAT, 1780-1790S

Realistically modelled and painted, the group depicting a kneeling fisherman in brown coat, with a fish tub by his feet, offering fish to a standing woman, wearing a pink shawl over a white dress, with her young daughter standing behind, holding a cat, on a circular naturalistic base, *marked under base with blue underglaze factory mark*
9¼ in. (23.5 cm.) high

£30,000–50,000

\$40,000–66,000
€35,000–57,000

PROVENANCE:

Property of a Connecticut Private Collector; Sotheby's, New York, 14 December 1981, lot 127.

For a similar model, see A.K. Lanceray, *Russian Porcelain, The Art of the First Russian Porcelain Factory*, Leningrad, 1968, pl. 48. Comparable models are held in the collections of the State Russian Museum, St Petersburg, and the Kuskovo Museum, Moscow (FR-8510, FR-10944).



234



235



237



236

PROPERTY FROM A PRIVATE SPANISH COLLECTION

238

**A MAGNIFICENT, MONUMENTAL AND EXTREMELY RARE
IMPERIAL PORCELAIN VASE**

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS I, 1836

Of campana form, the body painted with *Equestrian Portrait of Emperor Franz I (1768-1835)* after Johann Peter Krafft, signed in Cyrillic 'A. Nesterov. 1836' (lower right), within gilt *ciselé* border on royal blue ground, the reverse decorated with a very fine and large gilt *ciselé* Austrian Imperial double-headed eagle above a ribbon-tied wreath of oak and laurel, all within two gilt bronze bands of berried laurel leaves, the large flared and everted rim finely decorated with gilt *ciselé* berried laurel border, the body flanked by two reeded handles capped with acanthus rosettes, the lower section of the body gilt and molded with large acanthus leaves, on a similarly decorated gilt and molded socle, the spreading circular foot in royal blue with gilt gadrooning, on a square ormolu base, *marked inside the rim with blue overglaze factory mark, also inscribed in gold in Cyrillic 'G.1.2.4.'*
59 $\frac{3}{8}$ in. (152 cm.) high

£800,000–1,200,000

\$1,100,000–1,600,000
€920,000–1,400,000

PROVENANCE:

By repute, acquired by a Spanish dancer of the Imperial ballet troupe in Russia before the Revolution of 1917.
Acquired from the above by the present owners in the 1970s in Spain.

Most likely commissioned to celebrate the crucial alliance between Russia, Austria and Prussia of 1815, this magnificent vase, the finest and the largest of the type, is remarkable for its superb craftsmanship and important history. A work of the finest quality, it arguably represents the culmination of the best period in the history of the Imperial Porcelain Factory. It is one of the most important vases by the Imperial Porcelain Factory to come to auction for generations.







Fig. 1 Krafft, Johann Peter, *Equestrian Portrait of Franz I (1768-1835)*. Austria. 1832. Oil on canvas. 61x258 cm. Inv. no. GE-7805. The State Hermitage Museum, St Petersburg



(detail)

NICHOLAS I AND THE IMPERIAL PORCELAIN FACTORY

Emperor Nicholas I (1796-1855) was a great patron of the Russian Arts and commissioned a large number of porcelain vases during his reign. The factory's wonderful creations were mainly intended for presentation, and thus reflected the emperor's personal preferences in their design and decoration. Vases of this grandeur and virtuoso execution were often commissioned by the emperor as important presentation gifts to heads of foreign royal families and to foreign diplomats, as recognition for exceptional service. These vases were also 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.



Fig. 2 Weitsch, Friedrich Georg. *The Liberators of Europe*. Berlin, 1815

PORTRAIT OF EMPEROR FRANZ I OF AUSTRIA AND THE MILITARY GALLERY OF 1812

The detailed painting on the present vase was copied by the Imperial Porcelain Factory artist Alexander Nesterov from an equestrian portrait of Emperor Franz I of Austria by Johann Peter Krafft (1780-1856). Painted in 1832, the portrait was commissioned by Nicholas I for the newly built Military Gallery of 1812 at the Winter Palace (fig. 1).

The Military Gallery of 1812 was created to honour the victories of the Russian Army in the war against Napoleon and to serve as a mark of recognition to its heroes. Alexander I initiated the idea of the gallery, however its construction started only during the reign of his successor Nicholas I in 1826.

Adorning the walls of the gallery are 329 half-length portraits of generals, seven full-length portraits of their main commanders, and equestrian portraits of three monarchs – Alexander I of Russia, Frederick William III of Prussia and Franz I of Austria, all members of the Holy Alliance of 1815. The last work to be commissioned for the Military Gallery was the equestrian portrait of Alexander I painted by Franz Krüger in 1837.

FRANZ I AND THE HOLY ALLIANCE

Franz I (1768-1835) of Austria, also known as Francis II Holy Roman Emperor, was the last Emperor of the Holy Roman Empire of the German Nation. He founded the Austrian Empire in 1804, and dissolved the Holy Roman Empire after the decisive defeat at the Battle of Austerlitz of 1805.

Following his final defeat in June 1815, Napoleon was exiled to the island of St Helena. In 1815, the Holy Alliance was forged between the leading conservative monarchies in Europe. Concluded between the Austrian Emperor, the Tsar of Russia and the King of Prussia, its aims were to collectively suppress any revolutionary movements and to strengthen the principles of monarchy. This occasion was commemorated with a number of fine art commissions in Russia, depicting all three leaders of the Holy Alliance (fig. 2).





Fig. 3 Vase in Form of a Crater with a Portrait of Friedrich Wilhelm III. Imperial Porcelain Factory, Russia, Saint-Petersburg, 1836. 142,0 x 102,0 x 100,0 cm. Inv. no. ERF-6861. The State Hermitage Museum, St Petersburg

THE PRESENT VASE AND COMPARABLE EXAMPLES

The present vase is probably one of the largest two-handled campana shaped vases ever produced by the Imperial Porcelain factory during the reign of Nicholas I. The other vase of almost identical design and size is painted after Franz Krüger's 1831 portrait of Friedrich Wilhelm III of Prussia, which is also housed in the Military Gallery. It is currently part of the State Hermitage Museum collection (fig. 3, also see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, p. 303). The height of the vase is 142 cm. It was executed in 1836, the same year as the present lot, and is painted with the Prussian coat-of-arms on the reverse.

Both vases were painted by A. Nesterov in 1836, and were most likely produced as part of the series of three vases, depicting leaders of the Holy Alliance between Russia, Austria and Prussia established in September 1815. The existence and location of the third vase, which most likely depicted a portrait of Emperor Alexander I, remains unconfirmed.

The Napoleonic Wars became a popular source of inspiration for the Imperial Porcelain Factory painters. A number of other vases and plates were produced, depicting the interiors of the Military Gallery and Winter Palace (see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, pp. 304, 484).

Another comparable vase painted after Franz Krüger's portrait of Friedrich Wilhelm III was produced in 1832 and was presented as a gift from Emperor Nicholas I and Empress Alexander Feodorovna to her brother future Frederick William IV of Prussia (part of the collection of the Prussian Palaces and Gardens Foundation, see M. Korablev, M. Sokolenko, *Antologiya Russkogo Farfora XVIII-nachala XX veka*, vol. 3, part 2, Moscow, 2013, pp. 42-43).

Of such grandeur and size, the present vase would have been produced as a centerpiece for a palace interior, and would have reflected the emperor's personal preferences in design and decoration. Only a few comparable vases of similar size and craftsmanship exist and can be found in the world's leading museums and collections. It is exceptionally rare to find such an important vase in private hands, and it is undoubtedly the largest Imperial porcelain vase to have ever appeared at auction.







239

239

TWELVE PORCELAIN SOUP PLATES FROM THE KREMLIN SERVICE

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

Each circular, with scalloped rim, the 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 and red palace inventory numbers*

9 $\frac{1}{2}$ in. (24.5 cm.) diameter (12)

£15,000–20,000

\$20,000–26,000

€18,000–23,000

PROVENANCE:

The Kremlin Palace, Moscow.

'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.

*** 240**

TWO 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, one also with red palace inventory number*

9 $\frac{1}{2}$ in. (23.8 cm.) diameter (2)

£5,000–7,000

\$6,600–9,200

€5,700–8,000



240



241

* 241

TWO PORCELAIN SERVING PLATTERS FROM THE DOWRY SERVICE OF GRAND DUCHESS CATHERINE PAVLOVNA

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

Each circular, the centres painted with a view of the Italian city of Narni and the Milvian Bridge within gilt frame, the border painted at intervals with three pale yellow cartouches centring architectural views painted *en grisaille* on rust ground, the upper border with a band of pink roses and entwining green branches, gilt rim, the reverses inscribed 'Ponte Molle' and 'Pont Moderne de Narni', marked under bases with blue underglaze factory marks, one also incised with numerals and letters

13½ in. (34.4 cm.) diameter

(2)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

The Dowry Service for Grand Duchess Ekaterina Pavlovna (1788-1819), daughter of Paul I, was manufactured between 1799 and 1802. It is often called the Württemberg Service due to her second marriage to Wilhelm of Württemberg, following the death of her first husband, Prince Peter Friedrich Georg of Oldenburg. The service was given as a wedding present by Alexander I to his sister Ekaterina Pavlovna and her husband Wilhelm I, King of Württemberg (1781-1864).

For further information on this service, see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, pp. 162-166.

PROPERTY FROM A PRIVATE FRENCH COLLECTION

242

A PORCELAIN DISH AND COVER FROM THE CABINET SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF CATHERINE THE GREAT (1762-1796)

The dish circular, with scalloped rim, centring a cartouche painted with the view of the St Michael Hospice in Rome within a gilded reserve, the upper border with a chain of purple and blue field flowers on a gilt ground, the cover similarly decorated, with a gilt pine-cone finial, the dish marked under base with blue underglaze factory mark and inscribed 'Hospice de s. Michel', also with purple and red palace inventory numbers

The dish, 11¼ in. (29.7 cm.) diameter

(2)

£8,000-12,000

\$11,000-16,000

€9,200-14,000



242

For a comparable dish and cover from the Cabinet service see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, p. 113.



243

*** 243**

A PORCELAIN PLATE FROM THE MIKHAILOVSKY SERVICE

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

Circular, the centre depicting Ganymede with an eagle and two female figures, signed in Cyrillic 'V: Meshcheriakov', framed within a gilt band, the white ground outer border with a continuous band of gilt rosettes and palmettes, flanked by green geometric bands, *apparently unmarked, incised under base with Cyrillic 'P' and numeral '6'* 9¼ in. (24.8 cm.) diameter

£3,000–5,000

\$4,000–6,600
€3,500–5,700



244

*** 244**

A PORCELAIN PLATE

BY THE YUSUPOV FACTORY, ARCHANGELSKOE, 1826

Circular, the centre painted with a rose after Redouté and titled 'Rosier de Provens à Fleurs Marbrées', the border with gilt foliate wreath, the reverse with gilt inscription 'Archangelski 1827', *apparently unmarked* 9¼ in. (23.3 cm.) diameter

£8,000–12,000

\$11,000–16,000
€9,200–14,000

Prince Nikolai Yusupov (1750-1831), director of the Imperial Porcelain Factory during the reign of Paul I, founded the Yusupov Porcelain Factory in 1814 on his estate in Archangelskoe outside of Moscow. The factory was more accurately a studio where porcelain blanks from French factories and the Popov factory were painted. The porcelain was never sold, but rather presented to the Imperial family and to the Yusupovs' circle of friends. The plates were painted with roses copied from the three-volume *Les Roses* published between 1817 and 1824 by the artist and botanist Pierre-Joseph Redouté, who based his studies on the flowers of the best gardens in Paris. The series of rose plates was later rediscovered by Prince Felix Yusupov when he modernised the estate of Archangelskoe in 1912.



PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

245

A RARE GLASS PLAQUE

BY THE IMPERIAL GLASS WORKS, ST PETERSBURG,
FIRST HALF 19TH CENTURY

Oval, painted in sepia with a view of the Bip Fortress in Pavlovsk Park, St Petersburg, after the engraving by Ivan Cheskii, within an original gilt wood frame, *apparently unmarked*
12¾ in. (31.5 cm.) wide

£15,000-25,000

\$20,000-33,000
€18,000-28,000

PROVENANCE:

Bronislava Ivanovna Likhareva, wife of the poet and writer Boris Likharev (1906-1962).

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

The present lot is a rare example of a painted glass plaque, produced after the engraving by Ivan Cheskii (1782-1848). The engraving was printed in 1800 after the original painting by Semyon Schedrin (1745-1804).

The Bip Fortress, also known as Paul's Bastion, was commissioned by Emperor Paul I, and designed by the Italian architect Vincenzo Brenna in 1795. After its completion, it became a home base to a military garrison with regular services and a functioning drawbridge, as can be seen on the plaque. The Bip Fortress was destroyed during World War II.

For a porcelain plate, painted with the comparable view of the Bip Fortress, see M. Korablev, M. Sokolenko, *Antologiya Russkogo Farfora XVIII-nachala XX veka*, vol. 7, part 1, Moscow, 2015, p. 176.



Cheskii, Ivan. *View of the Bip Fortress in Pavlosk*, after S. Schedrin, 1800



PROPERTY FROM A PRIVATE COLLECTION

* 246

A PAIR OF RARE AND LARGE PORCELAIN VASES

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

Each of amphora form, the bodies finely painted with *A Battle between Turkish and Austrian Troops* after Philips Wouwerman and *The Troops at Rest* after Pieter Wouwerman, both signed in Cyrillic 'Golov' (lower right), within gilt borders and bands of molded anthemias and rosettes on a white ground, the sides and reverse with gilt-fluted stripes on a white ground, flanked by two gilt winged caryatid-form handles supporting baskets of flowers, with gilt waisted flared neck and everted molded rim, the lower section and spreading circular foot gilt and molded with rising palmettes, acanthus and rosettes, on a square ormolu base, each inscribed in Russian inside the neck '[By the] Imp[erial] Por[celain] Factory 1828,' in gold, one inscribed 'D'après P. Wouwermans' on the foot 29½ in. (74 cm.) high (2)

£400,000–600,000

\$530,000–790,000

€460,000–680,000

PROVENANCE:

With Paula de Koenigsberg, Buenos Aires.

