



IMPORTANT RUSSIAN ART

London, 25 November 2019

CHRISTIE'S







IMPORTANT RUSSIAN ART

MONDAY 25 NOVEMBER 2019



PROPERTIES FROM

The Estate of Prince Ivan Obolensky
The Mamontoff Family, France
The Family of Grand Duchess Olga
of Russia
The Collection of Anna-Maria Collor
The Estate of William Kelly Simpson
The Estate of Francine Du Plessix Gray

AUCTION

Monday 25 November 2019
at 10.30 am (Lots 1-108)
and 1.30pm (Lots 201-447)

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

VIEWING

Friday	22 November	9.00 am - 4.30 pm
Saturday	23 November	12.00 pm - 5.00 pm
Sunday	24 November	12.00 pm - 5.00 pm

AUCTIONEERS

Nick Martineau and Natalia Voinova

AUCTION CODE AND NUMBER

In sending absentee bids or
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FRONT COVER:
Lot 23

INSIDE FRONT COVER:
Lot 34

OPPOSITE:
Lot 207-212, 214-218, 222-224, 239

PAGE 4:
Lot 386 (detail)

INSIDE BACK COVER:
Lot 16

BACK COVER:
Lot 435



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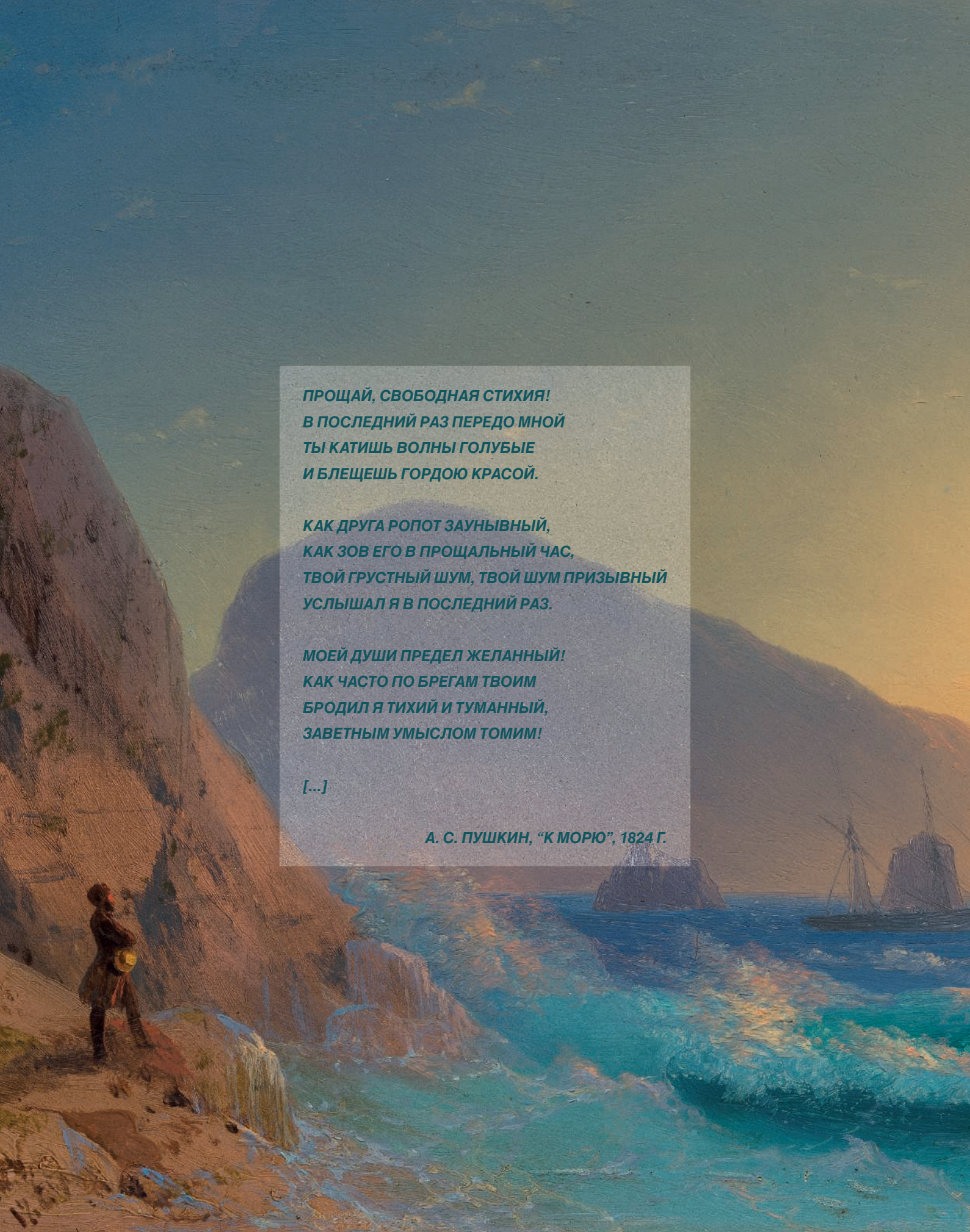
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ПРОЩАЙ, СВОБОДНАЯ СТИХИЯ!
В ПОСЛЕДНИЙ РАЗ ПЕРЕДО МНОЙ
ТЫ КАТИШЬ ВОЛНЫ ГОЛУБЫЕ
И БЛЕЩЕШЬ ГОРДОЮ КРАСОЙ.

КАК ДРУГА РОПОТ ЗАУНЫВНЫЙ,
КАК ЗОВ ЕГО В ПРОЩАЛЬНЫЙ ЧАС,
ТВОЙ ГРУСТНЫЙ ШУМ, ТВОЙ ШУМ ПРИЗЫВНЫЙ
УСЛЫШАЛ Я В ПОСЛЕДНИЙ РАЗ.

МОЕЙ ДУШИ ПРЕДЕЛ ЖЕЛАННЫЙ!
КАК ЧАСТО ПО БРЕГАМ ТВОИМ
БРОДИЛ Я ТИХИЙ И ТУМАННЫЙ,
ЗАВЕТНЫМ УМЫСЛОМ ТОМИМ!

[...]

А. С. ПУШКИН, "К МОРЮ", 1824 Г.

SESSION I: RUSSIAN PICTURES

MONDAY 25 NOVEMBER 2019 AT 10.30 AM (LOTS 1-108)



After O. Kiprensky, *Portrait of Alexander Pushkin*

PROPERTY OF A LADY

***1**

IVAN AIVAZOVSKY (1817-1900)

Pushkin looking out to Ayu-Dag, Crimea

signed in Cyrillic and dated 'Aivazo.../18...'

(lower left)

oil on panel

9 $\frac{3}{8}$ x 12 $\frac{3}{4}$ in. (23.8 x 32.4 cm.)

£80,000-120,000

US\$110,000-150,000

€92,000-140,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 June 1995, lot 48.

Acquired at the above sale by the present owner.

LITERATURE:

Sh. Khachatourian, *Hovhannes Ivan Aivazovski*, Yerevan, 2011, illustrated p. 218.

G. Caffiero and I. Samarine, *Light, water and sky. The paintings of Ivan Aivazovsky*, London, 2012, illustrated and listed p. 315, no. CS-1889-002.



2

PROPERTY FROM THE FAMILY OF THE ARTIST

2
JOHN COOKE BOURNE (1814-1896)
The Kiev-Pechersk Lavra

signed and dated 'J C Bourne/1874' (lower left)
 pencil and watercolour, heightened with white, on paper laid on card
 15¾ x 22¾ in. (40 x 57.7 cm.)

£8,000-12,000

US\$11,000-15,000
 €9,200-14,000

PROVENANCE:

The family of the artist.

3
PAUL LOUIS BOUCHARD (1853-1937)
View of the Church of the Nativity of Theotokos at Putinki and Strasnoi Monastery, Moscow

signed, inscribed and dated 'Bouchard/Moscou 1895' (lower right)
 pencil and oil on canvas
 15 x 21¼ in. (38.5 x 55.2 cm.)

£7,000-9,000

US\$9,000-12,000
 €8,100-10,000



3



PROPERTY FROM THE ESTATE OF PRINCE IVAN OBOLENSKY

***4**

RUSSIAN SCHOOL

View of the Stock Exchange, St Petersburg

oil on canvas
35 x 54 in. (88.9 x 137.1 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

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



5

PROPERTY FROM A EUROPEAN COLLECTION

5

ATTRIBUTED TO BOGDAN WILLEWALDE

The Coronation of Tsar Nicholas I in St George's Hall, the Winter Palace, 1826

oil on canvas
17½ x 19½ in. (44.5 x 48.6 cm.)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

Nina Zouboff (1929-2018).

It has been suggested that the present oil sketch is a study for *Coronation Oath of Nicholas Alexandrovich* (1861), Tsarskoe Selo State Museum.

We are grateful to Sergei Podstanitsky for his assistance in cataloguing this lot.

PROPERTY FROM A EUROPEAN COLLECTION

6

ÉTIENNE MAURICE FALCONET (1716-1791)

Portrait of Peter the Great (1672-1725)

pencil, charcoal and pastel on paper
20¼ x 15 in. (51.7 x 38.1 cm.)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

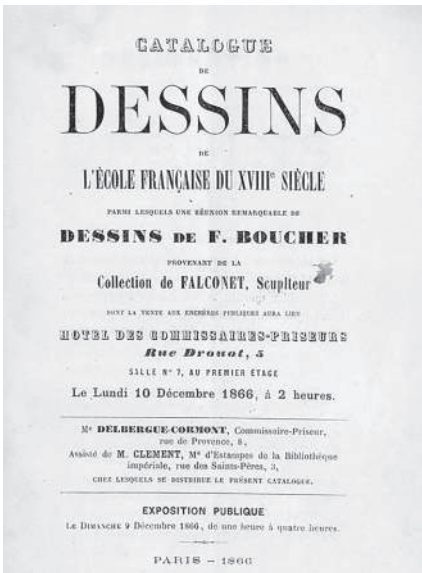
PROVENANCE:

By descent to Marie-Lucie de Jankowitz of Jeszenicz (1778-1866), granddaughter of the artist.
Collection de Falconet, Sculpteur; Hôtel Drouot, Paris, 10 December 1866, lot 68.
Nina Zouboff (1929-2018).

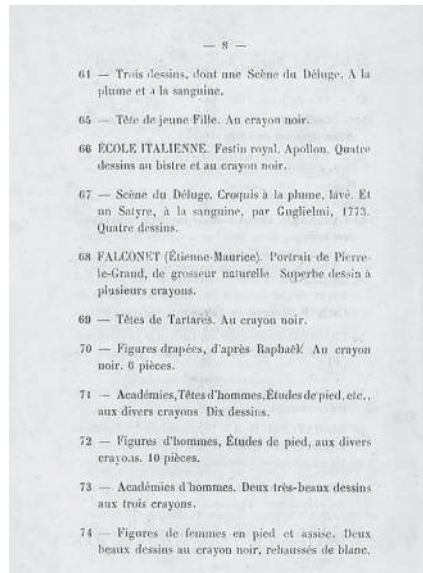
LITERATURE:

L. Réau, *Étienne Maurice Falconet*, Paris, 1922, listed p. 515, no. 68.

This rare portrait was executed by the notable French sculptor Étienne Maurice Falconet, who created the renowned statue of Peter the Great, commissioned by Catherine the Great. The sculpture is more widely known as the Bronze Horseman thanks to Pushkin's poem of the same name. Falconet only executed a small number of drawings, and the very few we are aware of are those listed in the exhibition catalogue for the sale of his collection in 1866 alongside those in the Musée des Beaux-Arts de Nancy, as stated in L. Réau, *Étienne Maurice Falconet*, Paris, 1922.



Front page of the catalogue for the Collection de Falconet sale, Paris, 1866



Page listing lot 6

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Portrait de Pierre le grand par Falconnet.

n° 88 de la vente du 10 Décembre 1866 des Dessins provenant de la Collection de Falconnet dépendant de la succession de la ^mme la Baronne de Jankowitz, fille de Falconnet, décedée à Paris en 1824



7

PROPERTY OF A GENTLEMAN

***7**

AFTER PIETRO ANTONIO ROTARI

Portrait of Tsarevich Paul of Russia (1754-1801)

oil on canvas
22¼ x 18½ in. (56 x 46 cm.)

£5,000-7,000

US\$6,400-8,900
€5,800-8,100

PROVENANCE:

By repute, by descent to the artist's brother Paolo Rotari.
By repute, by descent to Giuseppe Rotari the son of the above.
By repute, by descent to Elisabetta Rotari Cartolari, the daughter of the above.
By repute, by descent to Count Antonio Cartolari, the husband of the above.
Anonymous sale; Sotheby's, New York, 7 November 1985, lot 118.
The Barry Byrne collection; Christie's, Sydney, 15-16 July 1992, lot 767.
Acquired at the above sale by the present owner.
See D. A. Rovinsky, *Concise Dictionary of Russian Graphic Artists*, St Petersburg, 1888, p. 1426, no. 12, listed and illustrated as a print.

PROPERTY FROM A EUROPEAN COLLECTION

8

**BY THE IMPERIAL TAPESTRY FACTORY
HEAD MASTER SEMEN KULIKOV**

A tapestry panel portrait of Alexei Bestuzhev-Ryumin (1693-1768)

woven in wool and silks, the sitter depicted side-on to the right,
with the sash and star of the Order of St Andrew
22½ x 19½ in. (57.1 x 48.5 cm.)

£4,000-6,000

US\$5,200-7,700
€4,700-6,900

PROVENANCE:

Probably, Alexandre Polovtsoff (1867-1944), London until at least 1935.
Nina Zouboff (1929-2018).

EXHIBITED:

Probably, London, 1 Belgrave Square, *The Exhibition of Russian Art*,
4 June-13 July 1935, no. 147.

LITERATURE:

Probably, Exhibition catalogue, *Catalogue of the Exhibition of Russian Art*,
London, 1935, listed p. 36, no. 147.

During the early years of his career, Alexei Bestuzhev-Ryumin was sent abroad by Peter the Great (1682-1725) to learn diplomacy. After his return to Russia he was promoted to Chancellor of the Russian Empire and was mainly responsible for foreign policy during the reign of Empress Elizaveta Petrovna (1709-1761).

PROPERTY FROM A EUROPEAN COLLECTION

9

AFTER DIMITRY LEVITSKY

Portrait of Catherine the Great (1729-1796)

oil on canvas
72 x 46¾ in. (183 x 118.5 cm.)

£7,000-9,000

US\$8,900-11,000
€8,100-10,000

PROVENANCE:

Nina Zouboff (1929-2018).



8

12

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10

VLADIMIR HAU (1816-1895)

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

pencil and watercolour, some heightened with white, on card laid on paper sheet: 10½ x 8¾ in. (26.2 x 21.8 cm.)
album: 10¾ x 8¾ in. (27.1 x 22.6 cm.)
Executed circa 1840
including a letter dated 11 May 1892

£70,000-90,000

US\$90,000-110,000
€81,000-100,000

This rather unusual album, which belonged to Grand Duchess Olga Nikolaevna, future Princess of Württemberg includes photograph portraits of close relatives such as her mother, her brothers Alexander II, Konstantin and Michael, the latter two dressed in the uniform of the 4th Imperial family Rifle Guard battalion, and friends, such as Vladimir Shcherbatov and his wife and Prince and Princess Sergey Galitzine. The watercolour portraits by Vladimir Hau include almost exclusively people surrounding the Grand Duchess Olga during her youth, such as Countess Yulia Fedorovna Baranova, born Adlerberg, signed and dated 1840. Appointed Maid of Honour in April 1806, Mistress of the Court attached to

PROVENANCE:

Princess Olga of Württemberg, born Grand Duchess Olga Nikolaevna (1822-1892) (ex-libris on inside cover).
By descent to Prince Albrecht of Schaumburg-Lippe (1900-1984).
Acquired by the present owner in Stuttgart in the 1960s.

Grand Duchess Maria Nikolaevna, Baranova became Lady of Honour in 1839. On the wedding day of Grand Duchess Olga Nikolaevna in 1846, Baranova received the title Countess of the Russian Empire in recognition for the education of the Grand Duchesses and from 1855 to 1860 she was Mistress of the Court attached to the Empress Alexandra Feodorovna. The other key watercolour portraits depict Vera Arkadijevna Stolypina (1821-1853); Alexander Ivanovich Sauerweid (1783-1844), drawing teacher of the Grand Duchess; Gilles, history teacher of the Grand Duchess; Beiling, her music teacher; Oertel, her German teacher; Godewin, her writing teacher; and Miss Lütke.





(part)



11



11

PROPERTY FROM A EUROPEAN COLLECTION

11

EUROPEAN SCHOOL

Portraits of Peter the Great (1672-1725); and Alexander I (1777-1825)

oil on copper
24¼ x 19½ in. (61.8 x 48.4 cm.); and slightly smaller (2)

£4,000-6,000

US\$5,100-7,600

€4,600-6,900

PROVENANCE:

Peter the Great:

A. Munro.

Acquired by Charles Birch Crisp (1867-1958) in 1908 (labels on the reverse and on the frame).

Anonymous sale; Christie's, London, 24 November 1967, lot 89, attributed to Ludolf Bazkhuizen.

All: Nina Zouboff (1929-2018).

PROPERTY FROM A PRIVATE SWISS COLLECTION

***12**

RUSSIAN SCHOOL

Portrait of Peter the Great (1672-1725) wearing the sash of St Andrew

oil on canvas
29¾ x 24¾ in. (74.5 x 62 cm.); oval

£8,000-12,000

US\$11,000-15,000

€9,200-14,000



12

PROPERTY FROM A EUROPEAN COLLECTION

13

Eighteen views of St Petersburg; and Two views of Moscow

all inscribed with title in plate

engraving

19¾ x 54 in. (50.1 x 137.1 cm.); and smaller (20)

£6,000-8,000

US\$7,600-10,000

€6,900-9,100

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

14

Ten compositions depicting various subjects including Circassians and Cossacks; and Miss Platoff, daughter of Count Matvei Platoff (1753-1818)

four signed and all inscribed with title in plate

engraving

16¾ x 24¾ in. (42.6 x 60.8 cm.); and smaller (11)

£3,000-5,000

US\$3,800-6,300

€3,500-5,700

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

15

Catherine II voyageant dans ses états en 1787; Retraite de l'Armée Française de Moscou; and Two views of Paris

one signed and all inscribed with title in plate

engraving

21¼ x 31¼ in. (55.4 x 80.5 cm.); and smaller (4)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

Nina Zouboff (1929-2018).

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13



15



14

PROPERTY FROM A EUROPEAN COLLECTION

16

IVAN AIVAZOVSKY (1817-1900)

Sunset over Ischia

signed and dated 'Aivazovsky/1873' (lower right)

oil on canvas

28½ x 37 in. (73 x 94.5 cm.)

£300,000-500,000

US\$390,000-640,000

€350,000-580,000

PROVENANCE:

Nina Zouboff (1929-2018).

Throughout his decades-long career as the leading Russian Romantic artist, the painter Aivazovsky executed a colossal 6,000 marines, many of which depict a turbulent and often violent ocean and merciless, destructive natural elements. In this way, Aivazovsky's works often seek to portray the sheer strength and power of Nature over Man, and by extension, humankind's ultimate vulnerability and fragility – a symbolic and central concept to the artist's pictorial philosophy. A genius able to paint from memory and largely unbothered about drawing from nature, Aivazovsky cemented his status in art history as an unparalleled master of marine art, with admirers ranging from three Russian emperors to the great British landscape artist J. M. W. Turner (1775-1851), while the legendary Russian author Anton Chekhov (1850-1904) coined the idiom 'worthy of Aivazovsky's brush' to denote an element of outstanding beauty and refinement in acknowledgement of the artist's extraordinary artistic skill. Born and raised in Feodosia on the coast of the Black Sea, Aivazovsky's cradle was the glorious Crimean coastline and the bustling port life that surrounded it, which remained his eternal and unchanging muse throughout his life. Moreover, he was nurtured and profoundly influenced by tales of shipwrecks and sea storms, all of which imbue his oeuvre with a sense of impending tragedy, and would become a major recurring theme in his personal iconography.

In 1840, after graduating two years early with a gold medal from the Imperial Academy of Arts, Aivazovsky was sent abroad to Europe to study by the Imperial Academy of Arts, having been awarded a prestigious *pensioner* allowance. Italy was the first stop on the trip, in part as the Russian landscape painter Sylvester Shchedrin (1791-1830), whose work had left an indelible mark on Aivazovsky's style, had himself been largely influenced by the Italian School. Aivazovsky made his first visit to the Gulf of Naples in 1841, and the artist quickly became enamoured with the Campanian coastline and islands. During his time there, he exhibited regularly and quickly drew praise from Italian nobility, causing a media sensation that was widely reported in St Petersburg. In later years he often jumped at the opportunity to revisit and the coastline and islands of the region soon became a recurring subject in his oeuvre.

In the present work, the artist returns to one of his favourite locations, the Gulf of Naples, with a sublime view of the island of Ischia. Aivazovsky employs a palette of dusky tones to encapsulate the softer, golden glow of fading sunlight, perfectly pairing it with a Romantic composition of the island and a departing ship in the distance. His expert workmanship deftly evokes the translucence and diaphanous fabric of the water as the gentle, warm light refracts through the depths of the sea. In contrast to a substantial number of Aivazovsky's canvases, *Sunset over Ischia* does not suggest the potential for human oblivion at the hands of the elements - instead its subject exudes a sense of calm which compels us to bask in the glorious, magnificent moments of beauty offered by the natural world, hence underlining both its ability to destroy as well as to beguile and astonish.





17

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

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

oil on canvas

25¾ x 21 in. (64.4 x 53.3 cm.)

£120,000-150,000

US\$160,000-190,000

€140,000-170,000

PROVENANCE:

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

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

EXHIBITED:Possibly, Turku, Åbo konstmuseum, *Professor Ilia Repin. Konstutställning*, 11-31 December 1925, no. 20.**LITERATURE:**Possibly, Exhibition catalogue, *Professor Ilia Repin. Konstutställning*, Turku, 1925, listed as 'Porträtt av konstnärens hustru' p. [1], no. 20.I. Grabar, *Repin*, Moscow, 1937, vol. II, listed p. 271.

Ilya Repin was introduced to the family of the architect Aleksey Shevtsov (circa 1815-after 1869) in the early 1860s. In 1872 Repin proposed to Shevtsov's youngest daughter Vera Alekseevna, and the couple were married. For many years the architect's daughter was an influential model and muse for Repin. Touching portraits of Vera feature in many of Repin's most famous works, such as *Raising of Jairus' Daughter* (1872, State Russian Museum, St Petersburg) and the tour de force *A Parisian Café* (1875, Private collection, sold at Christie's, London, 6 June 2011, lot 22). Among his contemporaries Repin enjoyed a reputation as one of the greatest masters of portraiture of his day. Unlike any other Russian artist who worked in this genre, Repin was able to bring to the fore his outstanding artistic skills in the present portrait of his wife: insight and sensuality, observation and excitement, psychological depth and an ardent temperament. Repin's finest portraits of the early 1880s are of people close and important to the artist, such as Modest Mussorgsky (1839-1881), Nikolay Pirogov (1810-1881), Afanasy Fet (1820-1892) and Vsevolod Garshin (1855-1888). Another striking portrait of Vera, entitled *Repose* (1882, State Tretyakov Gallery, Moscow) was exhibited at the Xth Itinerants' exhibition in Moscow, where the Press immediately recognised the painting as Repin's most accomplished work. It is possible that the present *Portrait of Vera Repina, the artist's wife, reading* painted in early 1882 precedes *Repose*.

Vera is depicted seated, akin to a student, dressed in a house dress, her eyes downcast as she concentrates on reading a newspaper. Her black dress is striking in its simplicity, with long sleeves and a white collar, the portrait is devoid of superfluous details or accessories, the only detail being the small buttons at her chest. Vera's dark hair is idiosyncratically parted in the centre and gathered at the back. The model gently leans on the soft back of the armchair covered with a white shawl. The background is neutral, painted with thick brushstrokes of olive-grey paint. The folds of Vera's dress are heavily impastoed, creating a textural richness, and the well-defined dark silhouette results in a solidity of form. Repin delights in compositional simplicity and refined elegance, Vera's peaceful and expressive face is set against the monotone background of the wall, the resulting monochromatic harmony is heightened by her snow-white collar and the white shawl. The face of the model seems to radiate from within, illuminated by an interior energy and beauty. Vera's natural posture is not typical for Russian portraiture of this period, but was a unique figural device utilised by Repin. The artist had already painted *Vera with a book* (1878, formerly in the collection of Countess Natalia Golovina) and a female portrait entitled *Reading* (1876, State Museum of Fine Arts of Tatarstan). Igor Grabar and later M. A. Nemirovskaya noted that Repin's portraits of this period were characterised by his passionate attachment to his models. Vera's occupation as diligent reader is conveyed in paint, also reflecting the fact that Repin enjoyed listening to others reading while he worked. According to the memoirs of his contemporaries, on 21 January 1882 during an evening drawing session in Repin's studio, Vera read aloud Vladimir Stasov's article about Leclerc in *Poriadok* [*Order*] newspaper: 'We were in unanimous delight with Leclerc's precise remarks about Horace Vernet, about [Jean-Léon] Gérôme...' (Repin's letter to Vladimir Stasov from 22 January 1882). Unsurprisingly, Vera was a favourite model of Repin during the happy years of their marriage.

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

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



Vera Repina (1855-1917)

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





18

PROPERTY FROM A EUROPEAN COLLECTION

18

AFTER JÓZEF OLESZKIEWICZ

Portrait of Metropolitan Mikhail Desnitsky (1761-1821)

oil on canvas
30 x 24½ in. (76.2 x 62.2 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

19

RUSSIAN SCHOOL

Portrait of Metropolitan Platon Levshin (1737-1812)

oil on canvas
33¾ x 26 in. (85.3 x 66 cm.)

£8,000-12,000

US\$11,000-15,000
€9,200-14,000

PROVENANCE:

Nina Zouboff (1929-2018).



19

PROPERTY FROM THE MAMONTOFF FAMILY, FRANCE

20

KONSTANTIN IUON (1875-1958)

On the way to the Trinity Lavra of St Sergius, Sergiyev Posad

signed in Cyrillic and indistinctly inscribed in Russian '...Iuon...' (lower left)
pencil and oil on canvas
21½ x 42½ in. (53.7 x 107 cm.)

£40,000-60,000

US\$52,000-77,000
€47,000-69,000

PROVENANCE:

Acquired by the family of the present owner prior to 1940.

A variant of the present composition, dated 1903, is held in the collection of the State Tretyakov Gallery, Moscow.

PROPERTY FROM A EUROPEAN COLLECTION

21

RUSSIAN SCHOOL

Christmas troika race

oil on canvas
46¾ x 64 in. (118.8 x 162.4 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Nina Zouboff (1929-2018).

22

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.



20



21

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

***22**

NICHOLAS ROERICH (1874-1947)

St Mercurius of Smolensk

oil on panel

29¾ x 30½ in. (75.2 x 77.5 cm.)

Painted in 1918

£200,000-300,000

US\$260,000-390,000

€240,000-350,000

PROVENANCE:

Dmitrii Rubinstein (1876-1937), St Petersburg, until at least 1931.

Pedro Leitess, Mexico City.

Dimitri Leitess, Geneva.

By descent to the present owner.

EXHIBITED:

London, The Goupil Gallery, *Nicholas Roerich, Spells of Russia*,
April-July 1920, no. 117.

LITERATURE:

Exhibition catalogue, *Nicholas Roerich, Spells of Russia*, London, 1920,
listed p. 11, no. 117.

F. Grant (et al.), *Roerich. Himalaya. A Monograph*, New York, 1926, listed p. 196.

A. Yaremenko, *Nicholai Konstantinovich Roerich. His life and creations during the
past forty years 1889-1929*, New York, 1931, illustrated pl. 60, listed pp. 13, 35.

V. Kemenov, S. Roerich, N. Sokolova (et al.), *N. K. Rerikh: Zhizn' i tvorchestvo.*

Sbornik statei. [Life and work. Collection of articles], Moscow, 1978, listed p. 280.

E. Matochkin, *Sviatye russkoi zemli [The saints of the Russian land]*, Samara,
2007, illustrated p. 15.

E. Matochkin (ed.), *Nikolai Rerikh*, Samara, 2008, illustrated p. 231,
listed pp. 661, 668, no. 266.



Study for lot 22, *St Mercurius of Smolensk*
State Museum of Oriental Art, Moscow





Nicholas Roerich's *St Mercurius of Smolensk* is one of his most important works dedicated to Russian saints ever to appear at public auction. Held in the same family collection for over fifty years, this season *St Mercurius of Smolensk* is revealed to a public audience for the first time in just under 100 years.

The subject of the painting, St Mercurius, is inspired by a legend originating in the annals of the late 15th century. According to lore, in 1239 the formidable Mongol Horde, having already laid waste to many ancient cities, threatened Smolensk. The Virgin Mary appeared to Mercurius and, arming him with a divine sword, sent him to face the enemy. Fighting bravely, Mercurius killed the leader of the Tatar army, a giant of preternatural strength. Fearing the divine warrior, the Horde retreated and Smolensk was saved, although Mercurius was not spared – he was later beheaded by the son of the giant he had killed.

Roerich is known to have produced two versions of *St Mercurius of Smolensk*. The present composition is the first, painted in 1918; the second, a less finished variant, was painted a year later in 1919, possibly in response to a commission. Drawing parallels between the dangers to civilisation posed by the Mongol invasions and the terrifying storm clouds of war perpetually haunting 20th century nations, Roerich responded to the portentous



An archival photograph of N. Roerich in the Church of the Holy Spirit, Talashkino, Smolensk, circa 1910

times with a series of significant works devoted to holy warriors who defended Russia and Christianity on an epic and awe-inspiring stage. In this context, *St Mercurius of Smolensk*, alongside *Procopius the Righteous Praying*, *Driving the Clouds away from Veliky Ustyug* (1914), *St Nikolai of Mozhaisk* (1916) and *The Saints Boris and Gleb* (1919) can be interpreted as rousing calls to spiritual arms and reminders of higher, universal powers in the bleakest of modern times.

The spiritual, or perhaps more accurately, mystical, remains at the heart of Roerich's work and, no doubt, explains his enduring appeal. While he occasionally attracted criticism for his coarse technique and theatrical effects; Alexandre Benois in his 'Russian School of Painting' (1916) disparagingly refers to Roerich's use of colour as reminiscent of 'Russian gingerbread and round loaves'; the artist sparked fascination and curiosity among the public who viewed his esoteric work in wonder. Roerich's landmark exhibition at The Goupil Gallery in London in 1920, which included *St Mercurius of Smolensk*, caused a sensation as demonstrated by the ecstatic reporting in *The Washington Herald* from 7 July 1920: 'London has seen nothing more aesthetically stimulating: in this collection of 198 pictures there is not one but bears the stamp of genius. Here indeed is a great artist; poet, visionary, seer, as well as craftsman; he has imagination, fantasy, mystery; a true weaver of spells, weird and even verging on the grotesque at times. Splendour of color, design of the utmost significant, combine to make these pictures "magic casements". Myth, allegory, legend and nature's moods are his themes.'

To many, these "magic casements", stained-glass windows into pagan times, are both transportive and transformative. The meticulous studies of the lauded cities of ancient *Rus'*, including Izborsk, Pskov and Smolensk, that Roerich completed in the early 1900s were a constant source of inspiration and a reference point for Roerich's mystical compositions. In this way, Roerich's work is simultaneously backward-looking and groundbreaking, perfectly expressed by his collaboration with Igor Stravinsky for the hugely controversial and magnificent *Le Sacre du printemps* (*Pictures of Pagan Russian in Two Parts*), devised for the 1913 Paris season of Diaghilev's Ballets Russes. *St Mercurius of Smolensk* is charged with a similar energy and one which reveals Nicholas Roerich as artist, ethnographer and shaman.

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



PROPERTY FROM THE FAMILY OF THE ARTIST

***23**

NICOLAI FECHIN (1881-1955)

The Manicure. Portrait of Mademoiselle Girmond

signed in Cyrillic and dated '1917./N. Feshin.' (lower right)

oil on canvas

28¼ x 26½ in. (71.8 x 67.3 cm.)

£2,000,000-3,000,000

US\$2,600,000-3,900,000

€2,400,000-3,500,000

PROVENANCE:

The family of the artist.

EXHIBITED:

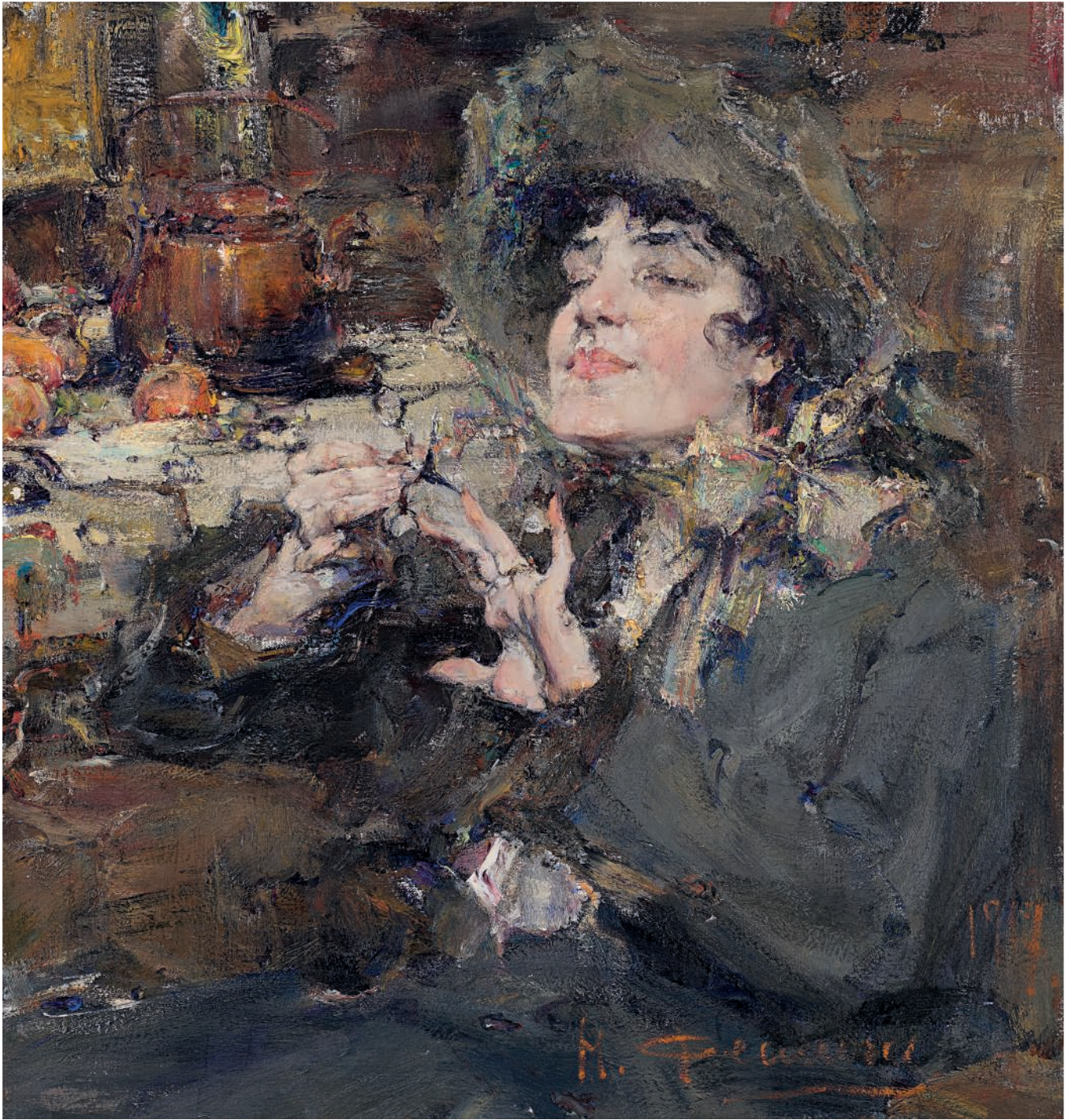
Kazan, *Pervaia gosudarstvennaia vystavka iskusstva i nauki v Kazani* [First exhibition of art and science in Kazan], 28 May-1 September 1920, no. 516.
Helena, Central School, *Women's Club Exhibition*, January 1925.
New York, Grand Central Art Galleries, *Exhibition of Recent Paintings by Nicolai Fechin*, 30 March-15 April 1925, no. 8, as *Manicure Girl*.
Kazan, The State Museum of Fine Arts of the Republic of Tatarstan, *Nicolai Feshin. Ot Kazani do Taosa* [From Kazan to Taos], 3 November 2011-15 January 2012.
St Petersburg, The State Russian Museum, *Nicolai Feshin (1881-1955)*, 29 February-9 May 2012.
Moscow, The State Tretyakov Gallery, *Nicolai Feshin*, 23 May-29 July 2012.
Seattle, Frye Art Museum, *Nicolai Fechin*, 2 February-19 May 2013, as *Manicure Lady* (Portrait of Mademoiselle Girmond).

LITERATURE:

Exhibition catalogue, *Pervaia gosudarstvennaia vystavka iskusstva i nauki v Kazani* [First exhibition of art and science in Kazan], Kazan, 1920, illustrated in insert pp. 42-43, listed p. 54, no. 516.
P. Dul'skii, *N. Fechin*, Kazan, 1921, p. 21, illustrated in insert between pp. 24-25, listed p. 31.
H. Hinsdale, 'Coloring vivid in modern art', *The Semi Weekly Spokesman Review*, Spokane, 16 October 1924, p. 10.
C. Pfeiffer, 'Art exhibit in central auditorium is attracting large crowds daily', *The Independent Record*, Helena, 13 January 1925, p. 10.
Exhibition catalogue, *Exhibition of Recent Paintings by Nicolai Fechin*, New York, 1925, no. 8, as *Manicure Girl*.
G. Mogil'nikova, *Nicolai Ivanovich Feshin*, Moscow, 1975, pp. 113, 119, 130.
E. Kliuchevskaia and V. Tsoi, *Katalog Proizvedenii N. I. Feshina do 1923 goda* [Catalogue of N. I. Feshin's oeuvres until 1923], Kazan, 1992, listed p. 50, no. 51.
G. Tuluzakova, *Nicolai Fechin*, St Petersburg, 2007, pp. 67-68, illustrated p. 248, as *Manicure Lady* (Portrait Mademoiselle Girmond).
G. Tuluzakova, *Nicolai Ivanovich Feshin*, St Petersburg, 2007, no. 82, listed pp. 463, 475, as *Manicure Lady* (Portrait of Mademoiselle Girmond).
G. Tuluzakova, *Nicolai Feshin*, St Petersburg, 2010, illustrated p. [261], listed pp. 463, 475, no. 82.
Exhibition catalogue, G. Tuluzakova and D. Porter, *Nicolai Fechin*, St Petersburg, 2011, p. 13, illustrated p. 77, as *Manicure Lady* (Portrait of Mademoiselle Girmond).
G. Tuluzakova, *Nicolai Fechin: The ART and LIFE*, San Cristobal, 2012, illustrated p. 248, as *Manicure Lady* (Portrait of Mademoiselle Girmond).
D. Porter and G. Tuluzakova, *Nicolai Feshin 1881-1955*, St Petersburg, 2012, illustrated p. 77.
J-A. Danzker (ed.), Exhibition catalogue, *Nicolai Fechin*, Seattle, 2013, illustrated p. 26, as *Manicure Lady* (Portrait of Mademoiselle Girmond).
G. Tuluzakova, *Nicolai Fechin*, London, 2014, pp. 161-162, 165, illustrated pp. 149-153.



Cover page of N. Dul'skii, *N. Feshin*, Kazan, 1921



Nicolai Fechin was born in 1881 in Kazan, an important city with Russian and Tartar roots along the Volga river. Fechin's father was a woodcarver and gilder who had worked on Church interiors as well as other buildings in the region. This environment nurtured Fechin's skills as a woodcarver and draughtsman and his unmistakable artistic talents were recognized from early on.

Eventually he was accepted to the Kazan Art School, which was established in part by Nikolai Belkovich (1866-1920), his future father-in-law. Fechin graduated in 1901 and was admitted to the Imperial Academy of Arts, where he remained until 1908.

During this period he studied under the tutelage of Ilya Repin (1844-1930), a position that was much sought-after by art students. Here Fechin was introduced to the fundamental principles of the *Peredvizhniki*, the artistic group committed to depicting social realities that was championed by Repin.

At the core of Repin's lessons were representations of themes from everyday life, a commitment to veracity and empathy. During this time art students were also deeply inspired by the paintings of Filipp Maliavin (1869-1940), who had also trained with Repin.

Fechin would write in his autobiography, *'When I first began working in his studio it still was under the influence of the artist Maliavin. Every strong animal leaves behind him a stench, and so after Maliavin the air in our studio had not yet cleared and everyone's head was so dizzy still from the broad Maliavin brushstroke'* (quoted from G. Tuluzakova, *Nicolai Fechin. The Art and the Life*, p. 19).

According to Fechin, the overwhelming influence of Maliavin's uniquely expressive brushwork annoyed Repin, who felt that his students' fervent embrace of the new blinded them to the technical foundations essential to their artistic development and maturity. Fechin was not immune from this influence, either. His works seem to have been solidly influenced by the realism of the *Peredvizhniki*, as well as by the generous, liberal and bright brushstrokes of Filipp Maliavin.

Fechin acknowledged the importance of his lessons with Repin, but he was aware of a categorical distinction that affirmed his individual talents. He wrote the following about this realisation; *'His encouragement did not lend me wings! I understood that the compositional type of work could not be expressed thoroughly without the full knowledge of the human face, and instead of*



A photograph of N. Fechin with his students at the Kazan Art School, 1910

following his advice, I began working exclusively on portraits. I could not be the direct follower of Repin, because my demands upon myself in art were entirely different' (Ibid, p. 25). According to Fechin, Repin advised him to focus on and develop large genre compositions. These large complex works, he felt, easily lost their central meaning, and therefore he preferred to concentrate on highly focused and expressive works: '*Personally, I strove always to express, during that particular period of my painting, the subject technically, basing my work upon the technical execution, as musician-virtuoso and not as musician composer. My attempts at big compositions proved to me the impossibility of sustaining the beauty of technical fulfilment*' (Ibid, p. 25). Fechin's strong convictions combined with his adoption of a personal style did indeed lead to an impressive virtuosity that distinguished him from his contemporaries.

In 1908 Fechin returned to Kazan to work as a teacher and formed important contacts within the Kazan Art School that would support his career. One of his students, Nadezhda Sapozhnikova (1877-1942), who hailed from a prominent Kazan family, would become a close friend and patron.

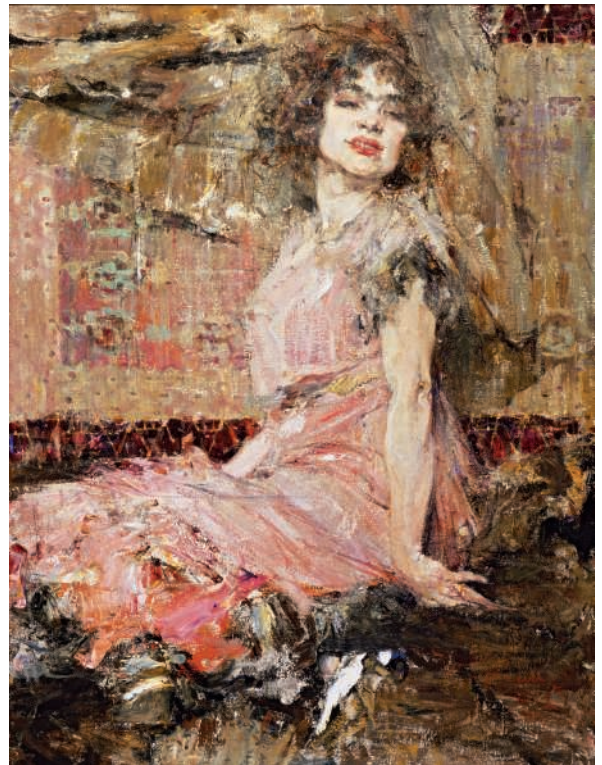
She acquired a significant number of works by Fechin, including several portraits, which she had commissioned.

In 1909 Fechin began to take part in international exhibitions and won a gold medal for painting at the International Exhibition of the Munich Secession. This was followed by numerous other exhibitions in Munich, Europe and the United States. His participation in American exhibitions included the prestigious Carnegie International in Pittsburgh, which led to a successful relationship with the influential American collector, William S. Stimmel (1864-1930), who would become one of Fechin's most dedicated patrons. Stimmel purchased more than ten paintings by the artist, and encouraged other individuals, notably his business partner, Jack Hunter, to acquire his works. Stimmel and Hunter were also instrumental in helping Nicolai Fechin and his family leave Russia during the years of revolutionary upheaval and settle in the United States, which launched new chapters in the life and work of the artist.

The 'Kazan years' leading up to Fechin's departure from Russia in 1923, represent the height of the artist's career. It was then that he firmly established his individuality as a painter, incorporating



N. Fechin, *Portrait of Mademoiselle Podbelskaya*, 1912, sold Christie's, London, 26 November 2012



N. Fechin, *Lady in Pink (Portrait of Natalia Podbelskaya)*, 1912, Frye Art Museum

and synthesising various tendencies - Realism, Impressionism, Expressionism and the stylised techniques of Art Nouveau - in a unique and novel way. Among the works produced during this period are numerous portraits of his students, including his friend and patron Nadezhda Sapozhnikova - such as the impressive portrait executed in 1908 (sold Sotheby's, London, 28 November 2017 for £3,650,900) and, among others, two stunning portraits of another student, Natalia Podbelskaya (d. 1921) in 1912, *Lady in Pink (Portrait of Natalia Podbelskaya)*, originally acquired by Stimmel and currently housed in the Frye Art Museum in Seattle; and *Portrait of Mademoiselle Podbelskaya* (sold Christie's, London, November 2012 for £2,057,250).

