



RUSSIAN ART

London, 3 June 2019

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RUSSIAN ART

MONDAY 3 JUNE 2019



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AUCTION

Monday 3 June 2019
at 10.30 am (Lots 1-145)
and 2.00pm (Lots 201-387)

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

VIEWING

Thursday	30 May	9.00 am - 4.30 pm
Friday	31 May	9.00 am - 4.30 pm
Saturday	1 June	12.00 pm - 5.00 pm
Sunday	2 June	12.00 pm - 5.00 pm

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **SCRIBBLE-17187**

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FRONT COVER:
Lot 84

INSIDE FRONT COVER:
Lot 29 (detail)

OPPOSITE:
Lot 225 (detail)

PAGE 4:
Lot 89

PAGE 178:
Lot 384

INSIDE BACK COVER:
Lots 223-226, 228, 211, 227,
232, 238, 239

BACK COVER:
Lot 214



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SESSION I: RUSSIAN PICTURES
MONDAY 3 JUNE 2019 AT 10.30 AM (LOTS 1-145)

A RARE COLLECTION OF WORKS BY SERGEI CHEKHONIN (LOTS 1- 35)



Sergei Chekhonin, 1927

Sergei Chekhonin (1878-1936) was without doubt one of the most versatile artists of his generation. His artistic output remained thoroughly diverse throughout all stages of his life, consistently producing a kaleidoscopic range of work. His ability to adapt and master multiple media, including a wide range of decorative arts as well as graphic design, while developing new techniques and methods, rank him as one of the greats of Russian art, and surely, one of the leaders in European porcelain design and graphic art in general. Lots 1-35 are testament to Chekhonin's versatility and exceptional talent and form the largest collection of the artist's work ever to appear at auction.

Chekhonin began his foray into the art world in 1896, when he began studying at the Drawing School of the Imperial Society for the Encouragement of the Arts in St Petersburg. It was not until 1914 that he made a splash at the Graphic Art exhibition in Leipzig when his work garnered massive critical acclaim. From then onwards he became an unstoppable creative force - in 1918, through his friendship with Alexandre Benois, he joined the *World of Art* society and began to produce a wide range of creative output: designing book covers, posters, bank notes, postage stamps, governmental seals and creating new fonts.

Chekhonin's book designs were incredibly varied, and often distinctly tongue-in-cheek and imbued with an absurd humour. The movement of his brush is energetic while maintaining a steely flexibility to create his characteristic angular fonts, as if engraved on metal. In his murals and friezes, the intertwining flowers contrast with the flatness of the plane, thereby emphasizing the lack of depth, while the skillful weaving of each blade of grass with the flower stems on Chekhonin's enamels complements the delicacy of the medium.

In 1918, Chekhonin was appointed the Creative Director at the State Porcelain Factory in Petrograd, thereby marking his ascent into the porcelain world. Thanks to this appointment, he spearheaded the resurrection of porcelain art, adding the now ubiquitous hammer and sickle that so defined

Soviet agitprop to the porcelain. Moreover, his original fonts suited the medium exquisitely: the vivid, jaunty and bouncy lettering seem to barely cling to the boundaries of the works, itching to leap out at the viewer, while the jagged, geometrical shapes contrast with the juxtaposed interlacing leaves and flowers.

Crucially, Cubo-Futurist influences often recur in Chekhonin's work: his ability to combine the sharp, jarring shapes and place them in an arrangement to create an organic whole elevated the expressiveness of his artistry. These motifs shine through not just in his porcelain and book designs but also in his jewellery designs, his set designs produced for Nikita Balieff's (1873-1936) theatre group *La Chauve-Souris* and costumes and designs for the ballets of Vera Nemtchikova (1900-1984).

His watercolours and portraits, however, are not always defined by his characteristic strong black line and vivid use of colour. Instead, delicate, pastel tones are combined with the strong, almost fleeting brushwork, attentively capturing the energy and individuality of the sitter. In 1920, he was commissioned to draw Lenin's portrait in profile, the outline of which was used for the portraits as well as applied art, notably porcelain.

As a pioneer of decorative arts, Chekhonin spearheaded the revitalisation of a craft long since dormant, transmuting the most bold and daring of designs onto the most mundane and every-day of objects. Not only did he follow his brief of encapsulating the vigour of the regime's revolutionary ideals in his propaganda pieces, but he also mastered revolutionary techniques in art and graphic design, subverting the norms of plane, rhythm and space. The variety of his highly fruitful oeuvre is testament to his incomparable drive to push the boundaries of creative production and that of technology itself in search of sculpting new modes of artistic expression. His passion lay not only in the outstanding quality of his creative output but in the opportunities for innovation; and thus, the breadth of this collection encapsulates not just his gift for creating extraordinary, diverse art but most importantly, the intrinsic joy in creating.

1
SERGEI CHEKHONIN (1878-1936)

Cover design for the journal 'Russkoe iskusstvo'
signed in Cyrillic and dated 'Sergei Chekhonin 1918.' (lower right);
numbered 'N3' (on the reverse)
pencil and ink on paper
12 $\frac{5}{8}$ x 9 $\frac{7}{8}$ in. (32 x 25 cm.)

£3,000-5,000

US\$3,900-6,500
€3,500-5,800

PROVENANCE:

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

EXHIBITED:

Paris, A. Marchak, *Exposition Serge Tchekhonine*, 14-24 December 1928,
numbered between 61-65.

LITERATURE:

Exhibition catalogue, *Exposition Serge Tchekhonine*, Paris,
illustrated on the back cover, p. [12], numbered between 61-65.



2

SERGEI CHEKHONIN (1878-1936)

Sixteen designs for 'Ruslan and Liudmila'

eight signed in Cyrillic 'Sergei Chekhonin', three signed in Cyrillic 'S. Chekhonin', five signed with Cyrillic initials 'S. Ch.'; each inscribed with title and numbered (on the reverse or backing sheet)

eight pencil, watercolour, gouache and ink on paper, two octagonal;

eight pencil and ink on paper; unframed

7 $\frac{5}{8}$ x 5 $\frac{3}{4}$ in. (19.4 x 14.6 cm.); and smaller

Executed between 1921-1928

together with a letter to the artist from the editor Zinovii Grzhebin (1877-1929) (17)

£12,000-16,000

US\$16,000-21,000

€14,000-18,000

PROVENANCE:

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

By descent to the present owner.

LITERATURE:

A. Efros & N. Punin, *S. Chekhonin*, Moscow, 1924, two illustrated pp. 33, 35, listed p. 111.

A. Emdin, *Mnogolikii [The multifaceted] Chekhonin*, Moscow, 2003, two illustrated p. 78.

In addition to being commissioned for an unpublished edition of Pushkin's classic poem 'Ruslan and Liudmila', some of Chekhonin's marvellous illustrations were also used as designs for a porcelain tea service by the State Porcelain Factory, as shown in L. Andreeva, *Sovetskii farfor 1920-1930 gody [Soviet porcelain 1920-1930]*, Moscow, 1975, illustrated pp. 232-233, in the Exhibition catalogue, *S. Chekhonin. 1878-1936*, Moscow, 1994, illustrated p. 120, listed pp. 119-120, and in A. Emdin, *Mnogolikii [The multifaceted] Chekhonin*, Moscow, 2003, illustrated p. 146.







Z. J. GRSCHEBIN VERLAG
 ABTEILUNG LEHRMITTEL
 ИЗДАТЕЛЬСТВО З. И. ГРЖЕБИНА
 ОТДЕЛ УЧЕБНЫХ ПОСОБИИ
 BERLIN, W. FRIEDLANDERSTRASSE 39 3/4, TEL. KURFÜRST 7 537 (в ПЕТЕРБУРГЕ, ПРОСП. 25 ОКТЯБРЯ, 64, ТЕЛ. 644-56)

11-го апреля 1922 г.

Г-ну
 О.В. Мехоницу.

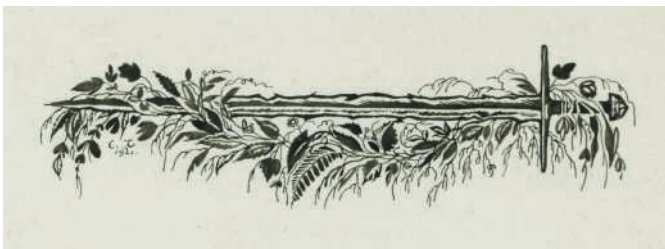
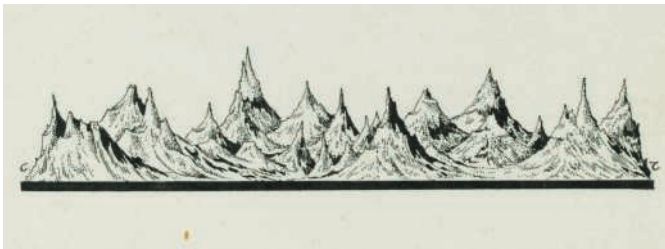
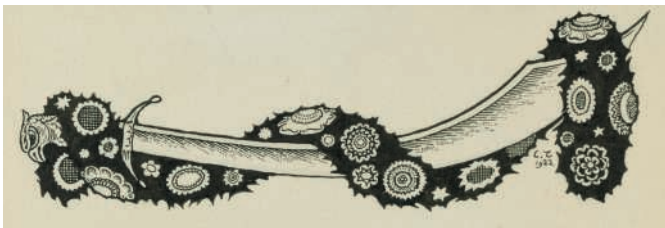
Здесь.

Многоуважаемый Сергей Васильевич.

Мы вновь получили письмо от Элизавы Иосифовны, в котором она просит об ускорении высылки ему рисунков "Руслан и Людмила", в виду чего очень просим Вас не отказать доставить их нам в ближайшие дни.

С уважением

Издательство
 З. И. ГРЖЕБИНА







3

SERGEI CHEKHONIN (1878-1936)

Three enamel plaques; A comb set with enamel plaques; and A small box with a design for 'Ruslan and Liudmila'

all signed, two inscribed 'Paris' and two dated '1925' enamel plaque; a comb with a copper handle, set with three oval enamel plaques; a circular box, watercolour and gouache on paper set in the lid enamel plaques 1 3/8 x 2 3/8 in. (3.5 x 5.8 cm.); and smaller; comb 3 3/4 x 4 in. (9.6 x 10.2 cm.); circular box d. 2 5/8 in. (6.5 cm.) (5)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

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



Larger than actual size

4

SERGEI CHEKHONIN (1878-1936)

Six enamel plaques: Archer; Golfer; and Four floral compositions

all signed, three inscribed 'Paris', two dated '1928' and one dated '1929'

enamel plaque; three oval, three rectangular 1 1/4 x 2 5/8 in. (4 x 6.6 cm.); and smaller (6)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

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



Larger than actual size

5

SERGEI CHEKHONIN (1878-1936)

Neon bouquet

signed and dated '1934./Serge Tchekhonine' (lower centre)
colour ink on silk crepe
19 x 11½ in. (48.5 x 30.2 cm.)
together with a collection of the artist's letters about his automated
printing machine, technical drawings of the machine and
fifty-one printed textiles, some by Pierre Ino (2)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

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

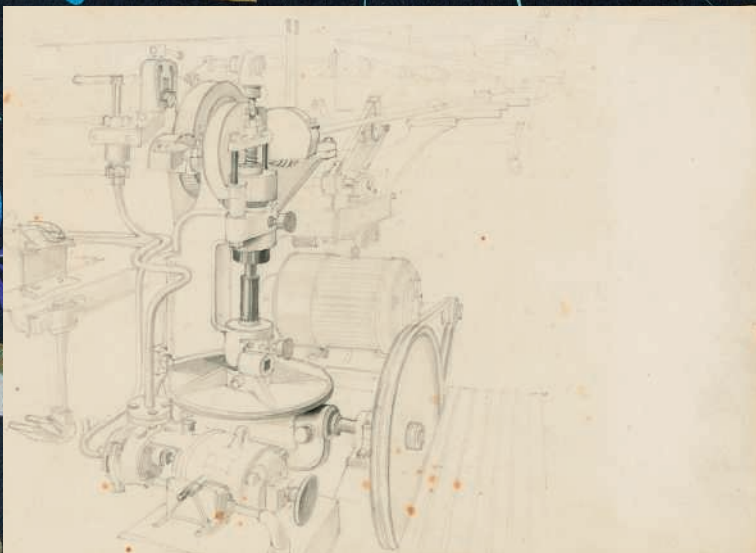
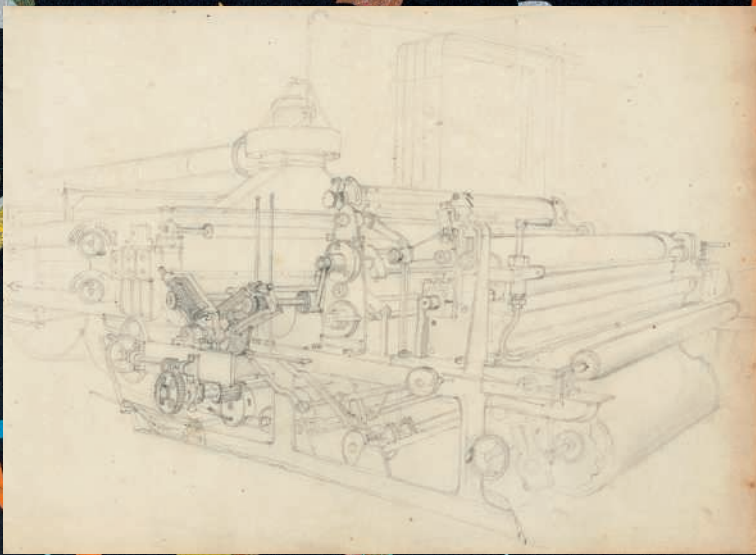
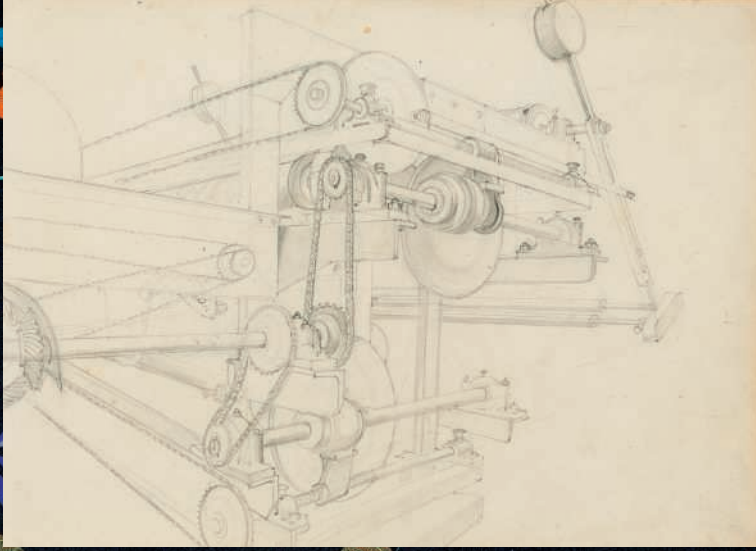
LITERATURE:

L. Andreeva, 'O poslednikh godakh tvorchestva S. Chekhonina [concerning
the last years of S. Chekhonin's oeuvre]', *Sovetskoe dekorativnoe iskusstvo*
[*Soviet decorative art*] 76, Moscow, 1978, one illustrated (detail) p. 245.

In 1934, Chekhonin began to devote himself to the invention of a
polychromatic textile printing machine – one of the first of its kind.
The machine allowed for a piece of fabric to be printed with multiple colours in
one go through the machine and for many inks to be used at once. Chekhonin
strove endlessly for the machine to see the light of day and succeeded in
having it patented in numerous European countries, notably Switzerland,
where a machine was known to have functioned until 1949.
The textiles it produced demonstrate an incredible clarity of composition, with
brilliant neon flowers dominating the darker backgrounds – outlining both the
precision of the machine and Chekhonin's outstanding eye for colour.



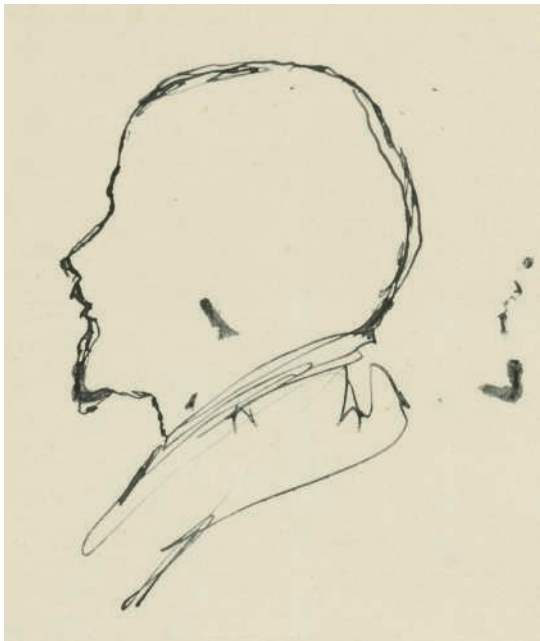
Joye Chhabra







(part)



6

6

SERGEI CHEKHONIN (1878-1936)

Headpiece for the publication marking the centenary of the Bolshoi Theatre; and Two profiles of Vladimir Lenin (1870-1924)

one signed in Cyrillic and dated 'Sergei/1924. Chekhonin' (lower left and right) one pencil and ink on paper laid on board; one ink on paper; one pencil on paper; one framed

8¼ x 5½ in. (21 x 14.1 cm.); and smaller

together with seven coloured lithographs of a postage stamp by Chekhonin

(10)

£1,200-1,500

US\$1,600-2,000

€1,400-1,700

PROVENANCE:

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

By descent to the present owner.

LITERATURE:

Headpiece for the publication marking the centenary of the Bolshoi Theatre A. Lunacharsky et al., *Moskovskii Bolshoi Teatr [Moscow Bolshoi Theatre]*, Moscow, 1925, illustrated p. 13.

For a comparable profile of Lenin see A. Efros & N. Punin, *Mnogolikii [The multifaceted] Chekhonin*, Moscow, 2003, illustrated p. 113 and V. Kruglov, *Klassitsizm v Rossii [Classicism in Russia]*, Italy, 2008, no. 243, p. 182.

PROVENANCE:

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

By descent to the present owner.

A similar design was used as the front cover illustration for the artist and writer Georges Loukomski's novel *L'art décoratif russe*, Paris, 1928 as well as Igor Grabar's (1871-1960) exhibition catalogue, *The Russian art exhibition*, New York, 1924.

7

SERGEI CHEKHONIN (1878-1936)

Design for the front cover of 'Russkoe iskusstvo'

signed and inscribed 'Serge Tchekhonine Paris' (lower right); further signed in Cyrillic, inscribed in Russian and numbered 'Sergei Vasilevich/Chekhonin/Petrograd.Vas[ilyevsky]. Isl[and]. 12 av. 43 ap., 3/N 12./"Russian Art"/N/32.' and with inscription 'Vincent Rue des Beaux Arts' (on the reverse) and 'Tchekhonine Serge/1878-1936/Maquette originale pour/"L'Art Russe Decoratif de/G. Loukomski publié par/Vincent Freal à Paris/en 1928./Acquis de Pierre Ino' (on the second sheet)

pencil, ink and watercolour, heightened with white, on card
11½ x 8¼ in. (29.4 x 20.9 cm.)

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

18

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8

8

SERGEI CHEKHONIN (1878-1936)

View of a village from a terrace

signed and dated 'Serge Tchekhonine./1933.'
(lower right)
pencil, watercolour and gouache on paper
13 x 12½ in. (33 x 30.8 cm.)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

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



9

9

SERGEI CHEKHONIN (1878-1936)

*Portrait of the artist's wife,
Lydia Vytchegjanine (1889-1960)*

signed, inscribed and dated 'Serge Tchekhonine
1931 Paris' (lower right); with inscription 'Voir
Russian Drawing. The Artist's wife/Ashmolean
Museum Oxford 1970/No. 123' (on the reverse)
pencil and watercolour on paper
7½ x 10½ in. (19.9 x 25.6 cm.)

£4,000-6,000

US\$5,200-7,800
€4,700-6,900

PROVENANCE:

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

10

SERGEI CHEKHONIN (1878-1936)

A hunting dog; A piper; and Two studies of trees

three pencil on paper; one pastel and charcoal on paper; unframed
12 x 9 in. (30.2 x 22.8 cm.); and smaller (4)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

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

By descent to the present owner.





11

SERGEI CHEKHONIN (1878-1936)

Fantasy; and Floral design for a frontispiece

one signed and dated 'Serge Tchekhonine 1927' (lower centre); the other signed 'S. Tchekhonine' (lower left), inscribed and dated 'Paris 1929.' (lower right)

one pencil, coloured pencil and watercolour on paper; another pencil, ink, watercolour, heightened with white, on card; one framed 12¾ x 9¼ in. (32.2 x 23 cm.); the second 11 x 9¼ in. (28 x 23 cm.) (2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

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

This study relates to an oil painted by Chekhonin in 1929 and sold at Christie's London on 29 November 2006, lot 178, for £114,000.



12

SERGEI CHEKHONIN (1878-1936)

Twenty-six works, including Profile of Lydia Vytchegjanine; Portrait of Leo Tolstoy; and Stylised flowers motif

two signed in Cyrillic and dated 'S. Chekhonin. 1935' (lower right); two signed in Cyrillic 'Sergei Chekhonin' and dated '1923' and '1926'; two signed with Cyrillic initials 'S. Ch.' (lower centre); one signed and inscribed 'Serge Tchekhonine. Paris' (lower right); six landscapes in oil with inscription 'Je certifie que cette marine/peinture est bien l'oeuvre de S. Tchekhonine/T. Vytchegjanine (on the reverse)

six oil on canvas, four laid on card; twelve pencil on tracing paper, one with watercolour, heightened with white; two pencil on paper; two ink on paper; three pencil and watercolour on paper, one with ink; two prints; unframed 13¾ x 10¼ in. (35.1 x 25.5 cm.); and smaller (26)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

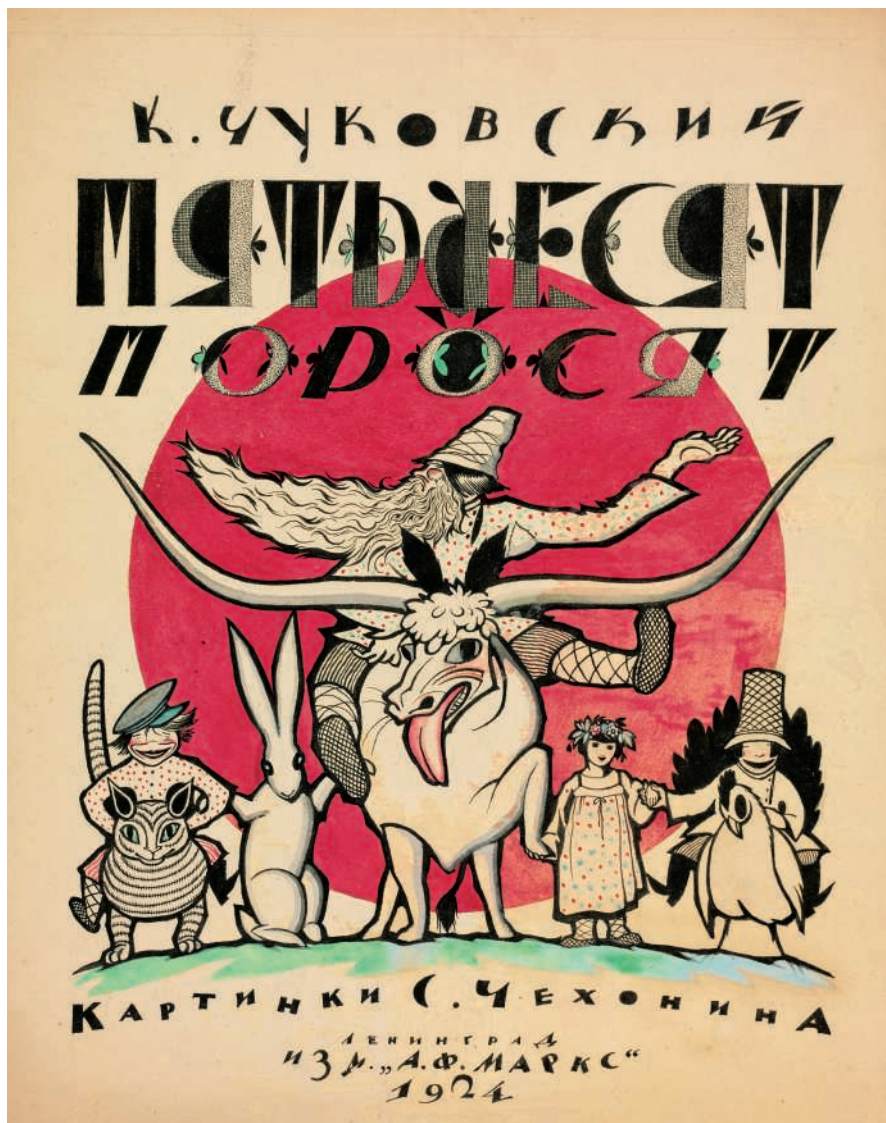
PROVENANCE:

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

11



12 (part)



13

SERGEI CHEKHONIN (1878-1936)

Cover design and illustrations for Korney Chukovsky's 'Fifty piglets'

fourteen signed with Cyrillic initials 'S. Ch.' and dated between 1923-1934, one signed 'Serge Tchekhonine' (lower left), one signed in Cyrillic 'S. Chekhonin' (lower right); the majority inscribed with character details and numbered (on the reverse) one pencil, ink, watercolour and gouache on paper; twenty pencil and ink on paper; unframed 12¼ x 9¾ in. (30.9 x 25.1 cm.); and smaller (21)

£20,000-25,000

US\$27,000-33,000

€24,000-29,000

PROVENANCE:

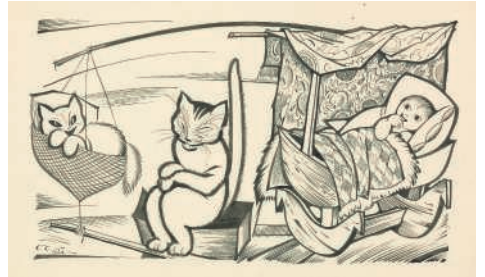
Acquired directly from Pierre Ino (1909-1989), stepson of the artist, by Alexandre Djanchieff in Paris in the late 1980s.

By descent to the present owner.

LITERATURE:

K. Chukovsky, *Piatdesiat' porosiat* [*Fifty piglets*], Leningrad, 1924, some illustrated pp. 6-15, 18-24.







14

14

SERGEI CHEKHONIN (1878-1936)

Lydia Vytchegjanine (1889-1960) resting under a tree

signed and inscribed 'Serge Tchekhonine Paris' (lower left); further signed in Cyrillic and dated '1926./Sergei Chekhonin.' (lower right); with inscription 'Le peintre a sans doute/representé sa femme' (on the reverse)

pencil, charcoal and pastel on paper laid on card
13¼ x 16½ in. (33.5 x 40.9 cm.)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

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

By descent to the present owner.



15 (part)

15

SERGEI CHEKHONIN (1878-1936)

Thirty-two sketches, including a design for 'Théâtre d'Art pour la jeunesse' and study for an 'Archer on horseback'

one signed, inscribed and dated 'Serge Tchekhonine Paris 1930.' (lower centre); another signed and inscribed 'S. Tchekhonine 31, rue Greuze 16e' (lower right)

five pencil, coloured pencil and wash on paper; one ink on paper; one sanguine on paper;

twenty five pencil on paper; unframed
14¼ x 9½ in. (36.1 x 24.1 cm.); and smaller

together with a lithographic print of a promotional poster for Galerie Popoff, Paris (32)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

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

By descent to the present owner.



16

16

SERGEI CHEKHONIN (1878-1936)

Smolensky Cemetery, St Petersburg

signed in Cyrillic, inscribed in Russian with title and dated 'Sergei Chekhonin 1921.' (lower right)

pencil, charcoal and pastel on paper laid on board
14 x 17½ in. (35.7 x 44.4 cm.)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

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

LITERATURE:

A. Efros & N. Punin, *S. Chekhonin*, Moscow, 1924, illustrated p. 27, listed p. [113].

17

SERGEI CHEKHONIN (1878-1936)

Young man sketching by a lake

signed in Cyrillic and dated 'S. Chekhonin 1926' (lower right)

pencil and charcoal on paper
14½ x 10¾ in. (36.6 x 26.9 cm.)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

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



17

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



18

18

SERGEI CHEKHONIN (1878-1936)

Design for the front cover of Dante Alighieri's 'Paradiso'

signed in Cyrillic and dated 'Sergei Chekhonin. 1918.' (lower centre); with inscription 'Acquis de Mr Pierre Ino/Reproduit dans la monographie/de Efros et Pounine' and 'Ino' (on the reverse of the mount)
pencil and ink, heightened with white, on paper
8% x 6% in. (21.8 x 16.8 cm.)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

PROVENANCE:

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

LITERATURE:

A. Efros & N. Punin, *S. Chekhonin*, Moscow, 1924, illustrated p. 72, listed p. 110.
A. Emdin, *Mnogolikii [The multifaceted] Chekhonin*, Moscow, 2003, illustrated p. 63.

19

SERGEI CHEKHONIN (1878-1936)

Design for the front cover of Alexandre Benois's 'The History of Painting'

signed with Cyrillic initials 'S. Ch.' (lower centre)
pencil, ink and watercolour on paper
11% x 8% in. (30.3 x 21.5 cm.)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

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

LITERATURE:

Probably, A. Efros & N. Punin, *S. Chekhonin*, Moscow, 1924, listed p. 108.



19

20

SERGEI CHEKHONIN (1878-1936)

Design for the cover for the journal 'Thirty Days': issue No. 1, 1927

signed in Cyrillic and dated 'Sergei Chekhonin/1927' (lower left); numbered 'N5' and with indistinct inscription in Russian 'To be sent immediately to/ S. V. Chekhonin/...' (on the reverse)
pencil, ink and watercolour on paper
11% x 8% in. (30.3 x 21.5 cm.)

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROVENANCE:

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

The Soviet literary journal 'Thirty Days' was published monthly between 1925 and 1941 in Moscow, and showcased works by many notable writers and poets, including Vladimir Mayakovsky (1893-1930) and Boris Pasternak (1890-1960), among others.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



ИЛЛЮСТРИРОВАННЫЙ

Ежемесячник

1

Сергей Седоков
1962



21

SERGEI CHEKHONIN (1878-1936)

Reclining nude in a floral motif; Child seated in a garden; and Geometric motif

the first signed and inscribed 'Serge Tchekhonine/Paris' (lower left); the second signed in Cyrillic and dated 'Sergei Chekhonin/1917'; the third signed in Cyrillic and dated 'Sergei Chekhonin 1922.' (lower left); inscribed in Russian and numbered 'Chekhonin/Sergei Vasilevich./Petrograd./Vas.[ilvesky] Isl.[and] 12 av[enue]. 43 ap[artment], 3./N/27/...' (on the reverse) ink and pencil on paper; one framed 6 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in. (16.2 x 25 cm.); and smaller (3)

£3,000-5,000

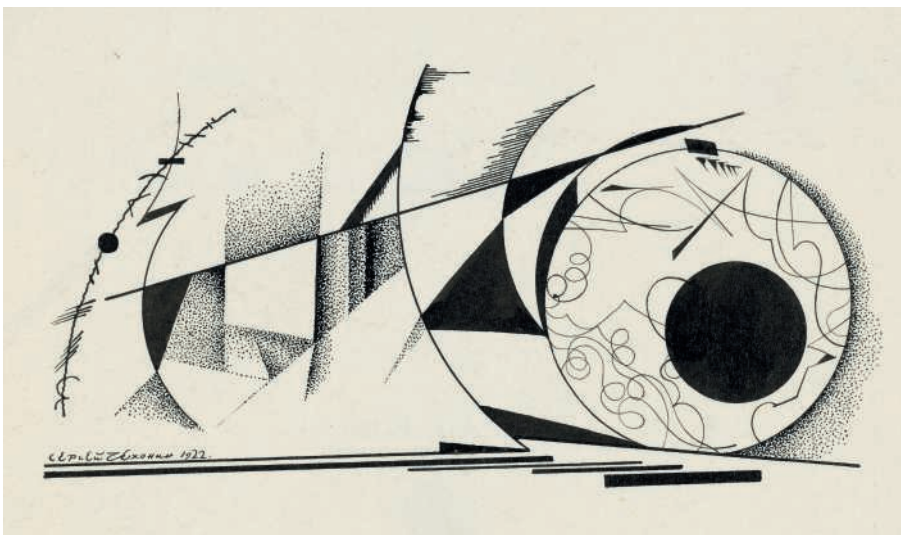
US\$4,000-6,500

€3,500-5,800

PROVENANCE:

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

By descent to the present owner.





22

SERGEI CHEKHONIN (1878-1936)

The peasant and the domovoy

signed with Cyrillic initials and indistinctly dated 'S.Ch/19...2' (lower right)
charcoal, heightened with white, on paper laid on card
10 x 13 $\frac{3}{8}$ in. (25.4 x 34 cm.)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

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

By descent to the present owner.



23

SERGEI CHEKHONIN (1878-1936)

Seven illustrations for Korney Chukovskii's 'Fedia-Bredia'

two signed in Cyrillic 'S. Chekhonin' (lower right); four signed with Cyrillic initials 'S.Ch' (lower right) and dated 1923-1924

pencil and ink on paper; one framed 7½ x 10 in. (19 x 25.4 cm.); and smaller together with two copies of K. Chukovskii, *Fedia-Bredia*, Leningrad, 1927 (9)

£7,000-9,000

US\$9,200-12,000

€8,100-10,000

PROVENANCE:

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

By descent to the present owner.

LITERATURE:

K. Chukovskii, *Piat' desiat' porosiat* [Fifty piglets], Moscow, 1924, some illustrated p. 6, 7, 16, 17.
K. Chukovskii, *Fedia-Bredia*, Leningrad, 1927, illustrated pp. [1-6, 8-10].







24

24

SERGEI CHEKHONIN (1878-1936)

Fireworks

signed and inscribed 'Serge Tchekhonine/Paris'
(lower left)

pencil and pastel on brown paper
12¾ x 10¾ in. (32.3 x 26.4 cm.)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

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

By descent to the present owner.

25

SERGEI CHEKHONIN (1878-1936)

*Two portraits of the artist's wife,
Lydia Vytchegjanine (1889-1960)*

one inscribed 'Madame Tchekhonine'
(on the reverse of the mount)

one pencil, pastel and gouache on paper;
the other pencil and grey wash on paper laid on
card; one framed

one 10¼ x 7¾ in. (25.6 x 19.7 cm.);

the other 6¼ x 4½ in. (15.5 x 11.2 cm.)

(2)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

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

By descent to the present owner.



25



34

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

26

SERGEI CHEKHONIN (1878-1936)

Three female studies

one signed and inscribed 'Serge Tchekhonine Paris' (lower right); another with inscription 'Je soussignée, madame Vytchegjanine/certifie que ce dessin a ete executé/par Serge Tchekhonine/Vytcheg' (on the reverse of the mount)

two charcoal and pastel on paper; one charcoal, heightened with white, on paper laid on card; one framed 13¼ x 10¾ in. (34 x 27.1 cm.); and smaller (3)

£8,000-12,000

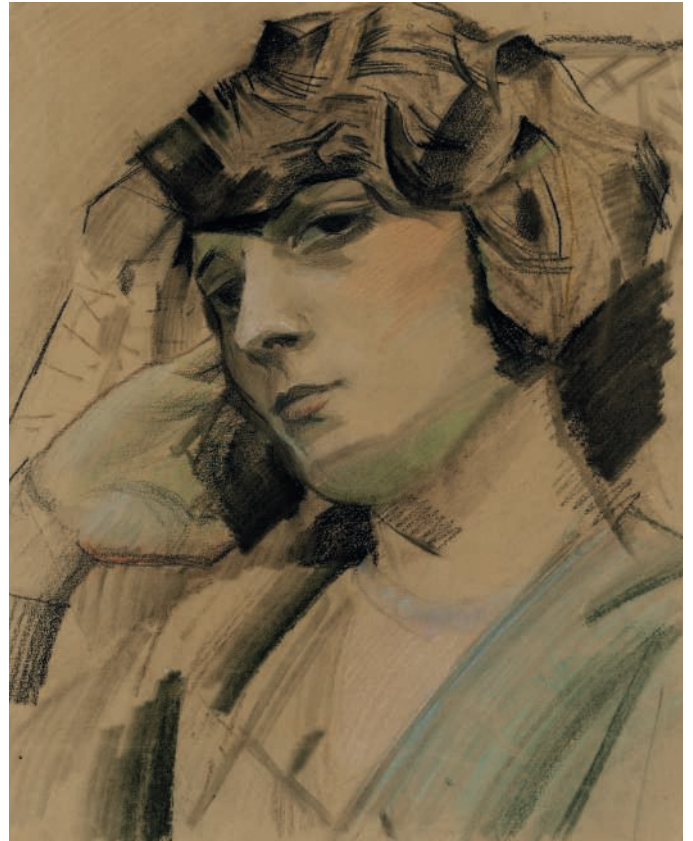
US\$11,000-16,000

€9,300-14,000

PROVENANCE:

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

By descent to the present owner.





27

SERGEI CHEKHONIN (1878-1936)

Three floral studies: Hydrangeas in a vase; A pine cone spray; and Mixed bouquet

two signed and dated 'Serge Tchekhonine./1935.' (lower right);
 one signed with initials and dated 'S.T./1935.' (lower right)
 two pencil, watercolour and gouache on paper;
 one pencil on paper; one framed
 9 7/8 x 13 1/8 in. (24.8 x 33.3 cm.); and smaller

(3)

£2,000-3,000

US\$2,700-3,900
 €2,400-3,500

PROVENANCE:

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





28

SERGEI CHEKHONIN (1878-1936)

Two designs for journals 'Plamia'; and 'Jar-Ptitsa'; and An Ex Libris
 the first signed 'Serge Tchekhonine' (lower left), inscribed in Russian and Latin '.../this drawing is also intended for a book/after its reproduction I ask for the original to be send to the address: Vas.[ilevsky] Island av.[enue] 43 ap.[artment], 3. to Chekhonin/"Flame"/Serge Tchekhonine/Petersburg/V. I. 12 av. 43. ap. 3' (on the reverse) and numbered 'N42' (on the reverse of the mount); the second signed with Cyrillic initials 'S Ch' (lower centre); the third signed with Cyrillic initials 'S. Ch.' (lower left and right)
 the first ink, heightened with white, on paper laid on card; the second ink on card; the third ink and gouache on card; the third ink on card; one framed 3 7/8 x 8 3/4 in. (9.8 x 22.1 cm.); and smaller (3)

£3,000-5,000

US\$4,000-6,500
 €3,500-5,800

PROVENANCE:

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

LITERATURE:

Design for 'Jar-Ptitsa'
Zhar-Ptitsa [Fire-bird], Paris-Berlin, 1921, 1, illustrated p. 35.

The journal 'Jar-Ptitsa' was one of the leading art and literary magazines of the Russian emigré community, showcasing the poetry, short stories, designs and artwork of the artistic elite. Published in both Paris and Berlin, the publication ran for fourteen issues. The satirical and literary journal 'Plamia' was issued fortnightly in Tbilisi and provided a platform for the works of the ethnic minority writers in the USSR.





(part)

29

SERGEI CHEKHONIN (1878-1936)

A collection of eighty-seven textile designs, some by the artist's stepson Pierre Ino

twenty-two signed and inscribed 'Serge Tchekhonine 31, rue Greuze Paris 16e' (on the reverse)

various media including pencil, ink, watercolour and gouache on paper or on fabric

13¼ x 12½ in. (33.3 x 31.2 cm.); and smaller

together with a letter to the artist from Yakov Polonsky (1819-1898), the artist's Soviet passport and French carte d'identité, and correspondence belonging to the artist and his family

(4)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Acquired directly from Pierre Ino (1909-1989), stepson of the artist,

by Alexandre Djanchieff in Paris in the late 1980s.

By descent to the present owner.



30

SERGEI CHEKHONIN (1878-1936)

Beast and egg

numbered 'N92' and illegibly inscribed (lower right)
 pencil, ink and watercolour on paper; unframed
 5 1/8 x 7 in. (13 x 17.8 cm.)

together with a letter from Aleksei Remizov (1877-1957) awarding Chekhonin 'The Order of the Monkey, First Class', dated 29 January 1917: 'To our regal artist, Sergei Chekhonin, for his incomparable flowers and jewels, for his outstanding, fine brush, we award him the Order of the Monkey, First Class' (3)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

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

By descent to the present owner.

During the revolutionary, civil war years, the Russian modernist writer and calligrapher Aleksei Remizov, known for his fantastic and bizarre literary imagination, created the secret society 'the Order of the Monkey'. The society was formed of members of the Russian cultural elite and gave out orders to its members as rewards for excellence in the fields of art, literature and culture. The monkey was chosen as the society's symbol, supposedly since monkeys are known for their intelligence and cunning as well as their wilfulness and unwillingness to obey rules and norms.



31

SERGEI CHEKHONIN (1878-1936)

Costume design for a jester

signed in Cyrillic and dated 'Sergei Chekhonin/1935' (lower right); with inscription 'Ancienne collection Leon Grinberg' (on the mount)

pencil, watercolour and gouache on paper; one framed
8 7/8 x 5 1/4 in. (22.5 x 13.5 cm.)

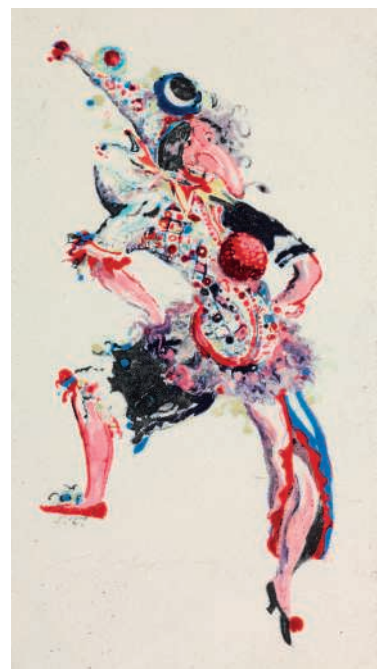
together with two prints and a design for a porcelain figure

£5,000-7,000

(4)
US\$6,600-9,100
€5,800-8,100

PROVENANCE:

Léon Grinberg (1900-1981), Paris.
Collection Alexandre Djanchieff.
By descent to the present owner.



(part)



32

SERGEI CHEKHONIN (1878-1936)

Dancers; Mural design; and Decorative borders

all signed, one dated '1932' and with inscription 'Projet pour trois peintures murales/qui se trouvent dans l'immeuble situé au 7 rue Cognac-Jay Paris 7e' (on the reverse)

pencil, watercolour and gouache on paper; one framed

18 x 12¼ in. (45.8 x 30.9 cm.); and smaller (3)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

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

By descent to the present owner.



(part)

33

SERGEI CHEKHONIN (1878-1936)

A group of theatre designs: Four costume designs; Two set designs; and Two headdress designs

two signed with Cyrillic initials 'S. Ch.' (lower right), one signed with initials 'S. T.' (lower right)

four pencil, ink and watercolour, heightened with white, on paper (two laid on card); four pencil and watercolour, cut to shape on paper; unframed 12 x 8½ in. (30.4 x 21.4 cm.); and smaller together with an archival photograph of the headdress designs (7)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

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

By descent to the present owner.



34

SERGEI CHEKHONIN (1878-1936)

Furniture designs, including technical drawings for two dressing tables and a decorative screen; Sundial; and A design for Vogue

four signed and one dated '1928'; three with inscription in Russian and Latin 'Reproduit dans:/ Soviet decorative art ('76), Moscou 1978' (on the reverse)

two pencil on paper; five pencil, watercolour and gouache on paper, two heightened with gold, one cut to shape; one framed 10 3/8 x 19 in. (26.4 x 48.3 cm.); and smaller (7)

£2,000-3,000

US\$2,700-3,900

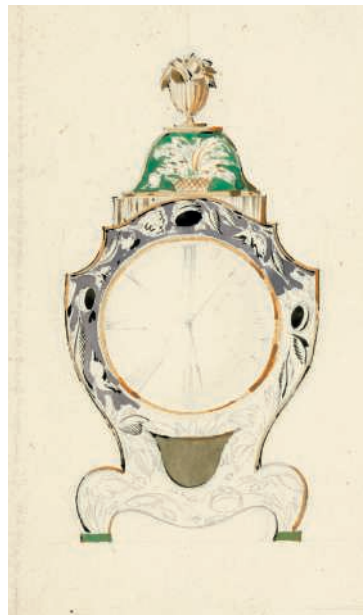
€2,400-3,500

PROVENANCE:

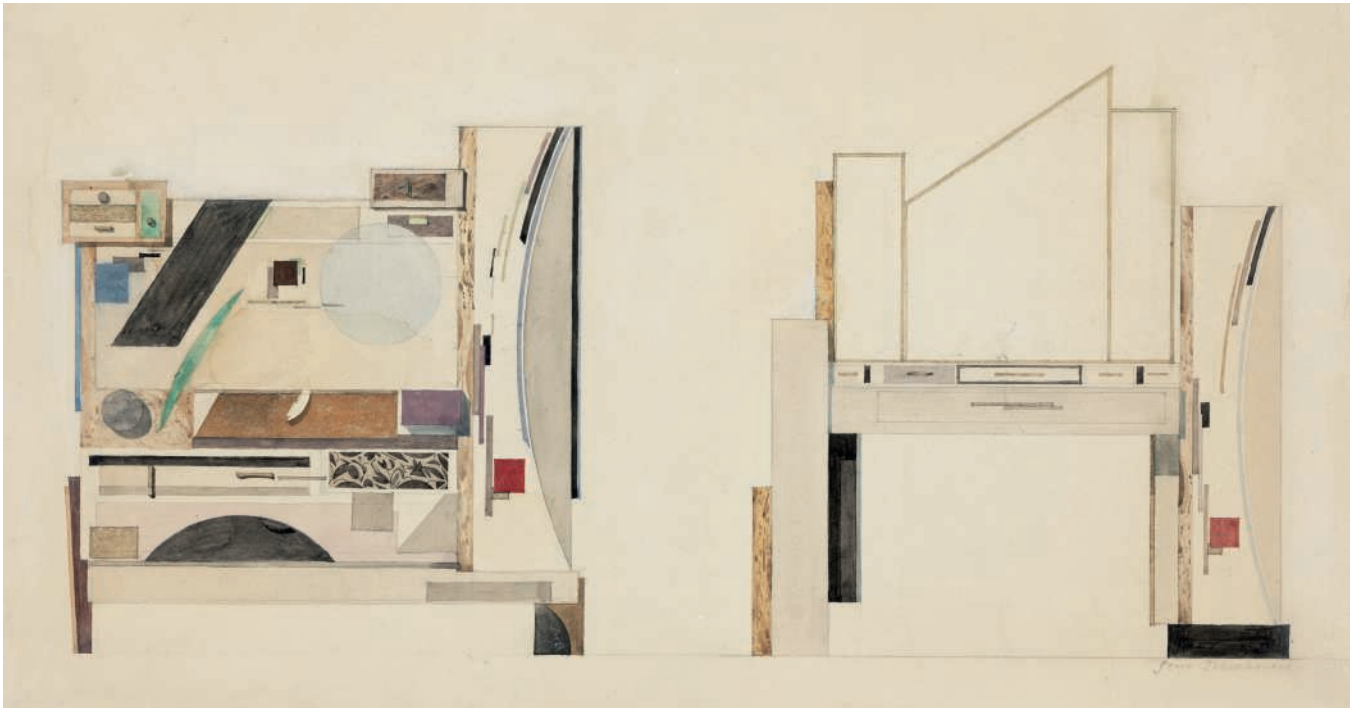
Acquired directly from Pierre Ino (1909-1989), stepson of the artist, by Alexandre Djanchieff in Paris in the late 1980s. By descent to the present owner.

LITERATURE:

L. Andreeva, 'O poslednikh godakh tvorchestva S. Chekhonina [concerning the last years of S. Chekhonin's oeuvre]', *Sovetskoe dekorativnoe iskusstvo* [Soviet decorative art] 76, Moscow, 1978, some illustrated pp. 240-241, 243.