Acquired from the above by the parents of the present owners before 1948.

THE IMPERIAL PORCELAIN FACTORY AND OLD MASTER PAINTINGS

The Imperial Porcelain Factory started to produce large vases for imperial presentations and for the decoration of palaces during the reign of Emperor Alexander I in 1801-1825. The tradition was then continued by Emperor Nicholas I, who commissioned and awarded a remarkable number of vases. 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.

Many of the vases produced by the Imperial Porcelain Factory were decorated with copies of Old Master 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.





Moyreau, Jean. *The Troops at Rest*, after Pieter Wouwerman, Paris, 1758. Etching



(detail)

THE WOUWERMAN PAINTINGS

The remarkably detailed and colourful paintings on the present vases were copied by the Imperial Porcelain Factory artist Semyon Golov (c.1783-1849) from canvases by the seventeenth-century Dutch painters, Philips Wouwerman (1619-1668) and his brother Pieter Wouwerman (1623-1682). Philips Wouwerman, who was one of the most prolific artists of the Dutch Golden Age, became famous as a genre painter. He excelled at depicting figures with distinctive expressions and realistic animals, including his famous image of a white horse, which is present in most of his paintings. His pictures were highly valued during his lifetime, but became even more sought after in the 18th century.

The first vase is decorated with a copy of Philips Wouwerman's detailed painting, *A Battle between Turkish and Austrian Troops*, depicting a battle during the Ottoman-Habsburg war (A. Somov, *Imperial Hermitage. Catalogue of the painting gallery. [Imperatorskii Ermitazh. Katalog kartinnoi galerei.]*, St Petersburg, 1902, vol. II, p. 96-97, no. 1020). The intricacy of the scene demonstrates Golov's excellent craftsmanship. He studied at the Imperial Porcelain Factory school under the French porcelain painter Henri Adam and was regarded as one of the best specialists in copying historical works. He was appointed master painter in 1819 and worked at the factory until 1846.

The scene on the second vase is painted after *The Troops at Rest* by Pieter Wouwerman. The oeuvre of Pieter manifests the influence of his brother, and has frequently been attributed to Philips Wouwerman. According to Andrei

Somov, curator of the Hermitage from 1886, this was the case with *The Troops at Rest* which had a later monogram of Philips Wouwerman (A. Somov, *Imperial Hermitage. Catalogue of the painting gallery. [Imperatorskii Ermitazh. Katalog kartinnoi galerei.]*, St Petersburg, 1902, vol. II, p. 83-84, no. 1048).

Both paintings were acquired by Catherine the Great as part of the notable French collections of Louis Antoine Crozat, Baron de Thiers, and Joseph Antoine Crozat, Baron de Tugny. These and other works would form the foundation of the Imperial Hermitage Museum (now the State Hermitage Museum) in St Petersburg, which was founded by Emperor Nicholas I in 1852. *A Battle between Turkish and Austrian Troops* is still part of the Hermitage museum collection; however *The Troops at Rest* was probably sold in the 1920-30s and the present whereabouts are unknown. The distinguished provenance of both Philip and Pieter Wouwerman's original paintings reflects the enduring aesthetic appeal of the canvases reproduced on the present vases. The vibrant painting by one of the factory's best artists wonderfully captures the atmospheric Dutch landscapes and richly-coloured genre scenes.

The present vases, dated 1828, were produced by the Imperial Porcelain Factory at the beginning of the reign of Nicholas I (1825-1855), and retain many neo-classical influences from the reign of his predecessor, Alexander I (1800-1825). The form and decoration are closely related to two pairs of vases from the Peterhof Museum (see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, pp. 325, 491).



Wouwerman, Philips. *A Battle between Turkish and Austrian Troops*. Oil on panel. 34,5x47 cm. Inv. no. GE-838. The State Hermitage Museum, St Petersburg



(detail)

PROPERTY FROM AN IMPORTANT MIDDLE EASTERN PRIVATE COLLECTION (LOTS 247-252)



*** 247**

A LARGE SILVER-GILT CLOISSONNÉ ENAMEL KOVSH

MARK OF FEODOR RÜCKERT, MOSCOW, 1899-1908

Of traditional form, with raised prow and shaped hook handle, the body and handle enamelled overall with shaded varicolour scrolling foliage and flowerheads on a green ground, the central part enamelled with an Imperial double-headed eagle in orange, blue and peach, with corded rim, the interior engraved with a monogram 'JC', marked under base, on foot and handle 10¼ in. (26 cm.) wide

£25,000-35,000

\$33,000-46,000

€29,000-40,000

PROVENANCE:

Anonymous sale; Christie's, New York, 12 April 1988, lot 160.

Acquired at the above sale by the present owner.



(detail)



248

*** 248**

A SILVER-GILT AND CLOISSONNÉ ENAMEL TEA AND COFFEE SERVICE

MARK OF ANTIP KUZMICHEV, MOSCOW, 1899-1908, RETAILED BY TIFFANY & CO.

Comprising a coffee pot, teapot, milk jug, sugar tongs, strainer and a two-handled tray; each enamelled overall with varicolour scrolling foliage on gilt stippled or cream enamel ground, the coffee and teapot with hinged covers, surmounted by a knob finial, each engraved with a monogram 'MS', *marked throughout*

The tray, 15 in. (38.1 cm.) wide

(6)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Christie's, New York, 12 April 1988, lot 163. Acquired at the above sale by the present owner.



249

*** 249**

A SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSH

MARK OF GUSTAV KLINGERT, MOSCOW, 1899-1908

Of traditional form, with slightly raised prow and shaped hook handle, the body enamelled overall with varicolour scrolling foliage and flowerheads on gilt stippled ground, within wirework borders, the interior of the base and handle similarly decorated, *marked on handle, body and interior reserve, also with later Soviet marks* 9½ in. (24.2 cm.) wide

£7,000-9,000

\$9,300-12,000

€8,000-10,000

* 250

A LARGE AND FINE SILVER-GILT CLOISSONNÉ AND EN PLEIN ENAMEL WEDDING KOVSH

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, WITH THE MAKER'S MARK OF FEODOR RÜCKERT, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 515

Of traditional form, the body finely enamelled with shaded cloisonné flowerheads and scrolling foliage on a green ground, the front enamelled with an Imperial double-headed eagle, the sides cloisonné and *en plein* enamelled with two men in boyar costume on winged horses, also with large figurative panels, one depicting the wedding feast, inscribed in Russian 'Honourable Feast', the other depicting introduction of a groom, inscribed in Russian 'Honourable Wedding', both against a sky blue ground, with corded rim, with similarly enamelled raised prow and stylised scrolled handle, applied with floral knobs, on a spreading foot, *marked under base, on foot and handle* 13¾ in. (34 cm.) wide

£60,000-90,000

\$80,000-120,000

€69,000-100,000

PROVENANCE:

Anonymous sale; Christie's, New York, 12 April 1988, lot 174.
Acquired at the above sale by the present owner.

This magnificent kovsh is a wonderful example of Feodor Rückert's production for Pavel Ovchinnikov's firm, one of the biggest suppliers to the Imperial Court. From the end of the 1890s to the beginning of the 1900s, Ovchinnikov was the main client of Feodor Rückert (T. Muntian, *Feodor Rückert & Carl Fabergé*, Moscow, 2016, p. 53).

Ovchinnikov's firm was at the forefront of the revival of exquisitely enamelled works in the old Russian style. Such items included kovshes, charkas, and bratinas, which were often presented as souvenirs to diplomats and foreign guests. Decorated with enamels in various techniques and of high complexity, these items were usually commissioned to Feodor Rückert, the best enameller of the time. The combination of cloisonné and *en plein* enamel, as well as matt colours with glossy enamels, which can be observed on the present kovsh, is synonymous with Rückert's style of the late 19th/early 20th century.

Whilst working on items drawn from the medieval objects, Feodor Rückert also liked to add native Russian folklore elements, such as images of wedding celebrations, feasts, and peasants in traditional costume. The present kovsh represents wedding scenes, which can be referenced to popular paintings by Konstantin Makovsky (1839-1915), in particular *A Boyar Wedding Feast of the 17th Century* (Hillwood Museum & Gardens, Washington D.C.), often reproduced by Rückert.

An almost identical kovsh by Feodor Rückert, retailed by Ovchinnikov, was sold Sotheby's, New York, 4 November 2010, lot 17. For another comparable kovsh, see T. Muntian, *Feodor Rückert & Carl Fabergé*, Moscow, 2016, pp. 128-129.





251

*** 251**

A SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSH

MARK OF VASILIIY AGAFONOV, MOSCOW, 1908-1917

Of traditional form, with a raised prow and shaped hook handle, the body and handle enamelled overall with varicolour scrolling foliage and flowerheads on beige, green and brown ground, the front centring a double-headed eagle, within wirework borders, engraved under base with a dedication in Russian 'To a Termez bek / in memory of friendship / from the 'Shirabad' Society / 1914', *marked under base*
9 $\frac{5}{8}$ in. (24.5 cm.) wide

£10,000-15,000

\$14,000-20,000
€12,000-17,000



252

*** 252**

A SILVER-GILT AND CLOISSONNÉ ENAMEL CASKET

MAKER'S MARK INDISTINCT, MOSCOW, 1908-1917

Rectangular, the hinged cover and body enamelled with scrolling foliage on gilt stippled ground, all within light blue enamel ground with wirework floral motifs, the cover with a clasp at the front, on four bracket feet, with drop scroll handles, *marked under base*
3 $\frac{1}{4}$ in. (8.2 cm.) wide

£3,000-5,000

\$4,000-6,600
€3,500-5,700

PROVENANCE:

Anonymous sale; Sotheby's, New York, 10 June 1992, lot 241.

Acquired at the above sale by the present owner.

PROPERTY OF A GENTLEMAN (LOTS 253-254)



253

*** 253**

A SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSH
BY FABERGÉ, WITH THE MAKER'S MARK OF FEODOR
RÜCKERT, MOSCOW, 1899-1908, SCRATCHED INVENTORY
NUMBER 20712

Of traditional form on a circular foot, with raised prow and scroll handle, enamelled with shaded varicolour stylised flower blossoms and scrolling foliage on green and red grounds, *marked under base, with an import mark*; in the original silk and velvet-lined wood case stamped 'Fabergé Moscow St Petersburg Odessa' beneath the Imperial warrant
4¾ in. (12.1 cm.) long

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Christie's, London, 1-2 December 2009, lot 80.
Acquired at the above sale by the present owner.

EXHIBITED:

San Francisco, The Fine Arts Museums of San Francisco, *Fabergé in America*, 16 February 1996-11 May 1997, no. 219.

LITERATURE:

G. von Hapsburg, et al., *Fabergé in America*, New York, 1996, p. 221, no. 219, illustrated.

*** 254**

**A PAIR OF SILVER-GILT AND CHAMPLEVÉ ENAMEL
CANDELABRA**
MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT,
MOSCOW, 1878

Each with domed circular foot, the knopped stem rising to pierced scrollwork with pendants, the bulbous socket with detachable wax pan, enamelled overall with pan-Slavic geometric motifs in blue, turquoise, white and red, *marked on lower and upper rims and wax pans*
8½ in. (21.6 cm.) high

(2)

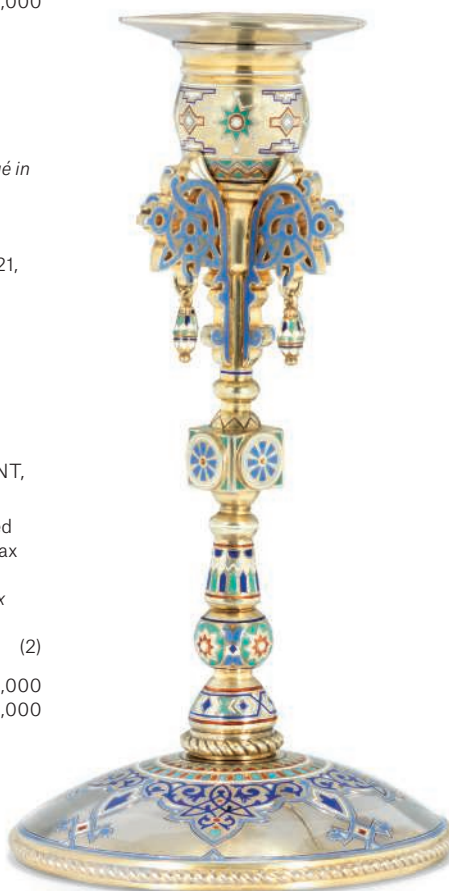
£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Christie's, New York, 23 April 2010, lot 230.
Acquired at the above sale by the present owner.



254





255

255

A SILVER AND CHAMPLEVÉ ENAMEL BOWL AND A PAIR OF SPOONS

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1876

The bulbous circular bowl champlevé enamelled with varicolour stylised cockerels and foliate scrollwork, the rim and foot rim with a repeating geometric motif, the spoons similarly enamelled and decorated with cockerels, reeded handles with a ball finial, *marked under base and on stems*

The bowl, 6¼ in. (15.8 cm.) diameter; the spoons, 6¾ in. (17 cm.) long (3)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

For a similarly designed bowl, spoon and tray, see A. von Solodkoff, *Russian Gold and Silver*, London, 1981, no. 77. A comparable set was sold Christie's, Geneva, 15 November 1978, lot 289.

* 256

A SILVER-GILT AND CHAMPLEVÉ ENAMEL TEA AND COFFEE SERVICE

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1876

Comprising a teapot, coffee pot, covered sugar bowl, cream jug, waste bowl, sugar tongs, tea strainer, sugar shovel, twelve teaspoons and a tray; all champlevé enamelled with scrolling foliage in red, blue, green and white, within geometric borders, with gilt interiors, with replacement ivorine insulators, *marked throughout*; in the original velvet-lined fitted wood case

The tray, 15½ in. (39.7 cm.) diameter

(21)

£30,000-40,000

\$40,000-53,000

€35,000-46,000

PROVENANCE:

Anonymous sale; Sotheby's Parke Bernet, New York, 27-28 October 1970, lot 647.