During these years Fechin would produce a series of captivating and virtuosic portraits that would become the defining characteristic of his oeuvre. His sitters were predominantly his acquaintances, including those linked to the Kazan Art School and members of his family, particularly his wife, Alexandra Belkovich (1893-1983). Commissions outside his close circle of friends were rare during this period. Fechin's portraits were therefore uninhibited by any imposed boundaries.

The culminating moment of this period is epitomised by the present work: *The Manicure. Portrait of Mademoiselle Girmond*. This exceptional masterpiece represents the quintessence of

Fechin's talent and technique. Painted in 1917, the revolutionary year that radically changed the course of history in Russia and large parts of the world, this work is a significant milestone. The region's instabilities - social and economic - which had a direct impact on Fechin's relationships with exhibitions and collectors in the West had already made themselves felt with the outbreak of WWI, but life had become even more strained for the residents of Kazan after the outbreak of the Bolshevik Revolution. Fechin would recall the following about this period, 'People excited by ideals took over the rebuilding of the country, hurrying to demolish the old, yet not having the physical capacity nor the necessary knowledge to exchange the old for the untried new...During the very first year of the revolution, the new building of the Kazan Art School lost its central heating. The thick stone walls froze through and the cold inside was unbearable...We drew and painted in fur coats, mittens and heavy boots...' (N. Fechin, *Autobiography: The Russian Years*, Persimmon Hill, Vol. 8, No. 3, p. 15). In this atmosphere Fechin produced one of his most stylish, if not decadent portraits of a femme fatale, symbolic of an elegant era that was rapidly disappearing.

A beguiling woman in chic attire embodying the Belle Époque - a charcoal grey dress and supple hat tied at the chin with a multicoloured bow - is depicted grooming her delicate nails.



Cover page of the exhibition catalogue, *Pervaya gosudarstvennaia vystavka iskusstva i nauki v Kazani* [First exhibition of art and science in Kazan], Kazan, 1920



Фешин, Н. И.

№ 516.

Портрет.

Lot 23 illustrated in the insert

Seated at an angle, focused on her fingers, she is uninterested in the viewer. She appears to be aware of potential onlookers, yet consciously scorns them while attending to her own beautification. With the edge of a palette knife as well as broad, expressive brushstrokes, Feshin uses a restrained yet rich palette, with varying gradations of black, red and brown to create a luxurious, velvety interior. The sitter is bathed in a radiant light, which also captures the glint of the copper tea service and lush fruits behind her. Localised accents of bright cobalt blue, gold and green add further lustre to the composition. The indulgent subject matter and sumptuous execution of this painting pose a contradictory statement to the place and time in which the work was produced. As if scoffing the realities of revolutionary Russia, the elegant Mademoiselle Girmond continues to be preoccupied with refinement and comfort. Not much is known about the sitter except that she was a student at the Kazan Art School. This is a striking, masterful portrait of one of Feshin's young female students, but more importantly, it is the definitive portrait of a fleeting era personified by a young fashionable woman. The portrait of Mademoiselle Girmond left a deep impression on other students in the Kazan Art School. In her reminiscences about the school during the revolutionary period, one of the students, Vera Smirenskaya (b. 1898) described her unforgettable

encounter with this painting: *'At that time, we no longer had paints to paint, we made them ourselves in a makeshift way, using a thick glass and pestle. Coloured grated powder mixed with poorly refined sunflower oil, folded into oil paper tubes. Of course, such paints left much to be desired...Feshin dreamt of paints of excellent quality. I remember how we students studied the portrait of Girmond painted by Feshin, what colours he used in one place or another. We especially noticed a dappled pink that became the shape of the lips. Apparently, Nikolai Ivanovich applied it with the most skillful glaze over a damp lower layer. He liked the wide, flat brushes and worked with them masterfully with the ease of a magician. Convex parts of the face and exposed skin were illuminated by the pearly glow of subtle nuances. The eyes in Girmond's portrait are alive, her lips are about to open and speech will sound'* (G. Mogil'nikova, *Nikolai Ivanovich Feshin*, Moscow, 1975, p.130).

Among the rarest masterpieces by Nicolai Feshin from the Russian period remaining in private hands, this exquisite painting is appearing on the market for the first time since its execution by the artist. This is a unique opportunity to acquire one of the most important works executed by a major 20th century Russian artist.



An archival photograph of N. Feshin, Kazan circa 1910s

*24

KONSTANTIN MAKOVSKY (1839-1915)

Cupids-Gardeners: Two paintings from the Von Derwies Mansion, St Petersburg

pencil and oil on canvas
89¾ x 19½ in. (228 x 59.5 cm.)
Painted between 1886-1889

(2)

£120,000-180,000

US\$160,000-230,000

€140,000-210,000

PROVENANCE:

Commissioned from the artist by Baron Von Derwies (1863-1943) in St Petersburg.
Acquired from the above by Baron Anton Alftan in St Petersburg in 1907.
Private collection, Finland.

EXHIBITED:

St Petersburg, Imperial Society for the Encouragement of the Arts, *Vystavka dekorativnykh ukrashenii dlia doma Fon'-Derviza* [Exhibition of decorative panels for the von Derwies mansion], 1888, no. 1.
St Petersburg, Imperial Society for the Encouragement of the Arts, *Vystavka kartin-plafonov professora K. E. Makovskago* [Exhibition of paintings for interiors by the professor K. E. Makovsky], 1907, nos. 11-13.
Washington, The Hillwood Museum, *Konstantin Makovsky The Tsar's painter in America and Paris*, 13 February-12 June 2016.

LITERATURE:

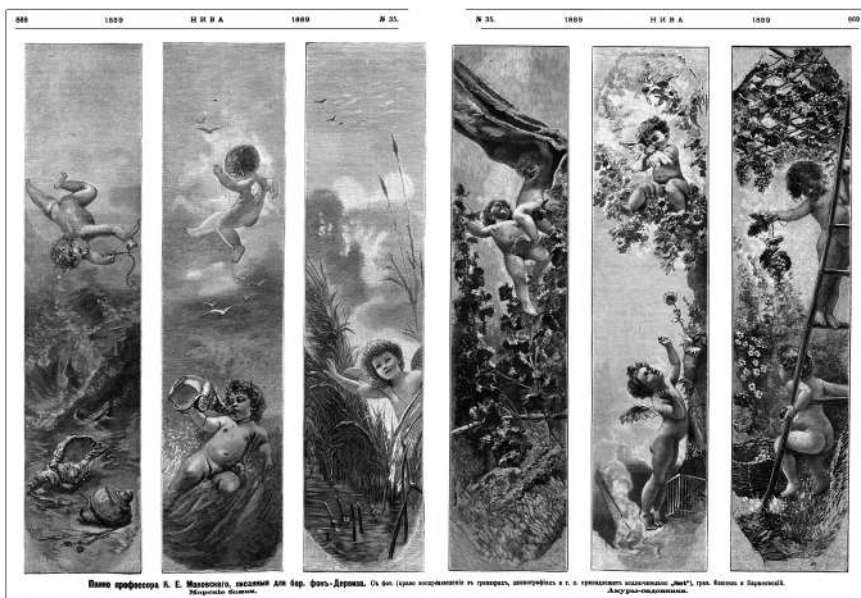
Exhibition catalogue, *Vystavka dekorativnykh ukrashenii dlia doma Fon'-Derviza* [Exhibition of decorative panels for the von Derwies mansion], St Petersburg, 1888, listed, no. 1.
Niva, 26 August 1889, no. 35, illustrated pp. 868-869, p. 882.
Exhibition catalogue, *Vystavka kartin-plafonov professora K. E. Makovskago* [Exhibition of paintings for interiors by the professor K. E. Makovsky], St Petersburg, 1907, listed under nos. 11-13.
W. Salmond (et al.), Exhibition catalogue, *Konstantin Makovsky The Tsar's Painter in America and Paris*, London, 2015, illustrated p. 86.

The panels *Cupids-Gardeners* were commissioned from Konstantin Makovsky to decorate Sergey von Derwies's mansion in St Petersburg, which never ceased to impress with its lavish interiors. Sixteen decorative panels adorned the walls of the von Derwies mansion, all painted by Makovsky in Paris between 1886 and 1889. The first exhibition of the von Derwies mansion's interior panels took place in Georges Petit's gallery in Paris in June 1887. In December 1888 the paintings were shown at the St Petersburg Imperial Society for the Encouragement of the Arts. Engravings after *Cupids-Gardeners* and *Sea deities*, which initially comprised six panels of equal size, were reproduced in the journal *Niva*, issue no. 35, in 1889.

The panels are all united by their mythological and allegorical subject matter. The cupids are depicted picking grapes, surrounded by flowers: as patrons of love, they reap the fruits of their harvest. Highly decorative and imbued with a touch of lightness and airiness, the panels display Makovsky's inherent virtuosity. No wonder his contemporaries named him the 'Russian Tiepolo' in reference to his formidable talent in executing monumental compositions. Journals of the time commented: 'The brush of this remarkable master covers one after another monumental canvas, which is now very much in vogue amongst the aristocracy... No surprise that the artist did not have time to satisfy the demand... at this moment in time, a mansion without Makovsky's works could not be considered the

height of refinement' (quoted from *Solntse Rossii* [The Sun of Russia], 1915, no. 38, p. 14). Between 1903 and 1905 Sergey von Derwies sold his house and immigrated to Paris. A Finnish financier and the director of the Stremdsdal' joint stock company, Baron Anton Alftan, became the new owner of the mansion and its interiors. In 1907 he arranged another exhibition of the newly acquired decorative panels, having now removed them from the mansion's walls. The newspaper *Novoe vremia* [The New Times] wrote: 'It has been a while since we have had such a beautiful exhibition as the one of K. E. Makovsky's works, which opened this Sunday. Certainly there were bigger and more interesting exhibitions, but not nearly as beautiful' (quoted from N. Kravchenko, 'Vystavka kartin-plafonov K. E. Makovskogo [Exhibition of interior panels by K. E. Makovsky]', *Novoe vremia* [The New Times], 7 (20) November 1907, no. 11371).

Following the Revolution, the panels appear to have been taken abroad and separated - the whereabouts of all sixteen works were unknown. Sergey Makovsky, a notable art critic and the son of the artist, recalls seeing some of the panels in Paris just before the Second World War, as evidenced in his memoirs (S. Makovsky, 'Otets i moe detstvo [Father and my childhood]', *Portrety sovremennikov* [Portraits of the contemporaries], Moscow, 2000, p. 57). In 2016 the present panels of *Cupids-Gardeners* were exhibited at the jubilee exhibition dedicated to Makovsky in the Hillwood Museum in Washington. We are grateful to Dr Elena Nesterova, author of the 2003 Konstantin Makovsky monograph, for providing this catalogue note.



Lot 24 illustrated in *Niva*, no. 35, 26 August 1889



PROPERTY FROM A PRIVATE COLLECTION

***25**

BORIS KUSTODIEV (1878-1927)

Model

signed in Cyrillic and dated 'B. Kustodiev/1919' (lower left)

oil on canvas

20¼ x 15⅞ in. (51.3 x 40.4 cm.)

£150,000-200,000

US\$200,000-250,000

€180,000-230,000

PROVENANCE:

A. S. Zamkov, Leningrad, at least until 1920.

Acquired by the grandfather of the present owner in Leningrad in the late 1930s.

EXHIBITED:

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

LITERATURE:

Unpublished exhibition catalogue, Leningrad, 1920, State Russian Museum, Manuscripts department, f. 117, item 6, p. 54, listed no. 155.

V. Voinov, *B. M. Kustodiev*, Leningrad, 1925, listed p. 85.

M. Etkind, *Boris Kustodiev*, Moscow, 1960, listed p. 200.

M. Etkind, *Boris Kustodiev*, Moscow, 1982, listed p. 196, no. 518.

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

Painted in 1919, Kustodiev's *Model* appears at auction for the first time in history. This rare and important work has been in the same private collection since the late 1930s and relates to an earlier pastel executed in 1908 in the Kovalenko Art Museum in Krasnodar. Although the compositional elements are almost identical on their diagonal axis: i.e. the model's position, chair, picture frame; it is evident that by 1919 Kustodiev had progressed further towards his signature style, and definition of 'Russian beauty'. While the 1919 oil maintains a semblance to the original model, the later work is unmistakably in Kustodiev's mature style; her form and boldness anticipates Kustodiev's buxom *kupchikhas*. In the same way that Kustodiev distilled the essence of a people to define his 'Russian types' in the 1920s, all unnecessary detail, such as the wallpaper pattern in the pastel, is stripped out and, in this case, replaced with a bold block of chartreuse from the artist's trademark palette. The striped upholstery of the chair in the oil recalls the 'watermelon' hats worn by Kustodiev's portly merchants in his bustling market scenes. In many ways, *Model* is a fascinating visual record of how Kustodiev developed his formative artistic training into his idiosyncratic style. Kustodiev was born in Astrakhan where the mighty Volga flows into the Caspian Sea. After entering the St Petersburg Academy of Art in 1896 Kustodiev was granted entry into Ilya Repin's studio in February 1898, where he studied with Ivan Kulikov, Filipp Maliavin and Alexander Murashko. The established artist quickly acknowledged that 'This talented youth, whose success has made such an impression and who comes from some place on the Volga and has studied under some unknown teacher, is the pride of our Academy, our greatest hope.' (quoted in M. Etkind, *Boris Mikhailovich Kustodiev*, Leningrad-Moscow, 1960, p. 249). While Kustodiev began his career as a portraitist and created a number of excellent works in this sphere, the finest of which depict his wife, children or close friends, his fate was not to become Repin's successor. In locating his own subject matter, at the heart of which lay the Russian provinces, Kustodiev was instead destined to become the portrait painter of Russia herself.



B. Kustodiev, *Lady*, 1908, Kovalenko Art Museum, Krasnodar



D. Ryemagere
1919



26

PROPERTY FROM THE FAMILY OF GRAND DUCHESS OLGA OF RUSSIA

***26**

GRAND DUCHESS OLGA (1882-1960)

Study of Guri and Tikhon; Study of a girl; Study of an elder; Christmas tree; Two floral studies and View of a castle

two signed 'Olga' (lower right)
watercolour on paper, one with pencil, one on card; one oil on
canvasboard; unframed

15½ x 17½ in. (39 x 43.5 cm.); and smaller (7)

£4,000-6,000

US\$5,100-7,500

€4,600-6,800

27

PROPERTY FROM THE FAMILY OF GRAND DUCHESS OLGA OF RUSSIA

***27**

GRAND DUCHESS OLGA (1882-1960)

*Five floral studies; Three landscapes; Two studies of a
priest; and Madonna and Child*

watercolour on paper; unframed
6¾ x 9¾ in. (17 x 23.6 cm.)

together with twelve postcards reproducing Grand Duchess
Olga's compositions and a card from Varvara Volkova-
Muromtseva (1870-1961) (11)

£2,500-3,500

US\$3,200-4,500

€2,900-4,000





PROPERTY FROM THE FAMILY OF GRAND DUCHESS OLGA OF RUSSIA

***28**

GRAND DUCHESS OLGA (1882-1960)

Four farmyard scenes; A floral study; An autumnal landscape; and Tea table with samovar and afternoon tea

four signed 'Olga' (lower right)
watercolour on paper; unframed
10¾ x 15½ in. (27.7 x 40.2 cm.); and smaller

(7)

£4,000-6,000

US\$5,100-7,500
€4,600-6,800

PROPERTY FROM THE FAMILY OF GRAND DUCHESS OLGA OF RUSSIA

***29**

GRAND DUCHESS OLGA (1882-1960)

A mushroom study; Six floral studies; and Seven landscapes

one signed and inscribed in Danish 'In memory of our lovely mushroom tours Olga' (lower edge)
watercolour on paper; one on card; unframed
7¾ x 5½ in. (19.5 x 14 cm.); and smaller

(14)

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

28

29



30

PROPERTY FROM THE FAMILY OF GRAND DUCHESS OLGA OF RUSSIA

***30**

GRAND DUCHESS OLGA (1882-1960)

Five porcelain plates and a cup and saucer, all handpainted

two plates, one saucer and one cup signed 'Olga', one plate dated '1924' porcelain

8¾ in. (21.3 cm.) high and smaller

together with four vases from the Royal Porcelain Factory, Denmark, three cups and a saucer from the period of Alexander III (1845-1894)

(11)

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROPERTY OF THE FAMILY OF GRAND DUCHESS OLGA OF RUSSIA

***31**

GRAND DUCHESS OLGA (1882-1960)

Four plates, three saucers and a coffee cup, all handpainted

three plates signed 'Olga' and two dated '1939' and '1940' porcelain

10¼ in. (26 cm.) high and smaller

together with three vases and a coffee cup and saucer

(12)

£3,000-5,000

US\$3,800-6,300
€3,500-5,700



31

40

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 FAMILY OF GRAND DUCHESS OLGA OF RUSSIA

***32**

GRAND DUCHESS OLGA (1882-1960)

Five nature studies; Two gardeners in a field; and An interior with flowers

six signed 'Olga' (lower left and right)
watercolour on paper, one with pencil; unframed
15¼ x 14½ in. (39.8 x 36.8 cm.); and smaller

(7)

£4,000-6,000

US\$5,100-7,500

€4,600-6,800

PROPERTY FROM THE FAMILY OF GRAND DUCHESS OLGA OF RUSSIA

***33**

GRAND DUCHESS OLGA (1882-1960)

Five nature studies; and A floral study

six signed 'Olga' (lower left and right)
watercolour on paper; unframed
14¼ x 18 in. (36.1 x 45.6 cm.); and smaller

(6)

£4,000-6,000

US\$5,100-7,500

€4,600-6,800

32

33



34

NICHOLAS ROERICH (1874-1947)

The Call of the Sun

signed with monogram and dated '1919' (lower left)

oil and tempera on canvas

46 x 59⁹/₁₆ in. (116.9 x 151.5 cm.)

£1,500,000-2,000,000

US\$2,000,000-2,500,000

€1,800,000-2,300,000

PROVENANCE:

Roerich Museum, New York (labels on the reverse), 1923-1935.

Louis (1888-1979) and Nettie Horch (1897-1991), New York, 1935-1971.

The Rose Art Museum, Brandeis University, Massachusetts.

ACA Galleries, New York.

Acquired from the above by the late husband of the present owner.

EXHIBITED:

London, The Goupil Gallery, *Nicholas Roerich, Spells of Russia*, April-July 1920, no. 60.

Worthing, The Public Art Gallery, *Nicholas Roerich. Spells of Russia*, July-August 1920, no.110.

New York, Kingor Galleries, *The Nicholas Roerich Exhibition*, 1920-1922, no. 8 (labels on the stretcher and the frame); travelling exhibition, visiting 20 American cities, including Chicago, Art Institute of Chicago; San Francisco, San Francisco Museum of Modern Art; and the Minnesota State Fair.

LITERATURE:

Exhibition catalogue, *Nicholas Roerich, Spells of Russia*, London, 1920, listed p. 7, no. 60.

Exhibition catalogue, *Nicholas Roerich, The Spells of Russia*, Worthing, 1920, no. 110.

N. Jarintzov, 'Nicholas K. Roerich', *The Studio*, 1920, illustrated p. 5.

C. Brinton, *The Nicholas Roerich Exhibition Catalogue*, New York, 1920, listed p. [27], no. 8.

B. Hendricks, 'Famous Russian's strange paintings draw comments that clash at the art institute', *The Indianapolis News*, Indianapolis, 10 June 1922.

F. Grant (et al.), *Roerich. Himalaya. A Monograph*, New York, 1926, listed p. 197.

Roerich Museum Catalogue, Eighth Edition, New York, 1930, listed p. 11, no. 8, incorrectly listed under 1918.

A. Yaremenko, *Nicholai Konstantinovich Roerich. His life and creations during the past forty years 1889-1929*, New York, 1931, listed p. 36.


V. Kemenov, S. Roerich, N. Sokolova (et al.), *N. K. Rerikh: Zhizn' i tvorchestvo. Sbornik statei. [Life and work. Collection of articles]*, Moscow, 1978, listed p. 280.

E. Matochkin (ed.), *Nicholas Roerich*, Samara, 2008, illustrated p. 55, listed pp. 662, 663, no. 57.





An archival photograph of Ladoga beach, Sortavala, Karelia (then Finland), 1900-1929



As a creative figure, Nicholas Roerich was distinguished not only by his striking and original artwork, but also by his endeavours as a writer, inspirational thinker, cultural leader and traveller. Archaeology also played an important role in the development of Roerich's oeuvre. The Stone Age was a primary source of inspiration for Roerich, who saw it as the cradle of humankind, the initial source of artistry and the natural inclination of mankind towards creative processes.

Roerich's initial creative activity and education went alongside the archaeological excavations he participated in. Inherently this led him to combine the two and even create an educational programme which brought together drawing and archaeological practices, which he taught at the St Petersburg Archaeological Institute. Needless to say that Roerich's passion for archaeology is conveyed throughout his artistic output, from his depictions of the Slavic-Scandinavian Middle Ages and the Stone Age in the Russian North. His interest in the latter became increasingly theoretical, and subsequently, he devoted his key, comprehensive essay on the history and theory of art 'The Joy of Art' to the initial origin and inception of prehistoric society, a period when the creative and aesthetic development of human beings and the organisation of their living space represented their inner needs, which were inextricably linked with their pantheistic perception and experience of their surroundings and way of life.

He wrote: 'Life was overtly joyous during the Stone Age. Galvanised by the wonderful instincts of harmony and rhythm, humanity finally entered the realm of art. Celebration. Long live the celebration that always rejoices at the victory of the spring sun. When fast-paced dances were performed. People rejoiced. They began to create art. They were close to us. Perhaps they were singing. And their songs were heard across the lake and in every island. The silhouettes of the boats rushed across the lake'. (quoted from N. K. Rerikh, 'The Joy of Art', *Sobranie sochinenii. Kniga pervaya* [Collection of works. The first book], Moscow, 1914, pp. 140-141, 149-152).

Perhaps it was these very ideas and images that captured the artist's imagination back in 1910 when he painted one of his most celebrated works devoted to the subject of prehistoric man: *The Stone Age* (Private collection, Moscow). In this significant, albeit moderately sized work, Roerich displays his understanding of the essence of prehistoric Man's spiritual culture, which sought to create and bring together the powerful forces of the universe through the rituals of music, chanting and dancing. Of course, the most important of the power-deities being the Sun, the conductor of light, warmth and life itself.

The present lot brings together the most expressive characters created by Roerich for the interior majolica frieze *The Stone Age. The North*, which he painted in 1904 for Princess Maria Tenisheva's estate in Talashkino close to Smolenskoye, and which he went on to further develop in 1910. The painting is filled with the light of the setting sun, from which emanates a golden glow across the sky, the surface of the lake, the yellow sand of the shore, the trunks of the dwarf pines, the stiff fur coats of the dancers and spectators and the leather covers of their dwellings. In the warmth of this stunning sunset, humanity experiences the ecstatic union of the interwoven elements of air, earth, water and fire.

Subsequently, the artist returned on numerous occasions to the various

FAMOUS RUSSIAN'S STRANGE PAINTINGS DRAW COMMENTS THAT CLASH AT THE ART INSTITUTE

(By Beale Hendricks)

HERE has never been in the Art Institute galleries, probably, an exhibition that has called out more widely differing opinions than the present collection of pictures there by Nicolas Roerich, the world famous Russian painter and archaeologist.

Some persons enter the galleries and say "barbaric," "ridiculous" and leave the pictures no further consideration, but others look and pause till the spell the painter has woven catches them. George C. Calvert, one of the most cordially acknowledged connoisseurs in the city, regards the collection as "with the possible exception of the Zolozaga and the St. Claudens exhibitions, the most notable exhibition the Art Institute has had."

The first impression on seeing it is of amazement. The pictures are strangely alien to the quiet serene beauty of the Hoosier landscape. Nicolas Roerich's painting hark back to the magnificent and the great primal spaces and emotions and to the land of legends, of enchantments, of knights and hidden treasure. As one lingers in the galleries the amazement slips away and something that vibrates like the chords of a mystic lute enters one into the canvases.

A noted poet of Russia, writing in the volume published in Roerich's jubilee year, says: "The presence of his work there is the presence of some inexplicable mystic force which makes the onlooker not only look, but harken to something with his spiritual hearing."

Nicolas Roerich is at the head of one of the largest art schools in the world. He is represented in the most important galleries of Europe, including England, Austria, Denmark, Finland, France, Germany, Holland, Italy, Russia, Sweden and Switzerland.

He has done powerful work in Russia in designing stage settings for Wagner operas, especially "Die Walkure" and for Russian operas produced in the Russian stage in Moscow and other cities. In the exhibition there are several paintings from the set of his designs for "Taru-Saitau," taken from one of Pushkin's fairy tales, and from Masterlink's "Puccias Maleine." In America he has designed and executed sets for the Chicago grand opera company.

Among the pictures shown at the Art Institute, "Pagan Russia" speaks for Roerich's interest in Russian archeology. It shows an ancient burial place or shrine, with tall carved idols like totem poles, and ghastly sun-beached skulls of horses on the points of the enclosing circle, but over and beyond it a far reach of landscape. Mr. Roerich says of it: "These objects in the foreground, repellent and of the past, are so compelling that every line leads to the love-possessed that are beyond—their things which are beyond—the eternal river, the mountains, the eternal

ington, recently were guests of Representative Kraus.

Mrs. Louia W. Fairfield, wife of the Twelfth district representative, has returned to her home in Angola.

Ernest Sanders, a student of the Georgetown Law School, has returned to his home in Terre Haute.

Mr. and Mrs. Ramsey Foundation are spending June in Indiana, visiting relatives in Indianapolis and Richmond. Mr. Foundation is secretary to Representative Elliott, of the Sixth district.

Representative Vestal, of the Eighth district, has returned from a mortal day addresses.

Mr. and Mrs. Charles McCarty, of Indianapolis, arrived here Wednesday morning, having motored through from their home. They will spend a few days sightseeing here, and return home by auto by way of Philadelphia, Atlantic City, etc.



"PAGAN RUSSIA"

heaven—the past is but a window to the eternal future."

"The Call of the Sun" is the coming of dawn after the long months of northern night and the exultant greeting of the people "stirred by a sort of primal joy in the coming light. There is a band of yellow sky at the top of the picture that is diffused in luminousness over the sea and shore.

Of "The Varangian Sea" the artist says: "The Bayeux tapestry was the source of my material." The painting takes one into the cold, dim light of the sunset north, where strange Varangian boats are grouped about the shore, the meeting place of an ill-starred king and a warrior Norseman of far-off legendary days.

"The Song of the Waterfall" and "The Song of the Moon" were painted for the London house of a wealthy English woman. "Sainted Visions" shows "the spirits of departed seafarers returning to the old chapel while the mortals are away."

"Ecstasy" is a grouping of great strange rocks and the featureless body of an old man. It is "an intellectually developed conception of ecstasy—the body may be withered and fettered to the earth—still ecstasy uplifts the spirit over to the star-gilt sky." As one looks again at the rocks they talk on beautiful color and the wonderful yellow green of the glimpses of luminous sky strikes one dramatically.

"The Knight of the Evening" is embodied in the sharply outlined fogs and clouds of a northern night.

A Russian writer, speaking of the art of Nicolas Roerich, says: "It is no unusual thing in Russia to hear the exponents of Roerich's clouds, Roerich's rocks, Roerich's vistas, applied not to pictures, but to nature itself. It is as if the artist has opened some new window in people's minds and has given them an additional viewpoint from which they can see more in nature than they could see before. I have heard of many men who, fighting at the Russian front, have written to Roerich interesting letters describing his games, his darkness and his visions as they saw them."

The paintings will remain in the gallery during the month.

BRITISH ETCHINGS ON VIEW.

Exhibition Assembled by Curator of Prints of British Museum.

An exhibition of contemporary British etchings, assembled by Laurence Bury, curator of the division of prints of the British Museum, has reached the Art Institute and will be on view in the west octagonal gallery and on the screens and in the cases in the west long gallery on Sunday afternoon.

Art School Exhibits and Talk.

Several requests have come to the Art Institute that the Herros Art School students' exhibition remain up over Sunday, and it has been decided to hold that part of the exhibition that is in the lecture room of the institute as it is until next Wednesday. It is an interesting collection throughout illustrating many phases of the school's work. Miss Shover, principal of the school, will give a talk Sunday afternoon at 3 o'clock in the room about the work of the school. The work shown in the school building will come down to give the pupils opportunity to park their sketches for the summer vacation.

elements and cultural variations of the Stone Age, from the Slavic and Ugro-Finnish roots of the Russian North to the Native American Southwest. For Roerich, the mystical pantheism of prehistoric man never lost its appeal. In his essays he asserts: 'Art is universal. The revelations it brings, through hieroglyphs' ancient understanding of beauty, through the kingdom of stone... [...] Back then they had made huge revelations, the likes of which we are not destined to understand today' (quoted from N. K. Rerikh, 'Obreshchenie k kamniu [Appeal to the stone]', Ogonek, St Petersburg, 1908, no. 25).

The Call of the Sun is indisputably Roerich's most important painting on this subject. It was painted in Karelia in 1919, during the artist's nearly two-years long semi-seclusion in the Northern region's harsh climate, at a time when major political upheavals were taking place back in his home country. The artist contextualised and encapsulated his entire life journey and artistic development in a cycle of monumental and symbolic canvases, one of which includes *The Call of the Sun*. In essence, it is a version which further develops the subject of *The Stone Age* from 1910, however, the painting has been substantially revised and elevated to an epic monumental canvas.

Roerich has drastically increased the dimensions of the composition, which in turn has allowed him to further refine the characters' features. He also changed the setting from a sunset to an early sunrise, capturing the moment when the sun is about to soar above the horizon line.

Lot 34 mentioned in The Indianapolis News, 10 June 1922



N. Roerich, North. Sketch for a decorative frieze, State Tretyakov Gallery, 1904

As a result, the ritual unfolding before us is not only a moment of veneration and welcoming, but also the calling of the light-deity, which facilitates and therefore ensures the deity's ascension to the firmament.

The misty haze which envelops the sky and the lake adds a sacred sense of mystery to the canvas, as if the entire world is re-emerging from nothingness. Moreover, thanks to the magical ritual in the foreground, Roerich creates an illusion that the curtain of fog is dispersing towards the rising sun, the rays of which fill the space from the other side. The colourful combination of yellow, pink and light blue in the sky at dawn reflect on the still surface of the lake with the soft gleam of its rich, deep tones, adding a unique charm to the canvas. The painting's fascinating subject engages us and urges us to reflect on the mystery of existence and humanity's involvement in the latter. It is likely that this is exactly what Roerich had in mind when he wrote: 'One day we will learn much more about the Stone Age. We will understand and fully appreciate that period of time. It will reveal much more to us once we understand its essence, and communicate what is still occasionally recalled by Indian and shamanic wisdom' (quoted in N. K. Rerikh, 'Radost' iskusstva [The joy to art]', *Sobranie sochinenii* [The collection of works], Moscow, 1914, pp. 140-141, 149-153.

We are grateful to Gvido Trepša, Senior Researcher at the Nicholas Roerich Museum, New York for his assistance in cataloguing this work and to Dmitry Popov, Curator and Collection Manager at the Nicholas Roerich Museum, New York, for providing this catalogue note.



N. Roerich, *Stone Age*, Private collection, 1910



An archival photograph of lot 35 in situ at the Minnesota State Fair, Minnesota, 1922



35

PROPERTY FROM A PRIVATE COLLECTION, FINLAND

35

RICHARD ZOMMER (1866-1939)

Farmers leading livestock to pasture

signed in Cyrillic and dated 'Richard Zommer/1903.' (lower right)

oil on canvas laid on board

23 x 36 $\frac{1}{8}$ in. (58.4 x 93.7 cm.)

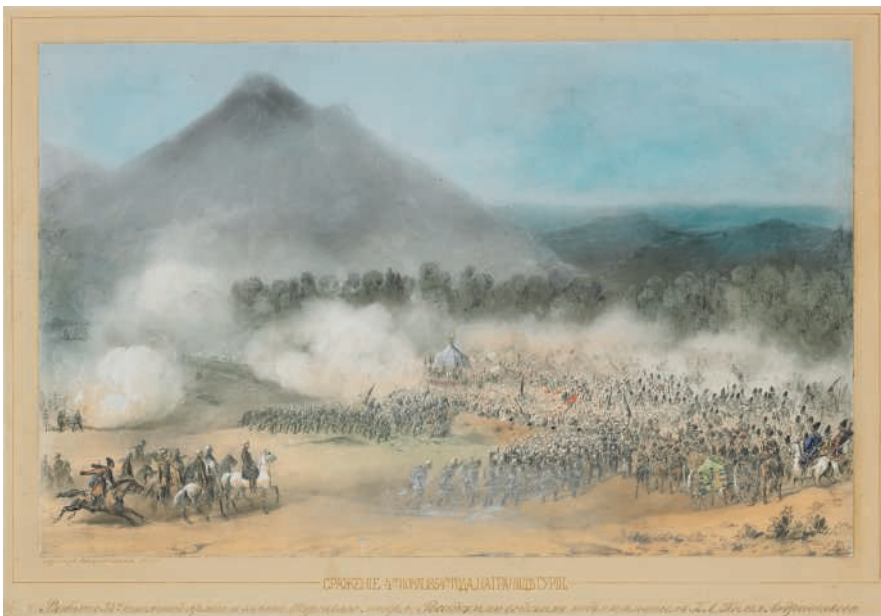
£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Bukowskis, Helsinki, 10 May 2001, lot 130.
Acquired at the above sale by the previous owner.



36

PROPERTY FROM A EUROPEAN COLLECTION

36

ADOLPHE CHARLEMAGNE (1826-1901)

Battle of Choloki, at the border of Guria, Georgia, 4 June 1854

signed with Cyrillic initials 'ASH' (lower right),

further signed in Cyrillic and dated

'Adol'f Sharleman. 1854.' (lower left margin)

and inscribed in Russian with battle details

(lower margin)

pencil and watercolour, heightened with white,

on paper laid on paper

11 $\frac{1}{4}$ x 18 $\frac{1}{8}$ in. (29.7 x 47.1 cm.)

£4,000-6,000

US\$5,100-7,600

€4,600-6,900

PROVENANCE:

Nina Zouboff (1929-2018).

The battle of Choloki takes its name from the Choloki river that borders the regions of Guria and Adjara, and formed part of a series of battles on the Caucasian front of the Crimean War (1853-1856).

48

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.



37

VASILY VERESHCHAGIN (1842-1904)

Two Chinese horsemen on the steppe

oil on canvas

6¼ x 10¼ in. (16 x 25.9 cm.)

£50,000-70,000

US\$63,000-88,000

€57,000-80,000

PROVENANCE:

Anonymous sale; Christie's, London, 28 November 2007, lot 288.

Acquired at the above sale by the present owner.



38

PROPERTY FROM A EUROPEAN COLLECTION

38

IVAN PRIANISHNIKOV (1841-1909)

Troika ride

signed and dated 'I Prinishnikoff. 1878.' (lower left)
 pencil, ink and watercolour, heightened with white, on card
 16 x 21 $\frac{7}{8}$ in. (40.8 x 55.6 cm.)

£2,000-3,000

US\$2,600-3,800
 €2,300-3,400

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

39

IN THE STYLE OF NIKOLAI SVERCHKOV

Rider in a blizzard

oil on canvas
 33 $\frac{1}{8}$ x 52 $\frac{1}{2}$ in. (84.1 x 133.2 cm.)

£7,000-9,000

US\$8,800-11,000
 €8,000-10,000

PROVENANCE:

Nina Zouboff (1929-2018).



39



PROPERTY FROM A EUROPEAN COLLECTION

40

ALEXANDRE IACOVLEFF (1887-1938)

Soubachi, the Pamir Mountains

signed and dated 'A. Jacovleff/1931' (lower right)

tempera on canvas laid on board

14 5/8 x 24 1/2 in. (37 x 62.2 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Nina Zouboff (1929-2018).

EXHIBITED:

Paris, Galerie J. Charpentier, *Alexandre Jacovleff, peintre attaché à l'expédition Citroën-Centre-Asie, Troisième mission G.-M. Haardt, Audouin-Dubreuil*, 16 May-4 June 1933, no. 86 (labels on the frame).

Paris, Galerie Vendôme, *Exposition Alexandre Jacovleff: Peintures, aquarelles, dessins*, 23 November-18 December 1965, no. 54.

LITERATURE:

Exhibition catalogue, *Alexandre Jacovleff, peintre attaché à l'expédition Citroën-Centre-Asie, Troisième mission G.-M. Haardt, Audouin-Dubreuil*, Paris, 1933, listed p. 8, no. 86.

Exhibition catalogue, *Exposition Alexandre Jacovleff: Peintures, aquarelles, dessins*, Galerie Vendôme, Paris, 1965, listed p. 12, no. 54.

The landscape *Soubachi* was executed by Jacovleff in September 1931 in the Pamir mountains, in the Chinese territory of Turkistan. A graduate of the Imperial Academy of Arts, having become famous as an artist-explorer through his long expeditions in the Far East from 1917-19 and in Central Africa from 1924-25, Jacovleff, on this occasion, set off to Central Asia as part of the French automobile company Citroën's expedition, which became famous as *La Croisière jaune*. It lasted thirteen months, from March 1931 to April 1932. One of the leaders of the expedition recorded that the group spent the spring in Persia, the summer in the Himalayas, the autumn in Turkistan and the winter in China. On 12 September 1931, according to George Le Févre, autumn immediately turned into winter in the Pamir mountains with no transition from one to the other, and the participants on the trip found themselves waking up in their camp buried under snow. Their camp was 3756 meters above sea level in the small, ancient settlement of *Soubachi* and located on the flat western plain of the well-known peak *Mustagh-Aga*, which continues to fascinate climbers to this day. 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 THE FAMILY OF THE ARTIST

41

FRANTZ ROUBAUD (1856-1928)

Battle of the Katzbach, 26 August 1813

signed 'F. Roubaud.' (lower right)

oil on canvas

55¼ x 98 in. (114.4 x 249 cm.)

Painted in 1914

£80,000-120,000

US\$110,000-150,000

€93,000-140,000

PROVENANCE:

The family of the artist.

EXHIBITED:

Munich, Schönemann & Lampl, *Prof. Franz Roubaud München Ausstellung*, June 1928, no.1.

LITERATURE:

Exhibition catalogue, *Prof. Franz Roubaud München Ausstellung*, Munich, 1928, no. 1.

Born in Odessa to the family of a French bookseller, Frantz Roubaud started to demonstrate his talent for painting very early in his life. Accepted to the Odessa Drawing School at the age of nine, he later enrolled at the Munich Academy of Fine Arts in 1877. He also took classes from famous Polish battle painter Józef Brandt (1841-1915). In the 1880s Roubaud established himself as a battle and realist painter mostly focusing on the military history of Russia, the Caucasus, Central Asia and the people of the region. His first panorama painting *The Siege of Akhulgo* earned him international fame, a title of Professor of the Munich Academy of Fine Arts in 1891, and the position of the head of the studio for battle painting at the Imperial Academy of Arts in St Petersburg in 1903. His two later panoramas depicting significant and heroic events from Russian history, *The Siege of Sevastopol* (1902-1904) and *The Battle of Borodino* (1911), secured his success as a founder of the Russian school of panoramic painting.

The Battle of the Katzbach is an excellent example of the monumental style of history painting that made Roubaud famous.

Painted in 1914, it corresponds to his famous *The Battle of Borodino*, as the artist seems to follow the French army as it retreats back to Western Europe following its defeat in the Patriotic War of 1812. During the battle at the Katzbach (now Kaczawa) river in the Prussian province of Silesia, one of the largest and most important battles of the Napoleonic Wars, the French army under Field-Marshal Macdonald collided with the Russo-Prussian Silesian army under Prussian General Leberecht von Blücher with the coalition taking the victory. Known for his careful preparation for each painting and his profound study of historical facts, Roubaud depicts a dramatic scene with the French cavalry rushing into the battle, swords glistening in the sun as heavy rain earlier that day rendered firearms impractical. Demonstrating historical accuracy and great attention to detail, Roubaud masterfully portrays the heat of the fight with the Allied army visible in the background. Painted when Roubaud had already moved from Russia to Germany, *The Battle of the Katzbach* took pride of place in the artist's studio in Munich, a sign of the artist's own appreciation of the work.



An archival photograph of lot 41 in situ at the *Prof. Franz Roubaud München Ausstellung*, Munich, 1928





PROPERTY FROM A EUROPEAN COLLECTION

42

FRANZ TEICHEL (B. 1816)

Emperor Alexander II (1855-1881) on a bear hunt; and Procession of Alexander II

the first signed and dated 'F. Teichel. 1862' (lower right);

the second signed 'F. Teichel.' (lower right) the first pencil and watercolour, heightened with white, on paper laid on card; the second pencil, ink and wash, heightened with white, on card

15½ x 22¼ in. (39.6 x 56.6 cm.); and smaller (2)

£4,000-6,000

US\$5,100-7,600

€4,600-6,900

PROVENANCE:

Nina Zouboff (1929-2018).

Emperor Alexander II (1855-1881) on a bear hunt relates to an earlier watercolour series executed by Teichel in 1853, as illustrated in Exhibition catalogue, *Pridvornaia okhota [The emperor's hunt]*, Moscow, 2002, p. 264-265.

42

PROPERTY OF A NORDIC COLLECTOR

43

ILYA REPIN (1844-1930)

Two Zaporozhian Cossacks

later signed in Cyrillic and dated '1903/II Repin' (lower left) oil on canvas

20¼ x 15½ in. (51.2 x 38.4 cm.)

£30,000-40,000

US\$39,000-51,000

€35,000-46,000

PROVENANCE:

Acquired by the current owner in Helsinki circa 1993.

Painted *alla prima*, the present study relates to Repin's famous composition *Cossacks on the Black Sea* (1908-1919, private collection). From 1903, Repin produced over twenty preparatory studies and sketches for the composition depicting Zaporozhian Cossacks caught in a vicious storm in the Black Sea on a short, light ship known as a 'chaika'. The vessel is shown crowded with seated and standing male figures, which suggests that the scene depicts the return of a Cossack band to their homeland after a successful expedition to attack and plunder Turkish and Crimean settlements along the southern coast of the Black Sea. Sea trips were incredibly risky and required extraordinary courage, dedication and co-operation, and Repin particularly admired the Cossacks' free and chivalrous spirit. We are grateful to Liudmila Andrushchenko for providing this catalogue note.





PROPERTY FROM THE FAMILY OF THE ARTIST

***44**

GEVORK BASHINJAGHIAN (1857-1925)

Night in Manglisi

signed and dated 'Bashindjaghian 1924' (lower left)
oil on canvas laid on panel
21¾ x 28⅞ in. (55.2 x 71.4 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROPERTY FROM THE FAMILY OF THE ARTIST

***45**

GEVORK BASHINJAGHIAN (1857-1925)

Mount Ararat

signed in Cyrillic and dated
'Bashindzhagian/1901' (lower right)
oil on canvas
19½ x 27¼ in. (49.5 x 69.2 cm.)

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

44



45

56

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 EUROPEAN COLLECTION

46

ALEKSEI SAVRASOV (1830-1897)

Riverside village

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

oil on canvas

25¾ x 18½ in. (65.5 x 46 cm.)

£50,000-70,000

US\$63,000-88,000

€57,000-80,000

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

47

KONSTANTIN MAKOVSKY (1839-1915)

Portrait of a lady in pearls

signed in Cyrillic and dated 'K. Makovskii./1865.'

(upper right)

oil on canvas

38 3/8 x 30 3/4 in. (97.4 x 78.1 cm.); oval

£20,000-30,000

US\$26,000-38,000

€23,000-35,000

PROVENANCE:

Nina Zouboff (1929-2018).



47

PROPERTY FROM A PRIVATE COLLECTION, VIRGINIA

*48

VLADIMIR MAKOVSKY (1846-1920)

Mother and child

signed in Cyrillic and dated 'V. Makovskii. 1876.'

(lower right)

oil on canvas

25 7/8 x 15 in. (65.7 x 38.1 cm.)

£25,000-35,000

US\$32,000-45,000

€29,000-40,000

PROVENANCE:

Acquired by the present owner in Maryland circa 1990.

EXHIBITED:

Probably, St Petersburg, Odessa and elsewhere, V Peredvizhaia vystavka kartin [V Itinerant Exhibition of Paintings], 1876-1877, no. 42.

LITERATURE:

F. Bulgakov, 'V. E. Makovskii i ego proizvedeniia [and his oeuvre]', Niva, 18 November 1895, no. 46, an engraving from the painting illustrated p. 1103. Probably, G. Romanov, Tovarishchestvo peredvizhnykh khudozhestvennykh vystavok [Society of itinerant art exhibitions] 1871-1923, St Petersburg, 2003, listed p. 29, no. 5-42.

We are grateful to Dr Elena Nesterova for her assistance in cataloguing this lot.



Front page of Niva, no. 46, 18 November 1895



Page illustrating lot 48





49

PROPERTY FROM A EUROPEAN COLLECTION

49

IVAN SHISHKIN (1832-1898)

Forest clearing

signed in Cyrillic 'I Shishkin' (lower left, incised)

oil on canvas laid on panel

7 $\frac{7}{8}$ x 15 in. (19.9 x 38.1 cm.)

£15,000-25,000

US\$19,000-31,000

€18,000-28,000

PROVENANCE:

Nina Zouboff (1929-2018).



50

50

IVAN AIVAZOVSKY (1817-1900)

Stormy seas

signed in Cyrillic 'Aivazovskii' (lower right); further signed
in Cyrillic 'Aivazovskii' (on the reverse)

oil on panel

10 $\frac{1}{4}$ x 7 $\frac{7}{8}$ in. (26 x 20.1 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Acquired by the present owner in Finland circa 2017.

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.



PROPERTY FROM A EUROPEAN COLLECTION

51

IVAN AIVAZOVSKY (1817-1900)

Moonlit Crimean coast

signed in Cyrillic 'Aivazovskii' (lower right)

oil on canvas

23½ x 37¾ in. (60 x 95.5 cm.)

£150,000-200,000

US\$190,000-250,000

€180,000-230,000

PROVENANCE:

Nina Zouboff (1929-2018).

***52**

IVAN SHISHKIN (1832-1898)

Sukhostoi

signed in Cyrillic and dated 'I. Shishkin - 97.' (lower right)

oil on canvas

58 x 35¾ in. (146 x 90.9 cm.)