(part)





(part)

35

SERGEI CHEKHONIN (1878-1936)

Faces in profile with a floral motif

signed 'S. Tchekhonine' (lower right)

pencil and ink on paper laid on paper; one framed

9¾ x 5 in. (24.9 x 12.5 cm.)

together with fifteen jewellery designs

(16)

£1,500-2,000

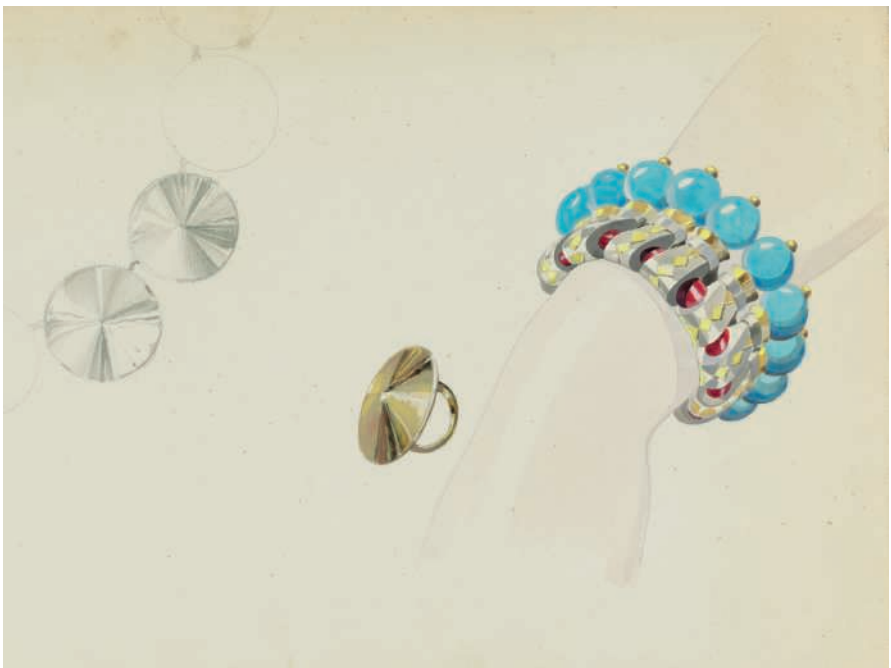
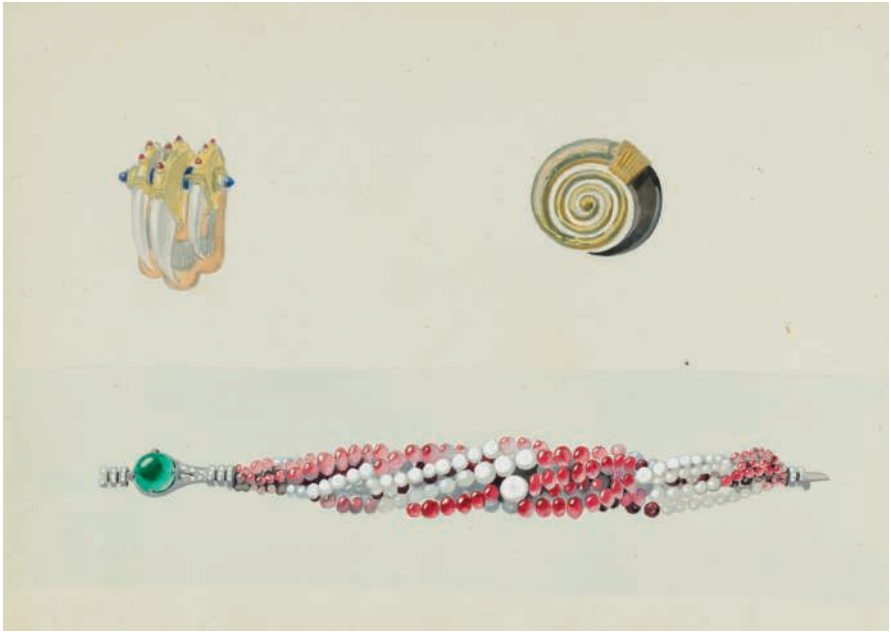
US\$2,000-2,600

€1,800-2,300

PROVENANCE:

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

By descent to the present owner.





λ36

ALEXANDRE BENOIS (1870-1960)

Costume designs for 'Petrouchka': The Police Commissioner; and Two soldiers

the first signed and dated 'Alexandre/Benois/1956' (lower right), inscribed with title in Cyrillic and Latin and further inscribed with production details (overall) and numbered 'N.50.' (upper right); the second inscribed with title and further inscribed with production details (overall), dated '1956' (upper centre) and numbered 'NN 47./48.' (upper right)

pencil, watercolour, gouache and ink on paper; framed as one
12½ x 9 in. (31.5 x 22.9 cm.)

(2)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



λ37

ALEXANDRE BENOIS (1870-1960)

Orléans; and Set design for 'Diane de Poitiers'

the first inscribed with title and dated '6 V.1939.' (lower left); with inscription 'Alexandre Benois/Orléans' (on the reverse); the second signed and inscribed with title 'Alexandre Benois' (lower centre), dated '23 XII 56 Alexandre Benois' (lower left) and further inscribed in Russian 'To my dear/Anna.../Kremer in loving memory. Aleksandr Benua' (lower right); with inscription '... B. Diane de Poitiers 1933./1er tableau/Autant de principale pareille qu'il/sera indir... de mettre' (on the reverse) the first pencil and watercolour on paper; the second pencil, watercolour and ink on paper; one framed
 the first 8¼ x 12¼ in. (22.3 x 31.3 cm.);
 the second 7 x 9¼ in. (24.8 x 17.7cm.) (2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.





λ38

MSTISLAV DOBUZHINSKY (1875-1957)

Costume design for 'War and Peace': French Cuirassier

signed 'MDoboujinsky' (lower right) and inscribed with production details (upper right), with inscriptions 'Cadeau de mon cher ami Dobujinsky avant son depart pour Londres 30.IX.56' (along the lower edge) and 'Dessin de costume/dragon ou cuirassier francais/pour l'opera de Prokofieff/'Guerre et Paix'/Metropolitan (?) N.Y.' (on the reverse)
pencil, watercolour, gouache and ink on paper
14¾ x 9⅞ in. (37.3 x 25.1 cm.)

£1,000-2,000

US\$1,300-2,600

€1,200-2,300

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

In the 1930s and 1940s, Dobuzhinsky provided costume and set designs for multiple stage productions in the USA: one of them being the New York Metropolitan Opera's staging of Sergei Prokofiev's (1891-1953) opera 'War and Peace' in 1947.



λ39

ALEXANDRE BENOIS (1870-1960)

Venice at dusk; and The garden at Oranienbaum, St Petersburg

the first dated 'VII/1928.' (lower right); signed and numbered 'Alexandre Benois/N 7' (on the reverse); the second signed 'Alexandre Benois.' (lower left); further signed and inscribed 'Le Parterre de la "Salle Japonaise"/du Palais d'Oranienbaum/près de St Petersburg.' and with inscription in Russian 'To my dear Anna .../from your loving A. Cherkesova' (on the reverse)

the first pencil and watercolour on paper; the second pencil and watercolour, heightened with white, on paper; one framed

the first 7¼ x 10¾ in. (19.7 x 26.7 cm.); the second 7½ x 9¾ in. (17.9 x 24.9 cm.)

(2)

£2,500-3,500

US\$3,300-4,500

€2,900-4,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



λ40

ALEXANDRE BENOIS (1870-1960)

Prince Wladimir Argutinsky-Dolgoroukoff (1874-1941) at the Abbey of St Margaret, France

indistinctly inscribed and dated 'Le Prince/Argoutinsky/dans l'enclos/des vignes de/L'abbaye S. Marguerite/.../26.VIII 1933' (lower right), with colour notes overall; with inscription in Russian: 'To my dear Sandro in loving memory;/Duke Vladimir Nikolaevich Argutinskii in the open country/ by my father - Alexandre Benois/from Anna Benois-Cherkesova' (on the reverse)

pencil and watercolour on paper

9 7/8 x 12 in. (25 x 30.3 cm.)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

Anna Benois-Tcherkesoff (1895-1984), daughter of the artist.

A gift from the above to Alexandre Djanchieff (inscription on the reverse).

By descent to the present owner.

41

VLADIMIR MAKOVSKY (1846-1920)

Tea drinking

signed in Cyrillic 'V. Makovskii' (lower right); with inscription from 'Ancienne collection Beliz-Paris' (on the backboard)
pencil and watercolour, heightened with white, on paper laid on card
11 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in. (28.6 x 22.2 cm.)

£5,000-7,000

US\$6,600-9,100

€5,800-8,100

PROVENANCE:

Semen Belits (1898-1980), Paris.

Acquired from the above by Alexandre Djanchieff.

By descent to the present owner.



41

42

VLADIMIR MAKOVSKY (1846-1920)

Study for 'La solliciteuse'

signed in Cyrillic and dated 'V. Makovskii/1917.' (lower right); with inscription 'Makovsky (Vladimir)/Etude pour le tableau "La Solliciteuse"/qui se trouve au Musée Brodsky a/Leningrad et qui est reproduit/dans le catalogue de ce musée/Edition 1958' (on the backboard)
pencil and watercolour on paper
10 x 6 $\frac{3}{4}$ in. (25.5 x 16.1 cm.)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

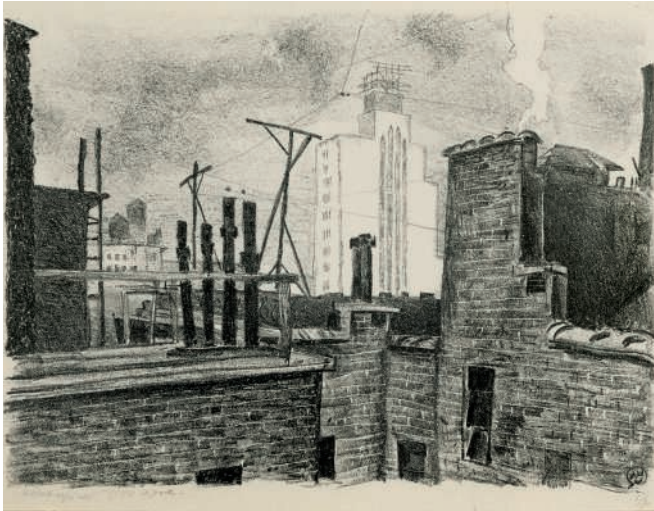
Collection Alexandre Djanchieff.

By descent to the present owner.

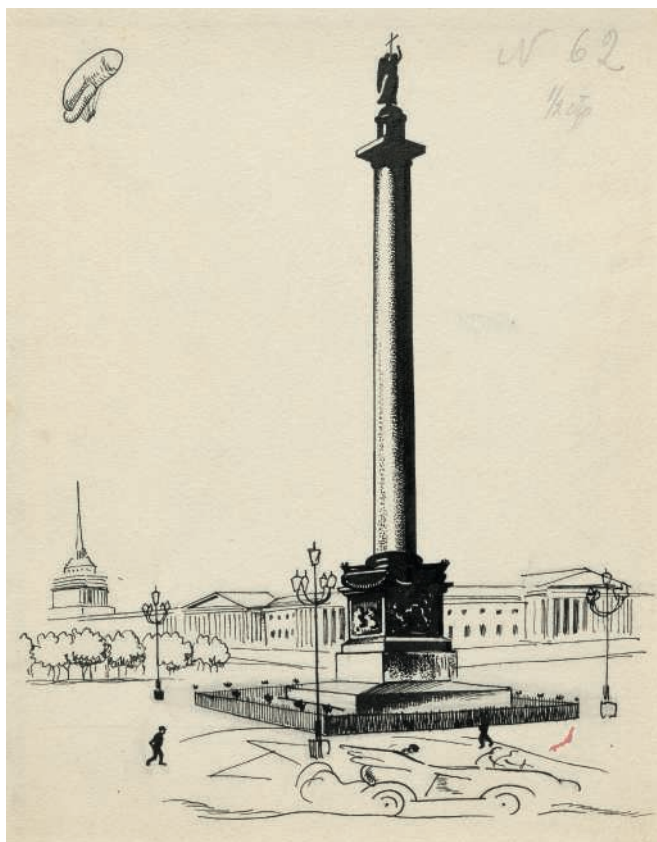
The study relates to a larger oil on canvas, realised by Makovsky in 1917, which is currently in the collection of the Brodsky Museum-Apartment, St Petersburg.



42



43



44

λ43

AFTER MSTISLAV DOBUZHINSKY (1875-1957)

New York Rooftops; and Vitebsk. Circus from the series 'Russkaia provintsiiia [Russian Province]'

the first signed with monogram in the plate (lower right), further signed, inscribed and dated 'M. Dobujinsky 1944 N. York.' (lower left) and numbered '5/20' (lower right); the second signed with monogram and dated in the plate '1923' (lower left) and indistinctly inscribed and numbered 'III/av I. I.' (lower right)

lithograph

the first 10 $\frac{5}{8}$ x 14 $\frac{1}{4}$ in. (36.3 x 26.9 cm.);

the second 11 x 14 $\frac{5}{8}$ in. (27.8 x 36.4 cm.)

(2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.

By descent to the present owner.

λ44

YURI ANNENKOV (1889-1974)

The Alexander Column, Palace Square, St Petersburg

inscribed in Russian and numbered 'N 62/1/2 str.' (upper right)

ink on paper

9 $\frac{1}{4}$ x 7 $\frac{1}{2}$ in. (24.5 x 18.9 cm.)

£5,000-7,000

US\$6,600-9,100

€5,800-8,100

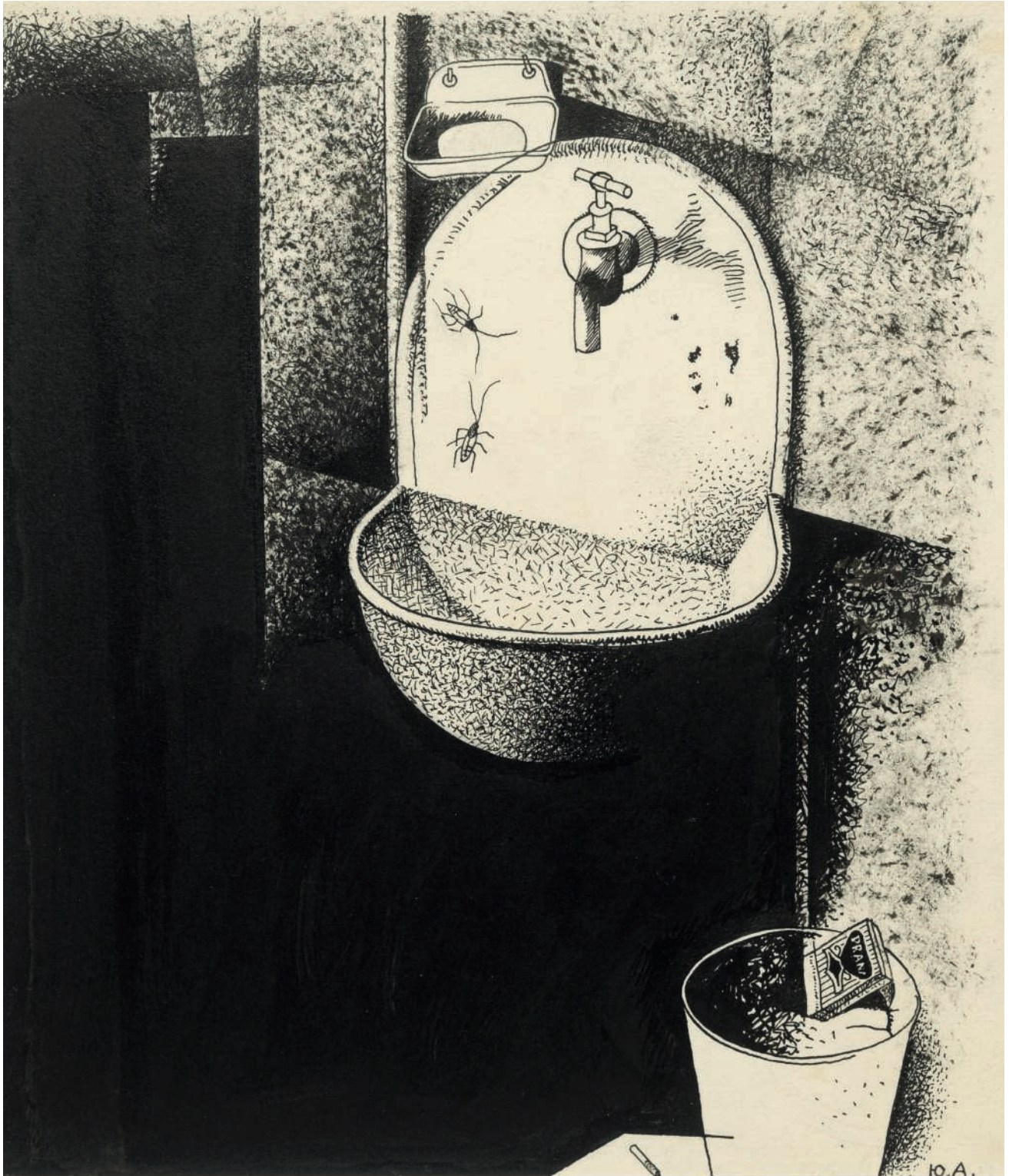
PROVENANCE:

Collection Alexandre Djanchieff.

By descent to the present owner.

54

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λ45

YURI ANNENKOV (1889-1974)

Cockroaches

signed with Cyrillic initials 'Ю. А.' (lower right)

ink on paper

10¼ x 8⅞ in. (25.8 x 22.4 cm.)

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Collection Alexandre Djanchieff.

By descent to the present owner.



N. Remizov, B. Grigoriev and A. Iacovleff at Salon d'Automne, Paris, 1921

46

ALEXANDRE IACOVLEFF (1887-1938)

Portrait of Boris Grigoriev (1886-1939)

with artist's chop mark (lower left); further stamped 'Atelier Iacovleff' (on the reverse of the mount); with inscription 'Yakovleff/Alexandre-Eugenevitch/1887-1938/Etude pour le portrait de Boris/Grigoriev reproduit dans visages/de Russie (1922) de B. Grigoriev/signé par cachet de l'atelier de l'artiste' (on the reverse of the backboard) with artist's stamp (lower left); further stamped 'Atelier Iacovleff' (on the reverse of the mount); with inscription 'Yakovleff/Alexandre-Eugenevitch/1887-1938/Etude pour le portrait de Boris/Grigoriev reproduit dans visages/de Russie (1922) de B. Grigoriev/signé par cachet de l'atelier de l'artiste' (on the reverse of the backboard)

sanguine on paper
18 x 14¾ in. (45.8 x 37.4 cm.)

£15,000-20,000

US\$20,000-26,000
€18,000-23,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

Alexandre Iacovleff executed this portrait of Boris Grigoriev in Paris in 1921, when they were organising the first exhibition of *Mir Iskusstva* [World of Art] in emigration. Iacovleff, Grigoriev and other organisers and participants of the exhibition: Vasilii Shukhaev (1887-1973), Serge Sudeikin (1882-1946) and Nikolai Remizov (1887-1975) had not only lived in St Petersburg, but they were also fellow students in the workshop of Professor Dmitry Kardovsky (1866-1943) at the Imperial Academy of Arts. In the early period of their emigration they collaborated with each other: Iacovleff and Shukhaev opened an art school, and Iacovleff and Sudeikin decorated shop windows together. Sudeikin, Shukhaev and Remizov worked as production-designers for Nikita Balieff's (1876-1936) theatre *La Chauve-Souris* in Paris. Only Grigoriev engaged exclusively in art and was looking for ways of promoting his work. His isolation could be partly explained by his 'rather difficult and intolerable' character (E. Yakovleva, *Vasilii Shukhaev. Zhizn' i tvorchestvo* [Life and work], Moscow, 2010, p. 30).

As Shukhaev remembers, during this period, 'Grigoriev had an idea that one of the artists should paint his portrait' (*ibid*, p. 31). He asked Iacovleff, who agreed and suggested that they create 'two portraits: his and Grigoriev's, and that they work simultaneously: Grigoriev would be working on the portrait of Iacovleff and Iacovleff would be working on the portrait of Grigoriev' (*ibid*, p. 31). Iacovleff drew Grigoriev's portrait in sanguine in three sessions, and later painted a portrait in oil after this drawing, where he substituted his hairstyle and hat for a curly fringe. Iacovleff depicted only Grigoriev's head, placing it diagonally within the composition. 'Grigoriev's portrait was very successful and made a big impression at all the exhibitions' (*ibid*, p. 31), Shukhaev recalled, referring to the oil portrait, whereas 'Grigoriev never managed to create Iacovleff's portrait' (*ibid*, p. 31). Years later 'Grigoriev asked Iacovleff to sell him this portrait' (*ibid*, p. 31), but the artist gave it to him as a present. Iacovleff and Shukhaev displayed the oil portrait for the first time at their joint exhibition at the Galerie Barbazanges in November 1921, and in 1923 Grigoriev published it in his monograph *Visages de Russie*, Paris, 1923.

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.





47

47

DMITRY STELLETSKY (1875-1947)

The fight; and Gusli player

the first signed, inscribed and dated 'Stellet/Cannes 1918.' (lower right); with inscription 'Stelletsy - Dmitri Simionovitch/1875-1947/Vente Serge Lifar No. 99/du 20.6.1974 à Paris.' (on the reverse); the second signed with Cyrillic initials 'D. S.' (lower left); further signed and inscribed 'N.33./£7.0/D. Stellet' and with inscription 'D. Stelletsy/Illustration pour l'Apollon 1911 (4)/Signé par monogramme sur le dessin/Donné par l'artiste au Prince/Argoutinsky-Dolgoroukoff/ Vignette for Apollon' (on the reverse of the card) the first pencil, watercolour and gouache on paper; the second ink on paper laid on card; one framed
 the first 14¼ x 10¼ in. (36 x 26.6 cm.);
 the second 9½ x 6½ in. (23.1 x 17.5 cm.)

(2)

£2,000-3,000

US\$2,600-3,900
 €2,400-3,500

PROVENANCE:

The fight
 Prince Wladimir Argoutinsky-Dolgoroukoff (1875-1941).
 Collection Alexandre Djanchieff.
 By descent to the present owner.
Gusli player
 Serge Lifar (1905-1986).
 Collection Serge Lifar; Tajan, Paris, 20 June 1974, lot 99.
 Acquired at the above sale by Alexandre Djanchieff.
 By descent to the present owner.

LITERATURE:

Gusli player
 A. Benua, 'Iskusstvo Stelletsy' [The Art of Stelletsy], *Apollon*, St Petersburg, 1911, no. 4, illustrated p. [13], listed p. [85].



48

48

GEORGII NARBUT (1886-1920)

Icebergs

signed with Cyrillic initials and dated 'G. N. 1904.' (lower right); with inscription 'Georges Ivanovitch Narbout/1886-1920/Ancienne Collection/Serge Ernst' (on the reverse of the card)
 ink and watercolour on paper laid on card
 5½ x 6½ in. (14.2 x 17.4 cm.)

£1,500-2,500

US\$2,000-3,300
 €1,800-2,900

PROVENANCE:

Serge Ernst (1894-1980), Paris.
 Collection Alexandre Djanchieff.
 By descent to the present owner.

58

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



49

BORIS GRIGORIEV (1886-1939)

Matchmaking: choosing a groom

signed with Cyrillic initials and dated 'B. G. 911.' (lower right); with inscription 'Boris Grigorieff/Provenance Sotheby Londres' (on the reverse)

pencil and ink on paper
 11 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in. (29.6 x 35 cm.)
 Executed in 1911

£7,000-9,000

US\$9,100-12,000
 €8,100-10,000

PROVENANCE:

Probably, Anonymous sale; Sotheby's, London, 5 March 1981, lot 138.
 Collection Alexandre Djanchieff.
 By descent to the present owner.

This composition relates to Aleksandr Burtsev's (1869-1938) publication *Narodnye prislovia* [*Folk's sayings*] from 1911 and describes an old Pskov tradition of choosing a husband. The parents introduce potential matches to their daughter, who should either get off the bench to indicate her agreement or start crying to signal dissatisfaction with the proposed groom.

For a comparable composition see: O. Platonov (ed.), *Russkii narod. Polnoe sobranie etnograficheskikh trudov Aleksandra Burtseva* [*Russian people. A complete collection of Aleksandr Burtsev's ethnographic works*], vol. II, Moscow, 2017, p. 189.

We are grateful to Dr Tamara Galeeva, Senior Lecturer at the Ural State University, Ekaterinburg, for her assistance in cataloguing this lot.



50

50

SERGEI SUDEIKIN (1882-1946)

Costume design for 'The Fairy Doll' ballet

signed in Cyrillic and inscribed in Russian 'Sergei Sudeikin/Risiukin-Tiul' (lower centre)

ink and wash on paper
11 $\frac{5}{8}$ x 7 $\frac{3}{8}$ in. (29.4 x 18.5 cm.)

£1,000-2,000

US\$1,400-2,600
€1,200-2,300

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

The Fairy Doll was a one-act ballet staged by the Anna Pavlova Ballet Company, with choreography by Ivan Khlustin (1862-1941), which toured to the United States in 1923-1925.

We are grateful to Dr Tamara Galeeva, Senior Lecturer at the Ural State University, Ekaterinburg, for her assistance in cataloguing this lot.



51

51

VASILII SURIKOV (1848-1916)

The composer Anton Rubinstein (1829-1894)

signed in Cyrillic and dated 'V. Surikov/...3' (lower right); with inscription 'Le compositeur Anton Rubinstein/par Vassili Sourikov/Ancienne collection/Ter-Abramoff-Paris' (on the reverse)

ink on paper
7 $\frac{7}{8}$ x 4 $\frac{3}{4}$ in. (20.1 x 12.2 cm.)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Ter Abramoff (1888-1977), Paris.
Collection Alexandre Djanchieff.
By descent to the present owner.

Anton Rubinstein was a conductor, composer and educator who founded the St Petersburg Conservatory and taught composition to the great Pyotr Tchaikovsky (1840-1893), as well as composing over 20 operas, the most notable being *The Demon*.

60

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



52

VALENTIN SEROV (1865-1911)

Head of a young boy

stamped with monogram (lower right)

pencil on paper

8¾ x 10½ in. (21.5 x 26.9 cm.)

with authentication from Olga Serova (1865-1927),
the artist's wife (on the backboard)

£6,000-8,000

US\$7,900-10,000

€7,000-9,200

PROVENANCE:

Collection Alexandre Djanchieff.

By descent to the present owner.

EXHIBITED:

Moscow, *Posmertnaia vystavka proizvedenii*

V. A. Serova 1865-1911 [Posthumous exhibition of

V. A. Serov's works], Moscow, 1914, no. 475.

LITERATURE:

Exhibition catalogue, *Posmertnaia vystavka proizvedenii*

V. A. Serova 1865-1911 [Posthumous exhibition of

V. A. Serov's works], Moscow, 1914, p. 38, no. 475.

V. Lapshin, *Valentin Serov: Poslednii god zhizni*

[*The last year of his life*], Moscow, 1995, visible in a
photograph p. 408.



An archival photograph of lot 52 in situ at the *Posmertnaia vystavka proizvedenii V. A. Serova* [Posthumous exhibition of *V. A. Serov's works*] 1865-1911, Moscow, 1914



53

λ53

ANDREI BELOBORODOV (1886-1965)

Portico

signed 'A. Beloborodoff.' (lower right); with inscription
'Beloborodoff/Andre' (on the reverse of the card)
pencil, watercolour, gouache and ink on paper laid on card
15 x 12 in. (38.3 x 30.4 cm.)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

54

IVAN KALMYKOV (1866-1925)

Indonesian village

signed in Cyrillic and dated 'I. Kalmykov/1919.' (lower right);
illegibly inscribed in Russian (on the reverse)
oil on card
6¼ x 9⅞ in. (16.1 x 25.1 cm.)

£500-700

US\$660-910

€580-810

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



54

62

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



55

λ55

GEORGES LOUKOMSKI (1884-1954)

Church belfry and courtyard

signed and dated 'G. K. Loukomsy 1929.' (lower left)
pencil, watercolour and ink on paper
12½ x 19¼ in. (31.7 x 49 cm.)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

λ56

CONSTANTIN TERECHKOVITCH (1902-1978)

To Karpoucha's health!

signed and inscribed 'Amicalement C. Terechkovitch/dipn Pirosmachvilli' (lower right), further inscribed with title (centre) and dated 'mai/1965' (lower left)
pencil, watercolour and gouache on paper
10½ x 8¼ in. (26.6 x 20.7 cm.)

£500-700

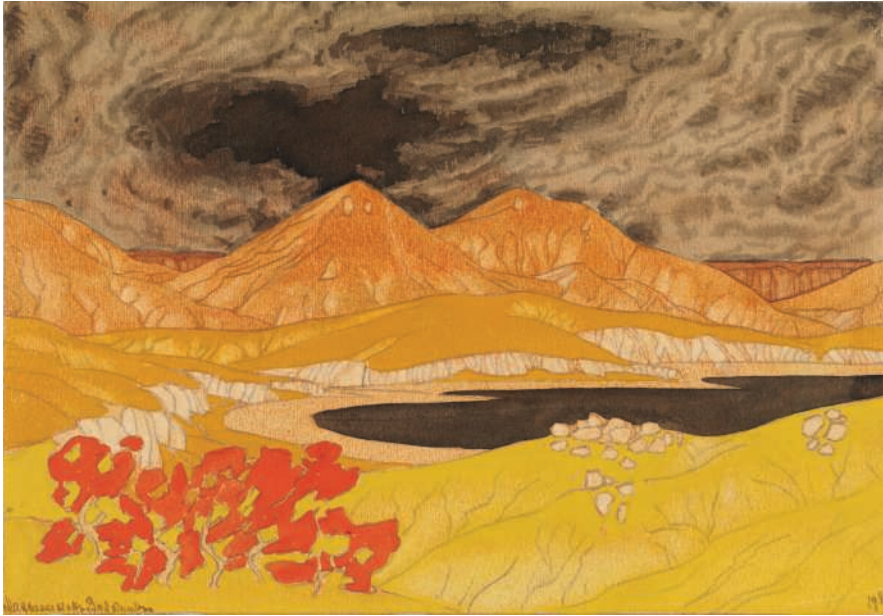
US\$660-910
€580-810

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



56



57

MAKSIMILIAN VOLOSHIN (1878-1932)

Three Crimean landscapes

the first signed in Cyrillic 'Maksimilian Voloshin' (lower left) and indistinctly dated '19...6' (lower right); with inscription 'Maximilian Voloschin 1877-1932/(Sotheby's Londres) on the reverse); the second signed in Cyrillic and dated '1921/ Maksimilian Voloshin' (lower right); with inscription 'Maximilian Voloschin 1877-1932/ Provenance Sotheby's Londres' (on the reverse); the third signed in Cyrillic 'Maksimilian Voloshin' (lower right), inscribed in Russian 'To Anna Karlovna Benua with my deepest respect/and love./Maksimilian Voloshin/St P[etersburg] 1924' (lower left margin) dated '1923/X23' (lower left) and with inscriptions 'Aquarelle du poète Maximilian Voloshine/en Crimée.' (lower right margin); and 'Le beau poète/Max. Volochin/VII 1932/en Crimée/M. Voloshin/Paysage de Crimée/Signée et datée 19-10-1923/Porte le mention/A Anna Karlovna Benois/(epouse du peintre) avec sa/ profonde estime et sa grande/ amitie St Petersburg 1924/cf. Catalogue de l'exposition/de la collection Notgajt/Leningrad 1962' (on the reverse)

pencil and watercolour on paper; one framed 7 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in. (28.5 x 19.8 cm.); and smaller (3)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Mountainous landscape in blue:

A gift from the artist to Anna Benois (1869-1952), the wife of Alexandre Benois (1870-1960) (inscription on the obverse).

Mountainous landscape in yellow;
and *Cloudy landscape:*

Anonymous sale; Sotheby's, London, 3 March 1982, lot 315.

All:

Collection Alexandre Djanchieff.
By descent to the present owner.





58

KONSTANTIN SOMOV (1869-1939)

Twilight. Evening landscape with a lilac bush on the right

signed in Cyrillic and dated 'K. Somov 1921' (lower right); further signed, inscribed with title and framing instructions (on the stretcher)

oil on canvas

7½ x 10¾ in. (18 x 26.2 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

Acquired from the artist by Elena Pitts-Bilibina (1891-1974) in Paris in 1924 (inscription on the stretcher).

Collection Alexandre Djanchieff.

By descent to the present owner.

Konstantin Somov painted *Twilight. Evening landscape with a lilac bush on the right* in Petrograd during the white night of 13 June 1921 from 1am-7am. He painted the canvas after his watercolour sketch *Pale evening sky with light clouds against green treetops*, which was also executed during a white night, only twenty-four years earlier - at 11pm on 8 June 1897, according to the artist's diary entry.

Three years later, already in Paris, Somov sold the landscape for 100 dollars (2000 francs) to Elena Sergeevna Pitts (1891-1974), the wife of Joseph Pitts, an Englishman with Turkish roots who was a wealthy banker and art lover. In the words of the artist, he 'was very pleased [with the sale]', since the white nights of St Peterburg depicted in the painting had not long ago formed a large part of both his and the new owner of the landscape's existences. Mrs Pitts was Somov's acquaintance from St Petersburg and a decorative arts artist who had survived the execution of her first husband, an officer, and then for a short while was married to the artist Ivan Bilibin (1876-1942). In his letters to his sister Somov described Elena Sergeevna as 'a very nice and clever lady', and 'attractive, chic and elegant'. Two years after the sale of the landscape, the artist painted her commissioned portrait, which is now located in the collection of the State Russian Museum (*Portrait of E. S. Pitts-Bilibina*, 1926).

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.





A UNIQUE COLLECTION OF WOODCUTS BY ANNA OSTROUMOVA-LEBEDEVA (LOTS 59-71)



Anna Ostroumova-Lebedeva at work

Printmaking may have always come easily to Anna Ostroumova-Lebedeva, however, for a while it was almost not meant to be. As a child she displayed a natural interest and aptitude for engraving, carving objects out of wood and copying illustrations from books that fascinated her. And yet she gave up her course at the Central Stieglitz School of Technical Drawing due to her dissatisfaction with the teaching methods, in that students were discouraged from executing their own original compositions. In hindsight, her decision to give up wood engraving is shocking, considering she is now most well-known for her ground-breaking contribution to Russian printmaking, a world that she pioneered.

Thankfully, she was persuaded to try her hand once more by her teacher, the prolific engraver Vasilii Mate (1856-1917), who encouraged her remarkable talent and her desire to create her own original designs when she began to study at the Imperial Academy of Arts. His observation proved astute: she entered a competition with a woodcut after Rubens' *Perseus and Andromeda*, the finesse of which led it to be confused by the judges for a watercolour and rejected. The tenacious Ostroumova-Lebedeva sent it back and won second place, which at a time when engraving was considered a 'minor' art, represented an impressive feat with little comparison. The sophistication of the colour woodcut demonstrates her clear command of the medium that astounded her contemporaries, engraving the image straight onto the wood from a photograph without drawing on the wood beforehand.

While she also produced watercolours and portraits, the core of her oeuvre consists of her chiaroscuro and colour woodcuts, often of luscious landscapes that captivated her on her travels, or the melancholy cityscape of her hometown, St Petersburg. The mythologisation of Petersburg plays a central role in her oeuvre, placing a spotlight on its Petrine and neo-classical architecture, but importantly, endeavours to depict the melancholy as well as the monumental. Often the crisp lines of the woodcuts, combined with the cool, pastel colours, emphasise the sparseness of the compositions, bereft of human life, and contribute to the city's mystic aura that permeates its own cultural narrative.

Ostroumova-Lebedeva's independent and resolute spirit, that which was galvanised by the prospect of creating her own original work, is hence irrevocably intertwined with her legacy and output. Not only did she excel in an art world dominated by her male contemporaries, but in the printmaking world, which was barely practiced in Russia, hence joining an elite few who knew how to execute colour prints. Undoubtedly, this collection is testament to her artistic legacy, but also to her originality and assiduous dedication to a craft once relegated to the lower echelons of artistry that elevated it to its deserved position in art.

59

ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

'Perseus and Andromeda' after Peter Paul Rubens; Venice, Grand Canal; and Eight other compositions

six signed with monogram in the plate; one signed 'A. Ostroumoff'
five colour woodcut; five woodcut; one framed
18½ x 13¼ in. (47 x 33.6 cm.); and smaller

(10)

£3,000-5,000

US\$3,900-6,500
€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.







Larger than actual size



60

ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

The wave; and Nine other views of the countryside

all signed with monogram in the plate; three signed 'A. Ostrooumoff'
 five colour woodcut; five woodcut; one framed
 8¼ x 10¾ in. (20.8 x 17.1 cm.); and smaller (10)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.



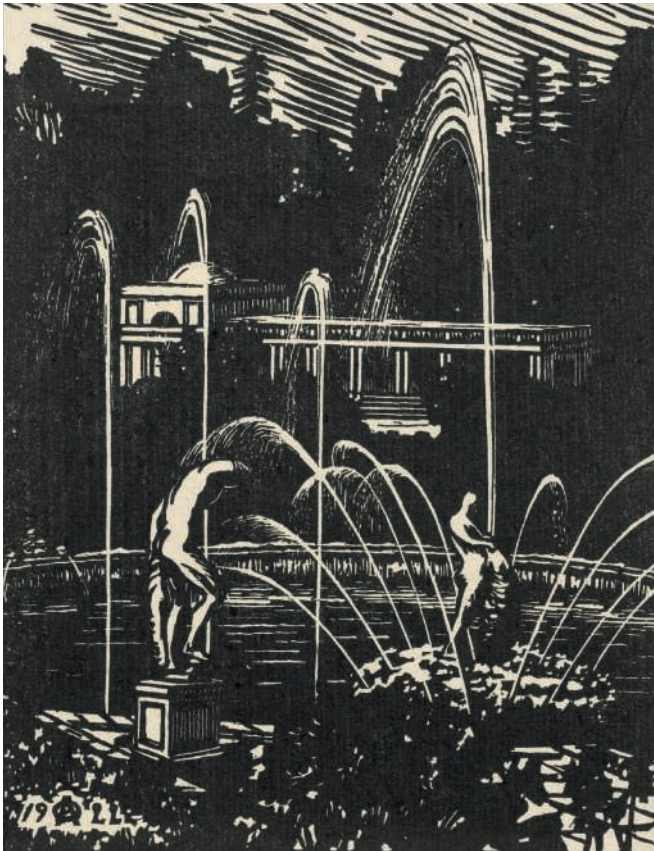


Larger than actual size



A Ostroamoff





61

ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

*Three views of St Petersburg; Samson fountain, Peterhof;
Two views of Pavlovsk and Three landscapes*

all signed with monogram in the plate; one dated in the plate '1922';
two signed 'A Ostrooumoff'

two colour woodcut; eight woodcut; one framed
9 7/8 x 7 in. (23.8 x 17.6 cm.); and smaller

(10)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.

By descent to the present owner.

Larger than actual size

76

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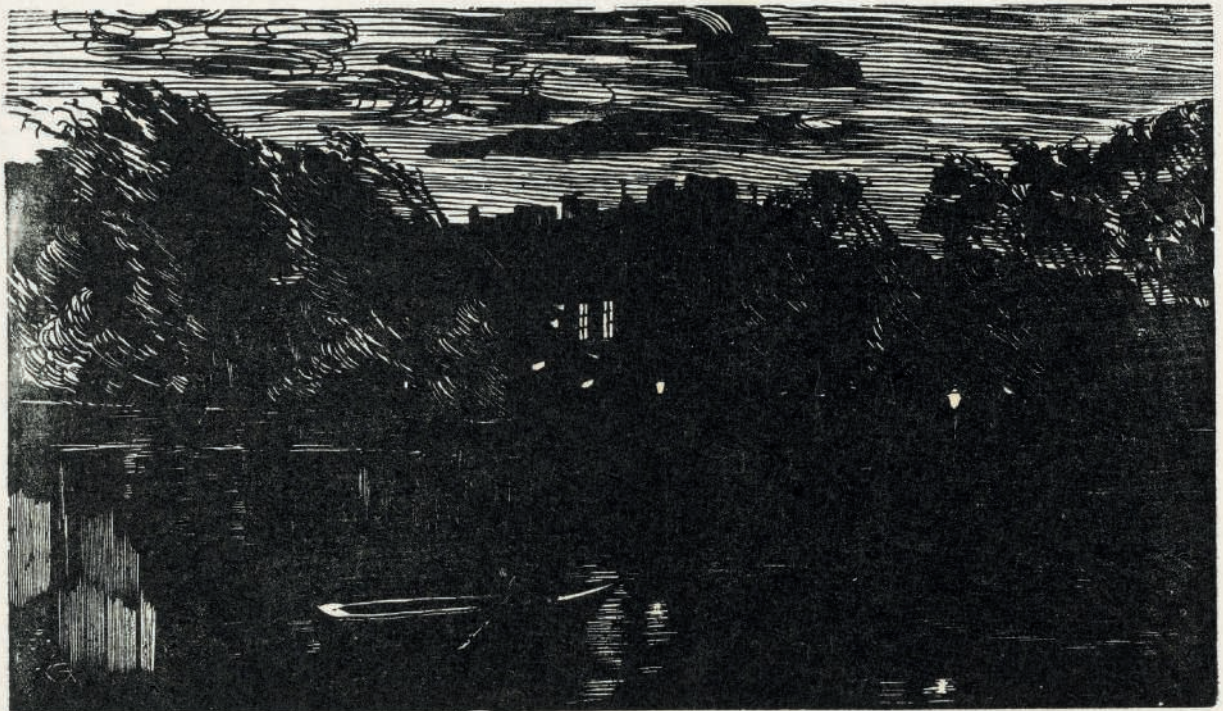




Larger than actual size



A. Petroski





62

ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

Finland with a blue sky; and Seven views of the countryside

seven signed with monogram in the plate
 five colour woodcut; three woodcut; one framed
 8¼ x 10½ in. (21 x 27.5 cm.); and smaller

(8)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.







63

ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

Kriukov canal; Venice at night; Three views of St Petersburg; Two views of Pavlovsk; and Nude and male figure

six signed with monogram in the plate; two signed 'A. Ostroomoff'; one signed with monogram in the plate and dated in the plate '1910' four colour woodcut; four woodcut; one framed 7¼ x 10⅞ in. (18.3 x 26.4 cm.); and smaller together with three woodcuts by Andrei Beloborodov (1886-1965)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

(11)

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.









Larger than actual size



64

ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

Fiesole, Tuscany; and Eight other compositions from the artist's travels

five signed with monogram in the plate; one signed with monogram in the plate and inscribed with title in the plate; one signed with monogram in the plate twice and dated in the plate '1904'

five colour woodcut; four woodcut; one framed
10½ x 13½ in. (25.5 x 33.2 cm.); and smaller

(9)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.





65

ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

Bobbi; and Nine other compositions

six signed with monogram in the plate, two signed with monogram in the plate and dated '1922' and '1925'; two signed A. Ostrooumoff'
 six colour woodcut; four woodcut; one framed
 12 $\frac{5}{8}$ x 10 $\frac{3}{4}$ in. (32 x 27.2 cm.); and smaller

(10)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.



Anna Ostroumova-Lebedeva with Bobbi, circa 1925







Larger than actual size



66

ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

Villa d'Este; Villa Borghese; and Six other compositions

all signed with monogram in the plate
 five colour woodcut; three woodcut; one framed
 12 1/8 x 17 1/8 in. (30.8 x 45 cm.); and smaller

(8)

£3,000-5,000

US\$4,000-6,500
 €3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.





67

ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

A collection of ex libris for Sergey Lebedev (1874-1934), Vadim Verkhovsky (1873-1947), Zina Morozova (1867-1947) and others

all signed with monogram in the plate, twenty-two inscribed in the plate
fourteen colour woodcut; fourteen woodcut; unframed

5 x 7½ in. (12.7 x 18.6 cm.); and smaller

together with four colour woodcut ex libris designed by Evgeny Lanceray
(1875-1946) and executed by Anna Ostroumova-Lebedeva (32)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.

By descent to the present owner.



(part)



68

ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

Dorozhki; and Eight other views of the countryside

eight signed with monogram in the plate
 six colour woodcut; three woodcut; one framed
 8¼ x 19¼ in. (20.8 x 26.1 cm.); and smaller (9)

£3,000-5,000

US\$4,000-6,500
 €3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.









69

ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

The Summer Garden; Fireworks in Paris; Venice; Choristers and Eight views of St Petersburg

ten signed with monogram in the plate; one signed with monogram in the plate and dated in the plate '1924' (lower left)
six colour woodcut; six woodcut; one framed
14 x 17¼ in. (35.8 x 45.1 cm.); and smaller

(12)

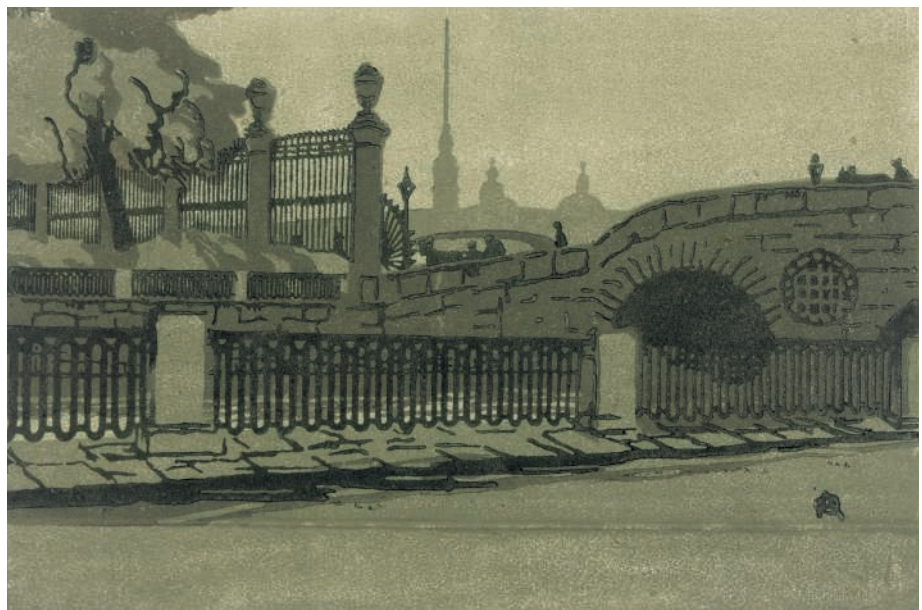
£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

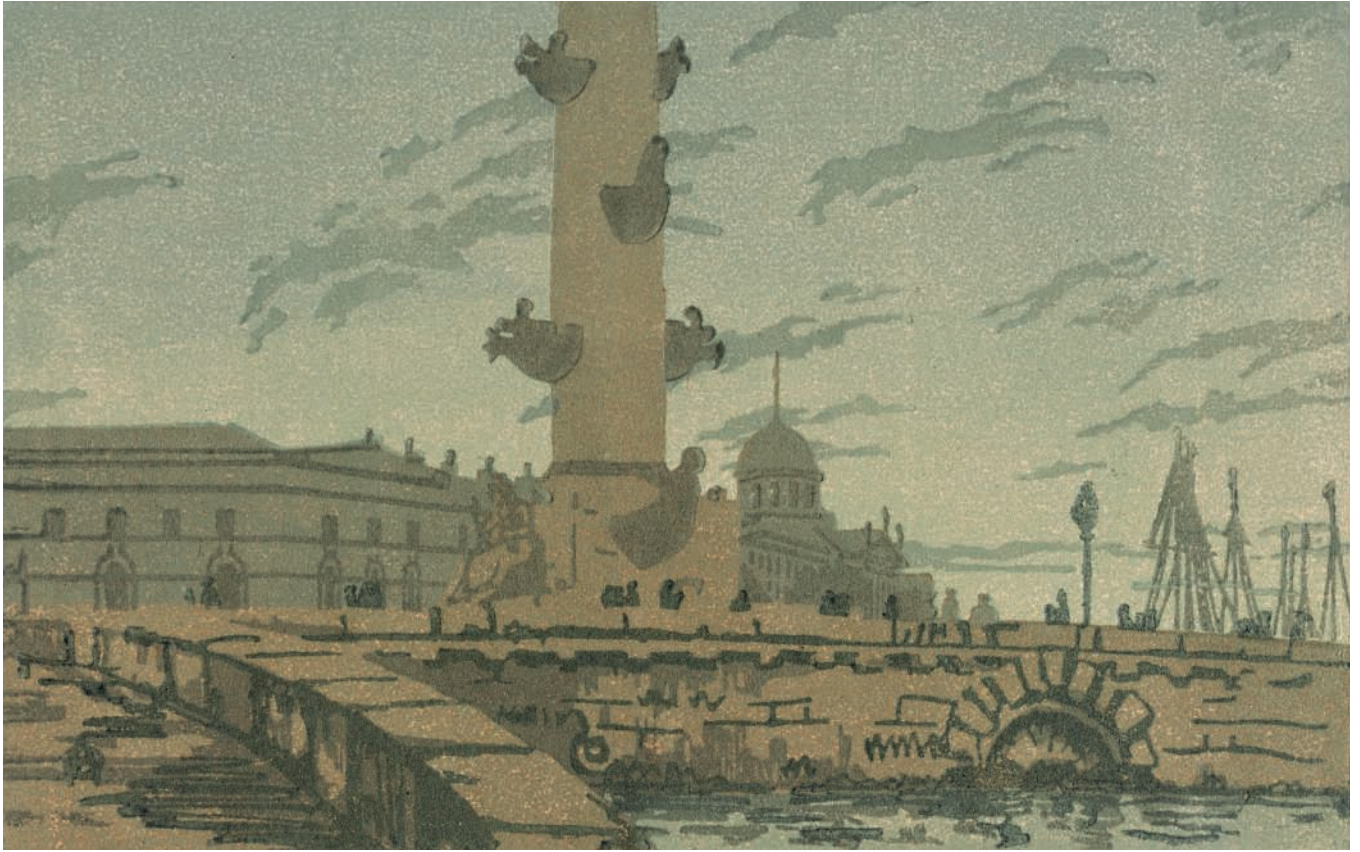
Collection Alexandre Djanchieff.
By direct descent to the present owner.