256

* 257

**A SET OF SIX PARCEL-GILT SILVER
AND NIELLO GOBLET**

MOSCOW, LATE 19TH CENTURY

Each with flared lip, on a circular foot, nielloed with scrolling foliage, decorated with cartouches depicting a city view on one side, the other side with a view of Hagia Sophia in Constantinople, *marked on bases and rims*

5 in. (12.7 cm.) high

29.02 oz. (902.7 gr.) gross

(6)

£6,000–8,000

\$8,000–11,000

€6,900–9,100

PROVENANCE:

Property from the Collections of Lily & Edmond J. Safra; Sotheby's, New York, 3-4 November 2005, lot 73.



257

258

**A PARCEL-GILT SILVER AND NIELLO
CIGAR CASE**

UNRECORDED MAKER'S MARK 'KÖNIG';
MOSCOW, 1836

Rectangular, with rounded corners, with a detachable lid, the front nielloed with a Turk holding a hookah pipe, both sides of the lid nielloed with an eagle within foliage, the reverse nielloed with a medallion of a fortress, set within foliate scrolls, *marked on interior rim and on lid*

5 in. (12.7 cm.) high

3.96 oz. (123 gr.) gross

£3,000–5,000

\$4,000–6,600

€3,500–5,700

PROVENANCE:

Anonymous sale; Christie's, London, 30 June 2015, lot 274.

Acquired at the above sale by the present owner.



258

* 259

A RARE PARCEL-GILT STEEL SNUFF BOX

TULA, LATE 18TH CENTURY

Cartouche-shaped, the hinged cover and inside cover decorated with amorous bas-relief scenes against a gilt ground, the sides and base similarly decorated with musicians and musical instruments, all within *rocaille* borders, with a *rocaille*-shaped thumb-piece, *unmarked*

3 in. (7.5 cm.) wide

£6,000–8,000

\$8,000–11,000

€6,900–9,100

Tula, well known as a manufacturing centre for arms and armour, developed a distinctive technique of combining steel with gilding, used to decorate hunting weapons and small luxury objects such as vases and snuffboxes.

A comparable snuffbox was sold Christie's, New York, 19 April 2002, lot 57. Another similar box is part of the collection of the State Historical Museum, Moscow.



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A PARCEL-GILT SILVER TEA SET

MARK OF MARIAN SOKOLOVSKY, MOSCOW, 1908-1917

Comprising a tea strainer, sugar shovels, sugar shovel and lemon fork; all cast and chased with scrolls and foliate motifs in the Art Nouveau style, *marked throughout*; in the original silk and velvet-lined wood case

The tea strainer, 5½ in. (14 cm.) wide

(4)

£4,000–6,000

\$5,300–7,900

€4,600–6,800



261

261

A PARCEL-GILT SILVER CIGAR BOX

MARK OF MARIAN SOKOLOVSKY, MOSCOW, 1899-1908

Rectangular, the hinged cover cast and chased in high relief with an image of Ivan Tsarevich in the woods, holding a bow, *marked inside cover and base*

6¾ in. (16.3 cm.) wide

21.22 oz. (660.1 gr.) gross

£8,000–12,000

\$11,000–16,000

€9,200–14,000

Marian Sokolovskys was employed by the Fabergé firm before starting his own workshop. In his memoirs, Franz Birbaum included Sokolovskys in his list of artists who worked for the Moscow branch of the firm. Whilst working for Fabergé, Sokolovskys created a number of figural silver pieces in the neo-Russian style, including large kovshes and bratinas that were particularly noted for their skilful execution. (T. Muntian, Feodor Rückert & Carl Fabergé, Moscow, 2016, pp. 95-99).



PROPERTY FROM A PRIVATE COLLECTION, GERMANY

262

A LARGE AND IMPRESSIVE SILVER-GILT PUNCH SET
 MARKED GRACHEV WITH THE IMPERIAL WARRANT,
 ST PETERSBURG, 1892-1893

Comprising a large bulbous bratina with cover, twelve charki, a ladle and a tray; all *repoussé* and chased with stylised geometric and foliate motifs in the old Russian style, the bratina on a circular spreading foot, the tray round, with spiral fluting around centre, with a scalloped edge, the centre engraved with a monogram possibly 'HHF', the charki and ladle similarly chased, *marked throughout*; in the original fitted felt-lined wood case, together with an additional silver charka of comparable design

The tray, 21 in. (53.5 cm.) diameter; the bratina, 15½ in. (38.7 cm.) high
 387.6 oz. (12,056 gr.) (16)

£40,000-60,000

\$53,000-79,000
 €46,000-68,000

PROVENANCE:

Acquired by the family of the present owner from the shop of Grachev Brothers in St Petersburg on 24 April 1913.
 By descent to the present owner.



263

263
A PARCEL-GILT SILVER TROMPE L'OEIL TEA AND COFFEE SERVICE
 MARK OF GIRSHI LIZERIN, MOSCOW, 1895

Comprising a teapot, coffee pot, sugar bowl, milk jug, swing-handled cake basket, strainer, lemon fork, sugar shovel, sugar tongs and a tray; the coffee pot, teapot, and sugar bowl *repoussé* and chased to simulate basket weave, with a folded corner of embroidered cloth, each with hinged lid and mother-of-pearl insulators and finials; the milk jug and cake basket similarly decorated; an oval two-handled tray engraved in the centre with the cypher 'AJ'; the strainer, lemon fork, sugar shovel and sugar-tongs similarly designed with a basket weave design, interiors gilt, *marked throughout, also with import marks*; in the original velvet-lined wood case
 The coffee pot 7 $\frac{1}{8}$ in. (20 cm.) high; the tray 25 $\frac{1}{2}$ in. (64.7 cm.) long
 164.1 oz. (5,105 gr.) gross

£25,000–35,000

(10)

\$33,000–46,000
 €29,000–40,000

PROVENANCE:

Anonymous sale; Christie's, London, 9 June 2009, lot 217.
 Acquired at the above sale by the present owner.



264

264
A SILVER AND NIELLO SNUFF BOX
 RUSSIA, PROBABLY MOSCOW, LATE 18TH/EARLY 19TH CENTURY

Circular, the detachable cover nielloed with an ornate architectural facade, a figure of a gentleman enclosed in a window, and a standing nude woman under an archway, the sides nielloed with medallions depicting a man and a woman, flaming hearts, palm trees, and other symbols, *apparently unmarked*
 3 $\frac{3}{4}$ in. (8.5 cm.) diameter
 5.27 oz. (163.8 gr.) gross

£6,000–9,000

\$8,000–12,000
 €6,900–10,000

This silver and niello box was probably created as a private commission, which explains the absence of marks and the selection of symbols depicted on the sides and cover. Most of these symbols were copied from the famous book *Symbols and Emblemata*, printed during the reign of Peter the Great in 1705. This book determined a set of symbols widely used in fine arts in Russia in the 18th and 19th centuries.

PROPERTY FROM A PRIVATE FRENCH COLLECTION

265

A PARCEL-GILT SILVER-MOUNTED BOX
MAKER'S MARK INDISTINCT,
ST PETERSBURG, CIRCA 1860

Rectangular, velvet-lined wooden box with a hinged cover, applied with a silver-gilt plaque, inscribed in Russian '[To] Egor Aleksandrovich v[on] Dehn / From the Officers of the 2nd Sofiyskii Infantry Regiment', centring the coat-of-arms of the von Dehn family, flanked by finely cast and chased military attributes, all within a corded rim, the base applied with a similar silver plaque, on four bun feet, with a silver clasp, *marked on cover and base*
6 x 7½ in. (15.3 x 19 cm.)

£3,000–5,000

\$4,000–6,600
€3,500–5,700

Georgiy (Egor) Aleksandrovich von Dehn (1827-1889) first served in the Guard in the Preobrajenski Regiment and later in the regular army. Promoted to Colonel in 1860, he became a Major General in 1869.



Eduard von Dehn, left, and Georgly (Egor) von Dehn, right



PROPERTY FROM A PRIVATE FRENCH COLLECTION

266

AN ORMOLU CHAMBERLAIN'S KEY
RUSSIA, PERIOD OF ALEXANDER I (1801-
1825)

The handle shaped as an Imperial double-headed eagle, centring the crowned cypher of Alexander I, with foliate-entwined fluted shank, with suspension loop on the reverse, *apparently unmarked*
7¾ in. (18.7 cm.) long

£3,000–5,000

\$4,000–6,600
€3,500–5,700

*** 267**

A PARCEL-GILT SILVER TANKARD

MAKER'S MARK 'AH', ST PETERSBURG, 1859

Cylindrical, on a circular scalloped foot, the body and hinged cover *repoussé* with drop-shaped lobes, the cover surmounted by a figural finial depicting a man smoking a pipe, with an animated head, the scroll handle with lobes, gilt interior, *marked under base and on cover*

8 in. (20.3 cm.) high

14.10 oz. (438.7 gr)

£4,000–6,000

\$5,300–7,900

€4,600–6,800



267

PROPERTY OF AN IMPORTANT COLLECTOR

268

**A SILVER TROMPE L'OEIL BASKET,
MONEY BOX AND FOUR NIELLO
SNUFF BOXES**

VARIOUS MARKERS AND DATES, RUSSIA,
LATE 19TH/EARLY 20TH CENTURY

The basket, oval, cast and chased to simulate wickerwork, overlaid with a fringed cloth, inscribed 'James Dunnachie' under base, *mark of Petr Loskutov, Moscow, 1884*; the money box cast to simulate wickerwork, with loop handle and hinged lid, *maker's mark Cyrillic 'AG'*; four snuff boxes, all rectangular, one decorated with c-scrolls, shells and foliage, *maker's mark 'HM', Moscow, 1844*; the other, nielloed with two figures in a landscape, *mark of Dimitry Kolesnikov, Moscow, 1821*; two nielloed with the Alexander Column on Palace Square, St Petersburg, *one with maker's mark Cyrillic 'PV', Moscow, 1856*; the other, *mark of Fedor Maksimov, Moscow, circa 1840s*

The basket, 12¼ in. (31 cm.) wide
17 oz. (556.1 gr.) gross

(6)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Three niello boxes: Anonymous sale; Christie's, Geneva, 12 May 1980, lots 81, 86, 99. Property from an Important Private European Collection; Christie's, London, 3 June 2013, lot 254 (part).
Acquired at the above sale by the present owner.



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A CAUCASIAN SILVER AND NIELLO SHASHKA

RUSSIA, CIRCA 1916

Curved, the silver hilt with bifurcated pommel, with stylised chased silver and niello scrolls, applied with the silver cypher of Nicholas II, the full silver scabbard with *en suite* similar decoration, the top of the scabbard with interlaced Cyrillic initials 'VPK', dated on the reverse in niello 1916

£20,000–30,000

\$27,000–40,000

€23,000–34,000



(detail)





270



270 (detail)

270

A GROUP OF SEVEN SILVER AND BRONZE COMMEMORATIVE MEDALS

RUSSIA, 19TH CENTURY

Comprising a silver medal in memory of the Imperial Moscow Agricultural Society with the profile of Alexander I, a large bronze medal commemorating 100 years of the Order of St George, a large bronze medal commemorating the 200 years anniversary of Peter the Great, and others; together with a small cameo depicting the profile of Alexander I

2 3/4 in. (7 cm.) diameter and smaller

(8)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

271

A GROUP OF THIRTY-NINE RUSSIAN MILITARY COMMEMORATIVE MEDALS

RUSSIA, 19TH CENTURY

Comprising five soldier crosses of the Order of St George, one commemorative cross to the clergy for the Crimean War of 1853–1856, and others

4 in. (10.1 cm.) high and smaller

(39)

£3,000–6,000

\$4,000–7,900

€3,500–6,800



271

272

A CROSS OF THE ORDER OF ST GEORGE, FOURTH CLASS

ST PETERSBURG, CIRCA 1877

Breast badge, gold and white enamel, reverse of the centre missing, with a later stylised gold fitted case; together with a cross of the order of St Vladimir Fourth Class, two crosses of the order of St Stanislas Third and Second Class, and a cross of the Order of St Anna Third Class

The Cross of the Order of St George, 1½ in. (2.9 cm.) long (5)

£15,000-25,000

\$20,000-33,000

€18,000-28,000

PROVENANCE:

The Cross of the Order of St George: Grand Duke Nicholas Nikolaevich the Younger (1856-1929).

Grand Duke Piotr Nikolaevich (1865-1931).

Prince Roman Petrovich (1896-1978).

Prince Dmitri Romanovich (1926-2016).

The present Cross of the Order of St George Fourth Class was awarded to Grand Duke Nicholas Nikolaevich the Younger at the beginning of his military career for the crossing of the Danube near Zimnitsa at the age of 21, in 1877, during the Russo-Turkish War.

This cross is smaller than the one the Grand Duke wore on his official *kolodka*. It appears that Grand Duke Nicholas Nikolaevich very much cherished his first military award, awarded on the battlefield, and at a later date wore it as a christening cross set in a special gold fitted case made to protect it.



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Manoeuvres at Tsarkoe Selo, Emperor Nicholas II, General Zarubev, Grand Duke Nicholas Nikolaevich the Younger and General V.N. Danilov, 1908. © AVT Collection

273

A GROUP OF FOURTEEN MILITARY BADGES AND RELATED ITEMS

RUSSIA, 20TH CENTURY

Comprising a badge of the 8th Astrakhan Dragoon Regiment, a gold miniature badge of the Life Guards Pavlovsky Regiment mounted as a brooch, a badge of the Kiev Alekseevsky Engineering School, and others

2¾ in. (6 cm.) wide and smaller

(14)

£4,000-6,000

\$5,300-7,900

€4,600-6,800



274

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

274

**THREE RARE WAX PORTRAIT RELIEFS
COUNT FEODOR TOLSTOY (1783-1873)**

Comprising a portrait of Anna Feodorovna Dudina (1792-1835), first wife of Feodor Tolstoy; a portrait of a woman believed to be Elizabeth Barbot-de-Marni (1750-1802), mother of Feodor Tolstoy; and a portrait of an elderly woman, all within wood frames, *one signed in Cyrillic 'Count Feodor Tolstoy'* 6 $\frac{1}{8}$ x 6 $\frac{1}{8}$ in. (17.5 x 17.5 cm.) framed, and smaller (3)

£4,000–6,000

\$5,300–7,900

€4,600–6,800

PROVENANCE:

Olga Iosifovna Rybakova (1915-1998), daughter of the important Russian Art collector Iosif Rybakov (1880-1938).