Painted in 1897

£700,000-900,000

US\$900,000-1,100,000

€810,000-1,000,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 16 November 1994, lot 413.

Anonymous sale; Sotheby's, London, 26 November 2012, lot 11.

Acquired at the above sale by the present owner.

EXHIBITED:

Probably, St Petersburg, The Imperial Academy of Arts, *Posmertnaia vystavka proizvedenii I. I. Endogurova, I. I. Shishkina i N. A. Iaroshenko* [Posthumous exhibition of works by I. I. Endogurov, I. I., Shishkin and N. A. Iaroshenko, 1898, no. 130-640.

Probably, Moscow, *Posmertnaia vystavka kartin professora I. I. Shishkina* [Posthumous exhibition of paintings by the professor I. I. Shishkin], 1904.

LITERATURE:

Probably, Exhibition catalogue, *Posmertnaia vystavka proizvedenii I. I. Endogurova, I. I. Shishkina i N. A. Iaroshenko* [Posthumous exhibition of works by I. I. Endogurov, I. I. Shishkin and N. A. Iaroshenko], St Petersburg, 1898, listed pp. 18-31.

Zhivopisnoe obozrenie [Paintings review], St Petersburg, 10 January 1899, no. 2, illustrated p. 32.

Probably, Exhibition catalogue, *Posmertnaia vystavka kartin professora I. I. Shishkina* [Posthumous exhibition of paintings by the professor I. I. Shishkin], Moscow, 1904, listed p. 2, no. 3.

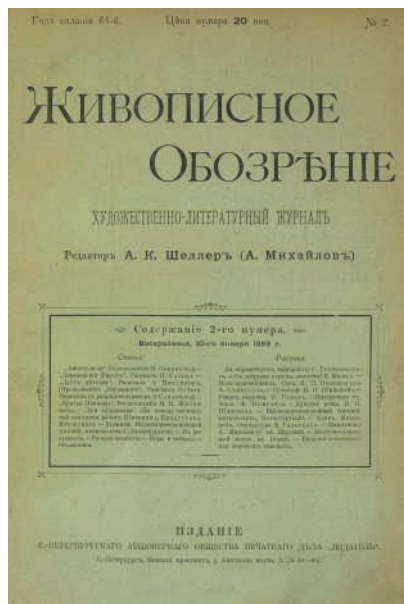
A masterfully painted monumental canvas, *Sukhostoi* bears the characteristic qualities of Shishkin's finest landscapes by showcasing the artist's penchant for closely observing and depicting the simplicity and unpretentiousness of northern Russian nature, and yet, is devoid of the superfluous details present in his earlier works.

Painted just a year before his last iconic canvas *Mast Tree Grove* (1898, The State Russian Museum), both canvases share a sense of monumentality, grandeur and solemn beauty. As the mighty pine trees soar high into the cerulean blue sky, the overgrown path draws the viewer's eye to the inside of the grove, where the younger pine trees stand out; the shimmering light speckled over their pine sprays and slender trunks; while the colossal mature trees densely populate the background, providing a shadowy shelter on a torrid summer day.

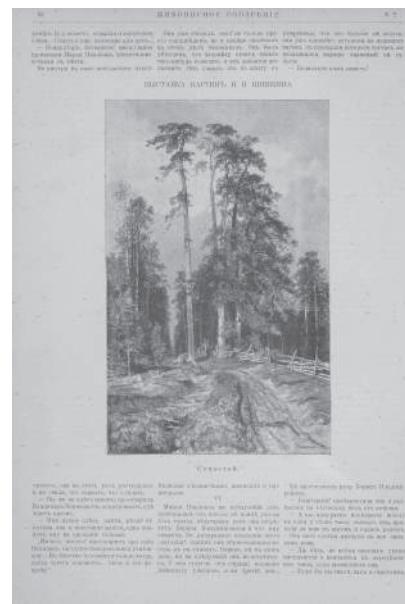
It is likely that the picture depicts the countryside of Preobrazhenksoe near Luga, some 140 km south of St Petersburg, where the artist rented a dacha with his daughter Ksenia in the summer of 1897. It is with great care that Shishkin depicts the local mast tree pines, the mastic wood of which was celebrated for its durability, resilience and weightlessness, thus making it highly useful to the shipbuilding industry, which was kickstarted by Peter the Great in Russia. Upon his return to St Petersburg in October, as evidenced in a letter to Zinaida Bulgakova, Shishkin writes: 'I believe that, despite my poor health, this summer was not fruitless. I executed a substantial number of studies, some of which are of monumental size' (quoted from I. Shuvalova (ed.), *Ivan Ivanovich Shishkin*, Leningrad, 1978, pp. 225-226).

The artist's intense work during his final years was highly lauded by both the public and art critics, such that the January 1899 issue of *Zhivopisnoe obozrenie* [Paintings review] published an overview of Shishkin's later oeuvre and illustrated the present lot *Sukhostoi*, which was likely to have been exhibited at the artist's posthumous exhibition of 1898 and 1904 in St Petersburg and Moscow.

As Vladimir Nemirovich-Danchenko recalls: 'He was very much a 'poet of nature'. A poet who forms their thoughts through observations, who notices beauty where others would simply walk on by, indifferent and apathetic. For Ivan Ivanovich [Shishkin], as for any real poet, nothing is too small or grand to be included in his conception of the native elements (quoted from I. Shuvalova (ed.), *Ivan Ivanovich Shishkin*, Leningrad, 1978, p. 289). As a pioneer of *en plein air* painting in Russia, Shishkin, much like Ilya Repin, Vasily Vereshchagin, Vasily Polenov and other Russian masters, altered the course of Russian art, directing it away from the rigorous academic canon to the liberal ideas advocated and practised by the Itinerants.



Front page of *Zhivopisnoe obozrenie* [Paintings review], no. 2, 10 January 1899



Page illustrating lot 52





53



54

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

***53**

KONSTANTIN KOROVIN (1861-1939)

Parisian street scene

faintly signed 'Constant Korovine' (lower left)

oil on panel

12½ x 16¼ in. (32.2 x 41.1 cm.)

£18,000-22,000

US\$23,000-28,000

€21,000-25,000

PROVENANCE:

with International Art Gallery, New York.

Acquired from the above by the in-laws of the present owner in New York circa 1930.

54

KONSTANTIN GORBATOV (1876-1945)

Vineyard in Capri

signed and dated 'K. Gorbatoff./1923' (lower left)

oil on canvas

21½ x 27½ in. (55 x 70 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

64

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 COLLECTION, FLORIDA

***55**

KONSTANTIN KOROVIN (1861-1939)

Après-midi dans le parc

signed 'Constant Korovine' (lower left)

oil on canvas laid on board
23 $\frac{1}{8}$ x 19 in. (58.8 x 48.3 cm.)

£30,000-50,000

US\$39,000-64,000
€35,000-58,000

PROVENANCE:

with International Art Gallery, New York.

Acquired by the in-laws of the present owner in New York circa 1930.



PROPERTY OF AN IMPORTANT COLLECTOR

***56**

VASILII SMIRNOV (1858-1890)

Salome receiving the head of John the Baptist

signed in Cyrillic and dated 'V. Smirnov 86' (upper right)

oil on canvas

55½ x 37¾ in. (140 x 94.9 cm.)

Painted in 1886

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROVENANCE:

Simon Bonython.

Purchased directly from the above by the present owner.



PROPERTY OF A PRIVATE SOUTH AMERICAN COLLECTOR

***57**

IVAN AIVAZOVSKY (1817-1900)

*View of the Bosphorus Strait with the Hagia Sophia
and the Maiden's Tower*

signed and dated 'Aivasovsk/1884.' (lower right); further signed,
inscribed and dated 'Aïvasovsky/Vien/1884' (on the reverse)

oil on panel

6¼ x 10¼ in. (15.9 x 26 cm.)

£35,000-45,000

US\$45,000-57,000

€41,000-52,000

PROVENANCE:

Acquired by the grandparents of the present owner in Russia circa 1920.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

***58**

KONSTANTIN GORBATOV (1876-1945)

Jerusalem

signed and dated 'C. Gorbatoff./1935' (lower right); further signed, inscribed with title and dated 'C. Gorbatoff-/1935' (on the reverse)

oil on canvas

31 $\frac{1}{8}$ x 43 $\frac{1}{2}$ in. (79.5 x 110.4 cm.)

£80,000-120,000

US\$110,000-150,000

€93,000-140,000

PROVENANCE:

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

Praised by Ilya Repin and Maxim Gorky for his artistic talent, unique style and pictorial language, Konstantin Gorbatov created airy, bright and colourful paintings influenced by the 'romantic realism' of Arkhip Kuindzhi and French Impressionism. Born in Stavropol in 1876, Gorbatov studied in Samara and Riga before entering the Imperial Academy of Arts in St Petersburg in 1904. He was famous for his masterfully executed views of Russian northern cities, Italy, Greece and Palestine, becoming one of the most popular, best-selling and sought-after Russian artists abroad, after he left his homeland for Italy and later Berlin, where he eventually settled.

Jerusalem is a superlative example of Gorbatov's émigré period, which started when he moved abroad in 1922 and lasted until his death in 1945. Searching for new impressions and sources of inspiration, the already established and financially successful artist travelled to Palestine via Greece in 1934-1935. This trip had a profound influence on Gorbatov, which he documented in detail in his diaries. Influenced by the local landscape, in *Jerusalem* Gorbatov reflects on the common theme of his oeuvre – the idyllic and serene unity of city and nature. Working in his recognisable ornamental style, Gorbatov creates a harmonious composition, which bears the freshness and crispness typical of sketches made from nature. His impressionistic palette of bright blues and whites and rich browns and yellows, together with his large open brushstrokes, creates a vision of vibrating air and light on a hot day. Combining the real and the ideal, in *Jerusalem* Gorbatov meditates on one of the most important ideas of his creative output – art being a celebration of colour, light, nature and life.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, ITALY

λ59

NATALIA GONCHAROVA (1881-1962)

White peonies

inscribed in Cyrillic 'Bel. georginy./(etiud) [White dahlias./(study)]'

(on the reverse)

oil on canvas

40½ x 28¾ in. (103 x 73 cm.)

£250,000-350,000

US\$320,000-450,000

€290,000-400,000

PROVENANCE:

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

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

By direct descent to the present owner.

EXHIBITED:

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

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

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

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

LITERATURE:

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

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

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

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

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

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

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



Reverse of lot 59



Bridging the gap between the Wanderers and the *Mir Iskusstva* collective, Natalia Goncharova soon moved up the ranks of the leading Russian avant-garde artists of the 20th century; her contributions to visual art spanning a wide range of media, from oils on canvas to fashion designs, stylised pochoirs and vibrant stage designs for Serge Diaghilev's *Ballets Russes*. After over a decade of artistic activity, Goncharova's oeuvre was celebrated in her first major solo exhibition in Moscow, 1913, which included a colossal 800 works, including still lifes, religious paintings, portraits and landscapes. The exhibition was an immense success with the public with around 12,000 visitors, and drew polarised reviews from critics, but nonetheless marked her metamorphosis from precocious, experimental art student to established, ground-breaking artist in her own right. The inscription on the reverse of *White peonies* strongly suggests that the present work was included in the aforementioned exhibition, under the inscribed title of 'White Dahlias', and hence probably participated in, arguably, the most important exhibition of Goncharova's career. A century later, her creative genius continues to fascinate the myriads of art aficionados and curious tourists in the galleries of the world, and was recently celebrated in the exhibition *Natalia Goncharova* at

the UK's leading modern art gallery, the Tate Modern, in 2019, and currently at the Palazzo Strozzi, Florence. While Goncharova is rightfully known for her pioneering and inventive artwork that revolutionised the face of Russian art and that of Western art more generally, her creative innovations did not emerge from a cultural vacuum. Growing up among the rural plains of the Tula province, she was receptive to and inspired by the native arts and crafts of rural Russia, utilising its influence in her first compositions. While studying at the Sculpture Department of the Moscow School of Painting, Sculpture and Architecture, Goncharova met her lifelong partner Mikhail Larionov (1881-1964), who compelled her to take up painting, having instantly recognised her innate, creative talent in her early pastel works. However, Goncharova, unlike Larionov and many of her contemporaries, did not pay heed to the theorisation of art and the many artistic movements that were devised by her contemporaries, and instead chose to throw herself into innovating and discovering new methods and techniques, actively directing her energy into constant experimentation. Her artistic development was not unlike her other Russian contemporaries, studying under Prince Pavel Troubetsky (1866-1938) and in Konstantin Korovin



Lot 59 illustrated in the artist and Mikhail Larionov's personal archives, sold Christie's, London, 13 October 2009



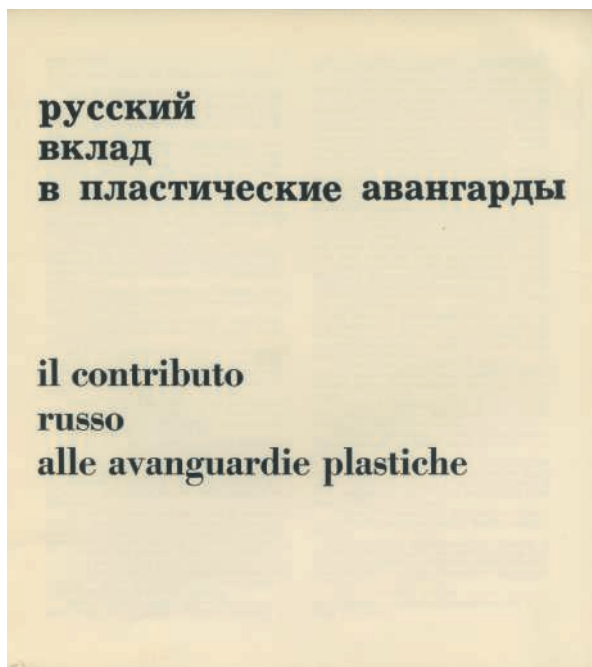
P. Gauguin, *Roses et statuette*, 1889, Musée des Beaux-Arts, Reims

(1861-1939)'s studio while nurtured on the outside by the immense and astoundingly rich collections of the industrialists Sergei Shchukin (1854-1936) and Ivan Morozov (1871-1921).

In fact, Goncharova herself admitted that the greatest influence upon her during her first few years of artistic production came from the masters of Impressionist and Post-Impressionist art, stating: "At the beginning of my work, I mostly learned from modern French artists", while also not immediately adhering to a singular artistic vision, at least not until 1910 where she alongside other artists, announced the first Russian avant-garde movement, Neo-primitivism.

White peonies exhibits early clues to her later innovations, an incredibly early and rare oil composition that embodies her emerging talent. The indigo hues applied to the leaves evoke the brilliant colour combinations favoured by the Fauves, and yet in contrast to the crisp white vibrancy of the peonies, they add a melancholic quality with a colour palette reminiscent of Paul Gauguin's *Roses et statuette*, 1889, Musée des Beaux-Arts, Reims. The short, visible strokes of impasto belong to the Impressionist teachings of the period, yet the leaves display a flattening of form

and texture, and the staccato, rough outline of the leaves are redolent of the elements of abstraction that she would later explore and ultimately pioneer in her Cubo-Futurist work. Moreover, the composition of the interlacing leaves imitates the linearity and repetition of motifs found in Russian textiles, which Goncharova had been familiar with since her childhood, her parents having made their fortune in the textile industry. Unsurprisingly, Goncharova also sought to master this medium, utilising floral motifs and flat outlines alongside striking colour palettes in her textile designs for Moscow and Parisian fashion houses. Overall, Goncharova's genius lays in her ability to mesh the lost traditions of Russian art, combining the figures of folk art with the colourful possibilities of Modernist art, merging elements from icon painting and popular prints with the abstraction and fragmentation offered by Cubo-Futurism. Hence, it is difficult to fully categorise her under a particular -ism, although the term *Vsechestvo* [*Everythingism*] offered by her partner Larionov could suffice; suggestive of her own independence from the canon of the avant-garde and underlining her unique artistic vision that was unrivalled by her contemporaries.



Front of page of exhibition catalogue, *Il contributo russo alle avanguardie plastiche*, Milan, 1964



Page illustrating and listing lot 59



V. Vereshchagin, *Beggar in Washington*, 1888-1891, Private collection

PROPERTY FROM A PRIVATE COLLECTION, DENMARK

60

VASILY VERESHCHAGIN (1842-1904)

Study for 'Beggar in Washington'

signed with Cyrillic initial 'V' (lower right)

oil on canvas laid on panel

13½ x 10¾ in. (34.3 x 27.2 cm.)

Painted circa 1888-1891

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROVENANCE:

Acquired by the grandfather of the present owner after 1917.

The present lot is a study for *Beggar in Washington* (1888-1891), as illustrated in A. Lebedev, *Vasilii Vasilievich Vereshchagin, Zhizn' i Tvorchestvo [Life and Work]*, Moscow, 1972, p. 234.



***61**

PAVEL CHISTYAKOV (1832-1919)

Frenchman getting ready for the bal populaire

signed with Cyrillic initials, inscribed in Latin, and dated 'P.Ch. 1863./Paris.'

(lower right)

oil on canvas

16½ x 13¾ in. (41.9 x 34 cm.); oval

£50,000-70,000

US\$65,000-90,000

€58,000-81,000

PROVENANCE:

Possibly, Illarion Prianishnikov (1840-1894).

EXHIBITED:

St Petersburg, Imperial Academy of Arts, *Exhibition of artworks in the Imperial Academy of Arts*, 1870, no. 324.

LITERATURE:

Exhibition catalogue, *Exhibition of artworks in the Imperial Academy of Arts*, St Petersburg, 1870, listed p. 43, no. 324.

O. Forsh, *Pavel Petrovich Chistyakov*, Leningrad, 1928, p. 50, listed p. 69, as *Frenchman going to the ball*.

E. Beliutin, N. Moleva, *P. P. Chistyakov: Pis'ma, zapisnye knizhki, vospominaniia* [*Letters, Notebooks, Memoirs*], Moscow, 1953, p. 516.



62

λ62

ALEXANDRE BENOIS (1870-1960)

Prés de 'tapis vert', Versailles

signed, inscribed with title and dated 'Alexandre Benois, Juillet 1914.

Prés de "tapis vert" Versailles.' (lower left)

oil on board

7¼ x 10½ in. (18.2 x 26.4 cm.)

£7,000-9,000

US\$9,000-11,000

€8,100-10,000

Δ63

KONSTANTIN SOMOV (1869-1939)

Young lady with a garden beyond

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

pencil, ink, watercolour and gouache on silk

3½ x 4¾ in. (9 x 12 cm.)

£4,000-6,000

US\$5,100-7,500

€4,600-6,800

PROVENANCE:

Collection of Mikhail Braikevitch (1874-1940).

Anonymous sale; Christie's, London, 18 December 1996, lot 81.

Acquired at the above sale by the present owner.

The present lot relates to a commission for a curtain design for the new Moscow 'Svobodnyi [Liberal] Theatre' headed by Konstantin Mardzhanov that Somov received in 1912. The curtain was finished in the summer of 1913 and its design was consonant with Somov's own artistic style, replete with features from commedia dell'arte: green bosquets, cupids, and coquettish characters.

The centrepiece of the curtain, a phallic fountain, is echoed in the distinctive hair style of the woman in the foreground of the present composition. The fact that the work is painted on silk – a rarity in Somov's oeuvre (one other known example is the *Test of a Fan on Silk*, 1912) – suggests that Somov used the fabric to experiment prior to deciding between whether the curtain should be painted or embroidered with appliqué. In 1913, the curtain design was acquired from the artist by Vladimir Girshman (1867-1936) (now in the collection of the State Central Theatre Museum named after A. A. Bakhrushin, Moscow). According to the list of works by Somov from the archives of the Mikhailov family, another version of this curtain design, *Curtain for the Free Theatre*, was purchased from the artist in 1917 by Mikhail Braikevich (1874-1940) and indeed it is possible that Braikevich also purchased the present lot at the same time.



63

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.



λ64

ROBERT FALK (1886-1958)

Pont Saint-Michel, Paris

signed and inscribed 'R. Falk./ Paris.' (lower left)

and further signed 'R. Falk' (lower right)

oil on canvas

23¾ x 28½ in. (60 x 72 cm.)

€60,000-80,000

US\$77,000-100,000
€70,000-92,000

PROVENANCE:

Acquired from the artist by Yedidya Admon-Gorokhov (1894-1982)
in the 1950s.

Private collection, Israel.

LITERATURE:

D. Sarab'ianov & Iu. Didenko, *Zhivopis' Roberta Fal'ka Polnyi katalog
proizvedenii* [The complete catalogue of Robert Falk's paintings], Moscow,
2006, illustrated p. 527, no. 733.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

65

VERA ROCKLINE (1896-1934)

Trois jeunes femmes après la baignade

signed 'Vera Rockline' (lower right)

pencil, watercolour and gouache on paper laid down on card
13¼ x 10¾ in. (35 x 26.3 cm.)

Executed in 1919-1921

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Galerie Jean Battais, Paris.

Acquired by the present owner in the early 1980s.

EXHIBITED:

Paris, Galerie Battais, *Rétrospective Vera Rockline*,

May-June 1975, no. 47 (label and stamps on the backboard).

LITERATURE:

Exhibition catalogue, *Rétrospective Vera Rockline*, Paris, 1975,
listed p. [7], no. 47.

PROPERTY FROM A PRIVATE FRENCH COLLECTION

66

VERA ROCKLINE (1896-1934)

Reclining nude

signed 'Vera Rockline' (lower right)

pastel on paper
14¼ x 22¾ in. (36 x 58.5 cm.)

£7,000-9,000

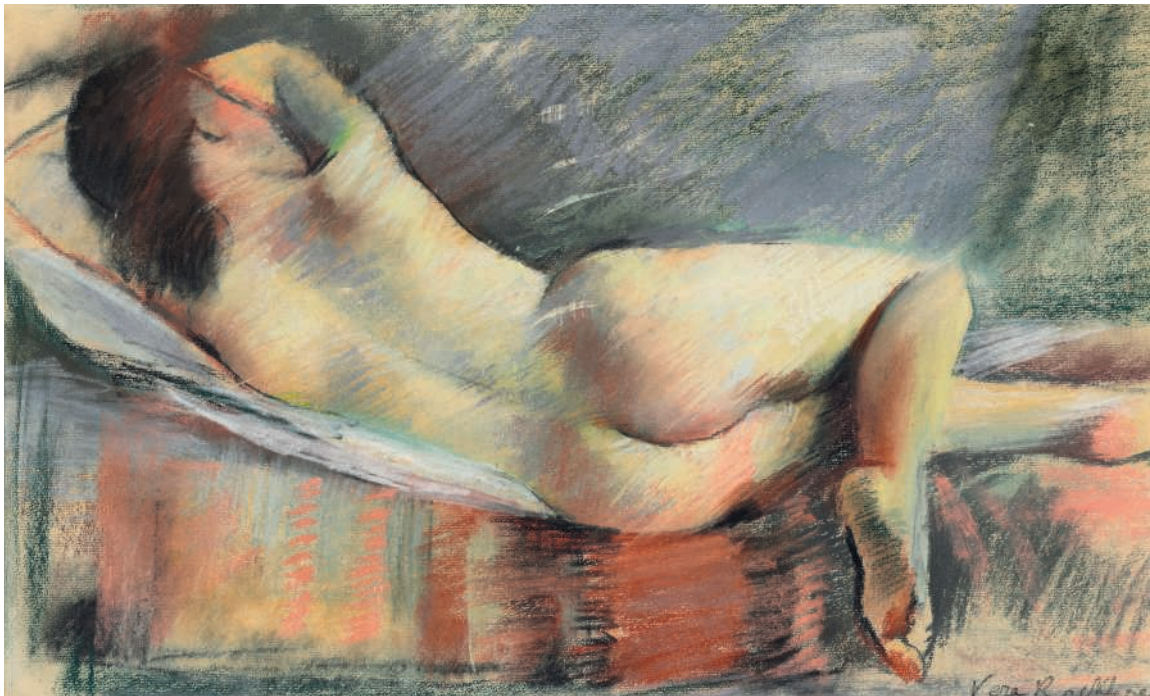
US\$8,800-11,000

€8,000-10,000

PROVENANCE:

Acquired by the present owner in the early 1980s.

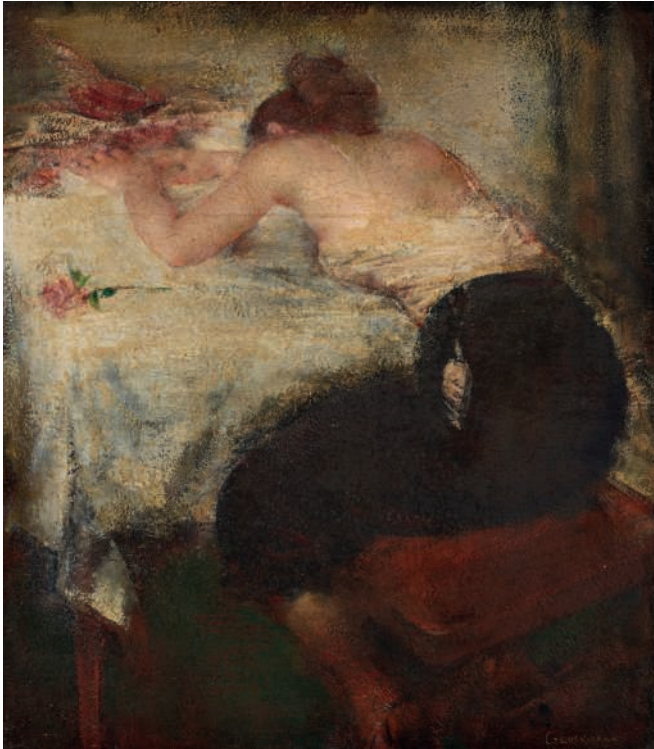
65



66

78

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.



67

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

***67**

GRIGORY GLUCKMANN (1898-1973)

Etude romantique

signed 'GLUCKMANN' (lower right, incised)

oil on panel

13 x 11 $\frac{1}{2}$ in. (33 x 28.9 cm.)

£8,000-12,000

US\$11,000-15,000

€9,200-14,000

PROVENANCE:

with Dalzell Hatfield Galleries, Los Angeles.

Acquired by the present owner in Los Angeles circa 1950.

EXHIBITED:

Possibly, New York, Milch Galleries, *Gluckmann: Recent Paintings*,

27 April-16 May 1953, no. 17.

***68**

GRIGORY GLUCKMANN (1898-1973)

Femme et enfant

signed 'Gluckmann' (lower right, incised)

oil on board

16 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. (42.2 x 19.4 cm.)

£8,000-12,000

US\$11,000-15,000

€9,300-14,000

PROVENANCE:

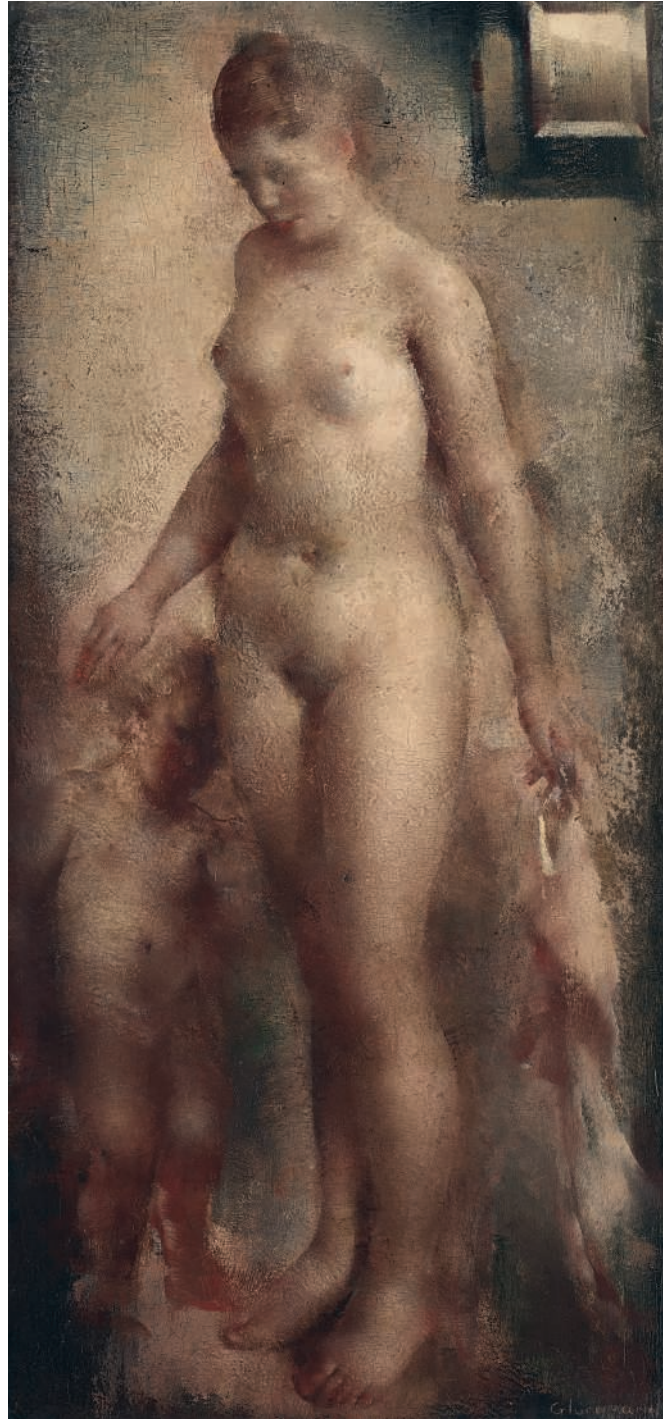
Acquired by Arved Kurtz (1899-1995) in New York circa 1930.

A gift from the above to the mother of the present owner circa 1990.

EXHIBITED:

New York, Schneider-Gabriel Galleries, *Paintings by Gluckmann*,

8-27 April, 1940, no. 17.



68

69*ALEKSANDR GERASIMOV (1881-1963)***Peonies*

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

oil on canvas

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

Painted in 1931

£150,000-200,000

US\$200,000-260,000

€180,000-230,000

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

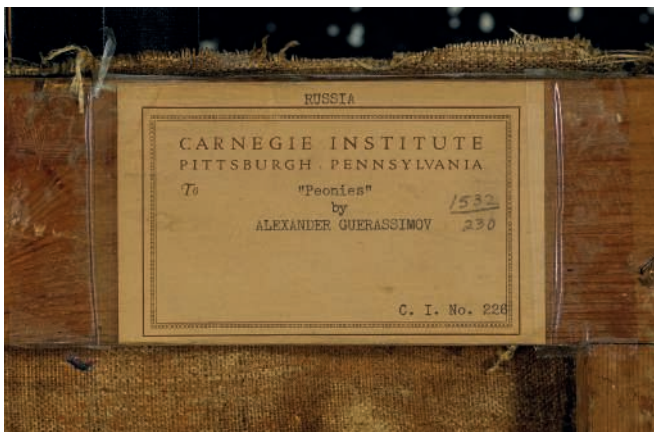
Warren D. Ruff (1921-2018), Ohio.

Bequeathed by the above to the present owner.

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

Aleksandr Gerasimov was born in 1881 in the provincial town of Kozlov, located approximately 400 kilometres southeast of Moscow, in a region historically known for its *chernozem*, or fertile 'black earth'. This agricultural environment was not a particularly natural incubator for developing artists, and Gerasimov's childhood seemed to present no exception, spending most of his youth assisting his father in the livestock trade. According to his own accounts, his passion for art was ignited the moment he noticed one of the traders creating a drawing of a horse. Fascinated by the realistic portrayal of an animal he knew so well, Gerasimov was eager to attempt the same. He began to draw regularly and his aptitude for draughtsmanship was recognised by the realist painter Sergei Krivolutsky (1869-1922), who had opened a studio in Kozlov around 1900. A graduate of the St Petersburg Academy of Arts himself, Krivolutsky encouraged Gerasimov to study art (M. Cullerne Bown, *The Art of the Soviets*, Manchester, 1993, p. 122). In 1903 Gerasimov passed the entrance exams to the Moscow College of Painting and Architecture (*MUZhVZ*), where he would study for approximately twelve years, and where his distinctive style and technique would be formed. The greatest influences on Gerasimov's development as an artist were Konstantin Korovin (1861-1939) and Abram Arkhipov (1862-1930), both important members of *MUZhVZ*. Their respective abilities to portray varied elements in nature in their works, with spirited brushwork and generous impasto made a lasting impression on the young artist. Gerasimov's participation in student shows attracted interest, and his popularity grew among certain influential patrons, leading him to begin receiving commissions for important works.

In addition to the official portraits and ceremonial paintings for which he would eventually become recognised and lauded by the Soviet regime, Gerasimov dedicated many of his canvases to the Russian countryside and its floral progeny, for which he would be equally admired and renowned. Gerasimov's oeuvre includes impressive depictions of wide, harvest-ready golden fields, abundantly flowering apple trees and finally, a series of lush bouquets of large roses and peonies that dominate his genre scenes. Working as an official and authoritative artist within the confines of the strict policies of the Stalinist era, Gerasimov and his supporters advocated these sumptuous works in the context of Socialist Realism, highlighting the simplicity and realism of the imagery, their ability to awaken the senses and national pride. These aspects were admitted by his biographers: *'the artist does not resort to subtle nuances, he builds the space characteristic of his style, the contrasts of colour combinations, achieving freshness and brightness of colour. His landscapes are permeated with optimism and love for our country'* (A. Zamoshkin, *Aleksandr Gerasimov*, Moscow, 1936, p. 33). *Peonies*, painted in 1931, is a crowning example of Aleksandr Gerasimov's still lifes. Two heaving bouquets of pink, white and burgundy peonies in rounded glass vases adorn a circular table in a sunlit interior. An open window reveals a verdant landscape in the background, and suggests a light breeze. The composition is punctuated with dark petals that have fallen onto the table surface and a cobalt blue tea cup placed slightly off-centre on its saucer near an ochre sugar-box. With these painterly gestures, Gerasimov truly brings the scene to life, captivating the viewer with a profound sense of realism. The Soviet art critic Victor Lobanov (1883-1970), described the artist's technique and quoted him saying *'the roses and peonies of Gerasimov are different, they are like living beings for him. In them, trying to reach the heights of Korovin-like picturesque brilliance and sophistication, he sees as an apotheosis the life-giving beauty of nature, all her own strength, and charm. 'I loved and love to paint flowers', - he often repeats, 'I love to paint them filled with sunlight, in glass with clean, fresh water'* (B. Lobanov, *A. M. Gerasimov*, Moscow, 1943, p. 46). Considered to be a quintessential example of Russian painting, Soviet authorities selected Gerasimov's *Peonies* among works by nine other artists to represent the country at the Carnegie Institute's 1935 International Exhibition of Paintings in Pittsburgh. Established by Andrew Carnegie (1835-1919) in 1896 at the newly founded Carnegie Institute (1895), the Carnegie International is, after the Venice Biennale, the oldest international contemporary art exhibition in the world. Carnegie's goal was to acquire and to highlight 'the old masters of tomorrow', as well as to encourage an international platform for dialogue. As this important exhibition was nearing the end of its tour in 1936, *Peonies* was sold to Alice C. Terhune, heiress to a successful lumber business in Ohio. The painting has since remained in private hands, and is being offered at auction for the first time.



Carnegie Institute label on the stretcher of lot 69





70

PROPERTY FROM A PRIVATE FRENCH COLLECTION

70

SERAPHIN SOUDBININE (1870-1944)

Satyr and nymph

signed and dated 'Séraphin/1915' (on the base)

terracotta

9 7/8 in. (23.5 cm.) high

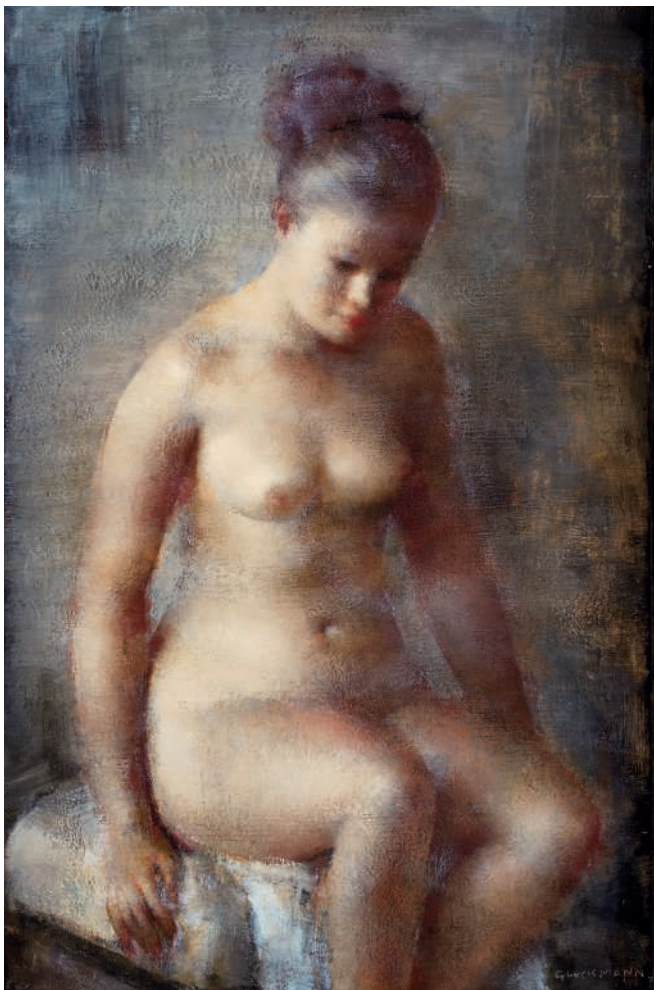
£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Acquired by the present owner in Paris circa 1970.



71

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

***71**

GRIGORY GLUCKMANN (1898-1973)

Seated nude

signed 'Gluckmann' (lower right, incised)

oil on panel

17 3/4 x 11 1/4 in. (45.3 x 29.9 cm.)

£8,000-12,000

US\$11,000-15,000

€9,300-14,000

PROVENANCE:

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

with Milch Galleries, New York (label on the reverse).

Acquired from the above by the grandmother of the present owner in 1963.

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

***72**

GRIGORY GLUCKMANN (1898-1973)

La Basilique du Sacré Cœur de Montmartre, Paris

signed 'Gluckmann' (lower right, incised)

oil on panel

17 7/8 x 14 1/2 in. (45.4 x 36.8 cm.)

£5,000-7,000

US\$6,500-9,000

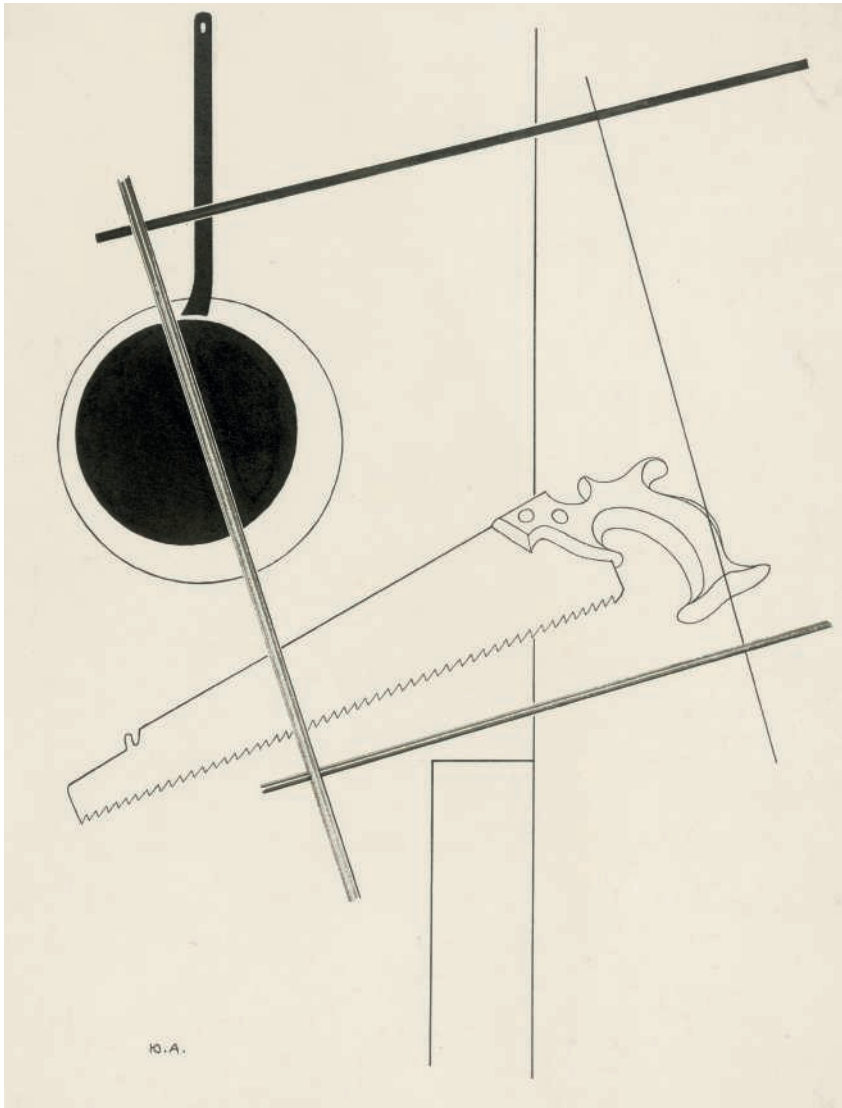
€5,800-8,100

PROVENANCE:

Acquired by Arved Kurtz (1899-1995) in New York circa 1930.

A gift from the above to the mother of the present owner circa 1990.





λ73

YURI ANNENKOV (1889-1974)

Futurist composition with saw

signed with Cyrillic initials 'Yu. A.' (lower left)

ink on paper

13 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. (33.4 x 25.8 cm.)

£5,000-7,000

US\$6,400-8,900

€5,800-8,000

PROVENANCE:

Valentina Motyleva (1893-1978), the artist's second wife.

Anonymous sale; Sotheby's, New York, 6-7 November 1979, lot 162.

Anonymous sale; Phillips, New York, 18 November 1986, lot 42.

The Collection of Aviva and Jacob (b. 1929)

Baal-Teshuva, New York; Sotheby's, New York, 13 December 2016, lot 82.

Acquired at the above sale by the present owner.

λ74

YURI ANNENKOV (1889-1974)

Jeune femme à sa toilette

signed 'G. Annenkoff.' (lower left)

pastel and gouache on card

30 $\frac{1}{8}$ x 22 $\frac{3}{4}$ in. (76.5 x 57.7 cm.)

£70,000-90,000

US\$90,000-110,000

€81,000-100,000

PROVENANCE:

Acquired from the artist by Georges Crété (1887-1983), a Knight of the Legion of Honour and a son-in-law of the French president Paul Doumer (1857-1932).

A gift from the above to the family of the previous owner.

73

Yuri Annenkov was one of the most eminent figures of the Russian avant-garde, who, like his fellow émigré artists, such as Boris Grigoriev, Natalia Goncharova and Mikhail Larionov, achieved significant popularity both at home and abroad. Annenkov was a man of many unique and versatile talents making a name for himself as a successful painter, graphic artist, book illustrator, designer for theatre and film and even writer (he often wrote under the pseudonym Boris Temiryazev). In 1924 he left Russia and eventually settled in Paris, where he had previously resided as a student of Maurice Denis and Félix Vallotton in 1911-1913. During his fruitful Parisian period of the 1920s-1930s, Annenkov produced a substantial number of paintings and drawings. In contrast with the erratic dynamism of the artist's work from his Russian period, Annenkov's later work was preoccupied with flat, decorative surface.

This was partly due to Annenkov's interest in theatre design and its conventions of spatial construction. *Jeune femme à sa toilette* is a characteristic example of the artist's freer style of his Parisian period, in which he combines large colour planes with bold and distinct outlines and a subdued pastel palette. It appears that the figure of the young woman, who could have been modelled on Annenkov's second wife, and the interior of the room emerge from or soar into an abstract colourful space. The patterns of flowers and leaves in the upper half of the composition, combined with its unconventional spatial arrangement, emphasise the decorative effect of the surface and clearly represent Annenkov's ornamental style.

84

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G. Annenkov.



75



75

PROPERTY FROM A EUROPEAN COLLECTION

75
FILIPP MALIAVIN
(1869-1940)

Self-portrait; and
Portrait of a lady

both signed 'Ph Maliavine'
(lower right)
pencil and coloured pencil on paper
14 $\frac{1}{8}$ x 10 $\frac{1}{2}$ in. (35.7 x 26.9 cm.) (2)

£1,000-1,500 US\$1,300-1,900
€1,200-1,700

PROVENANCE:
Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

λ76
SERGEI SOLOMKO (1859-1928)

Arrival of the boyar

signed in Cyrillic 'S Solomko.' (lower right)
pencil, watercolour and gouache on board
9 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in. (23.3 x 35 cm.)

together with three works on paper of horseriders by Paul Mak (1891-1967) (4)

£2,000-3,000 US\$2,600-3,800
€2,300-3,400

PROVENANCE:
Nina Zouboff (1929-2018).



76 (part)

86

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77

PROPERTY FROM A EUROPEAN COLLECTION

77

STEPAN KOLESNIKOFF (1879-1955)

Livestock grazing by the river; Mountainous landscape; and Riders in the mountains

all signed 'S. Kolesnikoff', two dated '1929'

two gouache on card; one oil on canvas

one 18¼ x 21¼ in. (46.5 x 55.2 cm.); two 11⅞ x 15⅞ in. (30 x 40.4 cm.); oval (3)

£6,000-8,000

US\$7,600-10,000

€6,900-9,100

PROVENANCE:

Nina Zouboff (1929-2018).



77

PROPERTY FROM A EUROPEAN COLLECTION

78

STEPAN KOLESNIKOFF (1879-1955)

Wolf in the snow

signed 'S. Kolesnikoff' (lower right)

oil on canvas

30⅞ x 43⅞ in. (76.5 x 109.5 cm.)

£5,000-7,000

US\$6,300-8,800

€5,700-8,000

PROVENANCE:

Nina Zouboff (1929-2018).