70

ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

View of the Stock Exchange; and Six other views of St Petersburg

six signed with monograph in the plate; one signed 'A. Ostrooumof.'

four colour woodcut; three woodcut; one framed

9 1/8 x 13 1/8 in. (25 x 33.7 cm.); and smaller

(7)

£3,000-5,000

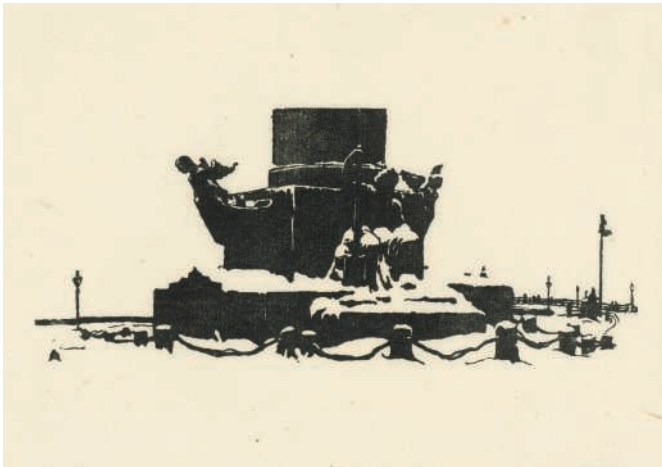
US\$3,900-6,500

€3,500-5,800

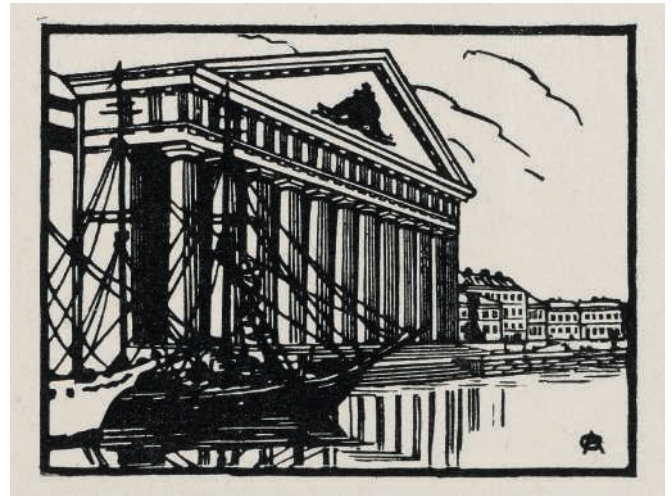
PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.





In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



71

ANNA OSTROUMOVA-LEBEDEVA (1871-1955)

Versailles; Eight views of St Petersburg and Four landscapes

twelve signed with monogram in the plate
 seven colour woodcut; six woodcut; one framed
 11 $\frac{1}{8}$ x 17 $\frac{1}{8}$ in. (43.8 x 30.2 cm.); and smaller

£3,000-5,000

(13)

US\$4,000-6,500
 €3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.







PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

72

IVAN POKHITONOV (1850-1923)

Petite maison à Jupille près Liège

signed 'I. Pokitonow.' (lower right)

oil on panel

8 $\frac{3}{8}$ x 14 $\frac{1}{4}$ in. (22.5 x 36.1 cm.)

£80,000-120,000

US\$110,000-160,000

€93,000-140,000

PROVENANCE:

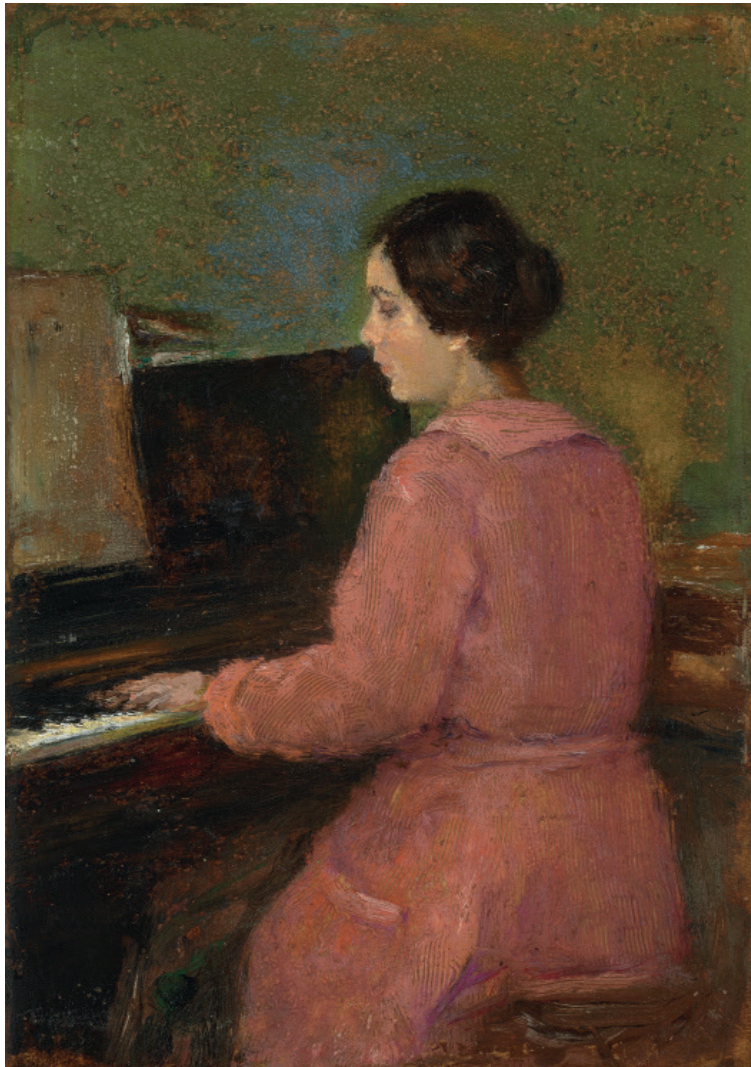
Acquired by Auguste Collon (1869-1924) and his wife,
Rachel Goron (1869-1951), Belgium.

By descent to Olga Collon (1898-1989), Belgium.

By descent to the present owner.







Olga Collon playing the piano

PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

73

IVAN POKHITONOV (1850-1923)

Olga au piano

oil on panel

5 $\frac{1}{8}$ x 4 in. (14.1 x 10 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Acquired by Auguste Collon (1869-1924) and his wife, Rachel Goron (1869-1951), Belgium.

By descent to Olga Collon (1898-1989), Belgium.

By descent to the present owner.



74

PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

74

IVAN POKHITONOV (1850-1923)

Dunes au crépuscule

oil on panel

5¼ x 8⅞ in. (13.3 x 20.7 cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Acquired by Auguste Collon (1869-1924) and his wife, Rachel Goron (1869-1951), Belgium.

By descent to Olga Collon (1898-1989), Belgium.

By descent to the present owner.

LITERATURE:

O. Bertrand, *Ivan Pokhitonov Catalogue raisonné de l'oeuvre*, vol. 1, Luxemburg, 2015, illustrated p. 132.

PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

75

IVAN POKHITONOV (1850-1923)

Les lilas

signed 'I. Pokitonow.' (lower right)

oil on panel

4⅞ x 3¼ in. (11.1 x 8.1 cm.)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Acquired by Auguste Collon (1869-1924) and his wife, Rachel Goron (1869-1951), Belgium.

By descent to Olga Collon (1898-1989), Belgium.

By descent to the present owner.

LITERATURE:

O. Bertrand, *Ivan Pokhitonov Catalogue raisonné de l'oeuvre*, Luxemburg, 2015, illustrated p. 220.



75

PROPERTY FROM A PRIVATE COLLECTION

76

IVAN SHISHKIN (1832-1898)

Siverskaya

signed in Cyrillic, inscribed in Russian with title and dated 'I. Shishkin 1896'
(lower left)

oil on canvas laid on board
23¾ x 19¾ in. (60.2 x 50.1 cm.)

£200,000-300,000

US\$260,000-390,000
€240,000-350,000

PROVENANCE:

Acquired by Dr Ernst Mayer (1886-1967) in Wiesbaden, Germany, before 1933.
By descent to the present owners.



Ivan Shishkin

'A painting should be a complete illusion. This is impossible for an artist to achieve without studying their chosen subject from all possible angles.'

Ivan Shishkin, mid-1890s

The words of Russia's most famous landscape artist, Ivan Shishkin, explain his artistic aim and the reasoning behind his meticulous depictions of nature, particularly prevalent in his late oeuvre. *Siverskaya* is an exemplary work, which at first glance immediately calls to mind Ivan Kramskoi's description of Shishkin as his own 'artist-school'. The instantly recognisable 'Shishkin landscape', as familiar today as it was at the turn of the 19th century, arose from the artist's long-standing passion for forest subjects and his distinctive vision, capturing the harmonious union of nature's uniqueness with the warmth of human emotion.

With *Siverskaya*, Shishkin scrupulously paints the entire canvas, paying as much attention to the peripheral areas of the composition as to the central focal point. Dark, empty shadows are absent, creating an impression of light and air, compounded by a vaulted ceiling of foliage. The brushwork draws the eye to a small pine to the right of the bare path, distinguished by the sculptural quality of the bark on its illuminated trunk. The contortions of the sprawling branches form an intricate pattern against the blue sky; a natural effect that Shishkin explored during this period as seen in the striking oil *Pinetops* (1890s, Vyatskiy Art Museum). The graphic silhouettes of the elongated boughs add to the mosaic of light and dark created by the feathery pine needles. This technique can also be found in many of the artist's drawings and etchings, including *Woodland stream*. *Siverskaya* (1876, State Tretyakov Gallery).

The use of a variety of small, deft brushstrokes demonstrates Shishkin's attention to detail and technical ability. In *Siverskaya*, Shishkin paints the earth and sky using such a fine layer of oil that it is possible to distinguish the weave of the canvas. Broader brushstrokes define the soft greens of the grass and the sunlit tops of the pine trees which correspond to the delineated, overlapping mesh of tangled trunks and branches. The result is a masterfully constructed vignette, based on careful observation and excellent technique, which captures the myriad of disorder in nature.

Shishkin was linked to *Siverskaya*, located 70 kilometres south of St Petersburg, for several decades. The appearance of a railway station on the Warsaw rail line in 1857 made *Siverskaya* a desirable spot for dachas among city-dwellers. Shishkin first started working there in 1872 alongside fellow *Peredvizhniki* Ivan Kramskoi (1837-1887) and Konstantin Savitsky (1844-1905). From 1874, he rented a dacha in the village of Staro-Siverskaya, where he met his second wife, Olga Lagoda (1850-1851), with whom he later lived in the neighbouring village of Vyra. Following her death, Shishkin moved back to Staro-Siverskaya with his two daughters. From 1882-1887, the artist spent the summer months at his country house in Vyra, and later in the 1890s in Staro-Siverskaya. The summer of 1896, when *Siverskaya* was painted, marked a particularly significant time in the artist's life as Shishkin had recently given up teaching at the Imperial Academy of Arts, which allowed him to focus on his health and his art away from St Petersburg's hustle and bustle.

Siverskaya remained the artist's favourite spot for painting *en plein air*. Shishkin immortalised the village in his depictions of unruly pine forests, carpeted with moss and interlaced with wild, unchecked streams. Some of Shishkin's finest and best-loved compositions were painted in the area, including *Ferns in the forest*. *Siverskaya* and *Overgrown pond at the forest edge*. *Siverskaya* (1883, State Tretyakov Gallery). The present work exemplifies Shishkin's highly distinctive form of 'forest portraiture' which is at once personal and emblematic. Shishkin's own words perfectly embody the spirit of *Siverskaya*: *'The landscape should not only be of national character, but also local'*. (as quoted in I. Shishkin, *Perepiska*. *Dnevnik*. *Sovremenniki o khudozhnike*, Leningrad, 1984, p. 407).





***77**

ARSENII MESHCHERSKII (1834-1902)

Woodland stream

signed twice in Cyrillic 'A. Meshcherskii' (lower left and right)

oil on canvas

68¼ x 53¼ in. (173.3 x 135.3 cm.)

£70,000-90,000

US\$92,000-120,000

€81,000-100,000

78

IVAN KULIKOV (1875-1941)

Peasant girls

signed in Cyrillic and dated 'I Kulikov./1913' (upper left)

oil on canvas

49½ x 33¾ in. (125.7 x 90.5 cm.)

£60,000-80,000

US\$79,000-100,000

€70,000-92,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 20 April 2010, lot 162.

Acquired at the above sale by the present owner.



78

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

79

FEDOT SYCHKOV (1870-1958)

Peasant girls in winter

signed in Cyrillic and dated '1907/F. Sychkov' (lower right)

pencil and watercolour, heightened with white, on paper laid on board

34¾ x 22¾ in. (88.2 x 57.8 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Acquired by present owner in Paris in 2007.



79

80

KONSTANTIN MAKOVSKY (1839-1915)*Reclining nude*

signed 'C. Makovsky.' (lower right)
oil on canvas
35 x 59½ in. (88.7 x 151.1 cm.)

PROVENANCE:

Acquired by George A. Rubissow (1897-1980) in Paris, circa late 1940s-early 1950s.
By descent to the present owner.

EXHIBITED:

Probably, St Petersburg, XVIII *vystavka S.-Peterburgskogo obshchestva khudozhnikov* [Exhibition of the St Petersburg Society of Artists], 1910, no. 121. Moscow, Imperial Historical Museum, XVIII *vystavka S.-Peterburgskogo obshchestva khudozhnikov* [Exhibition of the St Petersburg Society of Artists], 1910, no. 130.
Probably, London, Spring Gardens Galleries, *Exhibition of Russian Art and Paintings by Professor Constantin Makovsky*, July 1926.

LITERATURE:

Exhibition catalogue, XVIII *vystavka S.-Peterburgskogo obshchestva khudozhnikov* [Exhibition of the St Petersburg Society of Artists], Moscow, 1910, no. 130, illustrated and listed as 'Étude (Nu)', p.12.
Nashe vremia [Our times], supplement to *Peterburgskaia gazeta* [Petersburg's newspaper], 1 January 1910, No. 4, illustrated and listed as 'Nu', p. 27.
Iskorki [Sparkles], 1910, No. 49, visible in the photograph.
Liuban'skoe obshchestvo popocheeniia o bednykh [The Liuban' society for care about the poor], postcard no. 85, 28 September 1916.

Konstantin Makovsky left a monumental artistic legacy. An accomplished portraitist and a master of large historical canvases, Makovsky was also a skilled genre and landscape painter. However, in addition, he frequently returned to the subject of the nude. In his later work, the nude played an important role. From the end of the 1900s to the beginning of the 1910s, Makovsky depicted allegorical images of bacchantes, forest fairies, and referenced mythology in such subjects as *The Birth of Venus*. He also painted nude models who came to pose in his chic studio on the Petrograd side of St Petersburg. For a brilliant master, as Makovsky was in the early twentieth century, this focus was not so much in pursuit of knowing and depicting the anatomical structure of the female body, but rather a desire to satisfy the new tastes of bourgeois society, which began to dominate many spheres of social life.

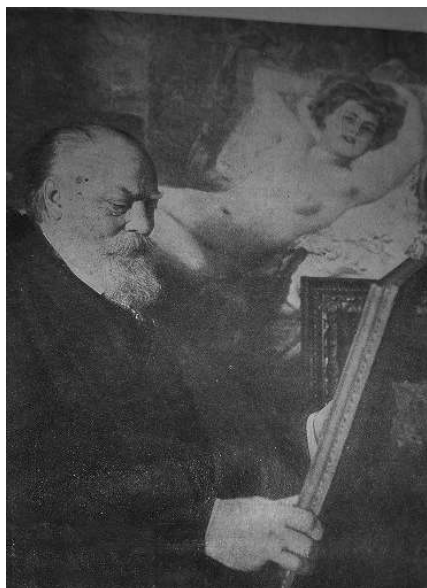
Konstantin Makovsky often exhibited his nudes at exhibitions held by the St Petersburg Society of Artists, of which he was elected a member in 1899 and where, until his death, he exhibited annually. It is very likely that the present work was shown at the XVIII Exhibition of Paintings of the St Petersburg Society of Artists in 1910 and was included in the catalogue under no. 121 with the title *Étude (Nu)*. The stated cost of the painting was a considerable sum - 2000 roubles. Of the twenty-three works shown by Makovsky at this exhibition, this picture was one of the most expensive (in second place by value). All other works by the artist were priced at a significantly lower price level.

Reclining nude was reproduced in the Moscow edition of the exhibition catalogue. The same reproduction was illustrated in the free supplement of *Peterburgskaya Gazeta* [St Petersburg Newspaper] called 'Nashe vremia' [Our Time], no. 4, 21 January 1910, p. 27. The accompanying article is devoted to the exhibition of the St Petersburg Society of Artists and states: 'The peculiarity of the current art exhibitions is the abundance of the 'Nu' genre [...] For various reasons, this genre was hardly cultivated here. [...] Now all art exhibitions, not excluding even mobile ones, have opened the doors to 'Nu', and nude female figures can be seen from almost all angles at the exhibition of the Petersburg Society of Artists'.

If we compare the published image with the present work, it is evident that the bedspread which lies beneath the model is completely different. It appears that Makovsky repainted this part of the canvas after the exhibition, replacing the bedspread with a fur cape, effectively emphasizing the contrast of the light, smooth naked female body against the dark soft fur. It is also possible that the black and white reproduction was retouched to avoid the lower segment of the composition being perceived as a solid black shadow.

A coloured postcard of the painting was published in the mid-1910s by the Luban Society for the Care of the Poor (which existed from 1900 to 1917) and there, the image completely coincides with the present painting. These postcards were published for charitable purposes and were primarily printed by the famous printing house Golike and Wilborg Partnership. The postcards were very high quality, and Konstantin Makovsky repeatedly provided his works for publication thereby participating in charitable activities.

The striking features of the blonde model with magnificent curls, moist parted lips with a translucent strip of snow-white teeth and languid blue eyes were repeatedly exploited by Makovsky, giving a tangible hint of erotica to his works. In the later period of his career, the artist often painted with a dry brush, imitating pastel using the medium of oil. This technique is employed in the present work. The wall of the interior is adorned with a tapestry from the rich collection of antique objects owned by the artist himself. The image of a sprawling palm tree in a tub is consistent with the trends of the modern era. *Étude (Nu)* perfectly illustrates not only Konstantin Makovsky's late oeuvre, but also the time in which it was created. It is not by chance that in 1910, in connection with the 50th anniversary of the artist's career, the magazine *Iskorki* (no. 49) featured a photo of the maestro against the background of this particular canvas.



Konstantin Makovsky at his easel with lot 80

George Rubissow

George A. Rubissow was born in 1897 in the city of Konotop, in northeastern Ukraine, which was a stronghold of the Zaporozhian Cossacks for much of the 17th and 18th centuries. Rubissow's father Alexis was a surgeon and his mother, Larisa, was a descendant of the writer Ivan Kotliarevsky (1769-1838), author of the well-known epic poem *Eneida*. Composed in 1798, the work is a parodic adaptation of Virgil's Aeneid portraying the fate of the Cossacks following the suppression of the Zaporozhian Sich, and is widely considered as the precursor of modern Ukrainian literature.

George Rubissow studied at the Moscow Imperial Technical College until 1917. Shortly after the outbreak of the October Revolution, under the guidance of his father, Rubissow joined the Red Cross based in Kiev, and directed the sanitary train to Berlin, where he would eventually emigrate. In Berlin, Rubissow continued to work with the Ukrainian Society of the Red Cross, and continued his studies in engineering throughout the early 1920s. In 1921 he married Héléne Fedorovna Geitmann (1897-1988), a Russian artist whose works were included in numerous exhibitions in the 1920s and 30s, including with *Mir isskustva*, the *Salon d'Automne*, *Salon des Indépendents*, with Vladimir Girschman (1867-1936), among others. In 1924 George and Héléne Rubissow emigrated to France and in 1938, they moved to the United States. Throughout these years, George would work as an engineer and businessman with various firms.

Mysticism had long played an important role in the lives of both George and Héléne Rubissow. Inspired by the teachings of spiritualists such as Nicholas Roerich (1874-1947), Georges Gurdjieff (c.1866-1949) and Paramahansa Yogananda (1893-1952), both would publish various esoteric writings on the metaphysical state and development of humankind, such as the *House of Life*, published in 1951 by George, and numerous articles and texts by Héléne, who, during this period focused much of her energy on this area.

George Rubissow's interests spanned various categories; including philosophy, music and art, which led him to develop relationships with various thinkers and mystics, to study music with renowned musicians such as Wilhelm Kempff (1895-1991) and Feodor Chaliapin (1873-1938) and to compose various notable works for piano. George Rubissow also collected exceptional works of art, such as the outstanding *Reclining nude* by Konstantin Makovsky. The fine quality of execution and stunning magnetism of the painting led Rubissow to acquire it. With its uncanny resemblance to Francisco de Goya's infamous *La maja desnuda*, the painting carried additional meaning for Rubissow, not only as an art historical parallel, but also because it ignited a semantic link to the ancient Vedic concept of "Maya", which was of great importance to him. A work of perpetual beauty, Makovsky's *Reclining nude* remained a cherished painting in Rubissow's collection, and for the first time in over sixty years, this work is being presented to the market.

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









81

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

***81**

KONSTANTIN WESTCHILOFF (1877-1945)

Woman in a red head tie

signed and dated 'C. Westchiloff/1939.'

(lower right)

charcoal and pastel on paper-fronted board

28 x 21¼ in. (71 x 55.2 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Acquired from the artist by the grandmother of the present owner in New York, circa 1940.



82

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

***82**

BORIS GRIGORIEV (1886-1939)

Panama canal

signed 'Boris Grigoriev' (lower right) and inscribed

'Canal Panama' (lower left)

pencil on paper

12½ x 15½ in. (31.6 x 38.5 cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Acquired by the present owner in New York, circa 1995.

122

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

***83**

BORIS GRIGORIEV (1886-1939)

*Portrait of a woman in a jacket
with frog fasteners*

signed 'Boris Grigoriev' (lower left)
pencil, ink and gouache on paper
27 x 15 in. (68.6 x 38.2 cm.)

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

Acquired by the present owner in New York,
circa 1995.

LITERATURE:

T. Galeeva, *Boris Dmitrievich Grigoriev*,
St Petersburg, 2007, no. 122, illustrated p. 436,
listed p. 468.



84

KUZMA PETROV-VODKIN (1878-1939)

Still life with lilac

signed with monogram and dated '1928' (lower left), further signed with monogram (on the envelope) and inscribed in Russian '13-14. 27/IX Kokt.[ebel]' (lower right, inverted)
oil on canvas
31 $\frac{1}{2}$ x 25 $\frac{1}{4}$ in. (80 x 65.4 cm.)

£1,000,000-1,500,000

US\$1,300,000-1,900,000

€1,200,000-1,700,000

PROVENANCE:

A gift from Boris Ternovets (1884-1941) to Giovanni Scheiwiller (1889-1965) circa 1932.

By descent to the present owners.

EXHIBITED:

Pittsburgh, Carnegie Institute, *The Twenty-Seventh International Exhibition of Paintings at the Carnegie Institute*, 18 October-9 December 1928, no. 285 (labels on the stretcher); travelling exhibition, visiting the Cleveland Museum of Art, 7 January-18 February 1929 and the Art Institute of Chicago, 11 March 1929-22 April 1929.

Venice, *XVIII Biennale*, 28 April-28 October 1932, no. 85 (labels on the stretcher).

LITERATURE:

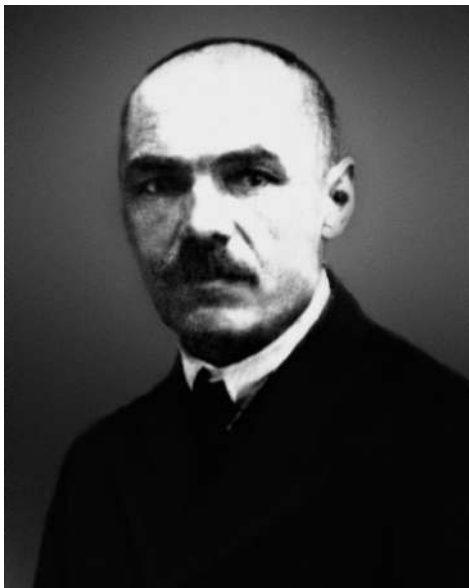
Exhibition catalogue, *The Twenty-Seventh International Exhibition of Paintings at the Carnegie Institute*, Pittsburgh, 1928, listed no. 285 as 'Still life'.

Exhibition catalogue, *XVIII Esposizione Biennale Internazionale d'Arte*, Venice, 1932, listed p. 271, no. 85.

M. Breuning, 'The Art Season. The Carnegie International Proves to be an extremely interesting event-News of Local Shows', *New York Evening Post*, 25 October 1930.

Unpublished archive 'Fondo Scheiwiller', Centro Apice Università degli Studi di Milano, A letter to from Boris Ternovets to Giovanni Scheiwiller from 14 August 1932, Moscow.

K. Kravchenko, 'Vynuzhdennye priznaniia. Sovetskie khudozhniki na XVIII mezhdunarodnoi vystavke v Venetsii [Forced confessions. Soviet artists at the XVIII International Exhibition in Venice]', *Iskusstvo [Art]*, Moscow, 1933, visible in a photograph of the Soviet Pavilion p. [237].



Kuzma Petrov-Vodkin, 1929

Unmistakably identifiable as a quintessential Petrov-Vodkin, *Still life with lilac* strikes the viewer with its brazen use of pure colours, its mastery of optical illusions and above all its daring command of perspective, which propelled the artist not only to the league of leading masters in Russian Art, but made him an international household name among 20th century artists. The still life, having been exhibited at the high-profile XVIII Venice Biennale and offered from the collection of the discerning Italian art critic and publisher, Giovanni Scheiwiller, reveals a story of cultural exchange between the Soviet Union and Italy in the 1920s-1930s and pays tribute to Petrov-Vodkin's artistic legacy.

Departing from a traditional linear perspective, Petrov-Vodkin challenges the observer with an unconventional high-angle viewpoint as he ostentatiously turns the surface of the table outwards and expertly balances the objects on the canvas by introducing multiple vanishing points, working against the rules of foreshortening. The three-dimensionality of the solid crystal inkwell, which substantially occupies the upper left quadrant and almost outweighs the entire composition, is achieved by capturing the reflections of its well-defined facets as the light travels and refracts through the object. This effect is accentuated by the soft shadows and light rays cast on the palpable texture of the blue tablecloth unifying the entire composition.

The focal point of the canvas is a freshly cut branch of blooming lilac, with a multitude of delicate purple flowers creating a spontaneous shape and thus counterweighing the rigorous definition of the manmade objects of the still life. As the leafy branch sinks down the glass and dips into the water, the artist closely observes the distortion of forms and light, which enable him to convey the translucency of the still water and the dazzling reflections of light on the vivid red cover of a magazine. Carefully rendered fallen leaves within the still life connote the notion of *memento mori*, a possible reminder to the viewer of the transience of life. The artist clearly outlines the compositional space by ruthlessly cropping out the almost superfluous edges of the magazine, envelopes and even the lilac.

Painted in Petrov-Vodkin's signature palette, the still life attests to the artist's theoretical studies on colour and his famous '*trekhsvetka [three colours]*' as he juxtaposes the brilliant primary colours of red and blue, supplemented by the yellow, to reach a level of maximum saturation and impact. Petrov-Vodkin was convinced that 'colour manifests the culture of a painter, as it is impossible to conceal one's poor mind, willpower and feelings (if any present) with even the most elaborate decorative devices: the colour would reveal one's taste and real character'.

A student of Russia's leading Silver Age artist, Valentin Serov (1865-1911), at the Moscow School of Painting, Sculpture and Architecture, Petrov-Vodkin honed his artistic skills by attending the fashionable art schools of Munich and Paris in the early 1900s. Upon his return to Russia he dove into symbolist and modernist endeavours, however, by 1912 he had formed his own artistic vision and shook artistic society to its core with his iconic painting *Bathing of a Red Horse* (State Tretyakov Gallery, Moscow), which became symbolic of the coming social changes in Russia.



Much like many other Russian Avant-garde artists, Petrov-Vodkin welcomed the Revolution of 1917, seeing it as a revolution in the Arts and liberation from the canons of the old school. He was invited to reform the former Imperial Academy of Arts in St Petersburg in order to train a completely new generation of artists. Between 1920 and 1922 Petrov-Vodkin devised an educational programme which consolidated many years of his previous teaching experience in Elizaveta Zvantseva's school and, along with standard artistic training disciplines, his program included modules on cosmography, optics, advance mathematics and mechanics of motion. Typical students' assignments in his studio were 'Landscape seen by a falling person', 'Room seen by a lying person' or 'Street seen by a running person'. As part of his teaching career Petrov-Vodkin defined his foundational principles in art, known as the 'Science of seeing', 'Trekhtsvetka [three colours]' of primary colours and 'Spherical perspective'.

Painted in 1928 at the height of the artist's career, *Still life with lilac* embodies the artist's foray into the science of optics, through colour and spherical perspective, thus foreshadowing the closely related and later composition, *Branch of a Bird Cherry Tree in a Glass* (1932), from the collection of the State Russian Museum in St Petersburg, deemed to be one of the most recognisable still lifes by the artist, largely thanks to its wide usage as a postcard as early as 1933 and as a front cover of the 1986 monograph on the artist by Yuri Rusakov (1926-1995).

Upon closer inspection, the seemingly unidentified setting and objects captured in *Still life with lilac* provide the viewer with a glimpse into the private world of Petrov-Vodkin. The artist's daughter Elena Dunaeva (1922-2008) nostalgically recalls in her memoirs the blue tablecloth of the father's desk, which was his irreplaceable companion as they moved houses and provided settings for several notable still lifes by the artist (A. Barzilovich (ed.), *Petrov-Vodkin. V tsentre zhiznei. Vospominaniia. Pis'ma. Dokumenty*. [In the centre of lives. Memoirs. Letters. Documents], St Petersburg, 2018, p. 22). The appearance of the envelope and letters is not accidental: throughout his entire life, Petrov-Vodkin maintained a close link with his mother Anna Panteleevna, corroborated by the multitude of letters they exchanged over the years. The inkwell might allude not only to his correspondence with his mother, but also to Petrov-Vodkin's epistolary output, best expressed in his biographical novels *Khlynovsk* and *Prostranstvo Evklida [Euclid's space]*. Indeed, in the early days of his career Petrov-Vodkin was determined to become a writer, but his talent for painting prevailed.

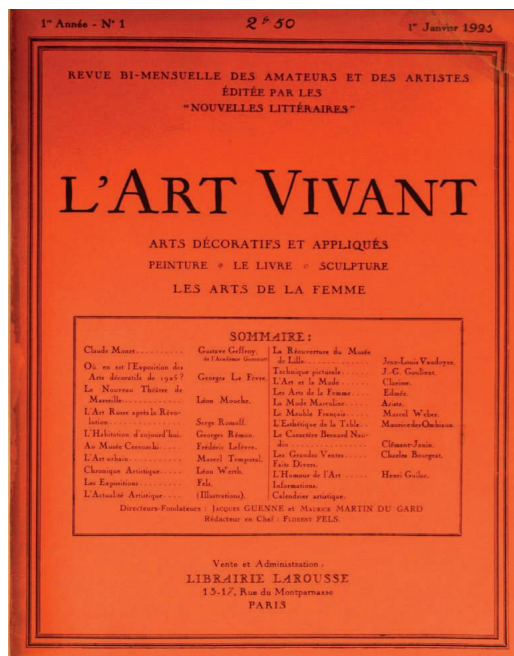
Another notable object in the still life is a magazine: 'L'Art Vivant': a Parisian bimonthly art magazine, published by Les Nouvelles littéraires between 1924 and 1939. In July 1924, the Academy sent Petrov-Vodkin to France in order for him to learn new methods of artistic education and assess the state of contemporary Western Art. One could suppose that the red cover depicted in *Still life with lilac* is the January 1925 issue of 'L'Art Vivant', in which



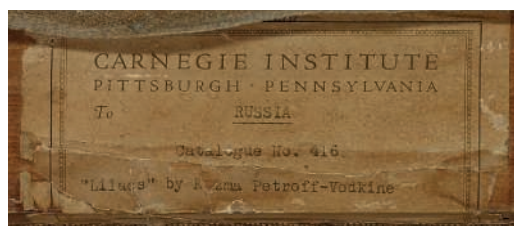
K. Petrov-Vodkin, *Branch of a Bird Cherry Tree in a Glass*, 1932, State Russian Museum, St Petersburg

Petrov-Vodkin gave an interview to Jacques Guenne and Serge Romoff summarising his artistic and theoretical endeavours and teaching practices: *'[...] an impression made on us by an object is a sum of perceptions, viewed by us from various positions which the object occupies relative to us either because of our movement around the object, or the movement of the object itself. By changing the place from which we observe the object, we feel its movement; the law of optics says that simultaneously the object can only be seen from one point of view. If we simultaneously observe two objects, then each of them affects the perception of the other. [...] The illusion of visual perception, created by painting, should at least, accurately convey our perception of the object. I teach my students how important it is to consider that objects do not have a permanent appearance in a space while we occupy different positions relative to them; I explain to them that precisely this sequence of impressions should be conveyed in a painting. Note that cubism has never explored this subject'* (quoted from: S. Romoff, 'L'Art Russe après la Révolution', *L'Art vivant*, Paris, January 1925, no. 1).

One peculiar detail will not escape the eye of the observant viewer: an inverted date and inscription in the lower right corner '13-14. 27/IX Kott.' alludes to a rather disturbing experience endured by the artist in September 1927. Thanks to the poet Maximilian Voloshin's (1877-1932) invitation, Petrov-Vodkin and his family vacationed at the poet's estate in Koktebel, Crimea, which in the hottest summer months provided a refuge to the members of the artistic and intellectual milieu of the big cities. On the night of 11 September, a severe earthquake broke out with aftershocks continuing for several days, causing many casualties and catastrophic damage to Crimean coastal villages. Petrov-Vodkin described this unsettling event in his memoirs and depicted the episode in his powerful canvas *Earthquake in Crimea* (1928, The State Russian Museum, St Petersburg). One is left to wonder what was first captured on the present canvas a day after the earthquake; however, dissatisfied with that result, Petrov-Vodkin reused the canvas half a year later with the much more serene subject of blossoming lilac.



Front cover of *L'Art Vivant*, no. 1, 1 January 1925



Label on the stretcher of lot 84



Front cover of the exhibition catalogue of the Twenty-Seventh International Exhibition of Paintings at the Carnegie Institute, Pittsburgh, 1928



An archival photograph of lot 84 in situ at the Twenty-Seventh International Exhibition of Paintings at the Carnegie Institute, Pittsburgh, 1928



Giovanni Scheiwiller, 1961

Giovanni Scheiwiller and the cultural exchange between Soviet Russia and Italy

Remembered by contemporaries as eccentric and extravagant, Giovanni Scheiwiller was an acerbic and influential Swiss-born Milanese art critic and publisher, profoundly versed in and deeply passionate about contemporary Italian art. He started his career in Ulrico Hoepli's (1847-1935) publishing house and remained its chief-editor and director for many years. Scheiwiller's aspiration was to bridge the gap between modern Italian and European art. Under the umbrella of Hoepli he produced his famed series 'Arte moderna straniera' and 'Arte moderna Italiana', in which he introduced the readers to such titans of European 20th century art as Henri Matisse, Amedeo Modigliani, Paul Cézanne, Giorgio de Chirico and Gino Severini, to name a few. In 1936 Scheiwiller launched his private publishing brand *All'Insegna del Pesce d'Oro*, which was distinguished by the exceptional quality and refinement of its small format limited editions on Fine Art, designed to cater for the tastes of bibliophiles and art connoisseurs. As a close friend to many artists and writers, Scheiwiller helped many stars to rise in the early days of their careers as evidenced by the extensive records of his correspondence, now held in the Fondo Apice, Milan.

Meanwhile, another influential art critic and an artist himself, Boris Ternovets (1884-1941) was one of a handful of art historians in Soviet Russia, who was well versed in contemporary Western art and thus eager to introduce Modern Italian art to the Soviet public. Ternovets' curatorial vocation started in 1918 with cataloguing recently nationalised Moscow and St Petersburg art collections on the request of Narkompros (the People's Commissariat for Education). Shortly afterwards Ternovets was commissioned to systemise, catalogue and study the superb collection of French Impressionists assembled by the famed textile magnate Ivan Morozov (1871-1921). This collection laid the foundation of the Second Museum of Modern Western Art, whilst Ternovets' close acquaintance and yet another talented art historian Yakov Tugendhold (1882-1928), was appointed to oversee the renowned collection of the industrialist Sergei Shchukin (1854-1936), forming the First Museum of Modern Western Art. Owing to the similar nature of the collections, on 10 March 1923 both museums were merged to form the State Museum of New Western Art and Ternovets was appointed a director of the new institution.



G. Morandi (1890-1964), *Still life*, circa 1925, State Hermitage Museum, St Petersburg



A. Funi (1890-1972), *Portrait of Giovanni Scheiwiller*, 1927, Pushkin Museum of Fine Arts, Moscow

In his new capacity Ternovets was entrusted with raising the profile of the Soviet Art abroad by organising exhibitions and exchanging paintings of contemporary Western Art for Soviet artists. This enabled Ternovets to secure several trips to France and Italy to establish contacts with leading artists, museums, collectors and art historians. In 1924 Ternovets curated the Soviet pavilion of the XIV Venice Biennale, in 1925 he was one of the organisers of the USSR pavilion at *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris and in 1927 in he was put in charge of the Soviet section at the *III Mostra Internazionale delle Arti Decorative* in Monza, Italy. Ternovets wrote extensively on Soviet participation at international exhibitions as well as covered current trends in Western art. He was the only art historian in the USSR who studied Modern Italian art, when he published the academic article 'Novaia italianskaia zhivopis [New Italian Art]' in *Nauka i iskusstvo [Science and Arts]* in 1926. It is likely that it was Ternovets's passion for Italian art that provided a good basis for his introduction to Giovanni Scheiwiller, which resulted in a fruitful collaboration that spanned over a decade and facilitated cultural exchanges between the two countries.

Ahead of one of his trips to Italy Ternovets approached several Soviet artists asking them to assist the museum in exchanging their works with those by Western artists. Petr Konchalovsky (1876-1956), Georgy Vereysky (1886-1962), Aleksandr Tyshler (1898-1980), and crucially, Petrov-Vodkin, were among the artists who supported Ternovets in this endeavour over the years. Thanks to Ternovets's efforts, the works of these artists were successfully exhibited at international art shows, including *Still life with lilac*, which was exhibited at the Twenty-Seventh travelling International exhibition of paintings organised by the Carnegie Institute in the United States, following by XVIII Venice Biennale and then given to Giovanni Scheiwiller afterwards to thank him for his help in forming the Italian collection of the museum, as evidenced by a letter from Ternovets to Scheiwiller from 14 August 1932.

Ternovets was first to introduce Giorgio Morandi (1890-1964) to a Soviet audience, which would not have happened without Scheiwiller's support, as evidenced through the exchange of letters between Morandi and Scheiwiller in 1930: 'Dear Mr Scheiwiller, thank you very much for your letter and the interest you show in my work. It is with great pleasure that I have read the

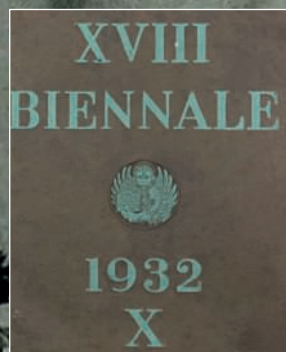
letter from the director of the Moscow gallery [...] As for the painting for the Moscow gallery, I will be very glad to provide you with one' (quoted from T. Birchenough, *Giorgio Morandi: A Master of Stillness*, 'The Tretyakov Gallery Magazine', Moscow, 2011, p. 90). Thus, Morandi's *Still Life* from circa 1925 entered the collection of the Museum of New Western Art and is now held in the collection of the State Hermitage Museum, St Petersburg following the former's division in 1948.

Later Ternovets recollected: 'Thanks to the indispensable assistance of the art critic and publisher Giovanni Scheiwiller, we managed to organize an exchange of works by Soviet artists for their Italian counterparts. [...] This exchange enabled the Museum of New Western Art to create a superb collection of Italian art, which was absent in the [nationalized] private collections, without enduring any significant expenses. The leading contemporary artists of Italy are now represented in full by their paintings and drawings' (S. Laskin, '... Zalozhnik vechnosti [A hostage of eternity]', *Neva*, no. 4, Leningrad, 1991, p. 104). As a reminder of Scheiwiller's contribution to the development of the museum's holdings, a portrait of him by Achille Funi (1890-1972) is still kept in the collection of the Pushkin State Museum of Fine Arts.

In December 1930, the congress of museum workers, organised by Narkompros, drew up new plans for the development of museums which were aligned with the needs of Socialist society and ideological doctrines of the Union. In the years that followed, Realist art ousted Formalist works from the museum's walls and in December 1937 Ternovets was dismissed from his post of director. In 1948, the collection of the museum was divided between the State Hermitage and the Pushkin State Museum of Fine Arts.

With few canvases by Petrov-Vodkin in private hands, the appearance of *Still life with lilac* at auction presents discerning collectors with a truly unique opportunity to acquire an archetypal piece by the artist from his sought-after period, which was exhibited at the most prestigious international shows and remained in the same notable collection for almost 90 years.

We are grateful to Valentina Borodina, Deputy Director of the Petrov-Vodkin House-Museum in Khvalynsk for her assistance in cataloguing this work.



An archival photograph of lot 84 in situ at the Venice Biennale, 1932



PROPERTY OF A DISTINGUISHED COLLECTOR

***85**

NIKOLAI ANTIPOV (B. 1917)

Flight over the Kremlin, Moscow

signed in Cyrillic 'Antipov' and inscribed in Russian with title (on the reverse)

oil on board

16 1/8 x 19 1/8 in. (41 x 50 cm.)

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 November 2012, lot 309.
Acquired at the above sale by the present owner.

LITERATURE:

V. Swanson, *Soviet Impressionist Painting*, Woodbridge, 2007,
illustrated p. [32], pl. 20.



PROPERTY OF A DISTINGUISHED COLLECTOR

***86**

ALEKSANDR GERASIMOV (1881-1963)

View of Moscow, near Mossovet

signed with Cyrillic initials and dated '47. AG.' (lower right)

pencil, gouache and watercolour on paper

20 x 25¼ in. (50.8 x 64.2 cm.)

Painted in 1947

£70,000-90,000

US\$91,000-120,000

€81,000-100,000

PROVENANCE:

The family of the artist.

Anonymous sale; Sotheby's, London, 3 June 2013, lot 40.

Acquired at the above sale by the present owner.

EXHIBITED:

Moscow, The Academy of Arts of the USSR, *Aleksandr Mikhailovich Gerasimov: vystavka proizvedenii k 100-iiu so dnia rozhdeniia [centenary exhibition], 1881-1963, 1981.*

LITERATURE:

Exhibition catalogue, *Aleksandr Mikhailovich Gerasimov: vystavka proizvedenii k 100-iiu so dnia rozhdeniya [centenary exhibition], 1881-1963, Moscow, 1981.*

I. Blianova, *Aleksandr Gerasimov*, Moscow, 1988, illustrated and listed no. 118.

Aleksandr Gerasimov (1881- 1963) was one of the leading artists in the Socialist Realism movement, the official prescribed canon of art in the Soviet Union. His oeuvre is permeated by Impressionist tendencies, wherein Gerasimov uses freely brushed strokes of colour to show the glimmering rays of light, as is especially evident in *View of Moscow, Mossovet*, which forms Gerasimov's Moscow series painted in honour of Moscow's 800 year anniversary in 1947. The Mossovet (a typical Soviet contraction) denotes the Moscow Soviet of People's Deputies, now known as the Moscow City Hall and is located on the famed Moscow boulevard Tverskaya ulitsa, number 13.

***87**

ALEKSANDR DEINEKA (1899-1969)

Still life with phlox

signed in Cyrillic and dated 'Deineka/55.' (lower right); further signed in Cyrillic 'A. Deineka' and inscribed in Russian with dedication to Evgenia Livanova dated 24 January 1956 (on the reverse)

oil on canvas
31 $\frac{1}{2}$ x 23 $\frac{3}{4}$ in. (79.8 x 60.2 cm.)
Painted in 1955

£200,000-300,000

US\$270,000-390,000
€240,000-350,000

PROVENANCE:

A gift from the artist to Evgenia Kazimirovna Livanova (1907-1978), wife of Boris Livanov (1904-1972).
By descent to the present owner.

At the age of 18, Aleksandr Deineka boarded the agitprop train, creating propaganda material for the Bolsheviks, which soon pointed to his future luminary status at the forefront of the new Soviet cultural elite. Initially a poster and graphic artist, Deineka gained notoriety for his use of modernist and experimental motifs, inspired by German Expressionism in the 1920s, and the evident pictorial instability present in his canvases; spatial dislocation, movement and flight. His sheer inventiveness allowed him to be 'forgiven' for his past participation in avant-garde groups and to be granted the opportunity to travel abroad as the artist representative of the Soviet Art exhibition in North America in late 1934, and also to visit France and Italy in 1935.

While there exists a persistent belief that the artistic production of the USSR was rigidly overseen by the Soviet authorities, Deineka was by no means an oppressed subject, moulded and constrained by the ideology imposed by the government – he himself was a creator as well as a questioner of ideology. To rob him of his agency is to deny the subtleties and innovations present in his oeuvre that clearly delineate his mastery, whether they were a deliberate subversion or not. Indeed, while much of Socialist Realism aims to elicit a specific response from the viewer – to encourage the emulation of the figures and ideals it portrays-Deineka's work is far from psychologically accessible

nor does it pertain to present an idealised reality. Indeed, his constant depiction of movement, and subsequently, the experience of transition, suggests an attempt to imagine a future socialist existence that has not yet been achieved. It was these characteristics of his art that allowed it to shed the narrow definition of socialist propaganda, and to become art in its own right.

In *Still Life with phlox*, Deineka combines the familiarity of the domestic sphere with the recurrent tropes present in his oeuvre. The feathers on the vase evoke movement and flight, and importantly, the element of transition that Deineka so fiercely sought to represent in his oeuvre. The vibrant red vase contrasts with the more muted palette of the wall and table behind, serving to further highlight the brilliance of the single stem of pink amongst the white bouquet, which leans out of the bouquet and draws the viewer in. There is a deliberate dissonance between the pastel phlox, native to North America, and the folkloristic border on the tablecloth that clearly positions it in a Slavic context. Deineka incorporates a book on the table, an emblem of culture and knowledge so proudly valued in Soviet discourse, which is juxtaposed with the blooming flowers, characteristic tokens of vitality and vigour. During the 1950s, Deineka produced greater numbers of still lifes, displaying a deeper concern for the natural over the artificial that had marked his earlier works. The dimensionality and rhythm of his close range floral studies were complemented by the brilliance of the colours he chose, and display his skill for successfully uniting different configurations and tonalities.

Deineka's *Still Life with phlox* was gifted to Evgenia Kazimirovna Livanova (1907-1978), the wife of his close friend Boris Livanov (1904-1972), in 1956 and commemorated in a humorous and witty inscription on the reverse, which reads: 'Zhenya! Thank you for limiting our opportunities, and we, being of sound mind and sober, (unfortunately), bring to your feet our humble gift / A. Deineka / Witnessed by / B[oris]. L[ivanov] / 1956 / On the 24th of January'.

Boris Livanov was a prominent Soviet film and theatre actor and director, and the winner of numerous prestigious accolades and awards from the Soviet government, such as five Stalin prizes of the first degree between 1941 and 1950, the People's Artist of the USSR in 1948 and the Order of Lenin in 1964. His most well-known roles in theatre range from Astrov in *Uncle Vanya*, Nozdrev in *Dead Souls*, Solyony in *Three Sisters* and Rybakov in *The Kremlin Clock*. His film credits include the lead roles in *Dubrovsky* (1936) and *Minin and Pozharsky* (1939), as well as acting alongside his son Vasily Livanov (b. 1935), in *The Blind Musician* (1960).

His son Vasily followed in his father's footsteps and is best known for his outstanding portrayal of Sherlock Holmes in the cult Soviet TV film adaptations that aired from 1979-1986, as well as providing the voice of iconic Soviet cartoon characters, such as Karlsson from the Karlsson cartoon films and Gena the Crocodile in the famed Cheburashka films, among others. Additionally, he also penned the screenplay for the much-loved cartoon *The Bremen Town Musicians*, which remains immensely popular to this day. He was awarded the People's Artist of the RSFSR in 1988 and was made an MBE by the United Kingdom in 2006 for services to the theatre and performing arts. He continues to work tirelessly, most recently directing the motion picture *The Bronze Horseman* (2019).

Very rarely is one lucky enough to come across a work that has never been offered for sale at auction before, nor one that has never been seen publicly. However, what truly marks this painting as significant and unique, is not only its sophisticated combination of contrasting motifs and palettes, but primarily its wildly witty, yet tender, inscription on the reverse – a sincere epigram that emotively records the enduring friendship between artist and owner.



Boris (1904-1972) and Vasily (b. 1935) Livanov



ДЕЙМЕКО
55 21

88

NADEZHDA LERMONTOVA (1885-1921)

Portrait of Varvara Klimovich-Toper (d. 1914)

signed in Cyrillic, inscribed in Russian with title and further inscribed

'Ekaterininskii av. 63, fl. 3 Lermontova' (on the stretcher)

oil on canvas

35¾ x 24⅝ in. (90.6 x 62.7 cm.)

£50,000-70,000

US\$65,000-90,000

€58,000-81,000

PROVENANCE:

The family of the artist.

Anonymous sale; Sotheby's, London, 24 November 1992, lot 25.

EXHIBITED:

Exhibition catalogue, Kournikova Gallery, *Nadezhda Lermontova*, Moscow, 2018, illustrated p. [38].



N. Lermontova, V. Klimovich-Toper, V. Kozlov and N. Tyrsa, St Petersburg, 1908

A talented student of Léon Bakst (1866-1924) from Elizaveta Zvantseva's (1864-1921) School of Art, Nadezhda Lermontova masterfully combined the Symbolist and Modernist movements within her oeuvre, while introducing her own, unique vision to her work and retaining the purity and luminosity of colour which she had been taught by her celebrated teacher. Throughout her short, but stellar career, Lermontova retained a close link to Bakst, who encouraged her artistic development, as evidenced by his letter from 12 March 1911:

'Believe in yourself, but equally, be ruthless and demanding of yourself. Above all, seek to express your thoughts clearly. I wish you the best of luck!' (quoted from: exhibition catalogue, Kournikova Gallery, *Nadezhda Lermontova*, Moscow, 2018, p. [41].)