Acquired from the estate of the above by the parents of the present owner in the 1960s.

Count Feodor Tolstoy (1783-1873) was born in St Petersburg where he studied at the Academy of Fine Arts from 1802. His greatest talent was wax modelling, and from 1810 he became a medal designer for the St Petersburg Mint. As one of the most fashionable artists in Russia during the 1820s, he was appointed vice-president of the St Petersburg Academy in 1828.

PROPERTY OF A NORDIC GENTLEMAN

275

**A GOLD COMMEMORATIVE LEAF FROM THE IMPERIAL
FUNERARY WREATH OF EMPEROR ALEXANDER III
MARKED V. CHRISTESEN, COPENHAGEN, 1894**

Of leaf form, realistically chased to imitate veins, inscribed in Danish on the blades of the leaf 'Picked from / the Golden Wreath / of the / Coffin of Emperor Alexander III / December 1894.'

2 $\frac{1}{2}$ in. (6.7 cm.) long

£3,000–5,000

\$4,000–6,600

€3,500–5,700

PROVENANCE:

Grand Duchess Olga (1882-1960).

Acquired by the previous owner from Asanta Tamara Gagarina Kulikovskyy-Romanov, Grand Duchess Olga's daughter-in-law.

LITERATURE:

P. Kurth, *Tsar: The Lost World of Nicholas and Alexandra*, Boston, 1998, p. 48, illustrated.

The present gold leaf came from one of the original laurel wreaths created for the funeral of Emperor Alexander III in 1894. As a memento, members of the Imperial family were given a golden leaf from one of the funerary wreaths. This gold leaf by Vilhelm Christesen, originally belonged to Grand Duchess Olga Alexandrovna (1882-1960), the youngest child of the Emperor.



275



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**A RARE BISCUIT PORCELAIN BUST OF EMPEROR
ALEXANDER III**

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS II, CIRCA 1900

After the model by August Timus, realistically modelled, dressed in a military uniform, on a baluster-shaped octagonal base, *apparently unmarked, signed in Cyrillic 'A. Luk' for Anatoliy Lukin under base*
30¼ in. (77 cm.) high

£25,000–35,000

\$33,000–46,000
€29,000–40,000

This rare porcelain model of Emperor Alexander III by August Timus (1865-1917) is based on the famous bronze sculpture by Robert Bach, commissioned for the opening of the Russian Museum of His Imperial Majesty Alexander III (now the State Russian Museum) in 1898, and now part of the museum's collection.

August Timus was appointed the Imperial Porcelain Factory's Chief Sculptor in 1897, following the departure of August Spiess. Timus was famous for his portraits of Russian emperors and military heroes. Imperial records show that in 1904 Timus created a biscuit porcelain bust of Emperor Alexander III following a commission from the Imperial Court ([RGIA], fund 503, op.1 (507/2244), case 24, p. 45).

For a comparable bust of Alexander III, see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, p. 589.



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*** 277**

A GROUP OF PORCELAIN TABLEWARE FROM THE ORDINARY SERVICE, CORONATION SERVICE AND THE SERVICE OF GRAND DUKE KONSTANTIN NIKOLAEVICH

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

Comprising a large circular serving dish and a sauceboat from the Ordinary service; a large oval serving dish and a circular serving dish from the service of Grand Duke Konstantin Nikolaevich; a square dish from the Coronation service, *all marked under bases with blue underglaze factory marks*

The oval dish, 22¼ in. (56.5 cm.) wide (5)
 £4,000–6,000 \$5,300–7,900
 €4,600–6,800

*** 278**

A GROUP OF PORCELAIN TABLEWARE FROM THE CORONATION SERVICE AND THE SERVICE OF GRAND DUKE KONSTANTIN NIKOLAEVICH

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

Comprising three dinner plates, a soup plate, a large oval platter and a large oval serving dish from the Coronation service; a circular tureen with cover, a sauceboat, and a covered serving plate from the service of Grand Duke Konstantin Nikolaevich, *all but sauceboat marked under bases with green underglaze factory marks*

The oval dish, 15½ in. (39.7 cm.) wide (9)
 £5,000–7,000 \$6,600–9,200
 €5,700–8,000

The service of Grand Duke Konstantin Nikolaevich has a distinct coat-of-arms depicting a double-headed eagle, holding four scrolls. As admiral of the Russian fleet, Konstantin Nikolaevich used this particular image of an Imperial eagle, holding maps of the White, Baltic, Black and Caspian seas. The same image is used on the later service of Grand Duke Konstantin Nikolaevich, commissioned for his marriage in 1848 and designed by Fedor Solntsev. For comparable examples from the service, see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, p. 413.



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TWO PORCELAIN PLATES FROM THE SERVICE OF GRAND DUKE PAUL ALEXANDROVICH

BY THE KUZNETSOV FACTORY, MOSCOW, AND ESCALIER DE CRISTAL, PARIS, LATE 19TH/EARLY 20TH CENTURY

Each circular, with a scalloped rim, the centre with the gilt monogram of Grand Duke Paul Alexandrovich, beneath the Imperial crown, on a white ground, with a gilt foliate scrollwork border, *one marked under base with Kuznetsov factory mark in gold*

9¼ in. (23.5 cm.) diameter

(2)

£3,000–5,000

\$4,000–6,600

€3,500–5,700

* 280

SIX PORCELAIN CUPS AND SAUCERS FROM THE SERVICE OF GRAND DUKE ALEXANDER ALEXANDROVICH

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIODS OF ALEXANDER II (1855-1881) AND ALEXANDER III (1881-1894)

The white bodies decorated with gilt and red trellis and scrollwork borders centring the crowned monogram of Grand Duke Alexander Alexandrovich (the future Emperor Alexander III), gilt rims, *marked under bases with green underglaze and/or blue overglaze factory marks, some also with impressed numerals*

The cup, 3½ in. (9 cm.) high; the saucer 6½ in. (16.5 cm.) diameter

(12)

£3,000–5,000

\$4,000–6,600

€3,500–5,700

A comparable plate from the service of Grand Duke Sergei Alexandrovich and Grand Duchess Elisabeth Feodorovna was sold Christie's, New York, 23-24 August 2016, lot 268.



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*** 281**

TWO PORCELAIN PLATES AND A CUP AND SAUCER FROM THE IMPERIAL YACHT SERVICE *DERZHAVA*

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

The plates with navy blue border, decorated with blue circular and green oval cartouches, with gilt ropes and anchors, two cartouches with a gilt orb and the Imperial cypher of Alexander II, the cup and saucer similarly decorated, *all marked under bases with underglaze green factory marks*

The plate, 9¾ in. (24.7 cm.) diameter and smaller

(4)

£5,000-7,000

\$6,600-9,200

€5,700-8,000

*** 282**

A GROUP OF PORCELAIN TABLEWARE FROM THE IMPERIAL YACHT SERVICE *LIVADIYA*

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

Comprising one oval and two circular serving dishes, and a soup plate; each with a scalloped rim, the green borders decorated with intertwined chains set with anchors at intervals, painted *en grisaille* with an Imperial crown within beaded border, surrounded by a ribbon-tied laurel, *all marked under bases with underglaze green factory marks*

The oval dish, 13½ in. (34.5 cm.) long

(4)

£4,000-6,000

\$5,300-7,900

€4,600-6,800



282



283

A LARGE PRESENTATION PORCELAIN PLATTER

BY THE KORNILOV PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1903

Circular, the centre finely painted with the crowned Cyrillic cypher of Nicholas II and Empress Alexandra Feodorovna on an ermine mantle, dated '14. August 1903', the cobalt blue border inscribed in Russian 'From the Workers of the Nevsky Shipbuilding and Mechanical Factory', with the Imperial double-headed eagle at the top and the image of the cruiser 'Zhemchug' ['Pearl'], within gilt rims, marked under base with the Kornilov factory mark in gold, also inscribed in Russian 'By special order' in gold 15% in. (39.7 cm.) diameter

£20,000-30,000

\$27,000-40,000

€23,000-34,000

This large and impressive platter was commissioned by the Nevsky Shipyards in St Petersburg for presentation to Emperor Nicholas II during the official launch of cruiser 'Zhemchug' ['Pearl'] on 14 August 1903. The tradition of presenting members of the Imperial family with bread and salt often meant that special chargers and platters were commissioned to the leading Russian silversmiths and porcelain factories.

The high quality of decoration and usage of the Imperial emblems on this platter represent the special commission for an important historic event. In addition to the Kornilov Brothers' factory mark on the reverse, the present platter is also inscribed in gold 'By special order', decorated with an image of an anchor.



Cruiser 'Zhemchug', 1904



Emperor Nicholas II and his mother Dowager Empress Maria Feodorovna attending the launch of the cruiser 'Zhemchug', August 1903



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*** 284**

A SAUCE BOAT AND TWO PORCELAIN PLATES FROM THE IMPERIAL YACHT SERVICE TSAREVNA

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIODS OF ALEXANDER III (1881-1894) AND NICHOLAS II (1894-1917)

All decorated with blue bands and gilt rims, inscribed in Russian 'Tsarevna' and with a crowned cypher 'A', marked under bases with green underglaze factory marks

The plates, 9¾ in. (24.5 cm.) diameter; the sauce boat, 10½ in. (26.5 cm.) long (3)

£2,000-3,000

\$2,700-4,000
€2,300-3,400

*** 285**

THREE PORCELAIN CUPS AND SAUCERS

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

Two cups decorated with Grand Dukes' Navy Banner, one cup decorated with St George Andrew Banner, all with gilt handles, the saucers decorated with three crossed Grand Dukes' Navy Pennants (*breyd-vimpel*), all marked under bases with green underglaze factory marks

Cups, 2½ in. (6.3 cm.) high; saucers, 5½ in. (14.2 cm.) diameter (6)

£2,500-3,500

\$3,300-4,600
€2,900-4,000



285



286

286

**A GLASS DECANTER AND THREE GLASSES
FROM THE IMPERIAL YACHT SERVICE STANDARD**
BY THE IMPERIAL GLASS WORKS, ST PETERSBURG,
PERIOD OF NICHOLAS II, CIRCA 1895

Comprising a decanter of bulbous shape, with a detachable stopper, and three glasses of different size, all engraved with the Imperial Standard, *apparently unmarked*

The decanter, 11 in. (28 cm.) high, with stopper

(4)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

For a comparable set of glasses from the State Hermitage Museum, see T. Malinina, *Imperial Glass Factory 18th - early 20th centuries*, St Petersburg, 2009, p. 285.

* 287

**A GLASS DECANTER AND TWO GOBLETs
FROM THE BANQUET SERVICE**

BY THE IMPERIAL GLASS WORKS, ST PETERSBURG,
SECOND HALF 19TH CENTURY

The decanter of mallet form, with knopped neck, with a detachable stopper, the lobed body centring the crowned initial 'A' on an ermine mantling; the two goblets similarly decorated, *apparently unmarked*

The decanter, 13 $\frac{3}{8}$ in. (34.5 cm.) high with the stopper (3)

£4,000–6,000

\$5,300–7,900

€4,600–6,800

The Banquet services produced by the Imperial Glass Works were usually decorated with monograms of the members of the Imperial family on ermine mantling. The present decanter and goblets may have been commissioned by Grand Duke Alexei Alexandrovich (1850-1908).

For comparable examples from the Banquet service decorated with the crowned initial 'A', see T. Malinina, *Imperial Glass Factory 18th - early 20th centuries*, St Petersburg, 2009, p. 283. A similar decanter was sold Christie's, New York, 21 April 2010, lot 6.



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288

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A GROUP OF NINE PORCELAIN EASTER EGGS

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

All ovoid, one depicting the view of the Ivan the Great Bell Tower in the Moscow Kremlin; another, with the gilt cypher of Empress Alexandra Feodorovna beneath Imperial crown, dated 1915; another, depicting a miniature of Emperor Constantine, signed with the Cyrillic initials 'IP'; another, with the Imperial Eagle in gilt on blue ground; another, painted with an owl, eagle and other birds in a landscape; the others, decorated with geometric and foliate motifs; *one marked with impressed factory mark, the others apparently unmarked*

4 3/4 in. (11.1 cm.) high and smaller

(9)

£5,000–7,000

\$6,600–9,200

€5,700–8,000

For a nearly identical egg depicting Emperor Constantine, see T. Kudriavtseva and H. Whitbeck, *Russian Imperial Easter Eggs*, London, 2001, p. 110, no. 75.

*** 289**

EIGHT PORCELAIN EASTER EGGS

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

One painted with a flying bird within foliage, one depicting a rooster and chicken, the others with floral design, some with Russian inscription 'Christ is Risen', *apparently unmarked*

4 1/4 in. (10.7 cm.) high and smaller

(8)

£3,000–5,000

\$4,000–6,600

€3,500–5,700



289



290 (reverse)



290

*** 290**

A PORCELAIN EASTER EGG

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1900

Painted with St Luke the Evangelist, with a winged bull's head, probably after the design by S. Romanov, the reverse painted with scrolling foliage on light blue ground, *apparently unmarked*
5 in. (12.7 cm.) high

£3,000–5,000

\$4,000–6,600
€3,500–5,700

*** 291**

EIGHT PORCELAIN AND GLASS EASTER EGGS

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

One painted with a gilt chalice and a star, the others with floral design, some with Russian inscription 'Christ is Risen', *apparently unmarked*
5 in. (12.7 cm.) high and smaller (8)

£3,000–5,000

\$4,000–6,600
€3,500–5,700

For a comparable Easter egg from the State Hermitage collection, see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, p. 670.