78



79

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*79

PAUL MAK (1891-1967)

Three travellers in Tehran; and Pietà

the first signed, inscribed and dated 'Mak/1926/Teheran.' (upper left)
 the first pencil, ink, watercolour and gouache on paper; the second pencil
 and watercolour on paper
 the first 11 $\frac{1}{8}$ x 8 $\frac{1}{8}$ in. (29 x 20.6 cm.); the second 7 $\frac{1}{8}$ x 9 $\frac{1}{8}$ in. (18.1 x 23.9 cm.); oval
 (2)

£3,000-5,000

US\$3,800-6,300
 €3,500-5,700

PROPERTY OF A PRIVATE AMERICAN COLLECTOR

λ*80

PAUL MAK (1891-1967)

The lovers

signed and dated 'MAK. 1955.' (lower right)
 pencil, watercolour and gouache, heightened with gold, on paper
 12 $\frac{7}{8}$ x 9 in. (32.7 x 22.9 cm.)
 (2)

£2,000-3,000

US\$2,600-3,800
 €2,400-3,500

PROVENANCE:

Acquired by the present owner in New York circa 2012.



80



80

*81

ALEXANDRE IACOVLEFF (1887-1938)

A beggar

signed, inscribed and dated 'A. Iacovleff 1917/Pekin' (lower left)
charcoal and sanguine on paper
66½ x 20 in. (168 x 50.8 cm.)

£60,000-80,000

US\$77,000-100,000

€69,000-92,000

PROVENANCE:

A gift from the artist to Tatiana Yacovleva du Plessix (1906-1991).
By descent to the late owner.

EXHIBITED:

Probably, Galerie Barbazanges, *Alexandre Iacovleff, dessins et peintures d'Asie*,
April-May 1920.

Probably, London, Grafton Galleries, *Paintings & Drawings by Alexandre
Iacovleff, Mary Macleod, C. S. Meacham, E. LL. Norris, S. P. Wood, T. P. Wood*,
28 May-19 June 1920, no. 132.

LITERATURE:

Probably, Exhibition catalogue, *Paintings & Drawings by Alexandre Iacovleff,
Mary Macleod, C. S. Meacham, E. LL. Norris, S. P. Wood, T. P. Wood*, London,
1920, listed p. 8, no. 132.

The drawing *A beggar* was executed by Alexandre Iacovleff in Peking in 1917,
as evidenced by the inscription on the obverse of the composition.

A graduate of the Imperial Academy of Arts, this was the second period of
the artist's trip to the countries of the Far East. Living a humble lifestyle
during those years in Peking, Iacovleff executed a multitude of genre scenes
and portraits of the inhabitants of the city. One of these portraits includes
A beggar, executed in sanguine – the artist's favourite graphic medium – on
a sheet of paper, the height of which corresponds to three times the width
of the sheet. The artist created many portraits of male and female Chinese
subjects, but *A beggar*, evidently a striking social critique, differs from
the others, which were prepared and executed with the intention of being
exhibited. It is possible that Iacovleff exhibited the drawing at his first solo
exhibition in Shanghai in December 1918, however, no exhibition catalogue
was published and therefore it cannot be confirmed.

It is likely, however, that this drawing was exhibited at Iacovleff's first
exhibition in Paris named *Peintures et Dessins, Chine, Mongolie, Japon*,
18 April-2 May 1920 at the Galerie Barbazanges, and then at the Grafton
Gallery, London.

The genre scene *Butcher's shop and Eating house – Peking* (1918) was also
exhibited at both these exhibitions, and was illustrated in the catalogue.
In the lower right corner, the artist has depicted a gaunt, thin and aged
Chinese man squatting on the floor in the foreground, wearing shabby
clothing and footwear, who we can clearly recognise as the beggar from the
artist's sanguine composition. In this way the artist has used the figure of a
socially marginalised and destitute pauper as part of the painting's imagery.

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.



82

KASIMIR MALEVICH (1878-1935)

*Eighteen patriotic propaganda postcards
with verse by Vladimir Mayakovsky (1893-1930)*

chromolithographed postcard

5½ x 3¾ in. (14 x 9.2 cm.)

(18)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

with Jean-Claude Treignier, Falaise.

Acquired from the above by the present owner in 2015.

Shortly after the outbreak of World War I, the publishing house *Segodnyashny lubok* [*Contemporary Lubok*] was established by G. Gorodetskii, who invited Malevich to produce propaganda postcards and posters on patriotic themes to help with the war effort. Other artists who also participated in the endeavour included Aristarkh Lentulov, Ilya Mashkov, Vladimir Mayakovsky, David Burluk and Vasilii Chekrygin. Redolent of the traditional Russian lubok, the lithographed postcards combine four vibrant colours and a simplistic, jet-black contour alongside verse provided by Mayakovsky. Malevich, having neglected figurative art in his Suprematist works, had been meaning to return to figurative art, recognising its effective use of familiar, simplified and comprehensible forms for a mass audience. The set of eighteen chromolithographed postcards in the present lot match another set of postcards by Malevich held in the Museum of Modern Art in New York.





Ну и треск, да ну и грошь же
Был от нйцель подлѣ Ложжи!



Ах ты, милый городъ Люблинъ,
Подъ тобой былъ врагъ изрубленъ.



Вызжали мы за Млаву,
Бить колбасниковъ на славу.



Не ходи австриецъ плутомъ
Будеш битымъ Русскимъ кнотомъ



Глядь, по глядь, умъ банано Висла;
Нйцельъ пучить-значить нисло!



Какъ Вильгельмъ на лютый ротъ—
Продаетъ лисное крошево—
Эй ребята, налъ зайдето—
Право купите задешово!



Скоро, скоро будемъ въ Ирановъ—
Удирите отъ казановъ!



Какъ казаки целелину—
Ободрали пелерину.



Живо заняли мы Галичь,
Что бы пузомъ на врага лечь.

(Part)



83 (Part)

***83**

AFTER LÉON BAKST

Synthèse de l'oeuvre du Maître en 25 planches

Labor et Artes editor, Paris, 1928

portfolio, with twenty-five loose sheets, twenty hand-coloured, seven heightened with silver, seven heightened with gold, three heightened with silver and gold

folio: 13% x 10½ in. (34.5 x 26.5 cm.); sheets 13 x 10% in. (33 x 25.8 cm.)

£4,000-5,000

US\$5,100-6,300

€4,600-5,700



83 (Part)



84

PROPERTY OF A DISTINGUISHED COLLECTOR, ENGLAND

λ84

ALEXANDRE BENOIS (1870-1960)

Costume design for 'Le bourgeois gentilhomme': Le Grec

signed and dated 'Alexandre/Benois/1932.' (lower left), inscribed with production details (upper left and right); numbered '49' (on the reverse) ink, colour pencil and watercolour, heightened with gold and silver, on paper 10¼ x 8 in. (26.7 x 20.4 cm.)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

with The Storrán Gallery, London (label on the reverse of the backboard).

PROPERTY OF A DISTINGUISHED COLLECTOR, ENGLAND

85

LÉON BAKST (1866-1924)

Costume design for 'La Belle au bois dormant': *Le Prince Charmant* signed 'Bakst' and inscribed with title (lower right, partially obscured by mount) pencil, watercolour and gouache, heightened with gold and silver, on paper 12¾ x 7⅞ in. (31.3 x 19.5 cm.)

£8,000-12,000

US\$11,000-15,000

€9,200-14,000

PROVENANCE:

with Arthur Tooth & Sons, London (label on the reverse of the backboard).
Acquired from the above by the mother of the present owner circa 1937.

EXHIBITED:

Paris, Palais du Louvre, *Ballets Russes de Diaghilew 1909 à 1929*,
March-June 1939, no. 46.
Edinburgh, The Edinburgh Festival, College of Art, *The Diaghilev exhibition*,
1954, no. 241 (label on the reverse of the backboard).
London, Forbes House, *The Diaghilev exhibition from the Edinburgh Festival*,
1954, 1954, no. 277.

LITERATURE:

Exhibition catalogue, *Ballets Russes de Diaghilew 1909 à 1929*, Paris, 1939,
listed p. 14, no. 46.
Exhibition catalogue, *The Diaghilev exhibition*, Edinburgh, 1954, listed p. 21,
no. 241.
Exhibition catalogue, *The Diaghilev exhibition from the Edinburgh Festival*,
1954, London, 1954, listed p. 21, no. 277.



85

PROPERTY OF A DISTINGUISHED COLLECTOR, ENGLAND

86

ALEXANDRE BENOIS (1870-1960)

Costume design for 'Giselle': *Vaslav Nijinsky as Comte Albrecht* signed 'Alexandre Benois' (lower right), inscribed with production details and dated '1910' (upper left and right); further signed, inscribed with production details and numbered 'N77/Alexandre Benois' (on the reverse) pencil and watercolour, heightened with white, on paper 14¾ x 10⅞ in. (37.5 x 27 cm.)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

with Arthur Tooth & Sons, London (label on the reverse of the backboard).

EXHIBITED:

London, Arthur Tooth & Sons, *Alexandre Benois*, 24 June-17 July 1937, no. 8.
Paris, Palais du Louvre, *Ballets Russes de Diaghilew 1909 à 1929*,
March-June 1939, no. 100.
Edinburgh, The Edinburgh Festival, College of Art, *The Diaghilev exhibition*,
1954, no. 26 (label on the reverse of the backboard).
London, Forbes House, *The Diaghilev exhibition from the Edinburgh festival*,
1954, 1954, no. 30.

LITERATURE:

Exhibition catalogue, *Alexandre Benois*, London, 1937, listed p. [7], no. 8.
Exhibition catalogue, *Ballets Russes de Diaghilew 1909 à 1929*, Paris, 1939,
listed p. 17, no. 100.
Exhibition catalogue, *The Diaghilev exhibition*, Edinburgh, 1954, listed p. 16,
no. 26.
Exhibition catalogue, *The Diaghilev exhibition from the Edinburgh Festival*,
1954, London, 1954, listed p. 16, no. 30.



86



87

87

PAVEL TCHELITCHEV (1898-1957)

Flower study

signed 'P. Tchelitchev' (lower right),
pencil and coloured pencil on paper
10 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in. (27.6 x 20.9 cm.)

£2,500-3,500

US\$3,200-4,400
€2,900-4,000

PROVENANCE:

Contessa Anna Laetitia Pecci-Blunt (1885-1971), Rome (stamp on reverse).
By descent to Camilla (d. 2007) and Earl McGrath (1931-2016),
Los Angeles or New York.

Δλ88

MIKHAIL LARIONOV (1881-1964)

Still life with snowdrops for 'Voyage en Turquie'

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

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

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



88

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

***89**

PAVEL TCHELITCHEV (1898-1957)

La collerette blanche

gouache on card
29 $\frac{1}{2}$ x 21 $\frac{1}{8}$ in. (74.6 x 54.5 cm.)
Executed in 1932

£30,000-50,000

US\$38,000-63,000
€35,000-57,000

PROVENANCE:

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

EXHIBITED:

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

LITERATURE:

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

94

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.





90

PROPERTY FROM A EUROPEAN COLLECTION

λ90

PAUL MAK (1891-1967)

Evening's gathering; and Tribesman lost in thought

the first signed and dated 'Mak./1954.' (upper right);
the second signed and dated 'Mak./1957.' (lower right)
pencil, watercolour and gouache, heightened with gold,
on paper

14 x 11 $\frac{1}{2}$ in. (35.6 x 29.5 cm.); and smaller (2)

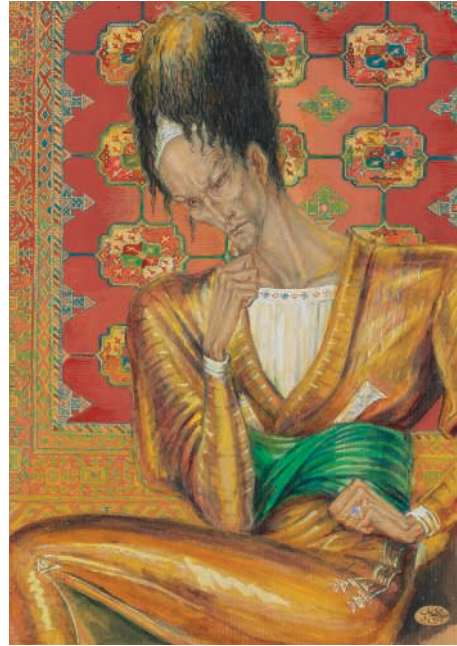
£4,000-6,000

US\$5,100-7,500

€4,600-6,800

PROVENANCE:

Nina Zouboff (1929-2018).



90

PROPERTY FROM A EUROPEAN COLLECTION

λ91

PAUL MAK (1891-1967)

Weeping siren

signed 'Mak./1959' (upper right)

pencil and ink on paper

13 $\frac{3}{4}$ x 9 $\frac{3}{4}$ in. (34.8 x 24.8 cm.)

together with three other works by the artist (4)

£3,000-5,000

US\$3,800-6,300

€3,500-5,700

PROVENANCE:

Nina Zouboff (1929-2018).



91 (Part)



91 (Part)



92

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*92

PAUL MAK (1891-1967)

Pipe-smoking; and Street-waterer in Tehran

both signed, inscribed and dated 'Mak/1926/Teheran.'
 pencil, ink and watercolour on paper, one with gouache
 the first 7 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (20.2 x 34.4 cm.); the second 9 $\frac{1}{8}$ x 7 $\frac{1}{2}$ in. (24.5 x 19.2 cm.)
 (2)

£5,000-7,000

US\$6,300-8,800
 €5,700-8,000

PROPERTY FROM A EUROPEAN COLLECTION

λ93

PAUL MAK (1891-1967)

Don Quichotte; and Satyr

the first signed, inscribed and dated 'Mak./1943./Bruxelles' (lower right);
 the second signed and dated 'Mak/1955.' (lower left)
 the first pencil, ink, watercolour and gouache, heightened with gold, on paper;
 the second oil on board
 15 $\frac{7}{8}$ x 13 $\frac{1}{8}$ in. (41 x 33.4 cm.); and smaller
 (2)

£4,000-6,000

US\$5,100-7,500
 €4,600-6,800

PROVENANCE:

Don Quichotte:
 with Galerie Bruyninckx, Brussels (label on the backboard).
 Acquired from the above by Baron Paul de Sadeleer (1887-1973) in 1944.
 All: Nina Zouboff (1929-2018).



92



93 (Part)

**AN EXCEPTIONAL COLLECTION
OF WORKS BY DMITRI PLAVINSKY
(LOTS 94 - 98)**





PROPERTY FROM A PRIVATE VIRGINIA COLLECTION

***94**

DMITRI PLAVINSKY (1937-2012)

Ruins of a watchtower near Izborsk

signed in Cyrillic and dated 'Plavinskii-73'; further signed with the artist's device and dated '73'; inscribed in Russian with the title (on the reverse)
mixed media on composite board, unframed
25¼ x 17⅞ in. (64.1 x 45.4 cm.)
Painted in 1973

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Acquired from the artist by the present owner in Moscow circa 1975.

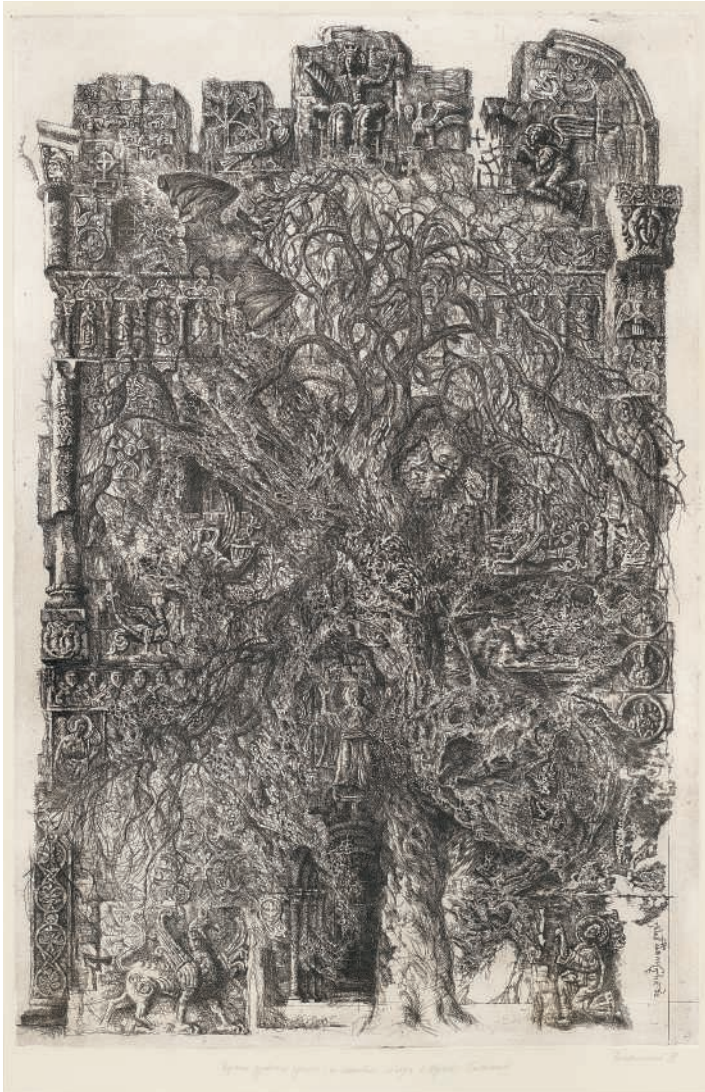
During the second half of the twentieth century, Plavinsky rose from artist upstart to one of the leaders and founders of the Nonconformist movement in Moscow, his oeuvre encompassing a range of media, including wood and clay models, etchings and oil paintings. The artist himself described his artwork as adhering to his definition of 'Structured symbolism', which sought to dissect the images and ideology of modern civilisation and combine them in new configurations across the boundaries of time: the past, the present and the future. Owing to the controversial nature of his art, he was not allowed to join the Moscow Union of Arts - as such he was unable to sell art, operate in a studio and purchase art supplies up until 1978, and as a result he often utilised non-traditional artistic material in his compositions owing to the restrictions imposed on him and the scarcity of available goods in the USSR. Within his oeuvre, Plavinsky constantly explored two perceptions of time - that which he regarded as 'natural' and 'unnatural'. Unnatural time refers to the calendar time that has been constructed by humanity and to which our lifestyle and society abides to, clearly displayed by the millions of technological apparati that surround us and sorted into seconds, minutes and other increments of time. Natural time, however, relates to a broader sense of the concept, a vaguer, more fluid and essential order of time, one before the evolution of homo sapiens, where the Earth is dominated by primeval creatures, fish, lizards, turtles and bats which pre-existed us and will ultimately outlive us.

Vikings Ship (1976) and *Abandoned Church* (1975) portray the eroded, weathered ruins of human civilisation and construction and subsequently suggest the fragility of our material culture against the steady, corrosive advancement of time. Plavinsky's use of black and white in his oeuvre lays bare the waste and decay of life, and meditates on one's own mortality and obsolescence.

Additionally, ancient and extinct cultures also play a central role in Plavinsky's oeuvre, the artist having studied the symbols of Old Church Slavonic, as evidenced in *Scroll* (1969) and *Shroud of Christ* (1968), as well as Medieval Christian and tools and writings from the Far East. Once more, he explores lost societies and religions to depict the transitory nature of time which reduces us to dust and oblivion and the hopelessness and senselessness of human memory, which resonates particularly strongly in a nation where the political system claims to be both everlasting and sought the radical and overtly ideological redefinition of its history. Unsurprisingly, Plavinsky's conception of history and retrospectivity contradicted the official mandate presented by the authorities and his subversive art led to him being banned from practicing as an artist in Moscow.

While Plavinsky's work often displays the hopeless, repetitive endeavours of humankind to maintain and assert their existence, it is ironic that the artist's output ultimately forms part of that endeavour by recording the futility of human activity and the destruction wrought by nature, as it immortalises humankind's emotive response to its surroundings, and contributes to our sense of remembrance, culture and consciousness.





PROPERTY FROM A PRIVATE VIRGINIA COLLECTION

***95**

DMITRI PLAVINSKY (1937-2012)

Cathedral with a Bat; Bosphorus Tortoise; Old Woman; Salamanders; and One etching

four signed in Cyrillic 'Plavinskii' (lower right margin); four signed with artist's device and dated in the plate etching, one with aquatint

34 $\frac{7}{8}$ x 23 $\frac{1}{8}$ in. (88.7 x 58.7 cm.); and smaller

(5)

£5,000-7,000

US\$6,500-9,000

€5,800-8,100

PROVENANCE:

Acquired from the artist by the present owner in Moscow circa 1975.

For another impression of *Cathedral with a Bat, Bosphorus Tortoise, Old Woman and Salamanders*, see E. Bowlt, *Dmitri Plavinsky*, New York, 2000, pp. 163-165, 204, 208.

PROPERTY FROM A PRIVATE VIRGINIA COLLECTION

***96**

DMITRI PLAVINSKY (1937-2012)

Abandoned church; Old knight; Scroll; and Four etchings

all signed in Cyrillic 'Plavinskii' (lower right margin); all each signed with artist's device and dated in the plate etching, two with aquatint

25 $\frac{1}{8}$ x 57 $\frac{1}{2}$ in. (64 x 146 cm.); and smaller

(7)

£5,000-7,000

US\$6,500-9,000

€5,800-8,100

PROVENANCE:

Acquired from the artist by the present owner in Moscow circa 1975.

For another impression of *Abandoned church, Old knight, and Scroll*, see E. Bowlt, *Dmitri Plavinsky*, New York, 2000, pp. 165, 202, 206-207.

95 (Part)



96 (Part)

PROPERTY FROM A PRIVATE VIRGINIA COLLECTION

***97**

DMITRI PLAVINSKY (1937-2012)

Cosmic leaf; Iris; and Twelve etchings

three signed in Cyrillic 'Plavinskii' (lower right margin);
ten signed with artist's device and dated in plate
etching, two with aquatint

25¼ x 19½ in. (64.2 x 48.5 cm.); and smaller

(14)

£4,000-6,000

US\$5,100-7,600

€4,600-6,900

PROVENANCE:

Acquired from the artist by the present owner in Moscow circa 1975.

For another impression of *Cosmic leaf* and *Iris*, see E. Bowlt, *Dmitri Plavinsky*,
New York, 2000, pp. 191, 194.



97 (Part)

PROPERTY FROM A PRIVATE VIRGINIA COLLECTION

***98**

DMITRI PLAVINSKY (1937-2012)

*Bosporus Tortoise; Old Barn; Old knight; Shroud of Christ;
Vikings Boat; and One etching*

all signed in Cyrillic 'Plavinskii' (lower right margin);
all signed with artist's device and dated in the plate
etching, one with aquatint

24½ x 33 in. (62 x 84 cm.); and smaller

(6)

£5,000-7,000

US\$6,400-8,900

€5,800-8,100

PROVENANCE:

Acquired from the artist by the present owner in Moscow circa 1975.

For another impression of *Bosporus Tortoise*, *Old Barn*, *Old knight*,
Shroud of Christ; *Vikings Boat*, see E. Bowlt, *Dmitri Plavinsky*, New York,
2000, pp. 163, 165, 203, 216, 222.



98 (Part)



98 (Part)



99



99



100

PROPERTY OF A LADY

99

VLADIMIR NEMUKHIN (1925-2016)

The knave of diamonds; and The cockerel

the first signed in Cyrillic, inscribed with title in Russian and dated 'VI Nemukhin-83' (upper centre and lower centre); the second signed in Cyrillic and dated 'VI. Nemukhin-83' (lower centre)

watercolour and gouache on paper

the first 35½ x 19¾ in. (90.2 x 50.2 cm.); the second 33¾ x 27¾ in. (84.8 x 69.5 cm.)

Executed in 1983

(2)

£6,000-8,000

US\$7,800-10,000

€7,000-9,200

PROVENANCE:

Acquired from the artist by the present owner circa 1983.

PROPERTY FROM THE COLLECTION OF ANNA-MARIA COLLOR

***100**

VLADIMIR NEMUKHIN (1925-2016)

Tin opener

signed in Cyrillic and dated 'VI. Nemukhin-70' (lower centre); further signed in Cyrillic, inscribed in Russian with title and further dated 'VI: Nemukhin/Moscow/1970' (on the reverse)

acrylic on canvas

33½ x 27¾ in. (69.6 x 85 cm.)

£5,000-7,000

US\$6,400-8,900

€5,800-8,100

PROVENANCE:

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

104

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 COLLECTION, FRANCE

λ101

ERVAND KOTCHAR (1899-1979)

Painting in space

signed and dated 'Kotchar 29' (on the base)

oil on plaster

10¼ in. (26 cm.) high

Executed in 1929

together with a certificate from Lola Martirosyan-Kochar, the artist's daughter-in-law and former director of the Ervand Kochar Museum, Yerevan

£30,000-40,000

US\$39,000-51,000

€35,000-46,000

PROVENANCE:

Acquired by the present owner in France in the late 1990s.

Born in Tiflis, the Russian Empire, Ervand Kotchar initially learnt his craft at the Arts School of the Caucasus Association for the Promotion of Fine Arts. At 19, he moved to Moscow to study under Petr Konchalovsky (1876-1956), a prominent member of the *Jack of Diamonds* group, and returned to his native land as an accomplished artist. Later, he moved to Paris, where in the late 1920s he created his sculpture series *Paintings in space*, combining sculpture with graphic art and painting. He first exhibited the series in Paris in 1929, attracting acclaim from audiences and peers alike, including the master Pablo Picasso. The sculptures fuse together multiple planes of painted metal panels in order for the painting to occupy space and defy its narrow definition as a two-dimensional element. The present work forms part of this series, and prefigures the Dimensionist movement Kotchar joined in 1936, whereupon he signed the *Manifeste Dimensioniste* along with Joan Miró, Wassily Kandinsky and Marcel Duchamp, among others. The manifesto was largely inspired by Albert Einstein's theory of relativity which postulates the existence of time as the fourth dimension, and sought for sculpture to abandon closed, three-dimensional space and instead exist in conjunction with time, thereby encompassing the four-dimensional manifold advocated by this landmark scientific breakthrough.



102

PROPERTY FROM THE COLLECTION OF ANNA-MARIA COLLOR

***102**

EVGENY RUKHIN (1943-1976)

Abstract composition

signed in Cyrillic and dated 'E. Rukhin 70' (lower right);

further signed in Cyrillic and further dated

'E. Rukhin/1970' (on the reverse)

acrylic and mixed media on canvas

29½ x 27½ in. (74.5 x 70 cm.)

£5,000-7,000

US\$6,500-9,000

€5,800-8,100

PROVENANCE:

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



103

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, EUROPE

103

SERGEI SHABLAVIN (B. 1944)

Summer landscape with train from the 'Railway' series

signed in Cyrillic, inscribed in Russian with title and dated

'S. Shablavin/1993-94' (on the reverse)

pencil and oil on canvas

49¼ x 49¼ in. (125.4 x 125.4 cm.)

£5,000-7,000

US\$6,500-9,000

€5,800-8,100

PROVENANCE:

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

EXHIBITED:

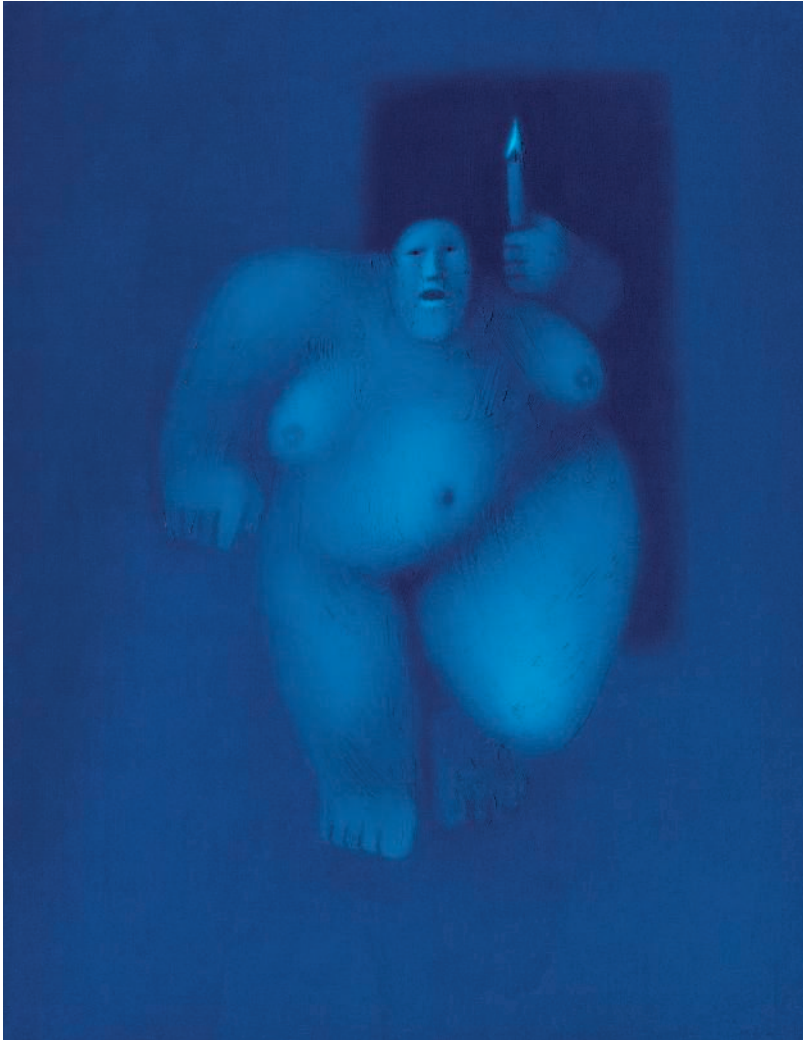
Maastricht, Quaadvlieg Modern Fine Art, *Sergey Shablavin Nonconformist. Between emptiness and hope*, 2004, no. 28. Thorn, Thorn Museum, *Russian Soul*, 2013.

LITERATURE:

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

106

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.



106

PROPERTY FROM A PRIVATE NORTHWESTERN AMERICAN COLLECTION

λ*106

OLEG TSELKOV (B. 1934)

Woman with candle

signed in Cyrillic 'Ol. Tsel...' (lower right); further signed, inscribed with title and dated 'Oleg Tselkov-1987' (on the stretcher)

oil on canvas
57½ x 44¾ in. (146 x 114 cm.)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

with Eduard Nakhamkin Fine Arts, New York.

Acquired from the above by Robert J. Nurock (1938-2017) circa 1989.

By descent to the present owner.



107

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, EUROPE

λ107

NATALYA NESTEROVA (B. 1944)

Sea games

signed in Cyrillic 'Nest' (lower right); further signed in Cyrillic, inscribed in Russian with title and dated 'Nesterova N./1995' (on the reverse)

oil on canvas
31¾ x 51½ in. (79.8 x 129.8 cm.)

£7,000-9,000

US\$9,000-12,000

€8,100-10,000

PROVENANCE:

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

108

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.



λ108

OSCAR RABINE (1928-2018)

Family portrait no. 2

signed and dated 'Oscar Rabine 1999' (lower right); inscribed in Russian, dated and numbered 'Family portrait/1999 N 1228' (on the reverse)
mixed media on canvas
31 $\frac{1}{8}$ x 45 $\frac{7}{8}$ in. (81 x 116 cm.)

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Acquired from the artist by the present owner in Paris in 2001.

EXHIBITED:

Moscow, The State Tretyakov Gallery, *Oscar Rabin Three Lives*, 28 October-7 December 2008.
London, The Leicester Galleries, *Oscar Rabine Forty Years On*, December 2004, no. 15.
Montigny-lès-Metz, Château de Courcelles, *Oscar Rabine*, 11 September-28 November 2010.

LITERATURE:

Exhibition catalogue, *Oscar Rabine Forty Years On*, Sèvres, 2004, illustrated p. [41], no. 15.
C. Chanin (et al.), *Oscar Rabin*, St Petersburg, 2007, illustrated p. 210.
Exhibition catalogue, *Oscar Rabin Three Lives*, Moscow, 2008, illustrated p. 237.
Exhibition catalogue, *Oscar Rabine*, Paris, 2010, illustrated p. 47.

LOTS 109-200 NO LOTS

END OF SESSION I

**SESSION II: FABERGÉ AND RUSSIAN WORKS OF ART
INCLUDING PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION
MONDAY 25 NOVEMBER 2019 AT 1:30PM (LOTS 201-447)**





201



202

PROPERTY FROM A PRIVATE GERMAN COLLECTION

-201

A GOLD-MOUNTED ENAMEL AND NEPHRITE PHOTOGRAPH FRAME

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

Rectangular, enclosing a glazed portrait miniature of Grand Duchess Alexandra Georgievna, the nephrite body with gold mounts, enamelled with alternating white bands, centring an oval aperture enamelled with alternating red and white bead and reel pattern, the ivory back with a gold suspension loop and scroll strut, *marked throughout*
3 3/8 in. (7.9 cm.) high

£15,000-20,000

US\$20,000-26,000
€18,000-23,000

PROVENANCE:

Acquired from a private German collection in the late 1970s. Thence by descent to the present owner.

Grand Duchess Alexandra Georgievna (1870-1891), *née* Princess Alexandra of Greece and Denmark, was the daughter of King George I and Queen Olga of Greece. In 1889, she married Grand Duke Paul Alexandrovich, son of Emperor Alexander II, and they had two children.

PROPERTY FROM A PRIVATE GERMAN COLLECTION

-202

A TWO-COLOUR GOLD-MOUNTED ENAMEL AND NEPHRITE PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 54482

Rectangular, the nephrite body with yellow gold laurel-chased borders, set with pink gold rosettes at corners, centring a rectangular aperture enamelled with alternating red and white bead and reel pattern, the ivory back with a gold suspension loop and scroll strut, *marked throughout*
3 in. (7.7 cm.) high

£15,000-20,000

US\$20,000-26,000
€18,000-23,000

PROVENANCE:

Acquired from a private German collection in the late 1970s. Thence by descent to the present owner.



204

PROPERTY FROM A PRIVATE SWISS COLLECTION

***203**

A SILVER-MOUNTED RHODONITE AND CERAMIC GUM-POT

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

Of tapering cylindrical form, the green ceramic body applied with floral swags and an acanthus-chased silver rim, the domed cover with chased acanthus leaves and a spherical rhodonite finial, *marked on cover and inside rim*
4¼ in. (11 cm.) high

£3,000-5,000

US\$3,900-6,400
€3,500-5,800



203

-204

A LARGE GOLD-MOUNTED IVORY AND LAPIS LAZULI PAPER KNIFE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 13892

The lapis handle of slightly curved form, carved with stylised foliage, with a hole on each side, the ivory blade in a fluted gold mount, *marked on mount*

14¾ in. (37.2 cm.) long

£8,000-12,000

US\$11,000-15,000
€9,300-14,000

PROVENANCE:

Dowager Empress Maria Feodorovna (1847-1928), purchased from the St Petersburg branch of Fabergé on 30 December 1906 for 70 roubles. Maximilian Othmar Neuscheller (1862-1919). Anonymous sale; Christie's, Geneva, 26 April 1978, lot 363. Anonymous sale; Christie's, Geneva, 12 November 1985, lot 357.

LITERATURE:

G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, Fribourg, 1979, listed p. 63, pl. 71.

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



A copy of the Fabergé invoice.

***205**

A GUILLOCHÉ ENAMEL SILVER-MOUNTED NOTEPAD
MARKED FABERGÉ WITH IMPERIAL WARRANT, WITH
THE WORKMASTER'S MARK OF JULIUS RAPPOPORT,
ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY
NUMBER 3835

Of rectangular form, the cover enamelled in translucent orange over a wavy guilloché ground, applied with silver *rocailles* centring a cartouche with the engraved crowned monogram Cyrillic 'NN', possibly for Grand Duke Nicholas Nikolaevich the Younger, all within a reeded border with applied acanthus leaves at intervals, the silver base with a hinged paper holder, the main hinge with pinecone finials, one detachable to reveal a pencil holder, *marked inside cover and base*; in a fitted Hammer Galleries wooden case 8¾ in. (22.2 cm.) high

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

Acquired from Hammer Galleries, New York in 1944.



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



205

206

A GOLD-MOUNTED AND SILVER-GILT GUILLOCHÉ ENAMEL GUM-POT

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF
FEODOR AFANASSIEV, ST PETERSBURG, 1904-1908,
SCRATCHED INVENTORY NUMBER 15554

Of cylindrical form, on three bun feet, the body enamelled in translucent red over a wavy guilloché ground, within two yellow gold laurel-chased rims, the detachable brush handle with a cabochon moonstone finial, *marked under base, rim and handle*
2½ in. (5.5 cm.) high

£7,000-9,000

US\$9,000-11,000

€8,100-10,000

The scratched number on the gum pot refers to a record in the 1919 stock inventory of the Fabergé shop, conducted by the Soviet government after its closure. We are grateful to Dr Valentin Skurlov for his assistance in researching the present lot.



A copy of the stock inventory of the Fabergé's Moscow shop, conducted in March 1919.



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PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION



The Fabergé 'spirit' appears at its best with this small but very impressive selection of eighteen works, where functional items such as bell-pushes and parasol handles become works of art, executed with unparalleled craftsmanship.

The Fabergé workmanship takes inspiration from past and contemporary cultures, whether the eighteenth century French decorative style, or the Japanese netsukes.

Each of these items has either unique or impressive provenance; they have Imperial ownership, have been purchased directly from the Fabergé premises either in St Petersburg or in London, or were part of iconic collections including those of Forbes and Kazan.

The present selection will create envy amongst established Fabergé collectors as well as attraction, admiration and excitement amongst new collectors.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION



208

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

208

A TWO-COLOUR GOLD-MOUNTED AGATE BOX
MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF
MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890,
SCRATCHED INVENTORY NUMBERS 57747 AND 14470

Of shaped oval form, designed in the rococo style, the hinged cover with a pine cone finial and a reeded border under a *rocaille* shaped rim, the body with applied acanthus and rose-chased swags, on an openwork spreading *rocaille* foot, *marked inside rim*
3¾ in. (9.5 cm.) wide

£30,000-50,000

US\$38,000-63,000
€35,000-57,000

PROVENANCE:

Private Collection, United Kingdom.
With Wartski, London, 2014.

EXHIBITED:

Beijing, The Palace Museum, 17 April - 17 June 2018, no. 270.

LITERATURE:

Exhibition Catalogue, The Palace Museum, Beijing, 2018, p. 657, no. 270.



209

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

209

**A JEWELLED TWO-COLOUR GOLD-MOUNTED BOWENITE
PARASOL HANDLE**
MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF
MICHAEL PERCHIN, ST PETERSBURG, 1899-1903,
SCRATCHED INVENTORY NUMBER 5554

Of tapering cylindrical form, the bowenite body decorated with rose-cut diamond-set arrows, tied with entwined rose gold bands articulated with cabochon rubies, all above a yellow gold laurel-chased border, *marked on border*; in a fitted Wartski case
3¼ in. (8.3 cm.) long, excluding screw

£15,000-25,000

US\$19,000-32,000
€18,000-29,000

PROVENANCE:

Lord and Lady Iveagh.
The Forbes Collection; Christie's, New York, 19 April 2002, lot 129.
Private collection, London, 2007.

EXHIBITED:

Edinburgh, Aberdeen, The Fine Arts Society, *Fabergé and the Edwardians*,
1987, no. 19.

LITERATURE:

C. Forbes & R. Tromeur-Brenner, *Fabergé, The Forbes Collection*, New York,
1999, pp. 204-205.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

210

A GOLD-MOUNTED BOWENITE BOX

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

Oblong, realistically carved as a potato, the gold-mounted hinged cover with a fleur-de-lys clasp at the front, *marked throughout, also with London import marks for 1915*; in a fitted Wartski case

4 in. (10.2 cm.) wide

£45,000-55,000

US\$58,000-70,000
€52,000-63,000

PROVENANCE:

With Wartski, London.
Cayetana Fitz-James Stuart, 18th Duchess of Alba (1926-2014).
With Wartski, London, 2017.

EXHIBITED:

Beijing, The Palace Museum, 17 April - 17 June 2018, no. 261.

LITERATURE:

Exhibition Catalogue, The Palace Museum, Beijing, 2018, p. 643, no. 261.

A comparable potato-shaped box was sold at Christie's, New York, 24 March 2016, lot 101.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION



211

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

211

A JEWELLED AGATE MODEL OF AN OWL

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved, with rose-cut diamond-set eyes, *apparently unmarked*; in a fitted Wartski case
2 in. (5.2 cm.) high

£25,000-35,000

US\$32,000-44,000
€29,000-40,000

PROVENANCE:

Spinks, circa 1903.
Private English collection.
With Wartski, London.
Private collection, London, 2007.

EXHIBITED:

Beijing, The Palace Museum, 17 April - 17 June 2018, no. 241.

LITERATURE:

Exhibition Catalogue, The Palace Museum, Beijing, 2018, p. 619, no. 241.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

212

A JEWELLED BOWENITE MODEL OF AN ELEPHANT

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Carved realistically as a seated elephant, with ruby set eyes, *apparently unmarked*; in a fitted Wartski case
1¾ in. (4.5 cm.) high

£30,000-50,000

US\$38,000-63,000
€35,000-57,000

PROVENANCE:

Lord Ivar Mountbatten.
The William Kazan Collection; Christie's, New York, 15 April 1997, lot 127.
Private collection, London, 2010.

EXHIBITED:

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé Hofjuwelier de Zaren*, 5 December 1986 - 22 February 1987, no. 330.
Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé -Cartier Rivalen am Zarenhof*, 28 November 2003 - 12 April 2004, no. 341.
London, Wartski, *The Last Flowering of Court Art: A Russian private collection of Fabergé*, 24 November - 4 December 2010, no. 44.
Beijing, The Palace Museum, 17 April - 17 June 2018, no. 237.

LITERATURE:

G. von Habsburg, *Fabergé*, Munich, 1986-1987, p. 199, no. 330.
G. von Habsburg, *Fabergé Cartier, Rivalen am Zarenhof*, Munich, 2003-2004, p. 249, no. 341.
Exhibition catalogue, *The Last Flowering of Court Art: A Russian Private Collection of Fabergé*, London, 2010, pp. 122-123, no. 44.
Michel Y. Ghosn, *Objets de Vertu par Fabergé*, 1996, no. 147.
Exhibition Catalogue, The Palace Museum, Beijing, 2018, pp. 616-617, no. 237.



212



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

213

A JEWELLED NEPHRITE MODEL OF A CROCODILE

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Carved realistically as a crocodile, with rose-cut diamond-set eyes, *apparently unmarked*; in a fitted Wartski case
3 7/8 in. (9.2 cm.) long

£30,000-50,000

US\$39,000-64,000
€35,000-58,000

PROVENANCE:

Purchased by Dowager Empress Maria Feodorovna (1847-1928) from the St Petersburg branch of Fabergé on 9 February 1895 for 160 roubles.
HRH Thyra, Princess of Denmark, the Crown Princess of Hanover, Duchess of Cumberland and Teviotdale (1853-1933).
HRH Princess Olga of Hanover and Cumberland, Princess of Great Britain and Ireland, Duchess of Brunswick-Lüneburg (1884-1958).
Ernest Augustus IV, Prince of Hanover, Hereditary Prince of Brunswick (1914-1987).
HRH Monika, Princess of Hanover, Countess zu Solms-Laubach (1929-2015).
Anonymous sale; Sotheby's, London, 24 November 2008, lot 94.
Private collection, London, 2008.

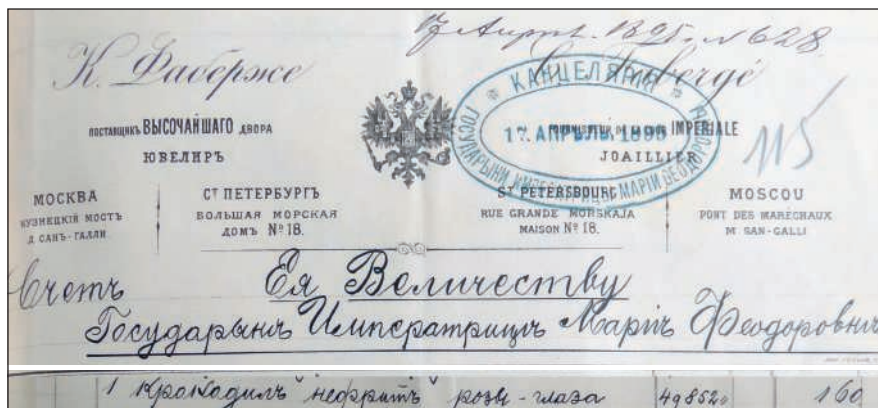
EXHIBITED:

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé Hofjuwelier de Zaren*, 5 December 1986 - 22 February 1987, no. 325.
Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé - Cartier Rivalen am Zarenhof*, 28 November 2003 - 12 April 2004, no. 323.
London, Wartski, *The Last Flowering of Court Art: A Russian private collection of Fabergé*, 24 November - 4 December 2010, no. 56.
Beijing, The Palace Museum, 17 April - 17 June 2018.

LITERATURE:

G. von Habsburg, *Fabergé*, Munich, 1986-1987, p. 198, no. 325.
G. von Habsburg, *Fabergé Cartier, Rivalen am Zarenhof*, Munich, 2003-2004, p. 246, no. 323.
Exhibition catalogue, *The Last Flowering of Court Art: A Russian Private Collection of Fabergé*, London, 2010, pp. 150-151, no. 56.
Exhibition Catalogue, The Palace Museum, Beijing, 2018.

The present nephrite crocodile was purchased by the Dowager Empress Maria Feodorovna, and was probably presented to her younger sister Thyra, Princess of Denmark, as a gift.



A copy of the Fabergé invoice.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

214

**A JEWELLED PURPURINE MODEL OF A RABBIT
BY FABERGÉ, ST PETERSBURG, CIRCA 1900**

Stylistically carved as a crouching rabbit, with rose-cut diamond-set eyes, *apparently unmarked*; in a fitted Wartski case
1½ in. (3.8 cm.) high

£35,000-45,000

US\$45,000-57,000
€41,000-52,000

PROVENANCE:

King Paul of the Hellenes (1901-1964).
Cayetana Fitz-James Stuart, 18th Duchess of Alba (1926-2014).
With Wartski, London, 2017.