A close friend and a fellow student at Zvantseva's school, Varvara Klimovich-Toper was one of Lermontova's 'allies', along with Aleksandr Ziloti (1887-1950), Nicolai Tyrsa (1887-1942) and Maria Petz (1883-1971), who opposed Kuzma Petrov-Vodkin's (1878-1939) teaching methods at the school following Bakst's departure for Paris in 1910. The close-knit group of young artists left the school to work independently in their newly rented studio, where they held regular life drawing sessions, as well as hosting *soirées* to discuss current trends in art while also undertaking several field trips together to study Russia's cultural heritage in neighbouring towns.

In the summer of 1914 Klimovich-Toper's life was cut short when she died during surgery. Lermontova was profoundly shocked by the loss of her close friend and conceived the present portrait as a touching tribute to her fellow young artist. Appearing detached, Varvara pensively gazes away from the viewer as she sinks down into the armchair, upholstered in a blue patterned fabric, which echoes the deep blue hues of her dress. The shine of her blonde curly locks and unblemished porcelain skin are accentuated by the emerald green background. Painted in wide brushstrokes, the portrait strikes the viewer with its clarity and power of pure colour and elegant simplicity of form.



PROPERTY OF AN IMPORTANT AMERICAN COLLECTOR

***89**

BORIS GRIGORIEV (1886-1939)

Le Pouliguen

signed and dated '1923/Boris Grigoriev' (lower left);
signed and numbered 'N11 Boris Grigorieff' (on the stretcher)
oil on canvas
32½ x 25½ in. (81.5 x 64.3 cm.)

£350,000-550,000

US\$460,000-710,000
€410,000-630,000

PROVENANCE:

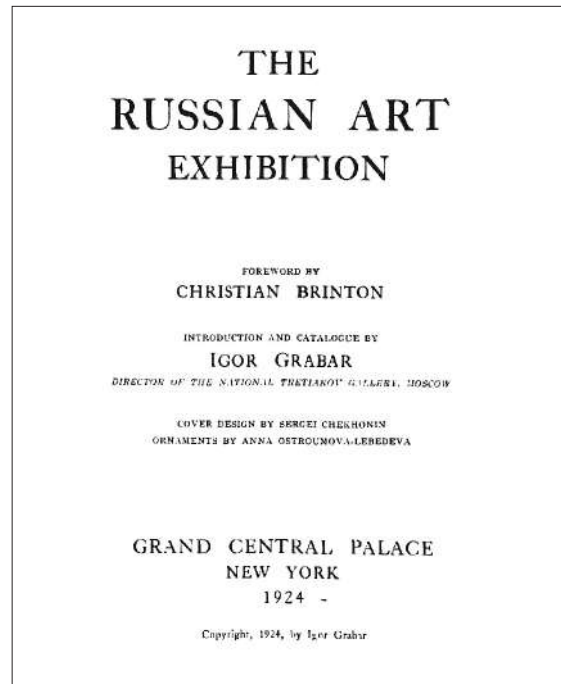
The collection of Charles E. Merrill (1885-1956), Florida.
Acquired by the grandmother of the present owners in Palm Beach, Florida,
in the early 1960s.

EXHIBITED:

New York, The New Gallery, *Paintings & Drawings by Boris Grigoriev*,
19 November-15 December 1923, no. 35.
Worcester, Massachusetts, Worcester Art Museum, *Exhibition of paintings
by Boris Grigoriev*, 4 January-3 February 1924, no. 3.
New York, Grand Central Art Galleries, *The Russian Art Exhibition*,
8 March-15 April 1924, no. 216.

LITERATURE:

B. Grigoriev, The artist's unpublished photo archive.
Exhibition catalogue, *Paintings & Drawings by Boris Grigoriev*, New York, 1923,
illustrated and listed no. 35 as 'Brittany fisherwoman and child'.
Exhibition catalogue, *Exhibition of paintings by Boris Grigoriev*, Worcester,
Massachusetts, 1924, listed no. 3 as 'Brittany fisherwoman with child'.
Exhibition catalogue, *The Russian art exhibition*, New York, 1924, listed no. 216
as 'Fisherman's wife with a child'.



Front cover of the exhibition catalogue of The Russian Art Exhibition at Grand Central Palace, New York, 1924



Breton woman mending a fishing line, 1915

Le Pouliguen belongs to Boris Grigoriev's important Breton cycle which brings together paintings and drawings executed in the quiet corners of the northern province of France, far from the comforts of civilisation, in the 1920s following the artist's emigration.

Grigoriev visited the region for the first time in 1914, on the eve of the First World War. Initially, the outbreak of hostilities prevented his return to Russia. Brittany, long-adored by international artists throughout history, attracted intense interest from Grigoriev's compatriots from the late 19th until the mid-20th century: Aleksei Bogolyubov (1824-1896), Alexandre Benois (1870-1960), Zinaida Serebriakova (1884-1967), Yuri Annenkov (1889-1974) and André Lansky (1902-1976), among others, all found inspiration in this most extraordinary of places and achieved notable success. Grigoriev immediately succumbed to the charms of the French province, with its traditions and unchanging way of life, as if frozen in time; its preservation of national holidays and rituals; and its unique landscape consisting of idyllic rural plains and hills connected by ribbons of seashores and accentuated by the spires of Gothic cathedrals.

Based in Paris since 1920, Grigoriev tried to spend each summer with his family in Normandy and Brittany, where he delighted in the peace and quiet of the cosy seaside towns and, most importantly, where he was able to work zealously without interruption. Consequently, by the mid-1920s, an extensive 'Breton cycle' emerged, comprising various genres based on the artist's mental observations and pencil sketches. The conceptual core of the cycle is represented by Grigoriev's portraits of Breton elders, fishermen, children and village musicians, all of which share a characteristic and eternal quality.



Le Pouliguen was painted in 1923, the year Grigoriev spent more than three months in the Villa Fleurie in the small town of Le Pouliguen in Brittany, now in the Loire-Atlantique department. Here, he once more experienced the archaic atmosphere of Brittany. 'There is a lot of heritage in the villages there. The ineffable ancientness of the inhabitants themselves fascinates me', the artist admits in one of his first letters from Le Pouliguen to Alexander Shervashidze (1867-1968), a fellow member of *Mir iskusstva* (letter from Boris Grigoriev to Alexander Shervashidze from 14 June 1923, Bakhmeteff Archive of Russian and Eastern European Culture, Columbia University). Working intensively, the artist created almost fifty works during this period: 'In the summer I worked tirelessly, creating seven portraits and forty drawings. I'm very tired but tanned and in good spirits' (letter from Boris Grigoriev to Alexander Shervashidze from 17 August 1923, Bakhmeteff Archive of Russian and Eastern European Culture, Columbia University). Of the works created that summer, the majority are landscapes and views of fishing villages; however, it is the portraits that are the most significant: *Le Pouliguen*, alongside *Breton fisherman* and *Mother of a fisherman*, form a unique triptych. With these compositions, the artist rejects the individuality of the subject in favour of a more symbolic representation of the Breton people.

In *Le Pouliguen*, the young Breton woman tenderly cradles her half-naked baby, while dangling a make-shift mobile of red and gold fish from her upturned palm – an allusion to the main occupation of her village. The modest dark dress, embroidered collar and white transparent cap of her traditional Breton costume, emphasise

her silhouette in the closeted interior of the house. The yellow background starkly reveals the slightly weathered face of a young mother, with her enormous eyes directed straight at the viewer. The figures of the mother and child are carefully depicted in warm hues, and the contrast between light and dark forms within the composition creates an internal tension. The fisherwoman's focused expression, her work-worn hands and the expressive gesture of flat palm lend a universality to the composition. There is a sense of the individual's subordination to the laws of nature, those which constantly and persistently dictate life, irrespective of nationality.

The ancient cultural context of Brittany, the crystallised structure of its medieval architecture, the wealth of colour of its natural forms and the diversity of its human subjects constantly provided Grigoriev with new figurative, pictorial and textural inspiration. In the paintings created in Le Pouliguen, as with much of the Breton cycle, the Russian master juxtaposed the paradoxical traditions of the Russian academic school with the medieval notions of primitivism, the methods of French cubism and the scenic elements of German New Objectivity.

Grigoriev returned to the figure of the young woman from *Le Pouliguen*, together with other characters from the cycle, for his monumental *Faces of the world*, 1920-1931 (the National Gallery, Prague). It is no coincidence that the composition resembles a medieval altarpiece: painted on canvas, the work was divided between seven connected wooden panels, creating a single entity. The depiction of the crowd of faces emphasises the artist's symbolic intent: to capture a broad range of contemporary ethnicities.



B. Grigoriev, *Faces of the world*, 1920-1931, the National Gallery, Prague.

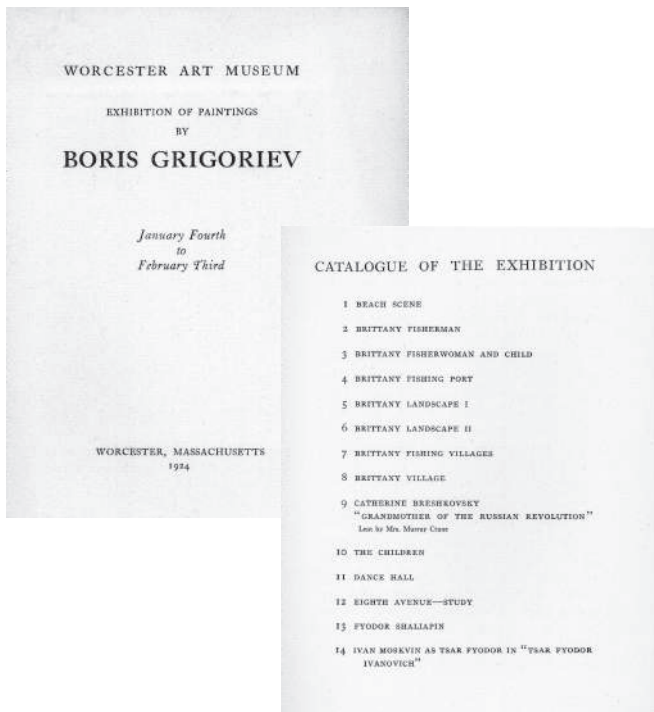
Not only are there portraits of recognisable figures from various parts of the world, such as 'the grandmother of the Russian revolution' Ekaterina Breshko-Breshkovskaya (1844-1934), the director Vsevolod Meyerhold (1874-1940), the pianist Wanda Landowska (1879-1959), Archbishop Wedgwood (1883-1951), and the Metropolitan Platon (1866-1934), but their spiritual essence, or perhaps more accurately, *presence* is felt. Grigoriev's ambitious artistic aim to capture the symbolic faces or *liki* of mankind also plays with meaning, for *lik* also denotes a composition of saints, angels and ethereal spirits.

Le Pouliguen is one of the most successful and characteristic of the Breton cycle. The work was included in Grigoriev's important solo show at the New Gallery in New York that ran from 19 November to 15 December 1923. The artist himself was present at its opening, first arriving in the USA at the invitation of the critic and organiser of the exhibition Christian Brinton (1870-1942), who alongside numerous distinguished guests, including leading actors from the Moscow Art Theatre, Olga Knipper (1868-1959), Ivan Moskvín (1874-1946), Vasily Kachalov (1875-1948) and Konstantin Stanislavski (1863-1938), also attended the opening ceremony. A year later, the painting was exhibited at the Worcester Art Museum in February. Also significant was its inclusion in one of the largest exhibitions of Russian Art in the USA of the 1920s and 1930s, which was held in New York at Grand Central Palace from 8 March to 15 April 1924.

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

A DISTINGUISHED HISTORY

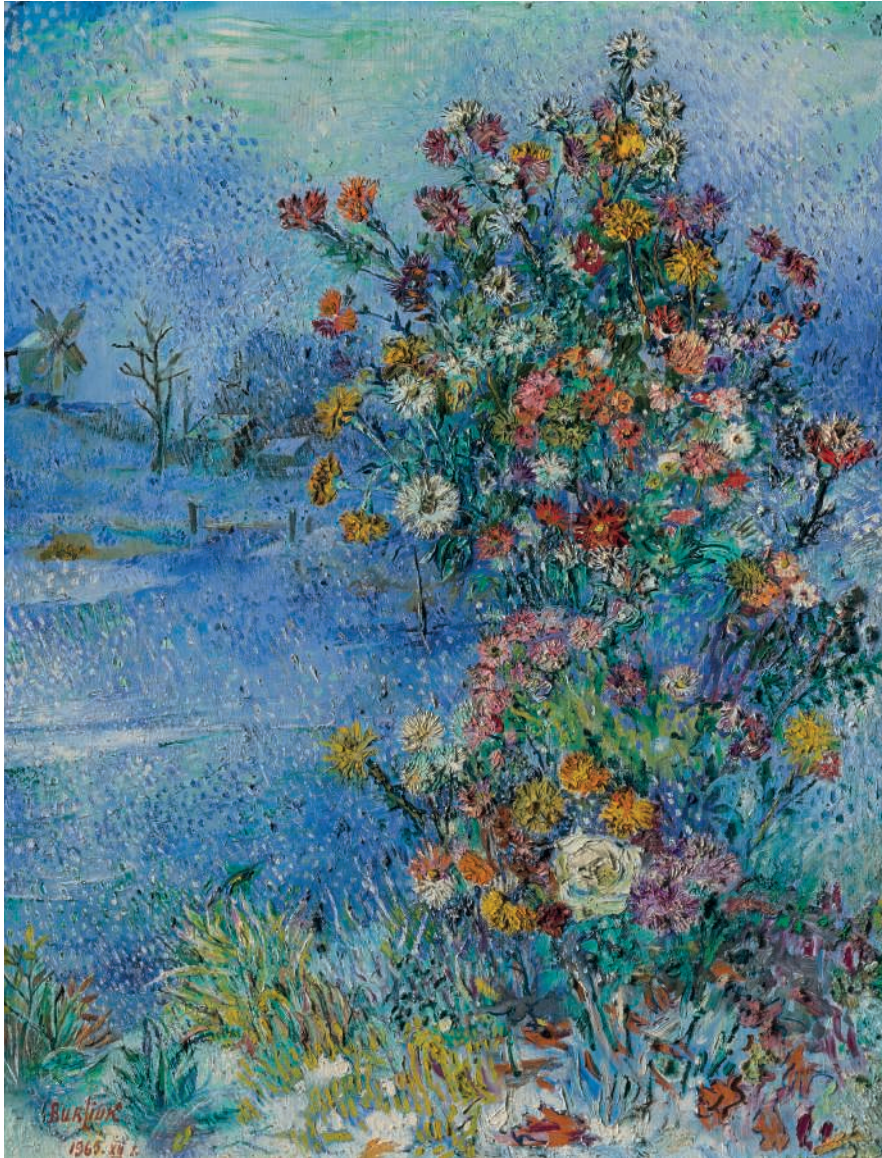
This season, almost 100 years after it was painted, *Le Pouliguen* appears at public auction for the first time in history. Treasured in a private collection for over fifty years, further research into the painting's history has revealed a fascinating provenance. According to Grigoriev's unpublished archive, *Le Pouliguen*, along with *Paimpol* (also from the Breton cycle) and a self-portrait, were formerly in the collection of Charles E. Merrill (1885-1956), the self-made investment banker who in 1914 founded the firm now known as Merrill Lynch & Co.. Famous for predicting the Wall Street Crash of 1929, Merrill was known as much for his flamboyant lifestyle as he was for his business acumen. Although the extent of Merrill's connection with Grigoriev has yet to be established, unpublished correspondence suggests that Grigoriev was in touch with Merrill in December 1924. Furthermore, in 1926 Merrill gifted a work on paper by Grigoriev titled *Farm Compound* (1923) to Mead Art Museum at Amherst College.



Lot 89 listed in exhibition catalogue from the Worcester Art Museum, 1924



Lot 89 illustrated in the artist's personal archives, sold Christie's, London, 28 November 2007



PROPERTY OF A GENTLEMAN

91

DAVID BURLIUK (1882-1967)

Kozak Batyi

signed and dated 'Burliuk 1908' (lower right)

oil on canvas

30¼ x 20¼ in. (76.9 x 51.4 cm.)

£70,000-90,000

US\$92,000-120,000

€81,000-100,000

PROVENANCE:

with Grosvenor Gallery, London.

Acquired from the above in 1966.

By descent to the present owner.

EXHIBITED:

London, The Grosvenor Gallery, *David Burliuk Paintings 1907-1966*, 15 March-7 April 1966, no. 3.

LITERATURE:

Exhibition catalogue, *David Burliuk Paintings 1907-1966*, London, 1966, no. 3, listed p. [5].

Born in Ukraine to a family of artists, David Burliuk was a key figure of the Russian avant-garde. Dubbed the 'Father of Russian Futurism', he fervently contributed to the development and promotion of the movement to the Russian public, whether exhibiting with the leading avant-garde group of *Bubnovyi Valet* [*Jack of Diamonds*] or contributing to the publication of the Russian Futurist manifesto *Poshchenina obshchestvennomu vkusu* [*A Slap in the Face of Public Taste*] in 1912.

Burliuk's *Kozak Batyi* is a powerful example of his Futurist compositions that were inspired by a popular Ukrainian folkloric character of Cossack as well as primitive and popular imagery, such as the *lubok* and icon. The subject of the present painting, the Cossack playing a traditional bandura, draws on Burliuk's ties with his ancestors, who were important Cossack leaders in seventeenth-century Ukraine. Burliuk associated the figure of the Cossack with strength and vitality, which is expressed through the dynamism and repetition of form within the composition, drawing on Futurism's development of Cubism. The multiple viewpoints of the painting are an adaptation of a technique in Scythian art, which Burliuk is likely to have studied during archaeological excavations in Crimea between 1907 and 1912.

Painted in 1965, *Flowers in the Snow* (lot 90) is a fine example of Burliuk's later oeuvre, painted forty years after his emigration to the USA.

The snow scene and flowers, rendered using a bright colour palette comparable to that used by fellow émigré Marc Chagall (1887-1985), is perhaps reminiscent of his Ukrainian homeland. The thick impasto provides texture and adds depth to the composition. Despite his age, Burliuk's energetic yet delicate rendering of the composition reveals his vigour and artistic productivity.

PROPERTY OF A GENTLEMAN

90

DAVID BURLIUK (1882-1967)

Flowers in the snow

signed and dated 'Burliuk/1965. XII 1.' (lower left)

oil on canvas

52 x 40.8 in. (132.1 x 101.9 cm.)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

with Grosvenor Gallery, London.

Acquired from the above in 1966.

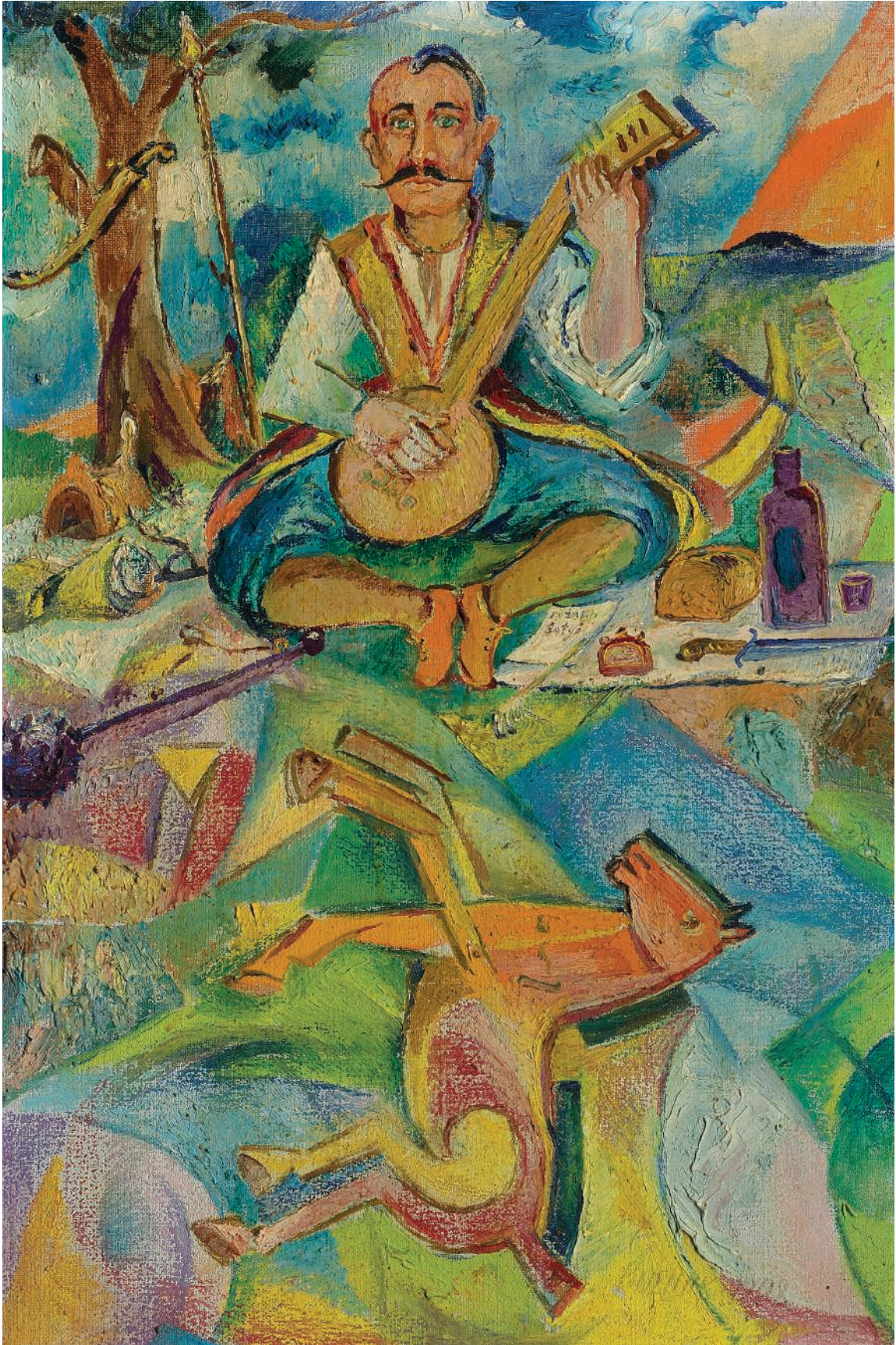
By descent to the present owner.

EXHIBITED:

London, The Grosvenor Gallery, *David Burliuk Paintings 1907-1966*, 15 March-7 April 1966, no. 42.

LITERATURE:

Exhibition catalogue, *David Burliuk Paintings 1907-1966*, London, 1966, no. 42, listed p. [5].





92

***92**

IVAN CHOULTSÉ (1874-1939)

Winter landscape

signed and dated 'Iw. F. Choultse. 24.' (lower left)

oil on canvas

31 $\frac{7}{8}$ x 39 $\frac{3}{4}$ in. (81 x 100 cm.)

Painted in 1924

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

with Galerie Gérard Frères, Paris
(stencil on the reverse).

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



93

PROPERTY FROM AN IMPORTANT COLLECTION,
SWITZERLAND

***93**

STEPAN KOLESNIKOFF (1879-1955)

Winter landscape

signed 'S. Kolesnikoff' (lower right); further signed
and inscribed with address 'St. Kolesnikoff'
(on the backboard)

gouache on card

19 $\frac{1}{2}$ x 25 $\frac{3}{4}$ in. (49.8 x 64.8 cm.)

£6,000-8,000

US\$7,900-10,000

€7,000-9,200

PROVENANCE:

Anonymous sale; Sotheby's, London, 12 June 2007,
lot 26.

Acquired at the above sale by the present owner.

PROPERTY FROM A PRIVATE DUTCH COLLECTION

94

KONSTANTIN KOROVIN (1861-1939)

Grands Boulevards, Richelieu-Drouot

signed, inscribed and dated 'Constant Korovine.
Paris 1935.' (lower left)
oil on board
12 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in. (32.7 x 40.8 cm.)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Acquired by the mother of the present owner in
Baarn, the Netherlands in the 1980s.



94

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

***95**

BORIS GRIGORIEV (1886-1939)

Sunflowers

signed 'Grigoriev' (lower right)
oil on canvas
18 $\frac{1}{8}$ x 22 $\frac{1}{8}$ in. (46 x 56.2 cm.)
Painted circa 1930

£20,000-25,000

US\$27,000-33,000

€24,000-29,000

PROVENANCE:

Acquired by the grandmother of the present owner
in New York, circa 1940.



95



96

AFTER LOUIS CARAVAQUE (1684-1754)

Portrait of Tsesarevich Paul, decorated with the Orders of St Andrew and Alexander Nevsky

oil on canvas

22 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in. (57.6 x 50.3 cm.)

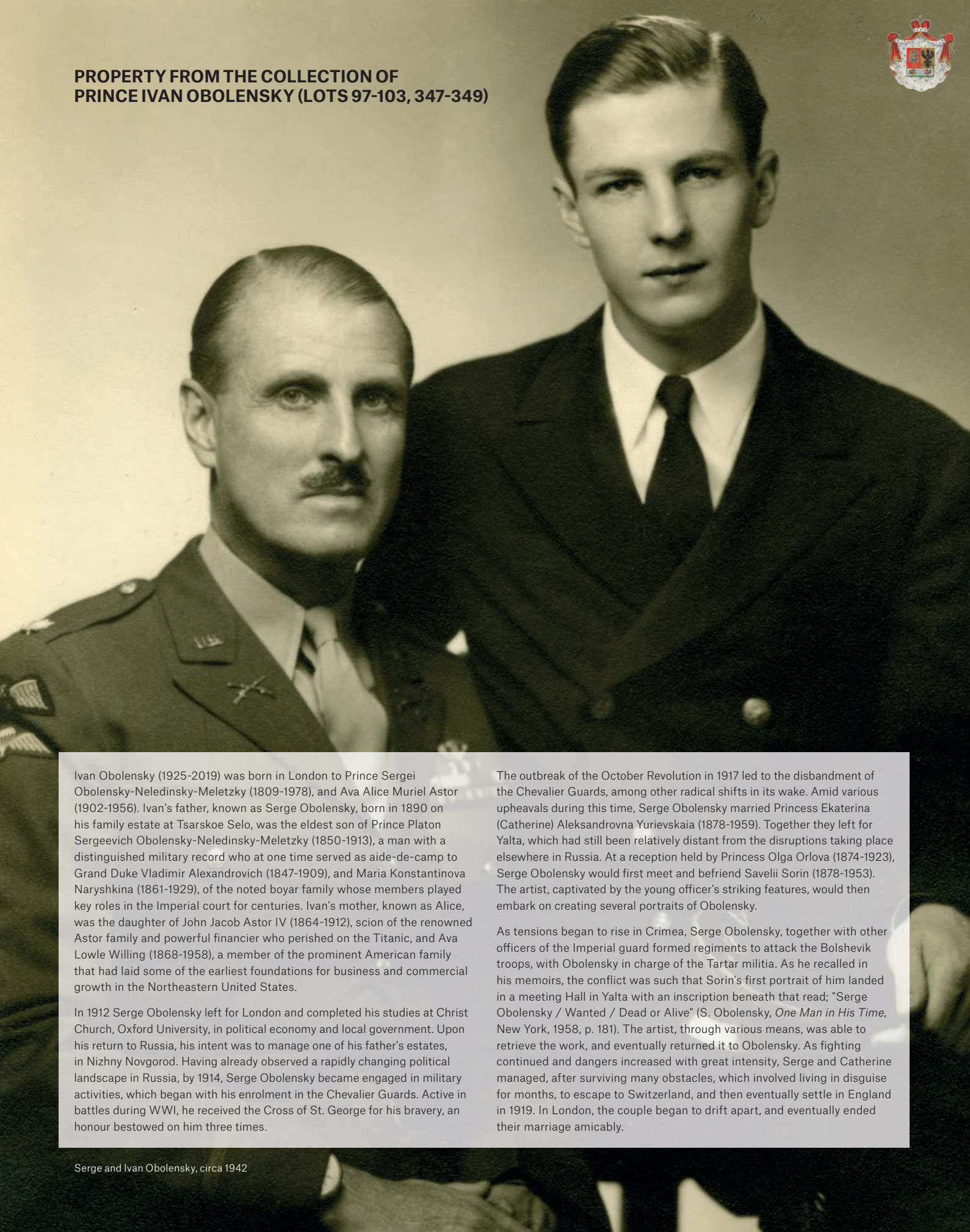
£20,000-30,000

US\$26,000-39,000

€24,000-35,000



PROPERTY FROM THE COLLECTION OF
PRINCE IVAN OBOLENSKY (LOTS 97-103, 347-349)



Ivan Obolensky (1925-2019) was born in London to Prince Sergei Obolensky-Neledinsky-Meletzky (1809-1978), and Ava Alice Muriel Astor (1902-1956). Ivan's father, known as Serge Obolensky, born in 1890 on his family estate at Tsarskoe Selo, was the eldest son of Prince Platon Sergeevich Obolensky-Neledinsky-Meletzky (1850-1913), a man with a distinguished military record who at one time served as aide-de-camp to Grand Duke Vladimir Alexandrovich (1847-1909), and Maria Konstantinova Naryshkina (1861-1929), of the noted boyar family whose members played key roles in the Imperial court for centuries. Ivan's mother, known as Alice, was the daughter of John Jacob Astor IV (1864-1912), scion of the renowned Astor family and powerful financier who perished on the Titanic, and Ava Lowle Willing (1868-1958), a member of the prominent American family that had laid some of the earliest foundations for business and commercial growth in the Northeastern United States.

In 1912 Serge Obolensky left for London and completed his studies at Christ Church, Oxford University, in political economy and local government. Upon his return to Russia, his intent was to manage one of his father's estates, in Nizhny Novgorod. Having already observed a rapidly changing political landscape in Russia, by 1914, Serge Obolensky became engaged in military activities, which began with his enrolment in the Chevalier Guards. Active in battles during WWI, he received the Cross of St. George for his bravery, an honour bestowed on him three times.

The outbreak of the October Revolution in 1917 led to the disbandment of the Chevalier Guards, among other radical shifts in its wake. Amid various upheavals during this time, Serge Obolensky married Princess Ekaterina (Catherine) Aleksandrovna Yurievskaja (1878-1959). Together they left for Yalta, which had still been relatively distant from the disruptions taking place elsewhere in Russia. At a reception held by Princess Olga Orlova (1874-1923), Serge Obolensky would first meet and befriend Savelii Sorin (1878-1953). The artist, captivated by the young officer's striking features, would then embark on creating several portraits of Obolensky.

As tensions began to rise in Crimea, Serge Obolensky, together with other officers of the Imperial guard formed regiments to attack the Bolshevik troops, with Obolensky in charge of the Tartar militia. As he recalled in his memoirs, the conflict was such that Sorin's first portrait of him landed in a meeting Hall in Yalta with an inscription beneath that read; "Serge Obolensky / Wanted / Dead or Alive" (S. Obolensky, *One Man in His Time*, New York, 1958, p. 181). The artist, through various means, was able to retrieve the work, and eventually returned it to Obolensky. As fighting continued and dangers increased with great intensity, Serge and Catherine managed, after surviving many obstacles, which involved living in disguise for months, to escape to Switzerland, and then eventually settle in England in 1919. In London, the couple began to drift apart, and eventually ended their marriage amicably.



During this time, Serge Obolensky formed new relationships within London society, such as the Australian-born Sheila Chisholm (1895-1969) and her then-husband, Francis St Clair-Erskine, Lord Loughborough (1892-1929), that in 1920 would lead to a two-year excursion and business venture in Australia. Deciding to return to London in 1922, Serge Obolensky first travelled to Rome to visit his mother, who had settled there after fleeing the Revolution. Through a mutual acquaintance there, he met the American heiress Millicent Rogers (1902-1953), with whom he would be briefly engaged. Upon his return to London in 1922 he shared an apartment with Prince Felix Yusupov (1887-1967). It was during this time that Serge met Alice Astor, who made a striking impression on him with her unique beauty, intelligence and mystery. Recalling his first encounter with her on a golf course, Serge wrote, "Alice was better than all of us. She was twenty, brilliantly educated, and had the darkest hair I'd ever seen-she looked like an Egyptian high priestess as it swirled about her shoulders in blue-black folds" (S. Obolensky, *One Man in His Time*, New York, 1958, p. 268). They married in 1924 and shared a decade in a prosperous marriage. In his memoirs, Serge Obolensky further recalled a visit from Savelii Sorin following his wedding; "He said he wanted to see how I looked when I was happy" (S. Obolensky, *One Man in His Time*, New York, 1958, p. 277).

The portrait in the present collection by Savelii Sorin, executed in 1927, expresses this period of fleeting bliss. Serge Obolensky is portrayed with his inherent grace and elegance, steadily looking out to the viewer with an air of calm, which, presently removed from the conflicts of war and revolution, represents the promise of a new marriage, a new life and progeny, with the recent birth of Ivan.

As heir to two outstanding families with remarkable histories, Ivan Obolensky continued their legacies, and left an indelible mark of his own.

Military training and service were particularly emphasised in the Obolensky family. Among the outstanding figures in the family history was Field Marshal Alexander Suvorov (1729-1800). Ivan Obolensky continued this family tradition during World War II in the United States Navy as a pilot, serving

alongside his father Serge, who at the time was Lieutenant-Colonel with the U.S. paratroopers as well as a member of the Office of Strategic Services. Serge's heroism during the war led to further significant recognitions by the U.S. Government.

Years later, in New York, Serge Obolensky became a hotel business legend. Alice's brother Vincent Astor (1891-1959) engaged Obolensky to manage the public relations and operations of renowned New York hotels such as the St Regis, the Plaza, the Sherry-Netherland, the Ambassador and the Astor, institutions that benefited immensely both from his business acumen and from his famed charismatic flair.

Ivan Obolensky graduated from Yale in 1947 and began his career as a writer. His successful novel, *Rogue's March*, was published with Random House in 1956. He subsequently founded a publishing firm based in New York; McDowell, Obolensky, Inc., which published several award-winning novels, such as James Agee's Pulitzer Prize novel, *A Death in the Family*, and *Patton*, among other books, including his father's memoirs.

After a successful career in publishing, Ivan Obolensky moved to investment banking, managing numerous accounts. He was a benefactor and champion of many causes in the United States, including the Musicians Emergency Fund, the Children's Cancer and Blood Foundation, the Soldiers', Sailors', Marines', Coast Guard and Airmen's Club, and New York's International Debutante Ball. He was also Treasurer of the Russian Nobility Association in America, Inc., and the US Prior of the Orthodox Order of St. John of Jerusalem. An ardent Freemason, he was a Mason of the 33rd Degree, and, continuing the tradition initiated by his ancestor John Jacob Astor (1763-1848), he was Past Master of the Holland Lodge No. 8, one of the oldest lodges in the United States.

The exceptional works in this collection are a testament to Ivan Obolensky's great admiration of art and history. Treasured works, they are appearing at auction for the first time in over eighty years, which Christie's is honoured to present in his memory.



Serge Obolensky circa 1924

***97**

SAVELII SORIN (1878-1953)

Portrait of Prince Serge Obolensky (1890-1978)

signed and dated 'S. Sorine/1927' (lower left)

pencil and watercolour, heightened with white, on paper laid on canvas
24½ x 21¼ in. (62.2 x 54 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Commissioned from the artist in New York circa 1927.

By descent to the late owner.





***98**

PAVEL TCHELITCHEW (1898-1957)

Seven studies of Ava Alice Muriel Astor (1902-1956)

all signed 'P Tchelitchev'; five dated '36' (lower edge)

ink on Ingres paper

12 x 9½ in. (30.5 x 24.1 cm.); and smaller

Executed in 1936

(7)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Commissioned from the artist by the sitter in New York, circa 1936.

By descent to the late owner.

EXHIBITED:

4th & 8th studies: New York, Huntington Hartford Gallery of Modern Art,

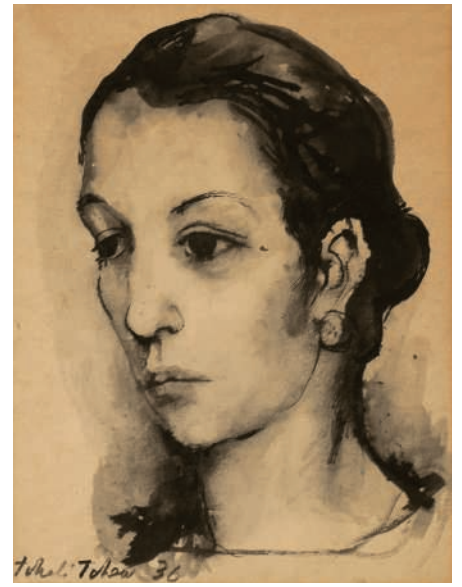
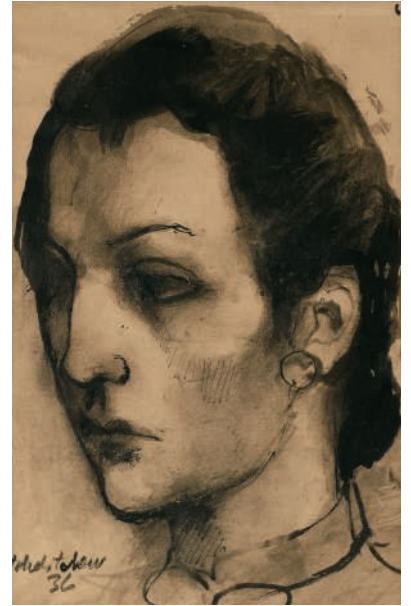
Pavel Tchelitchev, 20 March-9 April 1964, nos. 172, 173.

LITERATURE:

4th & 8th studies: Exhibition catalogue, *Pavel Tchelitchev*, New York, 1964, listed p. 62, nos. 172, 173.



C. Beaton (1904-1980), *Portrait of Pavel Tchelitchev*, 1936





***99**

PAVEL TCHELITCHEW (1898-1957)

Portrait of Ava Alice Muriel Astor (1902-1956)

signed and dated '38 P. Tchelitchev' (lower left)

oil on canvas

36 x 24 in. (91.4 x 61 cm.)

Painted in 1938

£300,000-500,000

US\$390,000-650,000
€350,000-580,000

PROVENANCE:

Commissioned from the artist by the sitter in New York, circa 1938.

By descent to the late owner.

EXHIBITED:

New York, Huntington Hartford Gallery of Modern Art, *Pavel Tchelitchev*, 20 March-9 April 1964, no. 204.

LITERATURE:

Exhibition catalogue, *Pavel Tchelitchev*, New York, 1964, listed p. 63, no. 204.

Ava Alice Muriel Astor (1902-1956), daughter of businessman and real estate tycoon Colonel John Jacob Astor IV (1864-1912), and Ava Lowle Willing Astor, later Lady Ribblesdale (1868-1959), was known for her wit and rapacious intellect. Her father perished in the sinking of the *RMS Titanic* when Alice was only 10 years old, leaving her with a trust fund of \$5,000,000 – roughly \$125,000,000 today. Raised mostly in England, Alice cultivated enduring friendships with many British artists and was a devoted patron of the arts, supporting Sadler's Wells Ballet in London, as well as New York City Ballet.

Described by the lyricist John Latouche (1914-1956) 'like a more attenuated Virginia Woolf' (as quoted in H. Pollack, *The Ballad of John Latouche*, New York, 2017, p. 344), Alice's icy beauty, accentuated by her ebony hair and mournful eyes, was captured by the most popular society portraitists of the day, including Savelii Sorin (1878-1953) and Sir Cecil Beaton (1904-1980). She was married four times: to Prince Serge Obolensky (1924-1932); to Raimund von Hofmannsthal (1933-1939); to British journalist, Philip Harding (1940-1945); and to British architect David Pleydell-Bouverie (1946-1952).

Completed in 1938, Tchelitchev's portrait is perhaps the most bewitching and psychologically revealing likeness of the enigmatic heiress. With downcast eyes and pensive expression, suggesting a certain distance or disengagement with the artist and the viewer, Alice is rendered other-worldly, absorbed in thought. Enshrined in tomb-like surroundings, with veined marble walls, the sitter's status as a statue or figure of idolatry is further emphasised by her smooth, flawless skin.

Painted at the height of Tchelitchev's powers, *Portrait of Ava Alice Muriel Astor (1902-1956)*, has much in common with other, iconic portraits of Dame Edith Sitwell (1887-1964), Ruth Ford (1911-2009) and Lincoln Kirstein (1907-1996) executed during the same period, 1936-1938. In the autumn of 1935, Tchelitchev made his first visit to Italy and was influenced profoundly by art of the Italian Trecento and early Quattrocento. Combining anatomic verity and a harmonised colour palette in a distinctly 'Tchelitchevian' manner, his portraits from this period are immensely powerful and evocative, even emblematic.

Whereas Dame Edith Sitwell wields a quill and paper, indicating her vocation, in Tchelitchev's portrait from 1937; arguably, Alice grasps a feather less decisively in her portrait, leaving the symbol open to interpretation – is the implement a quill or, contextualised with the egg pendant and eight-point star, an allusion to the ancient Egyptian symbol of the Winged Kneph? Tchelitchev's fascination with esotericism was matched by Alice's interest in the occult. Prior to her marriage to Serge Obolensky, Alice was part of the Astor Party that visited the now-infamous excavation site of Tutankhamun on 11 January 1924, one week after Howard Carter and Arthur C. Mace had opened all the doors of the sepulchral shrines, allowing the quartzite sarcophagus to be viewed for the first time.

Another comparison can be made with Tchelitchev's 1938 portrait of Constance Askew, wife of Kirk Askew (1903-1974), who managed the New York branch of the London firm, Durlacher Brothers. Like Askew's, Alice's hair cascades unnaturally over her shoulders, immediately creating parallels with Tchelitchev's zoomorphic and anthropomorphic landscapes. In this way, Tchelitchev's encoded portraits render his subjects preternatural, something more (or less) than human. It is perhaps fitting, then, that Tchelitchev also chose to immortalise Alice in the monumental *Phenomena* (1936-1938, State Tretyakov Gallery, Moscow), his controversial masterwork and lurid depiction of hell:

'But those freaks! They are many of my best friends, what a hell! Here is Gertrude Stein and there is Alice Toklas, and Alice Astor because she bought a picture of mine, and Alice De Lamar because she lent me her house to live in, lots of Alices and they are all going to be so furious! [...] All the people in my picture are great, and such genial friends. But they are freaks because growths have grown on them by accident. That is the accident of growing.'

(P. Tchelitchev in a letter to the art dealer Julien Levy (1906-1981), as quoted in L. Kirstein, *Tchelitchev*, Santa Fe, 1994, p. 75).



C. Beaton (1904-1980), *Portrait of Ava Alice Muriel Astor*
Part of lot 98 on display





100



101



102



103

***100**

PAVEL TCHELITCHEW (1898-1957)

Study for 'The Tennis Players'

signed and dated 'P. Tchelitchev/1934' (lower left)

ink on paper

11½ x 7¾ in. (29.3 x 20 cm.)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

Prince Serge Obolensky (1890-1978) and Ava Alice Muriel Astor (1902-1956).
By descent to the late owner.

This lot relates to an oil of the same title painted in 1934 and held in a UK private collection.

***101**

PAVEL TCHELITCHEW (1898-1957)

Raised heads

signed 'P Tchelitchev' (upper right)

ink on paper

10¼ x 8½ in. (25.8 x 20.5 cm.)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

Prince Serge Obolensky (1890-1978) and Ava Alice Muriel Astor (1902-1956).
By descent to the late owner.

***102**

PAVEL TCHELITCHEW (1898-1957)

Delio

signed and dated 'P Tchelitchev 38' (lower right), inscribed with title (lower left)

pencil and gouache on paper

18 $\frac{5}{8}$ x 11 $\frac{1}{4}$ in. (47.4 x 28.6 cm.)

Executed in 1938

£1,800-2,200

US\$2,400-2,900

€2,100-2,500

PROVENANCE:

Prince Serge Obolensky (1890-1978) and Ava Alice Muriel Astor (1902-1956).
By descent to the late owner.

***103**

PAVEL TCHELITCHEW (1898-1957)

Two seated figures

signed, inscribed and dated 'P. Tchelitchev/31/Paris' (lower left)

ink on card

16 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in. (41 x 29.6 cm.)

Executed in 1931

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

Prince Serge Obolensky (1890-1978) and Ava Alice Muriel Astor (1902-1956).
By descent to the late owner.



104

PROPERTY FROM A PRIVATE COLLECTION, CONNECTICUT

***104**

SAVELII SORIN (1878-1953)

Portrait of Maria Chaliapin née Bobrik (1901-1988)

signed and dated 'S. Sorine/1929' (lower left)

pencil, sanguine and watercolour on paper laid on canvas

21 $\frac{1}{8}$ x 20 in. (53.5 x 55.8 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

Boris Chaliapin (1904-1979).
By descent to the present owner.

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

105

PAVEL TCHELITCHEW (1898-1957)

Portrait of a young man

signed 'P Tchelitchev' (lower right)

oil and sand on canvas

25 $\frac{3}{8}$ x 18 $\frac{1}{8}$ in. (65 x 46.2 cm.)

£40,000-60,000

US\$53,000-78,000

€47,000-69,000

PROVENANCE:

with Gordon Watson Ltd, London.
Acquired from the above by the present owner circa 1989.



105



106

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

***106**

KONSTANTIN WESTCHILOFF (1877-1945)

Lac de Genève; and Two other landscapes

all signed 'C. Westchiloff', two further signed 'by C. Westchiloff' and one inscribed with the title (on the reverse)

oil on board

8 x 10 in. (20.3 x 25.4 cm.); and smaller

£6,000-8,000

US\$7,900-10,000

€7,000-9,200

PROVENANCE:

Acquired from the artist by the grandmother of the present owner in New York, circa 1940.



107

PROPERTY FROM A PRIVATE CROATIAN COLLECTION

107

ALEKSEI HANZEN (1876-1937)

Bella vista, Dubrovnik

signed and dated 'A. Hanzen/1896.' (lower left)

oil on canvas

37¼ x 50 in. (94.6 x 127 cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Acquired by the father of the present owner in Dubrovnik circa 1990.

154

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY OF A LADY

108

VIKTOR VASNETSOV (1848-1926)

Portrait of the artist Nikolai Kuznetsov (1850-1929)

signed in Cyrillic, inscribed in Russian and dated 'V. Vasnetsov/1884/of N. D. Kuznetsov' (upper right), further signed in Cyrillic, inscribed in Russian and dated 'V. Vasnetsov 1884 Moscow/Odessa-1914 November/6' (lower right)
oil on canvas
35¼ x 27½ in. (89.2 x 69.9 cm.)

£20,000-30,000

US\$27,000-39,000
€24,000-35,000

PROVENANCE:

Acquired by the present owner in Italy.



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

***109**

KONSTANTIN WESTCHILOFF (1877-1945)

Bogatyr

signed 'C. Westchiloff' (lower right)
oil on canvas
29¼ x 36¼ in. (74.3 x 92.1 cm.)

£20,000-25,000

US\$27,000-33,000
€24,000-29,000

PROVENANCE:

Acquired from the artist by the grandmother of the present owner in New York, circa 1940.





110

PROPERTY FROM THE COLLECTION OF JAMES MCMURRAY CBE

111
RICHARD ZOMMER (1866-1939)
At the well

signed in Cyrillic and dated 'Richard Zommer/1910.' (lower right)
 oil on canvas
 18¾ x 28¾ in. (47.5 x 43 cm.)

£6,000-8,000

US\$7,900-10,000
 €7,000-9,200

PROVENANCE:

Acquired from the artist by James McMurray CBE (1877-1950).
 By descent to the present owner.

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



111

156

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

110

RICHARD ZOMMER (1866-1939)

Driving oxen, Mount Ararat

signed in Cyrillic 'R. Zommer.' (lower right)
 oil on canvas
 16½ x 27½ in. (41.1 x 70.9 cm.)

£10,000-15,000

US\$14,000-20,000
 €12,000-17,000

PROVENANCE:

Acquired by the previous owner in Italy
 circa 1960.



PROPERTY OF A DISTINGUISHED COLLECTOR

***112**

SERGEI VINOGRADOV (1869-1938)

The lake

signed 'Serge Vinogradoff.' (lower left); further signed and inscribed in Russian with title (on a label attached to the stretcher)

oil on canvas
28 x 35 in. (71.2 x 88.9 cm.)

£40,000-60,000

US\$53,000-78,000

€47,000-69,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 June 2011, lot 237. Acquired at the above sale by the present owner.

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

***113**

KONSTANTIN WESTCHILOFF (1877-1945)

Venetian lagoon at night

signed 'C. Westchiloff.' (lower right)

oil on canvasboard
13 $\frac{7}{8}$ x 18 in. (35.2 x 45.7 cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Acquired from the artist by the grandmother of the present owner in New York, circa 1940.





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

***114**

ALEXANDRE IACOVLEFF (1887-1938)

Danseurs cachemiris

signed and dated 'A. Iacovleff/1931' (lower left); inscribed with title (on the reverse)
 tempera on canvas laid on board
 11 x 28 in. (28 x 71 cm.)

PROVENANCE:

Acquired by the present owner in New York, circa 1995.

EXHIBITED:

Paris, Galerie J. Charpentier, *Alexandre Iacovleff, peintre attaché à l'expédition Citroën-Centre-Asie, Troisième mission G.-M. Haardt, Audouin-Dubreuil*, 16 May-4 June 1933, no. 51.

LITERATURE:

Exhibition catalogue, *Alexandre Iacovleff, peintre attaché à l'expédition Citroën-Centre-Asie, Troisième mission G.-M. Haardt, Audouin-Dubreuil*, Paris, 1933, no. 51, p. 7.