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292

292

A PARCEL-GILT SILVER TRIPTYCH ICON

MAKER'S MARK CYRILLIC 'A.S', MOSCOW, 1899-1908

Of ogee arch form, opening to reveal a central panel depicting Christ Enthroned, flanked by St Basil the Great and St Anna, all three decorated with finely chased and engraved silver-gilt garments and halos, the front chased with a cross simulating wood, within scrolling foliage, the reverse similarly decorated with foliage, with a silver plaque inscribed in Russian '1842-1902 / From Church Servants and the Head Priest of the Izhvesk Cathedral', with suspension loop and clasp, *marked throughout* 10 in. (25.5 cm.) wide, extended

£15,000-25,000

\$20,000-33,000

€18,000-28,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 26 November 2008, lot 312.
Acquired at the above sale by the present owner.



293

293

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

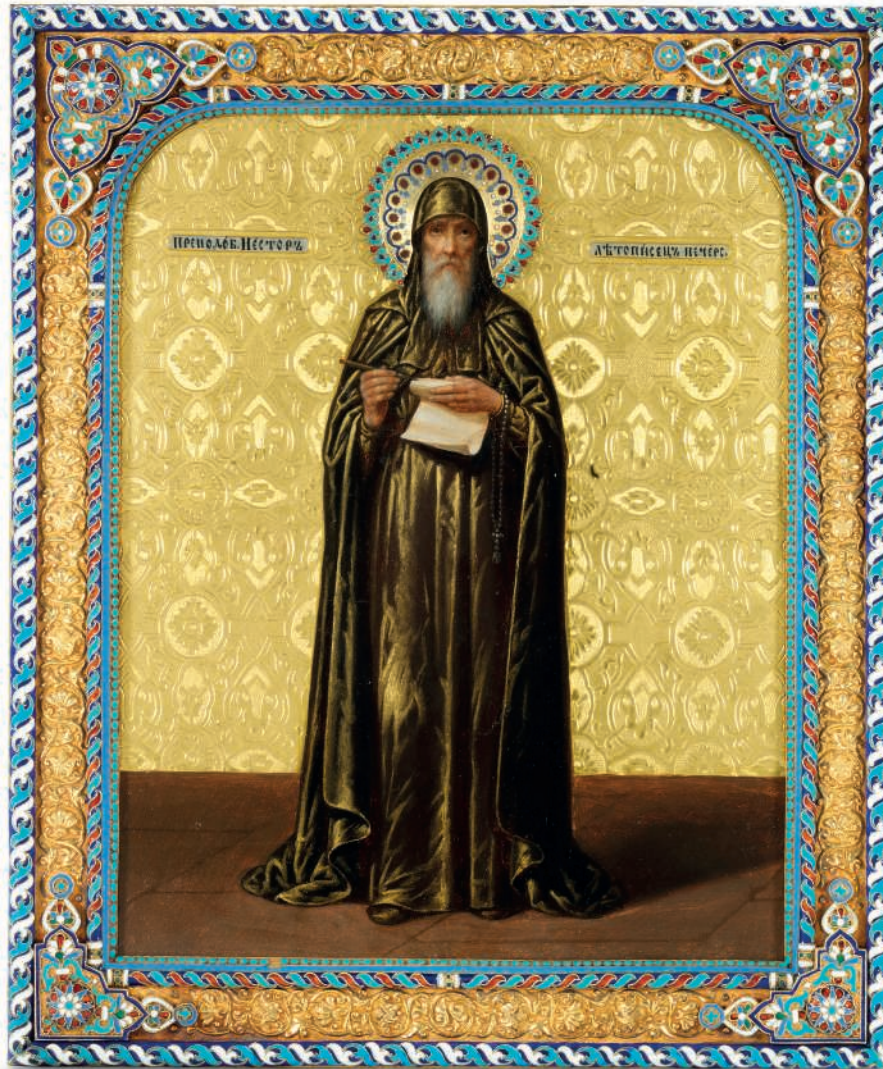
MARKED KHLEBNIKOV WITH THE IMPERIAL WARRANT, WITH THE MAKER'S MARK OF DMITRY ALEKSANDROV, MOSCOW, 1880

Rectangular, realistically painted, the Christ child with his right hand raised in benediction, the Mother of God behind him, the parcel-gilt silver garments *repoussé* and finely chased, the openwork halos engraved with scrolling foliage, the borders engraved with geometric motifs, *marked on lower border, garments and halo*; in the original leather case 10½ x 8½ in. (26.7 x 22 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000



*** 294**

A SILVER-GILT CLOISSONNÉ AND CHAMPLEVÉ ENAMEL ICON OF ST NESTOR

MARK OF ANTON CHEVARZIN, MOSCOW, 1896

Rectangular, realistically painted, depicting St Nestor holding a scroll and quill, the borders *repoussé* and finely chased with scrolling foliage, within cloisonné enamelled borders, the applied halo and corner-pieces similarly enamelled, the reverse with a label inscribed in Russian 'From Metropolitan Ioaniky / Kiev. Lavra. / 12 September 1896.', marked on lower edge
10 7/8 x 8 7/8 (27 x 22.5 cm.)

£15,000–25,000

\$20,000–33,000

€18,000–28,000

PROVENANCE:

The Stephen Humble Collection.

EXHIBITED:

Lexington, The University of Kentucky Art Museum, *Russian Icons from the Humble Collection*, 1993.

LITERATURE:

Exhibition Catalogue, *Russian Icons from the Humble Collection*, Lexington, 1995, p. 26, illustrated.

The inscription on the present icon indicates that it was a gift from Metropolitan Ioaniky of Kiev (Ivan Rudnev, 1826-1900) on 12 September 1896. The icon represents St Nestor the Chronicler, whose relics are preserved in the Kiev Pechersk Lavra. It is known that Nicholas II and his wife

Alexandra Feodorovna visited the Kiev Pechersk Lavra on 19 August 1896 during their visit to the city for the consecration of St Vladimir Cathedral, which was presided over by Metropolitan Ioaniky. It has been suggested that the present icon could have been a gift from the Metropolitan Ioaniky to the Imperial family, following their official visit to Kiev.



Metropolitan Ioaniky (Ivan Rudnev, 1826-1900)

* 295

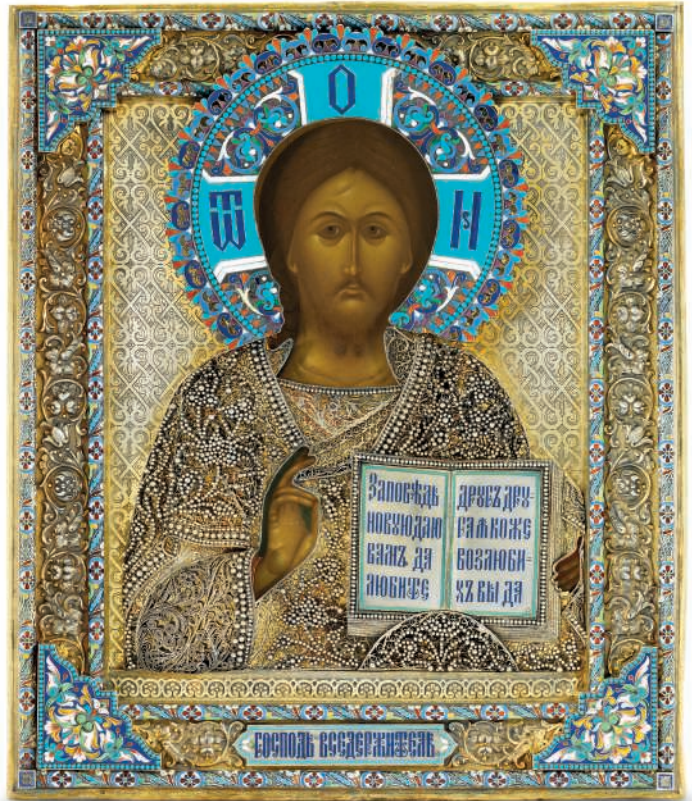
**A PARCEL-GILT SILVER-MOUNTED CLOISSONNÉ,
CHAMPLEVÉ ENAMEL AND FILIGREE ICON OF CHRIST
PANTOCRATOR**

MAKER'S MARK CYRILLIC 'V.S'; MOSCOW, 1908-1917

Rectangular, Christ traditionally painted, his filigree vestments of foliate scrollwork, the borders *repoussé* and finely chased with scrolling foliage, within champlevé enamelled borders, the halo and four corner-pieces finely decorated with varicolour cloisonné enamel foliage and beads, the gospels and lower rim applied with champlevé enamelled plaques, *marked throughout*
12¾ x 10½ in. (31.5 x 26.7 cm.)

£18,000-22,000

\$24,000-29,000
€21,000-25,000



295



296

* 296

**A PARCEL-GILT SILVER-MOUNTED ICON OF
ST NICHOLAS**

MAKER'S MARK INDISTINCT, ST PETERSBURG, 1796

Rectangular, traditionally painted, the borders and silver-gilt halo *repoussé* and chased with scrolls and swags, *marked on lower mount and halo*
14 x 11⅞ in. (35.6 x 30.2 cm.)

£4,000-6,000

\$5,300-7,900
€4,600-6,800



*** 297**

A LARGE AND RARE SILVER-GILT ICON OF THE MOTHER OF GOD OF VLADIMIR

MARK OF YAKOV MISHUKOV, MOSCOW, 1874

Rectangular, traditionally painted, the borders and halo *repoussé* with foliate scrolls, the halo decorated with pastes, applied with four corner-pieces, depicting four evangelists, *marked on lower mount, halo and corner-pieces*

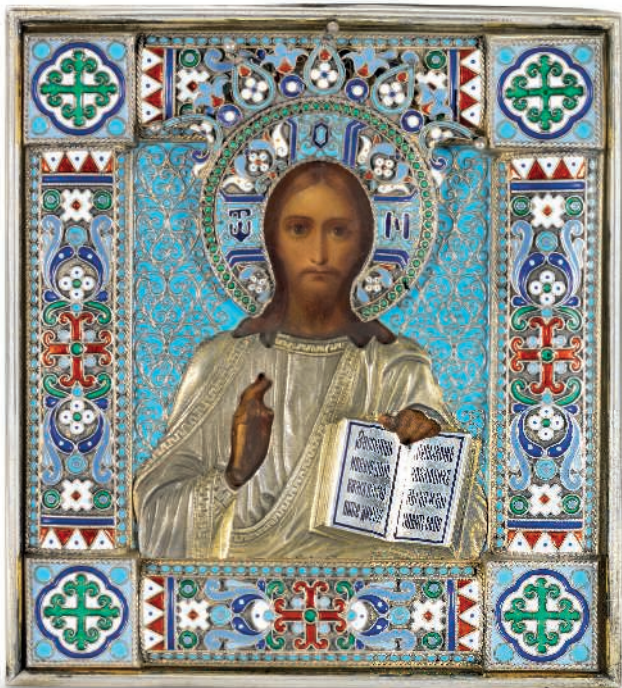
27 x 21 in. (68.5 x 53.3 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

A comparable but smaller icon of St Nicholas by Yakov Mishukov was sold Christie's, London, 4 June 2018, lot 262.



298

298

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

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, CIRCA 1890

Realistically painted, the garments *repoussé* and chased, the halo and oklad cloisonné enamelled in shades of blue, green, red, white and turquoise, within ropework borders, flanked by a cross at each corner, with suspension loop, *marked on lower rim*

4¾ in. (12.2 cm.) high

£6,000–9,000

\$8,000–12,000

€6,900–10,000

299

A SILVER-GILT AND CHAMPLEVÉ ENAMEL CHALICE

UNRECORDED MAKER'S MARK CYRILLIC 'SG', MOSCOW, 1908-1917

Of baluster form, reeded stem on a domed base, the cup decorated with four oval medallions depicting Christ, Mary, and John the Baptist, below a champlevé enamelled Russian inscription 'Receive the body of Christ and taste the source of immortality', both cup and base *repoussé* with fruiting vines, the domed foot with roundels depicting the four Evangelists, *marked throughout*

12½ in. (30.8 cm.) high

28.06 oz. (872.9 gr.) gross

£3,000–5,000

\$4,000–6,600

€3,500–5,700

PROVENANCE:

Anonymous sale; Sotheby's Parke Bernet, New York, 29-30 November 1978, lot 163.



299



300

*** 300**

A SILVER-GILT CLOISSONÉ AND CHAMPLEVÉ ENAMEL ICON OF THE MOTHER OF GOD OF KAZAN
 MARK OF FEDOR MISHUKOV, MOSCOW, 1899-1908

Rectangular, realistically painted, the garments of the Mother of God and Christ *repoussé* and finely enamelled with scrolling foliage, the halos enamelled with varicolour foliage and beads, applied with champlevé enamelled letters and name plaque, the borders engraved overall with foliate pattern, *marked on garments, halo and name plaque, also with French import mark*
 10½ x 8¾ in. (26.7 x 22.3 cm.)

£15,000-25,000

\$20,000-33,000
 €18,000-28,000

*** 301**

A PARCEL-GILT SILVER AND CHAMPLEVÉ ENAMEL ICON OF CHRIST PANTOCRATOR
 MARK OF IVAN TARABROV, MOSCOW, CIRCA 1890

Realistically painted, the parcel-gilt silver garments *repoussé* and finely chased, the openwork halo engraved with geometric motifs, with champlevé enamelled gospels, *marked throughout*; in the original wood frame and kyot
 10½ by 8¾ in. (26.7 x 22.2 cm.)

£4,000-6,000

\$5,300-7,900
 €4,600-6,800

PROVENANCE:

With Vladimir Gordon, St Petersburg, circa 1900
 (label on the reverse).