EXHIBITED:

Beijing, The Palace Museum, 17 April - 17 June 2018, no. 239.

LITERATURE:

Exhibition Catalogue, The Palace Museum, Beijing, 2018, p. 618, no. 239.

Purpurine is created by crystallising lead chromate in a glass matrix, a technique first discovered in Italy during the seventeenth century. In the nineteenth century, a craftsman at the Imperial Glass Factory, named Petoukhov, rediscovered the method for creating purpurine. Fabergé made extensive and exclusive use of the material, especially in figures of animals.

The rabbit is carved in the style of Japanese netsuke, which often provided inspiration for Fabergé's designers. Carl Fabergé himself was a passionate collector and kept over 500 netsuke in his flat on Bol'shaya Morskaya street.



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PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

215

**A JEWELLED NEPHRITE MODEL OF A FROG
BY FABERGÉ, ST PETERSBURG, CIRCA 1900**

Stylistically carved as a frog squatting on its rear legs, with rose-cut diamond-set eyes, *apparently unmarked*; in a fitted Wartski case
1¾ in. (3.5 cm.) wide

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROVENANCE:

With Wartski, London.
The Arnold and Barbara Burton Collection; Bonhams, London, 9 July 2014, lot 6.

EXHIBITED:

Beijing, The Palace Museum, 17 April - 17 June 2018, no. 230.

LITERATURE:

Exhibition Catalogue, The Palace Museum, Beijing, 2018, p. 606, no. 230.



215

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

216

A JEWELLED AVENTURINE QUARTZ BELL-PUSH
BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Carved as a stylised carp, cabochon moonstone eyes within rose-cut diamond-set rims, one designed as a push-piece, with an electrical cord, *apparently unmarked*; in the original fitted Fabergé wooden case 4¾ in. (12 cm.) long

£50,000-70,000

US\$63,000-88,000

€57,000-80,000

PROVENANCE:

With Wartski, London.
Anonymous sale; Christie's, Geneva, 12 May 1981, lot 97.
Private Collection, London, 2007.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION



217

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

217

A JEWELLED BOWENITE TWO-COLOUR GOLD-MOUNTED BELL-PUSH

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 53834

Of hemispherical form, on three feet cast as dolphins with ruby-set eyes, the gold-mounted base with a tied acanthus-chased rim in yellow and rose gold, the side applied with a gold band of interlacing laurel leaves articulated with cabochon rubies, all beneath a rose gold beaded rim, with a cabochon garnet push-piece set within a border of rose-cut diamonds, *marked on mounts*; in the original fitted Fabergé wooden case 2½ in. (6.2 cm.) wide

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

King Ferdinand of Bulgaria (1861-1948), given to Lieutenant Major Moritz Lewy. Anonymous sale; Christie's London, 29 November 2006, lot 85. Private Collection, London, 2008.

EXHIBITED:

Beijing, The Palace Museum, 17 April - 17 June 2018, no. 262.

LITERATURE:

Exhibition Catalogue, The Palace Museum, Beijing, 2018, p. 644, no. 262.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

218

A JEWELLED TWO-COLOUR GOLD-MOUNTED MAGNIFYING GLASS

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 57966

Of typical form, the circular reeded rose gold rim applied with entwined yellow gold laurel-chased bands, the two-colour gold fluted handle with a rose-cut diamond-set rim at each end, with applied rose and yellow gold ribbon-tied laurel swags, with a pearl finial, *marked on rim and handle* 3⅝ in. (9.3 cm.) long

£30,000-50,000

US\$38,000-63,000

€35,000-57,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 November 2007, lot 533. Private collection, London, 2008.



218



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

219

**A JEWELLED AND ENAMEL TWO-COLOUR GOLD-MOUNTED
RUTILATED QUARTZ CIGARETTE CASE**

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK
WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY
NUMBER 25309

Of rectangular form with rounded edges and corners, with a hinged cover, the
gold mount applied with an entwined diamond-set and green gold laurel-
chased design on black enamelled ground, between white enamel rims,
marked inside mounts
4¼ in. (10.7 cm.) high

£30,000-50,000

US\$38,000-63,000
€35,000-57,000

PROVENANCE:

Anonymous sale; Christie's, New York, 20 October 1998, lot 86.
Private collection, London, 1999.
Private collection, London, 2006.

EXHIBITED:

Beijing, The Palace Museum, 17 April - 17 June 2018, no. 277.

LITERATURE:

Exhibition Catalogue, The Palace Museum, Beijing, 2018, p. 666, no. 277.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION



220

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

220

A SILVER-GILT MOUNTED GUILLOCHÉ ENAMEL AND PURPURINE PARASOL HANDLE MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF VICTOR AARNE, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBERS 22134 AND 10054

Of spherical form, the purpurine handle surmounting a cylindrical mount enamelled in lime green over a guilloché enamelled ground, within beaded and reeded borders, *marked on lower rim* 2 in. (5.2 cm.) high, excluding screw

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 26 November 2013, lot 614.

EXHIBITED:

Beijing, The Palace Museum, 17 April - 17 June 2018, no. 238.

LITERATURE:

Exhibition Catalogue, The Palace Museum, Beijing, 2018, p. 618, no. 238.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

221

A JEWELLED AVENTURINE QUARTZ BELL-PUSH

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Carved as a stylised carp, cabochon moonstone eyes within rose-cut diamond-set rims, designed as push-pieces, with an electrical cord, *apparently unmarked*; in a fitted Wartski case 4 in. (10 cm.) long

£40,000-60,000

US\$51,000-75,000
€46,000-68,000

PROVENANCE:

Private collection, London, 2006.



221



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

222

A JEWELLED GOLD-MOUNTED MOSS AGATE AND NEPHRITE BOX
 ENGRAVED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM,
 ST PETERSBURG, CIRCA 1900, SCRATCHED INVENTORY NUMBER 21452

Of oval form, the clasp and hinges of geometric design and set with rose-cut diamonds, the
 clasp centring a square moss agate panel, *marked inside hinge and clasp*
 4 in. (10 cm.) wide

£25,000-35,000

US\$32,000-45,000
 €29,000-40,000

PROVENANCE:

Purchased from Fabergé's London branch by Marquis de Ganay on 27 December 1912 for £40.
 Anonymous sale; Sotheby Parke Bernet, Zurich, 23 November 1978, lot 133.
 Anonymous sale; Sotheby's, London, 27 May 2004, lot 206.
 Private collection, London, 2005.

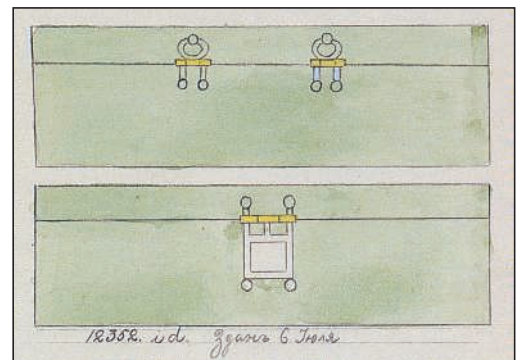
EXHIBITED:

Beijing, The Palace Museum, 17 April - 17 June 2018, no. 257.

LITERATURE:

Exhibition Catalogue, The Palace Museum, Beijing, 2018, p. 638, no. 257.

The original design for the present box is featured
 in a surviving album of Henrik Wigström's drawings
 (U. Tillander-Godenhielm et al., *Golden Years of Fabergé:
 Drawings and Objects from the Wigström Workshop*, Paris,
 2000, p. 93, pl. 201).



The original Fabergé design for the present lot from U. Tillander-
 Godenhielm, P.L. Schaffer, A.M. Ilich and M.A. Schaffer, *Golden
 Years of Fabergé: Drawings and Objects from the Wigström
 Workshop*, A La Vieille Russie and Alain de Gourcuff Éditeur.
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PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

223

AN ENAMEL GOLD-MOUNTED MOSS AGATE AND NEPHRITE BOX

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 25479

Of oval form, the hinged cover set with moss agate within a gold frame, the gold mount with a laurel-chased band within two white enamel rims, with a rose-cut diamond-set thumb-piece, *marked on mounts*; in a fitted Wartski case

3¼ in. (8.2 cm.) wide

£35,000-55,000

US\$45,000-70,000

€41,000-63,000

PROVENANCE:

His Grace the Duke of Gloucester.
Anonymous sale; Christie's, Geneva, 9 November 1977, lot 248.
With Wartski, London, 2014.
Property from a distinguished private collection; Bonhams, London, 4 June 2014, lot 84.
With Wartski, London.

EXHIBITED:

London, Somerset House, *The Somerset House Art Treasures Exhibition*, 1979, no. J.28 (label on the base).
Beijing, The Palace Museum, 17 April - 17 June 2018, no. 255.

LITERATURE:

K. Snowman, *Carl Fabergé Goldsmith to the Imperial Court of Russia*, London, 1979, p.31.
Exhibition Catalogue, The Palace Museum, Beijing, 2018, p. 636, no. 255.



223

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

224

A JEWELLED, GUILLOCHÉ ENAMEL AND TWO-COLOUR GOLD-MOUNTED NEPHRITE BELL-PUSH MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 3900

Of tapering square form, on four reeded bun-feet beneath a tied acanthus-chased two-colour gold border, the body applied with a translucent white guilloché enamelled square within a border of rose-cut diamonds and cabochon rubies, surmounted by a moonstone push-piece, *marked on border*; in a fitted Wartski case

2¼ in. (5.6 cm.) wide

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Private collection, London, 2007.

EXHIBITED:

Beijing, The Palace Museum, 17 April - 17 June 2018, no. 252.

LITERATURE:

Exhibition Catalogue, The Palace Museum, Beijing, 2018, p. 632, no. 252.



224



***225**

**A JEWELLED AND GUILLOCHÉ ENAMEL TWO-COLOUR
GOLD-MOUNTED SILVER DESK CLOCK**

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 18419

Of rectangular form, enamelled in translucent white over a *moiré* guilloché ground, painted *en grisaille* with entwined rose garlands and laurel bands, centring a white enamel dial within a seed-pearl bezel, black Arabic chapters and pierced gold hands, all within a gold acanthus-chased outer border, with a silver scroll strut and an ivorine back, *marked throughout*; in the original fitted Fabergé wooden case
6½ in. (15.5 cm.) high

£150,000-250,000

US\$200,000-320,000
€180,000-290,000

PROVENANCE:

Martha Nobel (1881-1973), thence by descent.
Anonymous sale; Christie's, Geneva, 12 May 1980, lot 289.

EXHIBITED:

Hamburg, Museum für Kunst und Gewerbe, *Fabergé - Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 128.

LITERATURE:

G. von Habsburg, *Fabergé, Imperial Craftsman and his World*, London 2000, p. 214, no. 522.

***226**

**A GOLD-MOUNTED ENAMEL AND
AVENTURINE QUARTZ ASH TRAY**

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

Oval, the gold rim with an alternating green and
white dot and dash enamel border, on two angular
feet, *marked on rim*
6½ in. (15.6 cm.) wide

£20,000-30,000

US\$26,000-38,000
€23,000-34,000



226



227

227

A JEWELLED GOLD CIGARETTE CASE

MARKED FABERGÉ, WITH THE
WORKMASTER'S MARK OF HENRIK
WIGSTRÖM, ST PETERSBURG, 1908-1917,
SCRATCHED INVENTORY NUMBER 26369

Rectangular, the panels finely decorated with
engine-turned dotted and wavy design, within
entwining borders, with a rose-cut diamond-set
thumb-piece, *marked inside cover and base*
3½ in. (9.1 cm.) wide

£7,000-9,000

US\$8,800-11,000
€8,000-10,000



***228**

A RARE GUILLOCHÉ ENAMEL BONBONNIÈRE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK
OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903,
SCRATCHED INVENTORY NUMBER 7838

Of circular form, the detachable cover and base guilloché enamelled
in opalescent pink over a spotted ground, painted *en grisaille* on
one side with branches and on the other with foliate latticework, all
within a green and red guilloché enamel berried laurel border, within
white enamel beaded rims, *marked inside base and cover*
2¼ in. (5.6 cm.) diameter

£50,000-70,000

US\$64,000-89,000
€58,000-80,000

PROVENANCE:

Queen Marie of Romania (1875-1938).

Anonymous sale; Christie's, Geneva, 12 May 1981, lot 117.



(detail of the reverse)





229

***229**

A JEWELLED GOLD BROOCH

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

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

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

230

A JEWELLED THREE-COLOUR GOLD-MOUNTED AGATE CIGARETTE CASE

MARKED FABERGÉ, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 13737

Rectangular with rounded corners, the agate body applied with scrolls, rose and yellow gold flowers, and *rocailles*, set with rose-cut diamonds, with a cabochon sapphire push-piece, *marked on mounts* 3¼ in. (8.3 cm.) wide

£7,000-9,000

US\$8,800-11,000

€8,000-10,000



230



231

***231**

A JEWELLED GOLD BROOCH

BY FABERGÉ, POSSIBLY BY THE WORKMASTER ERIK KOLLIN, ST PETERSBURG, CIRCA 1900, SCRATCHED INVENTORY NUMBER 36184

Of circular form, the front with a chased *trompe l'oeil* design imitating a woven basket, set with two pearls and two blue sapphires, *apparently unmarked*; in the original Fabergé leather case
7/8 in. (2.4 cm.) diameter

£5,000-7,000

US\$6,400-8,900

€5,800-8,100

For a similar *trompe l'oeil* design by Erik Kollin, see the box in the Queen's collection (C. de Guitaut, *Fabergé in the Royal Collection*, London, 2003, pp. 140-141, no. 167).

***232**

A GUILLOCHÉ ENAMEL GOLD-MOUNTED SILVER AND RHODONITE MINIATURE DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 24272

Rectangular, the rhodonite body centring an opalescent guilloché enamel dial with black Arabic chapters and pierced gold hands, within a ribbon-tied silver laurel bezel, a white guilloché enamel circular border and a gold rim, with silver scroll strut, *marked on back and strut*; in a fitted Wartski case
3 in. (7.5 cm.) high

£40,000-60,000

US\$51,000-76,000

€46,000-69,000

PROVENANCE:

Anonymous sale; Habsburg Fine Art Auctioneers, New York, 25 April 1991, lot 20.

EXHIBITED:

Wilmington, Riverfront Arts Center, 2000, *Fabergé: Imperial Craftsman and His World*, 9 September 2000 - 18 February 2001, no. 469.
Hamburg, Museums für Kunst und Gewerbe, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 112.

LITERATURE:

G. Von Habsburg, *Fabergé Imperial Craftsman and His World*, London, 2000, p. 204, no. 469.
A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 120, no. 112.



232

***233**

**A JEWELLED AND GUILLOCHÉ ENAMEL
GOLD-MOUNTED NEPHRITE BOX**

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

Of rectangular form, the hinged cover mounted
with a gold border enamelled in translucent red
over a *moiré* guilloché ground, decorated with
rose-cut diamond-set ties at intervals, the body
with a gold mount, *marked inside cover and base*
3¼ in. (8.4 cm.) wide

£40,000-50,000

US\$51,000-63,000
€46,000-57,000



233



234

***234**

A JEWELLED TWO-COLOUR GOLD-MOUNTED PURPURINE BOWL

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF
MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890,
SCRATCHED INVENTORY NUMBER 51841

Of circular form, the purpurine body applied with ribbon-tied laurel garlands
articulated with seed-pearls, under a laurel chased rim, *marked on rim*
2½ in. (5.5 cm.) diameter

£30,000-40,000

US\$39,000-51,000
€35,000-46,000

PROVENANCE:

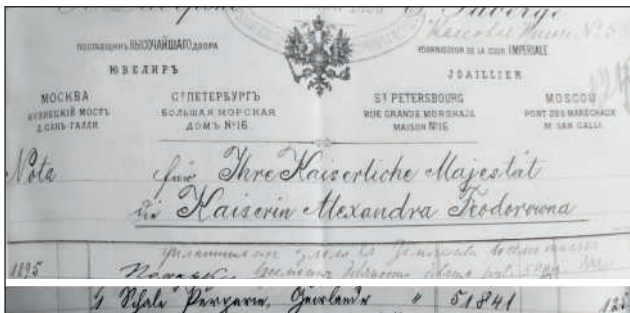
Empress Alexandra Feodorovna (1872-
1918), purchased from the St Petersburg
branch of Fabergé on 23 December 1895
for 125 roubles.

Anonymous sale; Sotheby's Parke Bernet,
New York, 17 May 1967, lot 76.

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



Empress Alexandra Feodorovna.



A copy of the Fabergé invoice.



***235**

A JEWELLED AND GUILLOCHÉ ENAMEL SILVER-MOUNTED DESK CLOCK
MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM,
ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 10893

Of square form, the central panel enamelled in opalescent white over a sunburst guilloché ground, each corner applied with a foliate palmette sprays, within a blue enamel border over a wavy guilloché ground with applied silver rosettes and scrolls, centring a white enamel dial within a seed-pearl bezel, with black Arabic chapters and pierced gold hands, the ivorine back with a silver scroll strut, *marked on lower edge, back and strut*

4¼ in. (10.7 cm.) high

£100,000-120,000

US\$130,000-150,000
€120,000-140,000

PROVENANCE:

Acquired by the parents of the present owner from A La Vieille Russie, New York, in the mid-1980s.



236

PROPERTY FROM A PRIVATE SWISS COLLECTION

***236**

A SILVER-GILT MOUNTED HOLLY WOOD BOX

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF KARL ARMFELT, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 15489

Of rectangular form, the hinged cover set with a circular cartouche centring the Cyrillic monogram 'SOS', all within an acanthus leaf border, the corners set with four palmette sprays, the cover with a guilloché rim, *marked on rims*
6¼ in. (16 cm.) wide

£8,000-12,000

US\$11,000-15,000
€9,200-14,000



237

237

A GEM-SET SILVER AND GUILLOCHÉ ENAMEL TABLE BAROMETER

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

Cylindrical, the body enamelled overall in white over a wavy guilloché ground and applied with laurel leaf swags articulated with cabochon garnets, all beneath a beaded border with a white enamel rim, surmounted by a cabochon garnet finial, on four ribbon-tied reeded compressed bun feet below a ribbon-tied reeded lower rim, *marked under base and on rim*
4 in. (10.2 cm.) diameter

£20,000-30,000

US\$26,000-38,000
€23,000-34,000



238

A SILVER-GILT MOUNTED WOOD LAMP

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF JULIUS RAPPOPORT, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 6890

Shaped as a column, the square wooden base on four bun feet, with an acanthus-chased mount, the reeded column-shaped body applied with swags, ribbon-tied laurel rim and acanthus leaves, surmounted by a vase with two angular handles and reeded sides, *marked throughout*; with later lamp-shade fittings
10 in. (25.5 cm.) high, excluding shade

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROVENANCE:

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

PROPERTY FROM A PRIVATE SWISS COLLECTION

***239**

A RARE SILVER-MOUNTED SYCAMORE AND NEPHRITE TABLE

MARKED FABERGÉ WITH IMPERIAL WARRANT, WITH THE MARK OF THE FIRST SILVER ARTEL, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 20458

Circular, on four fluted legs, with silver reeded feet and acanthus-chased upper mounts, the stretcher with a cone-shaped finial and ribbon-tied reeded band, the circular frame of the table decorated with a frieze applied with rosettes, acanthus-chased reserves, and floral wreaths with ribbon-tied quiver and torch trophies, with fluted silver upper mount, supporting a nephrite top, *marked throughout*
26 in. (66 cm.) high, 25 in. (63.5 cm.) diameter

£80,000-120,000

US\$110,000-150,000

€93,000-140,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 27 April 1977, lot 479.
Acquired at the above sale by the present owner.

LITERATURE:

G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, Fribourg, 1979, listed p. 63, pl. 73.

Full-size furniture by Fabergé is extremely rare to come to the market, and only a few examples have survived at all.

As mentioned in the provenance, when first sold at Christie's, Geneva in 1977, the present table was part of the furniture decorating the apartment of Carl Fabergé on Morskaya Street (above the shop). Deserted but still furnished after Carl Fabergé left St Petersburg in 1918, the apartment was eventually rented by a Danish diplomat who, following a valuation, took over the furniture, including the present lot.

Fabergé produced a very small number of tables and showcases. The Fabergé workshops manufactured large furniture either by creating pieces using unusual materials, such as nephrite and silver (see a silver-mounted nephrite gueridon, sold at Christies, New York, 19 October 2001, lot 139), or by enhancing previously made wooden furniture with silver mounts and hardstone tops. Another comparable silver-mounted wooden table was sold at Christie's, London, 25 November 2003, lot 82.





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.



240

***240**

A PAIR OF PARCEL-GILT SILVER-MOUNTED CUT-GLASS DECANTERS

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 9822

Each of gourd form, the colourless glass body cut with foliate motifs, the silver mount and scroll handle cast and chased with *rocailles* and blossoms, the hinged cover with a thumb-piece, gilt interior, *each marked under cover and on mount*
9¼ in. (23.5 cm.) high (2)

£15,000-20,000

US\$19,000-25,000

€18,000-23,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 26 May 1993, lot 409.

PROPERTY FROM A PRIVATE SWISS COLLECTION

***241**

A LARGE PARCEL-GILT SILVER TANKARD AND COVER

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK OF STEPHAN WÄKEVA, ST PETERSBURG, 1899-1904

Of tapering cylindrical form with a scrolling handle, the base decorated with a ribbon-tied laurel band, underneath a guilloché border, the hinged cover cast with a lobed design and a pine cone finial, with a scrolling thumb-piece, with gilt interior, *marked throughout*

11¼ in. (28.5 cm.) high

50.23 oz. (1,562.3 gr.)

£10,000-12,000

US\$13,000-15,000

€12,000-14,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 10 November 1976, lot 125.

Acquired at the above sale by the present owner.

LITERATURE:

G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, Fribourg, 1979, listed p. 41, pl. 42.



241



242

242

**A GEM-SET PARCEL-GILT SILVER KOVSH
MARKED FABERGÉ WITH IMPERIAL
WARRANT, MOSCOW, 1908-1917,
SCRATCHED INVENTORY NUMBER 10852**

Of traditional form, with a raised prow, the body cast and chased with flowerheads, the angular openwork handle similarly cast and chased and set with three cabochon amethysts, with a suspended pendant, gilt interior, *marked under base*

10 $\frac{1}{2}$ in. (27 cm.) wide

44.13 oz. (1,372.6 gr.) gross

£30,000-40,000

US\$38,000-50,000

€35,000-46,000

***243**

**A GEM-SET SILVER BELL-PUSH
IN THE FORM OF A RABBIT**

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

Realistically cast, chased and engraved as a rabbit in crouched position, with its head slightly raised and ears up, with cabochon garnet eyes as push-pieces, *marked on lower edge, with later Soviet marks*

6 $\frac{1}{4}$ in. (16 cm.) long

£25,000-35,000

US\$32,000-44,000

€29,000-40,000



243



244

PROPERTY FROM A EUROPEAN COLLECTION

244

A JEWELLED SILVER AND GOLD MAID OF HONOUR CYPHER
 BY HAHN, ST PETERSBURG, CIRCA 1890, NUMBER 28

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 '28' on suspension loop*
 3 in. (7.6 cm.) high

£15,000-25,000

US\$20,000-32,000
 €18,000-29,000

PROVENANCE:

Nina Zouboff (1929-2018).

The present maid of honour cypher, numbered 28, is recorded in an invoice from Hahn to the Cabinet of His Imperial Majesty, costing 614 roubles. It was later entered into the Cabinet ledgers as part of a group of maid of honour cyphers under the number 37. The cypher was presented in 1896 to Vera Nikolaevna Mescherskaya (1879-1915), lady-in-waiting to Dowager Empress Maria Feodorovna and Empress Alexandra Feodorovna.

Vera Mescherskaya married Baron Alexander Petrovich Offenbergl (1869-1933), a court counselor and secretary to Grand Duchess Elena Vladimirovna. We are grateful to Dr Valentin Skurlov for his assistance in researching the present lot.

245

A DIAMOND AND AQUAMARINE GOLD IMPERIAL PRESENTATION BROOCH

MARKED HAHN, ST PETERSBURG, CIRCA 1890

Of rounded rectangular form, centring the brilliant-cut aquamarine within a border of rose-cut diamonds, surmounted by a diamond-set Imperial crown, *marked on pin*

1¼ in. (3.2 cm.) long

£10,000-15,000

US\$13,000-19,000
 €12,000-17,000



245



PROPERTY OF A LADY

***246**

AN IMPORTANT JEWELLED GOLD IMPERIAL PRESENTATION SNUFF BOX
 MARK OF FRIEDRICH KOECHLI, ST PETERSBURG, CIRCA 1890

Rectangular with rounded corners, cast with reeded banding, the hinged cover centring a portrait miniature of Empress Maria Feodorovna, signed in Cyrillic 'Vegner', within rose-cut and old-cut diamond frames and surmounted by a diamond-set Imperial crown and ribbon, with a rose gold interior, engraved inside the cover 'In remembrance / of our delightful / cruise on board / The Victoria & Albert / April-May 1909 / Maria', with a thumb-piece, *marked inside base*
 3 7/8 in. (9.2 cm.) wide

£40,000-60,000

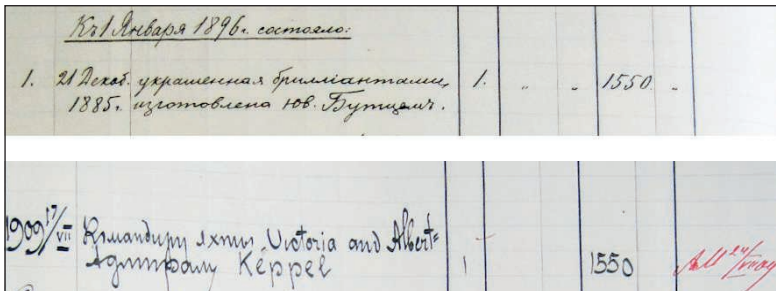
US\$52,000-77,000
 €47,000-69,000

In April 1909, Empress Maria Feodorovna travelled aboard the magnificent Royal Yacht as a guest of King Edward VII and her sister, Queen Alexandra. The ten day cruise took them on a State visit to Italy and then on to Greece to visit the King and Queen of the Hellenes.

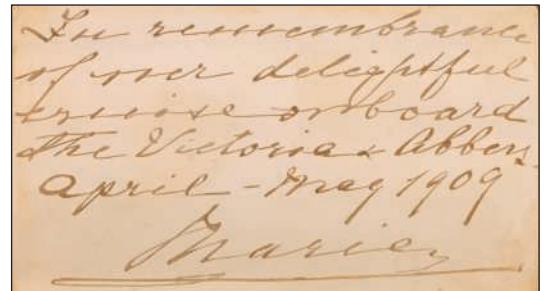
The present snuff box was most likely given by Empress Maria Feodorovna to Admiral Sir Colin Richard Keppel (1862-1947), Captain of the Royal Yacht 'Victoria and Albert'. The Imperial Cabinet's ledgers record a diamond snuff box by Butz acquired on 21 December 1885 for 1,550 roubles, and presented

to Admiral Keppel in July 1909. It is possible that Friedrich Koechli produced the present snuff box for Butz who was an Imperial Court Supplier in the 1880s.

Admiral Keppel was Captain of the Royal Yacht 'Victoria and Albert' in 1905-1909. He served as Aide-de-Camp to King Edward VII from 1907 and then as Extra Equerry from 1909, and was very close to the Royal Family. We are grateful to Dr Valentin Skurlov, Galina Korneva and Tatiana Cheboksarova for their assistance with the research of the present lot.



A copy of the Imperial ledgers.



(detail of the inscription)



247

247

A JEWELLED, GOLD AND GUILLOCHÉ ENAMEL IMPERIAL PRESENTATION SNUFF BOX

MARKED FRIEDRICH KOECHLI, ST PETERSBURG, 1904-1908

Rectangular with rounded corners, the hinged cover centring a rose-cut and old-cut diamond-set cypher of Emperor Nicholas II, beneath the Imperial crown set with two cabochon sapphires and diamonds, the cover enamelled in translucent yellow over an engraved Imperial double-headed eagle, all within a shaped reeded border with an applied rosette at each corner, with a thumb-piece, the interior in rose gold, *marked inside cover and base*; in the original fitted red leather case
3½ in. (8.9 cm.) wide

£50,000-70,000

US\$63,000-88,000

€57,000-80,000



248

248

A GOLD RAILWAY JETON

MAKER'S MARK CYRILLIC 'AK', MOSCOW, CIRCA 1890

Of shaped oval form, one side centring the coat of arms of Kiev, inscribed in Russian and dated 'Kursk-Kiev Railway / 1866 / 1868', the reverse with the coat of arms of Kursk, inscribed in Russian 'Arkadiy Gavrilovich Larionov', *marked on loop*

1½ in. (4 cm.) high, with loop

£2,000-3,000

US\$2,600-3,800

€2,300-3,400



249

249
A VERY RARE GOLD MEDAL COMMEMORATING
THE BUILDING OF THE OBSERVATORY IN PULKOVO
 RUSSIA, PERIOD OF NICHOLAS I, CIRCA 1839

Circular, one side struck with the profile of Emperor Nicholas I, inscribed in Russian 'By the G[race] of G[od] Nicholas I Emperor and Autocrat of All Russias', signed 'H. Gube Fecit' under the shoulder, the reverse depicting the observatory within a raised circle of signs of the zodiac, inscribed in Russian '1839 / By the Order / of Emperor Nicholas I', also inscribed 'Architec.[tor] A. Brullo / Cut A. Gube'
 2 $\frac{5}{8}$ in. (6.7 cm.) diameter
 6.93 oz. (215.7 gr.)

£70,000-90,000

US\$90,000-110,000
 €81,000-100,000

The Imperial Observatory at Pulkovo was the principal astronomical observatory of the Russian Academy of Sciences. It was designed by celebrated architect Alexander Brullov, brother of the artist Karl Brullov, and was opened in 1839. A comparable medal in silver is part of the collection of the National Maritime Museum, Greenwich, London (inv. MEC2667). Also see V. P. Smirnov, *Description of Russian Medals*, St Petersburg, 1908, no. 499, p. 253.



250

250
A VERY RARE GOLD MEDAL
'IN SIGN OF MONARCHICAL FAVOUR'
 RUSSIA, PERIOD OF ALEXANDER II (1855-1881)

Circular, one side struck with the profile of Emperor Alexander II, inscribed in Russian 'By the G[race] of G[od] Alexander II Emperor and Autocrat of All Russias', signed 'V. Alekseev C[ut]' under the shoulder, the reverse inscribed in Russian 'In Sign of Monarchical Favour' within a scrolling meander border, with suspension loop
 2 in. (5.1 cm.) diameter, excluding suspension loop
 2.36 oz. (73.4 gr.)

£70,000-90,000

US\$90,000-110,000
 €81,000-100,000

PROVENANCE:
 Collection of Grand Duke George Mikhailovich; Adolph Hess AG Luzern, 25 October 1939, lot 528.

The medal 'In Sign of Monarchical Favour' was commissioned as a state award for the Grand Duchy of Finland. The medal was established in 1826 by Emperor Nicholas I. A very small number of medals was produced during the reign of Nicholas I, and only one medal is known to have been presented by Alexander II.

For a description of the medal and its characteristics, see V.P. Smirnov, *Description of Russian Medals*, St Petersburg, 1908, no. 607, 559, 565.



(249 reverse)



(250 reverse)



PROPERTY OF A GENTLEMAN

PROPERTY OF A GENTLEMAN

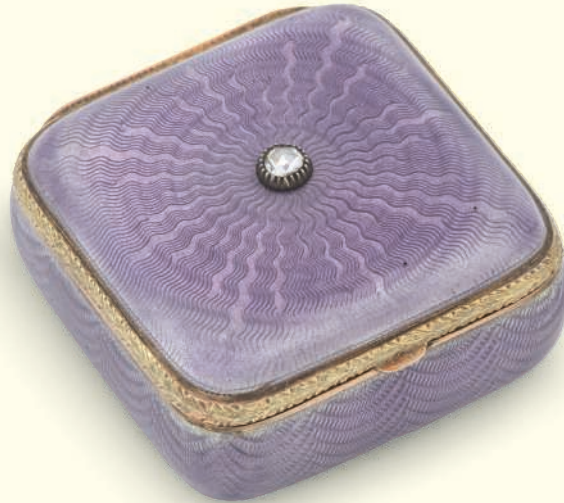
251

A JEWELLED, GUILLOCHÉ ENAMEL AND GOLD-MOUNTED SILVER PILL BOX
MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 6643

Square, with rounded corners, enamelled in translucent purple over a sunburst wavy guilloché ground, the hinged cover centring a diamond, decorated with a green gold laurel band, with a thumb-piece, *marked inside cover and base* 1½ in. (3.8 cm.) wide

£5,000-7,000

US\$6,400-8,900
€5,800-8,000



251

PROPERTY OF A GENTLEMAN

-252

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

Of shaped rectangular form, enamelled in pale blue over a wavy guilloché ground, within an outer border guilloché enamelled in yellow, centring a white enamel dial with black Arabic chapters and pierced hands, within a seed-pearl bezel, the body applied with silver-gilt laurel festoons suspended from rosettes and laurel branches, all within acanthus-chased outer border, with laurel garlands at two corners, with silver strut and ivory back, *marked on lower mount* 4 in. (10.2 cm.) wide

£70,000-90,000

US\$89,000-110,000
€81,000-100,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 12 May 1981, lot 76.

Acquired at the above sale by the late owner.



252



PROPERTY OF A GENTLEMAN

~253

A JEWELLED GUILLOCHÉ ENAMEL SILVER-GILT DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN,
ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 57930

Semi-circular, enamelled in lime green over a wavy guilloché ground, centring a white enamel dial with black Arabic chapters and pierced gold hands, within a seed-pearl bezel, the body applied with trelliswork mounts set with seed-pearls and silver-gilt roses at intervals, highlighted in red and green, with two palm branches in the openwork reserve, all within a laurel-chased outer border applied with rosettes at corners, with silver scroll strut and ivory back, *marked throughout, engraved 'Rose' on the lower border, also with French import marks*

6 $\frac{1}{2}$ in. (17.5 cm.) wide

£120,000-150,000

US\$160,000-190,000

€140,000-170,000



PROPERTY OF A GENTLEMAN

PROPERTY OF A GENTLEMAN

254

A JEWELLED, GUILLOCHÉ ENAMEL AND GOLD-MOUNTED NEPHRITE PARASOL HANDLE

PROBABLY BY FABERGÉ, CIRCA 1900

The bulbous reeded nephrite handle, surmounted by a cabochon ruby, with a band enamelled in translucent pink over a wavy guilloché ground, applied with a scrolling motif set with cabochon rubies, *apparently unmarked* 1¾ in. (4.3 cm.) high, excluding screw

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 15 November 1990, lot 402.

Anonymous sale; Sotheby's, London, 21 November 2002, lot 126.

Acquired at the above sale by the late owner.



254



255

PROPERTY OF A GENTLEMAN

255

A JEWELLED GOLD SAMORODOK CIGARETTE CASE

MARK OF FRIEDRICH KOECHLI, ST PETERSBURG, CIRCA 1892

Rectangular with rounded corners, the hinged cover with a cabochon ruby thumb-piece, integral vesta compartment with match strike, with black tinder cord, engraved 'Flora / Galia / 9 Août 1892' inside cover, *marked on cover* 3¾ in. (9.5 cm.) wide

£4,000-5,000

US\$5,100-6,300
€4,600-5,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 July 1988, lot 294.

Acquired at the above sale by the late owner.



256

PROPERTY OF A GENTLEMAN

256**A JEWELLED, GUILLOCHÉ ENAMEL AND TWO-COLOUR GOLD-MOUNTED SILVER EGG-SHAPED LOCKET**

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 59589

Oval, enamelled overall in purple over a guilloché wavy ground, the hinged cover decorated with a green gold laurel band, with a rose-cut diamond-set thumb-piece, with a gold suspension loop, *marked on loop, mounts and inside cover*

1¼ in. (3.2 cm.) high, without suspension loop

£5,000-7,000

US\$6,400-8,900

€5,800-8,000

PROPERTY OF A GENTLEMAN

257**A GEM-SET AND GUILLOCHÉ ENAMEL SILVER-GILT CIGARETTE CASE**

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 13855

Rectangular with rounded corners, enamelled overall in translucent salmon pink over a sunburst wavy guilloché ground, with a cabochon moonstone push-piece, *marked inside cover and base*

3¾ in. (8.7 cm.) wide

£5,000-7,000

US\$6,400-8,900

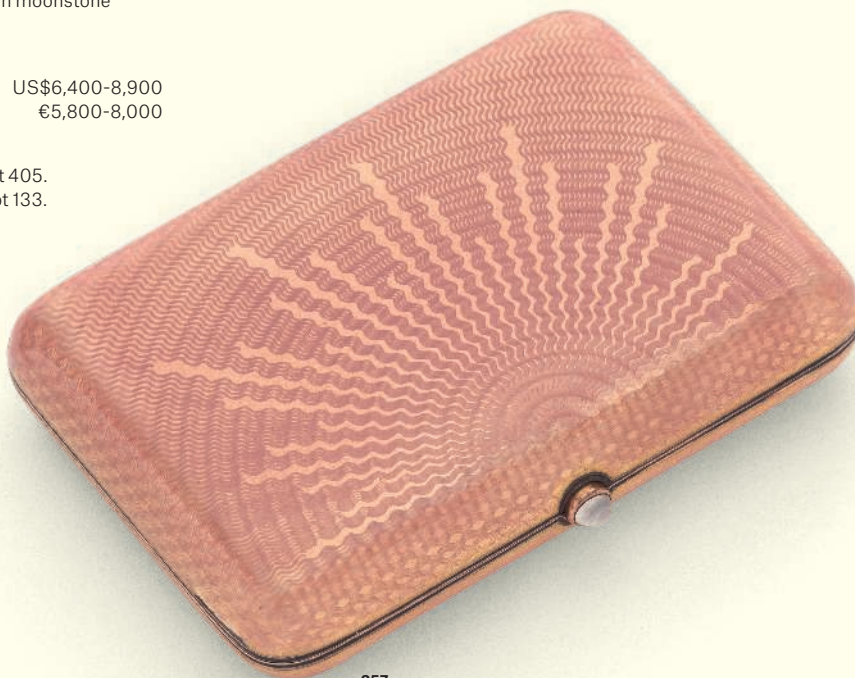
€5,800-8,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 15 November 1990, lot 405.

Anonymous sale; Sotheby's, London, 21 November 2002, lot 133.

Acquired at the above sale by the late owner.



257



PROPERTY OF A GENTLEMAN



PROPERTY OF A GENTLEMAN

258

A LARGE SILVER-GILT PRESENTATION CHARGER

MARKED FABERGÉ WITH IMPERIAL WARRANT, ST PETERSBURG, 1895

Of shaped circular form, the border *repoussé* and chased with scrolling foliage and foliate swags, applied with four cartouches engraved with a date '1868 / 1918 / 7 January / L', the centre engraved with the crowned monogram 'AEO' for Duke Alexander of Oldenburg and Princess Eugenia of Leuchtenberg, all within an acanthus-chased outer border, *marked under base*
20½ in. (52 cm.) diameter
142.60 oz. (4,434 gr.)

£6,000-8,000

US\$7,700-10,000
€7,000-9,200

The present charger was commissioned to celebrate the 50th wedding anniversary of Duke Alexander Petrovich of Oldenburg (1844-1932) and Princess Eugenia Maximilianovna of Leuchtenberg (1845-1925), daughter of Grand Duchess Maria Nikolaevna. They married on 7 January 1868 at the Winter Palace. Duke and Duchess Alexander of Oldenburg were noted for their philanthropy, establishing schools, hospitals, orphanages, and other charitable organizations in Russia.



Duke and Duchess Alexander Oldenburg.



PROPERTY OF A GENTLEMAN

259**AN IMPORTANT CLOISSONNÉ ENAMEL SILVER-GILT BRATINA**MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1899-1908,
SCRATCHED INVENTORY NUMBER 22763

Of tapering bulbous form, raised on a circular foot, the body *repoussé* and cloisonné enamelled with stylised flowerheads and scrolling foliage, the centre enamelled with an Imperial double-headed eagle, the upper border enamelled with a geometric motif on black ground, the foot with four vacant reserves, *marked under base* 9½ in. (24 cm.) high

£40,000-60,000

US\$52,000-77,000

€47,000-69,000

PROVENANCE:

By repute, presented to Admiral Paul Louis Germinet (1846-1914) in May 1902.
Anonymous sale; Christie's, Geneva, 10 November 1976, lot 129a.
Acquired at the above sale by the late owner.

LITERATURE:

G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, Fribourg, 1979, listed p. 77, pl. 91.

Paul Louis Germinet (1846-1914) was a French naval officer. Germinet commanded the cruiser *Pothuau* in 1897 during the official visit of the French president Felix Faure to Russia, when the Franco-Russian Alliance was publicly announced aboard this vessel. Nicholas II met the president and the French delegation again in Cronstadt aboard the French cruiser *Montcalm* in May 1902. It is possible that this bratina was presented to Paul Louis Germinet during this visit as one of a large number of diplomatic gifts, that were well documented in 'Niva' and 'Moskovskiy listok' newspapers from May 1902.



Paul-Louis Germinet (1846-1914), French vice-admiral.
©Bridgeman Images



PROPERTY OF A GENTLEMAN



260

260

A PARCEL-GILT SILVER TEA AND COFFEE SERVICE
MARKED FABERGÉ WITH IMPERIAL WARRANT, MOSCOW,
1899-1908, SCRATCHED INVENTORY NUMBER 19183

Comprising a teapot, a coffee pot, a sugar bowl, each with hinged covers, and a milk jug, applied throughout with realistically cast and chased scrolling foliate motifs and faces within foliage, the spouts cast and chased with lion heads, the hinged covers with acanthus leaves and blackberry finials, the teapot and coffee pot with insulators, with gilt interiors, *marked under bases*

The coffee pot, 8¾ in. (22 cm.) high and smaller
90.30 oz. (2,808.5 gr.) gross

(4)

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROPERTY OF A GENTLEMAN

261

**A SILVER-GILT CLOISONNÉ AND EN PLEIN
ENAMEL CIGARETTE CASE**

MARKED K. FABERGÉ WITH IMPERIAL WARRANT,
PROBABLY BY FEODOR RÜCKERT, MOSCOW, 1908-1917,
SCRATCHED INVENTORY NUMBER 31853

Rectangular with rounded corners, enamelled throughout with a geometric pattern in green and brown on blue ground, the cover *en plein* enamelled with an image of a young couple after Sergey Solomko, with a cabochon green hardstone push-piece, *marked inside cover and base*
4½ in. (10.5 cm.) wide

£5,000-7,000

US\$6,400-8,900
€5,800-8,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 July 1988, lot 296.
Acquired at the above sale by the late owner.

A fine example of enamel work of the period, this box is most probably by Feodor Rückert, who worked for the Fabergé firm. The *en plein* plaque is after a painting by Sergei Solomko (1867-1938), a well-known watercolourist and illustrator.



261



PROPERTY OF A GENTLEMAN

262

A SILVER-GILT AND CLOISSONNÉ ENAMEL TEA AND COFFEE SERVICE
 MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1896

Comprising a coffee pot, a teapot, a tea caddy with detachable cover, a sugar bowl with cover, a pair of sugar tongs, a milk jug, a cake basket and two preserve bowls; each enamelled with foliate scrolls and flowers in shades of green, red, white and purple over a gilt stippled ground, all within twisted ropework borders, the teapot and coffee pot with mother-of-pearl insulators, *marked under bases*

The coffee pot, 7½ in. (19 cm.) high

(9)

£15,000-20,000

US\$19,000-25,000

€18,000-23,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 12 May 1981, lot 21.
 Acquired at the above sale by the late owner.

PROPERTY OF A GENTLEMAN



263

PROPERTY OF A GENTLEMAN

263

**A CLOISSONNÉ ENAMEL
SILVER-GILT BEAKER**

MARKED P. OVCHINNIKOV WITH IMPERIAL
WARRANT, OVERSTRIKING MAKER'S MARK
PROBABLY 'AO', MOSCOW, 1895

Of tapering form, on a spreading circular foot,
enamelled overall with varicoloured scrolling
foliage and geometric motifs on blue ground,
engraved inside upper rim with initials 'SA' and
date '1896', marked under base; in the original
fitted wooden case
5¾ in. (14.5 cm.) high

£3,000-5,000

US\$3,800-6,300

€3,500-5,700

PROVENANCE:

Anonymous sale; Sotheby's, London,
23 May 2002, lot 35.

Acquired at the above sale by the late owner.

PROPERTY OF A GENTLEMAN

264

**A SILVER-GILT AND CLOISSONNÉ
ENAMEL PART TEA SERVICE**

MARK OF THE ELEVENTH SILVER ARTEL,
MOSCOW, 1908-1917

Comprising a sugar-bowl with swing handle, a
milk jug, and sugar tongs, all cloisonné enamelled
with scrolling foliage on gilt stippled ground,
marked under bases; together with a cloisonné
enamelled silver salt and beaker
4½ in. (11.7 cm.) diameter and smaller

£1,500-2,000

US\$1,900-2,500

€1,800-2,300

PROVENANCE:

Anonymous sale; Sotheby's, London,
23 May 2002, lot 37.

Acquired at the above sale by the late owner.



264 (part)



PROPERTY OF A GENTLEMAN

265

**A SOVIET SILVER-GILT AND CLOISSONNÉ
ENAMEL CIGARETTE CASE**

MAKER'S MARK CYRILLIC 'DG', MOSCOW, 1927-1946

Rectangular with rounded corners, cloisonné enamelled overall with stylised flowers, foliage and geometric motifs, the cover centring an *en plein* enamel plaque depicting a soldier with a rifle, with a cabochon paste thumb-piece, marked on cover and base
4¾ in. (12 cm.) wide

£4,000-6,000

US\$5,200-7,700
€4,700-6,900

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 April 1989, lot 331.
Galerie Popoff; Christie's, London, 12-13 October 2009, lot 358.
Acquired at the above sale by the late owner.