Danseurs cachemiris was painted in the summer of 1931 in Kashmir during the Citroën Trans-Asiatic expedition. Kashmir, located between Afghanistan, Xinjiang, Tibet, India and Pakistan, was the starting-point of the expedition which was supposed to travel through the Pamir Mountains to Kashgar. A combination of poor roads, impassable fords and small bridges that had been carried away by water, forced the travellers to remain in Srinagar. Their misfortune was taken advantage of by a "troupe" of Kashmiri musicians, who were also marooned, and who, in Iacovleff's words, began to torment those around them with an "awful cacophony" (A. Iacovleff, *Putevye zapiski o puteshestvii po Azii v ekspeditsii avtomobil'nogo obshchestva*

"Citroën" [Travel notes of my journey through Asia as part of the Citroën expedition]). The artist, in turn, used the musicians and dancers as models, completing several drawings and two, similar, paintings: *Danseurs cachemiris* and *Chanteuse cachemiri*. In his travel diary Iacovleff made an important observation: the musicians there were not actresses but "two dancers – boys dressed as women, with long hair, shiny, silky eyes and the expression of all the worst vices on their faces" (*ibid.*).

The drawings and paintings in which these characters were depicted were exhibited by Iacovleff as part of his solo show in 1933 in the Galerie J. Charpentier in Paris. The artist and critic Alexandre Benois (1870-1960) lauded the exhibition and, intending to write an article about it, covered the pages of his catalogue with written notes, noting down several compositions that had particularly drawn his attention. Among these was included no. 51, which he noted as "Dancing against a background" (A. Benois, *Khudozhestvennyye Pis'ma. Vystavka Aleksandra Iacovleva* [Review of Alexandre Iacovleff's exhibition]), i.e. *Danseurs cachemiris*. In his exhibition review, Benois remarked on the essential uniqueness of Iacovleff's work during those years: the artist's landscapes "do not serve as a background to the figures, but instead, constitute the main substance of the picture while the figures serve to bring it to life. This statement not only applies to *Nomades kurdes dans les défilés du Zagros*, but also to *Danseurs cachemiris*, which Iacovleff recreated in the large-scale painting *Danseurs et musiciens cachemiris*.

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.



115

ALEXANDRE IACOVLEFF (1887-1938)

Nomades Kurdes dans les défilés du Zagros

signed and dated 'A Iacovleff/1931' (lower left)

tempera on canvas laid on board

11¾ x 29½ in (29.9 x 75.1 cm.)

EXHIBITED:

Paris, Galerie J. Charpentier, *Alexandre Iacovleff, peintre attaché à l'expédition Citroën-Centre-Asie, Troisième mission G.-M. Haardt, Audouin-Dubreuil*, 16 May-4 June 1933, no. 16.

LITERATURE:

Exhibition catalogue, *Alexandre Iacovleff, peintre attaché à l'expédition Citroën-Centre-Asie, Troisième mission G.-M. Haardt, Audouin-Dubreuil*, Paris, 1933, p. 6, no. 16 (label on the frame).

From March 1931 to April 1932 Alexandre Iacovleff (1887-1938), the notable Russo-French artist, travelled to Central Asia as part of an expedition known as *la croisière jaune*. It took more than a year to make the long and arduous journey through Syria, Iraq, Persia, Afghanistan, Kashmir, the Himalayas, Pamir, Xinjiang, Gansu, Mongolia and Indochina by train, which had been equipped by the company, Citroën. In that time the artist created an immense number of landscape studies, drawings, and landscapes. Upon his return to Paris, the artist worked on canvases in preparation for a large-scale exhibition: in essence, his artistic report on the expedition. Iacovleff had already given thought to these canvases while still in Asia. In his travel notes, he remarked that "upon my arrival to Paris I intend to paint a set of large decorative panels, among which, of course, the panel with the Persian nomadic Kurds should occupy a spot" (A. Iacovleff, *Putevye zapiski o puteshestvii po Azii v ekspeditsii avtomobil'nogo obshchestva "Citroen"* [Travel notes of my journey through Asia as part of the Citroen expedition]).

The exhibition took place in Paris at the Galerie J. Charpentier Gallery from 16 May to 4 June 1933. The number of works exhibited is striking: judging by the catalogue, the exhibition included 136 paintings and 240 drawings, all of which had been created over the course of two years, and that was far from the end of the artist's creative period known as the *la croisière jaune*. Portraits, landscapes and genre compositions dominated the exhibition. Often the artist united multiple genres in one work, as evidenced by *Nomades Kurdes dans les défilés du Zagros*, which, in the artist's own words, depicted "the most beautiful part of Persia" (*ibid.*): the Zagros mountain range, which is located in the south-western part of the Iranian highlands, with its deep canyons and steep slopes.

The artist's desire to cover as much of the panorama of the mountain landscape, with its glorious, green valleys, inspired Iacovleff to choose the specific format of the panel. In his travel notes, Iacovleff wrote that the elongated panel would best convey the "impression of space", and subsequently, the "large landscape panel will best characterise our journey" (*ibid.*). The combination of the panoramic, mountainous forest with the silhouettes of the nomadic Kurds returning from their Mesopotamian pastures is referred to in the composition's title. The figures, wandering from place to place with their livestock, organically coexist alongside the landscape, and within this composition the artist succeeds in sharing his delight with the viewer at witnessing this beatific vision.

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.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

116

ALEXANDRE IACOVLEFF (1887-1938)

Japanese kabuki actors in kumadori

with artist's chop mark (lower left)
pencil and gouache, heightened with gold, on paper, folded as a fan
8 $\frac{3}{8}$ x 22 $\frac{1}{8}$ in. (21.1 x 56 cm.)

PROVENANCE:

Acquired by present owner in Paris in 2009.

EXHIBITED:

New York, The Brooklyn Museum, *Russian Painting and Sculpture*, 1923, no. 156.

LITERATURE:

Exhibition catalogue, *Russian Painting and Sculpture*, New York, 1923, no. 156, p. [23].

During Alexandre Iacovleff's scholarship-sponsored trip to Japan, he, as in China, showed great interest in traditional theatre. A masterful draftsman, he executed many highly distinctive works of kabuki theatre characters: masks, set designs, actors, make-up, facial expressions and gestures. At the end of 1919 he brought the pictures he worked on in the Far East to Paris and in the spring of 1920 they were displayed in an exhibition at the Galerie Barbazanges, and later at The Grafton Gallery in London. Thanks

to these exhibitions, the artist received an offer to publish a number of 'Far Eastern' books, including the *Le théâtre Japonais (kabuki)* with his illustrations and the text by a notable Russian Japanologist, Serge Elisséeff, who had been Iacovleff's old Petersburg acquaintance, and had by then emigrated. However, unlike the 'Chinese' editions, which were published in Paris in 1922, the *Le théâtre Japonais (kabuki)* only came out in 1933. The preparation for this publication inspired the artist to explore the theme of Japanese theatre further. Dating from the beginning of the 1930s, new works were inspired by landscapes and sketches from 1919. It is likely that the present lot with masks of kabuki theatre characters was executed at the same time. The masks are freely arranged against an obscure and light green/ash background, which in Japan is called 'arahaïro', that is, the colour 'of the underside of leaves and plants', which adds a decorative element that redresses the fan's colour spectrum. Since all roles in kabuki theatre were played by men, the actors traditionally used fans for covering the lower part of their faces in order to look like women. Iacovleff's fan, however, was probably not intended for this purpose.

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.

***117**

ALEXANDRE IACOVLEFF (1887-1938)

Japanese fisherman from the island of Ōshima

signed, inscribed and dated 'A Iacovleff/Idzu no Oshima/1919./Japon.'
(lower left)

sanguine on paper laid on board
23¼ x 19¼ in. (59.1 x 48.9 cm.)

PROVENANCE:

Acquired by the present owner in New York, circa 1995.

EXHIBITED:

New York, A La Vieille Russie, *Alexandre Iacovleff: Paintings and Drawings*, 1993, no. 12.

LITERATURE:

Exhibition catalogue, *Alexandre Iacovleff: Paintings and Drawings*, 1993, illustrated p. 14, no. 12.

From September 1917 until the mid-1919 Alexandre Iacovleff went on the second scholarship-sponsored trip to the countries of the Far East, where he was thoroughly engaged in creative activity. At the beginning of 1919 the artist arrived in Japan from China, where, in his own words, he had 'spent an unforgettable summer on the island of Ōshima alongside two young artists from the Moscow School of Painting, with no other Europeans [around], just among Japanese fishermen, in a Japanese house, and always wearing Japanese clothes. [We would spend] the whole morning in the water, and after breakfast at work'.

Iacovleff executed a multitude of genre scenes, exotic Japanese landscapes and portraits on this volcanic island. One of these includes the expressive and precise depiction of an old Japanese fisherman, absorbed in the fishing process. Masterfully executed in sanguine – Iacovleff's favourite drawing medium – the piece conveys the medium's extensive capacities for artistic expression.

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.



117

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

***118**

IACOVLEFF, ALEXANDRE. *Dessins et Peintures d'Afrique, exécutés au cours de l'Expédition Citroën Centre Afrique*. Paris: Meynial, 1927.

Folio (38.2 x 28cm.), 32 pages of text, 50 colour plates after Iacovleff, text with illustrations stitched in original decorated limp cloth.

Loose as issued in original Morocco portfolio, no. 287 of 750 copies

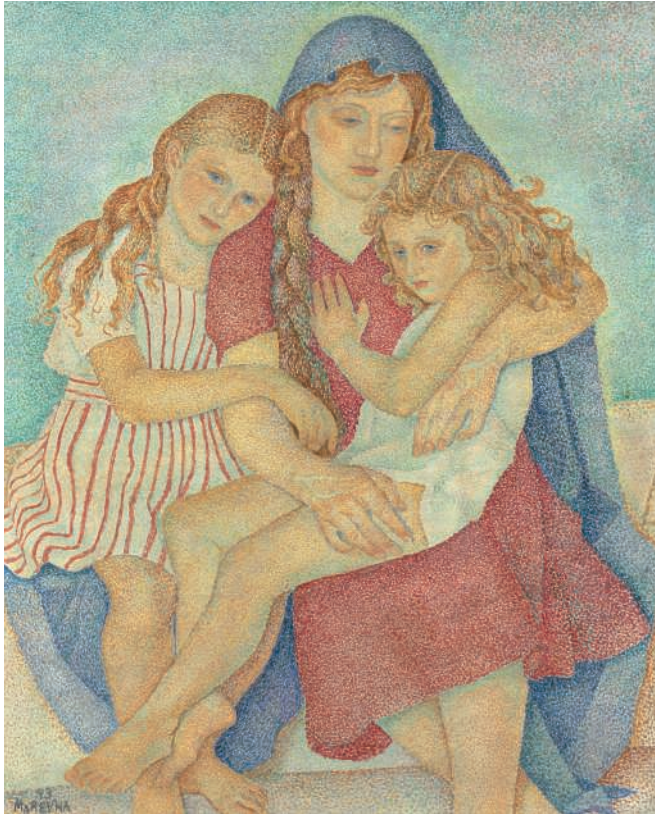
£2,000-3,000

US\$2,700-3,900

€2,400-3,500



118



119



121

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ119

MARIA MAREVNA (1892-1984)

Mother and daughters

signed and dated '43/Marevna' (lower left); with inscription and date 'Marevna/Cannes 1943' (on the reverse)
pencil and oil on canvas
39 $\frac{3}{8}$ x 32 in. (100 x 81.4 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Acquired by the present owner in Paris in 2007.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

120

VERA ROCKLINE (1896-1934)

Woman with fan

signed with initials 'VR' (lower right) and with studio stamp (lower left)
pencil on paper
13 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in. (34 x 26.1 cm.)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

Acquired by the present owner in France in 2007.

λ121

NATALIA GONCHAROVA (1881-1962)

Jug of roses

stamped with monogram (lower right)
pencil and watercolour, heightened with white, on paper
11 $\frac{1}{8}$ x 7 $\frac{3}{8}$ in. (28.2 x 18.9 cm.)

£6,000-8,000

US\$7,900-10,000

€7,000-9,200

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 July 1969, lot 60.

Acquired at the above sale by Dr Anton C. R. Dreesmann (1923-2000)
(label on the frame, inventory no. C-28).

The Dr Anton C. R. Dreesmann Collection; Christie's, London, 9 April 2002,
lot 157.

Acquired at the above sale by the present owner.



120

162

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE

λ122

ALEXANDRE BENOIS (1870-1960)

Six costume designs for 'La bohème'

four signed 'AB.', one signed and dated 'Alexandre/Benois/1946', all inscribed with production details and numbered pencil, coloured pencil, watercolour, gouache and ink on paper; four framed as one 9½ x 6¼ in. (24.2 x 16 cm.) and slightly smaller Executed in 1946

(6)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

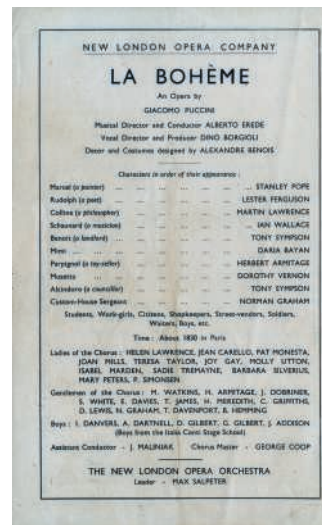
PROVENANCE:

Jay Pomeroy (1895-1955), London.
Acquired from the above by Barnett and Sylvia Shine in London in the 1960s.
By descent to the present owners.

On 12th June 1946, the Cambridge London Opera Company presented the celebrated four-part opera *La bohème* by Giacomo Puccini (1858-1924). The opera was performed at the Cambridge Theatre in London and was produced by Dino Borgioli (1891-1960). Borgioli's production comprised an essentially traditional take on Puccini's original composition but with certain novel reworkings which were positively received by critics. His scenery and costumes, created by the official décor and costume designer Alexandre Benois, were particularly lauded. The performance raised in excess of £2,500 for the Returned British Prisoners of War Association and was enjoyed by Princess Elizabeth, the future Queen Elizabeth II. On 19th April 1948, to the great excitement of those involved, the opera was broadcast on the BBC in the first ever operatic televising at the Cambridge Theatre.

The owner of both the opera company and the theatre that staged Borgioli's production was the successful Crimean impresario Jay Pomeroy (Joseph Pomeranz), who had originally made his fortune in the whisky business. Both during the Second World War and in its immediate aftermath, he played a significant part in enlivening London's cultural scene. Between the years 1946 and 1948 he orchestrated numerous Italian operas, which posed a direct challenge to Covent Garden Opera House and which were frequently considered to be of superior musical and theatrical quality.

Pomeroy commissioned these impressive costume designs specifically for Borgioli's *La bohème*. The works remained in his private collection until the 1960s when they were acquired by Pomeroy's friends, Barnett and Sylvia Shine.



Programme for *La bohème*, Cambridge Theatre, 1946



123

PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE

λ123

ALEXANDRE BENOIS (1870-1960)

Six costume designs for 'La bohème'

four signed with initials 'AB.', one signed 'Alexandre/Benois', one signed and dated 'Alexandre/Benois/1946', all inscribed with production details and numbered

pencil, watercolour, gouache and ink on paper; two framed as one 11½ x 8½ in. (28.5 x 20.6 cm.) and smaller

Executed in 1946

(6)

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

PROVENANCE:

Jay Pomeroy (1895-1955), London.

Acquired from the above by Barnett and Sylvia Shine in London in the 1960s.

By descent to the present owners.

PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE

λ124

ALEXANDRE BENOIS (1870-1960)

Six costume designs for 'La bohème'

three signed with initials 'AB.', one signed 'Alexandre/Benois', one signed and dated 'A Benois 1946', one signed and dated 'Alexandre/Benois/1946', all inscribed with production details and numbered

pencil, watercolour, gouache and ink on paper; four framed as one 9½ x 6¼ in. (24.2 x 16 cm.) and slightly smaller

Executed in 1946

(6)

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

PROVENANCE:

Jay Pomeroy (1895-1955), London.

Acquired from the above by Barnett and Sylvia Shine in London in the 1960s.

By descent to the present owners.

124





125

PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE

λ125

ALEXANDRE BENOIS (1870-1960)

Six costume designs for 'La bohème'

all signed with initials 'AB.', inscribed with production details and numbered
pencil, watercolour, gouache and ink on paper
9½ x 6¼ in. (24.2 x 16 cm.) and slightly smaller
Executed in 1946

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

(6)

PROVENANCE:

Jay Pomeroy (1895-1955), London.
Acquired from the above by Barnett and Sylvia Shine in London in the 1960s.
By descent to the present owners.

PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE

λ126

ALEXANDRE BENOIS (1870-1960)

Six costume designs for 'La bohème'

five signed with initials 'AB.', one signed A Benois', all inscribed with production details and numbered
pencil, watercolour, gouache and ink on paper; four framed as one
9½ x 6¼ in. (24.2 x 16 cm.) and slightly smaller
Executed in 1946

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

(6)

PROVENANCE:

Jay Pomeroy (1895-1955), London.
Acquired from the above by Barnett and Sylvia Shine in London in the 1960s.
By descent to the present owners.



126



127

LÉON BAKST (1866-1924)

Costume design for 'Russian fair': Peasant woman

signed and dated 'Bakst/1922' (lower right)
pencil, watercolour and gouache on paper
19½ x 12¾ in. (48.5 x 32.8 cm.)

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

PROVENANCE:

Anonymous sale; Sotheby's, London, December 1995, lot 293.
Acquired at the above sale by the present owner.

LITERATURE:

A. Levinson, *Zum Ruhme des Balletts: Léon Bakst in Wort und Bild*, Dortmund, 1983, illustrated p. [156].

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ128

GEORGES POGÉDAÏEFF (1899-1971)

The saz player

signed 'Georges A de Pogedaïeff' (lower left)
charcoal, watercolour and gouache, heightened with gold,
on paper
19½ x 25 in. (48.5 x 63.3 cm.)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Acquired by the present owner in France in 2009.

127



129

ALEXANDRA SHCHEKOTIKHINA-POTOTSKAYA (1892-1967)

Illustration for 'The little humpbacked horse'

signed in Cyrillic and dated '1917. A. Shchekotikhina'
(lower right)
pencil, watercolour and gouache, heightened with gold and
silver, on paper
18¾ x 13½ in. (47.6 x 34.3 cm.)

£9,000-11,000

US\$12,000-14,000
€11,000-13,000

PROVENANCE:

Private collection, London.

128

166

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





130

λ*130

LIDIA MASTERKOVA (1927-2008)

Untitled

signed in Cyrillic and dated 'L. Masterkova 71.' (lower right)
ink and watercolour on paper
26½ x 20¼ in. (67.3 x 51.4 cm.)
Executed in 1971

£5,000-7,000

US\$6,500-9,000
€5,800-8,100

PROVENANCE:

Liudmila Kuznetsova (1943-1986), Moscow.
Acquired from the estate of the above by the present owner in Washington, D.C. in 1991.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

*131

MIKHAIL CHEMIAKIN (B. 1943)

Mamleevshchina

signed, inscribed in Russian with title and dated 'M. Chemiakine./1978.' (upper left)
ink, coloured pencil and collage on paper
9¼ x 12¾ in. (24.8 x 32.4 cm.)

£3,000-4,000

US\$3,900-5,200
€3,500-4,600

PROVENANCE:

Acquired by the present owner in New York, circa 1995.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

*132

DMITRI PLAVINSKY (1937-2012)

Composition with bull hide

signed with monogram and dated '89' (upper right); further signed in Cyrillic, inscribed in Russian with title and dated 'Plavinskii D. P./1989' (on the reverse)
mixed media on canvas
31¼ x 47¼ in. (80.6 x 120 cm.)

£20,000-25,000

US\$27,000-33,000
€24,000-29,000

PROVENANCE:

Acquired by the present owner in New York, circa 1995.

EXHIBITED:

Odessa, Texas, Art Institute of the Permian Basin, *Silent Screams from the Russian Underground*, 9 September-12 November 1995, no. 34, as *Animal Skin*; travelling exhibition, visiting the Parkersburg Art Center, 3 December 1995-January 21 1996, the William Bonifas Fine Arts Center, 4 April-12 May 1996, the Leigh Yawkey Woodson Art Museum, 15 June-25 August 1996, and the Thomas J. Walsh Art Gallery, 21 February-13 April 1997.

LITERATURE:

Exhibition catalogue, *Silent Screams from the Russian Underground*, Seattle, 1995, listed p. [66], no. 34, illustrated p. [7], as *Animal Skin*.



131

168

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132

***133**

NADEZHDA ELSKAYA (1947-1978)

Moskva 1977

signed in Cyrillic and dated 'N. El'skaia 77.' (lower right)

mixed media on canvas

35½ x 28 in. (90.2 x 71.1 cm.)

Executed in 1977

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Acquired from Liudmila Kuznetsova (1943-1986) by the previous owner in Moscow, circa 1977.



133



134

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

λ*134

OSCAR RABIN (1928-2018)

Weekday in Montmartre

signed and dated 'OSCAR RABINE 1990' (lower left); inscribed in Russian with title, further dated and numbered '1990 N1027' (on the reverse)
mixed media on canvas
23½ x 31¼ in. (59.7 x 80.6 cm.)

£20,000-25,000

US\$27,000-33,000

€24,000-29,000

PROVENANCE:

Acquired from the artist by the present owner in Paris, in 1990.

EXHIBITED:

Odessa, Texas, Art Institute of the Permian Basin, *Silent Screams from the Russian Underground*, 9 September-12 November 1995, no. 34, as *Animal Skin* (label on the stretcher); travelling exhibition, visiting the Parkersburg Art Center, 3 December 1995-January 21 1996, the William Bonifas Fine Arts Center, 4 April-12 May 1996, the Leigh Yawkey Woodson Art Museum, 15 June-25 August 1996, and the Thomas J. Walsh Art Gallery, 21 February-13 April 1997.

LITERATURE:

Exhibition catalogue, *Silent Screams from the Russian Underground*, Seattle, 1995, listed p. [67], no. 37, illustrated p. [29].



135

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

135

ROSTISLAV LEBEDEV (B. 1946)

Over the Kremlin

signed in Cyrillic, inscribed in Russian with title and dated 'R. Lebedev/1990.' (on the reverse)
oil on canvas
48 x 48 in. (122 x 122 cm.)

£18,000-25,000

US\$24,000-33,000

€21,000-29,000

PROVENANCE:

with Eduard Nakhamkin Fine Arts, New York. Mrs. Philip K. Hills, Jr, New York; Sotheby's, New York, 17 April 2007, lot 515. Acquired at the above sale by the present owner.

170

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

λ136

OSCAR RABIN (1928-2018)

Ambulance in Priluki

signed in Cyrillic and dated 'Rabin 67' (upper left);
inscribed in Russian with title, further dated and
numbered '1967 N377' (on the reverse)
oil on canvas
35 $\frac{3}{8}$ x 43 $\frac{1}{8}$ in. (89.9 x 109.5 cm.)

£20,000-30,000 US\$27,000-39,000
 €24,000-35,000

PROVENANCE:

Anonymous sale; Bonhams, London,
1 December 2010, lot 85.
Acquired at the above sale by the present owner.



136

*137

DMITRI KRASNOPEVTSEV (1925-1995)

Still life

signed and dated 'K-83' (lower right)
oil on masonite
26 x 21 $\frac{1}{4}$ in. (66 x 54 cm.)

£35,000-40,000 US\$46,000-52,000
 €41,000-46,000

PROVENANCE:

Acquired by the present owner in New York in 1991.

LITERATURE:

A. Ushakov, *Krasnopevtsev Dmitrii Mikhailovich Zhivopis' Katalog [Paintings Catalogue]*, Moscow, 2007, no. 323, illustrated p. 105.
A. Ushakov, *Dmitrii Krasnopevtsev Zhivopis' [Painting]*, vol. 3, Moscow, 2007, no. 203, illustrated p. 225.



137





141 (part)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, EUROPE

141

SERGEI SHABLAVIN (B. 1944)

Moscow from the 'Small cubes' series

twice signed in Cyrillic, inscribed with title in Russian and dated 'S. Shablavin/1990' (on the reverse and the stretcher)
pencil and oil on canvas

39.5 x 70 $\frac{7}{8}$ in. (100.3 x 179.9 cm.)

together with Black woman from the series 'Standing nudes'; Sunrise;
and Winter rainbow

(4)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

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

LITERATURE:

B. Quaedvlieg et al., *Sergey Shablavin Non Conformist: Between emptiness and hope*, Maastricht, 2004, one illustrated on the inside cover and p. 73, one listed p. 147.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

142

ROSTISLAV LEBEDEV (B.1946)

Headless (after Malevich)

signed in Cyrillic, inscribed with title in Russian and dated 'R. Lebedev/1991' (on the reverse)

oil on canvas

49 $\frac{5}{8}$ x 67 in. (126 x 170.2 cm.)

£18,000-25,000

US\$24,000-33,000

€21,000-29,000

PROVENANCE:

The artist's studio.

Acquired from the above by Alexander Valger, New York.

Acquired from the above by the present owner in 2006.



141 (part)



142

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, EUROPE

λ143

EDUARD GOROKHOVSKI (1929-2004)

Frame-2

signed in Cyrillic and dated 'E. Gorokhovskii 89.' (lower right);
further signed in Cyrillic, inscribed in Russian with title and further dated
'E. Gorokhovskii/1989' (on the reverse)

oil on canvas; unframed
47½ x 37½ in. (119.9 x 95 cm.)

together with three works on paper

(4)

£8,000-12,000

US\$11,000-16,000

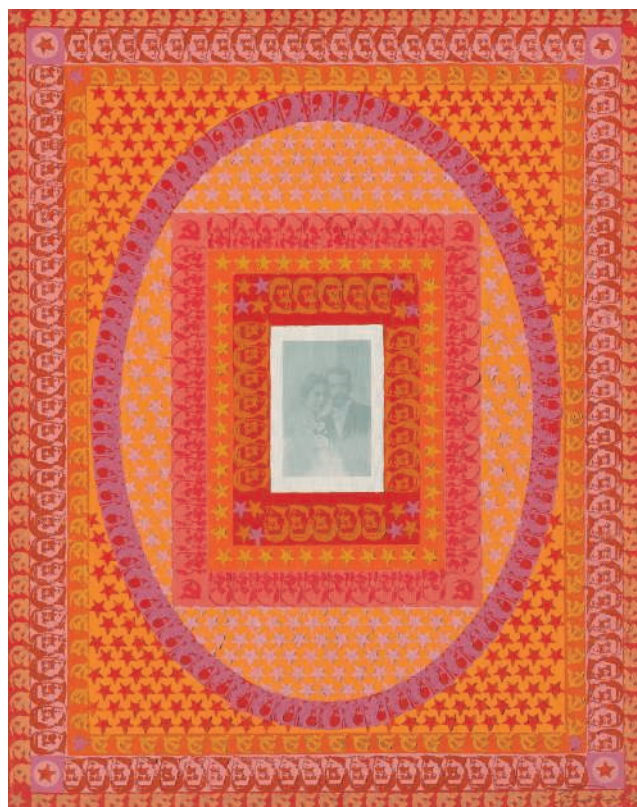
€9,300-14,000

PROVENANCE:

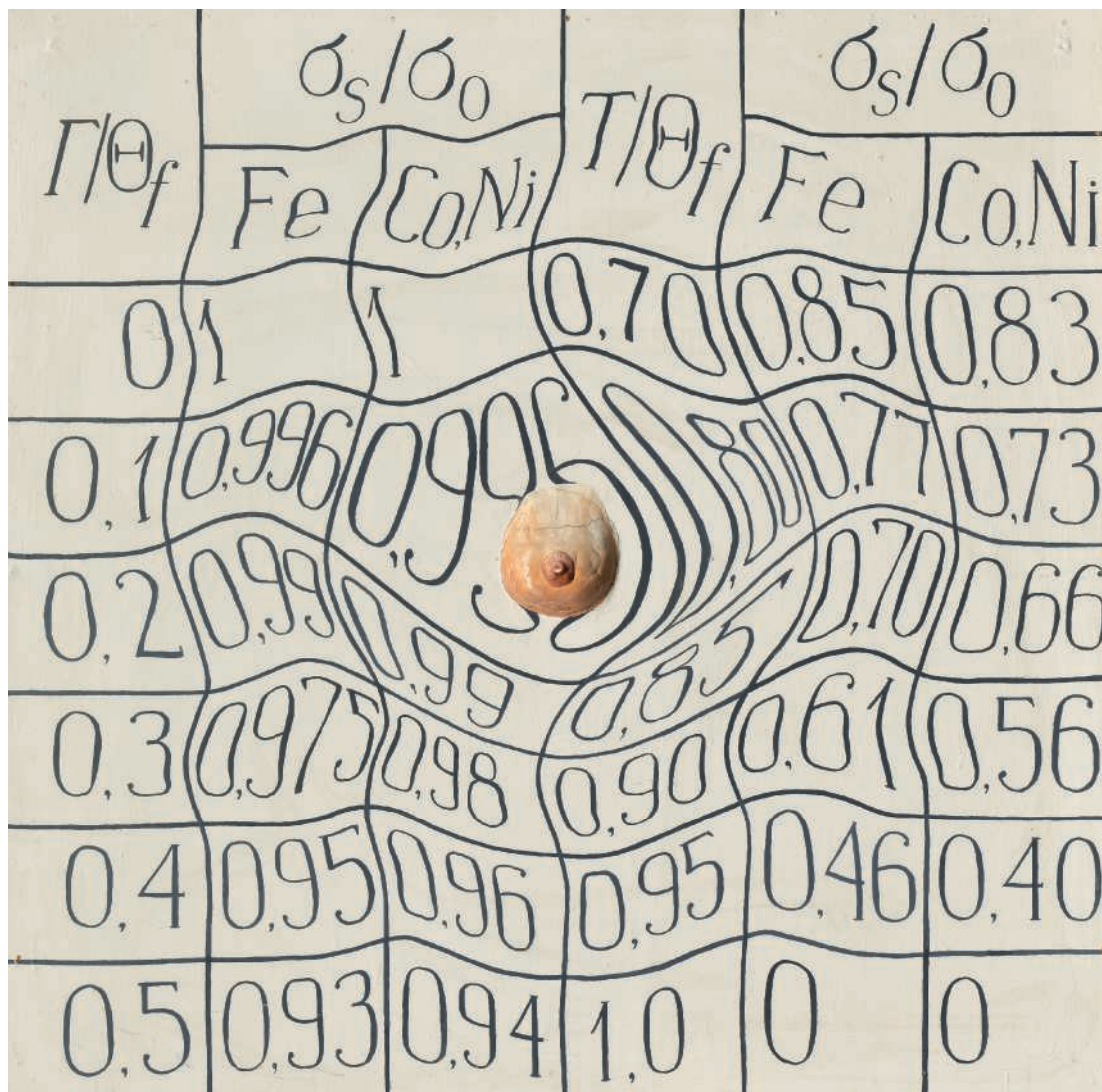
Acquired from the artist by the present owner in Moscow in 1994.

EXHIBITED:

Cologne, Galerie Inge Baecker, *Eduard Gorochowski. Bilder und Zeichnungen*, 11 November 1994-25 January 1995 (label on the stretcher).



143 (part)



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

***144**

THE PEPPERS (LUDMILA SKRIPKINA (B. 1965) & OLEG PETRENKO (1964-2014))

Untitled

oil and plaster on masonite, unframed

39¼ x 39¾ in. (99.7 x 100 cm.)

Executed in 1989

£5,000-7,000

US\$6,600-9,100

€5,800-8,100

PROVENANCE:

Acquired by the present owner in New York in the late 1990s.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

145

VLADIMIR OVCHINNIKOV (1941-2015)

Shuvalovo station

signed in Cyrillic and dated 'V. Ovchinnikov 77' (lower left)

oil on canvas laid down on panel

35¼ x 43¼ in. (89.6 x 100.9 cm.)

Painted in 1977

£30,000-40,000

US\$39,000-52,000
€35,000-46,000

PROVENANCE:

Collection of Alexander Glezer (1934-2016).

Collection of Roman Tabakman, New York.

Anonymous sale; Sotheby's, New York, 17 April 2007, lot 527.

Acquired at the above sale by the present owner.

EXHIBITED:

New Jersey, Museum of Russian Contemporary Art in Exile,
Vladimir Ovchinnikov: One-man show, 1-30 June 1986.

LITERATURE:

Exhibition catalogue, *Vladimir Ovchinnikov: One-man show*, New Jersey, 1986, illustrated on cover.

Ovchinnikov's diary entries reveal that he painted the work from 29 November to 14 December 1977, expressing his joy at its completion with the exclamation "Praise be to you, Lord!" (Vladimir Ovchinnikov, *Diary of an artist*, St Petersburg, 2017, p. 92).

END OF SESSION I

LOTS 146-200 NO LOTS

SESSION II: FABERGÉ AND RUSSIAN WORKS OF ART
MONDAY 3 JUNE 2019 AT 2:00 PM (LOTS 201-387)





201

FORMERLY THE PROPERTY OF THE 8TH DUCHESS OF NORTHUMBERLAND, ELIZABETH MONTAGUE DOUGLAS SCOTT

~201

A GUILLOCHÉ ENAMEL SILVER-MOUNTED PHOTOGRAPH FRAME

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF VICTOR AARNE, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 59686

Circular, the body enamelled in translucent green over a sunburst guilloché ground, centring a circular aperture within a seed-pearl mount, the outer reeded border surmounted by a ribbon twist, the ivory back with silver scroll strut and suspension loop, *marked on border and strut* 2¾ in. (7 cm.) high

£5,000-7,000

US\$6,500-9,100
€5,800-8,100

PROVENANCE:

Empress Alexandra Feodorovna (1872-1918), purchased from the St Petersburg Fabergé branch on 20 July 1899 for 80 roubles.

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



Empress Alexandra Feodorovna (1872-1918).



A copy of the Fabergé invoice.

PROPERTY FROM A PRIVATE ENGLISH ESTATE

202

A JEWELLED GUILLOCHÉ ENAMEL GOLD-MOUNTED PARASOL HANDLE

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

Of slightly tapering rectangular form, enamelled with alternating translucent red guilloché and white champlévé vertical stripes between diamond-set borders, surmounted by an old-cut diamond, *marked on rim* 3½ in. (9 cm.) long

£3,000-5,000

US\$3,900-6,500
€3,500-5,800



202



203

PROPERTY FROM A PRIVATE ENGLISH ESTATE

203
A JEWELLED AND GUILLOCHÉ ENAMEL TWO-COLOUR GOLD IMPERIAL PRESENTATION BROOCH
 BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ALFRED THIELEMANN, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 2833

Oval, centring an Imperial double-headed eagle, set with a sapphire, the body enamelled in translucent white over a sunburst guilloché ground, the borders chased with green gold ribbon-tied reeded border, surmounted by a pink gold ribbon, *marked on reverse, pin and loop*
 1½ in. (2.9 cm.) wide

£3,000-5,000

US\$4,000-6,500
 €3,500-5,800



204

PROPERTY FROM A PRIVATE ENGLISH ESTATE

204
TWO JEWELLED AND GUILLOCHÉ ENAMEL GOLD BROOCHES
 BOTH BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1899-1904

One, rectangular with cut corners, enamelled in royal blue over a sunburst guilloché ground, centring a rose-cut diamond within a seed-pearl border, *marked on pin and loop*; the other, oval, enamelled in oyster white over a sunburst guilloché ground, within a rose-cut diamond-set border, *marked on pin*
 1½ in. (3.9 cm.) wide and smaller

£3,000-5,000

US\$3,900-6,500
 €3,500-5,800

(2)

PROPERTY FROM A PRIVATE ENGLISH ESTATE

205
A JEWELLED AND ENAMEL GOLD HATPIN, A SAFETY PIN AND A TIEPIN

THE HATPIN AND SAFETY PIN, BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1899-1917, SCRATCHED INVENTORY NUMBER ON SAFETY PIN 91078; THE TIEPIN, MAKER'S MARK 'AM', ST PETERSBURG, CIRCA 1890

The hatpin with an acorn-shaped finial, guilloché enamelled in salmon pink, with a diamond border; the safety pin, set with a cabochon amethyst and rose-cut diamonds; the tiepin, set with a citrine and a brown zircon, *all marked on pins*; together with a continental gold hatpin, set with rubies and diamonds, *unmarked*

7½ in. (18.5 cm.) and smaller

(4)

£4,000-6,000

US\$5,200-7,800
 €4,700-6,900



205

PROPERTY FROM A PRIVATE ENGLISH ESTATE

206

SEVENTEEN JEWELLED, HARDSTONE, GUILLOCHÉ AND CLOISSONNÉ ENAMEL GOLD AND SILVER EGG PENDANTS
SOME BY FABERGÉ, VARIOUS DATES AND TOWN MARKS

Each in either guilloché or cloisonné enamel, silver or gold, rhodonite, tiger eye, some with diamonds, sapphires, and turquoise, *some marked on loops*, with two gold chains

1 in. (2.5 cm.) high and smaller, with suspension loop (17)

£7,000-9,000

US\$9,100-12,000

€8,100-10,000



(detail)



206

PROPERTY FROM A PRIVATE ENGLISH ESTATE

207

THREE PAIRS OF GOLD-MOUNTED JEWELLED AND ENAMEL CUFFLINKS

TWO BY FABERGÉ, WITH THE WORKMASTER'S MARKS OF ALBERT HOLMSTRÖM AND ALFRED THIELEMANN, ST PETERSBURG, 1908-1917; ONE BY FRIEDRICH KOECHLI, ST PETERSBURG, 1890-1917

Comprising a pair of oval diamond and cabochon moonstone cufflinks, *by Fabergé, mark of Albert Holmström, 1908-1917*; a pair of cabochon amethyst cufflinks, with blue guilloché and white enamel bars, *by Fabergé, mark of Alfred Thielemann, 1908-1917, scratched inventory number 88618*; a pair of circular diamond and cabochon moonstone cufflinks, *mark of Friedrich Koechli, circa 1890, all marked on loops*

¾ in. (2 cm.) wide and smaller (6)

£4,000-6,000

US\$5,200-7,800

€4,700-6,900



207



208

208

A JEWELLED GOLD-MOUNTED PEARL BROOCH

MAKER'S MARK INDISTINCT, ST PETERSBURG, 1899-1904

Modelled as a swan, the body formed from a baroque pearl, the wings, neck, tail and feet set with rose-cut and old-cut diamonds, with a ruby-set eye, *marked on pin and loop*; in the original velvet case stamped in Russian 'E. Burkhard / Nevskiy pr. No. 6 / St Petersburg'

1½ in. (4 cm.) wide

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Acquired by Mignon van der Spoel (1879-1966), a Dutch opera singer, in St Petersburg before 1917.

By descent to the present owner.

~209

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

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF KARL ARMFELT, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 14239

Rectangular with bracket-cornered rose gold mount, enamelled in pale blue over a wavy guilloché ground, surmounted by a ribbon crest and diamond articulated gold swags, centring a seed-pearl rectangular bezel, the ivory back with silver-gilt scroll strut, *marked on lower rim and strut*

2¾ in. (6.5 cm.) high

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Christie's, London, 18 December 1996, lot 266.



209

PROPERTY FROM THE COLLECTION OF MARION OATES CHARLES (LOTS 210-217, 244, 247)

PROPERTY FROM THE COLLECTION OF MARION OATES CHARLES

***210**

A JEWELLED AVENTURINE QUARTZ MODEL OF A FOX CUB

BY FABERGÉ, CIRCA 1900, INVENTORY NUMBER 21819

Stylistically carved, with rose-cut diamond-set eyes, *apparently unmarked, inscribed with inventory number under base*; in the original Fabergé wood case, also with the paper label inscribed '233F-3' under base
1 7/8 in. (3.5 cm.) high

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

EXHIBITED:

New York, Hammer Galleries, *Peter Carl Fabergé Imperial Court Jeweler 1846-1920*, 28 March-28 April, 1951, no. 25.

LITERATURE:

Exhibition catalogue, *Peter Carl Fabergé Imperial Court Jeweler 1846-1920*, Hammer Galleries, New York, 1951, p. 11, no. 25 (listed).



210

PROPERTY FROM THE COLLECTION OF MARION OATES CHARLES

***211**

A JEWELLED AND GUILLOCHÉ ENAMEL GOLD-MOUNTED SILVER DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF VICTOR AARNE, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 59596

Circular, enamelled in apple-green over a wavy guilloché ground, centring a white enamel dial with black Arabic chapters and pierced hands, within a seed-pearl bezel, the body applied with gold mounts set with seed-pearls at intervals, all within a reeded outer border, with silver scroll strut and ivorine back, *marked throughout, with import marks*
5 1/8 in. (13 cm.) diameter

£50,000-70,000

US\$66,000-91,000

€58,000-81,000



211

PROPERTY FROM THE COLLECTION OF MARION OATES CHARLES

***212**

A JEWELLED, GUILLOCHÉ ENAMEL GOLD-MOUNTED NEPHRITE MODEL OF AN ELEPHANT WITH A HOWDAH
BY FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1910, SCRATCHED INVENTORY NUMBER 20165

Humorously carved, standing, with rose-cut diamond-set eyes, supporting a gold howdah, guilloché enamelled in red and surmounted by a pearl, with an enamelled figure of a mahout, *marked on howdah, also with London import marks for 1910*; in a fitted Hammer Galleries wood case
2½ in. (6.4 cm.) high

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

With Hammer Galleries, New York.

EXHIBITED:

New York, Hammer Galleries, *Peter Carl Fabergé Imperial Court Jeweler 1846-1920*, 28 March-28 April, 1951, no. 23.

LITERATURE:

Exhibition catalogue, *Peter Carl Fabergé Imperial Court Jeweler 1846-1920*, Hammer Galleries, New York, 1951, p. 11, no. 23 (listed).

This rare model of an elephant appears to have previously contained a passenger inside the howdah, as described in the Hammer Galleries' exhibition catalogue from 1951. Notably, the present model of an elephant is surmounted by a howdah rather than a turret, inspired by the Order of the Elephant, the highest order of chivalry in Denmark. Comparable models of elephants with turrets were sold at Christie's, London, 25 November 2013, lots 216 and 217.



212

PROPERTY FROM THE COLLECTION OF MARION OATES CHARLES

***213**

A GEM-SET GOLD-MOUNTED GREY AGATE MODEL OF AN OWL
BY FABERGÉ, ST PETERSBURG, 1899-1904

Realistically carved, with garnet-set eyes, also with chased and engraved rose gold feet, *marked under feet*; in a fitted Hammer Galleries wood case
1¾ in. (4.4 cm.) high

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

With Hammer Galleries, New York.

EXHIBITED:

New York, Hammer Galleries, *Peter Carl Fabergé Imperial Court Jeweler 1846-1920*, 28 March-28 April, 1951, no. 36.

LITERATURE:

Exhibition catalogue, *Peter Carl Fabergé Imperial Court Jeweler 1846-1920*, Hammer Galleries, New York, 1951, p. 11, no. 36 (listed).

For a comparable Fabergé model of an owl, see Christie's, Geneva, 12 November 1987, lot 609.



213



PROPERTY FROM THE COLLECTION OF MARION OATES CHARLES

***214**

A JEWELLED GOLD-MOUNTED NEPHRITE AND ROCK CRYSTAL STUDY OF A DANDELION

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

In a tapering faceted cylindrical rock crystal vase, a finely textured gold stem with two nephrite leaves, terminating in a dandelion flowerhead, with rose-cut diamond-set stamens dispersed among the knotted natural threads, *apparently unmarked*; in a fitted Hammer Galleries wood case
6 $\frac{7}{8}$ in. (16.3 cm.) high

£120,000-160,000

US\$160,000-210,000
€140,000-180,000

Franz Birbaum, the senior master craftsman of the Fabergé firm, in his memoirs writes: 'The dandelions were particularly successful: their fluff was natural and fixed on a golden thread with a small, uncut diamond... The shining points of the diamond among the white fluff were marvellously successful and prevented this artificial flower from being too close a reproduction of nature' (quoted in T. Fabergé and V. Skurlov, *The history of the House of Fabergé*, St Petersburg, 1992, p. 43).

Most of the flower studies, however, are not signed or even hallmarked because of a lack of space on the delicate gold stems. There are, on the other hand, some flowers, admittedly rare, which are signed by Fabergé's head workmaster Henrik Wigström (Alexander von Solodkoff, *Fabergé*, London, 1988, p. 70). Of twenty of the flower studies in the Royal Collection, for example, three have Wigström's mark and were acquired from Fabergé's London branch in the early 1900s.

For another study of a dandelion, see Christie's, New York, 20 April 2000, lot 73.

PROPERTY FROM THE COLLECTION OF MARION OATES CHARLES

***215**

**A TWO-COLOUR GOLD-MOUNTED
GUILLOCHÉ ENAMEL SEALING WAX
CASE**

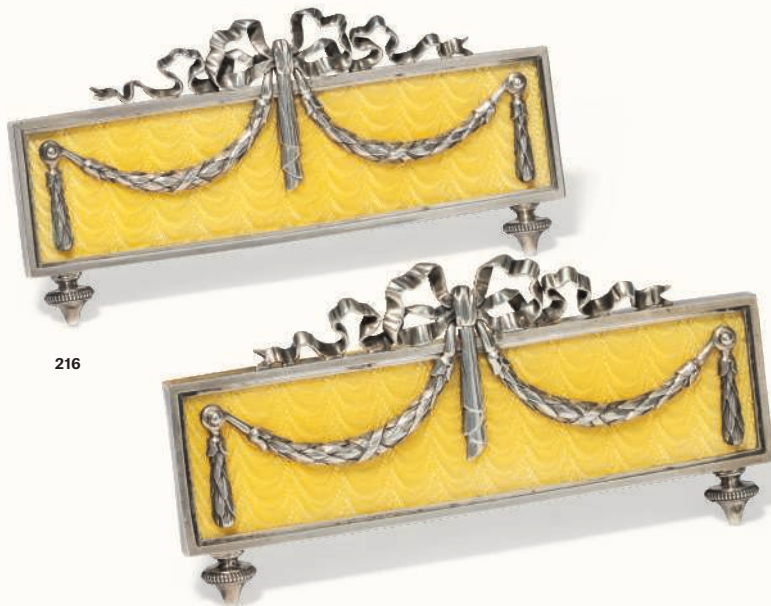
MARKED FABERGÉ, WITH THE
WORKMASTER'S MARK OF HENRIK
WIGSTRÖM, ST PETERSBURG, CIRCA 1900,
SCRATCHED INVENTORY NUMBER 10925

Cylindrical, the body and detachable cover with
alternating stripes enamelled in dark red over a
guilloché ground, applied with two-colour gold
rosettes flanked by acanthus leaves, within laurel
bands, the base with a plain hardstone matrix,
marked on cover; in the original Fabergé wood case
4¼ in. (10.9 cm.) long

£15,000-18,000

US\$20,000-23,000
€18,000-21,000

215



216

PROPERTY FROM THE COLLECTION OF MARION OATES CHARLES

***216**

**A PAIR OF GUILLOCHÉ ENAMEL SILVER
MENU HOLDERS**

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

Rectangular, enamelled in translucent yellow over
a wavy guilloché ground, surmounted by a ribbon
crest, suspending laurel swags, on two baluster
feet, with scroll strut, *marked on lower mount and
strut*; in a fitted Hammer Galleries wood case
3¼ in. (8.3 cm.) wide (2)

£6,000-8,000

US\$7,800-10,000
€7,000-9,200

PROVENANCE:

With Hammer Galleries, New York.



PROPERTY FROM THE COLLECTION OF MARION OATES CHARLES

***217**

A GOLD, NEPHRITE, CHALCEDONY, AVENTURINE QUARTZ AND AGATE STUDY OF HAWTHORN

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1903-1917

In a bulbous white agate vase on a square base, a finely textured gold stem issuing six finely carved nephrite leaves and ten berries of varied size in chalcedony and aventurine quartz, *marked on stem*; in a fitted Hammer Galleries wood case
5⁷/₈ in. (15 cm.) high

£120,000-160,000

US\$160,000-210,000
€140,000-180,000

Several Fabergé hawthorn studies are known. A nearly identical study of hawthorn in an agate vase is held in the Virginia Museum of Fine Arts collection (originally from the Hammer Galleries and later bequeathed by Lilian Thomas Pratt), see G. von Habsburg, *Fabergé Revealed at the Virginia Museum of Fine Arts*, Richmond, 2011, p. 218, no. 112. For another similar study from the Miss Yznaga collection offered at Christie's, Geneva, 11 November 1975, lot 263, see A. Kenneth Snowman, *Carl Fabergé, Goldsmith to the Imperial Court of Russia*, New York, 1983, p. 85. A further hawthorn study in an agate vase is part of The Matilda Geddings Gray Foundation (see S. Grady and A. Fagaly William, *Treasures by Peter Carl Fabergé and Other Master Jewellers: The Matilda Geddings Gray Foundation Collection*, New Orleans, 1972, no. 16).

For more information, see footnote for lot 214.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 218-220)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***218**

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

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

Of tapering cylindrical form, guilloché enamelled overall in purple, applied with diamond-set ribbon-tied laurel swags, within laurel bands, the top panel (chipped) set with a diamond, *marked on rim*; with wooden cane
1¾ in. (4.4 cm.), excluding cane

£4,000-6,000

US\$5,200-7,800
€4,700-6,900

PROVENANCE:

Collection de Maître et Madame Michard
Pellissier; Christie's, Paris, 27 June 2007, lot 31.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***219**

A JEWELLED GUILLOCHÉ AND EN PLEIN ENAMEL CANE HANDLE

PROBABLY RUSSIA, LATE 19TH / EARLY 20TH CENTURY

Of tapering cylindrical form, guilloché enamelled overall in yellow, upper part and top decorated with floral sprays, surmounted by a pearl within a diamond-set border, *apparently unmarked*; with wooden cane
2¼ in. (5.7 cm.), excluding cane

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***220**

A JEWELLED GUILLOCHÉ ENAMEL CANE HANDLE

PROBABLY RUSSIA, LATE 19TH / EARLY 20TH CENTURY

Of globular form, guilloché enamelled in light blue, surmounted by a cabochon moonstone, the collar guilloché enamelled in lime green, within seed-pearl bands, *apparently unmarked*; with wooden cane
2¾ in. (6 cm.), excluding cane

£2,000-3,000

US\$2,600-3,900
€2,400-3,500



218



219



220



221

A RARE GUILLOCHÉ ENAMEL GOLD PILLBOX

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1903-1904, SCRATCHED INVENTORY NUMBER 13829

Circular, the detachable cover and base guilloché enamelled in opalescent pink, painted *en grisaille* with a view of the statue of Peter the Great and with a view of the Fortress of Peter and Paul, both framed by foliage, all within green guilloché and white enamel border of foliate design on stippled ground with reeded edge, *marked inside base and cover*

1¼ in. (4.5 cm.) diameter

£70,000-90,000

US\$91,000-120,000

€81,000-100,000

The surviving album of Wigström's designs contains a number of works with images of buildings and monuments of St Petersburg. The image of the monument to Peter the Great, created by the French sculptor Etienne-Maurice Falconet, and the Fortress of Peter and Paul were often used to decorate Russian snuff boxes, porcelain and glass works in the 18th and 19th centuries. Fabergé continued to popularise the views of the city, encapsulating St Petersburg's most famous landmarks in miniature.