301



302

302

**SIX SILVER-GILT CLOISSONNÉ AND
PLIQUE-À-JOUR ENAMEL VODKA CUPS**
MARK OF IVAN KHLEBNIKOV WITH THE
IMPERIAL WARRANT, MOSCOW, 1899-1908

Each of tapering cylindrical form, the body
cloisonné and *plique-à-jour* enamelled with
scrolling foliage on a blue ground, on a circular
domed foot, *marked on upper rims, also with French
import marks*

3¾ in. (9.3 cm.) high

(6)

£7,000-9,000

\$9,300-12,000

€8,000-10,000

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

304

**A SILVER-GILT AND CLOISSONNÉ
ENAMEL INKSTAND AND BLOTTER**
MAKER'S MARK CYRILLIC 'AE', MOSCOW,
1908-1917

Each enamelled with shaded varicolour
flowerheads and foliate motifs on blue, red and
cream grounds, within cord rims, the inkstand
surmounted by a lyre, with a detachable glass
inkwell, the blotter with a knob-shaped handle,
marked throughout, also with French import marks
The inkstand, 5¾ in. (13.5 cm.) wide

(2)

£6,000-8,000

\$8,000-11,000

€6,900-9,100



304



303

303

**A SILVER-GILT CLOISSONNÉ
ENAMEL CHARKA**

MARKED P. OVCHINNIKOV WITH THE
IMPERIAL WARRANT, OVERSTRIKING THE
MARK OF FEODOR RÜCKERT, MOSCOW,
CIRCA 1890

Of traditional form, cloisonné enamelled with the
image of a duck and varicolour foliage on a cream
ground, with a stylised cockerel handle, blue
beading around base rim, *marked under base*
2¾ in. (5.9 cm.) high

£3,000-5,000

\$4,000-6,600

€3,500-5,700



PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 305**

A LARGE SILVER-GILT AND CLOISSONNÉ ENAMEL BEAKER

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

Tapering cylindrical, the body enamelled with mythological Sirin birds,
surrounded by varicolour foliate and geometric ornamentation, the lower part
repoussé with enamelled roundels, framed by geometric borders, decorated
with beading, *marked under base*

8¼ in. (21 cm.) high

£20,000-30,000

\$27,000-40,000

€23,000-34,000



305



306

306

A GEM-SET SILVER-GILT AND CLOISSONNÉ ENAMEL VASE

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

Of tapering bulbous form, with scalloped rim, cloisonné enamelled with
varicolour scrolling foliage and flower heads on a silver-gilt ground, the base
enamelled with geometric design on a nut-brown ground, with two stylised
handles set with cabochon garnets, *marked under base, also with import marks*
6¼ in. (16 cm.) high

£8,000-12,000

\$11,000-16,000

€9,200-14,000

A comparable vase was sold Christie's, London, 24 November 2014, lot 414.



307

*** 307**

A GROUP OF EIGHT SILVER-GILT AND CLOISSONNÉ ENAMEL SALTS AND SPOONS
 VARIOUS MAKERS AND DATES, MOSCOW, LATE 19TH/EARLY 20TH CENTURY

All decorated with varicolour floral and geometric motifs, on ball feet; two, *mark of the 11th Artel, Moscow, 1908-1917*, together with two salt spoons; two, *mark of Ivan Saltykov, Moscow, 1899-1908*; two, *mark of Gustav Klingert, Moscow, 1890*; two, *mark of the 20th Artel, Moscow, 1908-1917*; together with six associated salt spoons by various makers
 2 in. (5 cm.) wide and smaller

(8)

£3,000-5,000

\$4,000-6,600
 €3,500-5,700

PROPERTY FROM A PRIVATE FRENCH COLLECTION

308

A SILVER-GILT AND CLOISSONNÉ ENAMEL EASTER EGG
 MARK OF PAVEL OVCHINNIKOV, MOSCOW, CIRCA 1890

Ovoid, the detachable cover and base enamelled with varicolour foliage on gilt stippled ground, within wirework borders, *marked inside cover and base*; in the original silk and velvet case
 2½ in. (6.4 cm.) high

£2,000-3,000

\$2,700-4,000
 €2,300-3,400



308

*** 309**

A GROUP OF FIVE SILVER-GILT AND CLOISSONNÉ ENAMEL CIGARETTE CASES
 VARIOUS MAKERS AND DATES, MOSCOW, LATE 19TH/EARLY 20TH CENTURY

All decorated with varicolour floral motifs on gilt stippled ground, one, inscribed in Russian 'Zefir', *mark of Maria Semenova, Moscow, 1908-1917, also with later Soviet marks*; another, depicting a bird within foliage, *mark of Nikolay Zverev, Moscow, 1908-1917*; another, with tinder cord, *mark of Ivan Saltykov, Moscow, circa 1890*; another, with a cabochon glass push-piece, *mark of Mikhail Zorin, Moscow, 1908-1917*; another, *maker's mark Cyrillic 'MCh', Moscow, 1908-1917*
 5 in. (12.7 cm.) wide and smaller

(5)

£4,000-6,000

\$5,300-7,900
 €4,600-6,800



309



310

PROPERTY FROM A PRIVATE FRENCH COLLECTION

310

A PARCEL-GILT SILVER AND CLOISSONNÉ ENAMEL COFFEE SERVICE

MARKED KLINGERT, MOSCOW, 1899-1908

Comprising a coffee pot, cream jug and sugar bowl; each with shaded cloisonné enamel scrolling foliage on green ground, decorated with silver-gilt beads, the bowl with a swing-handle, the coffee pot with replacement wood insulators, *marked under bases and on cover*; in the original wood case
The coffee pot, 6 $\frac{1}{2}$ in. (16.7 cm.) high

(3)

£8,000-12,000

\$11,000-16,000
€9,200-14,000

*** 311**

A SILVER-GILT CHAMPLEVÉ AND EN PLEIN ENAMEL TEA CADDY

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

Of rectangular form with sloping shoulders, in the chinoiserie style, each side *en plein* enamelled with figures in traditional Chinese costume seated in interior scenes within arched reserves, framed by champlévé enamelled varicolour geometric borders, the detachable cover and body similarly decorated, the cover enamelled with initials 'E.K.', *marked under base and rim of cover, also with French import marks*
5 in. (12.7 cm.) high

£50,000-70,000

\$66,000-92,000
€57,000-80,000

The present lot is comparable with other exceptional tea-wares enamelled in the chinoiserie style, which were produced by Ovchinnikov in the 1870s. Comparable tea caddies were sold Sotheby's, London, 4 June 2013, lots 497 and 498.



311



(detail)



(detail)



312

*** 312**

A GROUP OF FIVE SILVER-GILT, CLOISSONNÉ AND PLIQUE-À-JOUR ENAMEL KOVSHES

VARIOUS MAKERS AND DATES, MOSCOW, LATE 19TH/EARLY 20TH CENTURY

One, cloisonné and *plique-à-jour* enamelled with a stylised peacock, *mark of Ivan Khlebnikov, Moscow, 1899-1908*; four decorated with varicolour foliage on gilt stippled ground, one, *mark of Maria Semenova, Moscow, 1908-1917, also with later Soviet marks*; another, *mark of Ivan Saltykov, Moscow, 1908-1917*; another, *mark of Maria Semenova, Moscow, 1899-1908*; another, *mark of Maria Semenova, Moscow, 1908-1917*, together with a miniature salt spoon

(5)

£3,000-5,000

\$4,000-6,600
€3,500-5,700



313

*** 313**

A GROUP OF THREE SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSHES AND A BOX

VARIOUS MAKERS AND DATES, RUSSIA, LATE 19TH/EARLY 20TH CENTURY

All decorated with varicolour scrolling foliage, two, *mark of Maria Semenova, Moscow, 1899-1908*; another, *mark of Maria Sokolova, Moscow, 1899-1908*; the heart-shaped box, with a detachable lid, engraved with a Cyrillic monogram and date 'AD / February 6th 1888', *mark of Ivan Andreev, Moscow, 1887*; together with a cloisonné enamel silver kovsh, 20th century

(5)

£3,000-5,000

\$4,000-6,600
€3,500-5,700



314

*** 314**

A SILVER-GILT AND CLOISSONNÉ ENAMEL TEA-GLASS HOLDER MARK OF THE 6TH ARTEL, MOSCOW, 1908-1917

Cylindrical openwork body, on a spreading circular foot, enamelled with shaded varicolour geometric motifs and foliage, within wirework borders, with an upswept handle, *marked under base, also with later Soviet marks*

4 7/8 in. (11 cm.) high

£3,000-5,000

\$4,000-6,600
€3,500-5,700

A comparable tea-glass holder by the 6th Silver Artel was sold Christie's, New York, 24 April 2009, lot 36.

315

**SIX PARCEL-GILT SILVER TROMPE L'OEIL
TEA-GLASS HOLDERS**

MARKED SAZIKOV WITH THE IMPERIAL
WARRANT, MOSCOW, 1869

Each cylindrical, body and handle cast and chased
to simulate basket-weave, decorated with Cyrillic
initials 'SP', with three glasses, engraved with a
decorative border, *all marked under bases*
2½ in. (5.5 cm.) high, without glass
31.47 oz. (978.8 gr.) (6)

£5,000-7,000

\$6,600-9,200
€5,700-8,000

PROVENANCE:

Acquired by the family of the present owner in
Russia before the Revolution of 1917.

~316

**A PARCEL-GILT SILVER AND LACQUER
TEAPOT AND COFFEE POT**

MARKED V. MOROZOV WITH THE IMPERIAL
WARRANT, WITH THE MAKER'S MARK 'JT',
ST PETERSBURG, 1899-1904

Each of tapering cylindrical form, on circular foot,
the body lacquered with a traditional troika scene
on a red ground, the hinged cover and scroll handle
with ivory insulators, interior gilt, *marked under
base, cover and on spout*

The coffee pot, 6½ in. (16.5 cm.) high; the teapot,
5 in. (12.7 cm.) high (2)

£3,000-5,000

\$4,000-6,600
€3,500-5,700



315



316



317

318

*** 317**

**FIVE LACQUERED PAPIER-MACHÉ EASTER EGGS
RUSSIA, 19TH CENTURY**

All ovoid, one painted with St Olga; one depicting St Gregory the Theologian; one depicting the Resurrection of Christ; two depicting the Mother of God and Christ Child, *some marked*
6 in. (15.3 cm.) high and smaller

(5)

£2,000–3,000

\$2,700–4,000
€2,300–3,400

*** 318**

**THREE LACQUERED PAPIER-MACHÉ EASTER EGGS
RUSSIA, 19TH CENTURY**

All ovoid, one painted with the Resurrection of Christ; one depicting Saint Basil's Cathedral in Moscow; one depicting Ivan the Great Bell Tower, *some marked*
6 in. (15.3 cm.) high and smaller

(3)

£2,000–3,000

\$2,700–4,000
€2,300–3,400

*** 319**

**FIVE EMBROIDERED HEADBANDS
RUSSIA, 19TH CENTURY**

Decorated with seed-pearls, glass beads and foil, with side ribbons
Each approx. 14 in. (35.5 cm.) wide, without ribbons

(5)

£2,000–3,000

\$2,700–4,000
€2,300–3,400



319



*** 320**

**FIVE LACQUERED
PAPIER-MACHÉ BOXES**

BY THE LUKUTIN AND VISHNIAKOV
FACTORIES, RUSSIA, 19TH CENTURY

One, finely painted with a portrait of Emperor
Nicholas I after Franz Krüger, within borders
decorated with piqué silver paillons; one, painted
with *Tsar Alexei Mikhailovich Choosing a Bride*
after Konstantin Makovsky; one, painted with a
young girl carrying a yoke; two, decorated with
troika scenes, *all marked*

The circular box, 7¼ in. (18.5 cm.) diameter and
smaller (5)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

320

LITERATURE:

The box, depicting a girl with a yoke: R. Hare,
The Art and Artists of Russia, London, 1965, p. 26.

*** 321**

**A GROUP OF THREE LACQUERED
PAPIER-MACHÉ BOXES AND A PLATE**

BY THE LUKUTIN FACTORY, RUSSIA, 19TH
CENTURY

One, finely painted with a portrait of Emperor
Nicholas I after Franz Krüger, within borders
decorated with piqué silver paillons; one, painted
with the portrait of Tsar Alexei Mikhailovich; one,
painted with a courting couple; the plate, painted
with a genre scene in a kitchen, *all marked*

The plate, 8½ in. (21.5 cm.) diameter and smaller (4)

£2,000–3,000

\$2,700–4,000

€2,300–3,400



321

PROPERTY FROM A PRIVATE FRENCH COLLECTION

322

AN UNUSUAL EN PLEIN ENAMEL SILVER PHOTOGRAPH FRAME

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

Rectangular, centring a very fine *en plein* enamelled reserve, depicting a young boy standing by a wooden gate, arms and legs crossed, within a stepped silver frame, with an openwork silver strut, marked on lower rim, back and strut
7 in. (17.7 cm.) high

£3,000-5,000

\$4,000-6,600
€3,500-5,700



322



323

*** 323**

A ROCK CRYSTAL HAND SEAL

BY KARL WOERFFEL, ST PETERSBURG, LATE 19TH CENTURY

Carved in rock crystal, as Atlas carrying the world, the matrix vacant, unmarked; in a silk and velvet-lined leather box stamped in Russian 'K.F. Woerffel' beneath the Imperial Warrant
1½ in. (4.2 cm.) high

£3,000-5,000

\$4,000-6,600
€3,500-5,700

PROVENANCE:

Prince Vladimir Petrovich Troubetzkoy (1885-1954).
By descent to the present owner.

324

A PARCEL-GILT SILVER SAMOVAR

MARK OF ADOLF SPER, ST PETERSBURG, 1853

Of baluster form, the body *repoussé* with fluted lobes, the handles chased to simulate bamboo, with *rocaille* handle above the spigot, surmounted by a mother-of-pearl finial, the spreading base with geometric and acanthus motifs, on four scroll feet, with detachable cover, *marked on base, cover and body*

15 in. (38 cm.) high

122.28 oz. (3,803.2 gr.) gross

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Hélène Stathatos (1887-1992), Athens.

By descent to the present owner.



325

**A PARCEL-GILT SILVER-MOUNTED GLASS
CAVIAR POT**

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

Cylindrical, the detachable glass body with a hinged cover,
surmounted by a realistically cast and chased sturgeon, the
silver stand very finely cast and chased with two sturgeons,
swimming among water plants and shellfish,
marked throughout

7½ in. (19 cm.) high

£12,000–18,000

\$16,000–24,000

€14,000–20,000

325

* 326

A BRONZE GROUP OF A CHARGING COSSACK

CAST AFTER THE MODEL BY EVGENII LANCERAY, LATE 19TH CENTURY

On a naturalistic oval base, realistically cast as a Cossack riding a galloping horse, with a rifle over his shoulder, holding a lance in his hand, *signed on the base in Russian 'E. LANCERAY'*
15¼ in. (38.7 cm.) wide

£7,000–10,000

\$9,300–13,000

€8,000–11,000

For the original wax model, see L.A. Dementieva, *Album of Models by the Sculptor Eugene Lanceray*, Moscow, 2011, pp. 198–199, no. 94.