265



266

PROPERTY OF A GENTLEMAN

266

**A LACQUERED PAPIER-MACHÉ CIGAR CASE
BY THE LUKUTIN FACTORY, MOSCOW, CIRCA 1841**

Of rectangular form, with a hinged top and a vesta compartment fitted with strike, one side with a reserve painted with a half-length portrait of a lady in a white dress, the reverse painted with a parrot eating berries atop a bouquet of flowers, all within borders with gilt flowers and foliate arabesques, marked inside cover and on base
6 in. (15.4 cm.) high

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 376.
Acquired at the above sale by the late owner.



PROPERTY OF A GENTLEMAN



267

PROPERTY OF A GENTLEMAN

267

THREE PARCEL-GILT SILVER CIGARETTE CASES
VARIOUS MAKERS, MOSCOW AND
ST PETERSBURG, 1908-1917

One, repoussé with a child on the back of a flying eagle, *mark of Ivan Krulikov, Moscow*; the other, with an owl attacking a pigeon, *mark of Alexander Karpov, St Petersburg*; the other, of a deer in a landscape, *mark of Dmitry Smirnov, Moscow*
4½ in. (11.6 cm.) wide and smaller
17.13 oz. (532.7 gr.) gross (3)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

One: Anonymous sale; Sotheby's, London, 23 May 2002, lot 81.
Acquired at the above sale by the late owner.

PROPERTY OF A GENTLEMAN

268

A JEWELLED PARCEL-GILT SILVER CIGARETTE CASE

MARK OF MIKHAIL ISAKOV, ST PETERSBURG,
CIRCA 1890

Rectangular, reeded overall, the hinged cover applied with a diamond-set Imperial double-headed eagle at one corner, with a cabochon sapphire thumb-piece, *marked inside cover and base*
3¾ in. (10 cm.) wide

£1,200-1,800

US\$1,600-2,300
€1,400-2,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 23 May 2002, lot 82.
Acquired at the above sale by the late owner.



268



PROPERTY OF A GENTLEMAN

269**A BRONZE TABLE BELL**CAST BY CHOPIN, AFTER THE MODEL BY EVGENII LANCERAY,
CIRCA 1875

Of domed form, cast to simulate a sack beneath the handle cast as a young kneeling boy holding a shovel, signed on the side with Cyrillic initials 'EL' and the foundry mark Cyrillic 'F.Sh.'

4¾ in. (11 cm.) high

£3,000-5,000

US\$3,800-6,300
€3,500-5,700**PROVENANCE:**Galerie Popoff; Christie's, London, 12-13 October 2009, lot 484.
Acquired at the above sale by the late owner.

269

PROPERTY OF A GENTLEMAN

270**A PORCELAIN FIGURE 'PAUL, VIRGINE AND THE DOG FIDÈLE'**BY THE POPOV PORCELAIN FACTORY, MOSCOW,
1830-1850SRealistically modelled and painted as Paul and Virginie from the novel *Paul et Virginie* by Jacques-Henri Bernardin St Pierre, both sitting on a tree-stump, Paul petting his dog Fidèle, on a shaped naturalistic base with a gilt border, marked under base with blue underglaze and impressed factory marks

6¾ in. (16 cm.) high

£4,000-6,000

US\$5,200-7,700
€4,700-6,900**PROVENANCE:**Galerie Popoff; Christie's, London, 12-13 October 2009,
lot 383 (part).

Acquired at the above sale by the late owner.

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

270



271

PROPERTY OF A GENTLEMAN

271

A PORCELAIN FIGURE OF A WOMAN WITH A BASKET OF BERRIES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, FIRST QUARTER 19TH CENTURY

Realistically modelled and painted, carrying a basket of berries in her right hand, wearing a blue sarafan and a floral white apron, *marked under base with blue underglaze factory mark, incised '2', also inscribed 'N. 2 / 9'* 4¾ in. (11.9 cm.) high

£2,000-3,000

US\$2,600-3,800
€2,300-3,500

PROVENANCE:

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 225. Acquired at the above sale by the late owner.

PROPERTY OF A GENTLEMAN

272

TWO PORCELAIN FIGURES OF WOMEN IN TRADITIONAL COSTUMES AND A FIGURE OF A WANDERER

BY THE POPOV PORCELAIN FACTORY, MOSCOW, 19TH CENTURY

One, depicting a Finnish woman in traditional costume, several strands of beads, on a shaped base, *marked under base with blue underglaze factory mark*; the other, formed as a scent bottle modelled as a female figure, her hat serving as a detachable cover, on a raised rectangular base, *marked under base with incised blue factory mark*; the other, modelled as a wanderer in pink coat and blue hat, supporting himself on his wooden stick, on a shaped naturalistic base decorated with flowers, *marked under base with blue underglaze factory mark* The Finnish woman, 6¾ in. (17.3 cm.) high and smaller (3)

£5,000-7,000

US\$6,400-8,900
€5,800-8,100

PROVENANCE:

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 206. Acquired at the above sale by the late owner.



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273



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276

PROPERTY OF A GENTLEMAN

273

A MINIATURE PORCELAIN FIGURE 'MARIE'
BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
MID-19TH CENTURY

Realistically modelled and painted as a figure of a woman playing a drum, on an elevated rectangular base, inscribed 'Marie', *marked under base with blue underglaze and impressed factory marks and numeral '10'* 2½ in. (6.5 cm.) high

£3,000-5,000

US\$3,800-6,300
€3,500-5,700**PROVENANCE:**

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 241.
Acquired at the above sale by the late owner.

PROPERTY OF A GENTLEMAN

274

A MINIATURE PORCELAIN FIGURE OF A COUPLE
BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
MID-19TH CENTURY

Realistically modelled and painted as a seated peasant couple holding hands, on a rectangular shaped base with gilt details, *marked under base with impressed factory marks and numeral '6'* 1½ in. (4 cm.) high

£3,000-5,000

US\$3,800-6,300
€3,500-5,700**PROVENANCE:**

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 242.
Acquired at the above sale by the late owner.

PROPERTY OF A GENTLEMAN

275

A MINIATURE PORCELAIN FIGURE OF A SEATED LADY
BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
MID-19TH CENTURY

Realistically modelled and painted as a lady in a white dress seated on a sofa, with a servant boy in a green coat peeping from behind one corner, on a brightly painted rectangular base with green and purple patterns, *marked under base with blue underglaze and impressed factory marks and numeral '2'* 2½ in. (5.5 cm.) high

£3,000-4,000

US\$3,900-5,100
€3,500-4,600**PROVENANCE:**

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 235.
Acquired at the above sale by the late owner.

PROPERTY OF A GENTLEMAN

276

A MINIATURE PORCELAIN FIGURE OF A COBBLER
BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
MID-19TH CENTURY

Realistically modelled and painted as a man repairing a shoe with a hammer, on a rectangular base with a gilt rim, *marked under base with impressed factory marks and numeral '6'* 2¾ in. (6 cm.) high

£3,000-5,000

US\$3,800-6,300
€3,500-5,700**PROVENANCE:**

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 238.
Acquired at the above sale by the late owner.

For a comparable model, see V. A. Popov, *Russian Porcelain; Private Factories*, Leningrad, 1980, no. 143.



PROPERTY OF A GENTLEMAN



277

PROPERTY OF A GENTLEMAN

277

A PORCELAIN GROUP OF ANIMALS DEPICTING 'THE QUARTET'
BY THE LOMONOSOV PORCELAIN FACTORY, LENINGRAD,
CIRCA 1960S

All humoristically modelled and painted after a fable by Ivan Krylov (1769-1844) 'The Quartet', the figures depicting a bear playing the bass, a donkey and a goat playing the cello and a monkey playing the violin, *the bear with traces of the Lomonosov factory mark, the bear and donkey with numeral '77', and the goat and monkey with numeral '83'*

The bear, 5¼ in. (14.5 cm.) high and smaller

(4)

£1,500-2,000

US\$1,900-2,500
€1,800-2,300

PROVENANCE:

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 335.
Acquired at the above sale by the late owner.

PROPERTY OF A GENTLEMAN

278

A MINIATURE PORCELAIN FIGURE OF A DOG
BY THE POPOV PORCELAIN FACTORY, MOSCOW,
MID-19TH CENTURY

Realistically modelled and painted as a figure of a seated King Charles spaniel on a shaped naturalistic base, *marked under base with blue underglaze factory mark and red overglaze numeral '58'*

2¼ in. (5.5 cm.) high

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 395.
Acquired at the above sale by the late owner.



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279

PROPERTY OF A PRIVATE COLLECTOR

***279**

A PORCELAIN FIGURE OF A SAYAN (SOYOT) WOMAN FROM THE 'PEOPLES OF RUSSIA' SERIES

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

Realistically modelled and painted, a kneeling figure of a woman, wearing a traditional green, red and dark blue dress, a black hat, on a circular naturalistic base, *marked under base with green printed factory mark, incised with Russian inscription 'A Sayan Wom[an]' and Cyrillic modeller's initials 'IZ' for Ivan Zotov* 5½ in. (15 cm.) high

£7,000-9,000

US\$9,000-11,000
€8,100-10,000

For a similar model, see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944*, St Petersburg, 2005, p. 148.



280

PROPERTY OF A PRIVATE COLLECTOR

***280**

A PORCELAIN FIGURE OF A UKRAINIAN MAN FROM THE 'PEOPLES OF RUSSIA' SERIES

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1913

Realistically modelled and painted, a standing figure of a man, wearing a white shirt, blue trousers, a black cloak and hat, on a circular naturalistic base, *marked under base with green underglaze factory mark, incised with Russian inscription 'Maloros' and Cyrillic modeller's signature 'Did' for Andrey Didrikh* 8½ in. (20.6 cm.) high

£7,000-9,000

US\$9,000-11,000
€8,100-10,000

For a similar model, see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944*, St Petersburg, 2005, p. 134.



281

PROPERTY OF A PRIVATE COLLECTOR

***281**

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

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

Realistically modelled and painted, the standing figure of a man wearing a turquoise coat and white apron, holding a basket on his shoulders and a black hat in his left hand, standing on a circular naturalistic base, *apparently unmarked* 8¼ in. (21 cm.) high

£8,000-12,000

US\$11,000-15,000
€9,300-14,000

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



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PROPERTY FROM A EUROPEAN COLLECTION

282

A RARE BISCUIT PORCELAIN BUST OF CATHERINE THE GREAT
BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF ALEXANDER II, CIRCA 1872

After the model by August Spiess, realistically modelled, wearing a laurel wreath in her hair, on a column-shaped base decorated with ribbon-tied oak leaf wreaths along the base, centring a vacant cartouche suspended from a ribbon crest, *marked under base with green factory mark, incised with signature and date 'A. Spiess 1872' on the reverse of the bust, also incised with initials 'I.M.'* 26 in. (66 cm.) high

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Nina Zouboff (1929-2018).

This porcelain bust was first modelled by Jacques-Dominique Rachette in 1793 and was based on the marble sculpture of Catherine the Great by Fedot Shubin, dated 1783, which is now part of the collection of the Russian Museum. Being the factory's chief model maker for almost half a century, August Spiess created a number of medallions and portraits depicting Russian emperors during the Historical period of the second half of the 19th century.

For a comparable porcelain bust from the Kuskovo Museum, see Exhibition catalogue, *Die Tafel der Zaren und das Porzellan der Revolutionäre, Fragile*, Museum für Angewandte Kunst, Frankfurt, p. 32, no. 103.

For another comparable model from the State Hermitage Museum, see E. Khmel'nitskaya, *August Spiess and Imperial Porcelain Factory*, Moscow, 2012, p. 141, no. 128.



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PROPERTY FROM A EUROPEAN COLLECTION

283

A BISCUIT PORCELAIN BUST OF EMPEROR ALEXANDER III
BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS II, 1911

After the model by N. Shliefer, realistically modelled, dressed in a military uniform, *marked under base with green factory mark, signed in Cyrillic 'N. Shliefer' under the left shoulder* 10½ in. (26.2 cm.) high

£5,000-7,000

US\$6,300-8,800

€5,700-8,000

PROVENANCE:

Nina Zouboff (1929-2018).



284

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

284

A PAIR OF PORCELAIN CHOCOLATE CUPS AND COVERS

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

Each of bulbous form, the detachable covers with finials, the bodies and covers with gilt stripes and centring a ribbon-tied floral wreath and posy, *marked under bases with blue underglaze factory marks*

3¼ in. (8.2 cm.) high, with covers (2)

£8,000-12,000

US\$11,000-15,000

€9,300-14,000

PROVENANCE:

Acquired by the parents of the present owner from a private collection in Leningrad in the 1960s.



285

***285**

A VERY RARE PORCELAIN PACKET SNUFF BOX

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1760

Rectangular, designed as a folded letter, the cover decorated with a dedication inscription in Russian 'To my most Noble Lady, Nadezhda Ivanovna Malishkina [from] V Neronov', the inside of the cover finely painted with a floral bouquet, the base painted with a red seal enclosing a decorative cartouche, with metal-gilt rim, *marked inside base with impressed factory mark*

3¼ in. (8.4 cm.) wide

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

The so called 'packet' or 'package' snuff boxes resemble a folded letter with a simulated wax seal. The cover is typically inscribed with a memorable phrase or message to the recipient, and sometimes even an address. Although these snuff boxes were widely produced in the early years of the Imperial Porcelain Factory during the reign of Empress Elizaveta Petrovna, relatively few survive. Today these pieces rarely appear on the market. For comparable packet snuff boxes, see S. Kaznakov, *Paket Snuffboxes*, St Petersburg, 1913.



(detail of the reverse)

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR, UNITED STATES

***286**

A RARE AND IMPORTANT LARGE IMPERIAL PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, CIRCA 1850

Of campana form, the body finely painted with grapevines and nasturtium flowers suspended from blue ribbons, after Ernst-Gotthilf Bosse, signed in Cyrillic 'O. Krasovski' (lower right of one side) and inscribed in Russian 'after the painting] by G. Bosse' (lower right of the opposite side), within two gilt bronze laurel and beaded bands, the large flared and everted rim moulded with gilt leaves and finely decorated with *ciselé* gilt scrolling vine, the body flanked by three colour gold reeded handles capped with acanthus rosettes, the lower section of the body moulded with large gilt acanthus leaves, on a similarly decorated socle, the spreading circular foot with gadrooning, on a square ormolu base, *apparently unmarked, inscribed with numeral '3' on the rim*
40½ in. (103 cm.) high, with base

£600,000-800,000

US\$770,000-1,000,000
€700,000-920,000

PROVENANCE:

With Adrian Alan, London.

Acquired from the above by the present owner, circa 2000.





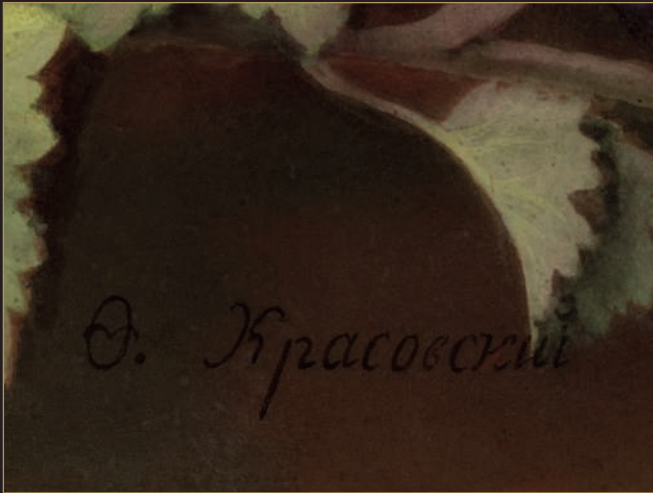
A remarkable number of large porcelain vases were produced during the reign of Emperor Nicholas I (1825-1855). Most of them were commissioned as diplomatic gifts and showpieces for international fairs, boasting the grandeur and exceptional quality of the production of the Imperial Porcelain Factory.

FEODOR KRASOVSKI AND THE FLORAL DESIGNS

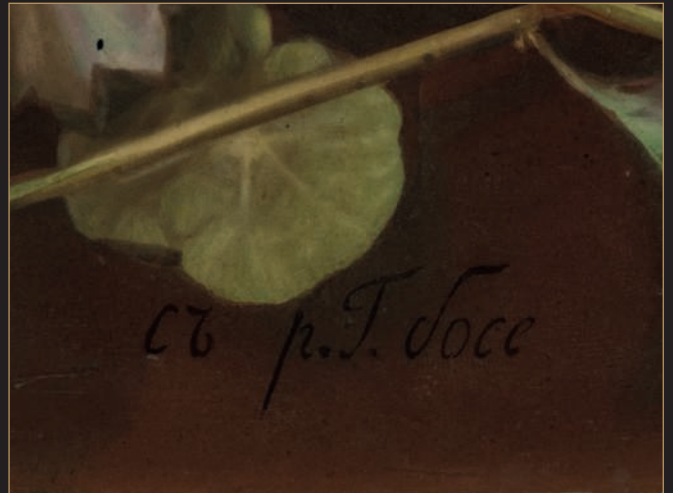
Floral and ornamental painting on porcelain vases, plates and plaques was of the highest quality during this period. Specialist flower and fruit artists from Russia such as Feodor and Konstantin Krasovski were employed during this period, together with painters from France including Pierre Boudet and Vivant Beaucé.

Feodor Krasovski (1820-1863) painted the floral design of this vase in astonishing detail after Ernst-Gotthilf Bosse. Krasovski was considered one of the best masters of flower painting at the Imperial Porcelain Factory as a result of his technical and artistic abilities, together with a meticulous attention to detail. His elaborate porcelain plaque 'Brazilian Flora' won the Imperial Porcelain Factory a gold medal at the Great Exhibition in London in 1851.

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.



(detail)



(detail)

ERNST-GOTTHILF BOSSE (1785-1862)

Ernst-Gotthilf Bosse was predominantly known as a portraitist and copyist of Old Master paintings. Born in Riga, he studied in Dresden and Rome before moving to St Petersburg in 1820. He became an Imperial court painter and was sent to Italy to copy Renaissance paintings for the St Petersburg Academy of Arts, of which he was a professor.

Artists employed at the Porcelain Factory painted from nature at the botanical gardens, as well as using specimens from the factory's orangery to reproduce a wide variety of flowers and fruits. Some floral motifs would be copied from Dutch and Flemish paintings. It is possible that Bosse copied the design reproduced on the present vase from a work by Jan Davidsz De Heem, a 17th century still life painter known for his detailed cartouches of flowers and fruit decorated with blue ribbons.





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PROPERTY FROM A EUROPEAN COLLECTION

287

TWO MINIATURE PORCELAIN VASES

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

Each of circular form on a scrolling spreading foot, the outside body with a latticework gilt design and applied with varicoloured and gilt flowers and leaves, one of bowl form, the rim painted with flowers, fruit and a bird within scrolling cartouches; the other with a flush surface, painted with a view of Palace Square, St Petersburg, all within a gilt scrolling foliate border, one marked under base with a blue factory mark

6¼ in. (17.1 cm.) diameter and smaller

(2)

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:

Nina Zouboff (1929-2018).



288

TWO PORCELAIN PLATES

THE PLATE FROM THE BABIGON SERVICE, BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I (1825-1855); THE OTHER PLATE, BY THE POPOV PORCELAIN FACTORY, MOSCOW, MID-19TH CENTURY

The Babigon service plate, painted with the portrait of Grand Duchess Alexandra Feodorovna (1798-1860); the other plate, painted with a genre scene depicting a couple, both marked under bases with blue underglaze factory marks

9¼ in. (23.8 cm.) diameter and smaller

(2)

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:

Nina Zouboff (1929-2018).



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289

PROPERTY FROM A EUROPEAN COLLECTION

289

A PORCELAIN TEA SERVICE

BY THE SAFRONOV PORCELAIN FACTORY, MOSCOW, CIRCA 1820

Comprising a covered teapot, a covered sugar bowl, a milk jug, two cups and saucers, all painted with portraits of members of the Imperial family, including Grand Duke Constantin, Grand Duke Nicholas (the future Nicholas I) and Grand Duke Alexander (the future Alexander II), and others, within *ciselé* gilt geometric design, with upswept scroll handles centring masks, the interiors gilt, all marked under bases with blue underglaze factory marks

The teapot, 7 3/4 in. (19.7 cm.) high and smaller

(7)

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

290

A PORCELAIN TEA SERVICE

BY THE SAFRONOV PORCELAIN FACTORY, MOSCOW, CIRCA 1820

Comprising a covered teapot, a covered sugar bowl, a milk jug, a bowl, five cups and saucers, all painted with portraits of members of the Imperial family, including Grand Duke Constantin, Grand Duke Nicholas (the future Nicholas I) and Grand Duke Alexander (the future Alexander II), and others, all within *ciselé* gilt foliate design on dark blue ground, with upswept scroll handles centring rosettes, all marked under bases with blue underglaze factory marks

The teapot, 9 1/2 in. (24 cm.) high and smaller

(14)

£20,000-30,000

US\$26,000-38,000
€24,000-35,000



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291

PROPERTY FROM A EUROPEAN COLLECTION

291

A PORCELAIN TWO-HANDLED VASE, AND A CUP AND SAUCER

THE VASE, BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1815; THE CUP AND SAUCER, BY THE MEISSEN FACTORY, GERMANY, MID-19TH CENTURY

The two-handled vase, cylindrical, with two scroll handles shaped as cornucopia, centring a cameo portrait of Empress Elizaveta Alekseevna (1779-1826), the reverse painted with *ciselé* gilt Imperial crown, scepter and orb, *apparently unmarked, incised with numerals '2/9' under base*; the cup and saucer, painted with a satirical image of Napoleon dancing and inscribed in German 'Dance Lessons of 1812', *marked under bases*

The vase, 3½ in. (10 cm.) high

(3)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

Nina Zouboff (1929-2018).

LITERATURE:

For a comparable cup with the portrait of Empress Elizaveta Alekseevna, see T.V. Kudriavtseva, *Russkii Imperatorskiy Farfor*, St Petersburg, 2003, p. 89.

PROPERTY FROM A EUROPEAN COLLECTION

292

TWO PORCELAIN CUPS AND SAUCERS

THE COVERED CUP AND SAUCER, BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF PAUL I (1796-1801); THE OTHER, BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I (1825-1855)

The covered cup and saucer, both centring the gilt monogram of Paul I, within a fine gilt scrolling foliate border on blue ground within acanthus leaf gilt rims, the cover with a gilt wreath finial, *marked under bases with blue underglaze factory marks*; the cup and saucer, decorated with gilt geometric motifs on a blue ground, within gilt rims, *marked under bases with blue overglaze factory marks*

The covered cup, 3½ in. (9 cm.) high and smaller

(4)

£3,000-5,000

US\$3,800-6,300

€3,500-5,700

PROVENANCE:

Nina Zouboff (1929-2018).



292





293

293

A PORCELAIN PLATTER FROM THE ROPSHA SERVICE

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

Circular, centring a gilt double-headed eagle, within gilt rims and a border of stylized gilt *ciselé* palmettes and lotus flowers on a blue ground, *marked under base with underglaze green factory mark*
17¾ in. (44 cm.) diameter

£2,500-3,500

US\$3,200-4,400
€2,900-4,000

PROPERTY FROM A EUROPEAN COLLECTION

295

A PORCELAIN EASTER EGG

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1900

Ovoid, with the gilt cypher of Empress Alexandra Feodorovna beneath the Imperial crown, on a white ground, with a later fitted gilt double-headed eagle finial and three claw feet stand, *apparently unmarked*
4¼ in. (11 cm.) high

£1,000-2,000

US\$1,300-2,500
€1,200-2,300

PROVENANCE:

Nina Zouboff (1929-2018).



294

PROPERTY FROM A EUROPEAN COLLECTION

294

A PORCELAIN PLATTER

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III, 1883

Circular, centring Leda and the swan within a meander border, surrounded by blue scrolling foliate motifs and mythological figures, *marked under base with a green underglaze factory mark and also signed in Cyrillic 'N.Semenov'*; together with a saucer with gilt rim and laurel leaf border, centring the crowned initial 'E' within a gilt cartouche, *apparently unmarked*
The platter, 14¾ in. (37.5 cm.) diameter

£2,000-3,000

(2)
US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Nina Zouboff (1929-2018).



295



296

PROPERTY FROM A EUROPEAN COLLECTION

296

SIX PORCELAIN FIGURES

FOUR, BY THE GARDNER PORCELAIN FACTORY, MOSCOW, 1870-1900; ONE, BY THE DMITROVSKY PORCELAIN FACTORY, VERBILKI, CIRCA 1930; ONE, POSSIBLY BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, FIRST HALF 19TH CENTURY

All realistically modelled and painted, one as a seated man playing the accordion, one as Pliushkin, one as a man drinking from a kovsh with an inkwell modelled as a barrell, one as a boy with a sledge, *all but one marked under bases with red and impressed Gardner factory marks*; one as a Bashkir man, *marked under base with a red Dmitrovsky factory mark*; one as a Don cossack seated on gilt cannons, *incised with Cyrillic initials 'IN'*

The model of a Bashkir man, 12¼ in. (31 cm.) high and smaller (6)

£4,000-6,000

US\$5,100-7,500

€4,600-6,800

PROVENANCE:

Nina Zouboff (1929-2018).

***297**

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

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

For a comparable vase by the Popov factory, see V. A. Popov, *Russian Porcelain; Private Factories*, Leningrad, 1980, no. 138.



297



298

PROPERTY FROM A EUROPEAN COLLECTION

298

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

Of shaped rectangular form, with a scrolling loop handle, the centre realistically painted with pears, plums, figs, grapes and foliage within a stylised gilt border, the rim with two cartouches centring strawberries and plums, within gilt scrolling foliate design on blue ground, the handle surmounted by a fan finial, *marked under base with blue underglaze factory mark*

9 7/8 in. (25 cm.) wide

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

Nina Zouboff (1929-2018).

299

A PORCELAIN PLATE FROM THE RAPHAEL SERVICE

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF NICHOLAS II,
1903

Of circular form, the centre painted with a classical figure *en grisaille*, surrounded by a border of friezes and ornaments in classical style, the panels with raised builded gilt edges, a gilt rim and foot, *marked under base with gilt crowned monogram of Nicholas II and dated 1903*

9 1/2 in. (24.2 cm.) diameter

£5,000-7,000

US\$6,400-8,900

€5,800-8,000



299



300

PROPERTY FROM A EUROPEAN COLLECTION

300

**A BRONZE MODEL OF A WOMAN ON HORSEBACK
AFTER THE MODEL BY ALBERT-MORITZ WOLF,
LATE 19TH CENTURY**

On an oval marble plinth and an oval naturalistic base, realistically cast as a woman on horseback with a foal by her side, *signed on base in Cyrillic 'A.M. Wolf'*; on a red marble base
13 in. (33 cm.) high, with base

£4,000-6,000

US\$5,100-7,600
€4,600-6,900

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

301

**A BRONZE MODEL OF A WOMAN WITH A HORSE
AND A BORZOI**

AFTER THE MODEL BY ALBERT-MORITZ WOLF,
LATE 19TH CENTURY

On a stepped oval naturalistic base, realistically cast as a woman reaching her hand out to a horse with a seated borzoi, *signed on base in Cyrillic 'M.A. Wolf'*
11¼ in. (28.5 cm.) high

£4,000-6,000

US\$5,100-7,500
€4,600-6,800

PROVENANCE:

Nina Zouboff (1929-2018).



301



PROPERTY FROM A EUROPEAN COLLECTION

302

TWO RARE BRONZE MODELS OF IVAN THE TERRIBLE AND HIS BOYAR

CAST BY WOERFFEL, AFTER THE MODEL BY VASILII GRACHEV, LATE 19TH CENTURY

Each on a naturalistic oval base, realistically cast as Ivan the Terrible on horseback, and his boyar, both dressed in traditional Russian costumes, signed on bases in Cyrillic 'Mod.[elled] [by] Grachev', also with foundry marks 'Fabr. C.F. Woerffel'; on detachable marble bases
11½ in. (29 cm.) wide (2)

£12,000-16,000

US\$16,000-20,000
€14,000-18,000

PROVENANCE:

Nina Zouboff (1929-2018).

These rare models of Ivan the Terrible and his boyar were part of the series called *The Tsar's Hunt*. They are based on a scene from Alexey Tolstoy's novel *The Silver Prince*, where Ivan the Terrible is being informed by his falconer that his hawk has flown away during the hunt. Grachev also produced a large bronze group on the same subject, which incorporates both models. A comparable model of a Boyar of Ivan the Terrible was sold at Sotheby's, London, 8 June 2011, lot 625.



303

PROPERTY FROM A EUROPEAN COLLECTION

303

A BRONZE MODEL OF A SOLDIER ON HORSEBACK
 CAST BY WOERFFEL, AFTER THE MODEL BY
 VASILII GRACHEV, LATE 19TH CENTURY

On a naturalistic oval base, realistically cast as a soldier wielding
 weapons on a cantering horse, *signed on base in Cyrillic*
'Mod.[elled] [by] Grachev', also with foundry mark
'Fabr. C.F. Woerffel / St. Petersburg'

14¾ in. (36.6 cm.) high

£6,000-8,000

US\$7,600-10,000

€6,900-9,200

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

304

**A BRONZE MODEL OF A COSSACK
 ON HORSEBACK**

CAST BY WOERFFEL, AFTER THE MODEL
 BY VASILII GRACHEV, CIRCA 1877

On an oval naturalistic base, realistically cast
 as a smoking Cossack on horseback, with two
 greyhounds, *signed on base in Cyrillic and dated*
'Mod.[elled] [by] Grachev. 1877', with Finance
Ministry stamp dated 1877, and Cyrillic foundry
mark 'Woerffel'; on a detachable wooden base
 16¾ in. (42.5 cm.) wide

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Nina Zouboff (1929-2018).



304



305

PROPERTY FROM A EUROPEAN COLLECTION

305

A BRONZE MODEL OF TWO COSSACKS ON HORSEBACK
 CAST BY H. LUPPENS & CIE, BRUSSELS, LATE 19TH CENTURY

Realistically modelled as two galloping Cossacks on horseback, holding rifles, *indistinctly signed on base, possibly 'I. Peterson'*; also with foundry mark 'H. Luppens & Cie' on base rim
 14½ in. (36 cm.) wide

£8,000-12,000

US\$11,000-15,000
 €9,200-14,000

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

306

A BRONZE MODEL OF A KIRGIZ
 AFTER THE MODEL BY EVGENII LANCERAY, LATE 19TH CENTURY

On a naturalistic base, realistically cast as a Kirgiz on horseback, leaning in preparation to throw a lasso, *signed on base in Cyrillic 'E. Lanceray'*
 8¼ in. (21 cm.) wide

£4,000-6,000

US\$5,100-7,600
 €4,600-6,900

PROVENANCE:

Nina Zouboff (1929-2018).



306



307

PROPERTY FROM A PRIVATE SWISS COLLECTION

***307**

A SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSH
 MAKER'S MARK CYRILLIC 'S.B.', MOSCOW, CIRCA 1890

Of navette form with a raised prow and flat handle, on a circular spreading foot, enamelled throughout with stylised floral sprays on a white ground, the sides and the shaped flat handle similarly enamelled, all within twisted ropework borders, *marked under base and handle, also with French import mark* 4½ in. (10.6 cm.) wide

£2,000-3,000

US\$2,600-3,800
 €2,300-3,400



308

PROPERTY FROM A PRIVATE SWISS COLLECTION

***308**

A SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSH
 MAKER'S MARK INDISTINCT, MOSCOW, CIRCA 1890

Of navette form with a raised prow and flat handle, on circular spreading foot, the body enamelled overall with stylised cockerels and floral sprays on a green ground, the sides and the shaped flat handle similarly enamelled, all within twisted ropework borders, *marked on base and handle, also with French import mark* 3¾ in. (9.7 cm.) wide

£2,000-3,000

US\$2,600-3,800
 €2,300-3,400



309

PROPERTY FROM A PRIVATE SWISS COLLECTION

***309**

A GEM-SET SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSH

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 14386

Of sloping oval form with an angular openwork handle, enamelled throughout with geometric motifs and a scrolling foliate design on a green and ochre ground, the prow set with a cabochon chrysochrase, *marked under base*

4¼ in. (10.7 cm.) wide

£5,000-7,000

US\$6,400-8,900

€5,800-8,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 13 May 1987, lot 100. Acquired at the above sale by the present owner.

PROPERTY FROM A PRIVATE SWISS COLLECTION

***310**

A SILVER AND CLOISSONNÉ ENAMEL TWO-HANDLED DISH

MARK OF FEODOR RÜCKERT, MOSCOW, 1899-1908

Circular, on a spreading foot, the centre of the well enamelled with a bird on red ground, within twelve lobes with varicoloured foliate motifs on a cream ground, all within a scrolling wirework flat rim on blue ground, the handles, foot and sides similarly enamelled, *marked under rim and base*

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



310



311

PROPERTY FROM A PRIVATE SWISS COLLECTION

***311**

A GROUP OF PARCEL-GILT SILVER AND CLOISSONNÉ ENAMEL TABLE ARTICLES
 VARIOUS MAKERS, RUSSIA,
 LATE 19TH / EARLY 20TH CENTURY

Comprising a rectangular box with rounded corners, *marked Khlebnikov with Imperial warrant, Moscow, 1883*; a salt cellar with spoon, *marked P. Ovchinnikov with Imperial warrant, Moscow, 1908-1917*; a rectangular box, *maker's mark Cyrillic 'VB', Moscow, 1908-1917*; a scent bottle, *apparently unmarked, Russia, circa 1900*; a thimble, *maker's mark indistinct, St Petersburg, 1908-1917*; a Soviet pen holder, *maker's mark Cyrillic 'IZO'*; all enamelled with a varicoloured scrolling foliate design over a stippled ground

The pen holder, 4 $\frac{1}{4}$ in. (11.7 cm.) long and smaller (7)

£2,000-3,000

US\$2,600-3,800
 €2,300-3,400



312

PROPERTY FROM A PRIVATE SWISS COLLECTION

***312**

TWO SILVER-GILT CLOISSONNÉ ENAMEL KOVSHES, A CHARKA AND A CUP
 VARIOUS MAKERS, MOSCOW AND
 ST PETERSBURG, LATE 19TH / EARLY 20TH
 CENTURY

One kovsh, enamelled in shades of green, blue and lilac, *marked P. Ovchinnikov with Imperial warrant, Moscow, 1908-1917*; the other, enamelled in blue, white and red over a stippled ground, *mark of Vasilii Andreev, Moscow, 1899-1908*; the charka, the centre enamelled with an Imperial double-headed eagle, *maker's mark indistinct, St Petersburg, 1899-1904*; the cup, with an angular handle, enamelled in red, blue and white, *marked P. Ovchinnikov with Imperial warrant, Moscow, 1890*

One kovsh, 5 $\frac{1}{4}$ in. (13.5 cm.) wide and smaller (4)

£3,000-5,000

US\$3,800-6,300
 €3,500-5,700

PROPERTY FROM A PRIVATE SWISS COLLECTION

***313**

A SILVER-GILT AND CLOISSONNÉ ENAMEL BEAKER

MARK OF MARIA SEMENOVA, MOSCOW, 1908-1917

Of tapering cylindrical form on a spreading foot, enamelled throughout with varicoloured scrolling foliate design and geometric motifs on white and purple ground, all within twisted wirework borders, *marked under base* 6 $\frac{3}{8}$ in. (16.3 cm.) high

£3,000-5,000

US\$3,800-6,300
€3,500-5,700



313



314

PROPERTY FROM A PRIVATE SWISS COLLECTION

***314**

A SILVER-GILT AND CLOISSONNÉ ENAMEL CUP

MARKED O. KURLIUKOV, MOSCOW, 1899-1908

Of tapering cylindrical form on a slightly spreading foot, enamelled throughout in blue, pink, yellow and green with shaded scrolling foliate motifs, with six lobes on blue and pink grounds, surrounded by scrolling wirework on dark blue ground, all within twisted ropework borders and applied ball decoration, *marked under base* 2 $\frac{7}{8}$ in. (7.3 cm.) high

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROPERTY FROM A PRIVATE SWISS COLLECTION

***315**

A SILVER-GILT CLOISSONNÉ ENAMEL CASKET
MARK OF FEODOR RÜCKERT, MOSCOW, 1899-1908

Of rectangular form with hinged cover, with two swing handles, enamelled throughout with varicoloured scrolling foliate design and geometric motifs on blue ground, all within twisted wirework borders, *marked under base and inside cover*; together with a cloisonné enamel silver-mounted glass scent bottle, *bearing marks of Henrik Wigström*
4 in. (10 cm.) wide (2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



315

PROPERTY FROM A PRIVATE SWISS COLLECTION

***316**

TWO SILVER-GILT CLOISSONNÉ ENAMEL KOVSHES
ONE, MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT,
MOSCOW, 1908-1917; THE OTHER, MARK OF THE 20TH SILVER
ARTEL, MOSCOW, 1908-1917

Both kovshes, of traditional form, enamelled with varicoloured scrolling foliate motifs within wirework borders, *both marked under bases*
4 in. (10 cm.) wide and smaller (2)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400



316



317

PROPERTY FROM A PRIVATE SWISS COLLECTION

***317**

A GEM-SET SILVER-GILT AND CLOISSONNÉ ENAMEL VASE
 MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT,
 MOSCOW, 1908-1917

Of tapering globular form, with two angular handles, each set with cabochon garnets, enamelled throughout with varicoloured floral sprays and geometric motifs over a blue and cream ground, *marked under base*
 4½ in. (11.4 cm.) high

£6,000-9,000

US\$7,600-11,000
 €6,900-10,000



318

PROPERTY FROM A PRIVATE SWISS COLLECTION

***318**

A SILVER-GILT AND CLOISSONNÉ ENAMEL TEA CADDY
 MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT,
 MOSCOW, 1908-1917

Of tapering cuboid form with cut edges and a detachable bulbous cover, enamelled throughout with varicoloured scrolling foliate design and geometric motifs, with a detachable cork stopper, *marked throughout*
 4¾ in. (12.4 cm.) high

£6,000-8,000

US\$7,600-10,000
 €6,900-9,200



319

PROPERTY FROM A PRIVATE SWISS COLLECTION

***319**

A SILVER-MOUNTED CLOISSONNÉ ENAMEL BIRD'S EYE MAPLE BOX

MAKER'S MARK INDISTINCT, PROBABLY CYRILLIC 'PO' FOR PAVEL OVCHINNIKOV, ST PETERSBURG, 1908-1917

Of rectangular form with hinged cover, the corners and central piece applied with varicoloured enamel scrolling foliate motifs within blue beaded borders, *marked throughout*

7½ in. (18.1 cm.) wide

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

For a comparable box, see A. Gilodo, *Russian Silver. Mid 19th Century - Beginning Of The 20th Century*, Moscow, 1994, no. 120.



320



PROPERTY FROM A PRIVATE SWISS COLLECTION

***320**

A SILVER-GILT AND CLOISSONNÉ ENAMEL SALT THRONE AND A COVERED CUP

THE SALT THRONE, MARK OF IVAN SALTYSKOV, MOSCOW, 1899-1908; THE CUP, MARK OF GRIGORIY SBITNEV, MOSCOW, 1908-1917

The salt throne, of traditional form; the cup, of tapering cylindrical form on a spreading foot, with a detachable domed cover and finial; both enamelled throughout with shaded varicoloured scrolling foliate design and geometric motifs on stippled ground, within twisted ropework borders, *marked throughout*

The cup, 4½ in. (10.6 cm.) high and smaller

(2)

£1,500-2,500

US\$1,900-3,200

€1,800-2,900



PROPERTY FROM A PRIVATE SWISS COLLECTION

***321**

**A GEM-SET SILVER-GILT AND CLOISSONNÉ ENAMEL
HARDSTONE CHARKA AND A KOVSH**

THE CHARKA, MAKER'S MARK CYRILLIC 'AP', ST PETERSBURG,
CIRCA 1890; THE KOVSH, MARKED GRACHEV BROTHERS
WITH IMPERIAL WARRANT, MAKER'S MARK CYRILLIC 'AP',
ST PETERSBURG, 1899-1904

The charka, the jasper body with mounts and a handle enamelled with
varicoloured scrolling foliage, set with cabochon garnets and sapphires on a
spreading foot, engraved with the crowned Cyrillic monogram 'EAV', *marked
under handle and base*; the kovsh, enamelled with varicoloured scrolling foliate
motifs, the handle with openwork scrolling design, set with two cabochon
moonstones, with a moonstone finial, *marked under base and on handle*
4 3/8 in. (11.2 cm.) wide and smaller (2)

£4,000-6,000

US\$5,100-7,600
€4,600-6,900

321

PROPERTY FROM A PRIVATE SWISS COLLECTION

***322**

A SILVER-GILT AND CLOISSONNÉ ENAMEL TEA CADDY

MARK OF THE ELEVENTH SILVER ARTEL, MOSCOW, 1908-1917

Of cuboid form with rounded upper corners, enamelled throughout in
varicoloured scrolling foliate and geometric motifs on a stippled ground, within
twisted wirework borders, with a silver thumb-piece, with gilt interior, *marked
under base*
4 1/8 in. (10.5 cm.) high

£3,000-5,000

US\$3,800-6,300
€3,500-5,700



322



323

PROPERTY FROM A PRIVATE SWISS COLLECTION

***323**

**A GUILLOCHÉ, CHAMPLEVÉ
AND PLIQUE-À-JOUR ENAMEL
SILVER-GILT PLATE**

MARKED KHLEBNIKOV WITH IMPERIAL
WARRANT, MOSCOW, 1908-1917

Of circular form, with champlevé enamel stylised
foliage within a green guilloché enamel border
and a *plique-à-jour* enamel rim, all inside a chased
edge, *marked under base*
7½ in. (19 cm.) diameter

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROPERTY FROM A PRIVATE SWISS COLLECTION

***324**

**A SILVER-GILT CLOISONNÉ AND EN PLEIN
ENAMEL CIGARETTE CASE**

MARK OF NIKOLAI TARABROV, MOSCOW, 1908-1917

Of rectangular form, the body enamelled with varicoloured foliate design on
blue, green and burgundy ground, the cover *en plein* enamelled with a raven
and a shield in a landscape with a sunset, with a blue paste push-piece, *marked
on cover and base*
4½ in. (11.5 cm.) wide

£3,000-5,000

US\$3,800-6,300
€3,500-5,700



324



325



PROPERTY FROM A PRIVATE SWISS COLLECTION

***325**

A GEM-SET SILVER-GILT AND CLOISSONNÉ ENAMEL BOWL AND BEAKER

THE BOWL, MARK OF NIKOLAI ALEKSEEV, MOSCOW, 1899-1908; THE BEAKER, MARK OF ANTIP KUZMICHEV, MOSCOW, 1894

The bowl, of circular form with eight lobes and on a spreading foot, the sides with cabochon garnets set over a scrolling wirework and turquoise enamelled ground, each lobe enamelled with varicoloured foliate motifs within twisted wirework borders, the foot enamelled with a geometric design, *marked under base*; the beaker, of cylindrical fluted form on a spreading foot, the body decorated with scrolling wirework over a turquoise ground with enamelled white stripes, all within enamelled foliate borders, *marked under base*

The bowl, 5 $\frac{7}{8}$ in. (15 cm.) diameter (2)

£3,000-5,000

US\$3,800-6,300

€3,500-5,700

PROPERTY FROM A PRIVATE SWISS COLLECTION

***326**

A SILVER-GILT AND CLOISSONNÉ ENAMEL TEA CADDY AND BEAKERS

THE TEA CADDY, MARK OF GUSTAV KLINGERT, MOSCOW, CIRCA 1880; THE BEAKERS, VARIOUS MAKERS, MOSCOW

The tea caddy of shouldered square form, enamelled throughout with varicoloured foliate motifs within scrolling wirework on a turquoise ground, all within beaded white enamel borders, with a cork stopper and detachable cover, *marked under base*; the beakers each of varicolour foliate design on stippled ground, three with gilt interiors, *marked under bases*

The tea caddy, 5 $\frac{1}{2}$ in. (15 cm.) high and smaller (5)

£3,000-5,000

US\$3,800-6,300

€3,500-5,700



326



327

PROPERTY FROM A PRIVATE SWISS COLLECTION

***327**

TWO SILVER AND CLOISSONNÉ ENAMEL ICONS

THE ICON OF ST OLGA, MAKER'S MARK CYRILLIC 'IK', MOSCOW, 1908-1917;

THE ICON OF THE MOTHER OF GOD, MAKER'S MARK CYRILLIC 'MP', RUSSIA, 19TH CENTURY

The icon of St Olga, the mother-of-pearl oval centre painted realistically as St Olga, surrounded by enamelled scrolling varicolour foliate design over a chased sunburst ground, with suspension loop, *marked on lower edge*; the icon of the Mother of God, of ogee arch form, traditionally painted, with cloissonné enamelled halos, the silver oklad with repoussé geometric motifs and three flowers with green cabochon pastes, with suspension loop, *marked on lower edge*
5¼ in. (14.5 cm.) high and smaller

(2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



328

***328**

A SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSH

MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917

Of traditional form, the body enamelled overall with green, brown and shaded pink flowerheads on blue ground, with a similarly enamelled hook handle, *marked under base*
3½ in. (8 cm.) wide

£3,000-5,000

US\$3,800-6,300

€3,500-5,700

PROVENANCE:

Baron Peter Nikolay Carl Alexander von Graevenitz (1887-1943), and thence by descent.

A gift from the above to the present owner.