For a comparable box from the Royal Collection, decorated with the same views of St Petersburg, see C. de Guitaut, *Fabergé in the Royal Collection*, London, 2003, p. 136, no. 156.



(detail of the reverse)

PROPERTY OF A LADY (LOTS 222-226, 228, 245-246, 251-252)

PROPERTY OF A LADY

***222**

**A GEM-SET GUILLOCHÉ ENAMEL SILVER-MOUNTED
HARDSTONE BELL-PUSH**

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF VICTOR AARNE, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 9409

Cylindrical, the hardstone body set with a green guilloché enamel band applied with silver scrolling foliage, the base decorated with an acanthus leaf rim, surmounted by a circular acanthus reserve with a cabochon garnet push-piece, *marked on rim*
1¾ in. (4.5 cm.) high

£5,000-7,000

US\$6,500-9,100
€5,800-8,100

PROVENANCE:

Anonymous sale; Christie's, Geneva, 9 November 1977, lot 236.

LITERATURE:

G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, Fribourg, 1979, pl. 60 (illustrated).



222



223

PROPERTY OF A LADY

***223**

**TWO JEWELLED GOLD-MOUNTED AND GUILLOCHÉ
ENAMEL WOOD CIGARETTE CASES**

BOTH MARKED FABERGÉ, THE BIRD'S EYE MAPLE CASE, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917; THE OTHER, WORKMASTER'S MARK INDISTINCT, ST PETERSBURG, 1899-1904

One, bird's eye maple body applied with two-colour gold foliate bands and rosettes at corners, within reeded gold rims, centring a green guilloché enamel reserve with the diamond-set crowned initial 'N', the reverse applied with ribbon-tied laurel wreaths, with a diamond-set thumbpiece and match compartment, *marked on hinge*; the other, wooden body applied with gold scrolling foliate mounts, with a cabochon garnet-set thumbpiece, *marked on mounts, with indistinct scratched inventory number*
3⅞ in. (9.8 cm.) wide and smaller (2)

£4,000-6,000

US\$5,200-7,800
€4,700-6,900

For a comparable cigarette case by Henrik Wigström with the crowned initial 'N', see K. Snowman, *The Art of Carl Fabergé*, London, 1962, pl. 109.

PROPERTY OF A LADY

***224**

**A RARE EN PLEIN, GUILLOCHÉ AND CHAMPLEVÉ
ENAMEL GOLD SNUFF BOX**

MARKED KEIBEL, ST PETERSBURG, CIRCA 1860,
SCRATCHED INVENTORY NUMBER 833

Rectangular, champlévé and guilloché enamelled with stylised varicolour scrolling foliage on an opaque black enamel ground, the hinged cover, base and sides, with cartouche-shaped reserves *en plein* enamelled with views of St Petersburg, including a view of the Palace Square, the monument to Peter the Great, various views of the Neva and environs including the Stock Exchange and the Fortress of Peter and Paul, with thumb-piece, *marked inside cover and base and on rims*
3½ in. (9.2 cm) wide

£30,000-50,000

US\$39,000-65,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 10-11 June 1985, lot 473.

Johann Wilhelm Keibel was the son and apprentice of the famous goldsmith Otto Samuel Keibel. After his father's death in 1809, he adopted the same mark and became master in 1812. Keibel was one of the most important workshops producing gold boxes in Russia in the first half of the 19th Century. After the death of Johann Wilhelm Keibel in 1862, the firm specialised in the production of insignia until 1917.



224



(detail)

PROPERTY OF A LADY

***225**

**A GEM-SET PLIQUE-À-JOUR ENAMEL GOLD IMPERIAL
PRESENTATION CIGARETTE CASE**

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

Rectangular with rounded corners, the hinged cover *plique-à-jour* enamelled with a Russian Imperial double-headed eagle, applied with a guilloché enamel reserve with St George slaying a dragon, the gold body finely engraved overall with scrolls, with a cabochon sapphire-set thumb-piece, *marked on rim*
3½ in. (8.9 cm.) wide

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

With A La Vieille Russie, New York.
Acquired from the above by the present owner.



225



PROPERTY OF A LADY

***226**

A RARE AND IMPORTANT JEWELLED AND ENAMEL GOLD IMPERIAL PRESENTATION SNUFF BOX

MARK OF FRIEDRICH KOECHLI, ST PETERSBURG, 1904-1908

Rectangular with rounded corners, the hinged cover centring rose-cut and old-cut diamond-set cypher of Emperor Nicholas II beneath the Imperial crown, with four gold-mounted diamonds at corners, all within a blue guilloché enamelled entwined ribbon border, with a thumb-piece, rose gold interior, *marked inside cover and base, and on rims* 3½ in. (8.9 cm.) wide

£80,000-120,000

US\$110,000-160,000

€93,000-140,000

Based on Dr Valentin Skurlov's research, the opulent design of the present snuffbox suggests that it was one of the more expensive snuff boxes amongst those purchased from Friedrich Koechli by the Imperial Cabinet during this specific period. Between 1904 and 1908, only one box was bought for more than 500 roubles (the average cost of a Koechli snuff box) that matches the description of the present snuff box. It was presented to Vice Admiral Alexander Rodionov (1849-1910) on 22 April 1905 and cost 900 roubles.

A comparable gold presentation box with the diamond cypher of Emperor Alexander III was sold at Christie's, London, 28 November 2016, lot 232. Another comparable gold box with the diamond cypher of Empress Alexandra Feodorovna was also sold at Christie's, New York, 16 April 1999, lot 56.

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



Emperor Nicholas II (1868-1918).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



***227**

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

Circular, enamelled in translucent royal blue over a sunburst guilloché ground, decorated with gold foil ribbon-tied laurel and berry garlands, with circular seed-pearl bezel, all within a guilloche pattern silver border, the white enamel dial with black Arabic chapter and pierced hands, the ivorine back with silver scroll strut, the back-plate with hand-set, *marked on rim, back and strut*; in a fitted Wartski case
4 $\frac{3}{4}$ in. (11.2 cm.) diameter

£80,000-120,000

US\$110,000-160,000
€93,000-140,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 17 May 1995, lot 400.
The Fabergé collection of Chevalier Maurice F. Mizzi.
Property of a Gentleman; Sotheby's, London, 31 May 2006, lot 370.

PROPERTY OF A LADY

***228**

A GEM-SET GOLD IMPERIAL PRESENTATION CIGARETTE CASE

MARKED K. HAHN, WITH THE WORKMASTER'S MARK OF ALEXANDER TREIDEN,
ST PETERSBURG, CIRCA 1891

Rectangular with rounded corners, the hinged cover cast and chased with the image of cruiser *Pamiat Azova* [*The Memory of Azov*], the reverse engraved with a map showing the voyage of Tsesarevich Nicholas Alexandrovich between 1890 and 1891, and applied with a silver crowned double-headed eagle, the inside cover inscribed in Russian '[To] My Dear Niki 1891.', with a cabochon sapphire thumb-piece, integral vesta compartment with match strike, with blue tinder cord, *marked on rim*
4 in. (10.2 cm.) wide

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

PROVENANCE:

By repute, presented by Empress Maria Feodorovna to her son Tsesarevich Nicholas Alexandrovich (future Emperor Nicholas II) on the occasion of his voyage on the cruiser *Pamiat Azova* in 1890-1891.

On 7 November 1890, Tsesarevich Nicholas, later Emperor Nicholas II, set sail on the *Pamiat Azova* [*The Memory of Azov*] from Trieste, Greece, on his journey to Vladivostok for the grand opening ceremony of the Trans-Siberian Railway. The present cigarette case was a gift to Tsesarevich Nicholas most likely from his mother, Maria Feodorovna, to commemorate the substantial journey, which covered over 22,000 kilometres by sea, porting in Egypt, India, China and Japan before its final stop in the far east of Russia. The voyage was documented by Esper Ukhtomski, who accompanied Tsesarevich Nicholas, in his book *Puteshestvie na Vostok Ego Imperatorskogo Vysochestva Gosudarya Naslednika Tsesarevicha (1890-1891)* [*Journey to the East of His Imperial Highness Tsesarevich (1890-1891)*].

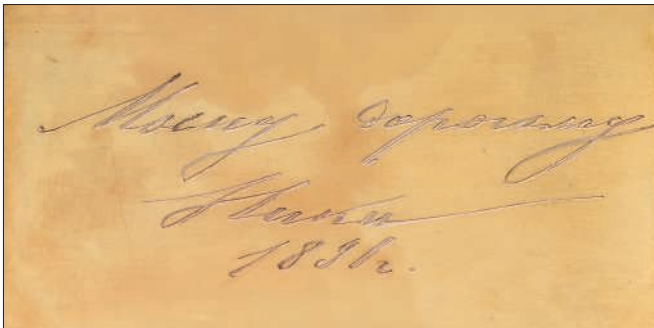
It is interesting to note that Carl Fabergé's Imperial Easter Egg of 1891 was also dedicated to *Pamiat Azova*. The surprise contained within the egg was a miniature replica of the cruiser. Also, a comparable cigarette case by Hahn, decorated with the image of corvette *Rinda* was presented to Grand Duke Alexander Mikhailovich also in 1891, and was sold at Christie's, London, on 29 November 2010, lot 252.



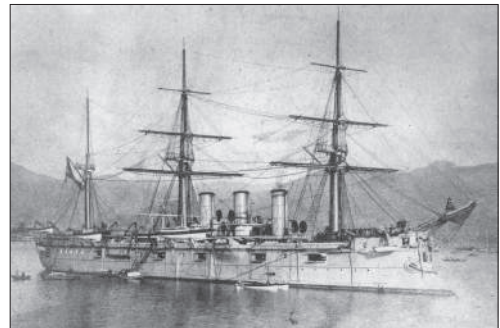
A detail of the reverse.



Empress Maria Feodorovna with her son Tsesarevich Nicholas.



A detail of the inscription inside the cover.



The cruiser 'Pamiat Azova'.

PROPERTY FROM A PRIVATE ENGLISH ESTATE

229

**TWO JEWELLED VARICOLOUR GOLD-MOUNTED
AGATE AND WOOD CIGARETTE CASES**

BOTH BY FABERGÉ, THE AGATE CASE, WITH THE
WORKMASTER'S MARK OF HENRIK WIGSTRÖM,
ST PETERSBURG, 1908-1917; THE WOOD CASE, MOSCOW,
1899-1908

The agate case, applied with an arrow within laurel swags, the cover
and thumb-pieces applied with cabochon sapphires and rubies,
marked on the arrow; the wooden case, applied with two-colour gold
laurel design, set with rose-cut diamonds, within meander borders,
marked on gold borders

3½ in. (9.2 cm.) wide and smaller

(2)

£4,000-6,000

US\$5,200-7,800

€4,700-6,900



229



230

PROPERTY FROM A PRIVATE ENGLISH ESTATE

230

**A JEWELLED GUILLOCHÉ ENAMEL SILVER-GILT
CIGARETTE CASE AND A VESTA CASE**

THE CIGARETTE CASE, MARKED FABERGÉ, WITH THE
WORKMASTER'S MARK OF AUGUST HOLLMING,
ST PETERSBURG, 1899-1904; THE VESTA CASE, MARKED
FABERGÉ, WITH THE WORKMASTER'S MARK OF
HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917

The cigarette case, enamelled in green over a wavy guilloché
ground, with rose-cut diamond-set borders, and a diamond-set
pushpiece, *marked inside cover and base*; the vesta case, enamelled
in brown over a wavy guilloché ground, with a diamond-set thumb-
piece and match strike, *marked inside cover and base, also with
London import marks*

3½ in. (8 cm.) wide and smaller

(2)

£4,000-6,000

US\$5,200-7,800

€4,700-6,900



231

Δ231

**A JEWELLED GOLD-MOUNTED JASPER CANE HANDLE
BY FABERGÉ, ST PETERSBURG, CIRCA 1900**

Humorously carved as the head of a bulldog with a protruding fang, with rose-cut diamond-set eyes, mounted with a gold collar, decorated with a miniature lock, *apparently unmarked*; in the original grey felt case, with wooden cane
1 7/8 in. (4.8 cm.) high

£5,000-7,000

US\$6,500-9,100
€5,800-8,100

PROVENANCE:

Acquired by the great-great-grandfather of the previous owner in Russia before 1917.

A similar cane handle in the form of a bulldog was sold Christie's, London, 29 November 2010, lot 255.

-232

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

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

Circular, enamelled in translucent maroon over a wavy sunburst guilloché ground, centring a white enamel dial within a laurel bezel, black Arabic chapters and pierced hands, the body applied with ribbon-tied swags articulated with seed pearls, within a ribbon-tied reeded silver border, the ivory back with a silver scroll strut, the backplate with handset, *marked on lower edge, back and strut*
4 in. (10.1 cm.) diameter

£60,000-70,000

US\$78,000-91,000
€70,000-81,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 27 May 1993, lot 420.
Anonymous sale; Sotheby's, Geneva, 18 November 1996, lot 489.



232

PROPERTY FROM A PRIVATE ENGLISH ESTATE

233

**A GEM-SET AND ENAMEL SILVER CIGARETTE CASE
MARKED K. FABERGÉ WITH IMPERIAL WARRANT,
MOSCOW, 1899-1908**

Rectangular with rounded corners, with *repoussé* decoration of a leek and applied gold monogram, with *en plein* enamelled Welsh coat-of-arms on the reverse and gold-mounted cabochon pushpiece, *marked inside cover and base*; together with a gold cigarette case, *bearing later Fabergé marks*
3¾ in. (9.7 cm.) wide (2)

£3,000-5,000

US\$3,900-6,500
€3,500-5,800



233



234

PROPERTY FROM A PRIVATE ENGLISH ESTATE

234

TWO GOLD CIGARETTE CASES

ONE, BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLMSTRÖM, ST PETERSBURG, CIRCA 1890; THE OTHER, MAKER'S MARK CYRILLIC 'VK'; MOSCOW, 1908-1917

Both rectangular with rounded corners, cast and chased with reeded banding, the Fabergé case, with integral vesta compartment and match strike, engraved inside the cover with an owl with diamond-set eyes; the other, with a cabochon garnet-set pushpiece, *both marked throughout*
4 in. (10.2 cm.) wide and smaller (2)

£3,000-5,000

US\$3,900-6,500
€3,500-5,800



235

PROPERTY FROM A PRIVATE ENGLISH ESTATE

235
A JEWELLED SILVER-TOPPED GOLD PENDANT AND A BRACELET

BOTH BY FABERGÉ, THE PENDANT, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1908-1917; THE BRACELET, WITH THE WORKMASTER'S MARK OF AUGUST HOLMSTRÖM, ST PETERSBURG, CIRCA 1890

A drop-shaped pendant, centring a pearl, suspended from an old-cut diamond-set line, within a rose-cut diamond-set floral border, *marked on suspension loop*; the bracelet, gold chain centring a cabochon heart-shaped moonstone, within a rose-cut diamond-set border, surmounted by pearls, *marked on clasp*; together with a continental guilloché enamel and moonstone gold brooch, *marked 'CG'*

The pendant, 2 $\frac{1}{8}$ in. (7.2 cm.) long and smaller (3)

£3,000-5,000

US\$3,900-6,500
 €3,500-5,800

For a comparable bracelet by August Holmström from the collection of the National Museum of Finland, see Ulla Tillander-Godenhielm, *Fabergé His Masters and Artisans*, Helsinki, 2018, p.53.

PROPERTY FROM A PRIVATE ENGLISH ESTATE

237
A JEWELLED GOLD LOCKET BANGLE AND A CIGARETTE HOLDER

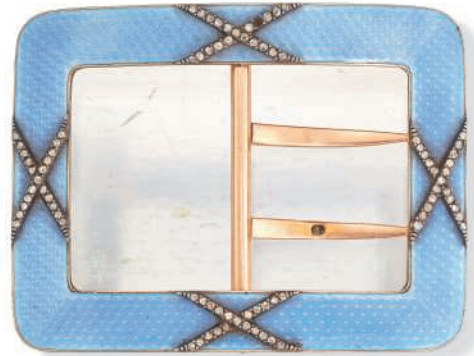
THE BANGLE, MARK OF FRIEDRICH KOECHLI, ST PETERSBURG, CIRCA 1890; THE CIGARETTE HOLDER, BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ERIK KOLLIN, ST PETERSBURG, CIRCA 1890

The locket bangle, shaped as a belt, with the hinged front opening to reveal two photograph lockets, *marked on rim*; the cigarette holder, applied with a ruby and diamond Russian inscription 'Remember', on hammered gold ground, with a mother-of-pearl mouthpiece, *marked on border*; together with a cloisonné enamel silver-gilt cigarette holder and a sapphire and diamond gold bracelet, *both marked, Russia, circa 1900*

The cigarette holder, 4 $\frac{1}{4}$ in. (10.9 cm.) long and smaller (4)

£3,000-5,000

US\$4,000-6,500
 €3,500-5,800



236

PROPERTY FROM A PRIVATE ENGLISH ESTATE

236
A JEWELLED GUILLOCHÉ ENAMEL GOLD-MOUNTED SILVER-GILT BELT BUCKLE

PROBABLY RUSSIA, LATE 19TH / EARLY 20TH CENTURY

Rectangular, enamelled overall in translucent light blue over a wavy guilloché ground, tied with rose-cut diamond-set ribbons, with a probably later rose gold clasp, *bearing later Fabergé marks*

£1,500-2,500

US\$2,000-3,200
 €1,800-2,900



237



***238**

A TWO-COLOUR GOLD-MOUNTED GUILLOCHÉ AND CHAMPLEVÉ ENAMEL DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 21083

Circular, enamelled in opalescent pink over a reeded guilloché ground, painted *en grisaille* with entwined floral garlands, with circular white champlevé enamel bezel applied with gold acanthus leaves, all within a two-colour gold acanthus-chased border, the white enamel dial with black Arabic chapter and pierced hands, the ivorine back with silver scroll strut, the back-plate with hand-set, *marked on upper rim, back and strut*; in a fitted Wartski case 4½ in. (11.7 cm.) diameter

£80,000-120,000

US\$110,000-160,000
€93,000-140,000

EXHIBITED:

Hamburg, Museums für Kunst und Gewerbe, *Fabergé, Juwelier des Zarenhofes*, 12 April-25 June 1995, no. 79 (illustrated).
Wilmington, Riverfront Arts Center, 2000, *Fabergé: Imperial Craftsman and His World*, 9 September 2000 - 18 February 2001, no. 515 (illustrated).

LITERATURE:

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes: [eine Ausstellung des Museums für Kunst und Gewerbe Hamburg]*, Heidelberg, 1995, no. 79 (illustrated).
G. Von Habsburg, *Fabergé Imperial Craftsman and His World*, London, 2000, p. 213, no. 515 (illustrated).



***239**

**AN IMPRESSIVE JEWELLED TWO-COLOUR GOLD-MOUNTED
GUILLOCHÉ ENAMEL DESK CLOCK**

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF
MICHAEL PERCHIN, ST PETERSBURG, 1899-1903,
SCRATCHED INVENTORY NUMBER 9421

Of shaped oval form, enamelled in translucent lime green over a sunburst guilloché ground, with circular seed-pearl bezel and within a seed-pearl border, applied with a gold laurel wreath, tied with ruby-set and diamond-set ribbons, on a two-colour gold acanthus-chased base, the white enamel dial with black Arabic chapter and pierced hands, the ivorine back with silver scroll strut, the back-plate with hand-set, *marked on lower rim, back and strut*; in a fitted Wartski case
5¼ in. (13.2 cm.) high

£120,000-180,000

US\$160,000-230,000
€140,000-210,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 11 May 1982, lot 333.
With A La Vieille Russie, New York.

EXHIBITED:

Hamburg, Museums für Kunst und Gewerbe, *Fabergé, Juwelier des Zarenhofes*, 12 April-25 June 1995, no. 78.

LITERATURE:

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes: [eine Ausstellung des Museums für Kunst und Gewerbe Hamburg]*, Heidelberg, 1995, no. 78 (illustrated).
A. von Solodkoff, *Fabergé Clocks*, London, 1986, p. 27 (illustrated).
J. Booth, *The Art of Fabergé*, London, 1996, p. 167 (illustrated).

For a comparable clock of a similar shape with grey enamel, see K. Snowman, *Carl Fabergé, Goldsmith to the Imperial Court of Russia*, New York, 1983, p. 19.



240



241

240

A JEWELLED GUILLOCHÉ ENAMEL GOLD-MOUNTED SMOKY QUARTZ BONBONNIÈRE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 59487

Oval, the hinged body carved in the form of a scarab with pharaoh's face, the eyes set with diamonds, within gold mounts guilloché enamelled with green laurel leaves, centring a diamond-set ruby thumb-piece, *marked on mounts*
1 $\frac{7}{8}$ in. (4.9 cm.) long

£6,000-8,000

US\$7,800-10,000
€7,000-9,200

PROVENANCE:

Anonymous sale; Sotheby's, London, 29 November 2011, lot 624.

241

A GUILLOCHÉ ENAMEL AND QUARTZ SILVER-GILT BONBONNIÈRE

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 24275

Oval, the body with oyster white guilloché enamel sides, the hinged cover set with a carved quartz scarab beetle, within a foliate border, *marked inside base and on rim*
2 $\frac{3}{8}$ in. (6.2 cm.) long

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Collection of King George I of the Hellenes; Christie's, London, 24-25 January 2007, lot 432.

A similar turquoise bonbonnière with the provenance of Queen Marie of Romania was sold at Christie's, 22-23 October 1984, lot 666.



240 (detail of the reverse)

PROPERTY FROM A DISTINGUISHED NEW ENGLAND
COLLECTION

***242**

**A SILVER-GILT TABLE LIGHTER IN THE FORM
OF A RHINOCEROS**

MARKED FABERGÉ, WITH THE WORKMASTER'S
MARK OF JULIUS RAPPOPORT,
ST PETERSBURG, CIRCA 1890

Realistically cast as a standing rhinoceros, the
detachable horn shaped as a lighter, providing the
outlet for the taper, *marked on base of hoof*
6¼ in (15.8 cm.) long

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

A comparable table lighter in the form of a rhinoceros
was sold Christie's, New York,
19 April 2002, lot 202.



243

**A GEM-SET SILVER-MOUNTED SANDSTONE
MATCH HOLDER**

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

The sandstone body of ovoid form, with applied silver
detail simulating a fish with cabochon garnet-set eyes,
with a well for matches, *marked throughout*
6½ in. (16.5 cm.) long

£8,000-12,000

US\$11,000-16,000

€9,300-14,000





244

PROPERTY FROM THE COLLECTION OF MARION OATES CHARLES

***244**

TWO JEWELLED GUILLOCHÉ ENAMEL SILVER-GILT VESTA CASES

ONE, MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917; THE OTHER, MARK OF IVAN BRITSYN, ST PETERSBURG, 1908-1917

Both rectangular with rounded corners, the Fabergé case guilloché enamelled in translucent blue, the Britsyn case enamelled in translucent violet, with diamond-set thumb-pieces, with match-strikes, both marked inside cover and base, the Fabergé case with scratched inventory number 23702, also with London import marks 1½ in. (4.7 cm.) wide and smaller (2)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

The blue vesta case by Fabergé, purchased by Hon. Mrs. C. Yorke from Fabergé's London branch on 20 May 1914 for £9.10.

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

PROPERTY OF A LADY

***245**

A PARCEL-GILT SILVER AND ENAMEL CHARKA

MODELLED AS A CHEVALIER GUARD HELMET

PROBABLY BY FABERGÉ, MAKER'S MARK INDISTINCT, ST PETERSBURG, 1908-1917

Shaped as a helmet of the Chevalier Guard Regiment, surmounted by an Imperial double-headed eagle, the front applied with an enamelled star of the order of St Andrew, marked throughout 3½ in. (8 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000



245

PROPERTY OF A LADY

***246**

A COPPER AND BRASS CIGARETTE CASE

BY FABERGÉ, CIRCA 1915

Rectangular with rounded corners, the cover *repoussé* with a circular reserve centring the Imperial double-headed eagle, above the Russian inscription 'War / 1914*1915 / K. Fabergé', with two thumb-pieces, *unmarked*

3 $\frac{3}{8}$ in. (9.7 cm.) long

£2,000-3,000

US\$2,600-3,900
€2,400-3,500



246

PROPERTY FROM THE COLLECTION OF MARION OATES CHARLES

***247**

A JEWELLED GUILLOCHÉ ENAMEL GOLD-MOUNTED SILVER CIGARETTE CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 7408

Rectangular, the body cast and chased with reeding simulating the flag of St Andrew, the hinged cover set with a gold-mounted white guilloché enamel lozenge, applied with a diamond-set crowned anchor with the initial 'A', with vesta compartment and gilt interior, the gold thumb-piece set with a cabochon sapphire, *marked inside cover and base*

3 $\frac{3}{8}$ in. (9.8 cm.) wide

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

The crowned initial 'A' entwined with an anchor is the cypher of Grand Duke Alexis Alexandrovich (1850-1908), the fourth son of Emperor Alexander II. Alexis was Admiral General and Supreme Chief of the Russian Imperial fleet.

A comparable gold cigarette case by Fabergé, applied with the cypher of Grand Duke Alexis, is illustrated in Exhibition catalogue, *Fabergé, a Loan Exhibition for the Benefit of the Cooper-Hewitt Museum, New York, 1983, p. 74, no. 197*. Another comparable cigarette case was sold Christie's, London, 8 June 2010, lot 112.



Grand Duke Alexis Alexandrovich (1850-1908).



247



248

**PROPERTY FROM THE COLLECTION OF
BASIL ZAKHAROFF (LOTS 248-250)**

PROPERTY FROM THE COLLECTION OF BASIL ZAKHAROFF

248

A COMMEMORATIVE SILVER PLAQUE
MARKED LIUBAVIN WITH IMPERIAL WARRANT,
ST PETERSBURG, CIRCA 1911

Rectangular, depicting the battleship 'Catherine II' and inscribed in Russian 'A battleship 'Catherine II' / Construction started 17 October 1911 / At the Factory and Shipyards of Nikolaev / in presence of the Minister of the Navy', the reverse inscribed with names, *marked in the lower right corner*; in the original leather presentation Liubavin case
5¾ in. (14.7 cm.) wide

£2,000-3,000

US\$2,600-3,900
€2,400-3,500



249

PROPERTY FROM THE COLLECTION OF BASIL ZAKHAROFF

249

A COMMEMORATIVE SILVER PLAQUE
MARKED K. FABERGÉ WITH IMPERIAL WARRANT,
WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI)
NEVALAINEN, ST PETERSBURG, 1904-1908

Rectangular, depicting a cruiser 'Rurik' and inscribed in Russian 'Cruiser of the 1st rank 'Rurik' / with 15,200 tonnes displacement and 19,700 power ind./ Construction started in Barrow, Furness (England) / at the Vickers Factory / 9 (22) August 1905', the reverse inscribed with names, *marked on the reverse*; in the original leather presentation Fabergé case, inscribed 'Mlle Zacharoff.' on cover
6¾ in. (15.5 cm.) wide

£2,500-3,500

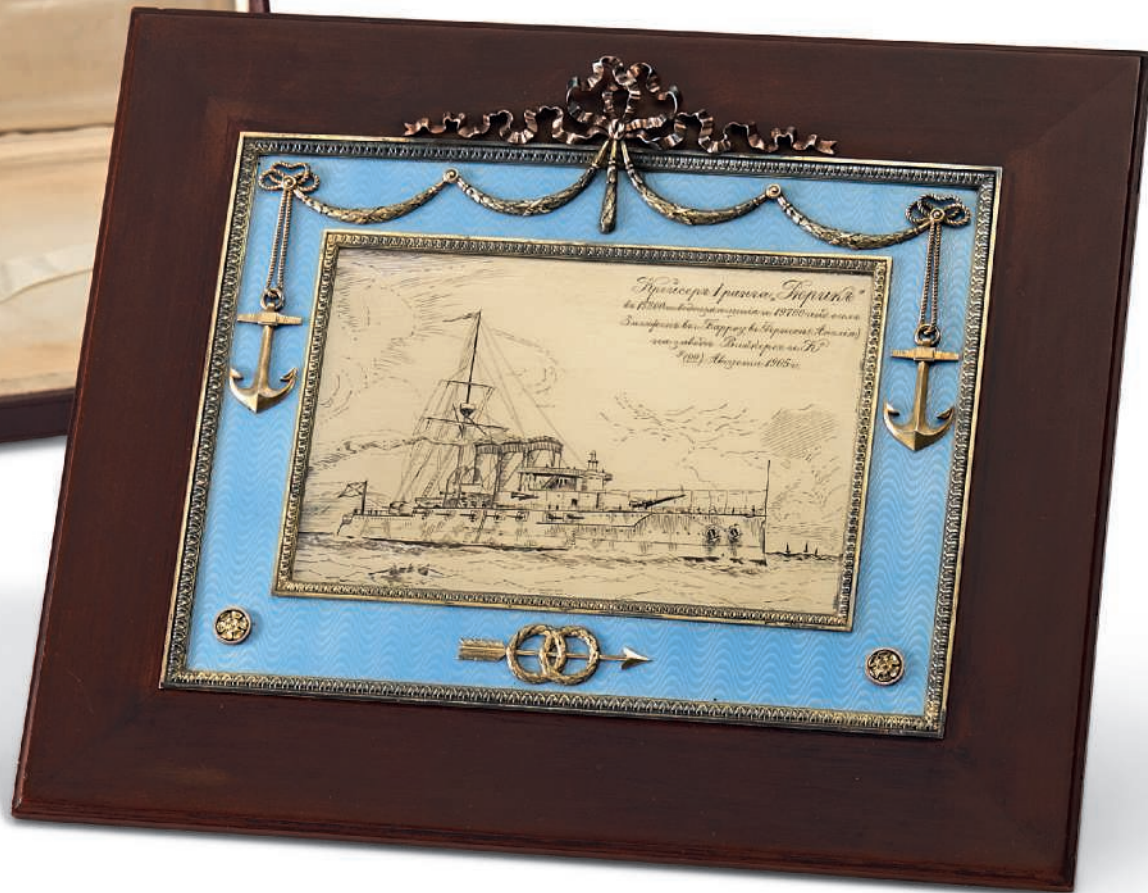
US\$3,300-4,500
€2,900-4,000

PROVENANCE:

Presented to Mlle Zakharoff (1849-1936).

206

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM THE COLLECTION OF BASIL ZAKHAROFF

250
A LARGE SILVER-GILT AND GUILLOCHÉ ENAMEL WOOD PHOTOGRAPH FRAME WITH A COMMEMORATIVE SILVER PLAQUE

MARKED K. FABERGÉ, WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, 1904-1908

Rectangular, enamelled in translucent blue over a wavy guilloché ground, within acanthus-chased borders, surmounted by a ribbon crest, suspending laurel swags with anchors to the sides, with rosettes and an arrow on the lower border, all set into a wood frame, enclosing a silver-gilt plaque depicting a cruiser 'Rurik' and inscribed in Russian 'Cruiser of the 1st rank 'Rurik' / with 15,200 tonnes displacement and 19,700 power ind. / Construction started in Barrow, Furness (England) / at the Vickers Factory / 9 (22) August 1905', the reverse inscribed with names, *marked throughout*; in the original leather presentation Fabergé case, inscribed 'Basil Zacharoff' on cover 11½ in. (29 cm.) wide

£10,000-15,000

US\$13,000-19,000
 €12,000-17,000

PROVENANCE:

Presented to Basil Zakharoff (1849-1936).

Basil Zakharoff (1849-1936), a renowned businessman of the early twentieth-century, assisted the Russian Navy in the modernisation of their fleet prior to World War I. The battleship *Rurik*, built in July 1909 and named after the founder of the Rurik dynasty, was the result of Zakharoff's network of connections in engineering. Built by the British firm Vickers, a firm that Zakharoff managed from 1897 to 1927, the *Rurik* proved to be one of the flagships of the Baltic Fleet during World War I.



Basil Zakharoff (1849-1936).



PROPERTY OF A LADY

***251**

A GOLD-MOUNTED AND ENAMEL SILVER SAMORODOK PRESENTATION CIGARETTE CASE

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

Rectangular, the hinged cover applied with gold cypher of Peter the Great, the reverse applied with the gold Russian inscription 'Comrade-at-arms the Preobrajentsi' and red enamelled and gold officer's collar of the Guard Preobrajenski regiment, the gilt interior with concealed hinged section engraved on each side with dedication, date '1894-1907' and donors' names in Cyrillic, with gold thumb-pieces, hinged match compartment and strike, and a retractable tinder cord, *marked throughout*

4¼ in. (10.7 cm.) wide

£20,000-25,000

US\$26,000-32,000

€24,000-29,000

PROVENANCE:

Anonymous sale; Christie's, New York, 23 March 1983, lot 376.

Anonymous sale; Christie's, Geneva, 15 November 1989, lot 149.

The present cigarette case is engraved inside the cover with Russian dedication 'To Baron Anatole Pavlovich Osten-Drizen from his comrade-at-arms Preobrajentsi 1894-1907 / H[is] I[mperial] H[ighness] G[rand] D[uke] Mikhail Alexandrovich / H[is] H[ighness] Pr[ince] Piotr Alexandrovich Oldenburg / Colonels: Komarov, Gonetski, C[ount] Tatischev, Lashkarev, Pr[ince] Loris-Melikov, F[ligel] a[djutant] Holthauer, F[ligel] a[djutant] Pr[ince] Obolenski / Captains: Holthauer, F[ligel] a[djutant] Drenteln, C[ount] Ignatiev'



Baron Anatole Osten-Drizen (1872-1932).



PROPERTY OF A LADY

***252**

**A RARE PARCEL-GILT SILVER TRIPTYCH ICON
MARKED FABERGÉ, ST PETERSBURG, CIRCA 1903**

Of arched rectangular form, the hinged covers opening to reveal an icon of the Resurrection, flanked by icons of St Nicholas and St Michael, all within borders cast and chased with stylised scrolling foliage, the reverse of the central panel and a detached silver plaque from the reverse engraved with a Russian dedication inscription to Grand Duke Michael Alexandrovich from his comrades in the Preobrajenski regiment, the front panels with the Russian inscription 'Bless and Protect', marked on lower rim 3 3/8 in. (8.6 cm.) high

£15,000-20,000

(2)

US\$20,000-26,000
€18,000-23,000

PROVENANCE:

With A La Vieille Russie, New York.

The dedication inscription on the present lot reads 'Blessing from H[is] H[ighness] Company of the Guard Preobrajenski regiment to the commander of the company H[is] I[mperial] H[ighness] Heir and Grand Duke Michael Alexandrovich / S.S. Ozerov / V.A. Komarov / C[ount] N.I. Tatischev / K.A. Holthauer / N.P. Schlitter / S.A. Holthauer / A.A. Drenteln / Pr[ince] A.N. Obolenski / C[ount] N.N. Ignatiev / C[ount] K.N. Litke / K.I. Zelenoi / Feldfebel Piotr Sokolov and the fewer ranks for the years 1900, 1901, 1902 and 1903 / 1902-1903.'

The detached plaque also inscribed in Russian 'Blessing from the Preobrajentsi to the august fellow soldier and comrade H[is] I[mperial] H[ighness] Heir and Grand Duke Michael Alexandrovich for the 25th anniversary of his admission into the regiment / 1878 22 / XI 1903'. It appears that the original presentation inscription on the reverse was covered by another plaque with a similar inscription, but without the names of the donors.



Grand Duke Michael Alexandrovich (1878-1918).



Officers of the Preobrajenski regiment, 1913: 1. Prince P.A. Oldenburgski 2. Grand Duke Michael Alexandrovich 3. D.I. Gonetski 4. Count T.M. Loris-Melikov 5. Prince A.N. Obolenski 6. Count K.N. Litke 7. K.I. Zelenoi



253

253

**A VERY RARE SILVER AND NIELLO CIGARETTE CASE
MARKED K. FABERGÉ WITH IMPERIAL WARRANT,
MOSCOW, 1899-1908**

Rectangular, the cover depicting a troika, with silver thumb-piece and match compartment with striker, decorated throughout with niello foliage on stippled ground, the reverse engraved with the Fenwick crest, with gilt interior, the inside cover engraved 'Keld Fenwick from Mother Aug 13. 1913 / Royal Horse Guards', marked inside cover, base and match compartment 3 3/8 in. (9.3 cm.) wide

£6,000-8,000

US\$7,800-10,000
€7,000-9,200

Keld Fenwick gained the rank of Captain in the Royal Horse Guards. The case was probably gifted by Millicent Montagu (1864-1942) to her son, Keld George Robert Fenwick (1892-1934), on his twenty-first birthday.

For a nearly identical cigarette case, described as the only example of a niello work by Fabergé, see H.C. Bainbridge, *Peter Carl Fabergé*, London, 1949, plate 116.

254

A SILVER FLATWARE SERVICE

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1893-1896

Comprising twenty-four dinner knives, twenty-four dinner forks, twenty-three table spoons, twenty-three fruit knives, twenty-three dessert forks, twenty-four dessert spoons, two serving spoons, two serving tongs, one large ladle, two small ladles, two fish serving knives, two pairs of salad serving spoons and forks; each handle engraved with a monogram 'HC', marked throughout

307 oz. (9,567 gr.) approximate weighable silver

(154)

US\$16,000-23,000
€14,000-21,000



254 (part)

***255**

A PAIR OF SILVER-MOUNTED GLASS CHAMPAGNE FLUTES

MARKED K. FABERGÉ, WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 3855

Each on a silver foot, set with a silver quarter-rouble from the period of Empress Catherine the Great dated 1765 and 1766, within a ribbon-tied laurel wreath, on a spreading circular foot, decorated with palmette band, with later glasses, etched with foliate design, *marked on foot, also with French import marks*

8¾ in. (22.1 cm.) high

(2)

£6,000-8,000

US\$7,800-10,000

€7,000-9,200

PROVENANCE:

Anonymous sale; Sotheby's, New York, 14-15 December 1983, lot 514. Acquired at the above by the present owner.



255



256

256

A PARCEL-GILT SILVER-MOUNTED CUT-GLASS DECANTER

MARKED LORIE, MAKER'S MARK OF EGOR CHERYATOV, MOSCOW, 1899-1908

Of bulbous form, the colourless glass body cut with a geometric and star pattern, the handle formed as twisted vines and the hinged cover and neck applied with grapes and vine leaves, with a thumb-piece shaped as a branch and leaf, interior gilt, *marked on neck mount and inside cover, also with later Soviet marks*

7¼ in. (18.5 cm.) high

£7,000-9,000

US\$9,100-12,000

€8,100-10,000



257

257

A SILVER-GILT AND CLOISONNÉ ENAMEL ICON OF THE MOTHER OF GOD OF KAZAN

MARK OF FEODOR RÜCKERT, MOSCOW, 1899-1908

Rectangular, the frame and halo enamelled with varicoloured floral motifs, applied with stylised Greek crosses at the corners, the oklad decorated with wirework scroll on cream ground enclosing a metal panel painted realistically with the Mother of God, with suspension loop and velvet backing, *marked on lower edge*

3½ in. (9.2 cm.) high

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

***258**

A CLOISONNÉ ENAMEL SILVER-GILT TRIPTYCH EASTER EGG

MARK OF NIKOLAY ZVEREV, MOSCOW, 1908-1917

Ovoid, the front covers opening to reveal the icon of the Mother of God, flanked by the icons of St Michael and St Simeon, all painted on mother-of-pearl, within enamelled borders, the exterior enamelled with foliate design in white, red and blue, with suspension loop, *marked inside covers*

6¼ in. (15.9 cm.) high, without suspension loop

£8,000-12,000

US\$11,000-16,000
€9,300-14,000



258



259

259

A CHAMPLEVÉ AND EN PLEIN ENAMEL SILVER-GILT TRIPTYCH
 MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT,
 MAKER'S MARK CYRILLIC 'NSH', MOSCOW, 1899-1908

The icon of St Sergei of Radonezh realistically painted on metal, signed 'A. Borozdin' in lower right corner, within a stylised frame with two green champlevé enamelled columns on each side surmounted by a green enamel roof of tabernacle form beneath a red and white cross finial decorated with pearls, the openwork outer panels enamelled with stylised seraphs, the reverse with suspension loop and stand and engraved in Russian '[From] the Moscow nobility [to] the Moscow Governor-General S.K. Hoerschelmann / 1906-1909', *marked throughout*
 5½ in. (14.4 cm.) high

£20,000-30,000

US\$26,000-39,000
 €24,000-35,000

General Sergei Konstantinovich Hoerschelmann (1854-1910) graduated from the Corps des Pages in 1873 and was promoted to the Horse Grenadier Guard regiment. He fought during the Russo-Turkish War (1877-1878) and the Russo-Japanese War (1904-1905) during which he received the Order of St George Fourth class and a golden award.

Alexander Borozdin (1880-1942) was the Head Painter of the Russian Imperial Court Icon Painting Workshop until 1917.

For a comparable icon given to Grand Duchess Xenia Alexandrovna by the officers of the Yacht *Tsarevna* in 1894, see Christie's, Geneva, 17 May 1995, lot 352.

PROPERTY FROM A PRIVATE ENGLISH ESTATE

260

A SILVER-GILT AND CLOISSONNÉ ENAMEL EASTER EGG
 MARK OF FEODOR RÜCKERT, MOSCOW, 1899-1908

Ovoid in two halves, the body enamelled overall with varicolour stylised floral motifs on a cream ground, the interior gilt, *marked on rim and top*
 2 in. (5.2 cm.) high

£5,000-7,000

US\$6,500-9,100
 €5,800-8,100



260



261

261

A LARGE CLOISSONNÉ ENAMEL SILVER-GILT KOVSH

MARK OF THE ELEVENTH SILVER ARTEL, MOSCOW, 1908-1917

Of traditional form, with raised prow and hook handle, the lower body with varicolour enamel floral sprays on olive ground, beneath varicolour scrolling geometric motifs on blue, green and black grounds, all within twisted ropework borders, the handle similarly decorated, the base engraved in Russian 'In your nostalgic times with a cigarette, remember those of us who love you / 22 XII 1914.' with six signatures, *marked under base*
13¾ in. (34.7 cm.) long

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

Property from a private European collection; Sotheby's, London, 10 June 2009, lot 519.

PROPERTY FROM A PRIVATE ENGLISH ESTATE

262

A CLOISSONNÉ ENAMEL SILVER-GILT SPOON

MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917

The drop-shaped bowl enamelled with stylised scrolling foliage in shades of blue, red and white on varicoloured grounds, the shaped handle similarly decorated with coils and foliage, *marked on stem*
8¼ in. (21 cm.) long

£5,000-7,000

US\$6,600-9,100
€5,800-8,100



262



PROPERTY FROM A PRIVATE COLLECTION, MEXICO

***263**

A SILVER-GILT CLOISSONNÉ AND EN PLEIN ENAMEL CASKET

MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917

Rectangular on four bracket feet, with swing handles and hinged clasp at front, the hinged cover centring an *en plein* enamel plaque depicting a detail from *A Boyar Wedding Feast* after Konstantin Makovsky, within a border of stylised geometric motifs, the sides cloisonné enamelled with stylised floral and geometric motifs, *marked under base and inside cover*

4 in. (10.2 cm.) wide

£80,000-120,000

US\$110,000-160,000

€93,000-140,000

PROVENANCE:

Acquired by the great-grandparents of the present owner in St Petersburg circa 1911.

Feodor Rückert often drew on Konstantin Makovsky's historical paintings for decorating his *en plein* panels. The painter's works evoked the romance of medieval Russia. They were a perfect match for Rückert's enamelled objects in Pan-Russian style which was favoured by wealthy merchants of Moscow. On this box Feodor Rückert used a fragment from Konstantin Makovsky's *A Boyar Wedding Feast*, painted in 1883 (Hillwood Museum & Gardens, Washington D.C.).



(detail)

PROPERTY FROM THE COLLECTION OF JANE FORTUNE (LOTS 264-265, 269, 286)



264

PROPERTY FROM THE COLLECTION OF JANE FORTUNE

***264**

A SILVER-GILT CLOISSONNÉ ENAMEL KOVSH
MARK OF MARIA SEMENOVA, MOSCOW, 1908-1917

Of traditional form, with slightly raised prow and hook handle, enamelled overall with varicoloured stylised floral sprays amid scrolling foliage on stippled gilt ground, all within ropework borders, *marked under base* 7 in. (17.8 cm.) wide

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROPERTY FROM THE COLLECTION OF JANE FORTUNE

***265**

A CLOISSONNÉ ENAMEL SILVER-GILT CIGARETTE CASE
MARK OF THE 20TH SILVER ARTEL, MOSCOW, 1908-1917

Rectangular with rounded corners, enamelled throughout with varicolour foliate motifs, within a geometric border, with a blue cabochon glass push-piece, engraved inside with initials 'S.S.', *marked on covers* 4 1/4 in. (10.5 cm.) wide

£1,000-2,000

US\$1,300-2,600
€1,200-2,300



265

216

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



266

***266**

TEN GUILLOCHÉ, CHAMPLEVÉ AND *PLIQUE-À-JOUR* ENAMEL SILVER-GILT DEMITASSE CUPS, SAUCERS AND TEASPOONS
MARK OF THE ELEVENTH SILVER ARTEL, MOSCOW, 1908-1917

Of traditional forms, the demitasses with thumb-rest handles, variously enamelled with varicolour stylized foliage within guilloché enamel bands and *plique-à-jour* enamel rims, all marked under bases, also with import marks
The saucers, 4 $\frac{1}{8}$ in. (10.5 cm.) diameter

(30)

£30,000-50,000

US\$40,000-65,000
€35,000-58,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 26 April 2006, lot 347 (part).

***267**

SIX GUILLOCHÉ, CHAMPLEVÉ AND *PLIQUE-À-JOUR* ENAMEL SILVER-GILT SERVICE PLATES

FOUR PLATES, MARK OF ANTIP KUZMICHEV, MOSCOW, 1899-1908;
TWO PLATES, MARKED KLHEBNIKOV, MOSCOW, 1899-1908

Circular, each with champlévé enamel stylized foliage inside a guilloché enamel circle and a cloisonné and *plique-à-jour* enamel rim, all within twisted ropework borders, four marked on rims, two marked under bases
9 $\frac{3}{4}$ in. (24.7 cm.) diameter

(6)

£20,000-30,000

US\$27,000-39,000
€24,000-35,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 26 April 2006, lot 352.



267

217



268

268

**A GUILLOCHÉ ENAMEL AND SILVER-GILT COCONUT
DECANTER**

TIFLIS, 1858

Ovoid, on a spreading foot, the coconut body carved with images of animals and birds in nature, applied with silver-gilt borders, the neck and foot guilloché enamelled in dark blue and inlaid in gold with stylised leaves, with a similarly decorated detachable stopper, *marked under base and on neck*
11 in. (28 cm.) high

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROPERTY FROM THE COLLECTION OF JANE FORTUNE

***269**

A CLOISSONNÉ ENAMEL SILVER-GILT BOWL

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT,
MOSCOW, CIRCA 1890

Circular, with six lobes and on three twisted ropework ball feet, the base enamelled with a phoenix on green ground, the lobes enamelled with foliate motifs on pale blue and cream ground, below wirework scrolling on red ground, all within ropework borders, *marked under base*
3 1/8 in. (8 cm.) diameter

£1,000-2,000

US\$1,400-2,600
€1,200-2,300



269

***270**

A PARCEL-GILT SILVER AND NIELLO CARTOGRAPHIC SNUFF BOX

MARK OF FEODOR BUSHKOVSKII,
VELIKII USTIUG, 1814

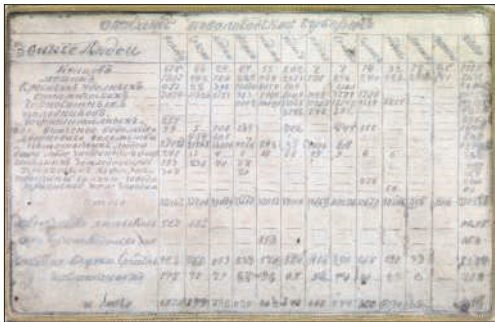
Rectangular, the hinged cover nielloed with a map of the Vologda region on stippled gilt ground, the base nielloed with the table of statistics listing the number of people of various professions in Vologda, the sides further nielloed with statistics, gilt interior, *marked inside cover and base*
3 1/8 in. (8.1 cm.) wide

£12,000-18,000

US\$16,000-23,000
€14,000-21,000



270



(detail of reverse)

PROPERTY OF A GENTLEMAN

***271**

A PARCEL-GILT SILVER AND NIELLO DISH

MOSCOW, LATE 17TH CENTURY

Circular, the cavetto engraved with a heraldic device depicting a lion and unicorn surmounted by a crown within nielloed scrolling foliage, the border engraved with three stylised masks emblematic of wind on a nielloed ground of fine vases issuing scrolling foliage, with gilt dentil rim, *marked on rim*
9 1/4 in. (23.5 cm.) diameter
9.41 oz. (266.9 gr.) gross

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 30 November 1982, lot 189.