326



327

* 327

A BRONZE GROUP OF A DON COSSACK ON HORSEBACK

CAST BY CHOPIN AFTER THE MODEL BY EVGENII LANCERAY, LATE 19TH CENTURY

On a naturalistic oval base, realistically cast as a Don Cossack riding a horse, holding a lance in his right hand, *signed on the base in Russian 'MODELLED BY E LANCERAY' with the foundry mark 'F. CHOPIN'*
15½ in. (39.5 cm.) wide

£7,000–10,000

\$9,300–13,000

€8,000–11,000

For the original wax model, see L.A. Dementieva, *Album of Models by the Sculptor Eugene Lanceray*, Moscow, 2011, pp. 118–119, no. 51. A comparable model was sold Christie's, New York, 16 April 2012, lot 165.



*** 328**

MOTHER AND CHILD (PRINCESS MARINA GAGARINA AND HER DAUGHTER)

PRINCE PAUL TROUBETZKOY (1866-1938)

signed 'Paul Troubetzkoy' on the base

bronze with dark brown patina

19½ in. (49.5 cm.) high

£15,000–20,000

\$20,000–26,000

€18,000–23,000

The theme of maternity recurred regularly in Troubetzkoy's work. The present bronze belongs to a group of important works from Troubetzkoy's early period. It depicts Princess Marina Gagarina, née Troubetzkaya (1877-1924), who was also the sculptor's cousin. Princess Gagarina modelled for Troubetzkoy on a number of occasions and at least three different bronze models of her are known.



329

329

A BISCUIT PORCELAIN BUST OF LEONID SOBINOV (1872-1934)
 BY THE SÈVRES PORCELAIN MANUFACTORY,
 AFTER SÉRAPHIN SOUDBININE, 1915-1916

The bust with impressed signature 'S. Soudbinine', on a vertical plinth, inscribed in Russian 'L.V. Sobinov', decorated with lyre and laurel, flanked by a theatrical mask and sheets of music, heightened with gilding on the plinth, marked with printed manufactory marks and dated 1916 under base, also marked with impressed manufactory marks and dated 1915 on back of bust and plinth 10½ in. (26.7 cm.) high

£3,000-5,000

\$4,000-6,600

€3,500-5,700

PROVENANCE:

Acquired by the present owner directly from the Sevres Manufactory, Paris in 1995.

Séraphin Soudbinine (1870-1944) enjoyed the reputation as one of the few Russian sculptors whose work was produced by Sèvres. After emigrating to Paris, Soudbinine became one of Auguste Rodin's favourite students, and was also greatly inspired by his oeuvre. Leonid Sobinov was celebrated as the lead tenor of the Mariinsky theatre, and the Bolshoi Theatre, of which he became the first elected director.

The original marble bust of Sobinov by Soudbinine was sold Christie's, London, 24 November 2014, lot 10. For a comparable porcelain bust, see E.S. Khmel'nitskaya, *Serafim Soudbinine - At the Turning Point: From Art Nouveau to Art Deco*, St Petersburg, 2010, p. 42, no. 63.

330

A PORCELAIN PORTRAIT PLAQUE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
 PERIOD OF NICHOLAS I, 1844

Oval, depicting Empress Alexandra Feodorovna (1798-1860) in profile, painted in sepia, signed in Cyrillic and dated 'N. Semenov. 1844.' (lower right), marked with blue factory mark on the reverse 6½ in. (15.5 cm.) high

£6,000-8,000

\$8,000-11,000

€6,900-9,100



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* 331

A RARE CERAMIC BUST OF IVAN THE TERRIBLE
AFTER THE MODEL BY MARK ANTOKOLSKY

The full-face majolica bust on a tapering shaped pedestal, signed 'Marc Antokolsky' under the 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

£25,000–35,000

\$33,000–46,000
€29,000–40,000

PROVENANCE:

Anonymous sale; Christie's, London, 28 May 2012, lot 315.
Acquired at the above sale 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.



332

*** 332**

A PORCELAIN FIGURE OF A SHEPHERD BOY

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

Realistically modelled and painted, a standing figure of a boy, playing a pipe, wearing a black top hat, white tunic with brown overcoat and striped blue and white trousers, *marked under base with blue underglaze factory mark, also impressed with Cyrillic initial 'G'*

6½ in. (15.6 cm.) high

£4,000–6,000

\$5,300–7,900
€4,600–6,800



333

*** 333**

A LARGE PORCELAIN INKWELL IN THE FORM OF A SBITEN VENDOR

PROBABLY BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1810-1830S

Realistically modelled and painted as a sbiten vendor, wearing a green unglazed coat, pink dotted waist apron, black boots and blue hat, holding a sbiten pot and a cup, standing by a barrel shaped as an inkwell, with a detachable cover, on a circular naturalistic base, *apparently unmarked, incised with initials and numerals 'AK 10'*

11¼ in. (28.5 cm.) high

£10,000–15,000

\$14,000–20,000
€12,000–17,000

For comparable figures by the Imperial Porcelain Factory from the Kuskovo Museum, see M. Korablev, M. Sokolenko, *Antologija Russkogo Farfora XVIII-nachala XX veka*, vol. 6, part 3, Moscow, 2014, pp. 32-33.

*** 334**

A PORCELAIN FIGURE OF A PEASANT MAN

BY THE KOZLOV PORCELAIN FACTORY, MOSCOW, 1820-1850S

Realistically modelled and painted, wearing a blue unglazed coat, a yellow shirt, green trousers and a black hat, carrying a basket on his back, on a circular naturalistic base, *marked under base with impressed factory mark*
7½ in. (18 cm.) high

£3,000–5,000

\$4,000–6,600

€3,500–5,700

*** 335**

A RARE PORCELAIN GROUP 'ALLEGORY OF WINTER'

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

After the figure by August Spiess, modelled as four putti dressed in robes, sitting by the fire, one raising a hammer and holding a heart in tongs, the other holding a quiver with arrows, the base molded with gilt *rocailles*, *apparently unmarked, incised under base with indistinct initials and numeral '22'*
8¼ in. (21 cm.) wide

£8,000–12,000

\$11,000–16,000

€9,200–14,000

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

For a comparable undecorated model from the State Hermitage Museum, see E. Khmel'nitskaya, *August Spiess and Imperial Porcelain Factory*, Moscow, 2012, p. 176, no. 165.



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A PORCELAIN PLATE

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

Circular, with a scalloped rim, the centre painted with a crowned mirrored Cyrillic monogram 'ANNA' in gilt, the border decorated with ornamental blue strapwork accompanied with gilt scrollwork on a white ground, *marked under base with underglaze blue factory mark*
10 in. (25.4 cm.) diameter

£4,000–6,000

\$5,300–7,900
€4,600–6,800

It has been suggested that the mirrored monogram 'ANNA' on the present plate is probably another version of the monogram used by Grand Duchess Alexandra Nikolaevna (1825-1844), the youngest daughter of Emperor Nicholas I and his wife Alexandra Feodorovna. She died young, only nineteen years old, and reputedly remained her father's favourite child.

*** 337**

A PORCELAIN SAUCE BOAT AND STAND FROM THE SERVICE OF THE SULTAN OF TURKEY

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

Both painted with floral sprays and trailing gilt scrolls amidst blue cartouches on a white ground, with gilt rims, both with gilt scroll handles, *both marked under bases with blue overglaze factory marks*

The stand, 10¾ in. (27.3 cm.) long

(2)

£2,500–3,500

\$3,300–4,600
€2,900–4,000

EXHIBITED:

New York, *A La Vieille Russie, An Imperial Fascination: Porcelain. Dining with the Czars: Peterhof*, 1991, no. 194.

LITERATURE:

Exhibition catalogue, *An Imperial Fascination: Porcelain - Dining with the Czars Peterhof*, A La Vieille Russie, New York, 1991, no. 194.

This service was ordered by Emperor Nicholas I in 1834 as a gift for Mahmud II, the Sultan of Turkey (1808-1839), to mark the signing of the Treaty of Unkiar Skelessi in 1833, which secured Russian access to the Dardanelles. Part of this service is on display in the Topkapi Palace Museum in Istanbul.



337



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A PORCELAIN TAZZA FROM THE BANQUETING SERVICE FOR THE GRAND PETERHOF PALACE

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

Circular, the upper body formed to simulate eight overlapping 'cabbage leaves', on a spreading foot similarly decorated, each leaf painted with floral motifs, within a blue border and gilt rim, with two molded scroll handles, *marked under base with blue underglaze factory mark*
8³/₈ in. (22.5 cm.) wide

£6,000–8,000

\$8,000–11,000
€6,900–9,100

The Banqueting Service for the Grand Peterhof Palace was commissioned during the reign of Emperor Nicholas I (1825-1855). The service was copied after the mid-18th century Sèvres service, given by Louis XV of France to Christian VII of Denmark in 1768.



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A VERY LARGE PORCELAIN TAZZA FROM THE BANQUETING SERVICE FOR THE GRAND PETERHOF PALACE

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

Circular, the upper body formed to simulate eight overlapping 'cabbage leaves', on a spreading foot similarly decorated, each leaf painted with floral motifs, within a blue border and gilt rim, with two molded scroll handles, *marked under base with blue underglaze factory mark*
16 in. (40.7 cm.) wide across handles

£12,000–18,000

\$16,000–24,000
€14,000–20,000

PROVENANCE:

Friedrich Eduardovich Krimmer (1888-1963), economist and important Russian Art collector.

Acquired from the estate of the above by the parents of the present owner in the 1960s.



340

*** 340**

A PORCELAIN CUP AND SAUCER AND A COVERED CUP

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIODS OF PAUL I (1796-1801) AND CATHERINE THE GREAT (1762-1796)

The cup and saucer, decorated with the gilt crowned monogram of Paul I, within a fine gilt geometric border on iridescent burgundy ground, marked under base with blue underglaze factory mark of Paul I; the covered cup, decorated with green and gilt foliage on white ground, with a beaded pink band, the cover with a bud finial, marked under base with blue underglaze factory mark of Catherine the Great

The covered cup, 3 $\frac{3}{8}$ in. (10 cm.) high (3)

£3,000–5,000

\$4,000–6,600

€3,500–5,700

EXHIBITED:

New York, A La Vieille Russie, *An Imperial Fascination: Porcelain. Dining with the Czars Peterhof*, 1991, nos. 34, 36.

LITERATURE:

Exhibition catalogue, *An Imperial Fascination: Porcelain - Dining with the Czars Peterhof*, A La Vieille Russie, New York, 1991, pp. 36-37, nos. 34, 36.

For a comparable covered cup from the period of Catherine the Great, see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, pp. 104, 108.

*** 341**

A PORCELAIN SERVING PLATTER, TEAPOT AND SAUCEBOAT FROM THE EVERYDAY SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, PERIOD OF CATHERINE THE GREAT (1762-1796) AND NICHOLAS I (1825-1855)

A circular platter, with a scalloped rim, the border sculptured to simulate wickerwork, painted with floral bouquets, marked under base with blue underglaze factory marks of the period of Catherine the Great; the teapot decorated with bouquets and bugs, heightened with gilt, apparently unmarked; the sauceboat, on a spreading oval foot, decorated with bouquets, marked under base with blue underglaze factory mark of the period of Nicholas I and inscribed in Russian 'Pridvor.' (Court Inventory) under base

The serving platter 16 in. (40.6 cm.) diameter; the teapot 8 $\frac{1}{4}$ in. (21 cm.) high (3)

£3,000–5,000

\$4,000–6,600

€3,500–5,700



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*** 342**

A PORCELAIN BASKET FROM THE SERVICE OF THE ORDER OF ST GEORGE
BY THE GARDNER PORCELAIN FACTORY, MOSCOW, PERIOD OF CATHERINE THE GREAT, 1770-1780S

Circular, with tapering pierced sides and undulating gilt rim, the exterior decorated with the molded ribbon and cross of the Order and intertwined with a trailing laurel-leaf branch, the centre of the interior painted with the star of the Order, inscribed in Russian 'For Bravery and Service', the brown handles simulating twisted branches with small molded flowers and leaves, the molded base with gilt borders, *marked under base with a blue underglaze factory mark*
10¾ in. (27.3 cm.) wide across the handles

£30,000-50,000

\$40,000-66,000

€35,000-57,000

*** 343**

A PORCELAIN DINNER PLATE FROM THE ORDER OF ST GEORGE SERVICE
BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III, 1891

Circular, with a gilt scalloped rim, the centre painted with the star of the Order, the border with the cross and orange and black ribbon of the Order interlaced with foliage, *marked under base with green underglaze factory mark*
9 in. (23 cm.) diameter

£3,000-5,000

\$4,000-6,600

€3,500-5,700



343



344

*** 344**

TWO UNDECORATED PORCELAIN BASKETS

ONE, BY THE IMPERIAL PORCELAIN FACTORY, PERIOD OF CATHERINE THE GREAT (1762-1796); THE OTHER, BY THE GARDNER PORCELAIN FACTORY, MOSCOW, LATE 18TH CENTURY

Both with tapering pierced sides, the handles simulating twisted branches, one with molded trellis side, centring a basket-weave band, *marked under base with blue underglaze factory mark for Catherine the Great*; the other, decorated with the molded ribbon and cross, intertwined with a trailing laurel-leaf branch, *marked under base with blue underglaze Gardner factory mark*

10 in. (25.5 cm.) wide across handles, and smaller

(2)

£3,000-5,000

\$4,000-6,600

€3,500-5,700

*** 345**

THREE PORCELAIN JUGS

TWO, BY THE KORNILOV PORCELAIN FACTORY, ST PETERSBURG, 1843-1884; ONE, RUSSIA, SECOND HALF 19TH CENTURY

Each of askos form, with a coral-form handle, two jugs by the Kornilov Factory decorated with iron-red and gilt floral sprays; another, molded with a cobalt blue shell-form base, two, *marked under bases with overglaze red Kornilov factory mark for the period of 1843-1861 and blue Kornilov factory mark for the period of 1861-1884*; another, unmarked

7¼ in. (18.4 cm.) high and smaller

(3)

£3,000-5,000

\$4,000-6,600

€3,500-5,700

PROVENANCE:

The jugs by the Kornilov Factory: Anonymous sale; Christie's, New York, 23 April 2010, lots 197 and 198.



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*** 346**

A PORCELAIN TEA AND COFFEE SERVICE

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, 1810-1830S

Comprising a teapot, coffee pot, sugar bowl with cover, cream jug, slop bowl and six cups and saucers; finely painted with architectural views of Rome, including the Temple of Antoninus and the Roman amphitheatre, on a green ground within gilt borders, the teapot, coffee pot, cream jug and cups with scroll handles, all marked under bases with blue underglaze factory marks, some also impressed and inscribed with numerals

The coffee pot, 11¼ in. (30 cm.) high

(17)

£25,000-35,000

\$33,000-46,000

€29,000-40,000

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

347

FOUR PORCELAIN PLATES

BY THE KORNILOV PORCELAIN FACTORY, ST PETERSBURG, 1891-1917

Circular, the centres painted with various scenes from Russian fairy tales after Ivan Bilibin, signed in Cyrillic 'I. Bilibin', the rims painted with a varicolour border of hexagons containing forest animals alternating with trees, each marked under base with a printed factory mark and numbered 10¼ in. (26 cm.) diameter

(4)

£6,000-8,000

\$8,000-11,000

€6,900-9,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 12 June 2008, lot 728.

Acquired at the above sale by the present owner.



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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

£6,000–8,000

\$8,000–11,000

€6,900–9,100

PROVENANCE:

Acquired by the grandparents of the present owner.



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A SOVIET PROPAGANDA PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1901, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1920

After the design by Zinaida Kobyletskaya, the centre and border inscribed in Russian 'Long Live the VIII Congress of Soviets' in stylised script in black and red, further decorated with gilt and sepia painted leaves, wheat and acorns, all within a gilt rim, *marked under base with green underglaze Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, and the date '1920.'* 9½ in. (23.7 cm.) diameter

£5,000–7,000

\$6,600–9,200

€5,700–8,000

For the original design of this plate, see T. Kudriavtseva, *Circling the Square*, London, 2004, p. 147, no. 26.



350

A SOVIET PROPAGANDA PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, 1913, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1920

After the design by Lyubov Gaus, circular, centring a red star within floral motifs in green, blue and grey, inscribed in Russian 'RSFSR' with gilt heightening, the border decorated with a border of scrolling grape vines in gold and black, *marked under base with green underglaze factory mark, and blue overglaze hammer, sickle and cog, and the date '1920.'*, also signed with Cyrillic initials 'L.G.'

11¼ in. (28.5 cm.) diameter

£8,000–12,000

\$11,000–16,000

€9,200–14,000

351

A SOVIET PROPAGANDA PORCELAIN FIGURE 'UDARNITSA'
BY THE STATE PORCELAIN FACTORY, PETROGRAD, EARLY 1930S

After the model by Natalia Danko, realistically modelled and painted, a standing figure of a female worker, in a white dress, wearing a red headscarf, holding a scroll inscribed in Russian 'Plan 100%', next to a percentage chart, on a square base, marked under base with blue overglaze hammer, sickle and cog 3¾ in. (9.4 cm.)

£4,000–6,000

\$5,300–7,900
€4,600–6,800

The present figure of *Udarnitsa* (shock-worker) by Danko brings to the fore the Suprematist enthusiasm for geometry and limited range of colours, frequently on a white ground. The chart beside the woman evokes the Suprematist *architectons* pioneered by Kazimir Malevich.

For a comparable model from the State Hermitage Museum, see Exhibition catalogue, *The Voice of the Time Soviet Porcelain: Art and Propaganda*, St Petersburg, 2017, p. 94, no. 27, and T. Kudryartseva, *Circling the Square, Avant-garde Porcelain from Revolutionary Russia*, London, 2004, pp. 70, 99, no. 38.



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A SOVIET PROPAGANDA PORCELAIN FIGURE OF A FOOTBALLER

BY THE STATE PORCELAIN FACTORY, PETROGRAD, LATE 1920S

After a model by Natalia Danko, realistically modelled and painted as a boy, with a football, wearing a chequered cap, with a light blue shirt, blue shorts and black lace-up boots, on a circular base, marked under base with blue overglaze hammer, sickle and cog, overglaze red export mark 'Made in Russia', also with blue overglaze artist's initials 'MK' for Maria Kirillova 6 in. (15.2 cm.) high

£5,000–7,000

\$6,600–9,200
€5,700–8,000

The present figurine by Danko highlights the importance sport played within the social and cultural life of the Soviet Union. Sporting activities such as football were encouraged by the state, and the emphasis on the promotion of physical culture (*fizkultura*) was closely connected to the impetus to promote the achievements and success of the Soviet state.

For a comparable model, see Exhibition catalogue, *The Voice of the Time Soviet Porcelain: Art and Propaganda*, St Petersburg, 2017, p. 147, no. 66.

For another comparable model from Dmitrovskii Porcelain Factory, see V. Levshenkov, *Tvorchestvo Sester Danko*, St Petersburg, 2012, p. 214.



PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

353

A PORCELAIN FIGURE 'BOURGEOIS SELLING HER WARES AT A MARKET'

BY THE STATE PORCELAIN FACTORY, PETROGRAD, 1923

After the model by Alisa Brusketti-Mitrokhina, realistically modelled and painted as a standing woman, wearing a purple coat, white dress, hat and veil, holding a shawl and a petticoat, with a teddy bear by her feet, on a shaped base dated '1919' and decorated with stylised images of books and shoes, *marked under base with green underglaze factory mark, black overglaze Jubilee mark for the fifth anniversary of the State Porcelain Factory, also numbered '94/33', and incised with Cyrillic initials 'IK' for Ivan Kuznetsov*

11 $\frac{3}{8}$ in. (29 cm.) high

£30,000–40,000

\$40,000–53,000

€35,000–46,000

PROVENANCE:

Mikhail Alexeyevich Sergeev (1888-1965), scientist and economist, one of the first commissars of the State Bank of the USSR. Acquired from the estate of the above by the parents of the present owner in the 1960s.

Alisa Brusketti-Mitrokhina (1872-1942) created the model of the 'Bourgeois Selling Her Wares At a Market' in 1918, reflecting the social changes in life of the Russian nobility after the Revolution of 1917. The model became extremely popular in Russia as well as abroad, and additional figurines were produced over the next few years. The present lot has a Jubilee mark of 1923, but is dated '1919' in the foreground as a reference to the historical past.

The woman is a representative of the Russian aristocracy, forced to sell her fine possessions in order to meet her basic needs after the Revolution. Her face is veiled, suggesting her diminished position in society. Her appearance provides a strong visual image of the changes brought about by the new Soviet regime.

A comparable figurine dated circa 1925 was sold Sotheby's, London, 3 June 2014, lot 534. For other comparable models, see E. Sametskaya, *Sovetskii Agitatsionyi Farfor*, Moscow, 2004, p. 84, no. 1 [1], and N. Lobanov-Rostovsky, *Revolutionary Ceramics Soviet Porcelain 1917-1927*, London, 1990, p. 92, no. 86.



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**A SOVIET PROPAGANDA
PORCELAIN PLATE**

BY THE STATE PORCELAIN FACTORY,
PETROGRAD, 1919

After the design by Sergei Chekhonin, the centre painted with a partially gilt hammer, sickle and a wheat stalk, the border decorated with a red ribbon and foliage within mauve rims, *marked under base with blue overglaze hammer, sickle and cog, and the date '1919.'*

9 $\frac{1}{2}$ in. (23.7 cm.) diameter

£4,000–6,000

\$5,300–7,900

€4,600–6,800

A comparable plate was sold Christie's, London, 30 November 2005, lot 119.



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**A SOVIET PROPAGANDA
PORCELAIN PLATE**

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF NICHOLAS II,
AND THE STATE PORCELAIN FACTORY,
PETROGRAD, 1921

After the design by Rudolf Vilde, the centre painted with a hammer and sickle with *ciselé* gilt wheat and oak leaves, framed by a decorative wreath of varicolour flowers, the orange border inscribed in Russian 'Victory [of] the Workers / 25 October', within gilt rims, *marked under base with masked Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, and the date '1921', also impressed with numeral '9'*

9 $\frac{1}{2}$ in. (24.5 cm.) diameter

£5,000–7,000

\$6,600–9,200

€5,700–8,000

PROVENANCE:

Acquired by the family of the present owner prior to the 1930s.

For a comparable plate, see N. Lobanov-Rostovsky, *Revolutionary Ceramics Soviet Porcelain 1917-1927*, London, 1990, p. 68, no. 51.

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**A SOVIET PROPAGANDA
PORCELAIN PLATE**

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF NICHOLAS
II, AND THE STATE PORCELAIN FACTORY,
PETROGRAD, 1919

After the design by Vladimir Lebedev, the centre painted with a stylised sickle and wheat stalk and Russian inscription 'Pravda' [Truth] on an abstract composition in brown, black and green, within a black and gilt border, marked under base with masked Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, and the date '1919'

9½ in. (24.1 cm.) diameter

£5,000–7,000

\$6,600–9,200

€5,700–8,000

It appears that the present design by Vladimir Lebedev predates a similar plate design in brown and black colours. A comparable plate, dated 1922, was sold Christie's, London, 30 November 2005, lot 111. For another similar plate, see S. Abramov, *Sovetskiy Farfor [Soviet Porcelain]*, Moscow, 1927, p. 25.



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**A SOVIET PROPAGANDA
PORCELAIN PLATE**

BY THE STATE PORCELAIN FACTORY,
PETROGRAD, 1919

After the design by Natan Altman, circular, on a green ground, the border inscribed with the slogan in red 'Land to the Workers', the centre depicting a factory, a sickle and a wheat stalk within a lozenge shaped band, marked under base with blue overglaze hammer, sickle and cog, and the date '1919.'

9¾ in. (24.9 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

For a comparable plate from the collection of the State Museum of Political History of Russia, see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944 [State Porcelain Factory, 1904-1944]*, St Petersburg, 2005, p. 277; also see T. Kudriavtseva, *Circling the Square*, London, 2004, p. 88, no. 7. A comparable plate was sold Christie's, London, 30 November 2005, lot 118.



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Ω 358

A SOVIET PORCELAIN PLATE

BY THE STATE PORCELAIN FACTORY,
PETROGRAD, SECOND HALF OF THE 1920S

Circular, the centre painted with a rural landscape and a peasant boy with a goat, within a black rim, marked under base with green underglaze hammer, sickle and cog

9⁷/₈ in. (25 cm.) diameter

£5,000–7,000

\$6,600–9,200

€5,700–8,000



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A SOVIET PORCELAIN VASE

BY THE STATE PORCELAIN FACTORY,
LENINGRAD, 1930

After the design by Mikhail Mokh, of bottle form, painted with young Soviet pioneers carrying a flag, playing volleyball, and swimming, the neck decorated with tents in a stylised landscape on dark blue ground, the top rim gilt, unmarked, inscribed in Russian and dated 'Mokh. M. / 1930 / III' under base

9⁷/₈ in. (25 cm.) high

£2,000–3,000

\$2,700–4,000

€2,300–3,400

For a similar vase by Mikhail Mokh from the State Hermitage Museum, see Exhibition catalogue, *The Voice of the Time Soviet Porcelain: Art and Propaganda*, St Petersburg, 2017, p. 138, no. 58.



360

A SOVIET PORCELAIN PLATE 'THE ACCORDION PLAYER'

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1896, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1923

After the design by Alexandra Shchekotikhina-Pototskaya, depicting an accordion player on a balcony, the border decorated with *ciselé* gilt foliage and trees, *marked under base with green underglaze factory mark and black overglaze Jubilee mark for the fifth anniversary of the State Porcelain Factory, inscribed in Russian 'After a dr.[awing] by Shchekotikhina.'* and signed with initials 'MK.', also numbered 'N 142/1' 11½ in. (28.3 cm.) diameter

£20,000–30,000

\$27,000–40,000

€23,000–34,000

For a comparable plate from the collection of the State Hermitage, see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944* [State Porcelain Factory, 1904-1944], St Petersburg, 2005, p. 291.

A comparable plate numbered '142/6' was sold Christie's, London, 28 November 2016, lot 401, and another plate numbered '142/2' was sold Christie's, London, 29 November 2006, lot 268.

END OF SALE

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ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com

For a complete salerooms & offices listing go to christies.com

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, 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written

Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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 **A** 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 give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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.

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) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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 within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the lot in any commercially reasonable way we think appropriate. (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

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@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. 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 any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@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, walibone, 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: carpets, 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 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed **Important Notices and Explanation of Cataloguing Practice**.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- 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, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

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.

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Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

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A selection of Russian pictures hanging in The Buddha Room

Annabel's

44 Berkeley Square
1963–2018

London, 20 November 2018

VIEWING

16–20 November 2018
Annabel's
at 44 Berkeley Square
London W1J 5AR

CONTACT

Andy Waters
awaters@christies.com
+44 (0)20 7389 2622

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

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IMAGE CREDITS

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Published by: 'Der Querschnitt' 02/1928Vintage property of ullstein bild
(Photo by Lili Baruch/ullstein bild/ Contributor/via Getty Images)

Lot 30: The Grand Canal in Venice in the stretch from the mint (Zecca) to Palazzo delle Prigioni.
In the foreground the lagoon with a gondola and two gondoliers / Alinari Archives,
Florence / Bridgeman Images

Lot 31: Personalities, pic: circa 1910, Leon Bakst, (1866-1924) Russian painter and
choreographer (Photo by Popperfoto/Contributor/Getty Images)

Lot 238: The State Hermitage Museum. Photo by Natalia Antonova, Inna Regentova.

Lot 246: The State Hermitage Museum. Photo by Yuri Molodkovets.

Lot 272: AVT Collection

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