***329**

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

MARKED FABERGÉ WITH IMPERIAL WARRANT,
OVERSTRIKING THE MARK OF FEODOR RÜCKERT,
MOSCOW, 1908-1917

Of rectangular form, traditionally painted as Christ holding the Gospels,
the frame and halo enamelled with varicoloured floral motifs, *marked on
lower edge*

4½ x 3¾ in. (11.5 x 9.1 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000



329

330

**A MINIATURE GOLD TRIPTYCH ICON
MARKED KHLEBNIKOV WITH IMPERIAL
WARRANT, MOSCOW, 1908-1917**

Of arched rectangular form, the hinged covers
opening to reveal a painted icon of St Seraphim of
Sarov, flanked by icons of the Holy Prophet Joseph
and St Holy Martyr Saint Lyubov, the cover with
an applied cross, the reverse with the Russian
inscription 'Bless and Protect', with suspension
loop and clasp, *marked on lower rims and loop*

£15,000-25,000

US\$19,000-32,000
€18,000-29,000



330



331

331

A SILVER-GILT AND CLOISSONNÉ ENAMEL ICON OF CHRIST BEARING THE CROSS

MARKED KHLEBNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1899-1908

Rectangular, the icon realistically painted on metal as Christ carrying his Cross, within a silver-gilt mount, enamelled throughout with varicoloured scrolling foliate design and geometric motifs, all within a twisted ropework border, *marked on lower edge*; in the original fitted wooden case

9 3/8 in. (23.8 cm.) high

£8,000-12,000

US\$11,000-15,000
€9,200-14,000

332

A SILVER-GILT AND CLOISSONNÉ ENAMEL ICON OF AN ARCHANGEL

MAKER'S MARK 'SG', MOSCOW, CIRCA 1890

Of oval form, the icon realistically painted as an archangel, within a silver-gilt mount, cloisonné enamelled with scrolls in blue, green, red and white on a stippled ground, with suspension loop, *marked on lower rim*; in the original fitted wooden case

7 in. (17.6 cm.) high, excluding suspension loop

£8,000-12,000

US\$11,000-15,000
€9,200-14,000



332



333

PROPERTY FROM A EUROPEAN COLLECTION

333

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

MARK OF IVAN TARABROV,
MOSCOW, 1893

Rectangular, traditionally painted, the halos champlevé enamelled with foliate and geometric motifs in shades of blue, red and white, the corners cloisonné enamelled in similar shades, the borders *repoussé* with foliate scrolls, with the seed-pearl garments applied with glass-set stars, *marked on lower mount*; in a later glazed wooden kyot
12¼ x 10½ in. (31.2 x 26.7 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Nina Zouboff (1929-2018).

334

A SILVER-GILT AND NIELLO ICON

PROBABLY VELIKII USTIUG, CIRCA 1800

Of arched rectangular form, the centre nielloed with images of St Vlasii, St Joseph, St Antipii, St Yevfimii, St Kharlamii, all on engraved *moiré* ground, the top nielloed with the Trinity, all within laurel rim, with a wooden backing and a suspension loop, *apparently unmarked*
8 in. (20.2 cm.) high

£4,000-6,000

US\$5,100-7,600

€4,600-6,900



334



335



PROPERTY FROM A EUROPEAN COLLECTION

335

TWO BRONZE MODELS OF COSSACKS RUSSIA, LATE 19TH / EARLY 20TH CENTURY

One, a model of a cossack's farewell, cast by Woerffel, after the model by Vasilii Grachev, signed on base in Cyrillic and dated 'Mod.[elled] [by] Grachev', also with foundry mark 'Fabr. C.F. Woerffel / St. Petersburg'; the other, a model of a Don Cossack on a horse, cast by Chopin, on a green marble base, with Cyrillic foundry mark 'F. Chopin'

10 in. (25.5 cm.) wide and smaller (2)

£5,000-7,000

US\$6,400-8,900

€5,800-8,000

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

336

A BRONZE MODEL OF MAZEPA ON A HORSE RUSSIA, LATE 19TH / EARLY 20TH CENTURY

On a stylised domed oval base, the horse realistically cast and modelled as jumping over a tree trunk with Mazeпа tied to his back, apparently unmarked 14½ in. (37 cm.) wide

£3,000-5,000

US\$3,800-6,300

€3,500-5,700

PROVENANCE:

Nina Zouboff (1929-2018).



336



337

PROPERTY FROM A EUROPEAN COLLECTION

337

**A BRONZE MODEL OF A SOLDIER ON HORSEBACK
AFTER THE MODEL BY EVGENII LANCERAY, LATE 19TH CENTURY**

On a naturalistic rectangular base, realistically cast as a soldier on horseback, with a rifle on his back, *signed on base in Cyrillic 'E. Lanceray'* 10¼ in. (26 cm.) wide

£5,000-7,000

US\$6,300-8,800
€5,700-8,000

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

338

**A BRONZE MODEL OF A DON COSSACK ON HORSEBACK
CAST BY CHOPIN, AFTER THE MODEL BY EVGENII LANCERAY,
CIRCA 1877**

On a naturalistic oval base, realistically cast as a Don Cossack riding a horse, holding a lance in his right hand, *signed on base in Cyrillic and dated 'Modelled by E. Lanceray. 77'*, with Finance Ministry stamp dated 1877, and Cyrillic foundry mark "F.SH" 15¼ in. (39 cm.) wide

£7,000-9,000

US\$8,900-11,000
€8,100-10,000

PROVENANCE:

Nina Zouboff (1929-2018).



338



339

PROPERTY FROM A EUROPEAN COLLECTION

339

A LARGE BRONZE MODEL OF A BEAR

CAST BY WOERFFEL, AFTER THE MODEL BY ARTEMIY OBER,
LATE 19TH CENTURY

Realistically cast as a bear in motion, *signed under base in Cyrillic 'A. Ober',
with Cyrillic foundry mark 'Fabr. C.F. Woerffel'*
14½ in. (37 cm.) wide

£5,000-7,000

US\$6,300-8,800
€5,700-8,000

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

340

TWO GILT BRONZE MODELS OF BEARS

AFTER THE MODELS BY NIKOLAI LIEBERICH,
LATE 19TH / EARLY 20TH CENTURY

Both modelled realistically as bears lying down, resting their heads on their
paws, *apparently unmarked*
One bear, 7¼ in. (18.5 cm.) wide and smaller (2)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Nina Zouboff (1929-2018).



340



341

PROPERTY FROM A EUROPEAN COLLECTION

341

A BRONZE MODEL OF A SKATING COUPLE
RUSSIA, LATE 19TH CENTURY

Realistically modelled and cast as a man and a woman skating whilst holding hands, *apparently unmarked*
7 in. (17.7 cm.) high

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

342

A BRONZE MODEL OF A CHILD WITH DONKEYS

AFTER THE MODEL BY EVGENII LANCERAY,
LATE 19TH CENTURY

On a naturalistic rectangular base with rounded corners, realistically cast as a young boy on a donkey leading two others with cargo, *signed on base in Cyrillic 'E. Lanceray', also with Finance Ministry stamp*
8½ in. (21.6 cm.) wide

£5,000-7,000

US\$6,300-8,800
€5,700-8,000

PROVENANCE:

Nina Zouboff (1929-2018).

LITERATURE:

For the original wax model, see L. A. Dementieva, *Album of Models by the Sculptor Eugene Lanceray*, Moscow, 2011, pp. 86-87, 318, no. 27.



342



343

PROPERTY FROM A EUROPEAN COLLECTION

343

A BRONZE MODEL OF A COSSACK'S FAREWELL
 CAST BY WOERFFEL, AFTER THE MODEL BY
 VASILII GRACHEV, LATE 19TH CENTURY

On a naturalistic oval base, realistically cast as a cossack embracing his sweetheart, as they stand beside his horse, *signed on base in Cyrillic 'Mod.[elled] [by] Grachev'*, also with foundry mark 'Fabr. C.F. Woerffel / St Petersburg'
 8 in. (20.2 cm.) wide

£4,000-6,000

US\$5,100-7,600
 €4,600-6,900

PROVENANCE:

Nina Zouboff (1929-2018).



344

PROPERTY FROM A EUROPEAN COLLECTION

344

A BRONZE MODEL OF A COURTING COUPLE
 CAST BY WOERFFEL, AFTER THE MODEL BY
 VASILII GRACHEV, CIRCA 1877

On a naturalistic rectangular base, modelled as a cossack lying beside a seated woman with her hand on his back, *signed on base in Cyrillic 'Mod.[elled] [by] Grachev'*, with Finance Ministry stamp dated 1877, and foundry mark 'Fabr. C.F. Woerffel'
 7¼ in. (19.7 cm.) wide

£2,000-3,000

US\$2,600-3,800
 €2,300-3,400

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

345

A BRONZE MODEL OF A STALLION

CAST BY GAVRILOV, AFTER THE MODEL BY
EVGENII LANCERAY, LATE 19TH CENTURY

On an oval plinth with a naturalistic base, realistically cast as a
standing horse, *signed on base in Cyrillic 'E. Lanceray'*, also with
Cyrillic foundry mark 'Cast [by] V.Z. Gavrilov' on base rim
14¼ in. (36 cm.) wide

£4,000-6,000

US\$5,100-7,500
€4,600-6,800

PROVENANCE:

Nina Zouboff (1929-2018).



345

PROPERTY FROM A EUROPEAN COLLECTION

346

A BRONZE MODEL OF A COSSACK'S FAREWELL

CAST BY CHOPIN, AFTER THE MODEL BY EVGENII LANCERAY,
CIRCA 1878

On an oval naturalistic base, realistically modelled as a cossack on horseback
embracing a lady, *signed on base in Cyrillic 'Modelled by E. Lanceray'*, with
Finance Ministry stamp dated 1878, and *Cyrillic foundry mark 'F. Chopin'*
16 in. (41 cm.) high

£7,000-9,000

US\$8,800-11,000
€8,000-10,000

PROVENANCE:

Nina Zouboff (1929-2018).



346



347

PROPERTY FROM A EUROPEAN COLLECTION

347

A SILVER AND CUT-GLASS TAZZA AND A PAIR OF SILVER-PLATE CANDELABRAS
 THE TAZZA, MARKED KHLEBNIKOV WITH IMPERIAL WARRANT, WITH THE
 MAKER'S MARK OF ALEXANDER SOKOLOFF, ST PETERSBURG, CIRCA 1890;
 THE CANDELABRAS, MARKED A. N. SOKOLOFF WITH IMPERIAL WARRANT, RUSSIA,
 EARLY 20TH CENTURY

The tazza, the bowl circular with geometric cut design and a dentil scalloped edge, supported by a realistically cast and chased figure of a woman wearing traditional Russian dress and standing against a tree atop a two-tiered spreading base with chased geometric design, on four bun feet with openwork edging, *marked throughout*; the candelabras, each with five sockets applied with a beaded design and geometric motifs, supported by realistically cast and chased figures of a man and a woman wearing traditional Russian costumes, on a stepped spreading base with openwork and chased design, on four feet, *marked on bases*

The tazza, 15 in. (38 cm.) high and smaller

(3)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Nina Zouboff (1929-2018).

348

A LARGE PARCEL-GILT SILVER STIRRUP CUP
 MARK OF SAMUEL ARNDT, ST PETERSBURG, 1836

Realistically cast and chased as an eagle's talon, the cup with *repoussé* feathers and bristles under an everted rim, on a spreading foot of four claws, with gilt interior, *marked on upper rim*
 6½ in. (16.4 cm.) high
 19.52 oz. (607 gr.)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

Major General James Barnes (1801-1869), an American railway engineer, executive and consultant to the Moscow - St Petersburg railway.
 Thence by descent in the family.



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349

349

A PAIR OF LARGE PARCEL-GILT SILVER TAZZAS
 MARK OF A. MARTIANOV, ST PETERSBURG, 1884

Both with a circular bowl decorated with an openwork rim, supported by realistically cast and chased figures of a man and a woman wearing traditional Russian costumes, on a canted square base edged with openwork geometric motifs, on four feet, engraved in French 'St Petersburg / 18 April / 1884 / To Tamberlick / [from] his old friends / and / young admirers', with gilt interior, *marked throughout* 16½ in. (42 cm.) high
 178.13 oz. (5,540.9 gr.) (2)

£35,000-45,000

US\$45,000-57,000
 €41,000-52,000

Enrico Tamberlick (1820-1889) was a celebrated Italian tenor, acclaimed for his astonishing range of pitch. Born and trained in Rome, Tamberlick travelled around Europe and America to sing in some of the world's best renowned opera houses; he appeared regularly at both the Royal Opera House in London's Covent Garden, and at the Mariinsky Theatre in St Petersburg, where he lived and worked for many years.

PROPERTY FROM A EUROPEAN COLLECTION

350

A SILVER-MOUNTED GLASS TAZZA
 MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1895

The baluster-shaped stand on a spreading fluted circular foot, repoussé and chased with acanthus band, the body decorated with ribbon-tied laurel swags beneath an acanthus rim, supporting a later matt glass bowl, *marked under base* 10⅞ in. (27.8 cm.) high

£2,000-3,000

US\$2,600-3,800
 €2,300-3,400

PROVENANCE:
 Nina Zouboff (1929-2018).

LITERATURE:
 For a comparable tazza by Fabergé, see Christie's, Geneva, 11 November 1987, lot 44.



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~351

**A PARCEL-GILT SILVER TEA AND COFFEE SERVICE
MARK OF A. MARTIANOV, ST PETERSBURG, 1881-1882**

Comprising a coffee pot, a teapot, a milk jug, a two-handed sugar bowl with cover, two preserve baskets and a cake basket, each engraved with geometric motifs within beaded rims, the coffee pot, teapot and sugar bowl with fan-shaped finials and ivory insulators, all engraved with the initials 'MO' underneath a coronet, with gilt interiors, *marked throughout*
The coffee pot, 8¼ in. (21 cm.) high and smaller
109.83 oz. (3,418.9 gr.) gross

(7)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

***352**

**A PARCEL-GILT SILVER-MOUNTED CUT-GLASS DECANTER
MARKED BOLIN, WITH THE WORKMASTER'S MARK OF
KONSTANTIN LINKE, MOSCOW, 1899-1908,
SCRATCHED INVENTORY NUMBER 4448**

Of bulbous gourd form, the glass moulded with leaves and blossoms, the silver mount similarly cast and chased, the handle formed as entwined branches, the hinged cover with a thumb-piece in form of a leaf, gilt interior, *marked under cover and on mounts*
10½ in. (27 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,200-14,000



353

353

A SILVER-GILT DESK SET

MARKED GRACHEV BROTHERS WITH IMPERIAL WARRANT,
ST PETERSBURG, 1904-1908

Comprising an inkstand, two candlesticks and a pen tray, all cast and chased as vultures with outstretched wings, some holding a laurel branch, the inkstand with two concealed glass-lined inkwells with detachable covers, on two claw feet, *all marked throughout*

The inkstand, 15½ in. (39 cm.) wide and smaller
270.90 oz. (8,426 gr.), excluding inkwells

(4)

£30,000-50,000

US\$38,000-63,000
€35,000-57,000

PROPERTY FROM A PRIVATE SWISS COLLECTION

***354**

A SILVER BOX

MARKED KHLEBNIKOV WITH IMPERIAL WARRANT,
MOSCOW, 1908-1917

Of rectangular form, the hinged cover cast with an image of a bogatyr on a horse, engraved inside the cover with date and Cyrillic initials '1 VII 1920 / M.I.Ts', *marked throughout*

6¾ in. (17.2 cm.) wide
16.63 oz. (516.9 gr.)

£6,000-9,000

US\$7,600-11,000
€6,900-10,000



354



355

***355**

A PARCEL-GILT SILVER TEA SERVICE

MARKS OF NIKOLAI KEMPER, STEFAN WÁKEVA AND MAKER'S MARK CYRILLIC 'KR', ST PETERSBURG, 1891-1893

Comprising a kettle with a stand and burner, a teapot with a hinged cover, a sugar bowl with a hinged cover, a milk jug, a tray and a tea strainer; the kettle, teapot and sugar bowl with ivory insulators, all monogrammed with the initials 'JV', some with gilt interiors, *marked throughout*

The tray, 17 in. (43.4 cm.) wide and smaller

146.4 oz. (4,554 gr.) gross

(6)

£8,000-12,000

US\$11,000-15,000

€9,200-14,000

***356**

A PARCEL-GILT SILVER-MOUNTED CUT-GLASS DECANTER

MARKED BOLIN, WITH THE WORKMASTER'S MARK OF KONSTANTIN LINKE, MOSCOW, CIRCA 1890

Of shallow bulbous form, with a scroll handle shaped as a mythological creature, the colourless glass body cut with a diamond pattern, applied throughout with a silver openwork mount cast and chased with scrolling foliate motifs centring a harp on each side, the cover with three finials cast as poppy husks, gilt interior, *marked inside cover and under base*

12 in. (30.5 cm.) high

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



356



357



***357**

A PAIR OF LARGE SILVER VASES

MARK OF NICHOLLS AND PLINCKE, WITH THE WORKMASTER'S MARK OF ROBERT KOKHUN, ST PETERSBURG, CIRCA 1870

Each of campana form, the body cast and chased with twisted reeding, above a lobed base on a reeded spreading foot, the rim of stylised lobe design, *marked on side of bodies*

16¼ in. (41 cm.) high

179.05 oz. (5,569.4 gr.)

£12,000-18,000

(2)

US\$16,000-23,000

€14,000-20,000

358

A SILVER MONTEITH

MARK OF CARL TEGELSTEN, ST PETERSBURG, 1843

Of oval form, on four scroll feet cast as acanthus leaves with two scroll handles, similarly designed as acanthus branches, the rim of dentil design applied with a stylised border, the body engraved on one side with the Cyrillic initials 'AN' for Grand Duchess Alexandra Nikolaevna (1825-1844), and on the other with an Imperial double-headed eagle, *marked under base and on handles*

15½ in. (39.5 cm.) wide

75.62 oz. (2,352.1 gr.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000



358



359

PROPERTY FROM A PRIVATE NORDIC COLLECTION

359

A LARGE AND IMPRESSIVE BLUE GLASS TANKARD
BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG,
LATE 18TH / EARLY 19TH CENTURY

Of cylindrical form with a handle and a detachable cover, the body centring a silvered cartouche with the initials 'MJ' beneath a coronet, within swags and foliate decoration beneath a border of foliate motifs and stars, with a stylised beaded lower border, the cover similarly decorated, with a ball finial, *apparently unmarked* 11¼ in. (29.5 cm.) high, with cover

£8,000-12,000

US\$11,000-15,000
€9,200-14,000

PROVENANCE:

Acquired by the grandfather of the present owner.

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

360

A GLASS DECANTER AND A VASE
BOTH PROBABLY BY THE IMPERIAL GLASS
FACTORY, ST PETERSBURG, 19TH CENTURY

The vase, of tapering form with an everted rim with a stylised scalloped edge and a bulbous base above a slightly spreading foot, the translucent red and white glass body with gilt foliate design and geometric motifs, *apparently unmarked*; the decanter, of baluster form on a spreading foot with a scroll handle, with a possibly associated detachable stopper, the opaque blue glass body set with silvered grape vines, the foot and stopper similarly decorated, *apparently unmarked*
The vase, 15½ in. (39 cm.) high and smaller (2)

£5,000-7,000

US\$6,400-8,900
€5,800-8,100

PROVENANCE:

Gunnar Jacobson Collection; Bukowskis Sweden, December 2010, lots 1214-1215.



360



361

PROPERTY FROM A EUROPEAN COLLECTION

361

A RARE COMMEMORATIVE CUT GLASS COVERED CUP AND SAUCER

BY THE IMPERIAL GLASS FACTORY OR THE BAKHMETEV GLASS FACTORY, RUSSIA, CIRCA 1814

Of cylindrical form, with a circular white glass medallion within a gilt edge, painted in sepia tones with a miniature of Mikhail Kutuzov and inscribed in Russian 'Prince Kutuzov of Smolensk', with a scroll handle, a detachable cover surmounted by a finial, a saucer painted with gilt decorations, *apparently unmarked*

The cup, 6¼ in. (16 cm.) high, with cover

(2)

£8,000-9,000

US\$11,000-11,000

€9,300-10,000

PROVENANCE:

Nina Zouboff (1929-2018).

Prince Mikhail Kutuzov (1745-1813) was a celebrated military leader and diplomat, most widely known for defeating Napoleon's invasion of Russia in 1812. He served under the reign of Catherine the Great, Paul I and Alexander I. A gifted general, diplomat and statesman, Kutuzov is considered as one of the most popular and successful Russian commanders of all times.

For similar glass beakers from the 1812 Exhibition, see Exhibition Catalogue, V. Bojovskii, *Vystavka 1812 Goda*, Moscow, 1913, p. 145, nos. 713-714.

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

362

A LARGE GLASS GOBLET

BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, MID-18TH CENTURY

Of tapering cylindrical form, on a faceted baluster stem and a spreading foot, the body with a gilded pastoral scene with figures, *apparently unmarked*

10¼ in. (26 cm.) high

£5,000-7,000

US\$6,400-8,900

€5,800-8,100



362

For comparable goblets, see E.V. Dolgikh, *Russian Glass of XVIII century: the Collection of the State Ceramic Museum and Kuskovo Estate*, Moscow, 1985, pp. 18-21.



363

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

363

A RARE GLASS PLAQUE

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

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

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

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

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

The present lot is a rare example of a painted glass plaque, produced after the engraving by Ivan Cheskii (1782-1848). The engraving was printed in 1800 after the original painting by Semyon Schedrin (1745-1804). The Bip Fortress, also known as Paul's Bastion, was commissioned by Emperor Paul I, and designed by the Italian architect Vincenzo Brenna in 1795. After its completion, it became a home base to a military garrison with regular services and a functioning drawbridge, as can be seen on the plaque. The Bip Fortress was destroyed during World War II.



364

PROPERTY FROM A EUROPEAN COLLECTION

364

**A MARBLE COME AND
TWO METAL PLAQUES**

THE COME, RUSSIA, 19TH CENTURY;
THE PLAQUES, AFTER COUNT FEODOR
TOLSTOY, LATE 19TH / EARLY 20TH CENTURY

The cameo, carved in marble with a portrait of a man dressed in the 18th century style, in a gilt plaster frame, *apparently unmarked*; the plaques, both circular, one *repoussé* depicting Alexander I riding into Europe, the other *repoussé* with the portrait of Alexander I as God Rodomysl, with Russian and Latin inscriptions, *apparently unmarked*

The cameo, 11½ in. (29 cm.) high, with frame (3)

£1,500-2,500

US\$1,900-3,200
€1,800-2,900

PROVENANCE:

Nina Zouboff (1929-2018).



365

***365**

A PORCELAIN PLATE FROM THE CORONATION SERVICE OF EMPEROR NICHOLAS I

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1826

Circular, the center painting with the Imperial double-headed eagle within the chain of the Order of St Andrew on an ermine-lined mantle surmounted by the Imperial crown, the border with gilt *ciselé* trophies of arms and lion masks on a royal blue ground, *apparently unmarked*
9 $\frac{1}{8}$ in. (23.7 cm.) diameter

£12,000-18,000

US\$16,000-23,000
€14,000-21,000



366

***366**

A PORCELAIN PLATE FROM THE CORONATION SERVICE OF EMPEROR NICHOLAS I

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1826

Circular, the center painting with the Imperial double-headed eagle within the chain of the Order of St Andrew on an ermine-lined mantle surmounted by the Imperial crown, the border with gilt *ciselé* trophies of arms and lion masks on a royal blue ground, *apparently unmarked*
9 $\frac{1}{8}$ in. (23.7 cm.) diameter

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

***367**

A PORCELAIN TAZZA FROM THE CORONATION SERVICE OF EMPEROR NICHOLAS I

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1826

Circular, on a spreading gilt foot, the center painting with the Imperial double-headed eagle within the chain of the Order of St Andrew on an ermine-lined mantle surmounted by the Imperial crown, the border with gilt *ciselé* trophies of arms and lion masks on a royal blue ground, *apparently unmarked*
8 $\frac{1}{8}$ in. (22.5 cm.) diameter

£15,000-20,000

US\$19,000-25,000
€18,000-23,000



367



368

PROPERTY FROM A EUROPEAN COLLECTION

368

A PORCELAIN SOUP PLATE AND SEVEN DINNER PLATES FROM THE SERVICE OF GRAND DUKE ALEXANDER ALEXANDROVICH

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

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

The soup plate, 10 in. (25.5 cm.) diameter and smaller (8)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

369

A GROUP OF PORCELAIN TABLEWARE FROM THE GATCHINA PALACE SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1909-1914

Comprising a dinner plate, a cup and saucer, two side dishes and two preserve dishes, *all marked under bases with green underglaze factory marks, the cup with a later mark*

The plate, 9¼ in. (23.4 cm.) diameter and smaller (7)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

Nina Zouboff (1929-2018).



369

***370**

SIX PORCELAIN DINNER PLATES FROM THE ORDER OF ST GEORGE SERVICE

FIVE, BY THE GARDNER PORCELAIN FACTORY, MOSCOW, PERIOD OF CATHERINE THE GREAT, 1770-1780S; ONE, BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III, 1884

Each of circular form, with a gilt scalloped rim, the centre painted with the star of the Order, the border with the cross and orange and black ribbon of the Order interlaced with foliage, *marked under bases with blue and green underglaze factory marks* 9¼ in. (23.7 cm.) diameter and smaller (6)

£30,000-50,000

US\$38,000-63,000
€35,000-57,000



370

***371**

A PORCELAIN DISH FROM THE ORDER OF ST GEORGE SERVICE

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, PERIOD OF CATHERINE THE GREAT, 1770-1780S

Of oval form, 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 underglaze factory mark* 11½ in. (29.3 cm.) wide

£30,000-50,000

US\$38,000-63,000
€35,000-57,000



371



372

***372**

A PORCELAIN MILITARY PLATE

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

Painted with an officer and Cossack of the Ural voisko attached to the guard, within a gilt border, with gilt *ciselé* Imperial eagles and military trophies, inscribed in French under the base, signed in Cyrillic and dated 'S. Daladugin. 1837', marked under base with blue underglaze factory mark

9¼ in. (23.5 cm.) diameter

£25,000-35,000

US\$32,000-45,000

€29,000-40,000



373

***373**

A PORCELAIN MILITARY PLATE

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

Painted with soldiers of the Chevalier Guard Regiment, within a gilt border, with gilt *ciselé* Imperial eagles and military trophies, inscribed in French under the base and dated '1828', marked under base with blue overglaze factory mark

9½ in. (24 cm.) diameter

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

***374**

A PORCELAIN MILITARY PLATE

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

Painted with officers of the Guard Moscow
Regiment, within a gilt border, with gilt *cisé*
Imperial eagles and military trophies, inscribed in
French under the base and dated '1828', marked
under base with blue overglaze factory mark
9 $\frac{1}{8}$ in. (23.7 cm.) diameter

£25,000-35,000

US\$32,000-44,000
€29,000-40,000



374

***375**

A PORCELAIN MILITARY PLATE

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

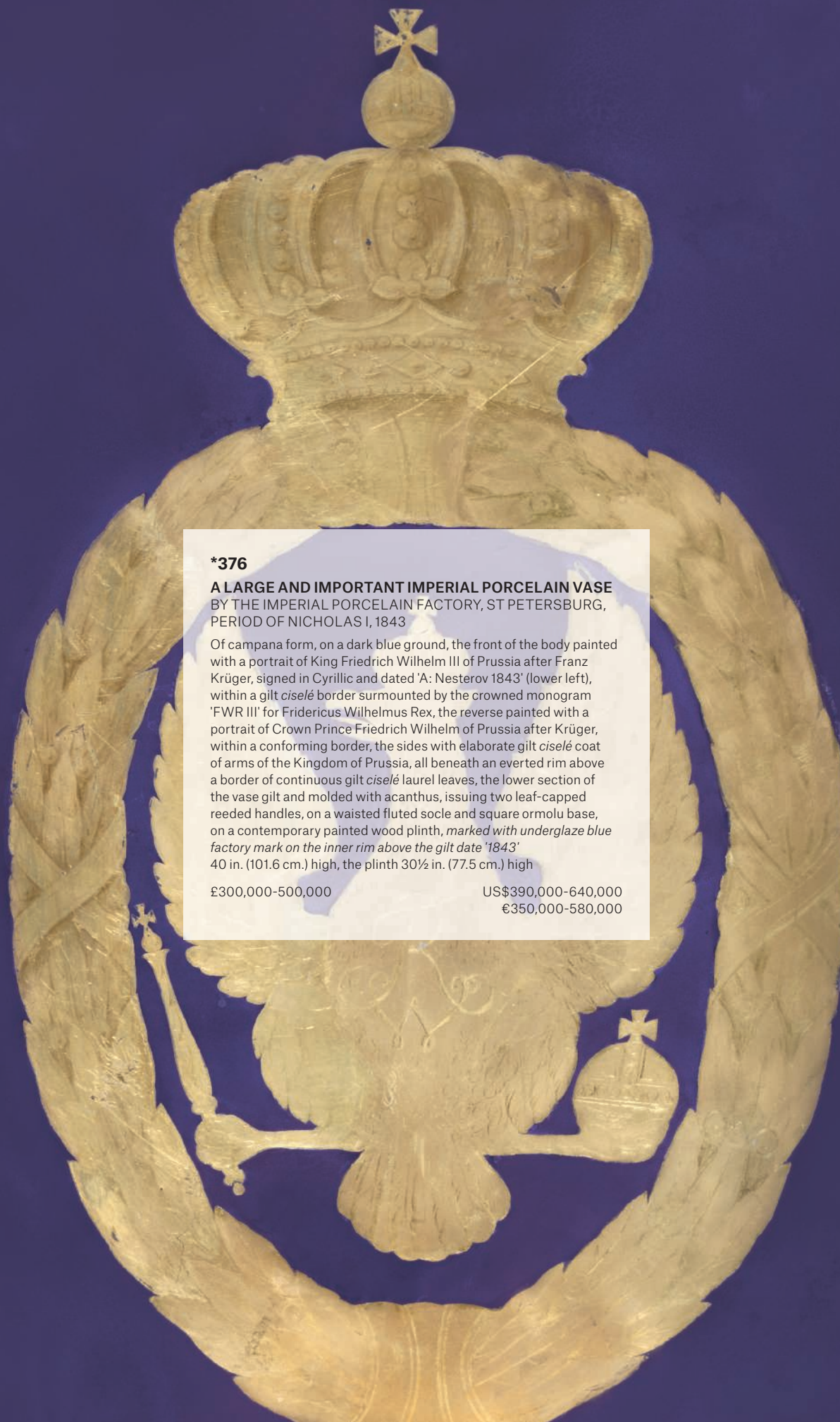
Painted with officers of the Chevalier Guard
Regiment, within a gilt border, with gilt *cisé*
Imperial eagles and military trophies, inscribed
in French under the base, signed in Cyrillic and dated
'C. Daladugin. 1836.', marked under base with blue
overglaze factory mark
9 $\frac{1}{4}$ in. (23.5 cm.) diameter

£25,000-35,000

US\$32,000-44,000
€29,000-40,000



375



***376**

**A LARGE AND IMPORTANT IMPERIAL PORCELAIN VASE
BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS I, 1843**

Of campana form, on a dark blue ground, the front of the body painted with a portrait of King Friedrich Wilhelm III of Prussia after Franz Krüger, signed in Cyrillic and dated 'A: Nesterov 1843' (lower left), within a gilt *ciselé* border surmounted by the crowned monogram 'FWR III' for Fridericus Wilhelmus Rex, the reverse painted with a portrait of Crown Prince Friedrich Wilhelm of Prussia after Krüger, within a conforming border, the sides with elaborate gilt *ciselé* coat of arms of the Kingdom of Prussia, all beneath an everted rim above a border of continuous gilt *ciselé* laurel leaves, the lower section of the vase gilt and molded with acanthus, issuing two leaf-capped reeded handles, on a waisted fluted socle and square ormolu base, on a contemporary painted wood plinth, *marked with underglaze blue factory mark on the inner rim above the gilt date '1843'* 40 in. (101.6 cm.) high, the plinth 30½ in. (77.5 cm.) high

£300,000-500,000

US\$390,000-640,000

€350,000-580,000



Both sides of the present vase are painted with portraits after originals executed by Franz Krüger (1797-1857), the esteemed Prussian court painter and favorite portraitist of Emperor Nicholas I.

The front depicts King Friedrich Wilhelm III of Prussia (1770-1840) with Luisen-Mausoleum in Charlottenburg in the background, after an 1836 portrait by Krüger which is usually on exhibit at Schloss Grunewald (see exhibition catalogue, *Der Maler Franz Krüger (1797-1857)*, Berlin, 2007, p. 161, No. 122, illustrated).

The reverse depicts Crown Prince Friedrich Wilhelm of Prussia (1795-1861) after a portrait by Krüger executed in the 1840s.

Friedrich Wilhelm III was the father of Empress Alexandra Feodorovna (1798-1860) of Russia, née Princess Charlotte of Prussia, wife of Emperor Nicholas I of Russia (1796-1855). The princess married the then Grand Duke Nicholas in the Chapel of the Winter Palace on July 13, 1817, on her nineteenth birthday. Nicholas would succeed to the throne in 1825 and reign until his death in 1855.

Led by Friedrich Wilhelm III, the Prussian army suffered defeat to France in the Napoleonic wars and the royal family was forced to flee to Memel in East Prussia where they were under the protection of Emperor Alexander I

of Russia. After the defeat of Napoleon in Russia, Prussia took part, along with Russia, in the Sixth Coalition and Prussian troops would make a critical contribution to the Battle of Waterloo and the final victory over Napoleon.

The present vase is closely related to a number of works by the Imperial Porcelain Factory painted with portraits by Franz Krüger.

An important campana vase painted after Krüger's 1831 portrait of Friedrich Wilhelm III is preserved in the Hermitage (Inv. No. ERF: 6861). Dated 1836, the vase is a copy of the full-length equestrian portrait of the king, which was commissioned by Emperor Nicholas I for the War Gallery of 1812 in the Winter Palace.

A related vase depicting Franz I (1768-1835) of Austria was sold at Christie's, London, 26 November 2018, lot 238.

The portraits on both vases were executed by the factory master painter Alexander Nesterov, who also painted the portrait on the present vase.

Alexander Nesterov became a master painter at the Imperial Porcelain Factory in 1834 and remained at the factory until 1859. Considered one of the factory's finest painters during the reign of Nicholas I, he reproduced a number of pictures on porcelain vases.



(detail)



(detail)



(reverse)

***377**

A ROCK CRYSTAL HAND SEAL

BY KARL WOERFFEL, ST PETERSBURG, LATE 19TH CENTURY

Carved in rock crystal, as Atlas carrying the world, the matrix vacant, *unmarked*; in a silk and velvet-lined leather box stamped in Russian 'K.F. Woerffel' beneath the Imperial Warrant
1½ in. (4.2 cm.) high

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

Prince Vladimir Petrovich Troubetzkoy (1885-1954).
By descent to the present owner.



377



378 (part)

378

A GROUP OF EMBROIDERED TEXTILES, COLLARS AND A KOKOSHNIK

RUSSIA, LATE 19TH / EARLY 20TH CENTURY

Comprising three beaded collars, one kokoshnik embroidered with metal thread, one embroidered stole, one decorative Easter runner embroidered with Easter eggs, and one collar decorated with coral
The Easter runner, 86½ in. (220 cm.) long and smaller (7)

£300-400

US\$390-510

€350-460



379

PROPERTY FROM A PRIVATE SWISS COLLECTION

***379**

A WALNUT VITRINE
RUSSIA, EARLY 20TH CENTURY

Rectangular, the arched cresting above a central glass door surmounted by an Imperial double-headed eagle, the sides decorated with two grapevine-entwined fluted pilasters with eagles at the top, the upper part carved with a scrolling vine and three reserves, with a lower compartment, the hinged door decorated with initials 'K.T.', the sides with glass panels, the wood highlighted with red and gold in places

81 in. (206 cm.) high; 36½ in. (93 cm.) wide

£5,000-7,000

US\$6,400-8,900
€5,800-8,000

PROPERTY FROM A EUROPEAN COLLECTION

380
A GROUP OF RUSSIAN
MILITARY PHOTOGRAPHS
CIRCA 1900

Comprising 11 photographs depicting Russian officers, including officers of the Guard Horse Artillery regiment such as Colonel I.K. Baggovut
The largest, 9½ in. (24 cm.) high and smaller (11)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:
Nina Zouboff (1929-2018).



380



381

PROPERTY FROM A EUROPEAN COLLECTION

381
A GROUP OF DOCUMENTS AND PHOTOS
RELATED TO COLONEL NICOLAS
TIMOFEEVICH BELIAEV (1878-1955)

Including his coat of arms, the Bessemer gold medal diploma given to Nicolas Beliaev in 1937, and his book *La Cristallisation des Métaux* published in 1934, with a group of photographs and a painting depicting his father, General Timofei Mikhailovich Beliaev (1843-1915)

The painting, 25 in. (63.5 cm.) high and smaller (14)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

Nina Zouboff (1929-2018).



382

PROPERTY FROM A EUROPEAN COLLECTION

382
A GROUP OF RUSSIAN
SHOULDER BOARDS

Comprising a staff captain shoulder board, a Lieutenant Colonel shoulder board and a pair of captain shoulder boards; together with a St George medal fourth class no. 39779, and other items

The largest shoulder board, 5 1/2 in. (14.3 cm.) and smaller (11)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

383

A PATINATED BRONZE MANTEL CLOCK
AFTER THE MODEL BY THEODORE DORIOT,
FRANCE, LATE 19TH CENTURY

On a rectangular base, the bronze modelled realistically as Emperor Peter the Great holding a book and pen, seated next to a suit of armour and a crown, surmounting a circular clock centring a white enamel dial, within a beaded border, *inscribed in French 'Institutions Rel de L'Empire Russe' on the left, also signed under leg 'Doriot'*
18 in. (45.5 cm.) wide

£4,000-6,000

US\$5,100-7,600
€4,600-6,900

PROVENANCE:

Nina Zouboff (1929-2018).



383

PROPERTY FROM A EUROPEAN COLLECTION

384

A BRONZE MODEL OF A CANON
RUSSIA, LATE 19TH CENTURY

On an oval naturalistic base, realistically cast as a detachable canon with a soldier seated behind it, with detachable tools, *apparently unmarked*
7 $\frac{7}{8}$ in. (20 cm.) wide

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Nina Zouboff (1929-2018).



384

PROPERTY FROM A EUROPEAN COLLECTION

385

A BRONZE MODEL OF A SHOOTING SOLDIER
RUSSIA, LATE 19TH CENTURY

On a circular naturalistic base, realistically cast as a soldier crouching and aiming a rifle, *apparently unmarked*
4 $\frac{1}{8}$ in. (11 cm.) high

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

PROVENANCE:

Nina Zouboff (1929-2018).



385



386

PROPERTY FROM A EUROPEAN COLLECTION

386

THREE BRONZE BUSTS

TWO, CAST BY CHOPIN, CIRCA 1860S; THE OTHER, RUSSIA, LATE 19TH CENTURY

Comprising a bust of Empress Elizabeth Petrovna, a bust of Emperor Paul I, and a bust of Emperor Alexander I, two with foundry marks 'F. Chopin', and with Finance Ministry stamps dated 1867 and 1868

The bust of Alexander I, 10½ in. (26.8 cm.) high and smaller (3)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

387

A BRONZE BUST OF EMPEROR NICHOLAS I

RUSSIA, LATE 19TH CENTURY

Realistically cast as Emperor Nicholas I, with a brass plaque inscribed in French 'Nicholas I / Emperor of Russia', apparently unmarked; on a rectangular marble plinth

11½ in. (29 cm.) high, including plinth

£2,000-3,000

US\$2,600-3,800

€2,300-3,500

PROVENANCE:

Nina Zouboff (1929-2018).



387



PROPERTY FROM A EUROPEAN COLLECTION

388

A BRONZE MODEL OF SVYATOSLAV, GRAND PRINCE OF KIEV

CAST BY GAVRILOV, AFTER THE MODEL BY EVGENII LANCERAY, LATE 19TH CENTURY

On a naturalistic rectangular base, realistically cast as Svyatoslav, Grand Duke of Kiev, astride his horse raising his sword, one side of the base applied with a plaque inscribed in Russian quoting Svyatoslav 'We would rather fall in battle than bring shame on Russia's lands / Svyatoslav, on the road to Tsargrad in 970', signed on base in Cyrillic 'E. Lanceray', also with Cyrillic foundry mark 'Cast [by] V.Z. Gavrilov' 20½ in. (52 cm.) wide

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

Nina Zouboff (1929-2018).

Svyatoslav I (c. 942-972), the son of Igor of Kiev and Olga, is recorded in the Russian Primary Chronicle [*Povest' Vremyan'nykh Let'*] as a born warrior, a brave and valiant soldier. In contrast to his mother Olga, who converted to Orthodox Christianity at the court of Byzantine Emperor Constantine Porphyrogenitus, Svyatoslav remained a pagan, in order to maintain the respect and allegiance of his warriors.

Svyatoslav's decade-long reign saw the expansion of Kievan Rus' into the Volga River valley, the Pontic steppe, and the Balkans, with the capital moving from Kiev to Pereyaslavets at the mouth of the Danube River. Although ultimately unsuccessful in his goal of conquering Tsar'grad (Slavonic for Constantinople), by the end of his life, Svyatoslav had expanded Kievan Rus' into the largest state in Europe.

Svyatoslav was completed by Lanceray in 1886, one of the last of the artist's works before his death. *Svyatoslav* proved immediately popular, and it has been included in numerous exhibitions over the course of the last century. It has been suggested that bronze casts of *Svyatoslav* were presented to military leaders or regiments of particular merit.

A similar bronze model forms part of the State Historical Museum in Moscow. For this and the original wax model, see L.A. Dementieva, *op. cit.*, Moscow, 2011, pp. 266-287, no. 130. Comparable models were sold at Sotheby's, London, 12 June 2008, lot 686, and Christie's, London, 30 November 2015, lot 362.



389

PROPERTY FROM A EUROPEAN COLLECTION

389

A BRONZE MODEL OF A TROIKA

CAST BY WOERFFEL, AFTER THE MODEL BY VASILII GRACHEV, CIRCA 1883

On an oval naturalistic base, realistically cast as a three figures in a sledge being pulled through the snow by three horses, signed on base in Cyrillic 'Mod. [elled] [by] Grachev', with Finance Ministry stamp dated 1883, and foundry mark 'Fabr. C.F. Woerffel'
9 7/8 in. (25 cm.) wide

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:

Nina Zouboff (1929-2018).

PROPERTY FROM A EUROPEAN COLLECTION

390

A BRONZE MODEL OF HORSE-DRAWN SLEIGH

CAST BY WOERFFEL, AFTER THE MODEL BY VASILII GRACHEV, LATE 19TH / EARLY 20TH CENTURY

On an oblong naturalistic base, realistically cast as a man riding in a horse-drawn sleigh, signed on base in Cyrillic 'Mod.[elled] [by] Grachev and with foundry mark 'Fabr. C.F. Woerffel'
9 1/2 in. (24.2 cm.) wide

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Nina Zouboff (1929-2018).



390

PROPERTY FROM A EUROPEAN COLLECTION

391

**A BRONZE GROUP
'RETURN FROM PLOUGHING'**

CAST BY SHTANGE, AFTER THE MODEL BY
EVGENII LANCERAY, LATE 19TH CENTURY

On a naturalistic rectangular base, realistically
cast as a farmer on a horse pulling a plough, *signed
on base in Cyrillic 'E. Lanceray', and Cyrillic foundry
mark 'Cast [by] N. Shtange'*
11 in. (28 cm.) wide

£6,000-9,000

US\$7,700-11,000
€7,000-10,000

PROVENANCE:

Nina Zouboff (1929-2018).



391



392

***392**

**A BRONZE MODEL OF A HUNTING DOG
CAST BY WOERFFEL, AFTER THE MODEL BY
NIKOLAI LIEBERICH, LATE 19TH CENTURY**

On a naturalistic oval base with angular edges,
realistically cast as a hunting dog carrying a snipe
in its mouth, *signed on base in Cyrillic
'Mod[elled] [by] N. Lieberich' and with foundry mark
'Fabr. C.F. Woerffel.'*
12½ in. (32 cm.) wide

£5,000-7,000

US\$6,300-8,800
€5,700-8,000



PROPERTY FROM A PRIVATE WEST COAST COLLECTION



393

PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***393**

A CLOISSONNÉ ENAMEL SILVER-GILT COFFEE POT
MARKED K. FABERGÉ WITH IMPERIAL WARRANT,
MOSCOW, 1899-1908

Of bulbous form, the body and cover enamelled with shaded varicolour scrolling foliate motifs on a stippled ground, the handle enamelled with a geometric pattern in shaded beige, all within twisted ropework borders, with a hinged cover and a mother-of-pearl finial and insulators, *marked under base and on rim*

7¾ in. (19.5 cm.) high

£5,000-7,000

US\$6,400-8,900

€5,800-8,100

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.

For a comparable tea set from the India Early Minshall Collection, The Cleveland Museum of Art, see G. von Habsburg, *Fabergé in America*, New York, 1996, p. 96, fig. 5.

PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***394**

A CLOISSONNÉ ENAMEL AND SILVER-GILT BOWL AND MILK JUG
MARK OF FEODOR RÜCKERT, MOSCOW, 1899-1908

Both enamelled throughout with stylised strawberries and flowerheads amongst scrolling foliate design and geometric motifs over a stippled ground, the bowl with two angular handles, the milk jug with a scroll handle, interiors gilt, *marked under bases*

The bowl, 6¾ in. (16.3 cm.) wide

(2)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.



394





395

PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***395**

A SILVER-GILT CLOISSONNÉ ENAMEL TRAY AND SUGAR TONGS
MARK OF FEODOR RÜCKERT, MOSCOW, 1899-1917

The tray, of oval form with two scrolling handles, the centre enamelled with two shaded stylised dragons and varicoloured flowerheads over a stippled ground, the cavetto with eight cartouches enamelled with foliate patterns on blue, green and cream grounds, all within twisted ropework borders, *marked on body and rim*; the tongs, the handle and heads enamelled with shaded foliate motifs on stippled ground, *marked on the interior*

The tray, 13 $\frac{3}{8}$ in. (34.3 cm.) wide

(2)

£8,000-12,000

US\$11,000-15,000

€9,300-14,000

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.

PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***396**

A GEM-SET CLOISSONNÉ ENAMEL SILVER-GILT BOWL
MARK OF THE 26TH SILVER ARTEL, MOSCOW, 1908-1917

Of oval form with two raised scroll handles, on spreading bracket feet, the body and handles enamelled throughout with a varicoloured geometric design and foliate motifs on blue, green and purple ground, all within twisted ropework borders, the body set with six cabochon green and red gems, *marked under base, also with French import mark*
8 $\frac{1}{2}$ in. (22 cm.) wide

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.