From a Distinguished European Private Collection; Christie's, King Street, 25 November 2013, lot 390. Acquired at the above sale by the present owner.



271

272*AN IMPORTANT PARCEL-GILT, SILVER AND NIELLO SOUP TUREEN**

MARK OF SEMEN PETROV KUZOV, ASSAYMASTER ANDREI TITOV, MOSCOW, CIRCA 1795

Oval, on a pedestal foot and stepped square base with pierced border, the body applied with two lion-mask ring handles, one side nielloed with a lord and lady, the other with mythological figures within landscapes, on a chased scalloped gilt ground, beneath a pierced rim; with a gilt liner; the domed cover nielloed with allegorical figures in a landscape on a chased scalloped gilt ground, one side centering the coat-of-arms of Count Sheremetev, all beneath festoons and floral garlands and a rim chased with a laurel wreath, with a flower finial, fully marked, the base further scratch engraved beneath with inventory number 'H7 no' and weight 7 [funt] 58 [zlotniks] (which approximates to 100 troy ounces)

11½ in. (30.1 cm.) high, 14½ in. (36.9 cm.) long

100 oz. (3,107 gr.)

£200,000-300,000

US\$260,000-390,000

€240,000-350,000

PROVENANCE:

Property from the Collection of William & Eleanor Wood Prince, Chicago, Illinois; Christie's, New York, 24 April 2009, lot 66.

Acquired at the above sale by the present owner.

The present tureen is from a service apparently ordered by Count Nikolai Petrovich Sheremetev (1751-1809). Another comparable soup tureen from the Sheremetev service was sold at Christie's, London, 28 November 2011, lot 316. A meat dish and cover from the same service was sold *Property from the Collections of Lily & Edmond J. Safra*, Sotheby's, New York, November 3, 2005, lot 74.

This service is related to another made by Semen Kuzov in 1798 for the marriage of Count Petr Petrovich Konovnitsyn (1764-1822) to Anna Ivanovna Rimskaya-Korsakova. A soup tureen from the Konovnitsyn service, which closely resembles the present lot, is preserved in the State Hermitage Museum, St Petersburg (Z.Z. Bernyakovich, *Russian Silver Wares of the XVIIth - Beginning of the XXth Century in the State Hermitage Collection*, Leningrad, 1977, p. 96.) It bears the coat-of-arms of Count Konovnitsyn, which resembles that of Count Sheremetev. Parts of the Konovnitsyn service were in the collection of Princess M.A. Shakhovskaya prior to the Revolution (see *Starye gody*, June 1914, pp. 6-7). Related soup tureens are reproduced in A. von Solodkoff, *Russian Gold and Silverwork, 17th-19th Century*, New York, 1981, pp. 104-105, plate 114. The decoration on the body of the present lot appears similar to that on the tureen illustrated in Solodkoff, *op cit*, plate 114, far left.

Count Nikolai Petrovich Sheremetev, the son of Petr Borisovich Sheremetev and grandson of Boris Petrovich Sheremetev, was born into one of the wealthiest and most influential noble families of Russia. He was passionate about music and, like his father, the theatre. Returning to Moscow from Europe, he set out to reconstruct his father's theatre and engaged in the special education of serf children. The project eventually led to the development of a troupe capable of staging elaborate performances. As the troupe grew, Sheremetev moved his serf theatre from the Kuskovo estate to Ostankino, where a new more sophisticated theater was opened in 1795. Count Sheremetev recognized a special talent in one of the serf performers, Praskovya Ivanovna Kovaleva, and sought to prepare for her for stardom as 'Praskovya Zhemchugova'. The two fell in love and eventually married in secret in 1801. The marriage was made public only after Zhemchugova's death in 1803.



(detail)



A comparable soup tureen in the collection of the State Hermitage Museum.





273

274

275

273

A RARE SILVER-GILT AND MALACHITE KINDJAL
RUSSIA, CIRCA 1888

Of traditional shape, the malachite handle mounted with a niello and silver-gilt mount, the black leather scabbard with mounts *en suite*, with the date '1888' in niello on the reverse of the top mount of the scabbard, *city mark indistinct*
20 in. (51 cm.) long

£5,000-7,000

US\$6,500-9,100
€5,800-8,100

274

A COSSACK OFFICER'S SHASHKA, PATTERN 1910
CIRCA 1914

Gilt, the horizontally grooved wooden grip surmounted by a gilt cap piece engraved in Russian 'For Bravery' and a gilt band encircling the base, set with an enamelled miniature of the Order of St Anne, leather scabbard, the blade stamped *Schaaf and sons, SPB [St Petersburg]* with the Imperial warrant, leather scabbard
38¼ in. (97 cm.) long

£20,000-25,000

US\$26,000-32,000
€24,000-29,000

PROVENANCE:

Anonymous sale; Christie's, London, 28 November 2007, lot 47.

275

A SILVER AND NIELLO COSSACK SHASHKA
RUSSIA, CIRCA 1900

The cossack hilt decorated with stylised niello scrolls, applied with the gold cypher of Alexander III on the side, the scabbard with similar decoration with crossed silver and niello bands at intervals, set with yellow pastes, the reverse of the scabbard with gold interlaced initials, the blade engraved 'Fabrica de Toledo'
39¾ in. (100 cm.) long

£15,000-20,000

US\$20,000-26,000
€18,000-23,000



276

AN EQUESTRIAN SILVER-MOUNTED RED MARBLE MANTELPIECE

MARKED GRACHEV BROTHERS WITH IMPERIAL WARRANT, MOSCOW, 1899-1908

A shaped rectangular red marble base surmounted by a silver equestrian figure of a dragoon, the front applied with a silver plaque engraved in Russian '[To the] Commander [of the] 9th Corps / The General of Infantry / Julian Viktorovich Lyubovitskiy / [from the] 9th Guard Division', within silver oak leaves, the base with an applied silver plaque engraved with names and ranks of the donors, *marked to the lower right of each plaque and on the base of the figure*

16.5 in. (24 cm.) high

£30,000-40,000

US\$39,000-52,000

€35,000-46,000

Julian Viktorovich Lyubovitskiy (1836-1908), started his military career as an officer in the Guard Izmailovski regiment and became the General of Infantry in 1899. In 1897, he was appointed Commander of the 9th Army Corps. He was appointed member of the State council in 1905.



277
**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, a cross of the Order of St Anna Third Class and a niello silver double frame enclosing a section of the St George ribbon

The Cross of the Order of St George, 1½ in. (2.9 cm.) long (6)

£8,000-12,000 US\$11,000-16,000
 €9,300-14,000

PROVENANCE:
 The Cross of the Order of St George: Grand Duke Nicholas Nikolaevich the Younger (1856-1929). Grand Duke Piotr Nikolaevich (1865-1931). Then by direct descent.

277

278
**A GROUP OF THIRTEEN 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 200th anniversary of Peter the Great, a large silver medal commemorating Tsar Nicholas II's visit to Paris in 1896, a large silver medal for zeal, and others; together with a small cameo depicting the profile of Alexander I

2¾ in. (7 cm.) diameter and smaller (14)

£4,000-6,000 US\$5,200-7,800
 €4,700-6,900



278



279

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

279

A BLUE GLASS GOBLET AND SAUCER

BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, LATE 18TH / EARLY 19TH CENTURY

The goblet, with funnel-shaped bowl with a gilt rim above swags and foliate decoration, centring a cartouche with profile of a man beneath a coronet, raised on a knopped stem on a square foot; the saucer, circular, the centre cut with a star on the reverse, the border of gilt foliate and geometrical design on a stippled ground between two gilt rims, *both apparently unmarked* 5¾ in. (13.8 cm.) high and smaller (2)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

PROVENANCE:

Acquired by the parents of the present owner in Leningrad in the 1960-1970s.

For comparable examples of blue and amethyst glass objects, see T. Malinina, *Imperial Glass Factory 18th - early 20th centuries*, St Petersburg, 2009, pp. 80-82.

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

280

AN AMETHYST GLASS BOWL AND A BLUE GLASS PERFUME BOTTLE

BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, LATE 18TH / EARLY 19TH CENTURY

The bowl, shaped as a leaf, with gilt vein decoration; the perfume bottle, of traditional form, with a circular gilt cartouche housing the Cyrillic monogram 'FPK' and decorated throughout with gilt stars and leaves, the metal stopper with reeded detail, *both apparently unmarked* 8¼ in. (20.7 cm.) long and smaller (2)

£3,000-5,000

US\$3,900-6,500
€3,500-5,800

PROVENANCE:

Acquired by the parents of the present owner in Leningrad in the 1960-1970s.



280

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



281

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

281

A GLASS GOBLET, A SUGAR BOWL AND A SALT CELLAR FROM HIS MAJESTY'S OWN SERVICE IN THE COTTAGE PALACE

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

The goblet of traditional form on shaped stem and spreading foot with scalloped edges, the sugar bowl of hemispherical form, the salt cellar of oval form with ribbed scalloped edges; each cut with a diamond and foliate design centring the coat-of-arms of Alexandria and the Russian motto 'For Faith Tsar and Fatherland', *apparently unmarked*
4½ in. (11.3 cm.) high and smaller

(3)

£3,000-5,000

US\$3,900-6,500
€3,500-5,800

***282**

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)

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

PROVENANCE:

Acquired by the parents of the present owner in Leningrad in the 1960-1970s.



282

283

A PORCELAIN DINNER PLATE FROM THE RAPHAEL SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III, 1885

Circular, the centre decorated with the cypher of Alexander III within a scrolling cartouche inside a laurel wreath and surmounted by a crown, on white ground, surrounded by a border of classical-style friezes and ornaments, the panels with raised gilt beading, with gilt rim and foot, *marked under base with gilt crowned monogram of Alexander III and dated '1885.'*

9½ (24.3 cm.) diameter

£5,000-7,000

US\$6,500-9,100

€5,800-8,100

For a comparable plate from the collection of the State Hermitage, see T.V. Kudriavtseva, *Russkii Imperatorskiy Farfor*, St Petersburg, 2003, p. 194.



283

*284

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 III (1881-1894)

Comprising two circular serving plates, twelve dinner plates, two soup plates and two shell-form dishes from the coronation service; a large oval serving dish from the service of Grand Duke Konstantin Nikolaevich, *all but one marked under bases with green underglaze factory marks*

14¾ in. (37.5 cm.) diameter and smaller

(19)

£6,000-8,000

US\$7,800-10,000

€7,000-9,200



284



285

285

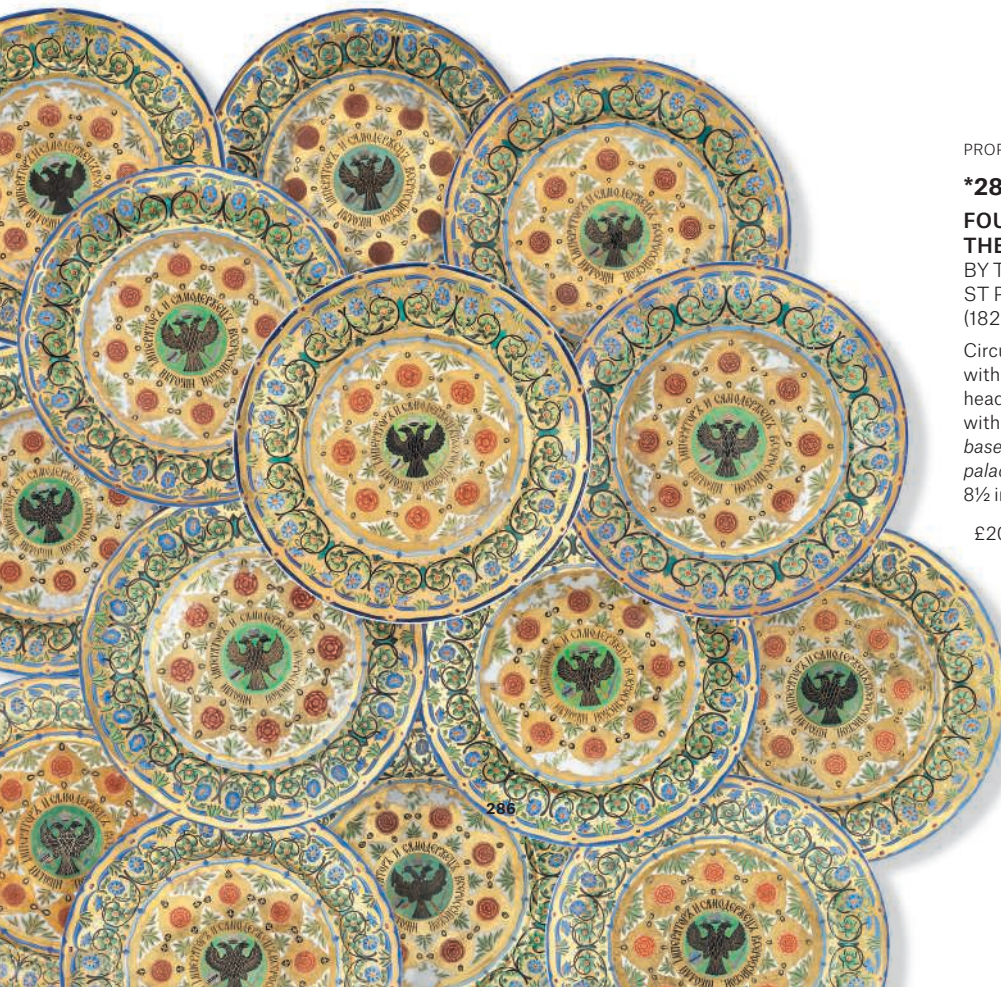
A GROUP OF PORCELAIN FROM THE KREMLIN SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIODS OF NICHOLAS I (1825-1855) AND ALEXANDER II (1855-1881)

Comprising two tazzas, five teacups, seven saucers and nine dessert plates; the tazza, teacups and saucers, painted with a medallion of scrolling foliage or a black double-headed eagle and stylised flowerheads in red, green and blue on a black ground within a band of green palmettes on a gilt *ciselé* ground, *marked under bases with green underglaze factory marks*; the dessert plates, painted with stylized blossoms on gilt ground with foliate sprays at intervals around the Imperial double-headed eagle and the Russian title of Nicholas I, *marked under bases with blue underglaze factory marks*, all with red palace inventory numbers
8¾ in. (22.2 cm.) diameter and smaller (23)

£30,000-40,000

US\$40,000-52,000
€35,000-46,000



286

PROPERTY FROM THE COLLECTION OF JANE FORTUNE

***286**

FOURTEEN PORCELAIN DESSERT PLATES FROM THE KREMLIN SERVICE

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

Circular, painted with stylized blossoms on gilt ground with foliate sprays at intervals around the Imperial double-headed eagle and the Russian title of Nicholas I, the borders with floral and foliate sprays on gilt ground, *marked under bases with underglaze blue factory marks*, also with red palace inventory numbers
8½ in. (21.5 cm.) diameter (14)

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Anonymous sale; Christie's, New York, 24 April 2006, lot 225 (part).
With A La Vieille Russie, New York.

***287**

FOURTEEN PORCELAIN DESSERT PLATES FROM THE KREMLIN SERVICE

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

Circular, painted with stylised blossoms on gilt ground with foliate sprays at intervals around the Imperial double-headed eagle and the Russian title of Nicholas I, the borders with floral and foliate sprays on gilt ground, *marked under bases with underglaze blue factory marks, some also with inscribed or incised numerals; thirteen with red palace inventory numbers*

8 $\frac{5}{8}$ in. (21.9 cm.) diameter

(14)

£30,000-40,000

US\$39,000-52,000

€35,000-46,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 1 June 2006, lot 214 (part).

***288**

SIX PORCELAIN PLATTERS FROM THE KREMLIN SERVICE

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

Circular, each centre painted with a medallion of scrolling foliage and stylised flowerheads in red, green and blue on black ground, within a band of green palmettes on a gilt *cisé* ground, the gilt rim painted in red to simulate jewels, *marked under bases with underglaze blue factory marks, also with red palace inventory numbers*

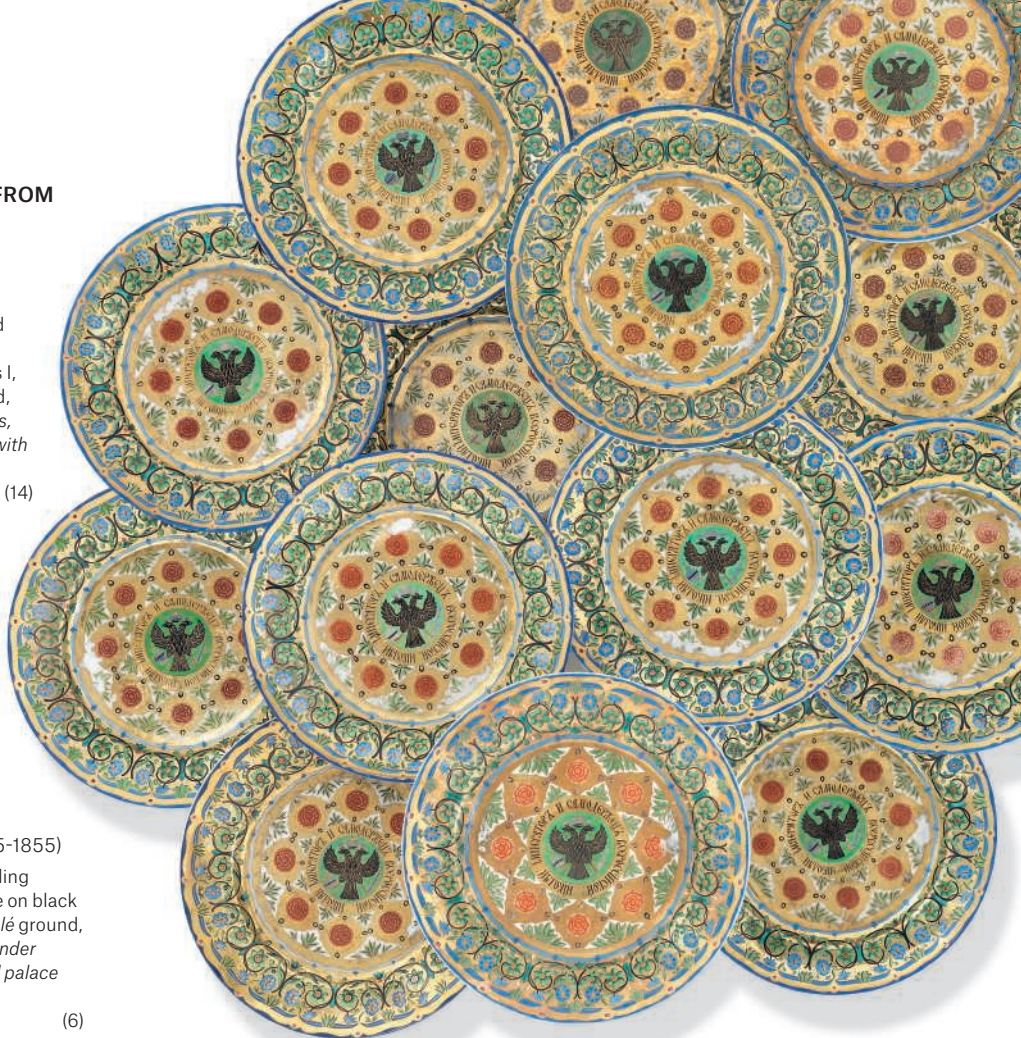
13 $\frac{1}{2}$ in. (35.3 cm.) diameter and smaller

(6)

£18,000-22,000

US\$24,000-29,000

€21,000-25,000



287



288

***289**

A PORCELAIN VASE

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

Of amphora form, the body gilt and painted with hunting and genre scenes on both sides, probably after Jacques-Francois Swebach, above a floral swag, within gilt *ciselé* borders, with scroll handles moulded with masks, on gilt square foot, *apparently unmarked* 19¼ in. (49 cm.) high

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

For a comparable vase by the Popov factory, see V. A. Popov, *Russian Porcelain; Private Factories*, Leningrad, 1980, no. 138.



289

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

290

A PORCELAIN TEACUP AND SAUCER

BY THE BATENIN PORCELAIN FACTORY, ST PETERSBURG,
CIRCA 1820

Circular, the interior finely painted with the view of the Kazan Cathedral in St Petersburg, within a *ciselé* gilt border, the body *ciselé* gilt with floral design, with a scroll handle, the saucer similarly decorated, *marked under bases with impressed factory marks* The cup, 5½ in. (14 cm.) wide (2)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Acquired by the present owner from Bernhard Magaliff Antikviteter in Stockholm in the 1990s.



290



***291**

A TWO-HANDLED PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIODS OF NICHOLAS I (1825-1855) AND NICHOLAS II, 1914

Of campana form, the body finely painted with *Mlle Camargo Dancing* after Nicolas Lancret, within *ciselé* gilt reeded border, the back *ciselé* gilt with two rosettes and laurel bands suspended from ribbon crests, on pink ground, with everted gilt rim, with two reeded handles capped with acanthus rosettes, the lower section of the body gilt and moulded with large acanthus leaves, on a spreading circular foot with gilt gadrooning, on a square ormolu base, marked inside the rim with underglaze blue factory mark for Nicholas I, and overglaze gold factory mark for Nicholas II, dated 1914
20½ in. (52.3 cm.) high, with base

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

The depiction of Camargo on the present vase relates to Nicolas Lancret's painting of the dancer which dates back to the first half of the eighteenth century and is now housed in the State Hermitage, St Petersburg. In 1902, the painting moved from the Winter Palace and became part of the Hermitage collection (see A. Somov, *Ermitage Impérial. Catalogue de la Galerie des Tableaux*, St Petersburg, 1903, vol. III, p. 53, no. 1888). It is probable that the vase was painted only once the Lancret had become part of the Hermitage collection, which explains the later mark of Nicholas II dated 1914 on the 19th century form marked for Nicholas I.

Marie-Anne de Cupis de Camargo (1710-1770) was a renowned ballet dancer from the Paris Opéra who was celebrated for introducing innovative changes to the repertoire of the eighteenth-century ballet. Lancret captured Camargo in the early eighteenth century rococo style as she gracefully dances amongst the musicians.



Lancret, Nicolas. *Mlle Camargo Dancing*. France. First half of the 18th century. Oil on canvas. 45x55 cm. Inv. no. GE-1145. The State Hermitage Museum, St Petersburg.



292

***292**

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)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

***293**

A PORCELAIN FIGURE OF PANTALONE AND COLUMBINE

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

Realistically modelled as a Columbine in elaborate court dress, seated with a dog on her lap, holding a mask in her right hand and stroking the standing Pantalone's beard, on a naturalistic base decorated with flowers, *marked under base with blue underglaze factory mark*
7½ in. (18 cm.) high

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

***294**

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*
4¼ in. (10.7 cm.) high and smaller (8)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



293



294



295

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

295

THREE PORCELAIN CUPS AND TWO SAUCERS

BY THE BATENIN PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1820

All cups cylindrical, painted with portraits of Emperor Nicholas I, Empress Alexandra Feodorovna, and their son Tsesarevich Alexander Nikolaevich, within *ciselé* gilt rosettes and scrolling foliage, the reverses with gilt foliage, trophies of war and geometric design, with upswept scroll handles, the interiors gilt; two saucers similarly decorated, *two cups and saucers marked under bases with impressed factory marks*

The cup, 4 $\frac{7}{8}$ in. (12.5 cm.) high and smaller

(5)

£6,000-8,000

US\$7,800-10,000

€7,000-9,200

PROVENANCE:

Acquired by the parents of the present owner in Leningrad in the late 1960s.

***296**

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, 10 $\frac{3}{4}$ in. (27.3 cm.) long

(2)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

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.



296



297

297

A PORCELAIN PLATE

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

Circular, the centre painted with the coat-of-arms of Count Burkhard Christoph von Münnich, surmounted by a coronet, within a ribbon of the Order of St Andrew, painted with flowers, the border moulded with a basket weave design, *marked under base with blue underglaze factory mark*

9 in. (22.7 cm.) diameter

£3,000-5,000

US\$3,900-6,500
€3,500-5,800

Count Burkhard Christoph von Münnich, known in Russia as Count Christophor Antonovich Minikh, (1683-1767) was a major political figure, who played an important role during the Russo-Turkish War of 1735-1739. Empress Catherine the Great employed Count Minikh as director general of the Baltic ports. He served under Catherine the Great for five years until his death in 1767.



298

298

A PORCELAIN CUP AND SAUCER FROM THE SERVICE OF THE ORDER OF ST ANDREW

BY THE MEISSEN PORCELAIN FACTORY, PERIOD OF CATHERINE THE GREAT, 1770-1780S

Both painted and moulded with *Holzschneit-Blumen* surrounding the Trophies of arms of Peter the Great, with gilded latticework borders, the inside of the cup decorated with a purple flower, *marked under bases with blue underglaze crossed swords, the cup also incised with numeral, '6'*

The cup, 2 in. (5.1 cm.) high

(2)

£3,000-5,000

US\$3,900-6,500
€3,500-5,800



299

299
A PORCELAIN DISH FROM THE SERVICE OF THE ORDER OF ST GEORGE

BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
 PERIOD OF CATHERINE THE GREAT, 1770-1780S

Oval, formed as a vine leaf, the centre painted with the star of the Order surrounded by the ribbon and cross of the Order, on a green and yellow ground painted to resemble a leaf with moulded pink veins, with stem-form handle, all within a gilt border, *marked under base with blue factory mark*
 11¼ in. (29.9 cm.) long

£20,000-30,000

US\$26,000-39,000
 €24,000-35,000

***300**
PETR BALASHOV (D. 1888)

Officers and soldiers of the First cavalry division; and Officers of the joint Sapper brigade

the first signed in Cyrillic and dated 'P. Balashov 1874.' (lower right)
 pencil and watercolour, heightened with white, on paper
 the first 16½ x 13.5 in. (42.2 x 34.4 cm.);
 the second 15½ x 13¾ in. (39.6 x 35.3 cm.)

(2)

£30,000-50,000

US\$39,000-65,000
 €35,000-58,000



300



300



301

***301**

PETR BALASHOV (D. 1888) 19TH CENTURY

*Officers of the Chevalier Gardes and Garde à cheval regiments;
Officers and soldiers of the Third Grenadier division*

the first signed in Cyrillic and dated 'P. Balachov 1871';
the second indistinctly signed in Cyrillic 'P. Balachov' (lower right)
pencil and watercolour, heightened with white, on paper
the first 16.5 x 13 $\frac{3}{8}$ in. (42 x 34 cm.); the second 16 x 14 $\frac{1}{4}$ in. (40.5 x 36.1 cm.) (2)

£30,000-50,000

US\$39,000-65,000
€35,000-58,000



301

***302**

PETR BALASHOV (D. 1888)

*Officers of the Life Guards Cuirassier of Her Majesty Empress Maria
Feodorovna regiment and of the Cuirassier of His Majesty regiment;
and Officers and soldiers of the Life Guards Izmailovski regiment*

the first signed with Cyrillic initials and dated 'P. B. 1872' (lower right)
pencil and watercolour, heightened with white, on paper
the first 16 $\frac{1}{2}$ x 13.5 in. (42.2 x 34.4 cm.); the second 16 $\frac{1}{4}$ x 13.5 in. (41.2 x 34.3 cm.) (2)

£30,000-50,000

US\$39,000-65,000
€35,000-58,000



302



302

303

A PORCELAIN MILITARY PLATE

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

Painted with a non-commissioned officer and a private of the Preobrazhenski Guard Regiment, within a gilt border, with gilt *ciselé* Imperial eagles and military trophies, inscribed in French under the base, signed in Cyrillic and dated 'F. Daladugin. 1832.', marked under base with blue overglaze factory mark
9½ in. (24.2 cm.) diameter

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



303

304

A PORCELAIN MILITARY PLATE

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

Painted with a Guard Sapper officer, a Guard Staff officer and Guard Fligel-Adjutants, within a gilt border, with gilt *ciselé* Imperial eagles and military trophies, inscribed in French under the base, signed in Cyrillic and dated 'V. Stoletov. 1836.', marked under base with blue overglaze factory mark
9¾ in. (23.8 cm.) diameter

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



304



305

305
TWO SMALL PORCELAIN VASES FROM THE SERVICE OF GRAND DUKE PAUL PETROVICH

BY THE ROYAL BERLIN PORCELAIN FACTORY, CIRCA 1778

Of baluster form, on spreading foot, each side of the body painted with a black Imperial double-headed eagle surmounted by a crown and holding the coats-of-arms of the Russian Empire and the Duchy of Holstein-Gottorp, with two handles rising to an everted foliate gilt-enriched rim, *marked on base with blue underglaze sceptre mark and incised with numbers* 4 in. (10.2 cm.) high

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.

307
A GROUP OF TWO GLASS BEAKERS AND BOOT-SHAPED CHARKAS

THE BEAKERS, BY KONSTANTIN TEREVNEV AND PAVEL SEMECHKIN, CIRCA 1840; THE CHARKAS, PROBABLY BY THE IMPERIAL GLASS FACTORY, 19TH CENTURY

The blue glass beakers of cylindrical form, decorated with a portrait of Emperor Nicholas I after a portrait by Franz Kruger, and a portrait of Empress Alexandra Feodorovna; the boots with wide gilt rim, possibly modelled upon the boots of Peter the Great, *all apparently unmarked*

The boots, 5 $\frac{1}{8}$ in. (14.3 cm.) and smaller

(4)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.



306

306
A PORCELAIN TEAPOT AND TWO PORCELAIN EASTER EGGS

THE TEAPOT, BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF PAUL I (1796-1801); THE EGGS, PROBABLY BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, LATE 19TH / EARLY 20TH CENTURY

The teapot, of traditional form with an angular handle and cover, the sides painted with landscapes in sepia tones, *marked under base with blue underglaze factory mark*; the eggs, of ovoid form, painted with flowers on beige and dark blue grounds, *both apparently unmarked* 6 $\frac{3}{8}$ in. (16.2 cm.) high and smaller

(3)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.



307



308

308
A RARE COMMEMORATIVE GLASS
BEAKER

BY THE IMPERIAL GLASS FACTORY OR THE BAKHMETEV GLASS FACTORY, RUSSIA, CIRCA 1814

Of cylindrical form, cut with fine diamond pattern border beneath a wide gilt rim, with a circular white glass medallion within a gilt edge, painted in sepia tones with a miniature of Count Wittgenstein (1769-1843) in profile facing left and inscribed in Russian 'Count Wittgenstein.', *apparently unmarked*
 3½ in. (8.9 cm.) high

£6,000-8,000

US\$7,800-10,000
 €7,000-9,200

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.



309

309
A RARE COMMEMORATIVE GLASS
GOBLET

BY THE IMPERIAL GLASS FACTORY OR THE BAKHMETEV GLASS FACTORY, RUSSIA, CIRCA 1814

Of cylindrical form cut with reeded pattern, with wide gilt rim above an oval white glass medallion within a gilt edge, painted in sepia tones with a miniature of Count Blucher (1742-1819) and inscribed in Russian 'Field marshal Blucher.', the spreading foot on a square base, *apparently unmarked*
 5¼ in. (13.2 cm.) high

£6,000-8,000

US\$7,800-10,000
 €7,000-9,200

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.

Gebhard Leberecht von Blucher was a Prussian field marshal who, most notably, led his army against Napoleon I at the Battle of the Nations at Leipzig in 1813 and the Battle of Waterloo in 1815.



310

310
A RARE COMMEMORATIVE GLASS
BEAKER

BY THE IMPERIAL GLASS FACTORY OR THE BAKHMETEV GLASS FACTORY, RUSSIA, CIRCA 1814

Of cylindrical form, with wide gilt rim above a circular white glass medallion within a gilt edge, painted in sepia tones with a miniature of Count Platov (1751-1818) and inscribed in Russian 'Count Platov.', *apparently unmarked*
 4½ in. (10.4 cm.) high

£7,000-9,000

US\$9,100-12,000
 €8,100-10,000

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.

Count Matvei Ivanovich Platov was the Ataman of the Don Cossack Voisko during the Napoleonic Wars. He promised to give his daughter away to whomever could bring him Napoleon, dead or alive.

After the victorious end of the Napoleonic Wars in 1814, the Imperial Glass Factory and the Bakhmetev Glass Factory produced a whole series of items, including tumblers, mugs and goblets, devoted to war heroes and events. They were decorated with portraits of celebrated military leaders, including Count Peter Wittgenstein, Count Matvei Platov and others.

For similar glass beakers from the 1812 Exhibition, see Exhibition Catalogue, V. Bojovskii, *Vystavka 1812 Goda*, Moscow, 1913, p. 145, nos. 713-714.

For other glass objects with similar inscription, see Prince A.D. Obolenskii, *150 Years of Nikolskii Bakhmetevskii Crystal Factory*, St Petersburg, 1914, pl. VII.



311



-311

A GROUP OF FOUR PORTRAIT MINIATURES

RUSSIA, 18TH / 19TH CENTURY

Comprising an oval portrait of Vassili Vassilevich Kapnist after Borovikovski, *signed at the top corner 'Conrad'*; an oval portrait of Catherine the Great wearing the order of St Andrew; a rectangular portrait of an old man and a portrait of an old woman

3 in. (7.6 cm.) high and smaller (4)

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

Vassili Vassilevich Kapnist (1757-1823) was a well known poet and playwright.



-312

A GROUP OF FOUR PORTRAIT MINIATURES

RUSSIA, 18TH / 19TH CENTURY

Comprising an oval portrait of Sergei Savvich Iakovlev by Mikhail Zatsepin after Borovikovski in a gold frame, an oval portrait of Empress Maria Feodorovna after Kügelgen, and two portraits of gentlemen

3 in. (7.6 cm.) high and smaller (4)

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

Sergei Savvich Iakovlev (1763-1818) was the son of a well known businessman. Borovikovski painted the three Iakovlev brothers Ivan, Sergei and Nicholas.



312

313

ADOLPHE FINCK (B. 1802)

Portrait of an officer

signed and dated 'finck/1837' (lower right)
pencil and watercolour, heightened with white, on card
12¾ x 9 in. (31.4 x 22.9 cm.)

£500-700

US\$660-910
€580-810

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



313

314

A TERRACOTTA MEDALLION AND AN AGATE CAMEO OF CATHERINE THE GREAT

THE MEDALLION, BY JEAN-BAPTISTE NINI, 1771; THE CAMEO, RUSSIA, LATE 18TH / EARLY 19TH CENTURY

The medallion, circular, depicting the Empress in profile, the border inscribed in Russian 'By the Grace of God Catherine II Empress and Autocrat of All Russias.', signed and dated 'J.B. NINI F / 1771' under the bust; the cameo, oval, depicting the Empress in profile with plumed and laurel wreathed helmet, in gilt bronze frame, apparently unmarked
5½ in. (13.5 cm.) diameter and smaller (2)

£1,000-2,000

US\$1,300-2,600
€1,200-2,300

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



314

315**A JEWELLED SILVER AND GOLD MAID OF HONOUR CYPHER**

BY HAHN, ST PETERSBURG, CIRCA 1890, NUMBER 76

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 'N76' on suspension loop*
3 in. (7.6 cm.) high

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Presented to Maria von Struve (1878-1969) in April 1898.
Collection Alexandre Djanchieff.
By descent to the present owner.

The present maid of honour cypher, numbered 76, is recorded in an invoice from Hahn to the Cabinet of His Imperial Majesty, dated 7 June 1897, costing 639 roubles. It was later entered into the Cabinet ledgers as part of a group of Maid of Honour cyphers under the number 85. On 11 April 1898, the cypher was presented to Maria von Struve (1878-1969), lady-in-waiting to Dowager Empress Maria Feodorovna and Empress Alexandra Feodorovna.

Maria von Struve was a daughter of Karl von Struve (1835-1907), a Russian nobleman and politician. Maria was married to the Major General Georgi Chevitch (1871-1966). After the Revolution of 1917, they emigrated to Paris.

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



315

316**A GROUP OF BULGARIAN AND RUSSIAN ORDERS**

BULGARIA AND RUSSIA, VARIOUS MAKERS, LATE 19TH CENTURY

Comprising a large cross of the Bulgarian order of St Alexander with diamonds and swords, and a star of the same order, together with the order of St Anne first class (without gold filigrée work between the arms), two orders of St Anne, three orders of St Anne (one with swords), and one order of St Vladimir fourth class with swords
4¾ in. (11 cm.) high, and smaller (9)

£4,000-6,000

US\$5,200-7,800

€4,700-6,900

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

317**A GROUP OF RUSSIAN ORDERS**

RUSSIA, LATE 19TH CENTURY

Comprising the order of St Stanislav (a star and a cross), one cross of the order of St Anne third class, two crosses of the order of St Anne second class, one cross of the order of St Stanislav third class with swords, two crosses of the order of St Vladimir fourth class (one with swords), one cross of the order of St Vladimir third class, and a miniature order of the Legion d'Honneur
3¾ in. (9.6 cm.) high and smaller (10)

£4,000-6,000

US\$5,200-7,800

€4,700-6,900

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

318**A GROUP OF NINE SILVER AND BRONZE COMMEMORATIVE MEDALS**

RUSSIA, 18TH / 19TH CENTURY

A group of nine silver and bronze commemorative medals, including the medal commemorating the second expedition of the Russian Navy against Finland in 1713, the medal in memory of the conclusion of peace with Turkey in 1791, the medal commemorating the 100 year anniversary of Moscow University, the medal in memory of the death of Empress Alexandra Feodorovna, and others
3½ in. (7.9 cm.) diameter and smaller (9)

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.





319

319
A GLASS CAMEO AND TWO BISCUIT PORCELAIN
COMMEMORATIVE MEDALLIONS

THE CAMEO, BY EMPRESS MARIA FEODOROVNA, 1789;
 THE MEDALLIONS, BY THE SÈVRES MANUFACTORY, FRANCE, 1896

The cameo, oval, depicting Empress Catherine the Great in profile with a plumed and laurel wreathed helmet, *signed and dated 'Maria. F./ 21. Apr. 1789.' under the bust*; the medallions, one moulded with a dual portrait of Nicolas II and Alexandra Feodorovna, the other moulded with allegorical images of Russia and France, *both titled to reverse 'LL.MM./L'Empereur/Et L'Imperatrice/De Russie/Visitent La Manufacture/Nationale De Sevres/8 Octobre/1896'* 3½ in. (9 cm.) diameter and smaller (3)

£1,000-2,000

US\$1,300-2,600
 €1,200-2,300

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.

Empress Maria Feodorovna (1759-1828), wife of Emperor Paul I, was skilled in watercolour, engraving, and was known for designing cameos. She created objects of ivory, glass and amber, which she often presented as gifts.

320
A RARE PARCEL-GILT SILVER AND NIELLO BOX
PROBABLY VELIKII USTIUG, LATE 18TH / EARLY 19TH CENTURY

The niello cover depicting the portrait of Field Marshal Alexander Suvorov after I. Kreützing, within a gilt stippled rim, the reverse nielloed with a classical allegory of Victory, *apparently unmarked, with import marks on rim* 2¼ in. (5.7 cm.) diameter

£4,000-6,000

US\$5,200-7,800
 €4,700-6,900

PROVENANCE:

Anonymous sale; Christie's, Geneva, 17-18 May 1994, lot 154.
 Collection Alexandre Djanchieff.
 By descent to the present owner.

For an engraving portrait of Suvorov after I. Kreützing, see D. Rovinski, *Dictionary of Russian Engraved Portraits, Volume III*, St Petersburg, 1888, p.1981.



320



321

A VERY RARE AND LARGE PARCEL-GILT SILVER AND NIELLO SNUFF BOX

BY AFANASIY AND STEPAN POPOV, VELIKII USTIUG, CIRCA 1770

Rectangular, the cover and each panel nielloed with hunting scenes on a gilt stippled ground, with engraved cityscape, within nielloed scroll borders, the reverse with a nielloed landscape, gilt interior, engraved with Cyrillic initials 'UVFASP' for Afanasiy and Stepan Popov on the base, marked under base
 3¾ in. (9.5 cm.) long

£40,000-60,000

US\$53,000-78,000

€47,000-69,000

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.

Afanasiy and Stepan Popov of Velikii Ustiug were renowned masters of niello work in the second half of the 18th century. They were among the first craftsmen of Velikii Ustiug to open a niello and enamel factory in 1761, which only existed for fifteen years before it burned down in 1776. The works by Afanasiy and Stepan Popov of such quality rarely appear on the market.



(detail of the reverse)



322

322
A GROUP OF SILVER AND PARCEL-GILT SILVER TABLE ARTICLES

VARIOUS MAKERS, 18TH / 19TH CENTURY

Comprising a parcel-gilt basket with reeded border and vacant cartouche to both sides, *maker's mark 'AT', Moscow, 1885*; a sugar bowl of oval form, the rim and hinged cover with chased and *repoussé* decoration, *maker's mark 'EC', Moscow, 1740*; a parcel-gilt goblet on spreading foot, *maker's mark 'C.T' St Petersburg, 1839*; a salt throne of traditional form, *maker's mark Cyrillic 'L.Ch', Moscow, 1875*; an ink blotter of rectangular form, *maker's mark 'E.K', St Petersburg, c.1890*; together with eight continental silver teaspoons 8 in. (20.2 cm.) wide and smaller 49.86 oz. (1,550 gr.) weighable, gross

(13)

£2,000-3,000

US\$2,600-3,900
 €2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.

323
TWELVE PARCEL-GILT SILVER CHARKI
 VARIOUS MAKERS, RUSSIA, 18TH CENTURY

Of varying shapes, each with various chased decoration, some with gilt interiors, one set with a coin at the base, *eleven marked under base* 2¼ in. (5.7 cm.) diameter and smaller 14.9 oz. (463.3 gr.)

(12)

£5,000-7,000

US\$6,500-9,000
 €5,800-8,100

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.



323



324

324
A GROUP OF PARCEL-GILT SILVER AND ENAMEL TABLE
ARTICLES AND A SILVER HAND MIRROR

VARIOUS MAKERS, 19TH / EARLY 20TH CENTURY

A circular silver-mounted hand mirror, *marked 'K. Fabergé', Moscow, 1908-1917*; a trompe l'oeil bucket with a swing handle, *mark of Abraham Kiiveri, St Petersburg, 1871*; a trompe l'oeil box in a form of a loaf of bread, *mark of Pavel Ovchinnikov*; a circular champlévé enamelled silver salt cellar, *maker's mark Cyrillic 'FR'*; a miniature silver sculpture of a standing peasant woman, *maker's mark Cyrillic 'AiF.O'*; a champlévé enamelled silver salt throne, *maker's mark Cyrillic 'AB'*; a champlévé enamelled silver vesta case, *maker's mark 'OM'*; a silver-gilt sugar basket on four ball feet, *maker's mark Cyrillic 'NM'*; a silver covered box with a flower-shaped finial, *mark of Nicholls and Plincke*
 4¼ in. (10.6 cm.) high and smaller
 22.35 oz. (695.1 gr.) weighable, gross (9)

£2,000-3,000

US\$2,600-3,900
 €2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.

325
FIFTEEN PARCEL-GILT SILVER CHARKI

VARIOUS MAKERS, RUSSIA, 18TH / 19TH CENTURY

Of varying shapes, each with various chased decoration, some with gilt interiors, two set with coins at the bottom, *each marked under base and one on handle*
 2¾ in. (6.1 cm.) diameter and smaller
 16.97 oz. (528.7 gr.) (15)

£5,000-7,000

US\$6,600-9,100
 €5,800-8,100

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.



325



326

326

ONE SILVER-GILT CHARKA AND TWO GILT-METAL MOUNTED HARDSTONE CHARKI

THE SILVER CHARKA, MAKER'S MARK CYRILLIC 'VP', MOSCOW, 1706; THE HARDSTONE CHARKI, RUSSIA, 18TH CENTURY

Each of hemispherical form on a spreading circular foot; the silver-gilt charka with design of a flamingo and sea creatures adorning the cavetto, with pierced shaped flat handle of foliate design, marked on and under handle; each of the hardstone charki in pierced and chased metal mount with shaped flat handle with scrolling design, apparently unmarked

3 $\frac{1}{2}$ in. (9.3 cm.) wide and smaller (3)

£2,500-3,500

US\$3,300-4,500

€2,900-4,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

327

PAUL I (Tsar of Russia, 1796-1801). Illuminated manuscript on vellum, in Russian, signed 'Pavel'. Three pages within hand-coloured engraved borders confirming the awards of 5 and 26 May 1799 to 'Shtats-Dama' (Lady of Honour) Countess Charlotta Karlovna Lieven (née von Gaugreben, 1748-1828) of an estate in Varnavinsk, Kaluga Province with 500 male souls, and of the village of Nikol'skoe with 250 souls and other properties and all that lies therein, dated Peterhof, 27 June 1800, counter-signed by Count Rostopchin, with verification of fourth page, on folded bifolium, 48 x 34 cm. (slightly soiled, disbound);

Together with GAGARIN, Pr. Grigorii Grigorievich (1810-1893). *Risunki i nabroski s natury. Dessins et Croquis d'après Nature*. St. Petersburg: Expéditions pour la Confection des Papiers d'Etat, 1902. Folio (51.5 x 36cm.) 4 pages of printed text and 30 mounted illustrations, some colour, on 24 leaves. Loose in original green cloth portfolio (slightly worn, lacks ties). Bookplate of D.M. Ostaf'ev; and 7 loose lithographs after Gagarin of Dagestan (5), Mingrelia (1) and Abkhasia (1) (slightly soiled and spotted) (9)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

328

ALEXANDER II (Tsar of Russia, 1855-1881). Three autograph letters in French with Russian quotations to an unnamed correspondent, his mistress (later wife) Princess Ekaterina Mikhailovna Dolgorukaia (Princess Lurievskaia, 1847-1922), n.p. (St Petersburg) 23 May / 4 June, 25 May / 6 June and 14 / 26 July 1875, numbered 141, 143 and 190, 12 pages 8vo (20.5 x 13.3 cm.); and 8 scribal copies of letters, 2/14 January 1877 - 26 November / 3 December 1877, numbered 3-6, 122-123, 191 and 195, 23 pages, 8vo, stamped 'Archive of N. Markov' mostly of a trivial nature with emotional and sometimes erotic content;

Together with ALEXANDER I (Tsar of Russia, 1801-1825). Printed document in Russian signed 'Aleksandr', awarding the rank of Major-General to Otto Knorring, within engraved border, dated Peterhof, 10 December 1806, 1 page oblong folio (32.2 x 43.8 cm.) (lacks wax seal, slightly soiled); and 13 other miscellaneous letters from Count Platon Zubov, n.d. 1 page, Admiral Chichagov, (2) 1822-28, 5pp., Count Markov, 1817, 2 pp. S.Ia. Rumovskii, n.d., 1 page, Count Capodistrias, 1819, 2pp., General Korsakov-Rimskij, 1816, 4pp., A. Gurov, 1828, 2pp., Betanskij, 1759, 4pp., and documents relating to Count A.A. Zakrevskii, 1850 and Prince A.N. Orlov (3), 1904-09 (25)

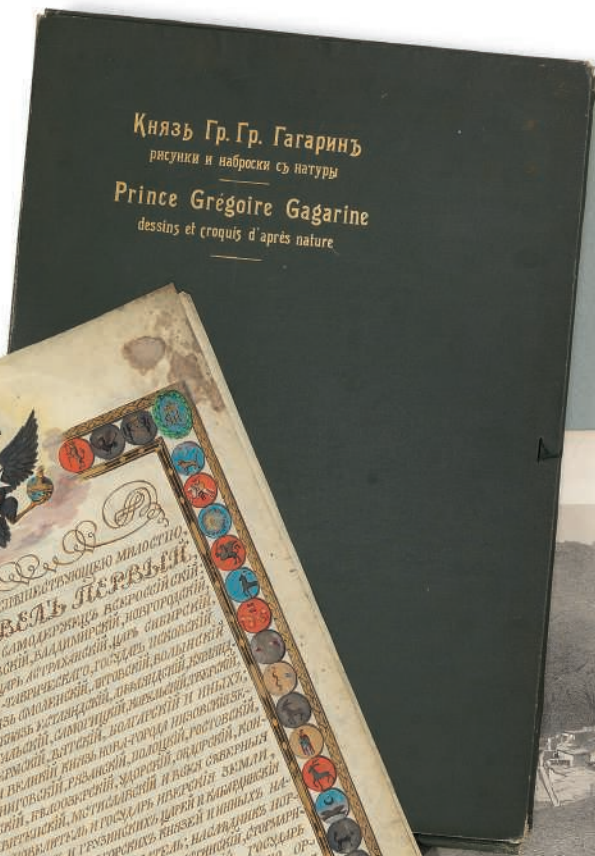
£4,000-6,000

US\$5,200-7,800

€4,700-6,900

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



327



328



329

329

A MIKHAIL LERMONTOV AUTOGRAPH SILVER BEAKER

CAUCASUS, 1837

Cylindrical, depicting a portrait of Mikhail Lermontov (1814-1841), with his facsimile signature underneath, the body chased with a Russian inscription in verse 'To my dear friend Sviatoslav Raevski / I am here because I wrote about the death of a much-loved poet / In my soul I exalt and am proud despite Petersburg society / I have been a guest here before / My majestic and beloved Caucasus enchants me / I send you this beaker with my portrait on it / Taste the nectar from it and be sure of my regard / 5 July 1837', *apparently unmarked*; together with a silver *repoussé* bowl decorated with images of Georgian musicians and dancers, *Tiflis, 1874*, and a silver beaker, *Moscow, 1796*. The beaker, 3 in. (7.5 cm.) high and smaller 11.96 oz. (371.4 gr.) (3)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

Lermontov's poem 'Death of the Poet', in which he criticised the leading aristocracy for the death of Alexander Pushkin, caused a huge sensation amongst society when it was published in 1837. Tsar Nicolas I, furious at Lermontov's public accusations, exiled the poet to the Caucasus, where he served in the Nizhny Novgorod Dragoon regiment between 1837 and 1838.

330

A GROUP OF SIX PARCEL-GILT SILVER AND NIELLO SNUFF BOXES, A NAPKIN RING, A CHAMPAGNE FLUTE AND A CIGARETTE HOLDER

VARIOUS MAKERS, 19TH / EARLY 20TH CENTURY

One snuff box, nielloed with a view of the Kremlin on the hinged cover, *maker's mark Cyrillic 'AS'*, Moscow, 1856; another, nielloed with the equestrian monument of Peter the Great, *maker's mark Cyrillic 'F.L.'*, Moscow; another, nielloed with chequered pattern, *marked Khlebnikov, Moscow, 1873*; three snuff boxes, nielloed with a seascape, a horse and cart and a floral and geometric pattern, *all three with mark of Ivan Kaltykov, circa 1830*; the napkin ring, nielloed with a city view, *maker's mark indistinct, 1873*; the champagne flute, nielloed with city views, *maker's mark 'AK', 1844*; the cigarette holder, amber with nielloed silver mount decorated with scrolling foliage, *indistinctly marked on rim*

The champagne flute, 6½ in. (15.6 cm.) high and smaller (9)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



330



331

331

A SILVER-GILT AND CLOISSONNÉ ENAMEL CHARKA
 MAKER'S MARK CYRILLIC 'EN', MOSCOW, 1899-1908

With a lobed quatrefoil body, enamelled with panels of shaded varicolour stylised flowers and a pair of double-headed eagles, with upswept scrolling foliate handle, *marked under base*
 1½ in. (3.7 cm.) high

£3,000-5,000

US\$3,900-6,500
 €3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.



332

332

A SILVER-GILT AND CLOISSONNÉ ENAMEL CHARKA
 MAKER'S MARK CYRILLIC 'S.B', MOSCOW, CIRCA 1890

With a lobed quatrefoil body, enamelled with varicolour stylised flowers, the base enamelled with a double-headed eagle, with upswept scrolling foliate handle, *marked on rim*
 1½ in. (2.7 cm.) high

£3,000-5,000

US\$4,000-6,500
 €3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.

333

A SILVER-GILT AND CLOISSONNÉ ENAMEL CIGARETTE CASE

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

Of rectangular form, the varicoloured cloisonné enamel is of foliage design throughout, *marked under base*
 3¾ in. (9.5 cm.) wide

£3,000-5,000

US\$3,900-6,500
 €3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
 By descent to the present owner.



333



334

334

A JEWELLED GOLD AND NEPHRITE PAPER KNIFE AND A GOLD-MOUNTED RHODONITE BOX

THE PAPER KNIFE, MAKER'S MARK OF FREDRIK TIANDER, ST PETERSBURG, CIRCA 1890; THE BOX, MAKER'S MARK INDISTINCT, KAZAN, 1908-1917

The paper knife, the gold blade adorned with a half band of diamonds beneath a cabochon ruby, with nephrite handle, *marked on blade*; the box, the rhodonite panels set within two-colour gold laurel bands, *marked under base*

6¼ in. (17.2 cm.) long and smaller

(2)

£2,500-3,500

US\$3,300-4,500
€2,900-4,000

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



335

335

TWO GEM-SET GOLD CIGARETTE CASES

ONE, MAKER'S MARK 'JR', ST PETERSBURG, 1904-1908; THE OTHER, MARK OF IVAN KONONOV, ST PETERSBURG, 1908-1917

Both rectangular with rounded corners, cast and chased with reeded banding, with cabochon ruby-set push- and thumb-pieces, *both marked inside cover and base, with import marks*

4 in. (10.1 cm.) wide and smaller

(2)

£3,000-5,000

US\$3,900-6,500
€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



336

336

A COPPER BOWL

BY FABERGÉ, CIRCA 1914

Circular, the centre depicting an Imperial double-headed eagle and inscribed in Russian 'War 1914 K. Fabergé'

4¼ in. (10.8 cm.) diameter

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

337

A CLOISSONNÉ ENAMEL SILVER-GILT BELT BUCKLE

MARKED K. FABERGÉ, MOSCOW, 1899-1908, SCRATCHED
INVENTORY NUMBER 32217

Of rectangular cut-corner form, cloisonné enamelled with stylised foliate design in blue and brown on cream ground surrounded by a border in orange and shades of blue, *marked on the reverse*; in the original Fabergé wood case
2¾ in. (6 cm.) wide

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



337

338

A PURPLE SAPPHIRE AND DIAMOND GOLD PENDANT BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF
AUGUST HOLMSTRÖM, ST PETERSBURG, CIRCA 1890,
SCRATCHED INVENTORY NUMBERS 98275 AND 92667

Circular, centring a purple sapphire within a square of diamonds, amidst a wirework scrolling surround and a diamond-set border, with jewelled suspension loop, with removable gold pin and loop, *marked on pin, loop and suspension loop, also with French import marks*
1½ in. (3.7 cm.) diameter

£3,000-5,000

US\$3,900-6,500
€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



338



339

339

A GROUP OF ICONS AND CROSSES
RUSSIA, 18TH / 19TH CENTURY

Comprising one icon painted on wood surrounded by a green and blue floral cloisonné enamel oklad; one miniature silver icon of the Mother of God, *mark Cyrillic 'G.S', Moscow, 1899-1908*; two wooden crosses depicting carved biblical scenes, one in velvet backing stand; a gilt metal pendant cross depicting the crucifixion

Icon, 3 7/8 in. (9.6 cm.) high and smaller (5)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

~340

A RARE ENAMEL COPPER TRAY AND A GROUP OF SNUFF BOXES AND DESK OBJECTS

THE TRAY, VELIKII USTIUG, 1770;
THE OTHERS, RUSSIA AND EUROPE, 18TH / 19TH CENTURY

The tray of rectangular form with raised metal decoration of figures and foliate scrolls on a white enamelled ground, *inscribed in Russian on the reverse '2 July 1770'*; a wood-veneered box depicting the Treaty of Tilsit, *early 19th century*; a silver-gilt christening spoon with engraved decoration, *Moscow, 1855*; two silver snuff boxes, *Europe, 19th century*; a magnifying glass with tortoiseshell mounts, *unmarked*; a silver-mounted tortoiseshell snuff box, *unmarked*
The tray, 17 1/4 x 13 3/4 in. (45 x 35.1 cm.)

(7)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.

The craftsmen of Velikii Ustiug were renowned for their niello and enamel work on metal, which had its beginnings in the 17th century. The present tray was probably a work of Afanasiy and Stepan Popov, whose factory existed from 1761 until 1776 and was particularly famous for its enamels.



340



341

341

**AN ICON OF ST JOHN THE BAPTIST AND
A CLOISSONNÉ ENAMEL SILVER MINIATURE
ICON OF THE MOTHER OF GOD**

THE PANEL ICON, RUSSIA, 1825;
THE SILVER ICON, MAKER'S MARK CYRILLIC
'S.G.', MOSCOW, 1899-1908

The panel icon, traditionally painted, *signed with initials 'JS', and dated '1825' in Cyrillic numerals*; the silver icon, traditionally painted, cloisonné enamelled in blue, red and white, in a wooden kyot, *marked on rim 12½ x 10 in. (30.9 x 25.6 cm) and smaller* (2)

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



341

342

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

MAKER'S MARKS CYRILLIC 'NL' AND 'NG',
MOSCOW, 1908-1917

Both, realistically painted, the silver-gilt *oklads* and haloes chased with foliate motifs, *marked throughout*; one in a wooden kyot
8¾ x 7 in. (22.2 x 17.7 cm.) and smaller (2)

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

PROVENANCE:

Collection Alexandre Djanchieff.
By descent to the present owner.



342



PROPERTY FROM A DISTINGUISHED LADY: A SWISS COLLECTION (LOTS 343-344)



343

PROPERTY FROM A DISTINGUISHED LADY: A SWISS COLLECTION

***343**

A SILVER-GILT ICON OF ST NICHOLAS AND A QUADRIPARTITE ICON OF THE MOTHER OF GOD

THE ICON OF ST NICHOLAS, MAKER'S MARK CYRILLIC 'F.CH', KLIMOVICHI, 1862; THE QUADRIPARTITE ICON, MAKER'S MARK 'MO', MOSCOW, 1807

Both rectangular, traditionally painted, the borders and halo *repoussé* with foliate scrolls and geometric motifs, *both marked on lower mounts*
20 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in. (51 x 40.5 cm.) and smaller (2)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROPERTY FROM A DISTINGUISHED LADY: A SWISS COLLECTION

***344**

A SILVER-GILT CHAMPLEVÉ ENAMEL AND FILIGRÉE ICON OF THE MOTHER OF GOD OF MODENA

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

Rectangular, traditionally painted, the filigrée vestments of foliate scrollwork, the crowns decorated with seed-pearls and pastes, the borders *repoussé* and finely chased with scrolling foliage, with *champlevé* enamelled plaques, *marked throughout*
12 x 28 in. (30.5 x 71 cm.)

£5,000-7,000

US\$6,500-9,100

€5,800-8,100



343



344

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

345

A CLOISSONNÉ ENAMEL PARCEL-GILT SILVER ICON OF THE MANDYLION

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

Realistically painted, the parcel-gilt silver oklad *repoussé* and chased to simulate an embroidered cloth, with a foliate border, the halo cloisonné enamelled in shades of blue, green, red, white and purple with stylised foliage and geometric motifs, with a champlevé enamelled plaque, *marked throughout*
12 x 10½ in. (30.7 x 27 cm.)

£7,000-10,000

US\$9,100-13,000

€8,100-12,000

PROVENANCE:

Anonymous sale; Bonhams, London, 1 December 2010, lot 162.



345

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

346

A CLOISSONNÉ ENAMEL PARCEL-GILT SILVER ICON OF THE MANDYLION

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1885

Realistically painted, the parcel-gilt silver oklad *repoussé* and chased to simulate an embroidered cloth lifted by two angels in the upper corners, with a *repoussé* foliate border, the haloes and corners cloisonné enamelled in shades of blue, green, white and black with stylised foliage and geometric motifs, with a champlevé enamelled name plaque, *marked on lower rim*
12¼ x 10½ in. (31.1 x 26.7 cm)

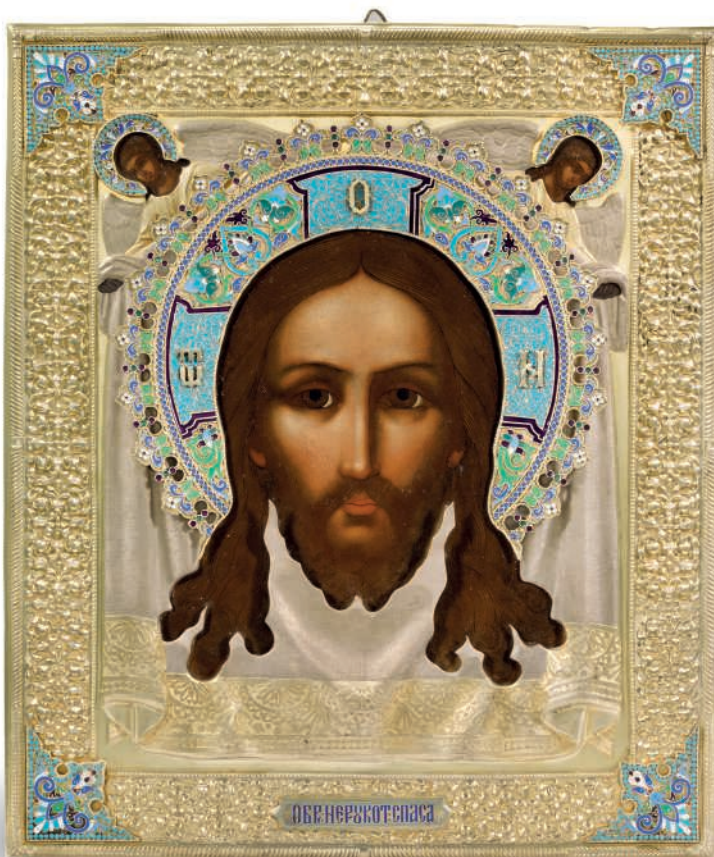
£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Anonymous sale; Christie's, London, 24 November 2008, lot 133.



346



PROPERTY FROM THE COLLECTION OF PRINCE IVAN OBOLENSKY (LOTS 97-103, 347-349)

PROPERTY FROM THE COLLECTION OF PRINCE IVAN OBOLENSKY

***347**

A REGIMENTAL CHEVALIER GUARD OFFICER MESS SILVER KNIFE
RUSSIA, CIRCA 1872

With a silver handle inscribed in Russian 'Cornet Count Platon Sergeevich Obolensky II / Artel of the Chevalier Guard Regiment 1872 October 26', apparently unmarked, the metal blade marked *Kalyakin*; together with eleven parcel-gilt silver and niello spoons, nielloed with foliate scrolls, maker's mark indistinct, Moscow, 1881
10¾ in. (27 cm.) long (12)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

Prince Serge Obolensky (1890-1978) and Ava Alice Muriel Astor (1902-1956).
By descent to the late owner.

Count Platon Obolensky (1850-1913) was the father of Serge Obolensky. He was made a cornet of the Chevalier Guard regiment in 1872. For more information about the Obolensky family, see lot 97.



347

PROPERTY FROM THE COLLECTION OF PRINCE IVAN OBOLENSKY

***348**

SIX LACQUERED PAPIER-MACHÉ BOXES
RUSSIA, 19TH / EARLY 20TH CENTURY

One, painted with a couple, three painted with a *troika*, one decorated with a hunting scene and one depicting dancing peasants, one signed in Russian 'A. Vatagin / S. Palekh' and date '1928'
6¾ in. (17.2 cm.) wide and smaller (6)

£1,000-2,000

US\$1,300-2,600

€1,200-2,300

PROVENANCE:

Prince Serge Obolensky (1890-1978) and Ava Alice Muriel Astor (1902-1956).
By descent to the late owner.



348



PROPERTY FROM THE COLLECTION OF PRINCE IVAN OBOLENSKY

***349**

A COMMEMORATIVE ENAMEL SNUFF BOX
PROBABLY BIRMINGHAM, ENGLAND, CIRCA 1760

Rectangular with rounded corners and waisted sides, the hinged cover painted with a depiction of the Battle of Kunersdorf of 1759 under the command of General Saltykov, inscribed in Russian, the sides and base with military trophies, the interior of the cover with a portrait of Empress Elizabeth Petrovna within inscription in Russian 'God save Elizabeth Petrovna of all Russia', wavy gilt-metal mounts, *apparently unmarked*
3 1/8 in. (8 cm.)

£3,000-5,000

US\$3,900-6,500
€3,500-5,800

PROVENANCE:

Prince Serge Obolensky (1890-1978) and Ava Alice Muriel Astor (1902-1956).

By descent to the late owner.

Scholars are divided as to whether boxes of this type were manufactured in Birmingham, England, and then sent as blanks to be painted in St Petersburg, or whether they were entirely English products made for export. For a comparable box, see G. von Habsburg et al., *Faberge: Treasures of Imperial Russia*, St Petersburg, 2017, pp. 128-129.



349

***350**

A GROUP OF TWELVE SILVER KNIFE RESTS, THREE BOXES, A NAPKIN RING AND A NIELLO TRAY

VARIOUS MAKERS, RUSSIA,
SECOND HALF 19TH / EARLY 20TH CENTURY

The reeded knife rests, decorated with two griffins on each side, *marked W.A. Bolin*, Moscow, 1908-1917, with later Soviet marks; the *trompe l'oeil* oval box, chased to simulate birch tree bark, *maker's mark indistinct*, Moscow, 1871; an egg-shaped box and an egg-shaped cup, *one marked 'PJS'*, St Petersburg, circa 1890; the napkin ring, engraved with the cypher of Alexandra Feodorovna and dated 1916, *mark of Maria Sokolova*, Moscow, circa 1916; the niello tray, decorated with a city view and floral motifs, *mark of M. Dmitriev*, Moscow, 1866

The knife rests, 3 3/8 in. (8.6 cm.) wide
29.8 oz. (928 gr.) gross

(17)

£2,000-3,000

US\$2,600-3,900
€2,400-3,500



350

PROPERTY OF A LADY

***351**

A SILVER-GILT AND ENAMEL ICON OF CHRIST PANTOCRATOR
MARK OF VASILY POPOV, MOSCOW, 1861

Realistically painted, the garments and borders *repoussé* and chased with foliate motifs and strapwork, applied with two enamel panels with Christ's initials, with velvet backing, *marked on mount and halo*
7 x 5½ in. (17.7 x 14.3 cm.)

£600-800

US\$780-1,000
€700-920



351



352

***352**

A SILVER COVERED BEAKER
MARK OF PETR SEMENOV, MOSCOW, 18TH CENTURY

Tapering cylindrical and on domed foot, the body *repoussé* and chased with three reserves depicting a putto, a goat and two cockerels, within scrolling foliage, the cover similarly decorated, applied with a baluster-shaped finial, *marked under base and on cover*
11½ in. (29.5 cm.) high
18.9 oz. (535 gr.)

£3,000-5,000

US\$3,900-6,500
€3,500-5,800



353

***353**

A SILVER-GILT PLATE AND A SILVER-MOUNTED COCONUT CUP

THE PLATE, RUSSIA, LATE 18TH / EARLY 19TH CENTURY;
THE COCONUT CUP, CONTINENTAL, LATE 19TH CENTURY

The plate, circular, the border engraved with a double-headed eagle, *indistinctly marked on the rim, stamped '159', also with a prick-dot engraved Cyrillic inscription and the number '159' under base*; the coconut cup, carved with geometric motifs, on a circular spreading foot, with a detachable cover, *marked under base*

The plate, 9½ in. (24.2 cm.) diameter

The plate, 15.2 oz. (430 gr.)

(2)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

354

A PARCEL-GILT SILVER BEAKER

MARK OF MIKHAIL KLUSHIN, MOSCOW, 1738

Cylindrical on spreading foot, with *repoussé* detail of three cartouches housing inscribed Latin proverbs illustrated between bouquets of flowers with stippled detail, *marked under base*

3¾ in. (9.7 cm.) high

5.45 oz. (169.7 gr.)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



354



355

~355

A SILVER SAMOVAR AND TEA SERVICE

THE SAMOVAR, MARKED KHLEBNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1880; THE TEA SERVICE, MAKER'S MARK OF DANIEL EDWARD HÄKKINEN, ST PETERSBURG, 1871

Comprising a samovar, teapot, sugar-bowl, and cream-jug; the samovar, of traditional form, on four ball feet, the spout with an openwork tap, the detachable cover with openwork turret, the handles of angular shape, engraved with monogram 'BD', gilt interior; the tea service, the bodies of compressed circular shape, the teapot and sugar-bowl with baluster ivory finials, all with gilt interiors, the bodies engraved with monogram 'BCD', the teapot and samovar with ivory insulators, *marked throughout*

The samovar, 15¼ in. (38.8 cm.) high
113.32 oz. (3,524.6 gr.) gross

£20,000-30,000

(4)

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

By repute, from the collection of Count Bobrinsky.
Acquired from the above by a noble Italian family.
Acquired from the above by the previous owner.
Anonymous sale; Christie's, London, 1 June 2015, lot 261.

356

A SILVER TROMPE L'OEIL BREAD BASKET

MARKED O. KURLIUKOV, MOSCOW, 1899-1908

Oval with simulated raffia-gathered sides applied with a realistically cast carnation flower, a ribbon and a figure of a child, one side engraved with a monogram, *marked under base and on rim*
13½ in. (34.5 cm.) wide
40.65 oz. (1,264.3 gr.)

£4,000-6,000

US\$5,200-7,800
€4,700-6,900



356



***357**

A LARGE AND IMPRESSIVE PARCEL-GILT SILVER PUNCH SET

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1880

Comprising a large bulbous bratina, twelve charki, a ladle and a tray; all *repoussé* and chased with stylised geometric and foliate motifs in the old Russian style, the tray centring a circular spreading foot surrounded by four seated lion figures, on four ball feet, the bratina and ladle cast and chased with Russian drinking phrases, *all but one charka marked throughout*; in the original fitted felt-lined wood case

The tray, 17¾ in. (45 cm.) diameter; the bratina, 7 in. (20 cm.) high
239.58 oz. (7,457.9 gr.)

(15)

£60,000-80,000

US\$78,000-100,000
€70,000-92,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 11-12 June 1997, lot 367.

Anonymous sale; Sotheby's, London, 31 May 2006, lot 344.



358

358

A SILVER DRESSING TABLE MIRROR

MARK OF CARL TEGELSTEN, ST PETERSBURG, 1844

Rectangular, on two scroll feet, the frame cast with scrolling foliage, surmounted by a double crest of the Bezobrazov and Sukhozanet families beneath a coronet, with wood back, *marked on sides*
34 in. (86.4 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

The present mirror is adorned with the marital coat-of-arms, and probably belonged to Anna Sukhozanet (1826-1895) who married Nikolay Bezobrazov (1816-1867) in 1844.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

359

A PAIR OF SILVER SEVEN-LIGHT CANDELABRA

MAKER'S MARK 'JV', ST PETERSBURG, 1851

Each naturalistically cast, chased and engraved as entwined vines, on five feet formed as branches with leaves, tendrils and grapes around the base and branches, with foliate drip-pans and sockets, plain detachable candle holders, *fully marked*

29 in. (73.7 cm.) high

742 oz. (23,172 gr.)

(2)

£70,000-90,000

US\$91,000-120,000

€81,000-100,000

PROVENANCE:

From the Collection of Comte and Comtesse Edouard Decazes; Christie's, London, 1-2 December 2009, lot 67.

Acquired at the above sale by the present owner.

The present pair of candelabra originally belonged to the Decazes family, who owned them for over one hundred and fifty years. In 1851, Thomas Charles Elyse Michel Decazes (1824-1883) married Henriette Eleanore Stackelberg (1827-1909), daughter of Count Gustav Ernst von Stackelberg (1766-1850). Of Baltic-German descent, Gustav was the son of

Count Otto Magnus von Stackelberg (1736-1800), a diplomat of the Russian Empire. As a lieutenant in the Russian armed forces, he fought during the Russo-Swedish War (1788-1790) and later served as Russian ambassador to several countries. After the defeat of France in the Napoleonic Wars, Count Stackelberg served as a diplomat and as Russian Ambassador at the Congress of Vienna in 1814-1815. Following a long career of diplomatic service, he was awarded the Order of St Andrew, and spent the rest of his life in Paris.

Louis Charles Elie, second Duke Decazes (1819-1877) was appointed Minister of Foreign Affairs of the French government from 1873 to 1877. During these troubled times, and in order to protect France from another potential German invasion, he developed strong diplomatic ties with other countries, most notably the Russian Empire. These diplomatic ties to Russia are considered a precursor to the Alliance Franco Russe, which remained in place from 1892 until the advent of the Russian revolution in 1917.

Such close links between the Decazes family and Russia during the second half of the nineteenth century suggest that the present candelabra were either a diplomatic gift or a wedding gift. The candelabra are dated 1851, the same year as the wedding of Thomas Charles Elyse Michel Decazes to Henriette Eleanore Stackelberg.



359





360

360

A SILVER SAMOVAR

MARK OF SEMEN DEMENTIEV, MOSCOW, 1827

The water urn of tapering cylindrical form, on four gadrooned feet cast to simulate acanthus leaves, with acanthus decor and four pine cone finials, the water urn flanked with two lion-mask ring handles and the spout cast to simulate the head of a crane, the cover above a beaded rim, surmounted by a pine cone finial, on wooden base with four ball feet, *marked on rim and on silver base*

21½ in. (54.5 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

***361**

A GROUP OF SILVER AND NIELLO SPOONS, KNIVES AND FORKS

VARIOUS MAKERS, RUSSIA,
SECOND HALF 19TH / EARLY 20TH CENTURY

Comprising two spoons with circular bowls and twisted stems, nielloed with St Basil's Cathedral and Cathedral of Christ the Saviour, *one with the mark of Vasily Semenov*, Moscow, circa 1880; a group of four table spoons and one serving spoon, nielloed with scrolling foliage, *one with maker's mark of M. Dmitriev*, three marked *Khlebnikov*, the serving spoon with maker's mark 'AK'; together with three serving pieces, (two that are silver-plated), and a set of twelve butter knives, *mark of Allenius Johan*, St Petersburg, 1895

The serving niello spoon, 11½ in. (29.3 cm.) long and smaller 34.8 oz. (1,084.2 gr.) gross

(22)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900



361



362

362

A PARCEL-GILT SILVER HUNTING FLASK AND BOX
PROBABLY RUSSIA, LATE 19TH / EARLY 20TH CENTURY

Each with *repoussé* decoration of a bird in nature, spot-hammered overall, the flask with a cork-lined screw cap, the box with a gilt interior and ring handle, *apparently unmarked*; in the original leather case

The flask, 6¾ in. (17.2 cm.) long and smaller
34.58 oz. (1,075.4 gr.)

(2)

£6,000-8,000

US\$7,800-10,000
€7,000-9,200

PROVENANCE:

Grand Duke Nicholas Nikolaevich the Elder (1831-1891).
Grand Duke Nicholas Nikolaevich the Younger (1856-1929).
Grand Duke Piotr Nikolaevich (1865- 1931).
Then by direct descent.

363

A GROUP OF SILVER FLATWARE FROM THE GRAND DUKE NICHOLAS NIKOLAEVICH THE ELDER SERVICE

MARK OF NICHOLLS AND PLINCKE, WITH THE WORKMASTER'S MARKS OF CARL TEGELSTEN, HENRIK AUGUST LANG AND ADOLF SPER, ST PETERSBURG, 1841-1856

Comprising fifteen dinner knives, twenty-nine dinner forks, thirty-four tablespoons, twelve lunch knives, five lunch forks, fourteen dessert spoons, two dinner spoons, fourteen fruit knives, three teaspoons, seven silver coffee spoons, two serving spoons, one ladle, one pierced tea strainer, one covered tureen; all engraved with an Imperial double-headed eagle and the crowned Cyrillic monogram 'NN' for Grand Duke Nicholas Nikolaevich the Elder (1831-1891), *marked throughout*; together with five ice-cream forks, one ladle, twelve parcel-gilt silver coffee spoons, one preserve ladle, three silver-plated shovel spoons, *all by various makers and dates*

371.92 oz. (11,600 gr.) approximate weighable silver

(162)

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Grand Duke Nicholas Nikolaevich the Elder (1831-1891).
Grand Duke Nicholas Nikolaevich the Younger (1856-1929).
Grand Duke Piotr Nikolaevich (1865- 1931).
Then by direct descent.



363 (part)



364

PROPERTY FROM A PRIVATE ENGLISH ESTATE

364

SIX CLOISSONNÉ ENAMEL SILVER-GILT TEASPOONS AND SIX PARCEL-GILT SILVER ICE CREAM SPOONS

THE TEASPOONS, MAKER'S MARK 'EO', MOSCOW, 1908-1917; THE ICE CREAM SPOONS, MARKED FABERGÉ, MOSCOW, CIRCA 1890

The ice cream spoons, with gilt bowls, the handles decorated with rocailles, engraved with a monogram, *marked on bowls*; the teaspoons, the bowls and handles enamelled with scrolling foliage, *marked on stems*; together with a silver frame, *bearing later Fabergé marks*

5½ in. (14 cm.) long and smaller (13)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

***365**

A GROUP OF COMMEMORATIVE PLATES, PLAQUES AND CORONATION CUPS

RUSSIA AND FRANCE, LATE 19TH / EARLY 20TH CENTURY

Three plates, by the Sarreguemines factory, depicting Emperor Alexander III, Nicholas II and Empress Alexandra Feodorovna, *marked under bases*; seven enamelled coronation cups, decorated with the crowned initials of Nicholas II and 1896, the reverse with Russian Imperial arms, *unmarked*; four biscuit porcelain plaques, by the Imperial Porcelain Factory, two with the profile portrait of Emperor Nicholas II, the other two with the profile portrait of Empress Alexandra Feodorovna, *all marked and dated 1909*; together with a porcelain dove-form box and cover, by the Kuznetsov Factory, *marked under base*

The plates, 8¾ in. (21.3 cm.) diameter

(15)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900



365



366

366

A BRONZE MODEL OF A TROIKA

CAST BY CHOPIN AFTER THE MODEL BY EVGENII LANCERAY, LATE 19TH CENTURY

Cast as two men and a child on a troika, the horses startled by two dogs in their path, on a detachable red velvet plinth applied with a plaque inscribed in Italian '1838 / 8 March / 1888', signed and dated on base in Cyrillic 'MADE [BY] E: LANCERE.' and with Cyrillic foundry marks 'F. CHOPIN' 17½ in. (43.3 cm.) long

£4,000-6,000

US\$5,200-7,800
€4,700-6,900

PRIVATE COLLECTION, NEW YORK

***367**

A BRONZE GROUP OF A TROIKA

CAST AFTER THE MODEL BY EVGENY NAPS, LATE 19TH CENTURY

On a naturalistic rectangular base, realistically cast as three men riding a troika, drawn by three horses galloping through the snow, signed on base in Cyrillic 'Modelled [by] E. Naps.'

11 in. (28 cm.) wide

£3,000-5,000

US\$3,900-6,500
€3,500-5,800

For the original wax model, see L.A. Dementieva, *Album of Models by the Sculptor Eugene Lanceray*, Moscow, 2011, pp. 72-73, 315-316, no. 21.



367



368

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

368

A BRONZE BUST OF LEO TOLSTOY

NAUM ARONSON (1872-1943)

signed and dated at the lower right of the face 'N. Aronson, Yasnaya Poliana, 1901', and with foundry mark on the reverse 'E. Gruet, Une Fondateur Paris', with a partially removed paper label inscribed 'Exposition Internationale des Beaux-Arts / De Monte Carlo' under base
bronze with dark brown/ green patina
22½ in. (57.2 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

EXHIBITED:

Monaco, *Exposition Internationale des Beaux-arts de la Principauté de Monaco*, 1902, no. 739.

LITERATURE:

Exhibition catalogue, *Exposition Internationale des Beaux-arts de la Principauté de Monaco*, Monaco, 1902, no. 739 (listed).



369

369

A BRONZE GROUP OF A LADY ON A HORSE

PRINCE PAUL TROUBETZKOY (1866-1938)

signed and dated on base 'Paul Troubetzkoy 1896'
bronze with dark green patina
18½ in. (47 cm.) high

£15,000-25,000

US\$20,000-32,000

€18,000-29,000



370

A BRONZE GROUP OF A COWBOY AND A COW

PRINCE PAUL TROUBETZKOY (1866-1938)

signed and dated on the base 'Paul Troubetzkoy 1930', stamped with the foundry mark

'CIRE A. VALSUANI PERDUE'

bronze with dark brown patina

24 in. (61 cm.) long

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

In 1911, Paul Troubetzkoy travelled to the United States for his first American show in New York. In 1914, he returned to the city for a show at Knoedler & Co., and, as World War I broke out, he was forced to remain in the United States. Travelling through vast swathes of American countryside on journeys from coast to coast, Troubetzkoy was inspired by the American culture and landscape, and was prolific as a result. His work was met with great appreciation; he exhibited in Philadelphia and Detroit and occupied a well-visited studio in Hollywood from 1919.



371



372

371

A PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS II, 1911

Of gourd-shape, decorated with *flambé* red and purple glazes emanating up from the base, marked under base with underglaze green factory mark
10½ in. (26.5 cm.) high

£5,000-7,000

US\$6,500-9,100
€5,800-8,100

For a comparable vase from the Kuskovo Museum, see M. Korablev, M. Sokolenko, *Antologija Russkogo Farfora XVIII-nachala XX veka*, vol. 4, part 3, Moscow, 2014, p. 144.

***372**

A LARGE PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS II, 1916

Of gourd shape, decorated with a *flambé* red glaze intensifying with the curvature, with white rim, marked under base with underglaze green factory mark
17½ in. (44.5 cm.) high

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

373

A SOVIET PORCELAIN FIGURE OF TAMARA KARSAVINA AS THE FIREBIRD

BY THE STATE PORCELAIN FACTORY, PETROGRAD, 1923

After a design by Dmitrii Ivanov, modelled as Tamara Karsavina in the title role of Igor Stravinsky's Ballet 'The Firebird', *marked under base with green underglaze hammer, sickle and cog, black overglaze Jubilee mark for the fifth anniversary of the State Porcelain Factory, also numbered '35/25.'*

8¾ in. (22.2 cm.) high

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

374

A RARE SOVIET PORCELAIN INKSTAND 'REAPERESS'

BY THE STATE PORCELAIN FACTORY, PETROGRAD, 1919

After a model by Natalya Danko, realistically modelled and painted as a reclining woman, in a red floral sarafan, white shirt and green headscarf, holding a sickle in her right hand and a basket formed as an inkwell in her left hand, with a detachable cover, reclining on wheat sheaves, *marked under base with green underglaze hammer, sickle and cog and date '1919'*

7 in. (17.8 cm.) wide

£7,000-9,000

US\$9,100-12,000
€8,100-10,000

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.



373



374



375

375

A CAMEO GLASS VASE

BY THE GUS CRYSTAL WORKS, MOSCOW REGION,
LATE 19TH / EARLY 20TH CENTURY

Tapering cylindrical with everted rim, the body cut with flowers and foliage in shades of brown against an orange and red ground, signed in cameo in Cyrillic 'YU.S.N.M. N-k Gus-Krust' (Yuri Stepanovich Nechayev-Maltsov, heir of Gus Khrustal'niy)
23¾ in. (60.3 cm.) high

£20,000-30,000

US\$27,000-39,000
€24,000-35,000

For an example of another cameo glass vase made by the Gus Crystal Works, see Exhibition Catalogue, *Russian Glass of the 17th-20th Centuries*, Corning, 1990, p. 105, no. 60.

376

A SOVIET PORCELAIN TEA SERVICE 'ABKHAZ TEA'

BY THE STATE PORCELAIN FACTORY, LENINGRAD, 1933

After a design by Lyudmila Protopopova, comprising a teapot and cover, a milk-jug and cover and a teacup and saucer; depicting harvesting scenes amongst foliage, the borders decorated with *ciselé* gilt foliage, marked under bases with a green underglaze and blue overglaze hammer, sickle and cog, inscribed and dated in Russian 'L. Protopopova / 1-193 / Abkhaz Tea'

5½ in. (14.1 cm.) high and smaller

(4)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800



376



379

379

A SOVIET PROPAGANDA PORCELAIN PLATE
BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF NICHOLAS II,
AND THE STATE PORCELAIN FACTORY,
PETROGRAD 1921

After a design by Rudolph Vilde, circular with a scalloped edge, the centre and border painted with varicoloured floral motifs and the date '1921', marked under base with masked Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog and date '1921.'

9 $\frac{7}{8}$ in. (24.9 cm.) diameter

£5,000-7,000

US\$6,600-9,100

€5,800-8,100



380

380

A SOVIET PROPAGANDA PORCELAIN PLATE
BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, AND THE STATE PORCELAIN
FACTORY, PETROGRAD, 1921

Circular, the centre painted in brown with a view of a factory and inscribed in Russian 'Glory to you, Workers! / Praise you, Work! / Honour Working Hands / Honour and Glory a Drop of Sweat!', the border painted with a hammer, sickle and a wheat stalk and inscribed in Russian 'Long Live the United Working Family of All Nations', within blue rims, marked under base with masked Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, and the date '1921.'

9 $\frac{3}{4}$ in. (24.7 cm.) diameter

£8,000-10,000

US\$11,000-13,000

€9,300-12,000

PROVENANCE:

Acquired by the present owner from Fischer Fine Art Gallery in the early 1970s.

The State Porcelain Factory archives indicate that a plate titled 'A Working Quarter' was produced in 1921 in one copy. It is possible that this is a record for the present plate.

We are grateful to Vladimir Levshenkov for his assistance with the research of the present lot.



381

A SOVIET PROPAGANDA PORCELAIN PLATE 'THE RED GENIUS'

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1895,
AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1920

After the design by Alisa Golenkina, circular, the centre painted with a red warrior on a winged red horse soaring across a gilt sunburst sky above the flames of the burning purple city below, within a black and red rim, the border painted with a red ribbon centring a gilt hammer and sickle on orange ground, inscribed in Russian 'We Will In flame the World with the Fire of The Third International' within a red rim, *marked under base with green underglaze factory mark and blue overglaze hammer, sickle and cog, and the date '1920'* 9¼ in. (23.4 cm.) diameter

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

The Red Genius is, perhaps, one of the most famous designs by Alisa Golenkina. She reinterpreted an image of a rider with a torch on a winged horse, which was reproduced on a famous poster of 1919 Proletariat of the World Unite by a Russian political poster designer Alexander Apsit. This design was also repeated with a German inscription on border. For a comparable plate, see T. Kudriavtseva, *Circling the Square*, London, 2004, p. 100, no. 41.



382

382

A SOVIET PROPAGANDA PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1918

After a design by Sergei Chekhonin, circular, the border painted with brown and green foliage and inscribed in Russian 'Struggle Gives Birth to Heroes' within green rims, *marked under base with masked Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, and the date '1918', also with impressed numeral '12'* 9¼ in. (23.6 cm.) diameter

£7,000-9,000

US\$9,100-12,000
€8,100-10,000



383

383

A SOVIET PROPAGANDA PORCELAIN PLATTER

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1904, AND THE STATE PORCELAIN FACTORY, LENINGRAD, 1925

Probably after a design by Sergei Chekhonin, circular, the centre painted with the red Communist flag with Cyrillic abbreviation 'KIM' inside a star within a *cisé* gilt circle, surrounded by the Cyrillic inscription 'USSR' amongst foliate design within a gilt and red rim, the border inscribed 'A Komsomol Member through Lenin's Studies into the Ranks of the R.C.P. (b.)' within a gilt rim, *marked under base with a green underglaze factory mark and a blue overglaze hammer, sickle and cog, and the date '1925'* 11½ in. (30.1 cm.) diameter

£10,000-12,000

US\$13,000-16,000
€12,000-14,000

For a comparable platter, see E. Sametskaya, *Sovetskii Agitatsionyi Farfor*, Moscow, 2004, p. 403, no. 6 [6].



384

A RARE SOVIET PORCELAIN PLATTER

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1910, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1923

After a design by Stella Vengerovskaya, oval, depicting a man rising above the crowd in a shipyard holding a hammer and cog, the border decorated with green leaves and inscribed in Russian '25 October 25 / 1923' within black border and red rim, marked under base with green underglaze Imperial Porcelain Factory mark, signed and dated in Cyrillic 'S. Vengerovskaya / 1923' 18¼ in. (46.2 cm.) long

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

Stella Vengerovskaya started working at the State Porcelain Factory in 1923. Her style was largely influenced by Alexandra Shchekotikhina-Pototskaya, whose designs she often painted on porcelain during her work at the factory between 1923-1926. The similarities in their style are prominent on the present platter, dedicated to the Sixth Anniversary of the Revolution of 1917. The State Porcelain Factory archives indicate that in 1923 Stella Vengerovskaya produced 2 platters called 'The Sixth Anniversary of the October Revolution'.

We are grateful to Vladimir Levshenkov for his assistance with the research of the present lot.



PROPERTY FROM A PRIVATE COLLECTION, MAINE

Q385

A RARE SOVIET PORCELAIN TUREEN AND COVER
 BY THE STATE PORCELAIN FACTORY, LENINGRAD, 1927

After a design by V. Kornilov, circular, flanked by two handles shaped as ribbons, painted overall with figures of hunters with bows and arrows, the detachable cover with a finial modelled as a ribbon above a hammer, sickle and wheat sheaf, decorated with images of birds, within black borders, marked under base with blue underglaze hammer, sickle and cog, also signed with Cyrillic initials 'VK' and dated '1927' 16½ in. (42 cm.) wide across handles

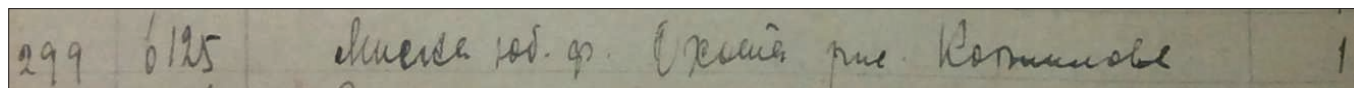
£15,000-25,000

US\$20,000-32,000
 €18,000-29,000

The State Porcelain Factory's archives for 1927 indicate that V. Kornilov produced only one tureen called 'The Hunt', using the form from the Chekhonin's Jubilee service. For comparable items from the Jubilee service, see Exhibition catalogue, *The Voice of the Time Soviet Porcelain: Art and Propaganda*, St Petersburg, 2017, p. 80, no. 21.

Vladimir Kornilov worked at the State Porcelain Factory only for a short period of time between 1926 and 1928. His designs were influenced by Sergei Chekhonin's style, which is recognisable on the present lot.

We are grateful to Vladimir Levshenkov for his assistance with the research of the present lot.



A copy of the listing for the present lot in the archives of the State Porcelain Factory.

386

A SOVIET PORCELAIN VASE

BY THE STATE PORCELAIN FACTORY, LENINGRAD, 1931

After the design by A. Malakhov, of tapering cylindrical form, painted with a red army soldier and two sailors amidst a futuristic cityscape and shipyard scenes, *inscribed and dated in Cyrillic under base 'A. Malakhov. 1931.'* 6¾ in. (17.1 cm.) high

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

For a nearly identical vase from the collection of the Museum of Contemporary Russian History, see K. Makarov, *Sovetskoe dekorativnoe iskusstvo [Soviet decorative art]*, Leningrad, 1974, no. 116, also see E. Sametskaya, *Sovetskii Agitatsionnyi Farfor*, Moscow, 2004, p. 247, no. 1 [1].



386

Ω387

A SOVIET PORCELAIN VASE

BY THE LOMONOSOV PORCELAIN FACTORY, LENINGRAD, 1947

Of slightly tapering form, the sides painted with Mongolian hunters on horseback on blue ground surrounded by images of a fox, a greyhound, a goat, a snow leopard and birds of prey under a gilt rim, *marked under base with green underglaze factory mark, also signed, dated and inscribed in Russian 'I. Riznich / 1947 / Knights of the Prairie'* 5¼ in. (13.2 cm.) high

£5,000-7,000

US\$6,600-9,100

€5,800-8,100

Ivan Ivanovich Riznich (1908-1998) was a porcelain painter and sculptor. He graduated from the Pavlovsk Art School in 1926 and in the same year joined the Lomonosov Porcelain Factory. From 1927, Riznich became known for his designs depicting animals and landscapes. He worked for the factory as a painter and modeller until 1965 and again from 1975 until 1998.



387

END OF SALE

INDEX

- A**
Annenkov, Y., 44, 45
Antipov, N., 85
- B**
Bakst, L., 127
Balashov, P., 300-302
Beloborodov, A., 53
Benois, A., 36, 37, 39, 40, 122-126
Burliuk, D., 90, 91
- C**
Caravaque, L., 96
Chekhonin, S., 1-35
Chemiakin, M., 131
Choultzé, I., 92
- D**
Deineka, A., 87
Dobuzhinsky, M., 38, 43
- E**
Elskaya, N., 133
- F**
Finck, A., 313
- G**
Gerasimov, A., 86
Goncharova, N., 121
Gorokhovski, E., 143
Grigoriev, B., 49, 82, 83, 89, 95
- H**
Hanzen, A., 107
- I**
Iacovleff, A., 46, 114-118
- K**
Kalmykov, I., 54
Kolesnikoff, S., 93
Korovin, K., 94
Krasnopevtsev, D., 137
Kulikov, I., 78
- L**
Lebedev, R., 135, 142
Lermontova, N., 88
Loukanski, G., 55
- M**
Makovsky, K., 80
Makovsky, V., 41, 42
Marevna, M., 119
Masterkova, L., 130
Meshcherskii, A., 77
- N**
Narbut, G., 48
- O**
Ostroumova-Lebedeva, A., 59-71
Ovchinnikov, V., 145
- P**
Petrov-Vodkin, K., 84
Plavinsky, D., 132
Pogédaïeff, G., 128
Pokhitonov, I., 72-75
- R**
Rabin, O., 134, 136
Rockline, V., 120
- S**
Serov, V., 52
Shablavin, S., 141
Shchekotikhina-Pototskaya, A., 129
Shishkin, I., 76
Somov, K., 58
Sorin, S., 97, 104
Stelletsy, D., 47
Sudeikin, S., 50
Surikov, V., 51
Sveshnikov, B., 138
Sychkov, F., 79
- T**
Tchelitchew, P., 98-103, 105
Terechkovitch, C., 56
The Peppers, 144
- V**
Vasnetsov, V., 108
Vassiliev, O., 140
Vinogradov, S., 112
Voloshin, M., 57
- W**
Westchiloff, K., 81, 106, 109, 113
- Z**
Zommer, R., 110, 111
Zverev, A., 139

IMAGE CREDITS

Lot 84: Kuzma Petrov-Vodkin, © House-Museum of Petrov-Vodkin, Khvalynsk, 2019

M. Breuning, New York Evening Post, 'The Carnegie International Proves to Be an Extremely Interesting Event- News of Local Shows', October 25, 1930, © RGALI, Moscow, 2019

An archival photograph showing Petrov-Vodkin's paintings on view at the Twenty-Seventh International Exhibition of Paintings at the Carnegie Institute, Pittsburgh, 1928 © House-Museum of Petrov-Vodkin, Khvalynsk, 2019

K. Petrov-Vodkin (1878-1939), *Branch of a Bird Cherry Tree in a Glass*, 1932, the State Russian Museum.
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G. Morandi (1890-1964), *Still life*, circa 1925, the State Russian Museum, St Petersburg.
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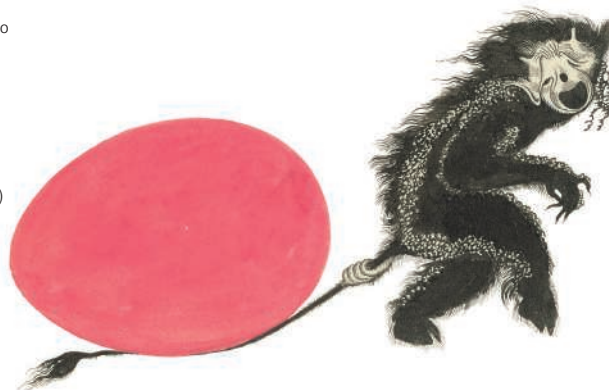
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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply from 11pm (GMT) on 29 March 2019. If your purchased lot has not been shipped before 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due on your purchase. Further information can be found in the **'VAT Symbols and Explanation'** section of our catalogue.

For lots Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol λ next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you 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 saleroom 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

(ii) 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

- 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).
- 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.
- If you do not collect any **lot** within thirty days following the auction we can, at our option:
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - 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.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- 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_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. 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.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund

the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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 W 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

auctioneer: the individual auctioneer and/or Christie's.

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 a 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.

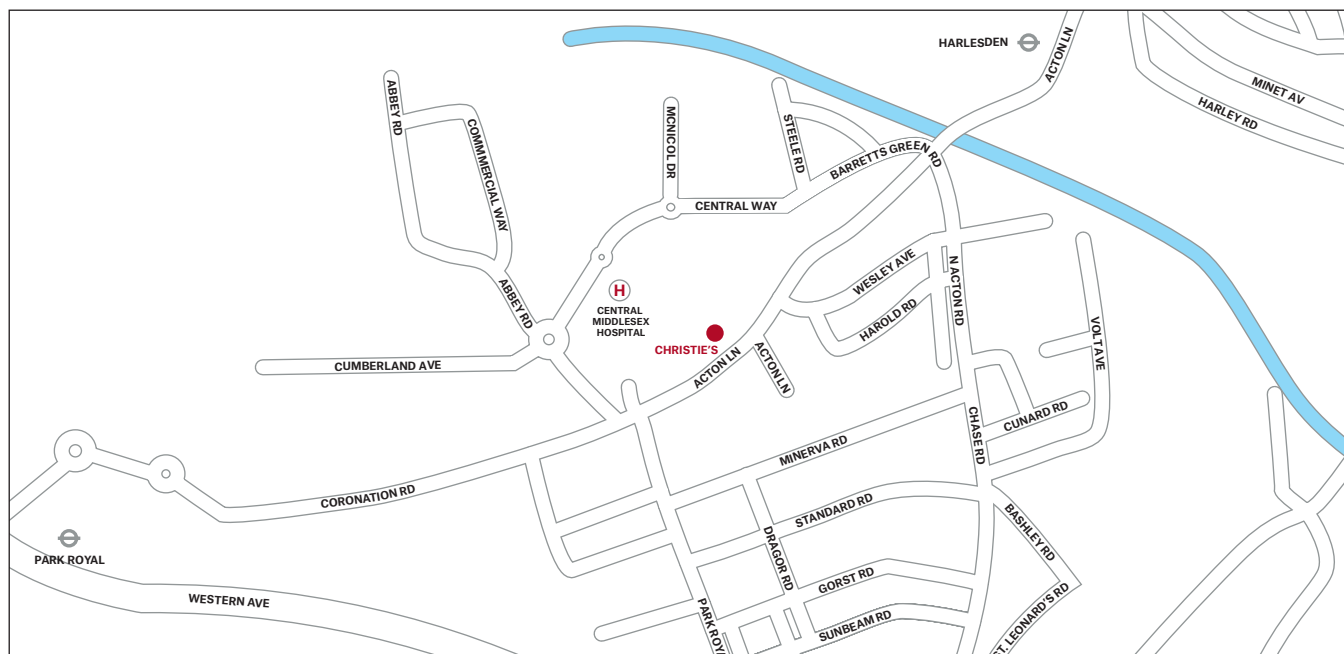
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



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