396



397

PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***397**

A PLIQUE-À-JOUR ENAMEL SILVER CHARKA AND A KOVSH

BOTH, MARK OF GUSTAV KLINGERT, MOSCOW, CIRCA 1890

Both, *plique-à-jour* enamelled throughout with varicolour geometric motifs within twisted ropework borders, the charka, on three scroll feet, the kovsh, with a raised prow and flat handle, on a spreading foot, *both marked on handles*

The kovsh, 6¾ in. (17.2 cm.) wide and smaller (2)

£5,000-7,000

US\$6,400-8,900

€5,800-8,100

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.



PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***398**

A GROUP OF PLIQUE-À-JOUR ENAMEL TABLE ARTICLES

THE BEAKERS, MAKER'S MARK CYRILLIC 'AO', MOSCOW, 1908-1917; THE GOBLET, POSSIBLY MARK OF GUSTAV KLINGERT, MOSCOW, CIRCA 1890; THE DISH, RUSSIA, LATE 19TH CENTURY

The beakers and goblet, of cylindrical form, each *plique-à-jour* enamelled throughout with varicoloured scrolling foliate design and geometric motifs, all within twisted ropework borders, *marked on rims*; the dish, circular with three scroll handles cast with masks, *plique-à-jour* enamelled with a crane in front of a sunset, *apparently unmarked*

The dish, 5½ in. (13 cm.) wide and smaller (6)

£5,000-7,000

US\$6,400-8,900

€5,800-8,100

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.



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PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***399**

A PAIR OF CLOISSONNÉ ENAMEL SILVER-GILT VASES

MARK OF THE ELEVENTH SILVER ARTEL, MOSCOW, 1908-1917

Each of baluster form, with two scroll handles, on a spreading foot, the lobed body enamelled in varicoloured shaded scrolling foliate motifs between a series of shaded geometric borders, the handles similarly enamelled, all within twisted ropework borders, *marked under bases*

10 $\frac{3}{8}$ in. (27.5 cm.) high

(2)

£25,000-35,000

US\$32,000-45,000

€29,000-40,000

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.



PROPERTY FROM A PRIVATE WEST COAST COLLECTION



400

PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***400**

A GROUP OF CLOISSONNÉ ENAMEL SILVER-GILT TABLE ARTICLES AND A SCENT BOTTLE

VARIOUS MAKERS, MOSCOW, LATE 19TH / EARLY 20TH CENTURY

The beaker, of cylindrical form, enamelled throughout with a swan and birds within floral motifs, *marked P. Ovchinnikov with Imperial Warrant, Moscow, 1896*; the goblet, of tapering cylindrical form on a spreading foot, *mark of Maria Semenova, Moscow, 1908-1917*; the scent bottle, of tapering form with a detachable stopper and a fastening clip on a chain, *mark of the Eleventh Silver Artel, Moscow, 1908-1917*; the napkin rings, *maker's marks Cyrillic 'AE' and 'MS', Moscow, 1908-1917*

The goblet, 4¾ in. (11.9 cm.) high and smaller

(5)

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.

PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***401**

A GROUP OF CLOISSONNÉ ENAMEL SILVER-GILT CIGARETTE CASES AND A MATCH BOX

VARIOUS MAKERS, MOSCOW, LATE 19TH / EARLY 20TH CENTURY

One, enamelled with scrolling foliate design and geometric motifs in blue, white and red, *mark of Sergei Nazarov, Moscow, 1888*; the match box, enamelled throughout with scrolling foliate design within a blue beaded rim, *maker's mark indistinct, Moscow, 1899-1908*; together with a cloisonné enamel silver-gilt cigarette case centring the engraved initials 'CM', *mark of Ivan Saltykov, Moscow, 1886, also bearing later Fabergé marks*

4½ in. (11.5 cm.) wide and smaller

(3)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.



401



402



PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***402**

A CLOISSONNÉ ENAMEL SILVER-GILT INKSTAND AND A BLOTTER

MARK OF MARIA SEMENOVA, MOSCOW, 1908-1917

The inkstand on four ball feet, with a glass ink well with a detachable domed cover, the back board of openwork design with stylised phoenixes, enamelled throughout with shaded varicoloured scrolling foliate design and geometric motifs; the blotter, with a bulbous handle, similarly enamelled, *both marked throughout*

The inkstand, 7½ in. (18 cm.) wide and smaller (2)

£8,000-12,000 US\$11,000-15,000
€9,300-14,000

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.

PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***403**

A LARGE Plique-à-Jour ENAMEL SILVER-GILT GOBLET
MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT,
MOSCOW, 1908-1917

Of tapering cylindrical form, on a spreading circular foot, *plique-à-jour* enamelled with three cartouches housing a crane, a lady riding a sea monster and a hunter, within geometric motifs, dragonflies and a fish-scale pattern, all within twisted ropework borders, *marked on upper and lower rims*
9¾ in. (25.1 cm.) high

£8,000-12,000 US\$11,000-15,000
€9,300-14,000

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.



403



PROPERTY FROM A PRIVATE WEST COAST COLLECTION



404

PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***404**

A CLOISSONNÉ ENAMEL SILVER-GILT KOVSH
MARK OF MARIA SEMENOVA, MOSCOW, 1899-1908

Of traditional form, with a raised prow and a hook handle, enamelled throughout with shaded varicoloured scrolling foliate motifs over a stippled ground, within twisted ropework borders, the handle with a blue beaded rim, *marked under base and on handle*
4¾ in. (12 cm.) wide

£1,500-2,500

US\$1,900-3,100
€1,800-2,800

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.



405

PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***405**

AN EN PLEIN ENAMEL SILVER-GILT CIGARETTE CASE
MARKED P.OVCHINNIKOV WITH IMPERIAL WARRANT,
MOSCOW, 1908-1917

Of rectangular form, the hinged cover with a *repoussé* image of a seated man smoking a hookah, with an *en plein* enamelled city view with towers and turrets, the lower left corner of the cover applied with an Imperial double-headed eagle, with a cabochon paste-set push-piece, *marked inside cover and base*
4¾ in. (12 cm.) wide

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.

PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***406**

A GROUP OF CLOISSONNÉ ENAMEL SILVER-GILT TABLE ARTICLES
VARIOUS MAKERS, RUSSIA,
LATE 19TH / EARLY 20TH CENTURY

Comprising a beaker, *maker's mark Cyrillic 'DN', Moscow, 1899-1908*; a salt, on three ball feet, *maker's mark Cyrillic 'SMSh', Moscow, 1899-1908*; a serving spoon, *maker's mark indistinct, Moscow, 1896*; a scallop-edged ladle, *mark of Gustav Klingert, Moscow, 1896*; six teaspoons with twisted stems, *maker's mark Cyrillic 'NZ', Moscow, 1899-1908*; together with six niello spoons and a salt throne, *all bearing later Fabergé marks*
The serving spoon, 7¾ in. (20 cm.) long and smaller (17)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.



406



407

PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***407**

**A GEM-SET CLOISSONNÉ ENAMEL
SILVER-GILT KOVSH**

MARK OF VASILIIY ANDREEV, MOSCOW, 1899-1908

Of traditional form, with a raised prow and a scalloped hook handle, the lobed body and handle enamelled with varicoloured shaded scrolling foliate motifs over a stippled ground, the body and handle set with fourteen cabochon gems, *marked under base, also with French import mark*
11 in. (28 cm.) wide

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.

PROPERTY FROM A PRIVATE WEST COAST AMERICAN COLLECTION

***408**

**A GROUP OF CLOISSONNÉ ENAMEL SILVER-GILT
CIGARETTE CASES**

VARIOUS MAKERS, MOSCOW, 1908-1917

One, enamelled with varicoloured scrolling foliate design and geometric motifs, *mark of Konstantin Skvortsov, Moscow, 1908-1917*; the other, similarly designed, *mark of Mikhail Zorin, Moscow, 1908-1917*; together with a silver-gilt cigarette case cloisonné enamelled with birds, *bearing later Fabergé marks*
4½ in. (11.3 cm.) wide and smaller (3)

£3,000-5,000

US\$3,800-6,300

€3,500-5,700

PROVENANCE:

Acquired by the great-grandparents of the present owner in New York, circa 1950.



408



409

***409**

A SILVER-GILT AND CLOISSONNÉ ENAMEL TEA-GLASS HOLDER
MARK OF THE ELEVENTH SILVER ARTEL, MOSCOW, 1908-1917

Of cylindrical form, on a spreading circular foot, with a scalloped edge, enamelled throughout with shaded varicolour geometric and foliate motifs, with an upswept openwork handle, *marked under base*
4½ in. (11.2 cm.) high

£4,000-6,000

US\$5,200-7,700
€4,700-6,900



410

410

A SILVER-GILT AND CLOISSONNÉ ENAMEL TEA-GLASS HOLDER
MAKER'S MARK CYRILLIC 'VIK', MOSCOW, 1908-1917

Of cylindrical form, on a spreading circular foot, enamelled with shaded varicolour geometric motifs and foliage, within twisted ropework borders, with an upswept handle, with a gilt interior, *marked under base*
5½ in. (13 cm.) high

£3,000-5,000

US\$3,900-6,400
€3,500-5,800



411

411

A SET OF SIX SILVER-GILT AND CLOISSONNÉ ENAMEL SALT CELLARS
APPARENTLY UNMARKED, PROBABLY
FEODOR RÜCKERT,
MOSCOW, CIRCA 1900

Each squat spherical bowl on three ball feet, decorated with varicolour shaded enamel stylized floral and geometric motifs on a cream ground, with later glass liners, *apparently unmarked*

1½ in. (3.6 cm.) diameter

(6)

£6,000-9,000

US\$7,700-11,000
€7,000-10,000

PROVENANCE:

Anonymous sale; Christie's, New York,
24 April 2009, lot 16.
Acquired from the above by the present owner.



412

412

A SILVER-GILT AND CLOISONNÉ ENAMEL TAZZA
 MARKED O.KURLIUKOV, MOSCOW, 1908-1917

Of shaped circular form on a spreading foot, with two scrolling openwork handles, enamelled throughout with varicoloured shaded scrolling foliate motifs and birds on cream and blue ground, within twisted ropework borders, engraved underneath body with signatures, *marked on rim, foot and under body* 15 in. (38 cm.) wide

£35,000-45,000

US\$45,000-57,000
 €41,000-52,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 June 2009, lot 515.

For a comparable tazza by Orest Kurliukov, see A. von Solodkoff, *Russian Gold and Silver*, London, 1981, no. 67.

413

A SILVER PLIQUE-À-JOUR ENAMEL LAMP
 MARKED GRACHEV BROTHERS, ST PETERSBURG, CIRCA 1890

Of traditional form, the body realistically cast as a seated putto on a spreading foot cast as *rocaille* scrolls, the lampshade with *plique-à-jour* enamelled varicolour foliate design and geometric motifs within twisted wirework borders, *marked under base* 9 in. (22.9 cm.) high

£10,000-15,000

US\$13,000-19,000
 €12,000-17,000

PROVENANCE:

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



413



414

***414**

A SET OF TWELVE SILVER-GILT AND CLOISSONNÉ ENAMEL SPOONS

MARK OF NIKOLAI ALEXEEV, MOSCOW, 1899-1908

Each enamelled with shaded varicolour foliate motifs within a white beaded border, the handle with a twisted stem, enamelled with a blue and white geometric design, *marked on stems*; in the original fitted wooden case stamped 'I.E. Morozov St Petersburg'

5½ in. (13 cm.) long

(12)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

***415**

A SILVER-GILT AND CLOISSONNÉ ENAMEL BRATINA

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, MOSCOW, CIRCA 1890

Of bulbous form on a spreading foot, with a detachable cover and finial, enamelled with green, blue and red scrolling foliate and geometric motifs on a stippled ground, all within twisted ropework borders, *marked under base*

4½ in. (11.5 cm.) high, with cover

£5,000-7,000

US\$6,400-8,900

€5,800-8,100



415



416

416

A SILVER-GILT AND CLOISONNÉ ENAMEL TEA SERVICE

MARK OF IVAN SALTYKOV, MOSCOW, 1893

Comprising a teapot, a covered sugar bowl and a milk jug; each enamelled with varicolour scrolling foliage and geometric motifs in blue, green, white and red on a stippled ground, all within twisted wirework borders, with mother-of-pearl insulators and finials, *marked inside covers and under bases*
The sugar bowl, 5½ in. (14 cm.) high, with cover (3)

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

PROVENANCE:

Acquired by the great-grandparents of the present owner in the 1910s.



*417

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, 3¾ in. (8.6 cm.) wide
29.8 oz. (928 gr.) gross (17)

£500-700

US\$640-890
€580-800



417





418

418

A SILVER-GILT AND NIELLO SALT CELLAR
 MAKER'S MARK CYRILLIC 'V.A'; MOSCOW, 1792

Of bulbous form, on three dolphin-shaped feet, with a detachable silver liner and cover, nielloed overall with allegorical figures representing seasons, within laurel cartouches and swags, the cover surmounted by a finial, *marked on liner and base, also with French import marks*
 4¼ in. (10.7 cm.) high, with cover

£4,000-6,000

US\$5,200-7,700
 €4,700-6,900

For a comparable salt cellar, see M.M. Postnikova-Loseva, et al., *Russkoe Chernevoe Iskusstvo*, Moscow, 1972, no. 49.



419

419

A SILVER-GILT AND NIELLO CREAM JUG
 MAKER'S MARK INDISTINCT, MOSCOW, 1775

Of bulbous form, on three hoof-shaped feet, with an everted lip, finely nielloed overall with pastoral scenes and *rocailles* over a *moiré* engraved ground, with a scroll handle, hinged cover and a thumb-piece, *marked on handle and under base*
 4½ in. (11.5 cm.) high

£6,000-8,000

US\$7,700-10,000
 €7,000-9,200



~420

A SILVER-GILT AND NIELLO TEA AND COFFEE SERVICE

MAKER'S MARK CYRILLIC 'I.E.', MOSCOW, 1837

Comprising a teapot and a coffee pot with hinged covers, a covered sugar bowl, a milk jug and a cake basket, all nielloed throughout with pastoral scenes, views of St Petersburg and mythological figures within scrolling foliate motifs on a gilt stippled ground, three with shaped ivory handles, and three with fluted ivory finials, *marked throughout, also with French import marks*

The coffee pot, 6¾ in. (17.3 cm.) high and smaller

(5)

£18,000-22,000

US\$23,000-28,000

€21,000-25,000



421

421

PROPERTY FROM A PRIVATE SWISS COLLECTION

***421**

A SILVER TRAY

MARK OF ADOLF SPER,
ST PETERSBURG, 1851

Of shaped rectangular form with lobed corners, the reeded rims with two coats of arms, the handles realistically cast as blossom and flowers, *marked under base and on handles*

32½ in. (82.5 cm.) wide

182.40 oz. (5,674 gr.)

£3,000-5,000

US\$3,800-6,300

€3,500-5,700



422

PROPERTY FROM A PRIVATE NORDIC COLLECTION

422

A SILVER WINE COOLER

UNRECORDED MAKER'S MARK 'S.G',
MOSCOW, 1789

Of cylindrical form, with two fluted handles and a ribbon-tied reeded rim, one side engraved with the coat of arms of the von Baggehufwudt (Baggovut) family, and the other side engraved with the crowned initials 'O v. B', possibly for Otto von Baggehufwudt (1759-1823), *marked under base*

6½ in. (16.5 cm.) high

35.53 oz. (1,105.5 gr.)

£5,000-7,000

US\$6,300-8,800

€5,700-8,000



PROPERTY FROM A PRIVATE NORDIC COLLECTION

423

A SILVER IMPERIAL PRESENTATION KOVSH
PROBABLY MOSCOW, CIRCA 1700

Of traditional form with raised prow and handle, the bowl repoussé with a circular reserve centring an Imperial double-headed eagle with the orb and sceptre, the interior sides and handle cast with scrolling foliage, the exterior sides engraved with Old Russian dedication inscription 'Great Lord Tsar and Great Prince Petr Alekseevich, Autocrat of all Great, Little and White Russia, presented this kovsh to ataman of the Winter Stanitsa Lukian Maksimov on 24 May 1700', the front engraved with the portrait of Peter the Great, the finial cast and chased with an Imperial double-headed eagle, *apparently unmarked, stamped with numeral '998' under the handle*

10½ in. (27 cm.) wide
11.80 oz. (368.8 gr.)

£15,000-20,000

US\$20,000-26,000
€18,000-23,000

PROVENANCE:

Acquired by the grandfather of the present owner.

Lukian Maksimov was the ataman of the Don Cossack voisko between 1697-1708. It was the period of rising tensions between Peter the Great and the autonomous Don Cossacks who insisted on self-governing. When the Bulavin Rebellion broke out in 1707, Maksimov led the pro-imperial party of the Don Cossacks. At first, Maksimov defeated Kondraty Bulavin, but was captured and executed in Cherkassk in 1708.



424

PROPERTY FROM A PRIVATE NORDIC COLLECTION

424

TWO SILVER BEAKERS AND NINE PARCEL-GILT SILVER CHARKI

VARIOUS MAKERS, RUSSIA, 18TH CENTURY

The beakers, of cylindrical form, with repoussé and chased decoration depicting animals, figures and scrolling *rocailles*, the charki, each with various repoussé and chased decorations, *all but one marked under bases*

The beakers, 3¼ in. (8.2 cm.) high and smaller
13.76 oz. (428.5 gr.)

£2,000-3,000

(11)

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Acquired by the grandfather of the present owner.



425

425

A PARCEL-GILT SILVER TANKARD

MARK OF GRIGORII PLOTOV, MOSCOW,
SECOND HALF 18TH CENTURY

Of cylindrical form on three claw-and-ball feet, with a hinged cover and a ball thumb-piece, the cover applied with St George spearing a dragon, with a gilt interior, *marked on rim and under base*

4¾ in. (11.4 cm.) high
9.46 oz. (294.2 gr.)

£3,000-5,000

US\$3,900-6,400
€3,500-5,800



PROPERTY FROM A PRIVATE SWISS COLLECTION

***426**

A LARGE PARCEL-GILT SILVER IMPERIAL PRESENTATION KOVSH

MARK OF CHRISTOPHER FRIEDRICH WEGENER, ST PETERSBURG, 1774

Of traditional form with raised prow and handle, the bowl *repoussé* with a circular reserve centring an Imperial double-headed eagle with the orb and sceptre, the exterior sides engraved with foliate swags and a Russian dedication inscription 'By Decree of Her Imperial Highness, this kovsh is presented on 14 October 1774 by the Governing Senate, the Commission for Composing a New Code of Laws, and the merchants of Yadrin city to the Deputy Andrei Ovchinnikov, son of Petr, for the service that he provided during the attack on Yadrin together with the head of the city and burgomaster encouraging all Yadrin merchants and other citizens towards obedience and battle', the applied handle set with a double-headed eagle, the finial cast as a double-headed eagle, *marked on handle*

11 in. (28 cm.) wide
39.75 oz. (1,236.6 gr.)

£25,000-35,000

US\$32,000-45,000
€29,000-40,000

PROVENANCE:

Prince Sergey Gorchakov (1861-1927).
Anonymous sale; Christie's, Geneva, 28 April 1976, lot 39.
Acquired at the above sale by the present owner.

LITERATURE:

V. I. Troitskiy, *Two Gospels and antique silver from the collection of Count Sergey Dmitrievich Gorchakov in Kaluga [Dva Evangeliya i starinnoe srebro iz sobraniya knyazy Sergeya Dmitrievicha Gorchakova v Kaluge]*, Moscow, 1914, pl. XXII, no. 29 (illustrated).
A. von Solodkoff, *Russian Gold and Silver*, London, 1981, no. 87 (illustrated).

The attack on Yadrin city was part of the Pugachev's Rebellion of 1773-1775, a series of rebellions that took place in Russia after Catherine the Great seized power in 1762. Pugachev's army together with the Chuvash peasants were defeated by the Yadrin merchants in July 1774.

Prince Sergey Gorchakov (1861-1927) was the Governor of Vyatka and Kaluga between 1906-1915. A renowned collector, Sergey Gorchakov was an honorary member of numerous charitable organizations in Russia before the Revolution. He was arrested in 1918 and sent into exile in Tobolsk.



De Hilliers, *Pugachev in a Cage*, circa 1780.



Front cover of *Two Gospels and antique silver from the collection of Count Sergey Dmitrievich Gorchakov*.



427

427

TWO CAMEO GLASS VASES

BY THE GUS CRYSTAL WORKS, MOSCOW,
LATE 19TH / EARLY 20TH CENTURY

Each of gourd shape, one vase cut with lilies and foliage in shades of purple against a light pink and lilac ground, the other vase cut with daturas and branches in similar colours, *both signed in cameo in Cyrillic 'YU.S.N.M. N-k Gus-Krust' (Yuri Stepanovich Nechayev-Maltsov, heir of Gus Khrustalnyi)*

16½ in. (41 cm.) high

(2)

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

428

A CUT GLASS VASE

BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS II, 1916

Ovoid, the colourless body cut throughout with stylized chestnut branches, *marked under base*
8¾ in. (22.3 cm.) high

£6,000-8,000

US\$7,700-10,000

€7,000-9,200

For a comparable glass vase decorated with euphorbia flowers from the Hermitage collection, see T. Malinina, *Imperial Glass Factory 18th - early 20th centuries*, St Petersburg, 2009, p. 360.



428

429

A PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
PERIOD OF NICHOLAS II, 1901

Of cylindrical form, painted with a seascape depicting a coastal path and
Cypress trees, marked under base with green underglaze factory mark,
also signed with Cyrillic initials 'A.L.' for Andrey Lapshin
14 $\frac{1}{8}$ in. (37.2 cm.) high

£12,000-18,000

US\$16,000-23,000
€14,000-20,000



429



430

430

A RARE PORCELAIN FIGURE OF A BEAR

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,
CIRCA 1910

After the model by August Timus, humoristically modelled as a seated bear,
supporting head on his hand, apparently unmarked, impressed with Cyrillic
initials 'K.Z.' possibly for the modeller Konstantin Zakharov under base
3.5 in. (9 cm.) high

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

For a comparable model of a bear from the Hermitage collection, see
N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*,
St Petersburg, 2008, p. 682.



431

431

**A RARE SOVIET PROPAGANDA
PORCELAIN PLATE**

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF
NICHOLAS II, 1908, AND THE STATE
PORCELAIN FACTORY, PETROGRAD,
CIRCA 1928

After the design by Maria Lebedeva, the centre painted with five Red Army soldiers holding rifles in an industrial landscape, all within a red ribbon shaped as a star, inscribed in Russian 'Red Army is a Loyal Guard of Victories of the October [Revolution] / 10 Years', the border painted with caricature images of the enemies in blue, all within a silver rim, *marked under base with green underglaze factory mark* 9¼ in. (23.5 cm.) diameter

£5,000-7,000

US\$6,400-8,900

€5,800-8,100



432

432

**A SOVIET PROPAGANDA
PORCELAIN PLATE**

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF
NICHOLAS II, AND THE STATE
PORCELAIN FACTORY, PETROGRAD, 1921

After the design by Rudolf Wilde, the centre painted with a cornucopia with books, a hammer and a sickle, and an inkwell, inscribed in Russian 'Here is a Book, Hammer, and Sickle for All Those Who are Brave and Young at Heart / St.[ate] Publish.[er]', *marked under base with blue overglaze hammer, sickle and cog, dated '1921', and masked Imperial Porcelain Factory mark* 9¼ in. (24.7 cm.) diameter

£5,000-7,000

US\$6,400-8,900

€5,800-8,100

For a comparable plate from the State Russian Museum, see the Exhibition catalogue, *Rudolph Wilde (1868-1938), Porcelain, Glass, Graphics*, St Petersburg, 2018, p. 149.



433

433

A RARE SOVIET PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1905,
AND THE STATE PORCELAIN FACTORY, LENINGRAD, 1925

After the design by Alexandra Shchekotikhina-Pototskaya, depicting four mermaids with *ciselé* gilt crowns and details, surrounded by the sea and foliage, all within a blue border and a rim of scattered leaves, *marked under base with green underglaze factory mark, also with blue overglaze hammer, sickle and cog and dated '1925'* 11¼ in. (28.5 cm.) diameter

£20,000-30,000

US\$26,000-38,000
€24,000-35,000

For a comparable plate from the Hermitage Museum, see Exhibition catalogue, *Russian Avant-Garde Ceramic Art*, Tokyo, 2003, p. 143, and T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944*, St Petersburg, 2005, p. 290.

434

**A SOVIET PORCELAIN CUP
AND SAUCER**

BY THE STATE PORCELAIN FACTORY,
LENINGRAD, CIRCA 1925

After the design by Alexandra Shchekotikhina-Pototskaya, the cup painted with three brightly coloured figures in traditional Russian costumes and a sun face, amongst geometric motifs with gilt highlights, the saucer similarly painted with a shooting star and floral motifs, *marked under bases with green underglaze hammer, sickle and cog*

The saucer, 7 in. (17.8 cm.) diameter (2)

£5,000-7,000

US\$6,400-8,900
€5,800-8,100



434

435

A UNIQUE AND IMPORTANT LARGE SOVIET PORCELAIN VASE

BY THE STATE PORCELAIN FACTORY, LENINGRAD, 1928

Of tapering bulbous form, very finely painted underglaze with the Arctic landscape and a plane flying above the ice floes, marked under base with blue hammer, sickle and cog, also inscribed in Russian 'exec.[uted] by Bolshakov / after a dr.[awing] by Vilde' inside upper rim

19½ in. (49.5 cm.) high

£60,000-100,000

US\$77,000-130,000

€69,000-120,000

PROVENANCE:

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

This important vase designed by Rudolf Vilde is most likely recorded in the State Porcelain Factory's archives under the title 'Rescue of Malmgren's Crew' (fig. 1). It depicts the three-engine aircraft in the Arctic landscape, flown by Boris Chukhnovski, and was designed as a propaganda showpiece to celebrate the success of the Soviet rescue operation for the survivors of the airship *Italia*, which crashed on its return flight from the North Pole expedition.

On 25 May 1928 the airship *Italia*, under the leadership of Umberto Nobile with twenty personnel on board, ran into a storm and crashed. Nine survivors collected boxes of food and survival equipment from the airship, and split into two groups. One of the groups was led by the meteorologist Finn Malmgren, who together with two other crew members decided to trek out to try to summon help. The other group consisted of six people, and was guided by Nobile.

Once a distress signal was finally picked up by a Russian amateur radio operator, a series of rescue operations by a number of countries began. In total, eight countries made 32 attempts to save Nobile's and Malmgren's crews.

Roald Amundsen, the Norwegian explorer known for being the first to reach the South Pole in 1911, died trying to rescue the survivors. This news shocked the world, as people were closely following the rescue drama in anticipation of a successful outcome.

The present vase is painted with the three-engine Junkers aircraft (fig. 2), flown by Boris Chukhnovski, who finally rescued the survivors from Malmgren's group on 11 July 1928. The same day, the Soviet icebreaker *Krassin* picked up the remaining five people from Nobile's crew, thus completing the final rescue mission.



(reverse)

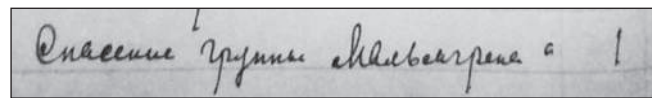


Fig. 1. A copy of the listing for the present lot in the archives of the State Porcelain Factory.



Fig. 2. Icebreaker 'Krassin' and the Junkers airplane flown by Boris Chukhnovski. ©Sputnik / TopFoto.





Boris Chukhnovski.

On behalf of the State Porcelain Factory, Rudolf Vilde worked on a series of drawings depicting the rescue operation of 1928. One surviving drawing, now in the Central State Archives for Literature and Art in St Petersburg, depicts a different aircraft, the crashed rescue ski-plane Fokker, within the same Arctic landscape as on the present vase (fig. 3). Rinat Lundborg, its Swedish pilot, tried unsuccessfully to save the Nobile crew three weeks before Chukhnovski's successful attempt. For another drawing from the series, see Exhibition Catalogue, *Rudolf Vilde. Porcelain. Glass. Drawings*, St Petersburg, 2018, p. 176.

An archival photo of a similarly shaped vase by Vilde depicting the icebreaker *Krassin* (fig. 4), the whereabouts of which are unknown, suggests that both

vases were commissioned to celebrate the success of this unique Soviet rescue mission in 1928. According to the State Porcelain Factory archives, only two vases, titled 'Arctic. Krassin' and 'Rescue of Malmgren's Crew', were produced in September and October 1928 respectively. The present vase can, therefore, be considered unique.

It is exceptionally rare to find such an important vase, which was probably commissioned as a Soviet propaganda showpiece for an international exhibition, in private hands.

We are grateful to Vladimir Levshenkov for his assistance with the research of the present lot.



Fig. 3. A comparable design by Vilde depicting an almost identical landscape and Einar Lundborg's ski-plane Fokker, which crashed in an attempt to save Umberto Nobile's crew. © V. Levshenkov Collection.



Fig. 4. A comparable vase by Vilde depicting the icebreaker 'Krassin'. © V. Levshenkov Collection

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**A LARGE SOVIET PROPAGANDA
PORCELAIN VASE**

BY THE STATE PORCELAIN FACTORY,
LENINGRAD, 1938

After the design by Lyudmila Protopopova, of slightly tapering cylindrical form, with everted neck, one side depicting four polar explorers Ivan Papanin, Evgenii Fedorov, Ernst Krenkel, and Petr Shyrshov with Papanin's dog, adrift an ice floe, the other side painted with the portraits of four explorers and Stalin, upper border painted with hammer, sickle and wheat sheaf, *apparently unmarked, inscribed in Russian under base*

'[to] Shyrshov'

19 7/8 in. (50.5 cm.) high

£25,000-35,000

US\$32,000-45,000

€29,000-40,000

This porcelain vase together with at least three other similar examples were designed by Lyudmila Protopopova in 1938 as gifts for the members of the famous Soviet polar crew, led by Ivan Papanin. The inscription on the base of the vase '[to] Shyrshov' suggests that this vase was given to Petr Shyrshov (1905-1953), an oceanographer from the Papanin's crew.

In 1937 the Soviet Union was actively exploring its Arctic coast. A polar station was opened on a drifting ice floe, allowing for a wide range of scientific observations. Ivan Papanin and his team of scientists spent 274 days drifting on a 30 sq m ice floe all the way from the North Pole to the edge of the Arctic until they were rescued by two icebreakers in February 1938.

We are grateful to Vladimir Levshenkov for his assistance with the research of the present lot.



(reverse)



Lyudmila Protopopova (left) and Tamara Beshpalova (right) are working on the vase, presented to the polar explorers from Ivan Papanin's crew. © V. Levshenkov Collection.



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**A SOVIET SUPREMATIST
PORCELAIN VASE**

BY THE STATE PORCELAIN FACTORY,
LENINGRAD, CIRCA 1935-1936

After the design by Nikolai Suetin, of bulbous form, painted with red rectangles within dark blue borders, and blue circles at intervals, *apparently unmarked, inscribed with numeral '24' under base* 5¼ in. (14.6 cm.) high

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

The Suprematist pattern on this vase is called 'Chintz' [*Sitchik*] and was originally created by Nikolai Suetin as a fabric design in 1930. The Suprematist series were among the most experimental and innovative productions of the State Porcelain Factory. These designs are based on abstract geometric forms, influenced by the works of Kazimir Malevich and his followers Nikolai Suetin and Ilya Chashnik. For a comparable vase from the Kuskovo Museum, see Exhibition catalogue, *Die Tafel der Zaren und das Porzellan der Revolutionäre, Fragile*, Museum für Angewandte Kunst, Frankfurt, p. 306, no. 404.



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**A SOVIET PORCELAIN CUP AND SAUCER
FROM THE AGROGRAD SERVICE**

BY THE STATE PORCELAIN FACTORY,
LENINGRAD, CIRCA 1931

After the design by Nikolai Suetin, the body of the cup painted with a band of orange above a black rim, the saucer with a row of four white tractors on black ground, surmounted by an orange and grey block, *the saucer marked under base with green underglaze hammer, sickle and cog*

The saucer, 5⅞ in. (15 cm.) diameter

(2)

£5,000-7,000

US\$6,400-8,900

€5,800-8,100

For a comparable cup and saucer from the Hermitage Museum, see G. Agarkova, N. Petrova, *250 Years of Lomonosov Porcelain Manufacture, St. Petersburg: 1744-1994*, St Petersburg, 1994, p. 155; also see T. Kudryartseva, *Circling the Square, Avant-garde Porcelain from Revolutionary Russia*, London, 2004, p. 82.



439

A SOVIET PORCELAIN TEA SERVICE 'CONTRAST'

BY THE STATE PORCELAIN FACTORY, LENINGRAD, CIRCA 1934

After the design by Nikolai Suetin, comprising a teapot, milk jug and sugar bowl, each with detachable covers, and two cups and saucers, each painted with a block colour design in black and pale grey,

all but one marked under bases with a green underglaze hammer, sickle and cog

The teapot, 5½ in. (14 cm.) high and smaller

(7)

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

For a comparable service from the Hermitage Museum, see T. Kudryartseva, *Circling the Square, Avant-garde Porcelain from Revolutionary Russia*, London, 2004, p. 133, no. 152, and T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944*, St Petersburg, 2005, p. 310.



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A RARE PORCELAIN FIGURE OF PISCES

BY THE STATE PORCELAIN FACTORY, LENINGRAD, 1924

After the model by Vasilii Kuznetsov, realistically modelled and painted as a young boy with a fishing rod over his shoulder and a large green and red sturgeon in his right hand, *marked under base with a blue and green hammer, sickle and cog, and dated '1924', also with numerals 'N 99 / 22'* 6 7/8 in. (17.2 cm.) high

£7,000-9,000

US\$9,000-11,000
€8,100-10,000

This rare figure is from Kuznetsov's uncompleted series of the Zodiac Signs, which he began in 1916. The figure of Pisces, sometimes also known as 'February', was first produced in 1918. Kuznetsov completed only the first six of the twelve months, however the production continued into the 1930s. For similar models, see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944 [State Porcelain Factory, 1904-1944]*, St Petersburg, 2005, p. 314, and T. Kudriavtseva, *Circling the Square*, London, 2004, pp. 104-105. A comparable model was sold at Sotheby's, New York, 12 April 2011, lot 159.

441

A PORCELAIN FIGURE OF ZAREMA

BY THE STATE PORCELAIN FACTORY, LENINGRAD, 1930

After the model by Natalia Danko, realistically modelled and painted as a woman, wearing a traditional Oriental costume, carrying a dagger, *marked under base with blue overglaze hammer, sickle and cog, and the date '1930.'* 4 3/8 in. (11 cm.) high

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

Zarema is one of three characters from Alexander Pushkin's poem *The Fountain of Bakhchisarai*, models of which which were designed by Natalia Danko and produced by the State Porcelain Factory throughout the 1920s and 1930s. For a nearly identical figure, see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944 [State Porcelain Factory, 1904-1944]*, St Petersburg, 2005, p. 374.



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***442**

**A RARE SOVIET PORCELAIN CHESS SET
'THE REDS AND THE WHITES'**

BY THE STATE PORCELAIN FACTORY, LENINGRAD, 1933-1934

After the design by Natalia Danko, on the White side, the King is designed as Death, the Queen as Fortuna with a cornucopia, the Bishops as White Army officers, the Knights as armoured horses surmounted by double-headed eagles, the Rooks as boats, and the Pawns as chained serfs; on the Red side, the King is designed as a blacksmith, the Queen as a peasant woman, the Bishops as soldiers of the Red Army, the Knights as horses with red stars, the Rooks as boats, and the Pawns as workers bearing sickles and sheaves of corn, *all marked under bases with blue hammer, sickle and cog and dated '1933' or '1934'* The White King, 4 $\frac{3}{8}$ in. (10.9 cm.) high and smaller (32)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

Designed by Natalia Danko (1892-1942) around 1922, this set sought to promote Soviet sentiment, whilst continuing the Russian tradition of chess. The Communist red side, made up of workers and Red Army soldiers, plays against the Capitalist whites, whose appearances are permeated with motifs of death and struggle. The production of this highly propagandistic chess set continued into the 1930s.

For other examples see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944 [State Porcelain Factory, 1904-1944]*, St Petersburg, 2005, pp. 350-351.



(detail)



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***443**

**A RARE SOVIET PORCELAIN GROUP
'RADIO FOR THE VILLAGE'**

BY THE STATE PORCELAIN FACTORY,
LENINGRAD, 1927

After the model by Naum Kongiser, realistically modelled and painted as an old man sitting on a tree trunk listening to the radio on headphones with a boy in a pioneer neckerchief standing by and controlling the radio, *marked under base with impressed hammer, sickle and cog, also incised on base 'N. Kongiser 1927'*

10 in. (25.5 cm.) high

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

The sculptor, Naum Kongiser (1904-1984), was educated in Leningrad and most frequently worked in plaster and bronze. This work, 'Radio for the Village' is a rare example of porcelain art by the artist from the State Porcelain Factory from the 1920s. In 1927, the work was displayed at the exhibition Art of the Peoples of the USSR in Moscow in honour of the 10th anniversary of the October Revolution.



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A SOVIET PORCELAIN CUP AND SAUCER

BY THE IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF
NICHOLAS II, AND THE STATE PORCELAIN
FACTORY, PETROGRAD, 1920

After a design by Ekaterina Yakimovskaya, the cup painted with a cartouche with dragonflies in a field, surrounded by a meadow with protruding worker tools in sepia tones, the saucer is similarly decorated, *marked under bases with a masked factory mark and a blue overglaze hammer, sickle and cog, also dated '1920', the saucer signed in Cyrillic 'E.Yakimovskaya'*

The saucer, 6¼ in. (15.9 cm.) diameter (2)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800



445

A SOVIET PORCELAIN PLATTER

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II,
AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1921

Of oval form, depicting four women on a swing and a Red Army soldier sitting on a mound and playing the accordion within rolling landscape, all within a black border and an orange outer rim, *marked under base with masked Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, and the date '1921'* 17½ in. (44.5 cm.) wide

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

For a comparable platter from the Kuskovo Museum, see B.I.Alekseev, *Sovetskiy Hudozhestvenniy Farfor 1918-1923*, Moscow, 1962.



446

A SOVIET PORCELAIN PLATE 'THE AMOROUS COUPLE'

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III, 1888, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1923

After the design by Stella Vengerovskaya, circular with scalloped edge, depicting a man and a woman in traditional Ukrainian dress against the backdrop of a Ukrainian house and a sunset, surrounded by floral motifs, *marked under base with green underglaze factory mark and a blue overglaze hammer, sickle and cog, and the date '1923', also inscribed with numerals '673/2'*
9 $\frac{5}{8}$ in. (24.4 cm.) diameter

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Private collection, Cheshire, United Kingdom, circa 1976.

Stella Vengerovskaya (1892-1961) worked for the State Porcelain Factory for only a short period of time between 1923 and 1926. Her style was greatly influenced by another celebrated artist, Alexandra Shchekotikhina-Pototskaya, and was inspired by fairy tales and Slavic folklore.

Vengerovskaya was born in Pavlograd, and her designs often incorporated motifs from her native Ukraine. A number of works from the Ukrainian series, including an almost identical plate 'The Amorous Couple', a teapot, tray, milk jug and sugar bowl, are part of the Hermitage Museum collection (inv. nos. Mz-S-449-453).



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A SOVIET PORCELAIN PLATE 'THE SONG'

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1901,
AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1923

After the design by Stella Vengerovskaya, circular with scalloped edge, depicting a bandura player,
a seated man and a woman in traditional Ukrainian dress, against the backdrop of a Ukrainian house and
surrounded by floral motifs, *marked under base with green underglaze factory mark and a blue overglaze
hammer, sickle and cog, and the date '1923', also inscribed with numerals '657/6'*
9 $\frac{7}{8}$ in. (25 cm.) diameter

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Private collection, Cheshire, United Kingdom, circa 1976.

END OF SALE

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IMAGE CREDITS

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- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute 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:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option when 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.

Brexit. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, the UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. 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 sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

- (i) charge you storage costs at the rates set out at www.christies.com/storage.
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_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.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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 **W** 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.

(d) 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**.

(e) 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.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) 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.

(h) 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 our 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

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) 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 or UK (as applicable above) 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	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 price 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 or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		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 or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK 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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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.

□

Bidding by interested parties.

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. 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.

○ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a

catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

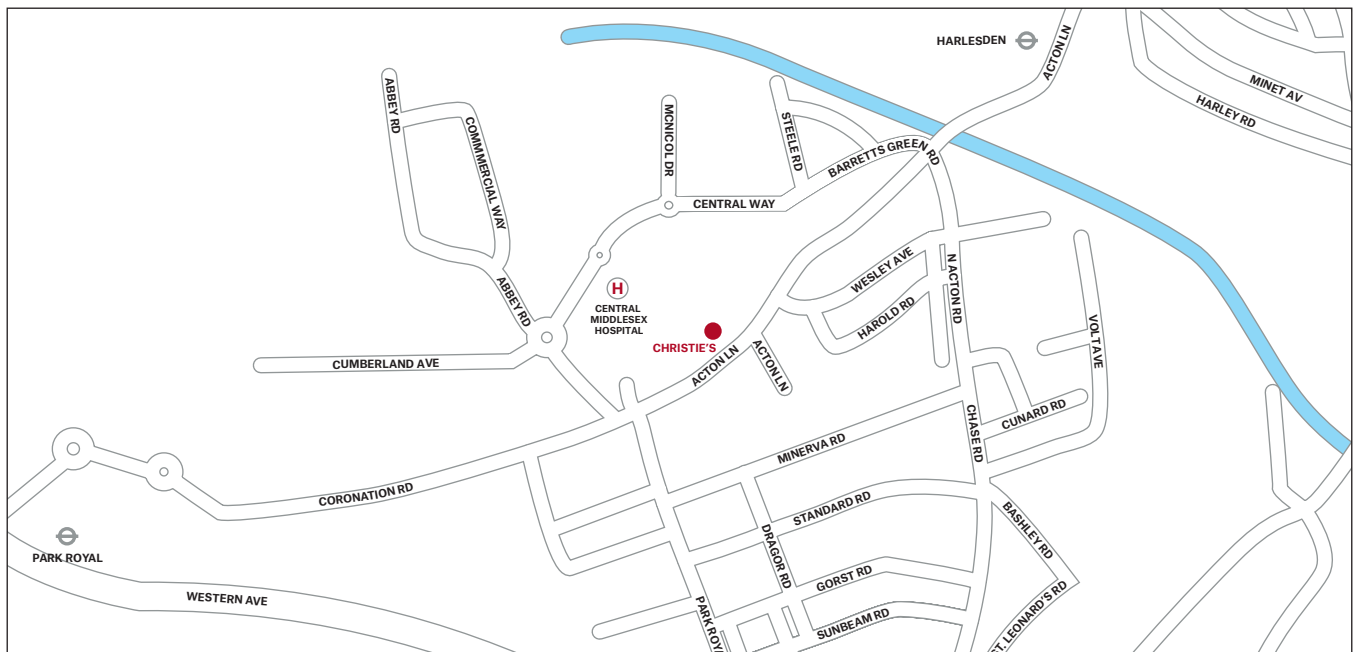
CHRISTIE'S PARK ROYAL

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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Sophie Hopkins, Jude Hull, James Hyslop, Wei-Ting Jud,
Guady Kelly, Amy Kent, Julia Kiss, Zoe Klemme,
Rachel Koffsky, Polly Knewstubb, Rebecca Lazell,
Rob Leatham, Tessa Lord, Stephanie Manstein,
Ottavia Marchitelli, Georgie Mawby,
David McLachlan, Lynda McLeod, Toby Monk,
Alice Murray, Rosie O'Connor, Clara Paschini,
Christopher Petre, Antonia Pitt, Alastair Plumb,
Eugene Pooley, Sarah Rancans, Sarah Reynolds,
Marta Saporiti, Pat Savage, Annabelle Scholar,
Hannah Schweiger, Angus Scott, Charles Scott,
Valeria Severini, Graham Smithson, Annelies Stevens,
Iain Tarling, Sarah Tennant, Susann Theuerkauf,
Flora Turnbull, Damian Vesey, Alice Vincent,
Annie Wallington, Tony Walshe, Harriet West,
Annette Wilson, Julian Wilson, Miriam Winson-Alio,
Suzanne Yalcin-Pennings, Charlotte Young





ADOLF CHARLEMAGNE (1826 – 1901)
 Benefice d'Adieu de Madame Naptal. [St Petersburg: 16th February 1873]
 Unique, exquisite silver and pictorial tribute in book form dedicated to actress Madame Naptal-Arnault
 £30,000 - £40,000

RUSSIA: IMPORTANT BOOKS AND MANUSCRIPTS

London, 27 November 2019

VIEWING

22-26 November 2019
 8 King Street
 London SW1Y 6QT

CONTACT

Barbara Scalvini
 bscalvini@christies.com
 +44 (0)20 7389 2154

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



UNKNOWN MAKER, PROBABLY CHINESE (CANTON?), CIRCA 1720
Peter I (Peter the Great), Tsar of Russia (1672-1725), standing small full length, in armour
soapstone, with gold pique points and an inset (cut paste) stone, the back not carved and set with a hole for mounting
9½in. (24cm.) high
£20,000–30,000

Voyaging

SELECTIONS FROM

THE **KELTON** COLLECTION

CHINA TRADE PAINTINGS

London, 7 November 2019

VIEWING

1-6 November 2019
8 King Street
London SW1Y 6QT

CONTACT

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CHRISTIE'S



OLD MASTERS EVENING SALE

London, 3 December 2019

VIEWING

29 November - 3 December 2019
8 King Street
London SW1Y 6QT

CONTACT

Henry Pettifer
hpettifer@christies.com
+44 (0)20 7389 2084

GIOVANNI DI PAOLO (CIRCA 1399-1482)

Saint Clare rescuing the shipwrecked

Tempera and gold on panel

7 ¾ x 11 ⅝ in. (19.7 x 29.5 cm.)

£1,500,000-2,000,000

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property from The Michael Scharf Family Collection
MARSDEN HARTLEY (1877-1943)
Bach Preludes et Fugues No. 1 [Musical Theme]
oil on canvas laid down on board
28½ x 21 in. (72.4 x 53.3 cm.)
Painted in 1912-13.
\$1,000,000 – 1,500,000

AMERICAN ART

New York, 20 November 2019

VIEWING

16-19 November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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CHRISTIE'S





AIVASOVSKY
1873



CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT