











RUSSIAN ART

MONDAY 7 JUNE 2021

PROPERTIES FROM

The Foundation Mireille and James Lévy

Teatown Lake Reservation, a non-profit environmental education center and nature preserve

The Family of Maria

The Family of Ivan Pokhitonov

The Estate of Alexandra Anastasia, Duchess of Abercorn

The Family of Weng Tonghe

The Descendants of Grand
Duke Michael Mikhailovich

AUCTION

Monday 7 June 2021 at 10.30 am (lots 1-89) and 2.00 pm (lots 101-252)

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

VIEWING

Tuesday	1 June	9.00am - 5.00pm
Wednesday	2 June	9.00am - 5.00pm
Thursday	3 June	9.00am - 5.00pm
Friday	4 June	9.00am - 5.00pm
Saturday	5 June	12.00pm - 5.00pm
Sunday	6 June	12.00pm - 5.00pm

AUCTIONEERS

Natalia Voinova and Eugenio Donadoni

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POST-SALE

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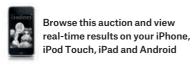
FRONT COVER: Lot 3 (detail)

INSIDE FRONT COVER: Lot 50 (detail)

PAGES TWO AND THREE: Lots 102-105, 107, 114 PAGE FOUR: Lot 44 (detail) PAGE SIX: Lot 136 (detail) PAGE EIGHT: Lot 79 (detail)

INSIDE BACK COVER: Lot 218 (detail)

COVER: Lot 182



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PROPERTY OF A PRIVATE COLLECTOR, UNITED KINGDOM



1

IVAN AIVAZOVSKY (1817-1900)

Shipwreck

signed twice with initial 'A' (lower left and right) oil on card laid on panel 614×5 in. (15.8 $\times 12.5$ cm.)

£30,000-50,000

US\$43,000-70,000 €35,000-58,000

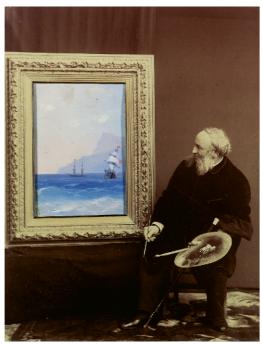
PROVENANCE:

Anonymous sale; MacDougall's, London, 28 November 2012, lot 104. Acquired at the above sale by the present owner.

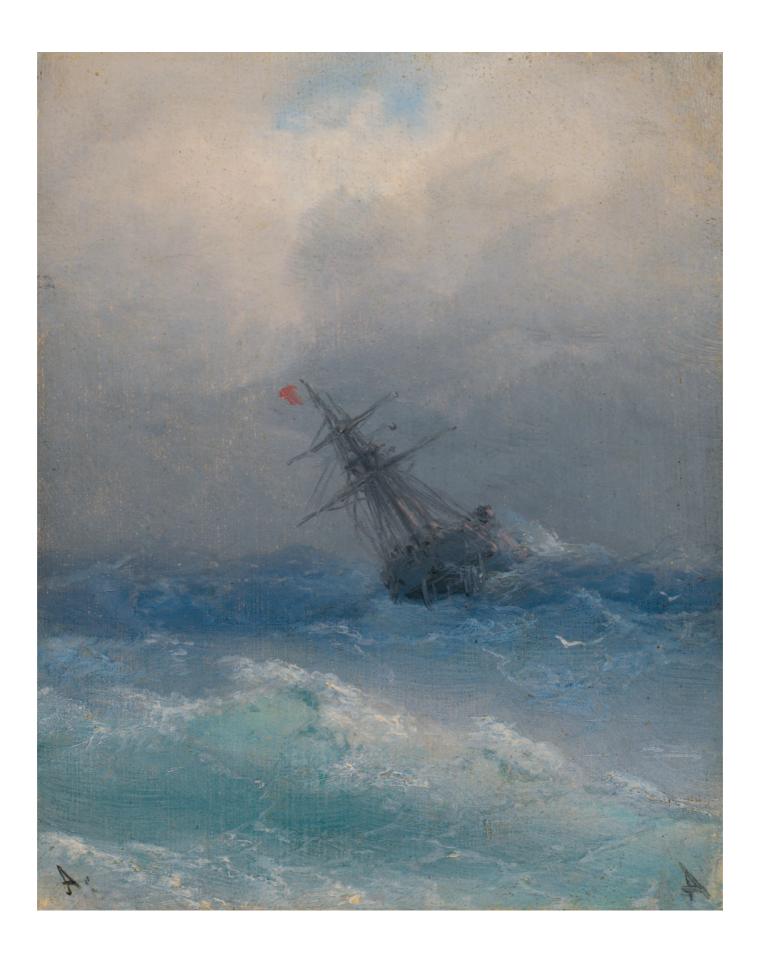
LITERATURE:

Sh. Khachatourian, *Hovhannes Ivan Aïvazovski*, Yerevan, 2011, illustrated and listed p. 244 (detail, measurements incorrect).

The present work is included in the numbered archive of the artist's work compiled by Gianni Caffiero and Ivan Samarine under the number CS-1890-016.



l. Aivazovsky, *Shipping in coastal waters*, sold Christie's, London, 14 July 1999, lot 44



PROPERTY OF A EUROPEAN PRIVATE COLLECTOR



GEORGE DAWE, R.A. (1781-1829)

Portrait of Emperor Alexander I (1777-1825)



signed and inscribed 'Geo Dawe. RA/pinxit/St. Petersbourg' (lower right) oil on canvas

35% x 24% in. (90.9 x 63.1 cm.)

£150.000-250.000

US\$220.000-350.000 €180,000-290,000

PROVENANCE:

Commissioned by Imperial gift for Don Juan Miguel Páez de la Cadena y Seix (1772-1848) (inscription on the reverse).

Acquired from the descendants of the above by the present owner in 2019.

EXHIBITED:

Bajadoz, La Real Sociedad Económica de Amigos del País de Bajadoz, Exposición Regional Extremeña, August-September 1892 (label on the frame).

The most significant portrait artist to work in Russia in the 19th century, George Dawe R.A. is celebrated for his outstanding portraits of members of the Russian Imperial family. Dawe is also known for his monumental series of 336 portraits of Russian generals whose involvement in the Napoleonic wars halted the invasion of Russia and resulted in a humiliating defeat for the French emperor. The portraits were installed in a purpose-built gallery in the Winter Palace (now part of the State Hermitage Museum) where they have remained to the present day.

Dawe initially followed in the footsteps of his father, a mezzotint engraver. However, though a gifted engraver, Dawe soon became interested in painting and went to study at the Royal Academy of Arts in London where he won the Royal Academy Schools Gold Medal in 1803. His patrons included some of the most illustrious aristocratic and noble figures of the period, including the

T. Wright (1792-1849), engraving after George Dawe, Portrait of Alexander I, 1826

Duke and Duchess of Kent, Princess Charlotte and King Leopold of Belgium. In 1819, together with the Duke of Kent, Dawe went on a trip to Europe, arriving in St Petersburg in summer - the subsequent arrival of a number of his portraits of British nobility caused a stir that attracted the attention of the Imperial family. Dawe was swiftly given a studio in the Winter Palace to work, and worked in the service of the Imperial court until leaving Russia in 1828.

In 1823, Emperor Alexander I granted the artist a number of sittings for a full-length portrait which would go on to become one of Dawe's most famous canvasses. The artist took sketches from life, noting that the tsar looked best in moonlight. A version of the portrait of Alexander I, signed and dated 'Geo Dawe pinxit S. Petersburg 1824' is currently held in the State Hermitage Museum, St Petersburg and the present lot is highly similar to the portrait held there. A similar portrait, signed 'Geo Dawe RA Pinxit' is also held in the Hermitage and is analogous to the one held in the Royal Collection at Windsor, which was painted in 1817. A similar iteration of the latter, on a reduced scale, is held in the State Russian Museum, St Petersburg and another undated version can be found in Kensington Palace. All these known versions, the present lot included, differ only slightly in the details on the uniform, in the background and in size.

An engraving by Thomas Wright (1792-1849) of the 1824 Hermitage portrait was first published in 1826 by Colnaghi & Co. and was widely reproduced in Russia. Wright had married Dawe's sister and accompanied Dawe to St Petersburg to engrave the artist's portraits of Russian nobility.

In the famed portrait, as in the present lot. Alexander I faces front vet looks away, wearing a cavalry uniform and the following decorations: the star of the Order of St Andrew the First Called linked with the order of the Garter (England) and the Order of the Sword (Sweden), insignia of the Order of St George Fourth Class; silver medal In Commemoration of the Patriotic War, insignia of the Military Order of Maria-Theresa (Austria), the Iron Cross (Prussia), among others. The Emperor's figure is surrounded by dark-grey clouds, contrasting with his proud and illuminated head. Much like the Military Gallery in the Winter Palace, the portrait undeniably seeks to celebrate Alexander I's victory over Napoleon and underline his military and strategic acumen, as well as affirming Russia's status as a military superpower.

РУССКАЯ ВЕРСИЯ







Attributed to Maria Henrietta Pringle (née Middleton), *Chevalier Juan Miguel Páez de la Cadena y Seix from the Middleton watercolour album, circa* 1825-1835, Hillwood Estate, Museum & Gardens, Washington D.C.

Don Juan Miguel Páez de la Cadena y Seix (1772-1848)

Don Juan Miguel Páez de la Cadena y Seix was born into one of the leading families in Sanlúcar de Barrameda, Andalucia, Spain. He received degrees in law and canon law from the Universities of Granada and Orihuela before working as an auditor for the Spanish army. In 1812 Juan Miguel served as a substitute deputy for Seville at the Cádiz Cortes, the first national assembly, and assisted in the creation of a Spanish constitution. Between 1815 and 1823 he held several legal positions, including Member of the Hall of Justice and Supreme War Council and General Counsel of the Sapper Regiment. His appointment as Ambassador to London in late 1823 marked his entry into foreign affairs, though he seemingly turned this position down. Juan Miguel was soon named Ambassador to St Petersburg and remained in this capacity for a number of years. While in Russia he became well acquainted with Alexander Pushkin - he may have served as an inspiration for the Spanish Ambassador in the poet's novel, Eugene Onegin. The severing of diplomatic relations between Russia and Spain in 1833 left Juan Miguel positionless. However, it appears that he did not return to the Continent until at least 1834. That year he donated his collection several seventeenth-century Spanish works to the Hermitage Museum, where twelve of them remain today.

«Скажи мне, князь, не знаешь ты,
Кто там в малиновом берете
С послом испанским говорит?»
Князь на Онегина глядит.
— Ага! давно ж ты не был в свете.
Постой, тебя представлю я. —
«Да кто ж она?» — Жена моя. —
A. Pushkin, Evgeny Onegin, Chapter 8, (1823-1830)

The inscription on the reverse of the present lot, which refers to the celebrated Spanish diplomat and collector Juan Miguel Páez de la Cadena y Seix, does so in the present tense, and must have been added to the canvas while he was still alive. It makes two mistakes, referring to him with his father's full surname, rather than his own, according to Spanish naming custom, and incorrectly giving Dawe the Christian name 'Guillermo' (Spanish for 'William'), an understandable error to a Spanish reader of the abbreviation 'G. Dawe', for whom 'George' would more naturally be rendered as 'Jorge'. These errors indicate that the inscription must have been made by a majordomo or another literate servant (and in a beautiful hand), but not a well-informed polyglot like the diplomat himself.

The entry for Juan Miguel Páez de la Cadena in the Diccionario Biográfico Español (contributed by J.M. García León) gives his dates as 'Sanlúcar de Barrameda (Cádiz), 21.VII.1772 - [Dresden], 8.XII.1848', noting that he was elected academician of Fine Arts in Madrid (in the Real Academia de Bellas Artes de San Fernando) for his Composiciones poéticas (Bilbao, 1828), but perhaps also for the refined taste and knowledge evoked in Dawe's papers. His collection of Spanish paintings became an important nucleus of that school in the holdings of the Hermitage, including works by Antolínez, Nuñez da Villavicencio and others (see the catalogue of the Hermitage exhibition Spanish masters from the Hermitage, 2015, and elsewhere), and he also owned certain Flemish and Italian works. His friendship with Pushkin is documented in the letters and papers of the poet and his contemporaries; Pushkin, who had occasion to use Páez de la Cadena for eyewitness anecdotes about European affairs, such as Napoleon's rise to power, intended to record some of these impressions in his unrealised publication, Table-Talk. Amongst his many interactions with Saint Petersburg society, he was also acquainted with Nikolai Gogol (1809-1852) and Ivan Kozlov (1779-1840).

PROPERTY FROM AN IMPORTANT AUSTRIAN COLLECTION



3

DMITRY LEVITSKY (1735-1822)

Portrait of Emperor Paul I (1754-1801)



oil on canvas, painted oval 28% x 23% in. (73 x 58.6 cm.) Painted circa 1796

£700.000-900.000

US\$990,000-1,300,000 €820,000-1,000,000



PROVENANCE:

Colonel Andrei Kvitka (1849-1922).
By descent to his wife, Vera Kvitka (1862-1943).
Bequeathed to Princess Nina Galitzine (1887-1957).
By descent to Princess Irene Galitzine (1918-2006), Rome.
Acquired by the father of the present owner in Vienna in the early 1990s.

Emperor Paul I, often referred to as the 'Russian Hamlet', is perhaps one of the most mysterious and controversial figures in Russian history. The son of Peter III (born Charles Peter Ulrich of Schleswig-Holstein-Gottorp, 1728-1762), Emperor of Russia for several months after the death of his aunt, Empress Elizaveta Petrovna (1709-1762), and Catherine II (born Sophie of Anhalt-Zerbst, 1729-1796), known as Catherine the Great, who overthrew her husband to reign for almost 35 years; Paul spent his life in the shadow of his father's rumoured assassination and his cold and distant, but supremely powerful mother, who intended to remove him from the line of succession. Yet despite his mother's wishes, Grand Prince Paul Petrovich succeeded to the throne after her death in 1796, only to be brutally assassinated in his newly-built Mikhailovsky Castle in St Petersburg five years later. Often branded an eccentric tyrant, recalling Alexander Pushkin's line referring to the castle as 'the empty monument of the tyrant' in his poem *Ode to Liberty*. Paul I has been rehabilitated, to a certain extent, by recent scholarship which has sought to recognise his achievements in foreign and domestic policy. In

Colonel Andrei Kvitka (1849-1922)

popular culture, theatre, film, and even museum exhibitions, a more nuanced reading of this complex and fascinating figure prevails. It is in this context that Christie's is delighted to present one of the finest portraits by Dmitry Levitsky ever to appear at auction.

Portrait of Emperor Paul I caused a sensation when it was revealed to the public at the opening of the Levitsky exhibition at the State Russian Museum in St Petersburg in 2010. A recent discovery, the painting was splashed across the news channels; a hitherto unknown masterwork discovered in a private collection in Vienna. Although the portrait was unrecorded in the incomplete list of works by Levitsky, scholars agreed that the quality and execution were unmistakeable. Prominent Russian art historian and Director of the Department of the Painting of the XVIII – early XIX centuries at the State Russian Museum, Grigorii Goldovsky names this work as one of Paul's most prophetic portraits, full of life and at the same time, emotional tension, as if foreseeing the tragic fate of the Emperor (Dmitrii Levitskii. 'Smolianki'. Novye otkrytiia ['Smolny Girls'. New Discoveries], St Petersburg, 2010, p. 82).

Hailed as a gifted portraitist early in his career, Levitsky painted many of the most significant public figures of his time, including members of the Russian and European royal families (his Portrait of Catherine II the Legislatress in the Temple of the Goddess of Justice, 1783, State Russian Museum, St Petersburg, was deeply admired by contemporaries), Russian nobility and prominent figures from political and cultural circles. As future Emperor Paul I, Grand Prince Paul Petrovich was painted by leading European portraitists, including Louis Caravaque (1684-1754), Pietro Rotari (1707-1762), Alexander Roslin (1718-1793), Vigilius Eriksen (1722-1782) and Jean-Louis Voille (1744-1829). However, perhaps his two most recognisable full-length portraits were painted by Russian artists and former students of Levitsky: Vladimir Borovikovsky (1757-1825) and Stepan Shchukin (1762-1828). Borovikovsky's portrait (1800, State Russian Museum, St Petersburg) presents the Emperor standing in his coronation robe. Shchukin's canvas (1797, State Tretyakov Gallery, Moscow) bears more compositional similarities to the present work; however, strikingly, both Borovikovsky and Shchukin present psychological portraits rather than ceremonial depictions of the monarch favoured by their European counterparts.

РУССКАЯ ВЕРСИЯ





(Lot 3 in its frame)

On a smaller scale, Levitsky's three-quarter-length portrait allows for a much closer, more intense study of the Emperor's facial features. In his dictionary of Russian engraved portraits, Dmitry Rovinsky lists two main types of three-quarter portraits of Paul I from the late 18th century: the 1789 type by Voille and the 1797 by Lampi. Both types, in similarity with the present work, enclose the portrait in an oval *trompe l'oeil* frame. However, that is where the similarities end.

Unlike Voille and Lampi, Levitsky painted his sitter in the 'Prussian' uniform of the Russian Imperial Guard, with the noticeable absence of the Order of Malta. It has been suggested that this would date the portrait to 1796-1797 which is corroborated by the fact that Levitsky is known to have worked for the sitter since the 1790s, while he was still Grand Prince Paul Petrovich, painting him, his wife Maria Feodorovna and his daughters. The relative lack of detail in the garb and orders, typical of Levitsky's work in the late 1780s and 1790s, and evident in his portraits of the recipients of the Order of St Vladimir (see Portrait of A.P. Mel'gunov and Portrait of I.G. Chernyshev, Pavlovsk State Museum), only serves to emphasise the phenomenal attention to every muscle of his subject's face. Distinguishing him from other portraitists of the period, Levitsky was known for his ability to skilfully convey the psychological state of his sitter with his brush. His painterly techniques; for example, the multi-directional brushstrokes employed in the flesh tones; lend an expressiveness to his portraits, unparalleled by his peers. It is this ineffable quality of Levitsky's portraits that is often his signature, for the artist did not always sign his works in script, as demonstrated here and by other recognised works, including his portrait of the French philosopher and writer Denis Diderot (1713-1784) (1773, Musée d'Art et d'Histoire, Geneva).

According to the exhibition catalogue, Dmitry Levitsky. 'Smolny Girls'. New Discoveries, the present portrait was formerly in the collection of the Golitsyn family. Indeed, this portrait of Emperor Paul I, unattributed, adorned the walls of Princess Irene Galitzine's (1918-2006) Rome apartment. A celebrated fashion designer, her clothes gracing the forms of some of the most glamorous women of the early 20th century, including Audrey Hepburn and Jackie Kennedy, Princess Irene Galitzine was born in Tiflis to Prince Boris Golitsyn (1878-1958) and Princess Nina Golitsyna (née Kovaldgi, 1888-1957). Fleeing the country after the Russian revolution, Princess Nina Golitsyna eventually settled in Rome with her daughter, Irene, at the villa of their relatives - Colonel Andrei Kvitka [-Osnovianenko] and his wife Vera. Besides building a successful military career, Kvitka was a man of many talents and interests, including art: the colonel attended the Académie Julian in Paris and was an accomplished artist himself. The Kvitkas were also known to have a rich collection of porcelain and paintings, even lending works to Serge Diaghilev's exhibition of Russian historical portraits in St Petersburg in 1905. The family estate was in Osnova, near Kharkiv, but they also had properties in the south of Russia (in Tuapse and Khosta, near Sochi) as well as in France and Italy. After the revolution, their villa in the heart of Rome near Porta Pia hosted the Kvitka and the Golitsyn families, providing temporary refuge for other Russian noble families in emigration. Although the main contents of Villa Kvitka were eventually sold in 1921, Princesses Nina and Irene inherited some of the Kvitkas' most cherished possessions, including Portrait of Emperor Paul I, after their deaths. In 1972, Princess Irene Galitzine moved into a new apartment very close to Villa Kvitka, where she had grown up, with her husband Silvio de Menezes Medici (1903-1989) and their exquisite collection of art and antiquities. From the recollections of friends, Portrait of Emperor Paul I remained in the collection of Irene Galitzine until the late 1980s.







*4

RUSSIAN SCHOOL

Portrait of Peter the Great (1672-1725) watercolour, heightened with gold, on card 8½ x 6½ in. (21.6 x 16.5 cm.); oval

£3,000-5,000

US\$4,300-7,000 €3,500-5,800



*5

NIKOLAI BOGDANOV (1850-1892)

The coach

signed in Cyrillic and dated 'N. Bogdanov/75.' (lower left) oil on canvas $22 \times 30\%$ in. (56 x 78.1 cm.) Painted in 1875

£15,000-25,000

US\$22,000-35,000 €18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 25 November 2008, lot 432. Acquired at the above sale by the present owner.



5





PROPERTY FROM AN IMPORTANT NORTH AMERICAN PRIVATE COLLECTION

GAVRIL KONDRATENKO (1854-1924)

Summer landscape signed in Cyrillic 'G. Kondratenko' (lower left) oil on canvas 12¼ x 28 in. (31.1 x 71.1 cm.)

£12,000-18,000

US\$17,000-25,000 €14,000-21,000

PROVENANCE:

Prince Sergei Belosselsky-Belozersky (1895-1978). By descent to the present owner.











(part)

PROPERTY OF A PRIVATE COLLECTOR, SWITZERLAND



AFTER VIKTOR VASNETSOV

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

chromolithograph printed in gold and various colours; one folded as issued; one framed 31% x 10% in. (79.5 x 27.1 cm.); and smaller

together with six other chromolithographs in various colours, including chromolithographs after Alexandre Benois, Nikolai Bogdanov and Nikolai Samokish (8)

£7,000-9,000

US\$9,900-13,000 €8,200-10,000

PROVENANCE:

with Galerie Bodenschatz, Basel. Acquired from the above by the present owner in 1993.











(part)

PROPERTY OF A PRIVATE COLLECTOR, SWITZERLAND



*8

AFTER VIKTOR VASNETSOV

Menu for the Coronation Banquet of the Emperor Nicholas II and Alexandra Feodorovna, 1896; and Menu for the Annual Banquet for the Knights of the Order of St George, 1893

chromolithograph printed in gold and various colours; one folded once as issued; one framed 37×13 in. $(94 \times 33$ cm.); and smaller

together with six other chromolithographs in various colours, including chromolithographs after Apollinarii Vasnetsov, Ernst Lipgart and *Menu commemorating the wedding of Grand Duke Konstantin Konstantinovich and Princess Elisabeth of Saxe-Altenburg* after Lev Lagorio

£7,000-9,000

US\$9,900-13,000 €8,200-10,000

PROVENANCE:

with Galerie Bodenschatz, Basel. Acquired from the above by the present owner in 1993.



*9

IVAN BILIBIN (1876-1942)

Illustration for 'Contes de l'Isba': Ivan-Tsarevich and the Firebird signed, further signed with Cyrillic initials and dated 'I. B./1930/I. Bilibine' (lower right) pencil, ink and watercolour on paper laid down on board 10.53/4 x 8 in. (27.1 x 20.3 cm.)

£60,000-80,000

US\$85,000-110,000 €70,000-93,000

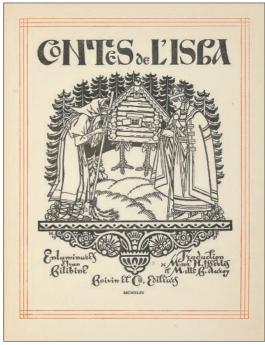
PROVENANCE:

Aleksandra Shchekotikhina-Pototskaya (1892-1967), wife of the artist (inscription on the reverse). Gift to Irina Alekseevna Potapova (Pototskaya) (1914-2002), wife of Mstislav Pototskii, son of Aleksandra Shchekotikhina-Pototskaya and stepson of Ivan Bilibin (inscription on the reverse). By repute, acquired from the family of the above by the collector Vladimir Volkov. Acquired by the former owner from the descendants of the above. Anonymous sale; Christie's, London, 26 November 2012, lot 101.

Acquired at the above sale by the present owner.

LITERATURE

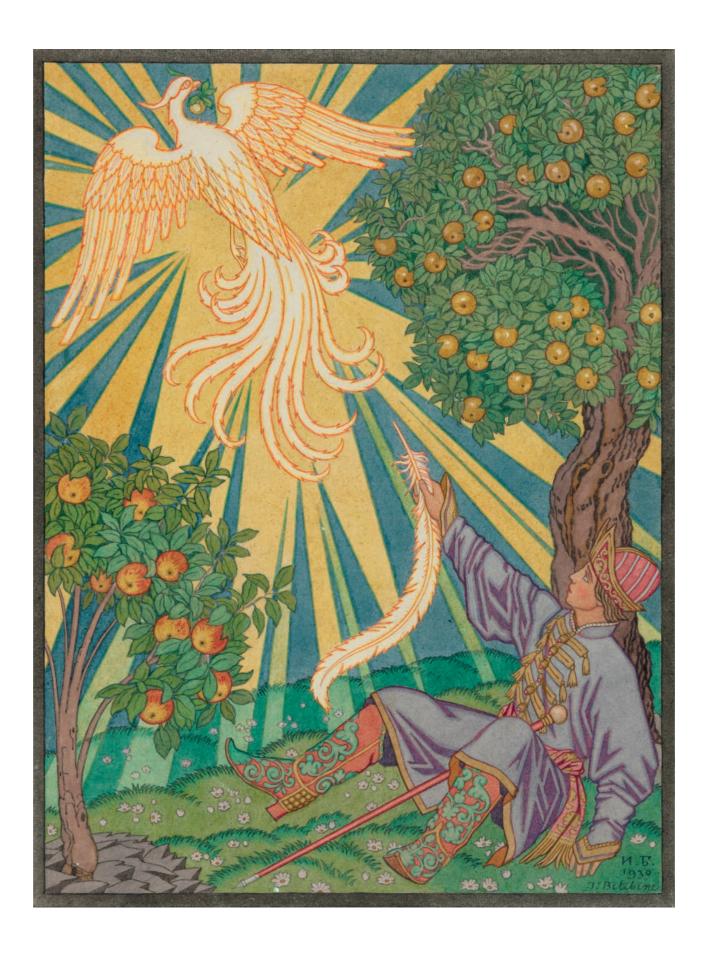
H. Isserlis & B. Auroy (eds.), *Contes de L'isba*, Paris, 1931, illustrated p. [45].



Front cover of Contes de l'Isba, Paris, 1931

In the early 1930s, while still living in Paris with his wife Alexandra Shchekotikhina-Pototskaya (1892-1967), Ivan Bilibin once more turned to illustration, an art that had showcased his talents and unique style at the dawn of his artistic career. Bilibin received commissions from three Parisian publishing houses, including a request from Boivin et Cie to decorate three books of fairy tales in French: Contes de l'Isba (published in 1931) with Russian fairy tales, Contes de la Couleuvre (1932) with French fairy tales, and Contes des frères Grimm (1935) with German fairy tales. This was Bilibin's most ambitious project realised abroad and his most extensive illustration project for books.

In his illustrations for the *Contes de l'Isba*, executed in 1930-1931, Bilibin reworked and modified many of his most successful and recognisable earlier book designs, blending decorative graphics and distinctive Neo-Russian folk style. According to the list of Bilibin's works compiled by Sergei Golynets in 1970, examples of these later illustrations were kept in the State Russian Museum, St Petersburg, in the Tyumen Fine Arts Museum, and with the family of the artist.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION



10

LÉON BAKST (1866-1924)

2634 x 1914 in. (67.8 x 49 cm.)

Vasilisa the Beautiful and the Monster signed and dated 'Bakst/1922' (lower left) pencil and gouache, heightened with gold, on paper laid on board

£150.000-200.000

US\$220,000-280,000 €180,000-230,000

PROVENANCE:

Acquired by the family of the former owner circa 1940-1950.

Anonymous sale; Christie's, Paris, 14 June 2010, lot 123.

Acquired at the above sale by the present owner.

EXHIBITED

New York, The Brooklyn Museum, Exhibition of Russian painting and sculpture, 24 February-6 April 1923, no. 26.

LITERATURE:

Exhibition catalogue, *Exhibition of Russian painting and sculpture*, New York, 1923, illustrated p. [2], listed p. [20], no. 26.

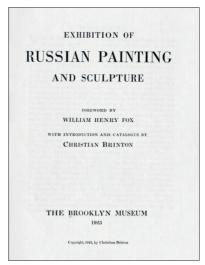
Exhibition catalogue, *Léon Bakst. K 150-letiiu so dnia rozhdeniia* [To commemorate 150 years from the artist's birth], Moscow, 2016, illustrated and listed p. 190.

The most accomplished and innovative stage and costume designer of his time, Léon Bakst revolutionised the world of art, theatre and fashion with his incredibly rich, varied and ground-breaking artistic output for Serge Diaghilev's (1872-1929) wildly successful and critically lauded *Ballets Russes*. Known for his exotic, vivid prints and erotic designs which meshed together vibrant colours and elegant

lines, Bakst drew on the classical heritage and aesthetics of Ancient Greece, the rich histories of near and East Asian cultures and the arts and crafts of his homeland, Russia. From the moment Bakst's work first debuted at the Ballets Russes in 1909, the artist's gift for theatre design stood unrivalled by his contemporaries up until his death in 1924. Dancers such as Ida Rubinstein (1883-1960) and Vaslav Nijinsky (1889-1950) famously wore his costumes, which were noted for their comfort: indeed, his wearable designs also display an avid interest in combining aesthetics with functionality. Most significantly, Bakst's work with the Ballets Russes marked a daring shift in theatre and stage design: Bakst's designs rejected Francophile tastes and the aristocratic conception of dance while embracing native Russian folk art and eroticism, both of which had been previously reviled by the aristocracy.

The present lot, Vasilisa the Beautiful and the Monster, is a sublime embodiment of Bakst's characteristic juxtaposition of lively and bold colours with stylised animal and floral prints, as can be noted in Vasilisa's flowing tunic and wide skirt. In particular, the repetition of the stylised animal and foliate motif is redolent of Russian

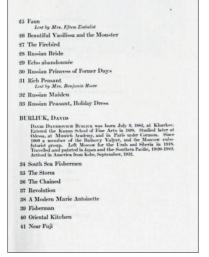
folk and vernacular art, an art that was also being revived by his compatriot, the acclaimed avant-garde artist Natalia Goncharova (1881-1962). Bakst also added specific touches in his works to imitate texture and fabric: the scrolling foliate motifs on Vasilisa's boots and bonnet are heightened with gold pigment to simulate the luxury of gold brocade. Later, these varicoloured animal print motifs would be repeated in the silk textiles Bakst created for the theatre at Evergreen House, Baltimore, in 1923-1924. According to the catalogue for the exhibition Léon Bakst. K 150-letiiu so dnia rozhdeniia [To commemorate 150 years from the artist's birth] at the State Tretyakov Gallery, Moscow, in 2016, the present lot is a costume design for the comedic opera Mavra, for which Bakst executed a number of costume designs in 1922. Although Diaghilev had initially promised the production to Bakst. he later appointed Léopold Survage (1879-1968) as the costume designer. Diaghilev was forced to pay Bakst damages for this move, and as a result, Diaghilev and Bakst's long-standing and fruitful collaboration came to a bitter and acrimonious halt. Bakst would die only two years later, the two masters never to reconcile. Bakst's designs for this production are his last to involve a Russian theme and the last he would create for the Ballets Russes.



Cover page of Exhibition of Russian painting and sculpture, New York, 1923



Page illustrating lot 10



Page listing lot 10, no. 26



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION



11

KONSTANTIN GORBATOV (1876-1945)





signed in Cyrillic and dated 'K. Gorbatov 1913.' (lower right) oil on canvas 36% x 45½ in. (93.1 x 115.6 cm.)

£350,000-550,000

US\$500,000-770,000 €410,000-640,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 March 1982, lot 302.

Anonymous sale; Sotheby's, London, 5 December 1989, lot 115.

Acquired at the above sale by the present owner.

LITERATURE

A. Kusakin, 'Vosvrashchenie Konstantina Gorbatova [The return of Konstantin Gorbatov]', Nashe Nasledie, Moscow, 1999, no. 49, illustrated p. 103.

Konstantin Gorbatov's masterwork *The Invisible City of Kitezh* returns to auction more than thirty years since its last appearance. A well-known and unforgettable image, this composition is unique in Gorbatov's oeuvre and combines folklore with the artist's observations of life on the Volga.

The legend of Kitezh originates from the early thirteenth century when Iurii II of Vladimir founded the city on the banks of the beautiful Lake Svetloyar, near Nizhny Novgorod. In 1237, Batu Khan and his Mongol-Tatar horde invaded Russia, decimating Ryazan, Vladimir and Suzdal in quick succession. Under imminent threat, the inhabitants of Kitezh prayed for salvation and suddenly, in answer to their prayers, the city and its inhabitants began to be submerged by water, successfully evading their enemies. According to legend, from that moment on, only a person pure of heart could see the reflection of the church domes and white-stoned walls of Kitezh in the peaceful waters of Lake Svetloyar.

Drawing inspiration from this legend, Gorbatov reimagines the *belyani*, slow-moving giants used

to transport timber downstream on the Volga, decorated in bold neo-Russian motifs. One of these enormous boats, which were up to 100 metres in length and capable of carrying up to 13,000 tonnes, is transformed into the floating transport for Kitezh, with its golden domes and richly painted wooden buildings.

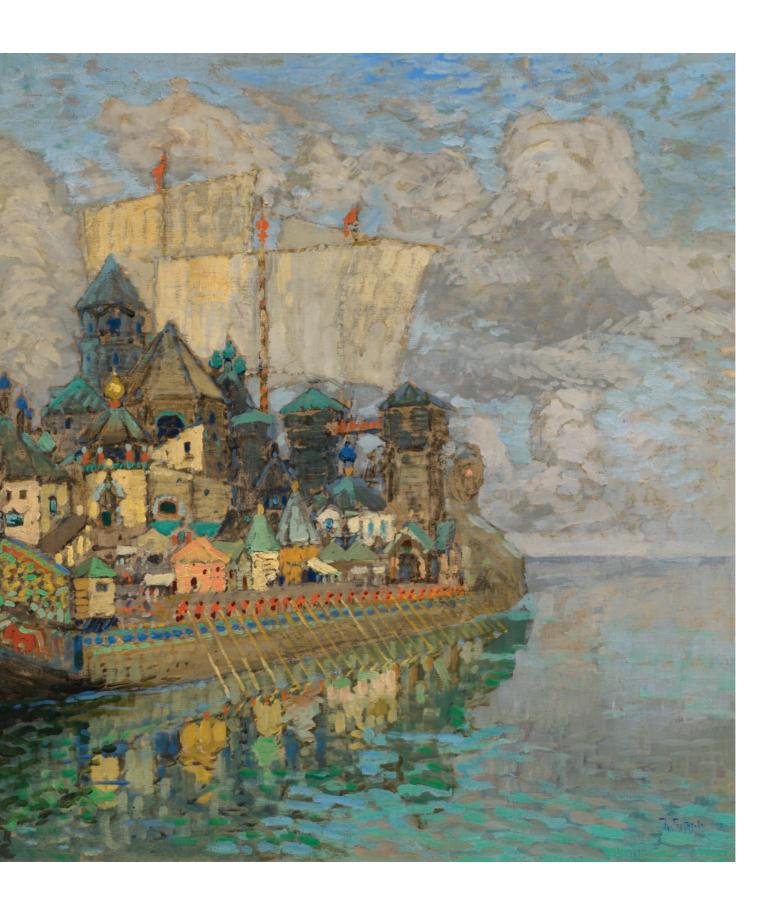
As Igor Grabar (1871-1960) noted, from his childhood in Stavropol-on-Volga, Gorbatov ' ... was accustomed to the old fishing boats standing idle with patched sails, the heavily loaded barges, the smell of muddy water and fresh fish, the hot sun, mercilessly pouring its rays on the green and red roofs of the riverside houses. As a grown man, when he found everything but painting alienating, Gorbatov spent weeks at the riverside, listening, watching, sketching, painting prolifically and with enormous pleasure.' Painted before his emigration, The Invisible City of Kitezh is a remarkable combination of myth and reality; Gorbatov uses his palette and imagination to transform the everyday into folklore. For more information on Konstantin Gorbatov, please see lots 58 and 61.



Postcard depicting a belyana, 1900s

РУССКАЯ ВЕРСИЯ





MARIA IAKUNCHIKOYA

Following the success of previous sales, Christie's is once again privileged to offer a unique selection of works by Maria lakunchikova from the artist's family. Never before seen on the market, lots 12-38 cover a wide range of subjects and demonstrate lakunchikova's mastery of technique and media.

Creating a synthesis of art and nature, fusing Symbolism with the aesthetics of Art Nouveau, Maria lakunchikova's work is distinguished by her ability to imbue her chosen medium, be it canvas, panel or textile with profound lyricism. Her oeuvre is imaginative and transportive; conveying a sense of nostalgia for the ephemeral world of Russia in the late 19th century, as well as providing a tantalising glimpse of something greater, an undefined spiritual realm. Celebrating the primacy and simplicity of folk art and, alongside her friend and mentor Elena Polenova (1850-1898), seeking inspiration in traditional Russian fairy tales and the natural world, lakunchikova also championed the *kustar* industries, securing her importance to the artistic Neo-nationalist movement.





An archival photograph of lakunchikova's posthumous exhibition, Moscow, 1905, showing offered lots in situ

lakunchikova's artistic practice was greatly influenced by her immediate circle; Pavel Tretyakov (1832-1898), was married to her aunt, while her sister Natalia married Vasily Polenov (1844-1927) in the church at Abramtsevo. At her sister's home, Maria lakunchikova became acquainted with Moscow's finest artists including Isaak Levitan (1860-1900), whose landscapes left an indelible impression. lakunchikova's iconic From a window of the old house, Vvedenskoye (1894), sold at Christie's for a record-breaking £700,000 in November 2011, is arguably one of the most laconic expressions of the artist's viewpoint. For lakunchikova, the manmade structure, in this case the columns which frame the landscape, reminds the viewer that we are experiencing the scene through her, the weight of lakunchikova's experiences personalise the space. Moreover, the symbolic role of landscape is significant: in her work lakunchikova uses the architecture of the evocative country estates of Nara, Morevo, Abramtsevo and Vvedenskoe as portals - a means to escape the physical and access the natural world, and by extent a spiritual realm beyond. In this way lakunchikova's depictions of the gentle rustling of birch leaves, the mesmerising ripples of a stream, the mirrored surface of a pool of water all take on new import.







An archival photograph of lakunchikova's posthumous exhibition, Moscow, 1905, showing offered lots in situ

lakunchikova's versatility as an artist led her to explore and master a number of different mediums. She was one of the first Russian artists to experiment with colour engraving (lot 12) and her influence can be traced particularly in the formative oeuvre of Anna Ostroumova-Lebedeva (1871-1955). However, it is her experimentation with pokerwork, or pyrogravure, for which she is perhaps best known. lakunchikova's interpretation of the natural rhythm of nature, present in *Cowslip* (lot 17) and *Forget-me-nots* (lot 34), is complemented by the decorative and hand-worked quality of the technique. The poet and artist Maximilian Voloshin (1877-1932) praised lakunchikova for creating '...a synthesis of colour and form, using the sinuous lines to render a symbolic image, yet at the same time preserving a degree of realism...the panel on wood is the most finished and absolute of all that lakunchikova produced. In this mode of expression she revealed her true character. Here, all the ideas that had preoccupied her begun to achieve their final incarnation (M. Voloshin, 'Tvorchestvo M. V. lakunchikovoi', Vesy, no. 1, January 1905, pp. 30-38).



Maria lakunchikova

Shortly after her participation in the *Exposition universelle* in 1900, lakunchikova's health deteriorated and she eventually succumbed to tuberculosis in Chêne-Bougeries in 1902. As Sergei Diaghilev's obituary makes clear, lakunchikova's untimely demise was felt keenly by the contemporary art world: 'The life of lakunchikova has been too short for all the things she could have done. But, amid the troubles of caring for her children and the fast-pace of Paris, she managed to reveal the depth of an admirable talent, a profound love for our Russian forests, oh! so far away, those little pine-trees and fir-trees that, for her, had been filled with a religious sentiment towards which she strove her entire life. Her entire existence has been a tragedy. She could not be enough for everything, she, the dear poet of the Russian forests, of the pastures, of the small village cemeteries with their crosses in the middle, of the fences of convents and of the country-side verandas. How could she, so sweet and frail, have found the strength to fight for her life?' (quoted in S. Lifar, *Serge de Diaghilev: Sa vie, Son Oeuvre, Sa Légende*, Monaco, 1954, p. 20).





(part)



*12

MARIA IAKUNCHIKOVA (1870-1902)

Irreparable (illustrated); Study for 'Irreparable' (illustrated); Rêve; Girl in the garden

one signed with Cyrillic initials and dated 'Mla/1889' (lower right) one etching with aquatint in colours; three pencil and ink, two with watercolour, one heightened with gold, on paper $11\% \times 15\%$ in. (29.7 x 40 cm.); and smaller

£4,000-6,000

US\$5,700-8,400 €4,700-7,000

PROVENANCE:

The family of the artist.

By descent to the present owner.

LITERATURE:

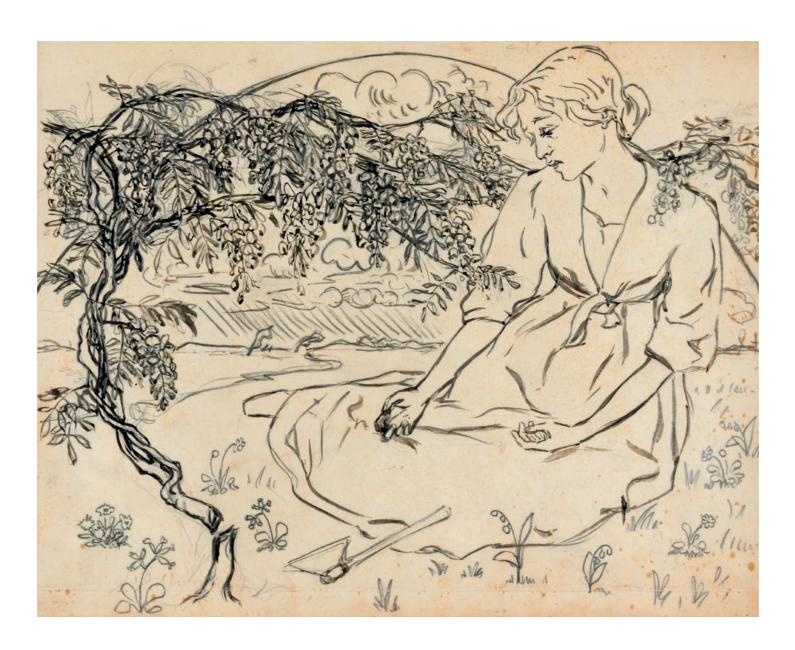
Irreparable

Possibly, K. Kiselev, Maria lakunchikova, Moscow, 2005, listed p. 142 as Nepopravimoe.

Rêve

K. Kiselev, *Maria lakunchikova*, Geneva, 2008, illustrated p. 147, listed p. 154 as *Rêve*.

Rêve is a study for the pyrogravure and oil on door panels, Dream (see lot 19).





*13

MARIA IAKUNCHIKOVA (1870-1902)

Study for 'From a window of the old house, Vvedenskoye' oil on panel $10\%\,x\,8\%$ in. (27.1 x 20.9 cm.)

US\$4,300-7,000 €3,500-5,800

PROVENANCE:

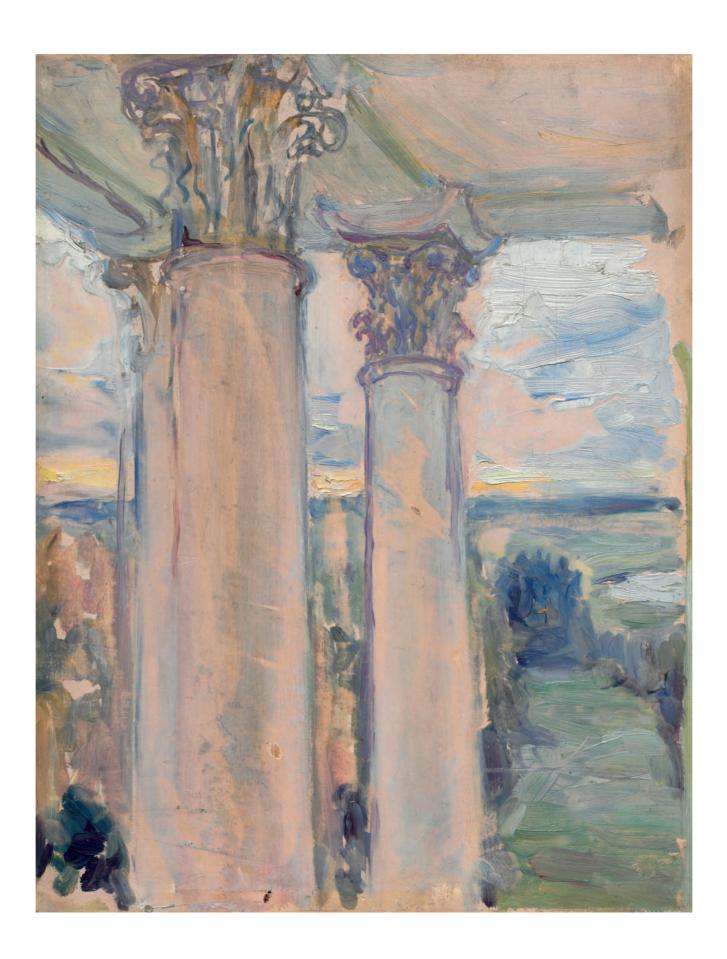
£3,000-5,000

The family of the artist. By descent to the present owner.

'Если посмотреть жизнь свою с начала до сих пор, очень скоро все можно сказать, исключая картин Введенского.'

'LOOKING BACK AT MY LIFE FROM THE VERY BEGINNING TO THE PRESENT DAY, EVERYTHING CAN BE TOLD VERY QUICKLY, APART FROM THE PAINTINGS OF VVEDENSKOYE.'

(Maria lakunchikova, Diary. 19 April 1890. Private archive. Published in O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', *The Tretyakov Magazine*, Moscow, 2020, no. 3 (68), special edition, pp. 85-86)







MARIA IAKUNCHIKOVA (1870-1902)

Petits sapins

oil on canvas laid on board 8 x 5% in. (20 x 14.2 cm.) together with seven landscape studies

£4,000-6,000

US\$5,700-8,400 €4,700-7,000

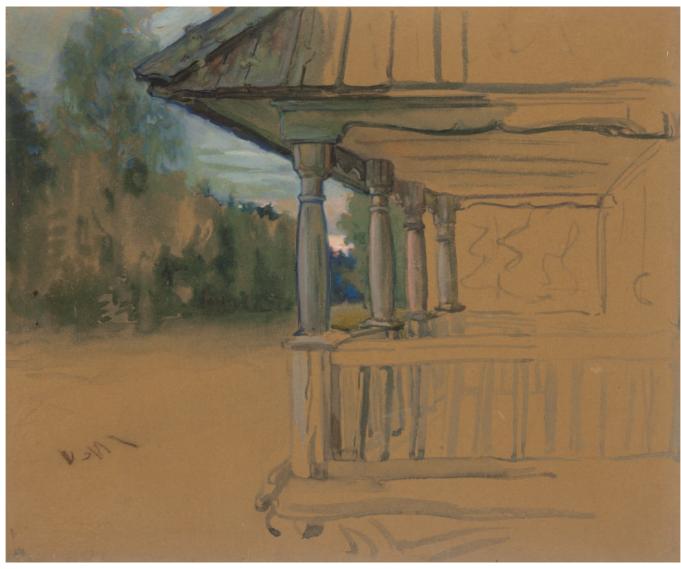
(8)

PROVENANCE:

The family of the artist. By descent to the present owner.

LITERATURE:

K. Kiselev, *Maria lakunchikova*, Geneva, 2008, illustrated p. 89, listed p. 153 as *Petits sapins* (measurements inverted).



(part)

MARIA IAKUNCHIKOVA (1870-1902)

Chapel in Nara (illustrated); and Izba interior

the first with date '1899' (on the reverse); the second with date and number '1891/13' (on the reverse)

the first watercolour, heightened with white, on board; the second watercolour, heightened with gouache, on paper

the first 19½ x 23% in. (49.5 x 60 cm.);

the second $17\% \times 21\%$ in. (45.3 x 54.3 cm.)

£5.000-7.000

US\$7.100-9.800 €5,800-8,100

PROVENANCE:

The family of the artist. By descent to the present owner.

EXHIBITED:

Chapel in Nara

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii* Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], 13 February-27 March 1905, no. 141 (label on the reverse).

LITERATURE:

Chapel in Nara

Mir iskusstva, St Petersburg, 1904, no. 3, illustrated p. 74 (detail). Exhibition catalogue, Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], Moscow, 1905, listed p. 11, no. 141 as Chasovnia v Nare.

K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 171 as Chasovnia v Nare.

Probably, K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 177 as Derevenskii inter'er.





PROPERTY FROM THE FAMILY OF THE ARTIST



*16

MARIA IAKUNCHIKOVA (1870-1902)

Four flower studies

two oil on canvas; one watercolour on paper; one pencil and watercolour, heightened with white, on paper $18\% \times 13$ in. $(46.5 \times 33$ cm.); and smaller (4)

£2,000-3,000 U\$\$2,900-4,200 €2,400-3,500

PROVENANCE:

The family of the artist. By descent to the present owner.









*17

MARIA IAKUNCHIKOVA (1870-1902)



with date and number '1895/65 bis' (on the reverse) pyrogravure and oil on panel 7% x 10 in. (20 x 25.3 cm.)

£3,000-5,000

PROVENANCE:

The family of the artist. By descent to the present owner.

EXHIBITED:

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 69.

Geneva, Musée Rath, L'exposition de quelques oeuvres de Marie Weberlakounchikoff et de Vera Woulff, 1910, no. 3.

LITERATURE:

US\$4,300-7,000

€3,500-5,800

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 7, no. 69 as *Baranchiki*.

Exhibition catalogue, L'exposition de quelques oeuvres de Marie Weberlakounchikoff et de Vera Woulff, Geneva, 1910, listed p. [1], no. 3 as Coucous (étude).

K. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 165 as *Baranchiki*. K. Kiselev, *Maria lakunchikova*, Geneva, 2008, illustrated p. 91, listed p. 153 as *Les fleurs de coucou* (measurements inverted).



(part



*18

MARIA IAKUNCHIKOVA (1870-1902)

Moonrise (illustrated); Study for 'Country road' (illustrated); and Mélancholie des souvenirs

the first with numbers '2 95' (lower left); with date and number '1894/58' (on the reverse of the board); the second with date and number '1893 - 47' (on the reverse of the board); the third inscribed with title (lower edge) two oil on canvas laid on board; one watercolour on paper 13% x 18% in. (35.2 x 48 cm.); and smaller

£3,000-5,000

US\$4,300-7,000 €3,500-5,800

PROVENANCE:

The family of the artist. By descent to the present owner.

EXHIBITED:

Moonrise

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 97 (label on the frame).

LITERATURE:

Moonrise

Exhibition catalogue, Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], Moscow, 1905, listed p. 8, no. 97 as Voskhod luny.

M. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 165 as *Voskhod luny*. M. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated p. 30, listed p. 142 as *Voskhod luny*.

O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', *The Tretyakov Magazine*, Moscow, 2020, no. 3 (68), special edition, illustrated and listed p. 74 as *Moonrise*.







(part)



*19

MARIA IAKUNCHIKOVA (1870-1902)

Study for 'Reflection of an intimate world (illustrated); and Dream

the second, both panels with date and number '1894 57' (on the reverse); one with number '25' (on the reverse)

the first pencil and charcoal on paper; the second pyrogravure and oil on two door panels the first $39\% \times 25\%$ in. (99.9×65.5 cm.); the second the panels $19\% \times 12\%$ in. (49×31.8 cm.); and slightly smaller

together with the pencil, ink and grey wash composition Standing nude

(0)

US\$8,500-11,000 €7,000-9,300

PROVENANCE:

£6,000-8,000

The family of the artist. By descent to the present owner.







*20

MARIA IAKUNCHIKOVA (1870-1902)

Forest; Mushrooms and Cowberries

two oil on board, one with scratching out; one watercolour on paper $10\% \times 8\%$ in. $(27 \times 21.3 \text{ cm})$; and smaller

£3,000-5,000

US\$4,300-7,000 €3,500-5,800

PROVENANCE:

The family of the artist.

By descent to the present owner.

EXHIBITED:

Forest

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 57.

LITERATURE:

Forest

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [Maria Vasil'evna lakunchikova's posthumous exhibition], Moscow, 1905, listed p. 6, no. 57 as *Lesok*.

K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 162 as Lesok.

K. Kiselev, Maria lakunchikova, Moscow, 2005, illustrated p. 50, listed p. 142 as Lesok.

Cowberries

K. Kiselev, *Maria lakunchikova*, Geneva, 2008, illustrated p. 123, listed p. 154 as *Étude d'airelles* (measurements inverted).

O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', *The Tretyakov Magazine*, Moscow, 2020, no. 3 (68), special edition, illustrated and listed p. 16 as *Cowberries*.





*21

MARIA IAKUNCHIKOVA (1870-1902)

Allée

with date and number '1893 42' (on the reverse of the board) oil on canvas laid on board $16\% \times 8\%$ in. (43 x 21.4 cm.)

£3,000-5,000

US\$4,300-7,000 €3,500-5,800

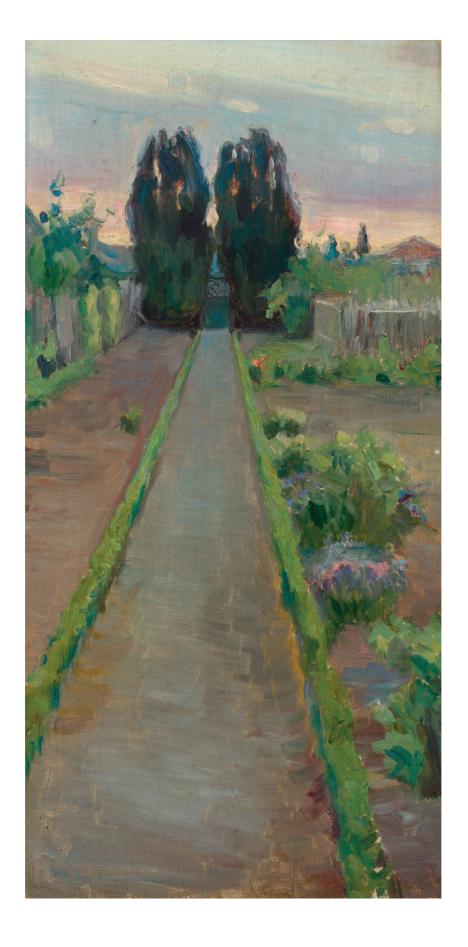
PROVENANCE:

The family of the artist. By descent to the present owner.

LITERATURE:

K. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 162 as *Dorozhka*.
K. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated p. 73, listed p. 142 as *Dorozhka*.
K. Kiselev, *Maria lakunchikova*, Geneva, 2008, illustrated p. 94, listed p. 153 as *Allée* (measurements inverted).
O. Davydova, 'Broadening Horizons: Maria

O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', *The Tretyakov Magazine*, Moscow, 2020, no. 3 (68), special edition, illustrated and listed p. 42 as *Path*.





22 (part)



*22

MARIA IAKUNCHIKOVA (1870-1902)

Tsar visiting the prisoners (illustrated); The Nativity Cathedral of the Savvino-Storozhevsky Monastery near Zvenigorod; and Chapel interior

the first signed in Cyrillic 'M. lakunchikova' (lower left)

one oil on canvas; one watercolour, heightened with white, on paper; one pencil and watercolour on paper

12¾ x 15¾ in. (32.2 x 39 cm.); and smaller

(3)

£3.000-5.000

US\$4,300-7,000 €3.500-5.800

PROVENANCE:

The family of the artist.

By descent to the present owner.

LITERATURE:

Tsar visiting the prisoners

M. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 157 as *Tsar poseshchaet zakliuchennykh*.

M. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated p. 9, listed p. 140 as *Tsar poseshchaet zakliuchennykh*.

M. Kiselev, *Maria lakunchikova*, Geneva, 2008, illustrated p. 13, listed p. 152 as *Le tsar visite les prisonniers*.

The Nativity Cathedral of the Savvino-Storozhevsky Monastery near Zvenigorod M. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 157 as Rozhdestvenskii sobor Savvino-Storozhevskogo monastyria bliz Zvenigoroda.

Chapel interior

Probably, M. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 157 as *Inter'er chasovni*.



PROPERTY FROM THE FAMILY OF THE ARTIST

*23

MARIA IAKUNCHIKOVA (1870-1902)

Old gates in Moscow (illustrated); and Petit bateau à voile

the first with date '1897' (on the reverse); the second with inscription 'IABcX' (lower right)

the first watercolour, heightened with white, on board; the second ink and watercolour, heightened with white, on paper

the first 13 x 16% in. (33 x 41 cm.); the second 8% x 11.8 in. (21.2 x 28.3 cm.) together with a postcard of Village

£2,000-3,000

US\$2,900-4,200 €2,400-3,500

PROVENANCE:

The family of the artist.

By descent to the present owner.

EXHIBITED:

Old gates in Moscow

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 133.

LITERATURE:

Old gates in Moscow

Mir iskusstva, St Petersburg, 1904, no. 3, illustrated p. 102.

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 10, no. 133 as *Staryia vorota v Moskve*.

K. Kiselev, *Maria lakunchikova*, Moscow, 1979, illustrated p. 103, listed p. 169 as *Starye vorota v Moskve*.

Petit bateau àvoile

K. Kiselev, *Maria lakunchikova*, Geneva, 2008, illustrated p. 117, listed p. 154 as *Petit bateau àvoile* (measurements inverted).



23 (part)



(part)



*24

MARIA IAKUNCHIKOVA (1870-1902)

Chat qui lape (illustrated); and Study

the second with date '94' (lower right); with further date and number '1894 - 56' (on the reverse)

the first pencil and water colour, heightened with white, on paper laid on board; the second oil on panel

the first 10% x 11% in. (26.4 x 29.9 cm.); the second 10% x 7% in. (26.1 x 18.2 cm.) together with a watercolour study of an interior by a window (3)

£2,000-3,000

US\$2,900-4,200 €2,400-3,500

PROVENANCE:

The family of the artist. By descent to the present owner.

LITERATURE:

Chat qui lape

K. Kiselev, *Maria lakunchikova*, Geneva, 2008, illustrated p. 131, listed p. 154 as *Chat qui lape* (measurements inverted).

Study

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 5, no. 39 as *Etiud*.

K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 163 as Etiud.



*25

MARIA IAKUNCHIKOVA (1870-1902)

Birch trees at the forest's edge

signed with initials and dated '93/MJ' (lower right); with further date and number '1893 - 40' (on the reverse of the board) charcoal and pastel on paper laid on board $24\% \times 20$ in. (61.3 x 51 cm.) together with a study of trees

£3,000-5,000

US\$4,300-7,000 €3,500-5,800

(2)

PROVENANCE:

The family of the artist. By descent to the present owner.

LITERATURE:

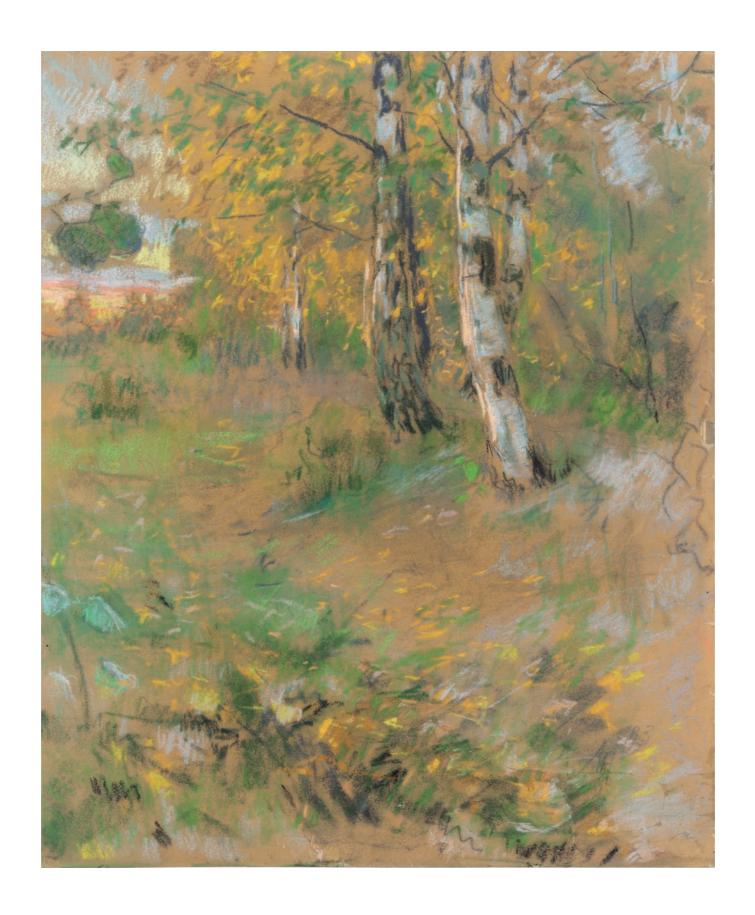
Mir iskusstva, St Petersburg, 1904, no. 3, illustrated p. 82.

K. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 162 as *Berezy na opushke lesa*.
K. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated p. 49, listed p. 142 as *Berezy na opushke lesa*.

K. Kiselev, Maria lakunchikova, Geneva, 2008, p. 57, illustrated p. 56, listed p. 153 as Les bouleaux à l'orée du bois (measurements inverted).
O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', The Tretyakov Gallery Magazine, Moscow, 2020, no. 3 (68), special edition, illustrated p. 83 as Birches at the edge of the forest.



Maria lakunchikova





(part)



*26

MARIA IAKUNCHIKOVA (1870-1902)

Landscape with the Moskva river in the background (illustrated); Autumn sunset

the first with inscription in Russian 'river' (on the reverse); the second dated and numbered 'No 17/14 October/1883' (lower right)

the first water colour on paper; the second pencil and water colour on paper laid on $\mbox{\it card}$

the first 12½ x 9% in. (31 x 24.4 cm.); the second 3% x 7% in. (9.7 x 18.3 cm.) together with nine landscape studies

£5,000-7,000

US\$7,100-9,800 €5,800-8,100

PROVENANCE:

The family of the artist. By descent to the present owner.

EXHIBITED:

Autumn sunset

Possibly, Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasii'evny lakunchikovoi [Maria Vasii'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 17.

LITERATURE

 $Land scape\ with\ the\ Moskva\ river\ in\ the\ background$

K. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated p. 28, listed p. 142 as *Peizazh s Moskvoi-rekoi na zadnem plane* (measurements incorrect). K. Kiselev, *Maria lakunchikova*, Geneva, 2008, illustrated p. 33, listed p. 152

as *Paysage de la rivière Moskova* (measurements inverted).

O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', The Tretyakov Magazine, Moscow, 2020, no. 3 (68), special edition, illustrated and listed p. 55 as Landscape with the Moskva River in the Background (measurements incorrect).

Autumn sunset

Possibly, Exhibition catalogue, Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], Moscow, 1905, listed p. 4, no. 17 as Akvarel'nye nabroski i etiudy. Possibly, K. Kiselev, Maria lakunchikova, Moscow, 2005, listed p. 140 as Shest' akvarel'nykh nabroskov i etiudov.



*27

PROPERTY FROM THE FAMILY OF THE ARTIST

MARIA IAKUNCHIKOVA (1870-1902)

Cheremushki

with number '68' (on the reverse) watercolour on paper $10\% \times 13\% \text{ in. } (27.7 \times 34.2 \text{ cm})$ together with four studies of Cheremushki and Vvedenskoye

(5)

US\$8,500-11,000 €7,000-9,300

PROVENANCE:

£6,000-8,000

The family of the artist. By descent to the present owner.

LITERATURE

K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 168 as Cheremushki.



*28

MARIA IAKUNCHIKOVA (1870-1902)

Venice (illustrated); and Canal at night

the first inscribed and dated '1888/ Venezia' (lower right) and with number '8' (lower left); with further date and number twice '1888 - 8' (on the reverse of the board) pencil and oil on paper laid on board the first $8\frac{1}{2} \times 5\frac{1}{3}$ in. (21.5 x 14.9 cm); the second $10\frac{1}{3} \times 14$ in. (26.8 x 35.5 cm.)

£2,000-3,000 US\$2,900-4,200 €2,400-3,500

PROVENANCE:

The family of the artist. By descent to the present owner.

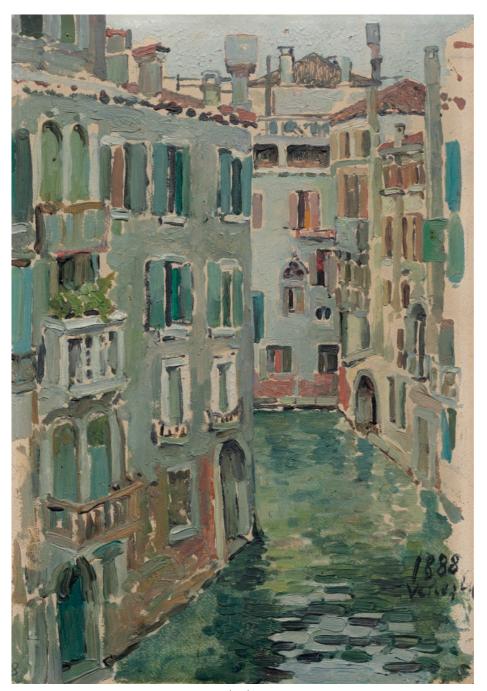
EXHIBITED:

Venice Moscow, The insurance company 'Anchor', Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], 13 February-27 March 1905, no. 9 (label on the reverse of the board).

LITERATURE:

Venice

Exhibition catalogue, Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], Moscow, 1905, listed p. 4, no. 9 as Venetsia.
K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 158 as Venetsia.
K. Kiselev, Maria lakunchikova, Moscow, 2005, illustrated pp. 10, 11 (detail), listed p. 140 as Venetsia.
K. Kiselev, Maria lakunchikova, Geneva, 2008, illustrated pp. [6] (detail), 19, listed p. 152 as Canal à Venise (measurements inverted).



(part)





*29

MARIA IAKUNCHIKOVA (1870-1902)

Mont Blanc at night with numbers '73' and '130' (on the reverse) oil on canvas $21\% \times 18$ in. (55 x 45.8 cm.)

£4,000-6,000

PROVENANCE:

The family of the artist. By descent to the present owner. US\$5,700-8,400 €4,700-7,000

EXHIBITED:

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March, 1905, no. 130.

Geneva, Musée Rath, L'exposition de quelques oeuvres de Marie Weberlakounchikoff et de Vera Woulff, 1910, no. 31.

LITERATURE:

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova*'s *posthumous exhibition*], Moscow, 1905, listed p.10, no.130 as *Mont Blanc noch'iu*.

Exhibition catalogue, L'exposition de quelques oeuvres de Marie Weberlakounchikoff et de Vera Woulff, Geneva, 1910, listed p. [2], no. 31 as Le Mont

K. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 170 as *Monblan noch'iu*. K. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated p. 119, listed as *Monblan noch'iu*.

O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', *The Tretyakov Magazine*, Moscow, 2020, no. 3 (68), special edition, illustrated and listed p. 56 as *Mont Blanc at Night*.







(part)



MARIA IAKUNCHIKOVA (1870-1902)

Tuileries (illustrated); Statue in the Tuileries Garden; and Versailles

the first signed with the artist's monogram and dated '94' (lower right) and with number '49' (lower left); with further date and number '1894 - 49' (on the reverse of the board); the second with date and number 94' and '51' (lower left and right); with further date and number '1894 51' (on the reverse) the first pencil and oil on canvas laid on board; the second pencil and watercolour on panel; the third watercolour and gouache on paper laid on paper

15% x 1214 in. (39 x 31.1 cm.); and smaller

£4,000-6,000

US\$5,700-8,400 €4,700-7,000

PROVENANCE:

The family of the artist. By descent to the present owner.

Tuileries and Statue in the Tuileries

Moscow, The insurance company 'Anchor', Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], 13 February-27 March 1905, no. 75 and 143 (labels on the reverse).

LITERATURE:

Exhibition catalogue, Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], Moscow, 1905, listed p. 7, no. 75 as Tuilleries.

K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 164 as Tiuil'ri. K. Kiselev, Maria lakunchikova, Moscow, 2005, illustrated p. 69, incorrectly titled Alleia v Medone, listed p. 142 as Tiuil'ri.

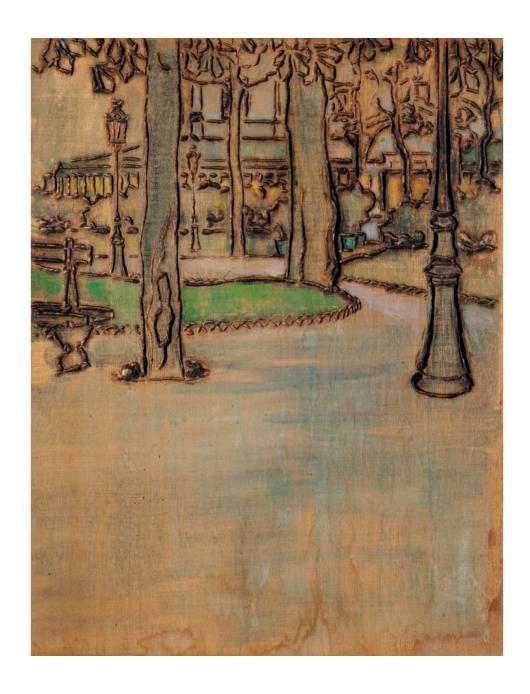
K. Kiselev, Maria lakunchikova, Geneva, 2008, illustrated p. 82, listed p. 153 as Promenade aux Tuileries.

Statue in the Tuileries

Mir iskusstva, St Petersburg, 1904, no. 3, illustrated p. 102.

Exhibition catalogue, Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], Moscow, 1905, listed p. 11, no. 143 as Tuilleries.

K. Kiselev, Maria lakunchikova, Moscow, 1979, illustrated p. 171, listed p. 170





*31

MARIA IAKUNCHIKOVA (1870-1902)

Corner of the park

with date and number '1895/64 bis' (on the reverse) pyrogravure and oil on panel 10% x 8% in. (27.1 x 20.7 cm.)

£2,000-3,000

PROVENANCE:

The family of the artist. By descent to the present owner.

EXHIBITED

Probably, Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 123 (label on the reverse).

LITERATURE

US\$2,900-4,200

€2,400-3,500

Probably, Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 10, no. 123 as *Ugolok parka*.



32 (part)



33 (part)



*32

MARIA IAKUNCHIKOVA (1870-1902)

Church in La Roche, Brittany (illustrated); and View from a balcony

the first signed with the artist's monogram (lower right) and with inscription 'Laroche (Bretagne)' (lower left)

the first watercolour on paper;

the second oil on panel

the first 1314 x 95% in. (33.8 x 24.4 cm.);

the second 10½ x 4¼ in. (26.8 x 10.8 cm.)

£2.000-3.000

US\$2,900-4,200 €2 400-3 500

(2)

PROVENANCE:

The family of the artist.

By descent to the present owner.

PROPERTY FROM THE FAMILY OF THE ARTIST



*33

MARIA IAKUNCHIKOVA (1870-1902)

Trees in bloom (illustrated); and Stream in the forest

the first with number '22' (lower left); with date and number '1892 - 21' (on the reverse of the board) the first oil on paper laid on board; the second oil on canvas

the first 5% x 6% in. (13.8 x 17.3 cm.); the second 6% x 9% in (16.6 x 23.4 cm.)

together with five oil landscape studies

£2,000-3,000

US\$2,900-4,200 €2,400-3,500

PROVENANCE:

The family of the artist. By descent to the present owner.

EXHIBITED:

Trees in bloom

Moscow, The insurance company 'Anchor', Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], 13 February-27 March 1905, no. 31 (label on the reverse of the board).

LITERATURE:

Trees in bloom

Exhibition catalogue, Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], Moscow, 1905, listed p. 5, no. 31 as Derev'ia v tsvetu.
K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 163 as Derev'ia v tsvetu.
K. Kiselev, Maria lakunchikova, Geneva, 2008, illustrated p. 135, listed p. 154 as Arbres en fleurs.
O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', The Tretyakov Gallery Magazine, Moscow, 2020, no. 3 (68), special edition, illustrated and listed p. 48 as Tree in bloom.

Stream in the forest

Probably, K. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 175 as *Rucheek v lesu*.



*34

MARIA IAKUNCHIKOVA (1870-1902) Forget-me-nots

with date and number '1895/63 bis' (on the reverse) pyrogravure and oil on panel $8\% \times 11\%$ in. (21 x 29.4 cm.)

£3,000-5,000

PROVENANCE:

The family of the artist. By descent to the present owner.

Mosco

US\$4,300-7,000

€3,500-5,800

Moscow, The insurance company 'Anchor', Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], 13 February-27 March 1905, no. 68.

Geneva, Musée Rath, L'exposition de quelques oeuvres de Marie Weberlakounchikoff et de Vera Woulff, 1910, no. 5.

LITERATURE:

EXHIBITED:

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 7, no. 68 as *Nezabudki*.

Exhibition catalogue, L'exposition de quelques oeuvres de Marie Weberlakounchikoff et de Vera Woulff, Geneva, 1910, listed p. [1], no. 5 as Myosotis. K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 165 as Nezabudki.





*35

MARIA IAKUNCHIKOVA (1870-1902)

Abbazia, Croatia

inscribed in Russian and dated '18 October 1888/Abbatsiia' (lower right) watercolour on paper

6% x 5 in. (17.2 x 12.5 cm)

together with six oil studies and two watercolour studies of country houses and churches

£3,000-5,000

US\$4,300-7,000 €3,500-5,800

PROVENANCE:

The family of the artist.

By descent to the present owner.

LITERATURE:

K. Kiselev, *Maria lakunchikova*, Moscow, 1979, illustrated and listed p. 158 as *Abbatsia*.

K. Kiselev, Maria lakunchikova, Moscow, 2005, listed p. 140 as Abbatsia.

35





PROPERTY FROM THE FAMILY OF THE ARTIST

*36

MARIA IAKUNCHIKOVA (1870-1902)

Death at the piano (illustrated); Poem dedicated to Fedor Iur'evich Berends; Castle; and Breton interior

the second signed in Cyrillic and inscribed with poem in Russian 'M. lakunchikova' (left) and dated '19 January/1883' (lower right); the third signed with the artist's monogram, inscribed and dated '1891/Liubimovka' (upper right)

one ink on paper; two pencil, ink and wash on paper; one pencil and watercolour on paper

 $11\% \times 7\%$ in. (30.7 x 20.3 cm.); and smaller

(4)

£2,000-3,000

US\$2,900-4,200 €2,400-3,500

PROVENANCE:

The family of the artist.

By descent to the present owner.

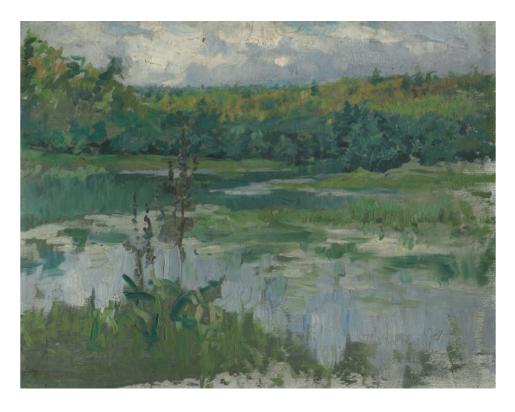
LITERATURE:

Death at the piano

K. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated p. 63, listed p. 143 as *Smert'za pianino*.

O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', *The Tretyakov Magazine*, Moscow, 2020, no. 3 (68), special edition, illustrated and listed p. 20 as *Death at the piano*.

36 (part)





*37

MARIA IAKUNCHIKOVA (1870-1902)

Stream; and Little garden

the first with number '44' (lower left); with date and number '1893 - 44' (on the reverse of the board); the second dated '189[?]' (lower left) the first oil on canvas laid on board; the second oil on board $9\frac{1}{2} \times 12\frac{1}{6}$ in. (24.1 x 30.9 cm.); and smaller together with four landscape studies

£3,000-5,000

US\$4,300-7,000 €3,500-5,800

(6)

PROVENANCE

The family of the artist. By descent to the present owner.

EXHIBITED:

Stream

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 1905, no. 49 (label on the reverse and the frame). *Little garden*

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 1905, no. 73.

LITERATURE:

Stream

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 6, no. 49 as *Rechka*.

Probably, K. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 163 as *Rechka*.

Little garden

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 7, no. 73 as *Sadik*.

K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 165 as Sad.







*38

MARIA IAKUNCHIKOVA (1870-1902)

Théâtre des fantoches; Shoal; and Izbas

the first inscribed, dated and with number '10/Flute!/21 août' (lower left) and with further date '89' (lower right); the second with date and number '1893 - 46' (on the reverse of the board); the third with date '87' (lower right); with further date and number '1887' (on the reverse of the board) one oil on canvas; two oil on canvas laid on board 9×12 in. $(23 \times 30.3 \, \text{cm.})$; and smaller together with five landscape studies

£5,000-7,000

US\$7,100-9,800 €5,800-8,100

PROVENANCE:

The family of the artist. By descent to the present owner.

EXHIBITED:

Théâtre des fantoches

Probably, Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 7. *Shoal*

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 47.

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 3 (label on the reverse of the board).

LITERATURE:

Théâtre des fantoches

Probably, Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 3, no. 7 as *Balagan*.

K. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 159 as *Balagan*. K. Kiselev, *Maria lakunchikova*, Moscow, 2005, listed p. 141 as *Balagan*.

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 6, no. 47 as *Mel'*.

K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 163 as Mel'.

K. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated p. 29, listed p. 142 as *Mel'*.

zbas

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 3. no. 3 as *Izbv*.

K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 159 as Izby. K. Kiselev, Maria lakunchikova, Moscow, 2005, listed p. 140 as Izby.

Izbas









39

IVAN POKHITONOV (1850-1923)

Pêcheurs de crevettes, Grande plage, La Panne signed 'I. Pokitonow' (lower right) oil on panel 8% x 13% in. (22 x 34.9 cm.) Painted in 1911

£30,000-50,000

US\$43,000-70,000 €35,000-58,000

PROVENANCE:

Collection de Madame E. de W. et Monsieur B. Wulfert-Pokitonow; Salle des Chiroux, Liège, 17 November 1925, no. 5/335. Vera Pokhitonov (1883-1967), daughter of the artist.

By descent to the present owner.

EXHIBITED:

Liège, Cercle des Beaux-Arts, *Exposition Iwan Pokitonow*, 20 May-8 June 1922, no. 5. Moscow, Tretyakov Gallery, *Ivan Pavlovich Pokhitonov* 1850-1923, Moscow, 1963.

LITERATURE

Exhibition catalogue, Ivan Pavlovich Pokhitonov 1850-1923, Moscow, 1963, listed p. 31. V. Gribeniuk, Ivan Pavlovich Pokhitonov, Leningrad, 1973, listed p. 69. O. Bertrand, Ivan Pokhitonov. Catalogue raisonné de l'œuvre. Volume 1, Luxembourg, 2015, listed and illustrated p. 121, no. M73.



Ivan Pokhitonov at his easel

The unsurpassed master of miniature landscape painting, Ivan Pokhitonov (1850-1923) was a self-taught artist. A member of both the Imperial Academy of Arts and the Association of Wandering Art Exhibitions or Itinerants, Pokhitonov was considered one of the most talented artists in Russia, despite having spent most of his life in France and Belgium.

In 1876 Pokhitonov travelled to Italy to study before moving to Paris, where his natural talent blossomed under the guidance of the artist Aleksei Bogoliubov (1824-1896). Pokhitonov's creative style was heavily influenced by the *plein air* painting of the Barbizon School and the Impressionist understanding of light and colour. Soon his work was presented in the Paris Salons, conquering the general public and critics alike.

It was Pokhitonov's encounter with the Barbizon School as well as with the meticulous work of French Classicist Jean-Louis-Ernest Meissonier (1815-1891) that encouraged him to adopt a small-scale format and to experiment with panel as a support. Pokhitonov preferred to use small pieces of lemon wood or mahogany, which had been dried, polished and covered in a layer of mastic. He applied a coloured undercoat, polished it, then applied a tint, on top of which were many layers of paint, each painstakingly applied. He scrupulously chose brushes, mastic and even scalpels, approaching his work as a hybrid artist-technician.

As his great friend Émile Witmeur (1874-1954) observed, for Pokhitonov, the smallest piece '...becomes [for him] an inexhaustible source of detail rich in sensations, just as the human heart is rich in the nuances of feeling' ('Un peintre russe chantre de la Wallonie: Ivan Pavlovich Pokhitonov', *La Vie Wallonne*, 15 March 1924).





(j)

•*40

GRAND DUCHESS XENIA (1875-1960)

 $Twenty-two\ studies\ of\ flowers,\ mush rooms,\ lands capes\ and\ animals$

four signed with monogram, one signed with Cyrillic initials, six dated between '1926' and '1957' watercolour on paper, one with ink; two framed $51/2 \times 31/2$ in. (14.2 x 8.9 cm.); and smaller

£2,000-3,000 US\$2,900-4,200

€2,400-3,500

(22)

PROVENANCE:

Eighteen studies:

Grand Duke Andrei Alexandrovich (1897-1981).

By descent to the previous owner.

Property from the descendants of Grand Duchess Xenia Alexandrovna; Christie's, New York, 9 April 2014, lot 57.

Acquired at the above sale by the present owner.



terracotta

10% in. (27.8 cm.) wide; and smaller

(2)

£12,000-15,000

US\$17,000-21,000 €14,000-17,000

PROVENANCE:

By repute, a gift from the artist to his wife.

Private collection, France.

Acquired from the above by the present owner circa 1980.



(detail)

PROPERTY FROM A PRIVATE MIDWESTERN AMERICAN COLLECTION



*42

ALEKSEI HARLAMOFF (1840-1925)Young girl with a basket of apples



signed 'A. Harlamoff' (lower left) oil on canvas 33 x 26% in. (84.4 x 67.7 cm.)

£100,000-150,000

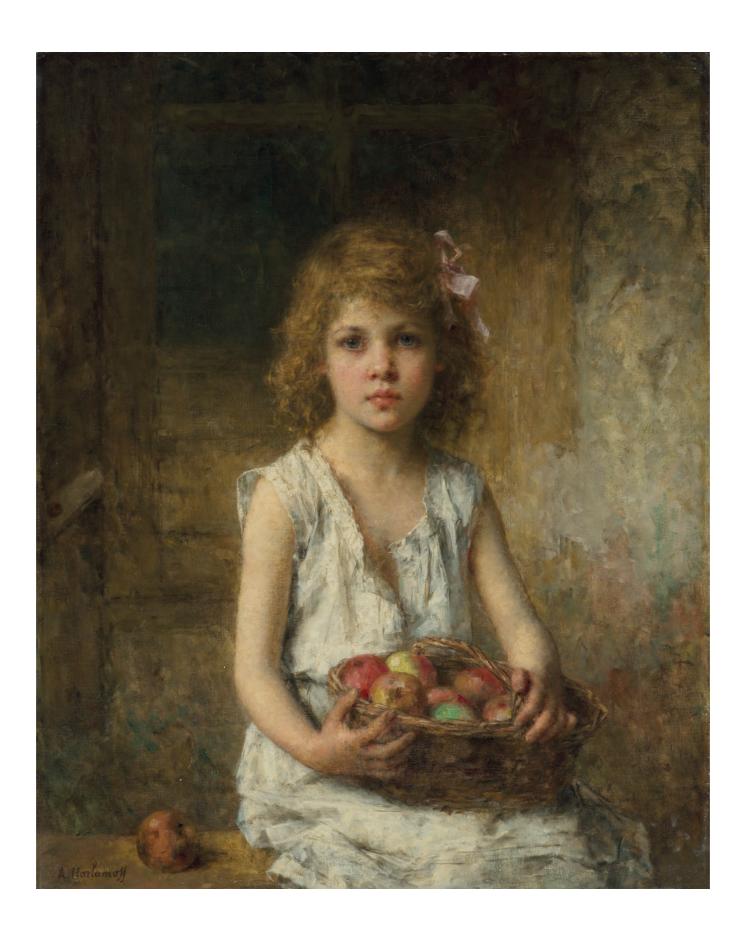
US\$150,000-210,000 €120,000-170,000

PROVENANCE:

Bequeathed to the wife of the present owner.

Born to a family of serfs, the 19th century painter Aleksei Harlamoff would go on to enthral crowds of art lovers in Russia, France and beyond, rising mercurially above his humble origins. Aged just fourteen, the young Harlamoff left his home in the Saratov province to study at the Imperial Academy of Arts in St Petersburg. Harlamoff excelled at the Academy, winning numerous awards and receiving a scholarship upon graduation to study in Paris. In Paris, Harlamoff studied under the French master Léon Bonnat (1833-1922), a leading proponent of Western realism, and became acquainted with the eminent writer Ivan Turgenev (1818-1883) and other Russian artists, writers and musicians living in Paris. Turgenev wrote of Harlamoff and compared him to his rival and peer Repin: 'Two incredible artists have appeared here - Repin and Harlamoff. The second, especially, will go far' (I. Turgenev, Letter 3320, 1874). Harlamoff's most eminent clients would go on to include not only Turgenev, but also Pavel Tretyakov (1832-1898) and Tsarina Maria Feodorovna (1847-1928), among others. Around this time Harlamoff's career took off: he began to exhibit frequently in Paris, while sending canvasses to Russia to take part in the exhibitions of the Itinerants, a group of Russian realist artists whose work sought to celebrate folk life as well as criticising inequalities in Russian society. Indeed, Harlamoff specialised in painting young peasant girls, shedding light over their impoverished circumstances while celebrating their vitality and innocence, and often used the same models, who appear to grow older from one painting to the next.

In the present lot, the delicate brushwork and gentle rendering of light make for a poignant evocation of a child's innocence, characteristic of Harlamoff's canvasses, made evident by the young girl's oblivion to her penurious surroundings, which recall the artist's own impoverished childhood. The vibrant colours of the apples contrast with the sombre and earthy tones of the background, while the artist uses thin layers of paint to create rosy flesh tones in the child's face. Indeed, *Young girl with a basket of apples* makes for an exquisite and quintessential work of Harlamoff, a sublime synthesis of his masterful artistic qualities. The young girl in the present lot is most probably a younger version of the Kiev type, as classified in Olga Sugrabova and Eckart Lingenauber's *catalogue raisonné* (O. Sugrobova-Roth & E. Lingenauber, *Alexei Harlamoff. Catalogue raisonné* 1840-1925, Düsseldorf, 2007).





*43

KONSTANTIN KOROVIN (1861-1939)

On the terrace



£400,000-600,000

US\$570,000-840,000 €470,000-700,000



PROVENANCE:

Property from an important private collection; Sotheby's, London, 24 November 2008, lot 37. Acquired at the above sale by the present owner.



Konstantin Korovin



Konstantin Korovin always referred to the uneasy years after the Russian Revolution in 1917 with a heavy heart. In 1918, after he was put on the list of landlords, private owners and non-working users of the land by the new government, it was unsafe for him and his family to stay in his beloved house in the village of Okhotino (then located in the Vladimir province, now in the Pereslavsky district of the Yaroslavl oblast). Subsequently, in late 1918, Korovin moved to the Tver province, where the village of Ostrovno and the territory of the Udomelsky district became a safe haven for the artist in his late 50s, his wife Anna and his son Alexei. Though it is hard to determine precisely the dates of Korovin's presence in Ostrovno, writer and ethnographer Dmitrii Podushkov (b. 1963) has established in his extensive research that, based on the artist's letters and personal testimonies of the locals, after visiting in late 1918, he resided there in 1919-1920 (rarely leaving the area) and in early 1921 (with occasional trips to Moscow) (D. Podushkov, 'Artist K.A. Korovin in the Vyshnevolotsky district of the Tver province', in O. Atroshchenko, L. Iovleva, T. Udenkova (eds.), Konstantin Korovin and his era; Anna Golubkina: materials of scientific conferences, The State Tretyakov Gallery, 2015, p. 131).

In Ostrovno the Korovins stayed at the Ushakovs' estate, the owners of which had been forced to leave their property in 1918 by new regulations. It was a familiar place for Korovin; his friend and colleague Isaak Levitan (1860-1900), with whom he had attended the Moscow School of Painting, Sculpture and Architecture, favoured the picturesque lake country in the Tver province and rented rooms from the Ushakov family to work. As some of the locals later recalled, Korovin probably first visited Ostrovno when Levitan was working on his famous masterpiece Above Eternal Peace (1894, The State Tretyakov Gallery, Moscow) there in 1893. Many other artists worked and stayed in the area before the revolution and in fact, when the Korovins came to Ostrovno, Nikolai Bogdanov-Belsky (1868-1945) was already living at the Ushakovs' house. Thus, in late 1918 - early 1919, a whole colony of artists took residence at several estates around three lakes, Ostrovno, Udomlya and Moldino: Aleksandr Moravov (1878-1951) in Garusovo, Abram Arkhipov (1862-1930) at the estate called 'Roshcha', Vasilii Rozhdestvenskii (1884-1963) and Vitold Byalynitskii-Birulya (1872-1957) at the estate called 'Chaika', Stanislav Zhukovskii (1873-1944) in Pavlovo, Bogdanov-Belsky and Korovin in Ostrovno, where the latter invited his friend, philosopher Boris Vysheslavtsev (1877-1964), with his wife Natalia (D. Podushkov, 'Artist K.A. Korovin in the Vyshnevolotsky district of the Tver province', p. 126). The residents often visited each other and supported one another during those hard times, when many resources were scarce. Moreover, in early 1919, the artists organised free state art workshops at the 'Chaika', where Korovin worked as a painting consultant.

Later in life, Alexei Korovin recalled that his father had been rather productive during their time in Ostrovno, charmed by the beautiful region of Udomlya, which was also confirmed by Vysheslavtsev. It is believed that Korovin could have executed around 75 works, or possibly even more, when living in Ostrovno, including landscapes, still lifes and portraits; as recollected by some of the locals, the artist 'painted his wife, other ladies and gentlemen in some kind of romantic environment, bright and elegant' (D. Podushkov, 'Artist K.A. Korovin in the Vyshnevolotsky district of the Tver' province',

pp. 130-131). Artistic supplies were so hard to find, that once, according to Rozhdestvenskii, Korovin had seen a violet-ultramarine pigment in his studio and begged him for a tube of the paint; soon after this, his works were noticeably enriched with vivid purple and violet colours. Art critic and art historian Ignatii Khvoinik (1887-1946) characterised Korovin's output of that period at the 1921 exhibition in Moscow as follows: 'In Korovin's works of recent years, the harmony of colours is becoming more subtle and more profound – their interflows and combinations sound more soulful and noble. [...] In these canvasses, Korovin more often manages to extract a distinct hint of sincerity, of a certain romanticism from the decorative colour range' (I. Khvoinik, 'Konstantin Korovin. Profile', in K. Kraitor (ed.), *Konstantin Korovin. To the Exhibition of Works*, Moscow, 1921, pp. 21-22).

This almost musical unison of rich colours and deep tones, dramatic light and overflowing shades mentioned by Khvoinik is visible in the present lot, On the Terrace, which Korovin created during his time in Ostrovno and around other estates - Pavlovo, Garusovo, etc. The composition of a woman sitting in front of a window or on a terrace enveloped in bright daylight or gentle dusk, sometimes reading, sometimes playing a guitar, was always characteristic of Korovin's output; the artist still very much favoured it in 1918-1921. There are several comparable examples of Korovin's works from this period that depict a similar woman in red in a simple interior in front of a window: At the Window (1919, Tula Museum of Fine Arts), Actress Nadezhda Komarovskaya (1919, private collection, Moscow, illustrated in M. Kiselev, Konstantin Korovin [Album], Moscow, 2001, p. 44), Okhotino. On the Terrace. Portrait of N.I. Komarovskaya (1919(?), Pushkin State Museum of Fine Arts, Moscow) and particularly In a Room (1919, Ivan Kramskoy Museum of Fine Arts, Voronezh). The artist, possibly to escape the hardships of real life, painted elegant women swathed in delicate light, sometimes from real life, sometimes from memory. Indeed, Korovin painted several canvasses of Natalia Vysheslavtseva living at Ostrovno at that time; it is also possible that the artist's wife posed for him, however, with a few exceptions, Korovin almost never painted her. By comparing the present lot to Korovin's other works from this period, it is probable that On the Terrace depicts actress Nadezhda Komarovskaya (1885-1967), the artist's muse and companion of many years. Korovin met the promising young actress, student of Konstantin Stanislavskii (1863-1938) and Vladimir Nemirovich-Danchenko (1858-1943), when he was 46 years old (L. Polozova, 'Portraits of the Friends of Konstantin Korovin', The Tretyakov Gallery Magazine, 2012, no. 1 (34)). He painted her several times, but never mentioned their relationship in his memoirs or stories. Komarovskaya, however, later published her memories about the artist, his work, and their trips to Crimea, Italy and France (N. Komarovskaya, About Konstantin Korovin, Leningrad, 1961). While Korovin struggled to find his place in the new Soviet state, Komarovskaya's career progressed rapidly after the revolution: invited by the partner of Maxim Gorky, Maria Andreeva (1868-1953), she joined the Bolshoi Drama Theatre in Petrograd in February 1919. It is unclear, whether Korovin and Komarovskaya could have met around 1918-1919, possibly for the very last time in their lives, or whether the successful actress might have visited the sick and elderly artist in the countryside. Nevertheless, in On the Terrace Korovin created a beautiful, fleeting vision of an almost translucent scene full of light and colour; of his complex, but pleasant past; of an idyllic and charming corner of Russia that he would soon leave forever.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION



44

SERGEI CHEKHONIN (1878-1936)



Still life with roses, anemones and chrysanthemums in a Chinese vase signed and dated '1931 Serge Tchekhonine' (lower right) gouache on card 28 x 21½ in. (71.1 x 54 cm.)

£250.000-350.000

US\$360,000-490,000 €290,000-410,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 11-12 June 1997, lot 156. Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Musée de Montmartre, Russes, 20 June-21 September 2003. Moscow, The State Tretyakov Gallery, Tsvety - ostatki raia na Zemle [Flowers - the remnants of paradise on Earth], 6 March-10 May 2009.

I ITERATURE

Exhibition catalogue, *Russes*, Paris, 2003, illustrated and listed p. 56. A. Tolstoi, *Khudozhniki russkoi emigratsii* [*Russian émigré artists*], Moscow, 2005, illustrated p. 159.

Exhibition catalogue, Tsvety - ostatki raia na Zemle [Flowers - the remnants of paradise on Earth], Moscow, 2009, illustrated p. 193.

A striking response to the artistic dominance of the *Peredvizhniki* in the 19th century was the rise of the World of Art movement, which radicalised artistic perception and meaning through its emphasis on 'art for art's sake' and looking to the Russian past in order to stimulate a creative future. This movement and the various artists associated with it, set the tone for unprecedented inventiveness and sweeping changes that would come to define the 20th century avant-garde.

Sergei Chekhonin joined the World of Art society in 1912, thanks to his friendship with Alexandre Benois (1870-1960). A career that began in 1896, when he began studying at the Drawing School of the Imperial Society for the Encouragement of the Arts in St Petersburg, Chekhonin would receive increased attention following his participation in the Graphic Art exhibition in Leipzig in 1914, which brought him and his work massive critical acclaim. Chekhonin's creative output flourished. An outstanding graphic artist, he designed book covers, posters, bank notes, postage stamps, governmental seals and created new fonts.

His art remained thoroughly diverse throughout all stages of his career, resulting in a kaleidoscopic range of work. His ability to adapt and master varied media, including a wide range of decorative arts as well as graphic design, while developing new techniques and methods, rank him as one of the leaders in European porcelain design and graphic art in general.

In 1918, in the wake of the Revolution, the 174 year-old Imperial Porcelain Factory of St Petersburg was nationalised and renamed as the State Porcelain Factory in Petrograd. That same year, Chekhonin was appointed Creative Director at the Factory, an appointment which triggered the revitilisation of porcelain as an art form in post-revolutionary Russia, and tasked with producing propaganda art of the highest kind: technically superior, of impeccable quality and stylistically revolutionary. With Chekhoinin's own original designs, and under his leadership, numerous talented artists such as Rudolf Vilde (1868-1938), Mikhail Adamovich (1884-1947), and Alexandra Shchekotikhina-Pototskaya (1892-1967), among others, created a new world of artistic expression in porcelain, which helped to drive Soviet agitprop, as well as further influence Modern Russian art.

Chekhonin encapsulated the vigour of the regime's revolutionary ideals in his propaganda pieces, and he also mastered revolutionary techniques in art and graphic design, subverting the norms of plane, rhythm and space. The variety of his highly fruitful oeuvre is testament to his incomparable drive to push the boundaries of creative production and that of technology itself in search of sculpting new modes of artistic expression - a legacy tied to his beginnings with the World of Art movement, whose founding member, Serge Diaghilev (1872-1929) stressed the need for a recurring battle with the status quo: 'Russian art at the present time finds itself in that transitional position in which history places any rising movement, where the tenets of the old generation are battling and struggling with the new developing demands of the young [...] This phenomenon is often repeated in art history, and in particular in the short history of our own country's art, and re-quires each time a resort to both vigorous and friendly protests of the younger forces against the routine demands and views of the old, dying authorities' (quoted from M. Etkind, Alexandr Benua, Moscow/Leningrad, 1964).

Chekhonin's unique style and inventiveness embraced by the World of Art society were visible throughout his career as he continued to experiment in the design and execution of graphic arts, porcelain and textiles.

Still life with roses, anemones and chrysanthemums in a Chinese vase is a masterpiece executed by Chekhonin a few years following his emigration to France. It is a culmination of the stylistic explorations he had made throughout his career. Delicate tones are combined with strong, yet fleeting brushwork, as well as with his characteristic strong black line and vivid use of colour. Traces of Cubo-Futurist influences that appear in much of Chekhonin's work can be felt in the undeniable dynamism of the flowers set against more classically and realistically rendered surroundings. The radically colourful bouquet of flowers, which is more of a masterfully authored pastiche rather than a realistic portrayal, is contrasted with the dutifully depicted Chinese blue-and-white vase from which the flowers seem to explode. Equally realistically and exquisitely painted is the luxurious shawl adorning the left side of the composition, reminiscent of 19th century dress, as well as the frail and frayed lace 'Chinoiserie' veil in the background, painted with such delicate precision that no detail, including darned stitching, goes unnoticed. This is evidence of Chekhonin's masterful draughtsmanship and intimate understanding of porcelain and textiles as media. Chekhonin's ability to combine varying elements and place them in an arrangement to create an organic whole elevated and distinguished the expressiveness of his artistry.





*45

VALENTIN SEROV (1865-1911)

Zaporozhian Cossacks on the steppe

with inscription in Russian 'work by art[ist]. V. A. Serov/G[eorgii Valentinovich]. Serov' (lower left) oil on canvas $31\frac{1}{2} \times 38\frac{1}{8}$ in. (79.9 x 97.6 cm.)

£300,000-500,000

US\$430,000-700,000 €350.000-580.000

PROVENANCE:

Acquired by Dr Emil Hultmark (1872-1943) in St Petersburg in 1916. Anonymous sale; Uppsala Auktionskammare, Uppsala, 2 December 2008, lot 816. Acquired at the above sale by the present owner.

EXHIBITED:

Stockholm, Sveriges Allmänna Konstförening [Swedish General Art Association], Utställning af Rysk Konst [Exhibition of Russian Art], 21 February-9 March 1919, no. 65. Stockholm, Royal Swedish Academy of Fine Arts, Utställning Emil Hultmarks Samling [Emil Hultmark Collection], 1942, no. 158.

LITERATURE:

Exhibition catalogue, *Uställning af Rysk Konst* [*Exhibition of Russian Art*], Stockholm, 1919, listed p. 19, no. 65 as *Tre ryttare* (measurements inverted).

Exhibition catalogue, *Utställning Emil Hultmarks Samling [Emil Hultmark Collection*], Stockholm, 1942, listed p. 19, no. 158 as *Kosacker på steppen*.

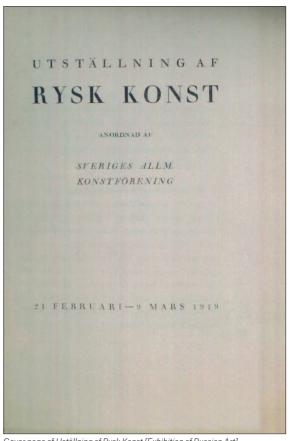


V. Serov, *The Zaporozhian on a Horse*, 1889, Vologda Regional Picture Gallery

Noticing her son's artistic talent and interest in art, Valentina Serova (1846-1924) took the young Valentin Serov to Paris in 1874 to study under Ilya Repin (1844-1930), who was a close friend of the family and worked in the French capital at that time.

Serov's studies under Repin continued when they both returned to Moscow and in spring 1879 the young, promising student moved into the house of the famous master. According to Igor Grabar (1871-1960), in summer 1878, Repin already started to come up with an idea for a composition that would later become his famous painting Reply of the Zaporozhian Cossacks to Sultan Mehmed IV of the Ottoman Empire (1880-1891, The State Russian Museum, St Petersburg). However, Repin knew that much preparation would need to be done for this canvas, especially in terms of studying the everyday life of the inhabitants of the Zaporozhie and their customs. So, in May 1880, he set off to travel to the Dnieper Rapids via Crimea and Odessa. Repin took Serov with him on this trip, who accompanied his teacher during his walks and en plein air painting and drawing sessions. In his 1965 book on Serov, Grabar lists around fifty artist's works from that year; works executed during his time in the Zaporozhie were predominantly on a small scale, quite often studies in pencil and graphite pencil. However, these early works created in the heart of the historical region demonstrate Serov's fascination with the history of the Zaporozhian Sich, and with proud Cossacks and their horses. From the listed works, around ten compositions depict scenes from the life of Zaporozhian Cossacks; two of them, executed in graphite pencil, depict two Cossacks riding their horses in deep grass on the steppe (I. Grabar, Valentin Alexandrovich Serov. Zhizn' i tvorchestvo. 1865-1911 [Valentin Alexandrovich Serov. Life and art. 1865-1911], Moscow, 1965, p. 383).





Cover page of Uställning af Rysk Konst [Exhibition of Russian Art], Stockholm, 1919

V. A. SEROFF 65. Tre ryttare. Oliem. 100×80. Dr. E. Hultmark 65 a. Barnporträtt. Oljem. 54×65. Herr Martin Mansson K. SOMOFF. 66. Flickhufvud. Kol och akv. 27×37. Tillhör densamme Akvarell 1904. 12×20. Tillhör densamme, G. K. SAVITSKY. 68. Tjurfäktning. Oljem, på papp 1916, 66×49. Tillhör densamme 69. D:a 18×12. Tillhör densamme 70. D:0 23×18 . d:o Tillhör densamme - 49 -

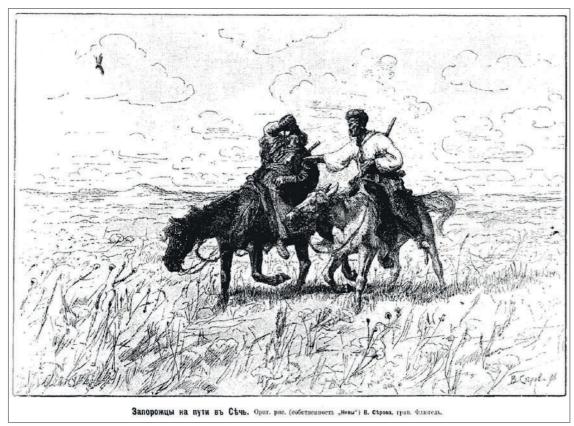
Page listing lot 45

Over the following decade, Serov was probably planning to create a large composition called Zaporozhian Cossacks during their Campaign: Grabar lists numerous studies for this work and preparatory drawings of Cossacks and their horses executed in the 1880s and in 1889 specifically (I. Grabar, Valentin Alexandrovich Serov, pp. 396-398). For instance, Grabar mentions Serov's drawing created for Niva magazine that bears a strong resemblance to the present lot, especially in the structure of the composition and the densely-covered foreground that creates an impression of tall grass on the steppe. Under the year 1889, Grabar describes a very similar oil study in a more substantial format of 40 x 60 cm 'with a certifying inscription by G.V. Serov, son of the artist' (I. Grabar, Valentin Alexandrovich Serov, p. 397). This demonstrates that the artist attempted to explore the same theme and composition in various media. This could also be confirmed by numerous sketches and drawings of Cossacks riding horses (particularly the drawing The Zaporozhian on a Horse, dated 1889, in the Vologda Regional Picture Gallery and the drawing The Cossack on a Horse, dated 1880s, in the Museum of the Russian Academy of Arts, St Petersburg) that closely resemble the figures in the present work. At first glance, those familiar with Ukranian and Russian literature and art would make a connection between the present lot and the classical, familiar imagery of Taras Bulba and his two sons, Ostap and Andrii, galloping on the steppe of the Zaporozhie. This is no coincidence: around 1889, Serov created two drawings of the legendary Zaporozhian Cossack and his sons (previously in the collection of the artist's wife, I. Grabar, Valentin Alexandrovich Serov, p. 397).

The so-called 'certifying inscriptions' on Serov's works were quite common, perhaps with an exception for his portraits. In his monograph, Grabar provides many examples of Serov's oils, watercolours and drawings being inscribed not only by the artist's son Iurii (Georgii) Serov (1894-1929), but also by his mother Valentina, his wife Olga (1865-1927), his daughters Olga (1890-1946) and Natalia (1908-1950), his granddaughter Olga Serova-Khortik (1916-1987), and even his friend Konstantin Korovin (1861-1939) and the famous art patron Savva Mamontov (1841-1918), among others, to confirm their authenticity. Serov's works with 'certifying inscriptions' from the artist's family found their way into many museums and private collections: for instance, the Abramtsevo Museum-Reserve holds an unfinished version of Serov's large 1896 oil *The Mermaid* with an inscription from the artist's son lurii (Georgii).

Emil Hultmark and Russian Art in Sweden

Emil Hultmark (1872-1943) was a Swedish art historian, art collector and patron of the arts. He amassed one of the largest private art collections in Sweden and created an impressive archive on Swedish artists and craftsmen. Hultmark shared his passion for art with his close friend and paternal cousin Martin Månsson (1880-1952). Hultmark and Månsson were both part of the famous Karlbeck Syndicate and were known to travel together to explore art and culture of other countries. Månsson was a Swedish entrepreneur, who lived in St Petersburg in 1911-1917, where he owned a company selling high-quality stainless steel. Fascinated by Russian art, Månsson, who gradually learnt the language, became acquainted with some of the most prolific painters of that time, including Ilya Repin and his students. Månsson had to leave the country in 1917, but his incredible collection of paintings had already been sent to Stockholm before this. Hultmark may have acquired the present lot during one of his visits to Månsson in St Petersburg. A few years later, this painting of three riders by Serov from the Hultmark collection was listed in the catalogue of the Uställning af Rysk Konst [Exhibition of Russian Art] in Stockholm in 1919. The work was shown again at the exhibition of Hultmark's collection in Stockholm in 1942, titled Kosacker påsteppen [Cossacks on the steppe], which demonstrates that the original owner kept the present lot in his important and valuable collection together with other carefully selected works.



 $G.\ Flugel, engraving\ after\ V.\ Serov,\ The\ Zaporozhians\ on\ their\ Way\ to\ the\ Sich,\ as\ illustrated\ in\ Niva,\ 1890,\ vol.\ 21,\ no.\ 30$



O. Björck (1860-1929), *Emil Hultmark (1872-1943)*, undated, Nationalmuseum, Stockholm



V. Serov, *The Cossack on a Horse*, 1880s, Scientific-research Museum of the Russian Academy of Arts, St Petersburg



*46

MARTIROS SARIAN (1880-1972)

View of Mount Ararat from Yerevan



signed in Cyrillic and Armenian and dated twice '1923 M./Sarian/Martiros Sarian/1923' (lower left); further signed in Cyrillic, inscribed with title and dated 'M. Sarian/1923' (on the reverse) oil on canvas $21\frac{1}{2} \times 29\frac{1}{8}$ in. $(54.5 \times 75.8$ cm.)

2172 X 2070 III. (0 1.0 X 7 0.0 0III

£200,000-300,000

US\$290,000-420,000 €240,000-350,000

PROVENANCE:

Gift from the artist to Maxim Gorky (1868-1936) in 1928.

By descent in the family.

Acquired from the above by the former owner. Anonymous sale; Christie's, London, 3 June 2013, lot 76.

Acquired at the above sale by the present owner.

EXHIBITED:

Moscow, Academy of Artists of the USSR, Martiros Sarian: K 100-letniiu so dnia rozhdeniia [To commemorate 100 years since the artist's birth], 1980

LITERATURE:

Exhibition catalogue, *Martiros Sarian: K 100-letniiu* so dnia rozhdeniia [To commemorate 100 years since the artist's birth], Moscow, 1980, illustrated p. [53], listed p. [87].

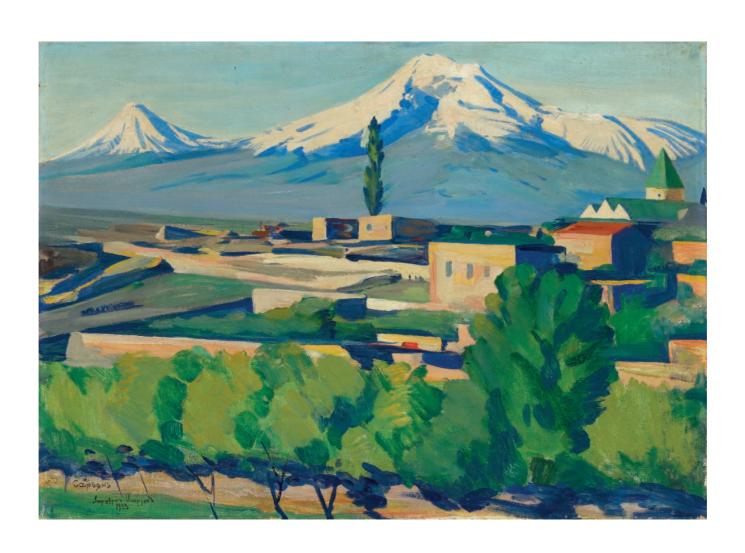
A. Kamensky, *Martiros Saryan*, Leningrad, 1987, illustrated, pl. 102, no. 102.

Sh. Khachaturian, *Sarian: 1880-1972*, Yerevan, 2003, illustrated and listed p. 235.



Maxim Gorky (1868-1936)

The present work is one of Martiros Sarian's most enchanting depictions of the biblical mountain. In the 1920s when Yerevan's architecture was singlestorey, Ararat was visible from all points of the city. The work was painted in the hillside area of Konde, perhaps from the balcony of the building Sarian himself selected to serve as an art school. The school was next to a beautiful orchard with views of Ararat from the classroom windows. In View of Ararat from Yerevan Sarian majestically depicts the two-headed giant towering over the city, gleaming with pristine beauty. Sarian painted the landscape in spring, as is evident from the lush green trees of Yerevan's gardens, the light green, blue and purple slopes of Mount Ararat and the low level of snow covering its peaks. The morning air is crystal clear, and the mountain is clearly visible. We remember the words of the artist himself who used Ararat to study the effect of light and air on the optical perception of distinct objects: 'Traveling on home soil, I received from nature such clear answers to issues long concerning me, the likes of which cannot be found in any aesthetic treatise or museum. For example, I was interested in the question of equal visibility of objects on different planes of aerial perspective. Et voila, in Yerevan, working on sketches, I noticed that at times, distant objects are seen almost as clearly and precisely as objects in the foreground. This is just one instance but the instance has a very important aesthetic value. Majestic Ararat hangs in the air right over Yerevan, despite the fact that it is a decent distance away from the city. On clear days you can easily see in detail not

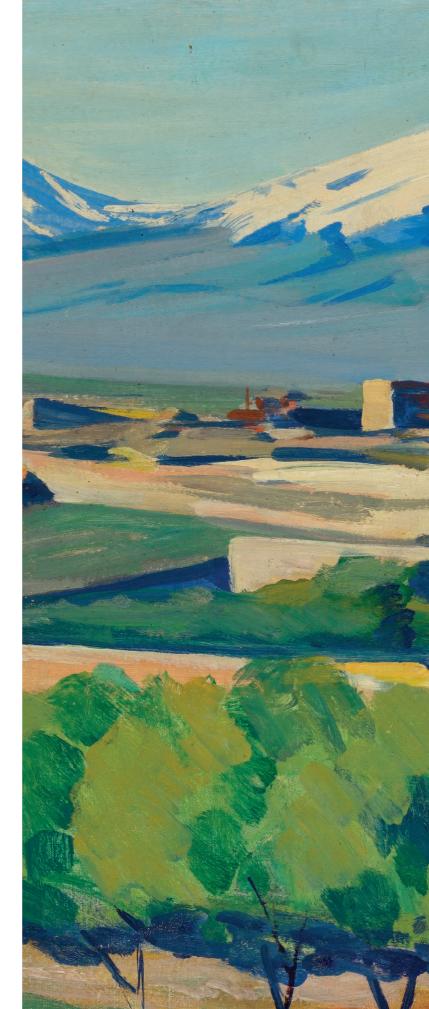


only the snowy peaks of the mountains, but also the gorges on its slopes, the roughness, and even the small mounds clinging to the foot of the giant. Ararat is a miraculous natural monument, whose base every viewer can observe from the broad valley that stretches out beneath it (M. S. Sarian, *Iz moei zhizni [From My Life]*, Moscow, 1990, pp. 164-165).

View of Ararat from Yerevan is a landmark painting in Sarian's reworking of landscape compositions. In parallel with the other landscapes of Armenia created in the early 1920s, Sarian, directly influenced by nature itself, painted similar realistic landscapes en plein air, of which View of Ararat from Yerevan is a key example. Based on observation, the artist builds a distinct space for the landscape, working into the foreground trees and city buildings and extending deep into the valley to the snowy mountain tops on the horizon. As such, the landscape does not serve to provide a background but rather become a fully-fledged artistic work. Via landscapes of this kind Sarian introduces viewers to Armenia's unique surroundings, rendered distinctive via its brightly contrasting colours, form, deep shadows and glare. From 1921 onwards Armenia was a constant source of inspiration for Sarian and an inexhaustible theme in his landscapes. With each new work the master increasingly understood the beautiful face of his native land, and by transferring what he saw onto canvas, provided his audience with the means to see and perceive Armenia in the same way. Thanks to Sarian, Armenia stopped being seen as monochrome and brownish-gray, a dark country of grief and sorrow. Sarian destroyed this stereotype and created an artistic image which merged with people's perception of the real Armenia: colourful, sunny, joyful. His innovation is comparable only with that of the Impressionists.

In 1928, Maxim Gorky visited Armenia. Sarian accompanied him on trips around the country. In memory of Armenia Sarian gave Gorky the present work. For many years this picture decorated Gorky's Moscow home, which in 1965 was turned into a house-museum to the writer. Sarian's view of Ararat was inherited by Gorky's granddaughter, Martha Peshkova. The work was exhibited at Sarian's most famous exhibitions in Yerevan, Moscow and abroad, and its image reproduced in almost all of Sarian's albums. In 1995, the painting was sold and its fate remained unknown until its appearance at Christie's. The picture is undoubtedly of great artistic value and would enrich any museum collection.

We are grateful to Rouzan Sarian, Director of the *Martiros Sarian House Museum*, Yerevan, for providing this note.





PROPERTY FROM AN IMPORTANT COLLECTION, SWITZERLAND



*47

PAUL KOTLAREVSKY (1883-1950)

Portrait of a man reading; Shovelling sand on the Seine oil on canvas, double-sided 31 x 38% in. (78.8 x 98.5 cm.)

£70,000-90,000

US\$99,000-130,000 €82,000-100,000

PROVENANCE:

Estate of the artist, Paris.
Anonymous sale; Sotheby's, London, 23 May 1990, lot 265.
Acquired from the above by Barry Friedman Gallery, New York.
Acquired from the above by the previous owner.
Property from a private collection, United States; Sotheby's, London, 7 June 2016, lot 88.
Acquired at the above sale by the present owner.

Born in Ekaterinburg to a family of timber merchants, Paul Kotlarevsky originally trained as a lawyer. However, painting had always been his main interest and passion, and so in his early years he strived to educate himself about art. In the early 1910s, Kotlarevsky went on a trip around Europe; visiting Rome, Vienna and Paris to study Western artistic tradition as well as contemporary trends. The outbreak of the First World War left him marooned in the French capital and the young lawyer valiantly set off to fight along the French army.



Shovelling sand on the Seine

After the war and the Russian Revolution, Kotlarevsky decided to remain in Paris. Unable to practice law in France, Kotlarevsky decided to pursue his long-term dream of becoming an artist. Kotlarevsky enrolled in the École des Beaux-Arts to study painting. Kotlarevsky moved in Parisian artistic circles and visited the studios of numerous artists, including his compatriot Serge Charchoune (1888-1975), Henri Le Fauconnier (1881-1946), and Francisco Bores (1898-1972). Having left all his worldly possessions back in Russia and not being able to fully support his family with his artistic work and his legal qualifications, Kotlarevsky took on different menial jobs, such as working in the Parisian market Les Halles or as a truck driver.

Kotlarevsky experimented with various styles, predominantly Fauvism and Cubism; the present lot is a superb example of his Cubist works. Multiple shifting perspective points dissect the compositions into numerous planes emphasised by dynamic geometric elements that determine the application of colour. Kotlarevsky also worked in different genres, including portraits, still life, landscape, and collage. Shovelling sand on the Seine perfectly represents his artistic versatility, broad range of skills, and ability to masterfully construct and combine several elements into one work of art. The large-scale dynamic view of the city with workers shovelling sand is juxtaposed with a more colourful intimate composition with Portrait of a man reading. Deep warm yellows, orange, pink and emerald greens immediately catch the eye, leading the viewer through the richly-detailed composition.

The present lot reflects the influence of contemporary French artists, especially Albert Gleizes (1881-1953), Georges Braque (1882-1963) and Juan Gris (1887-1927). At the same time, it is characteristic of the Russian avant-garde tradition represented by such artists as Liubov Popova (1889-1924), Aleksandra Exter (1882-1949) and the aforementioned Goncharova. Thus, as in case of many Russian émigré artists living in Europe at that time, Kotlarevsky's oeuvre combined and united French and Russian artistic traditions, despite the artist's homeland being somewhat excluded from European cultural life.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION



48

ROBERT FALK (1886-1958) Trinity Lavra of St Sergius



oil on canvas 36% x 37½ in. (93 x 95.2 cm.) Painted in 1921

£700.000-900.000

US\$990,000-1,300,000 €820,000-1,000,000

PROVENANCE:

Angelina Shchekin-Krotova (1910-1992), wife of the artist, Moscow. Private collection, Italy.

Acquired from the above by the present owner in 2003.

EXHIBITED

Munich, Neue Münchner Galerie, *Moderne Kunst aus der Sowjetunion*, 1965, no. 14

Paris, Musée de Montmartre, Russes, 20 June-September 2003. Moscow, Jewish Museum and Tolerance Center, Contemporaries of the Future. Jewish Artistsin the Russian Avant-Garde, 1910-1980, 24 March-24 May 2015. Chemnitz, Kunstsammlungen Chemnitz, Revolutionar! Russische Avantgarde aus der Sammlung Vladimir Tsarenkov, 11 December 2016-19 March 2017, no. 43.

LITERATURE:

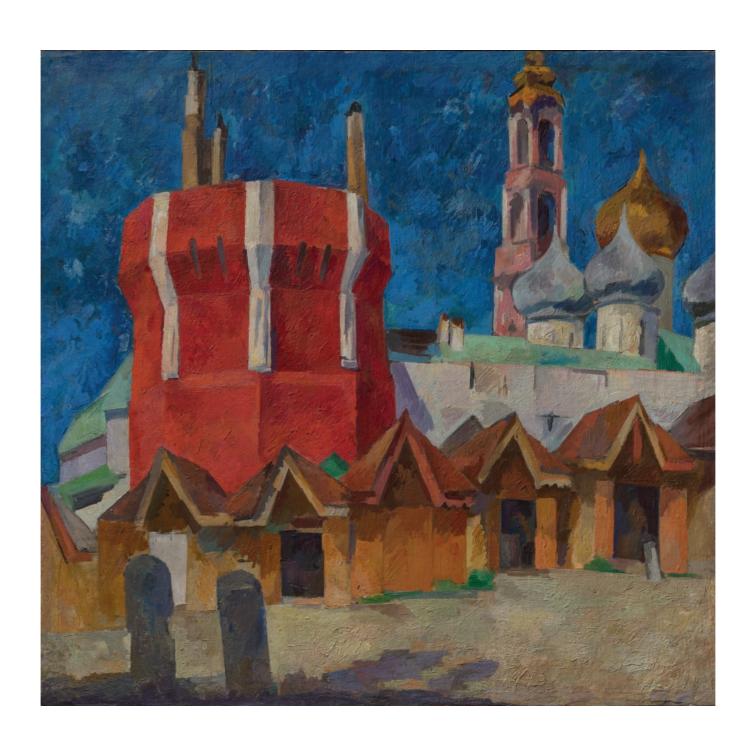
Exhibition catalogue, *Moderne Kunst aus der Sowjetunion*, Munich, 1965, listed no. 14.

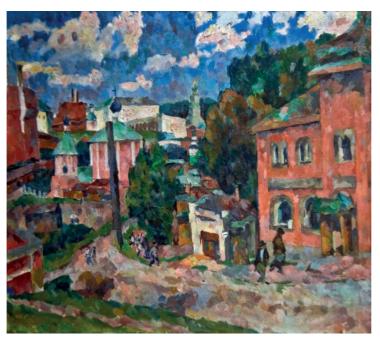
Exhibition catalogue, *Russes*, Paris, 2003, illustrated and listed p. 175. D. Sarab'ianov & Iu. Didenko, *Zhivopis' Roberta Fal'ka Polnyi katalog proizvedenii* [*The complete catalogue of Robert Falk's paintings*], Moscow, 2006, illustrated and listed p. 442.

Exhibition catalogue, Contemporaries of the Future. Jewish Artistsin the Russian Avant-Garde, 1910-1980, Moscow, 2015, illustrated and listed p. 44. Exhibition catalogue, Revolutionar! Russische Avantgarde aus der Sammlung Vladimir Tsarenkov, Dresden, 2016, illustrated p. 103, no. 42.



Amshey Nurenberg (1877-1979), Victor Midler (1888-1979), Robert Falk (in the middle), Nariman Narimanov (1870-1925) and Aleksey Rybnikov (1887-1949)





A. Lentulov, Sergiev Posad, 1922, National Gallery of Armenia, Yerevan



R. Falk, Red Houses, 1921, Abramtsevo Museum-Reserve © Abramtsevo Museum-Reserve, illustration, 2021.

This year marks the 135th anniversary of the birth of Robert Falk, one of the most prominent and unique representatives of the Russian avant-garde and a founding member of the highly influential art group *Jack of Diamonds* (also known as *Knave of Diamonds*). Unprecedented in its scope and importance, the long-awaited Falk retrospective, including more than 250 works, opened at the New Tretyakov Gallery, Moscow, in December 2020, attracting a large number of visitors and positive reviews in the press.

The retrospective accurately demonstrates the significance and versatility of Falk's oeuvre and his importance to Russian art and culture in the 20th century. Initially training under Konstantin Yuon (1875-1958) and Ivan Dudin (1867-1924), Falk went on to study in Ilya Mashkov's (1881-1944) studio in 1904-1905. In 1905, Falk entered the Moscow School of Painting, Sculpture and Architecture, where Konstantin Korovin (1861-1939) and Valentin Serov (1865-1911) were among his teachers. As Dmitrii Sarabyanov points out, Falk was indeed influenced by his teacher Korovin, turning to Impressionism in the 1900s and then going through periods of Fauvism, Cézannism, Cubism, and Neo-Primitivism, like many other members of the Jack of Diamonds, whose first exhibition in 1910 essentially marked the start of the avant-garde movement in Russia (D. Sarabyanov, 'Poetika Falka [The Poetics of Falk]', Russkaia Zhivopis': Probuzhdenie Pamiati [Russian Painting: The Awakening of Memory], Moscow, 1998). This artistic search resulted in Falk's unique avant-garde style of the 1920s, in which every component of his paintings - 'a brushstroke, a line, a blob of paint on a canvas, the location of a spot or a volume on a flat plane or in space - is full of meaning, semiotic' (D. Sarabyanov, 'Poetika Falka [The Poetics of Falk]').

The 1920s were perhaps the most successful period of Falk's career, full of artistic searches and experiments. A prolific member-founder of the *Jack of Diamonds* and a popular professor at Vkhutemas, Falk held his first solo exhibition at the State Tretyakov Gallery in 1924, which

confirmed his immense success. Moreover, in the early 1920s, still under some Cubist influence, Falk created many of his most famous works, such as Red Furniture (1920, The State Tretyakov Gallery, Moscow) and Nude in an Armchair (1922, The State Tretyakov Gallery, Moscow). The present lot, dated 1921 in the catalogue raisonné, belongs to this thriving period in Falk's career and perfectly embodies his distinctive style, as described by Sarabyanov. Even though the artist worked in different genres, landscape painting always played an important role in his oeuvre. And in the 1920s, Falk painted numerous views of Crimea, Moscow, Vitebsk (see Oak tree, sold by Christie's, London, 3 June 2013, lot 63) and, closer to the end of the decade, Paris. Perhaps, a parallel could be drawn between the present lot and another large-scale landscape from the same year, Red Houses (1921, The Abramtsevo Museum-Reserve), in terms of the artist's idiosyncratic construction of composition and point of view as well as his skilful use of colours and planes. However, the present lot presents a much brighter and richer colour palette with deep blues, yellows and especially reds. As Sarabyanov points out, the use and combination of colours, especially the shades of red, became a 'colour metaphor breathing life into the whole image' in Falk's works of the 1910s-1920s, which often had the main, dominant, and the most psychologically and semiotically important colour emphasised in their titles (D. Sarabyanov, 'Poetika Falka [The Poetics of Falk]').

The city of Sergiev Posad (also known as Zagorsk) and the Trinity Lavra inspired Falk's teacher Konstantin Yuon and his colleague, another member of the *Jack of Diamonds* and the famous avant-garde artist Aristarkh Lentulov (1882-1943), who painted numerous views of the beautiful and historic location in 1919-1923. Falk himself returned to painting Zagorsk later in life, when he stayed with the artist Tatiana Tutcheva (née Shevchenko, 1901-1960) and worked there in the 1950s (E. Levina, 'I love coming into this haven...', *The Tretyakov Gallery Magazine*, 2020, no. 4 (69)).



RUSSIAN ART | 7 JUNE 2021

PROPERTY FROM AN AUSTRALIAN COLLECTION



VASILII SHUKHAEV (1887-1973)

Les Ponts (Collioure)

signed and dated 'B. Schoukhaeff 1927' (lower right) oil on canvas $21\frac{1}{4} \times 31\frac{1}{9}$ in. (53.7 \times 80.4 cm.)



*49

US\$71,000-98,000 €58.000-81.000

PROVENANCE:

with Macquarie Galleries, Sydney. Acquired from the above by Francis Edgar Wright (1890-1952) in 1929. By descent to the present owners.

EXHIBITED:

Brussels, Palais des Beaux-Arts de Bruxelles, Exposition d'art russe ancien et moderne, May-June 1928, no. 832.

Brussels, Galerie Kodak, *Exposition du Peintre Russe Schoukhaeff*, 26 February-8 March 1929, no. 6.

Sydney, Macquarie Galleries, *Paintings and Drawings by Basil Schoukhaeff*, 1-17 August 1929, no. 2.

Sydney, National Art Gallery of New South Wales, *Exhibition of a loan collection of British and continental art*, 19 October-31 December 1938, no. 51 (label on the reverse of the backboard).

LITERATURE

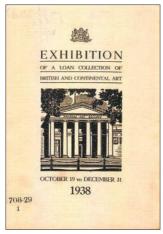
Exhibition catalogue, Exposition d'art russe ancien et moderne, Brussels, 1928, listed p. 78, no. 832 as Les Ponts (Collioure).

Exhibition catalogue, Exposition du Peintre Russe Schoukhaeff, Brussels, 1929, listed p. [2], no. 6 as Le Pont à Collioure (Paysage).

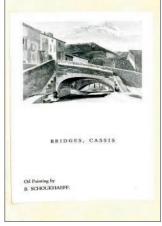
B. Tildesley, 'Basil Schoukhaeff: Russian Art in Sydney', *The Sydney Mail*, 31 July 1929, p. 15 as *The Bridges, Calloure*.

Exhibition catalogue, *Paintings and Drawings by Basil Schoukhaeff*, Sydney, 1929, listed p. [2], no. 2 as *The Bridges, Callioure*.

'European Art. National Gallery Exhibition. Many Superb Examples', The Sydney Morning Herald, 19 October 1938, p. 11 as Bridges, Cassis. Exhibition catalogue, Exhibition of a loan collection of British and continental art, Sydney, 1938, illustrated p. [7], listed p. [9], no. 51 as Bridges, Cassis. J. Young, 'Overseas Pictures in Australia', Art in Australia, 15 February 1939, illustrated p. 53 as Bridges, Cassis.



Cover page of Exhibition of a loan collection of British and continental art, Sydney, 1938



Page illustrating lot 49

In the mid-1920s, Vasilii Shukhaev, a forty-year-old Russian émigré artist living in Paris, conceived a fascinating artistic project – to create a series of picturesque views of the southern provinces of France with their natural landmarks and small ancient towns on the Mediterranean coast. Subsequently, he intended to publish an album of these landscapes; however, his plans only partially came to fruition. He continued to work on full-scale views of the Côte d'Azur, Provence and Corsica until 1934 when he returned to the Soviet Union, but the album, unfortunately, was never realised. Shukhaev's landscapes captured the quiet French countryside through the eyes of an artist with a taste for Old Masters. Nowadays, Shukhaev's views of Collioure, Cassis, Argentat, Turenne, and Provence can be found in numerous museums and private collections around the world.



Having graduated from the Imperial Academy of Arts in 1912, Shukhaev first turned to the genre of landscape painting in 1920, while in Finland. However, those compositions were few in number and played a less significant and interesting role in the artist's oeuvre than his captivating views of the French Mediterranean coast. In these landscapes, sometimes animated with staffage figures of people and animals, Shukhaev strived to recreate natural landmarks, capture the unique atmosphere and peaceful life of the French provinces, examine the distinctness of the local medieval architecture and masonry, and enjoy its reddish-brownish colour palette set against the Mediterranean greenery beneath a bright blue sky.

Shukhaev painted the first landscapes from this series in Collioure, a small Catalan town on the coast of the Gulf of Lion, located north of the French border with Spain. As recalled by the artist's wife, Vera Shukhaeva (1896-1979), in the late 1920s, local residents were engaged in fishing and making wine.

Collioure went down in the history of art as the birthplace of Fauvism, inspiring such artists as Henri Matisse (1869-1954), André Derain (1880-1954), Maurice de Vlaminck (1876-1958), and others. Shukhaev dedicated several landscapes to the area and in 1930, his compatriot Zinaida Serebriakova (1884-1967) also painted Collioure. One of Shukhaev's works masterfully recreating the colour of the water in Collioure bay now adorns the walls of the State Tretyakov Gallery, Moscow. However, Les Ponts (Collioure), painted in 1927, was the first view of the city that he executed. It captures the artist's impressions of the old low stone bridges, austere facades of residential buildings, their tiled roofs, and the large mountain with a castle on top visible on the horizon. All of Shukhaev's views of Collioure depict a blue sky with characteristic animated clouds that revive and emphasise the static character of the stone constructions and permanence of the old city.

In May 1928, Les Ponts (Collioure) was exhibited at the international exhibition, coinciding with the grand opening of the Palais des Beaux-Arts de Bruxelles in Belgium. And in 1929, it was shown at two solo exhibitions: first, at the Kodak Gallery in Brussels and later in Australia, at the Macquarie Galleries in Sydney, where it was sold to a private collector.

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 AN AUSTRALIAN COLLECTION



*50

VASILII SHUKHAEV (1887-1973)

Les Forêts (Cassis sur Mer)



signed, inscribed and dated 'B. Schoukhaeff Cassis 1928' (lower right) oil on canvas 19% x 24% in. (49.8 x 61.2 cm.)

£60.000-80.000

US\$85.000-110.000 €70,000-93,000

PROVENANCE:

with Macquarie Galleries, Sydney. Acquired from the above by Francis Edgar Wright (1890-1952) in 1929. By descent to the present owners.

EXHIBITED:

Brussels, Galerie Kodak, Exposition du Peintre Russe Schoukhaeff, 26 February-8 March 1929, no. 12 (label on the reverse of the stretcher). Sydney, Macquarie Galleries, Paintings and Drawings by Basil Schoukhaeff, 1-17 August 1929, no. 9.

Sydney, National Art Gallery of New South Wales, Exhibition of a loan collection of British and continental art, 19 October-31 December 1938, no. 4.

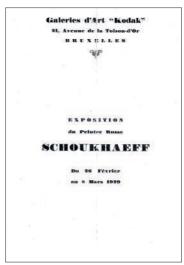
LITERATURE:

Exhibition catalogue, Exposition du Peintre Russe Schoukhaeff, Brussels, 1929, listed p. [2], no. 12 as Les Forêts (Cassis s/Mer).

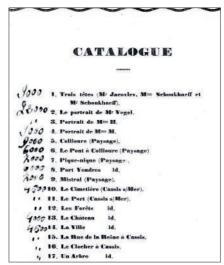
Exhibition catalogue, Paintings and Drawings by Basil Schoukhaeff, Sydney, 1929, listed p. [2], no. 9 as The Woods.

'European Art. National Gallery Exhibition. Many Superb Examples', The Sydney Morning Herald, 19 October 1938, p. 11 as The Woods. Exhibition catalogue, Exhibition of a loan collection of British and continental art, Sydney, 1938, listed

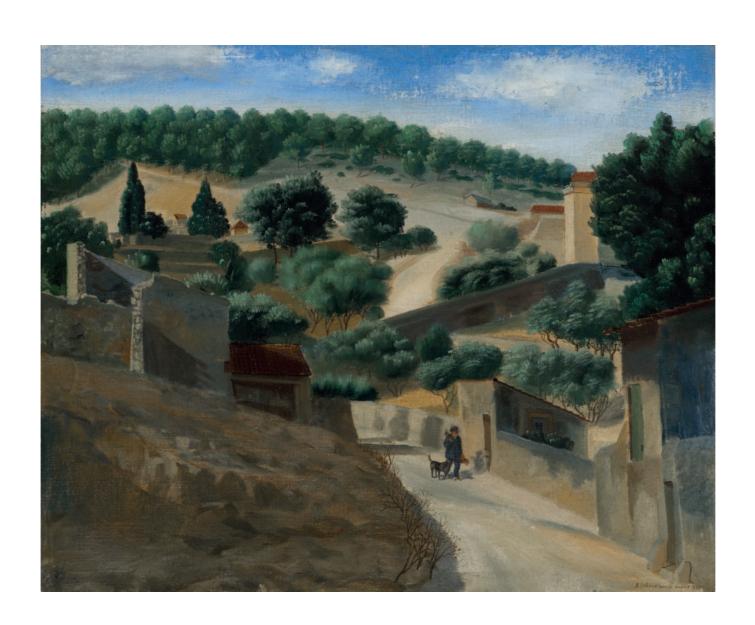
p. [4], no. 4 as The Woods, Cassis.



Cover page of Exposition du Peintre Russe



Page listing lot 50, no. 12



In 1928, Vasilii Shukhaev continued to paint views of the Côte d'Azur and Provence. He painted several landscapes of Collioure and more than ten views of Cassis; all different in subject matter, composition, and artistic approach. Once a fishing village, today Cassis is a resort town, located 20 km east of Marseille, in the canton of La Ciotat, between famous Cap Canaille and the Calanques - narrow winding bays formed by steep slopes of white limestone cliffs that border on gentle green mountains covered with terraced vineyards and cedar forests.

Shukhaev's views of Cassis include: La Ville (Cassis sur Mer), La Rue de la Reine à Cassis, Le Chateau (Cassis sur Mer), Le Clocher à Cassis, Le Chateau (Cassis sur Mer), Le Port (Cassis sur Mer) and the panoramic View of Cassis, uniting all the main sights of the area. As the artist's biographer and art historian Igor Miamlin put it, in Shukhaev's landscapes 'there is no deliberate colourfulness, dashing brushstrokes, intricate ethnographic details, but they are full of the discreet beauty of the French province, rural silence, seaside spaciousness' (I. Miamlin, Vasilii Ivanov Shukhaev, Leningrad, 1972, p. 77). Shukhaev executed his views of Cassis in the same medium – oil and tempera. He also signed and inscribed his compositions in the same way, signing each work 'B. Schoukhaeff' and inscribing the location 'Cassis'. In many cases, Shukhaev introduces a compositional scenic element in the form of staffage figures to his views of Cassis.

One of the first works from the Cassis series was a painting with a somewhat unexpected name for its subject matter – *Les Forêts (Cassis sur Mer)*. The forest, or rather the trees, is indeed visible in the picture, but mainly in the background, on a mountain near the skyline. Most of the composition is taken up by an inhabited hilly area with small, barely noticeable houses in the middle ground and with tree-covered plots of land surrounded by stone fences. Almost merging with the general background, a local resident is walking with his dog along one of these fences. The colour palette of the composition is revived by a strip of blue sky with white clouds.

In February 1929, Shukhaev sent Les Ponts (Collioure), lot 50, and Les Forêts (Cassis sur Mer), together with his other views of these locations, to his solo exhibition in Belgium, at the Kodak Gallery in Brussels. The artist wrote down a price for each work in the exhibition catalogue: he priced Les Ponts (Collioure) at 6,050 Belgian francs and Les Forêts (Cassis sur Mer) at 4,500 Belgian francs.

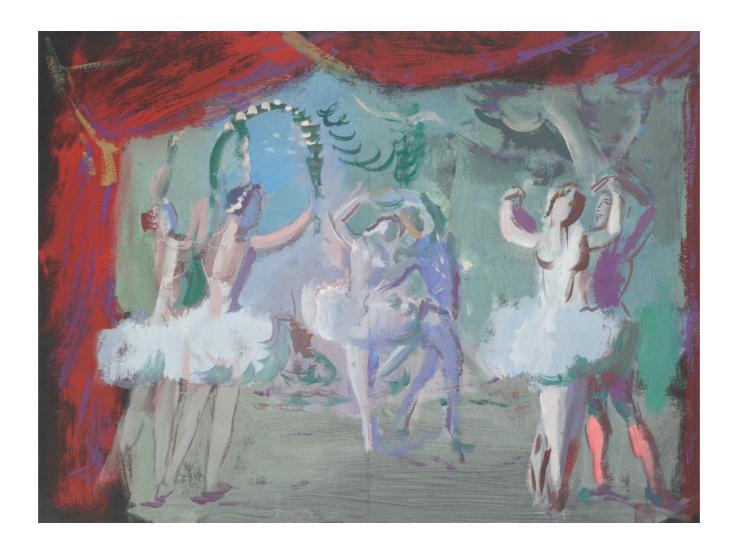
Several months later, in August 1929, another solo exhibition of Shukhaev's works opened in Sydney, Australia, at the Macquarie Galleries. The show presented twenty-five works, half of which were views of Collioure and Cassis, including the aforementioned *Les Ponts (Collioure)* and *Les Forêts (Cassis sur Mer)*. The initials of a new owner of these paintings, 'F.E.W.', were written down next to the titles possibly by the artist or the seller in their copy of the exhibition catalogue. It was possible to confirm the full name of the owner with the help of the 1938 exhibition label on the reverse of *Les Ponts (Collioure)* (incorrectly titled *Bridges, Cassis*). The work was presented at the *Exhibition of a loan collection of British and continental art* at the National Art Gallery of New South Wales, Sydney, from the 19 October to 31 December 1938. The owner was Mr Francis Edgar Wright.

The exhibition at the Macquarie Galleries included many significant works by Shukhaev that were purchased by numerous private collectors. For example, his work *The Cathedral in Cassis*, a drawing of a tree, and his famous triple portrait of himself, his wife Vera Shukhaeva (1896-1979) and artist Alexandre lacovleff (1887-1938) were purchased from the exhibition by its organiser – James Smith McDonnell (1899-1980), an American philanthropist, aviation pioneer and founder of *McDonnell Aircraft Corporation*, later *McDonnell Douglas*. The new owner of Shukhaev's landscape *Cassis*, better known as *View of Cassis*, was, judging by the initials written down in the exhibition catalogue, an Australian artist of German descent Hans Heysen (1877-1968).

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 OF TEATOWN LAKE RESERVATION, A NON-PROFIT ENVIRONMENTAL EDUCATION CENTER AND NATURE PRESERVE. SOLD TO BENEFIT TEATOWN

*51

ALEXANDRE IACOVLEFF (1887-1938)

Street musicians and dancers, Capri; and Ballet dancers

both signed with artist's chop mark (lower right) the first gouache on paper; the second gouache on black paper the first 19×26 in. $(48.3 \times 66$ cm.); the second $19\% \times 25\%$ in. $(49 \times 64.4$ cm.)

£8,000-12,000

US\$12,000-17,000 €9,300-14,000

PROVENANCE:

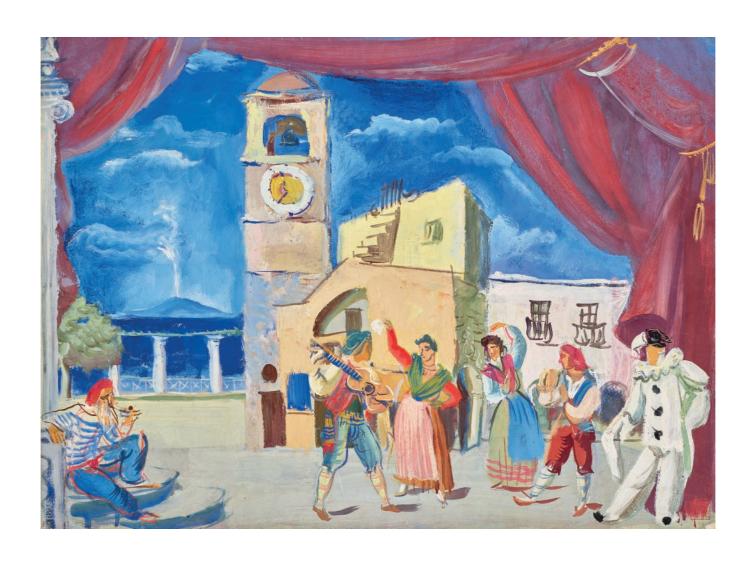
By repute, acquired from M. Knoedler & Co., New York by Alice Porter Hunsaker (1887-1966) circa 1936.
By descent to David Swope (1941-2018).
Dorothea Hale Swope.
Bequeathed by the above to the present owner in 2020.

EXHIBITED:

Street musicians and dancers, Capri Possibly, New York, M. Knoedler & Co., A. lacovleff, 10-29 February 1936, nos. 25-26.

LITERATURE:

Street musicians and dancers, Capri Possibly, Exhibition catalogue, A. lacovleff, New York, 1936, listed p. [6], nos. 25-26.





*52 NICOLAI FECHIN (1881-1955)

Mexican pottery pig signed 'N. Fechin' (lower right) oil on canvas 20 x 261/6 in. (51 x 66.4 cm.)

£100,000-150,000

US\$150,000-210,000 €120,000-170,000

PROVENANCE:

Fechin Estate, Taos, New Mexico. with Fenn Galleries, Santa Fe, New Mexico, and Anderson Galleries, Locust Valley, New York in 1981.

Gil Shelton.

Walter Stein (1924-1981).

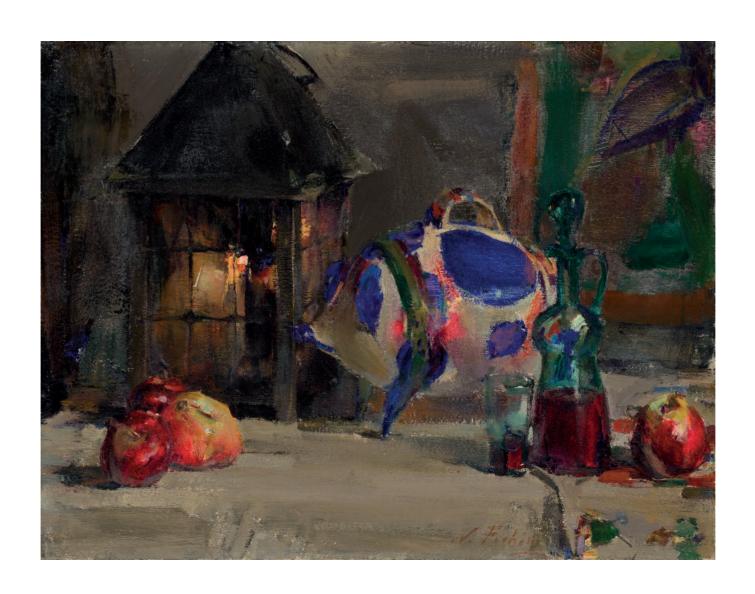
Property from the Estate of Walter Stein; Sotheby Parke Bernet, New York, 22 October 1981, lot 166. Acquired at the above sale by the previous owner. Property from a private collection, Virginia; Sotheby's, London, 26 November 2013, lot 385. Acquired at the above sale by the present owner.

LITERATURE:

New Mexico magazine, Santa Fe, March 1982, vol. 60, illustrated p. [5]. G. Tuluzakova, Nicolai Fechin, London, 2014, illustrated and listed p. 264.



Nicolai Fechin in Taos, New Mexico.







53

PAVEL TCHELITCHEW (1898-1957)

Study for 'The resting clown' signed 'P Tchelitchew' (lower right) India ink on paper laid on card 8% x 11 in. (20.7 x 27.9 cm.) Executed in 1930

£3,000-5,000

US\$4,300-7,000 €3,500-5,800

PROVENANCE:

The property of Mrs Hugh Chisholm; Christie's, London, 6 July 1973, lot 136. with Richard Nathanson, London (label on the reverse of the backboard). Colin Clark (1932-2002), United Kingdom, circa 1976. Anonymous sale; Parker Fine Art, Farnham, 19 March 2021, lot 579. Acquired at the above sale by the present owner.

EXHIBITED:

New York, Gallery of Modern Art, *Pavel Tchelitchew*, 20 March-16 April 1964, no. 77 (labels on the frame and the reverse of the backboard).

LITERATURE:

Exhibition catalogue, Pavel Tchelitchew, New York, 1964, listed p. 59, no. 77.



(i)

*54

ALEXANDRE IACOVLEFF (1887-1938)

Portrait of the conductor Antal Doráti (1906-1988)

signed and dated 'Alacovleff/1937.' (lower right) sanguine on paper 30% x 22% in. (78.2 x 57.3 cm.)

£20,000-30,000

US\$29,000-42,000 €24,000-35,000

PROVENANCE:

with Robert C. Vose Gallery, Boston.
with Maxwell Galleries, San Francisco, 1945.
Private collection, California.
Anonymous sale; Christie's, New York, 18 April 2007, lot 30.
Acquired at the above sale by the present owner.

EXHIBITED:

Boston, First Balcony Gallery, Boston Opera House, 1939. San Francisco, Maxwell Galleries, *lacovleff*, 1-31 October 1939, no. 59.

LITERATURE

Symphony Hall, Boston Huntington and Massachusetts Avenues. Fifty-ninth season, 1939-1940. Concert bulletin of the Boston Symphony Orchestra, Boston, 1939, p. 169.

Exhibition catalogue, *lacovleff*, San Francisco, 1939, listed p. [3], no. 59, incorrectly titled Prokofieff.





PROPERTY FROM A PRIVATE COLLECTION, ITALY

*55

KONSTANTIN KOROVIN (1861-1939)

After a festive service

signed and inscribed 'Constant Korovine. Russie' (lower left); with studio stamps (on the reverse) ink and oil on board 12% x 16 in. (32.8 x 40.7 cm.)

£8,000-12,000

US\$12,000-17,000 €9,300-14,000

PROVENANCE:

Acquired by the grandfather of the present owner in Paris prior to 1965.

55



56

110



57



*56

STEPAN KOLESNIKOFF (1879-1955)

Fortress in the snow

signed 'S. Kolesnikoff.' (lower right) oil on canvas 31½ x 42½ in. (79 x 108.8 cm.)

£20,000-30,000

US\$29,000-42,000 €24,000-35,000

PROVENANCE:

Acquired by the present owner from a private collector in Chile in 2020.



57

FEDOT SYCHKOV (1870-1958)

Young woman in a red headscarf

signed in Cyrillic and dated '1924./F.Sychkov' (lower right) oil on canvas laid on panel 14% x 11% in. (37.2 x 28.9 cm.)

£12,000-15,000

US\$17,000-21,000 €14,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 1-2 December 2009, lot 424A. Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, GERMANY

*58

KONSTANTIN GORBATOV (1876-1945)

Golden autumn

signed in Cyrillic and dated 'K. Gorbatov. 1924' (lower right) oil on canvas $28\% \times 36\%$ in. $(73 \times 93$ cm.)

£80,000-120,000

US\$120,000-170,000 €93,000-140,000

PROVENANCE:

By repute, acquired by Hans Müller in Berlin, circa 1930.

By descent to Annigretl Müller (1924-1993). Gifted by the above to the mother of the present owners in 1992.

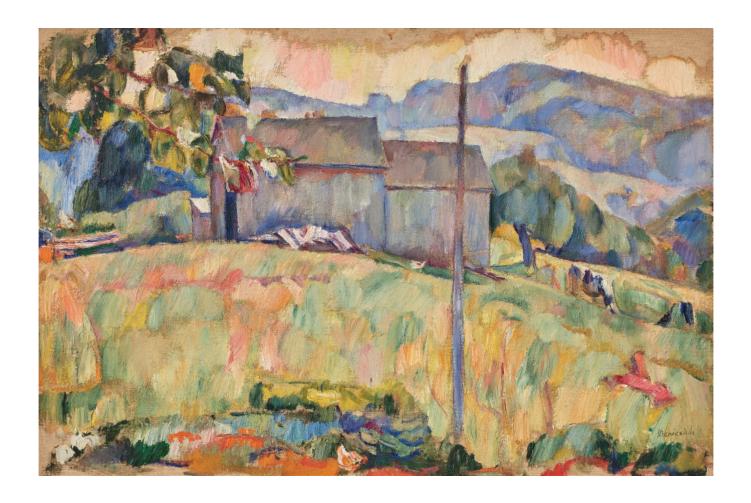
Painted in 1924, two years after Gorbatov emigrated, *Golden autumn* is an evocative depiction of rural Russia, with its overwhelming natural beauty and tranquillity. At the height of his success abroad and participating regularly in international art exhibitions, including those at the Hague in 1924 and in Pittsburgh in 1925, Gorbatov achieved both popularity and acclaim for his almost architectural landscapes that were masterfully constructed with key elements, most recognisably the spindly, curved trunks of native birches, topped with fiery heads of gold.

An impressive, large-scale work, *Golden autumn* exemplifies Gorbatov's Russian landscapes, which according to Igor Grabar (1871-1960) were the artist's preferred subjects: '[...]more than anything he liked the backyards of the provincial northern cities towards the end of winter, when the snow turned grey and sludgy, when the first puddles start to appear and the birches come back to life.'

Gorbatov settled permanently in Berlin in 1926 and it is likely that *Golden autumn* was acquired by the original owner, Hans Müller circa 1930. Since then, it has remained in a private collection and appears at auction for the first time. For further information on Konstantin Gorbatov, see lots 11 and 61.









*59

ABRAM MANIEVICH (1883-1942)

Summer landscape signed 'Manievich' (lower right) oil on canvas laid on board 16 x 24 in. (40.6 x 61 cm.) Painted circa 1925

£6,000-8,000

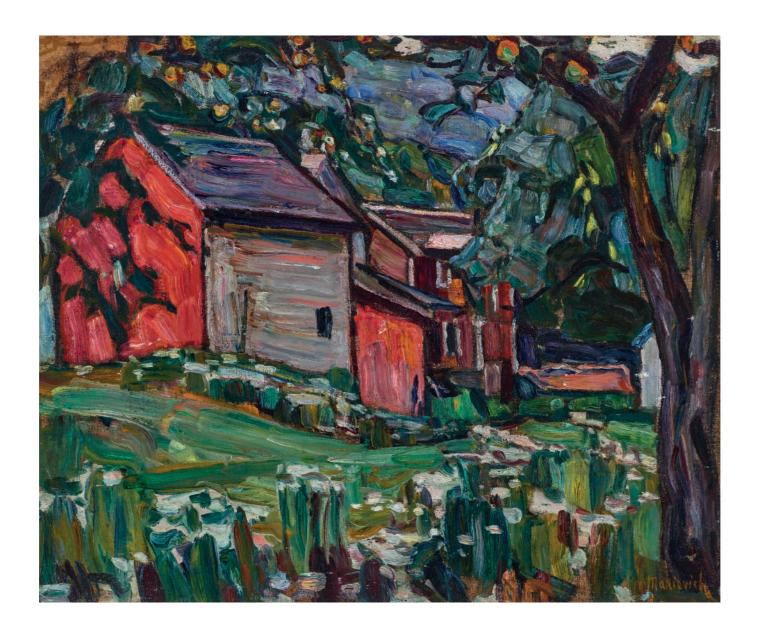
US\$8,500-11,000 €7,000-9,300

PROVENANCE

Anonymous sale; Harlowe-Powell Auction Ltd., Charlottesville, 23 January 2009, lot 138. Acquired at the above sale by the present owner.

LITERATURE

 $A.\ Pensler\ \&\ M.\ Goldberg, \textit{Abraham Manievich}, Seattle, 2011, illustrated\ and\ listed\ p.\ 125, pl.\ 66.$



(i)

*60

ABRAM MANIEVICH (1883-1942)

Country house, outskirts of Moscow signed 'Manievich' (lower right) oil on canvas 25 x 29 in. (63.5 x 73.6 cm) Painted circa 1916

£15,000-20,000

US\$22,000-28,000 €18,000-23,000

PROVENANCE

Acquired by Moshe Dluznowsky (1903-1977) in New York, circa 1942. By descent to the previous owner.

Acquired from the above by the present owner in 2008.

LITERATURE:

 $A.\ Pensler\ \&\ M.\ Goldberg, \textit{Abraham Manievich}, Seattle, 2011, illustrated\ and\ listed\ p.\ 97,\ pl.\ 38.$



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

*61

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% x 43½ in. (79.5 x 110.4 cm.)

£70.000-90.000

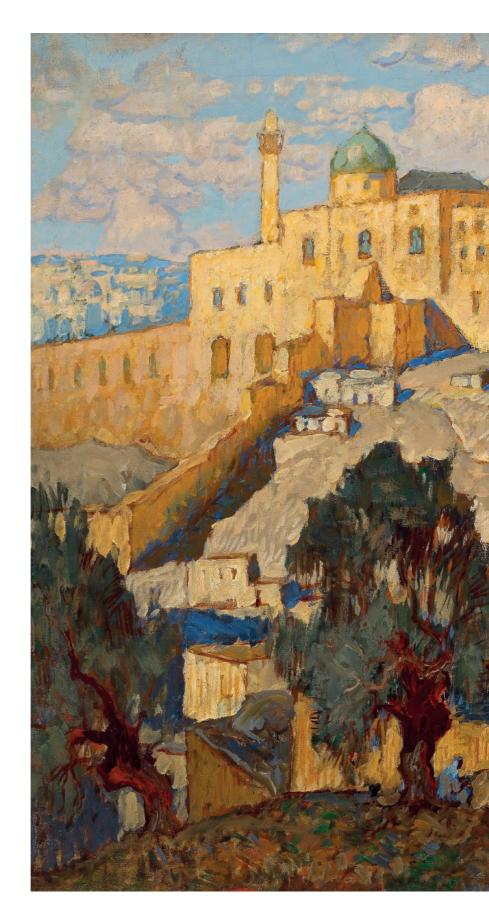
US\$99.000-130.000 €82,000-100,000

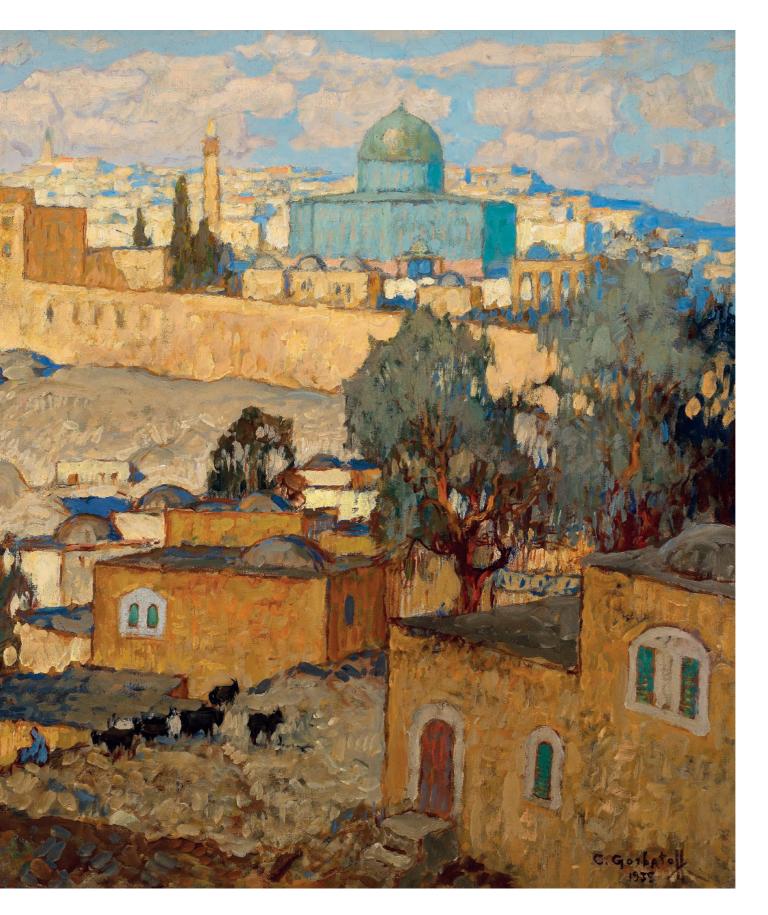
PROVENANCE:

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 the most popular, bestselling 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 idvllic 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

λ62

NATALIA GONCHAROVA (1881-1962)



two signed 'N. Goncharova.' (lower left and lower right), one signed 'N. Gontcharowa' (upper right) pencil, watercolour and gouache on card; framed as one

Three designs for the stage wings of 'Le Coq d'Or'

£80,000-120,000

each 211/8 x 71/2 in. (53.8 x 19 cm.)

US\$120,000-170,000 €93,000-140,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 April 1990, lot 162. with Thos. Agnew and Sons Ltd., London, nos. 32153-5 (labels on the reverse of the backboard). Property of a European Lady of Title; Christie's, London, 3 December 2009, lot 20.

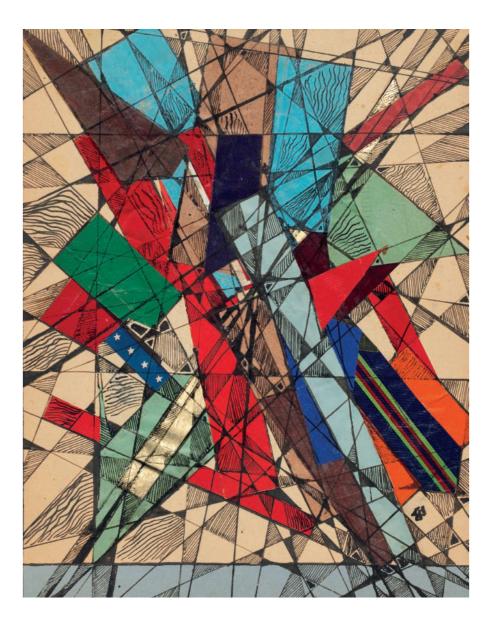
Acquired at the above sale by the present owner.











(i)

*63

ALEKSEI REMIZOV (1877-1957)

Fragmented construction

signed with artist's device (lower right); further signed in Cyrillic, further signed with artist's device, inscribed in Russian and dated 'This is the last and only surviving work/my eyes have grown weak this last year and cannot capture/with any net - my graph/ic constructions, farewell!/And this is the last one for you, Leonid Mikhailovich,/ in gratitude for/the Dancing Demon/ Neither you, nor Sergei Mikhailovich, can imag/ine how much good you both/did for me. Just think:/for 18 years (1931-1949) I lived with/my mouth shut./A. Remizov 26X1950/Paris' (on the reverse)

ink and collage on card; unframed 10½ x 8¼ in. (26.3 x 20.8 cm.)

£6,000-9,000

US\$8,500-13,000 €7,000-10,000

PROVENANCE:

A gift from the artist to Leonid Lifar (1906-1982), the owner of a printing house in Paris and the brother of the ballet dancer Serge Lifar (1905-1986). Acquired by the present owner in Paris in 2020.

Aleksei Remizov was close friends with Serge Lifar, the notable ballet dancer and choreographer, and his brother Leonid, the owner of a printing house in Paris, which printed books for YMCA-Press, corresponding with them for years while living in Paris. The inscription on the reverse of the present lot makes reference to the publication of Remizov's novel *The Dancing Demon*, which was published in 1949 and sponsored by Serge Lifar. By 1949, Remizov had not been published for 18 years, and Remizov's dismay at the long wait in the aforementioned inscription is evident. YMCA-Press would go on to print Remizov's *With trimmed eyes: the book of knots and twists of memory* in 1951.

WARNING: PLEASE NOTE THAT THE FOLLOWING LOT CONTAINS EXPLICIT CONTENT. IT SHOULD NOT BE VIEWED IF LIKELY TO OFFEND YOUR RELIGIOUS OR CULTURAL SENSIBILITIES.



PROPERTY OF A GENTLEMAN



64

SERGEI EISENSTEIN (1898-1948)

Côte à côte (illustrated); and nine other erotic drawings

one signed with artist's monogram and dated, two inscribed with title, four inscribed with title and dated between '1941' and '1946' pencil and coloured pencil on paper $17\% \times 11\%$ in. (44 x 28 cm.); and smaller; unframed (10)

£7,000-9,000

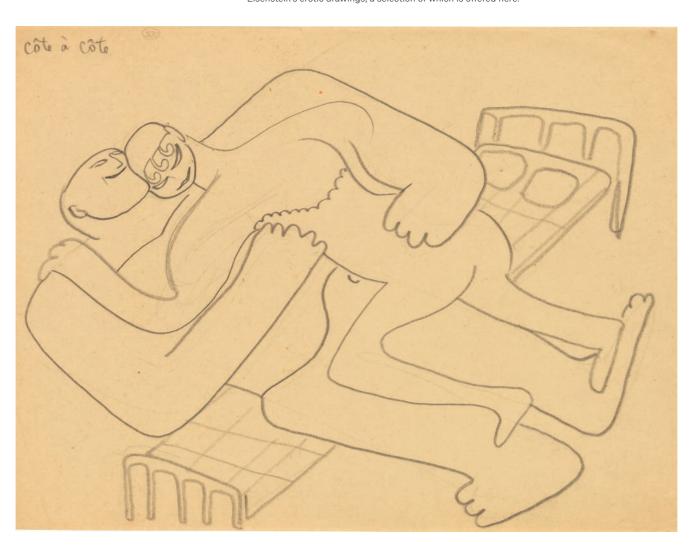
US\$9,900-13,000 €8.200-10.000

PROVENANCE:

Andrei Moskvin (1901-1961), Moscow. Acquired from the above by the father of the present owner in the late 1990s. An internationally acclaimed Soviet film director, Sergei Eisenstein was widely criticised domestically and highly praised outside of the USSR for his groundbreaking use of camera angles and unique vision. Renowned in particular for his silent films, Eisenstein's 1925 *Battleship Potemkin* was a highly significant contribution to the history of world cinematography.

Eisenstein's drawings have remained largely unknown, though he started drawing at an early age and later made extensive use of his skills when planning his productions. While it is common practice for directors to create sketches and storyboards as production aids in filmmaking, Eisenstein's drawings stand alone as art works in their own right. His way of drawing can be likened to automatic drawing, practiced by the Surrealists, and was an essential outlet for Eisenstein's creativity. An impressive selection of his drawings entitled *The Body of the Line: Eisenstein's Drawings* was presented at the Drawing Center, New York in March 2000.

Ivan the Terrible was Eisenstein's last film, for which he was both awarded a Stalin Prize and heavily criticised for filming during World War II. While shooting began in Moscow, production moved to Almaty after the evacuation of the Mosfilm studio. Some of the present drawings are inscribed 'AA', which stands for the former name of the city: Alma-Ata. Andrei Moskvin (1901-1961), a well-known cameraman, worked with Eisenstein on the production of this film and subsequently received a collection of Eisenstein's erotic drawings, a selection of which is offered here.



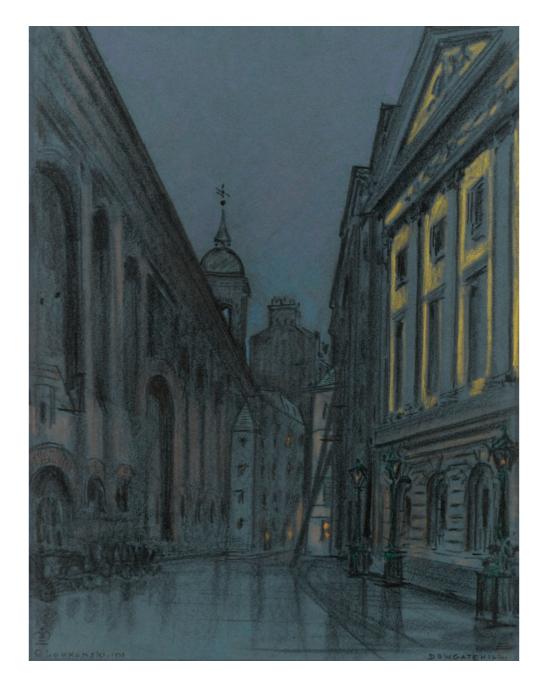








(part)



PROPERTY OF A PRIVATE COLLECTOR, AUSTRALIA



λ*65

GEORGES LOUKOMSKI (1884-1954)

Dowgate Hill, London

signed and dated 'G. Loukomski. 1938' (lower left) and inscribed with title (lower right) charcoal and pastel on coloured paper 24% x 19% in. $(63.1\times48$ cm.)

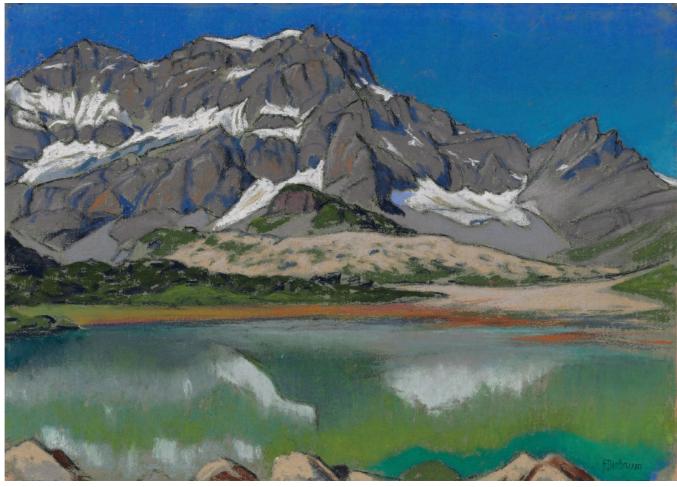
£1,200-1,500

US\$1,700-2,100 €1,400-1,700

PROVENANCE

By repute, acquired from the artist in the 1930s in the UK. By descent to the previous owner.

Acquired by the present owner circa 2015 in Australia.



(part)



PROPERTY OF A LADY

*66

FRANÇOIS BIRBAUM (1872-1947)

Mountainous landscape (illustrated); and Haystacks

both signed 'FBirbaum' (lower right) pastel on paper laid on board

the first 9¾ x 13¾ in. (24.9 x 34.9 cm.); the second 9¾ x 13 in. (25 x 33.1 cm.) (2)

£2,000-3,000

US\$2,900-4,200 €2,400-3,500

PROVENANCE:

Tatiana Fabergé (1930-2020), great-granddaughter of Peter Carl Fabergé (1846-1920).

Bequeathed by the above to the present owner.

Born Franz Birbaum in Fribourg, the young Birbaum left for St Petersburg at the age of 14, alongside a number of Swiss nationals heading to Russia. There, Birbaum would go on to study drawing and miniature painting at the Imperial Society for the Encouragement of the Arts. Not long afterwards, at age 23, Birbaum became the main designer, and eventually the chief workmaster of the Fabergé firm.

In 1990 Birbaum's manuscript 'Gemstone carving, jewellery and gold and silverwork of the House of Fabergé' was discovered by Dr Valentin Skurlov in the papers of the Academician A.E. Fersman. This work shed a completely new light on the Fabergé firm, revealing new information on its day-to-day running and creations.

Birbaum's clear artistic vision, demand for high-quality workmanship and inventive design revolutionised the firm's approach and output, making Fabergé an international name. Birbaum wrote that he had been involved in designing and realising around half of the Imperial eggs, among the most exquisite, renowned and innovative *objets d'art* ever executed, and had even discussed in French the details of these orders directly with Emperor Nicholas II.

However, shortly after the Russian revolution and the death of his wife, Birbaum was imprisoned and interrogated by the Soviet secret police. Upon his return to Switzerland, Birbaum was destitute and took on the name of François Birbaum. Around this time, Birbaum began executing pastel landscapes, drawing inspiration from the mountain ranges of the Rhône valley, most likely depicted in the present lot. Birbaum exhibited a number of times in the late 1920s in Aigle, Fribourg and the surrounding regions, but his fame never recovered. Birbaum died in obscurity in 1947, and recognition of his many outstanding contributions to the world of applied art was lost.

For further information, see E.A. Kohler, $François\ Birbaum$, Fribourg, 1997.





*67

EVGENY LANCERAY (1875-1946)

Rumelian Turk; Trebizonian Laz; and Turkish woman and child on a donkey

the first inscribed with title in Russian (upper right); the second inscribed with title in Russian (upper right) and inscribed in Russian and dated 'Trebizond/ Sep. 1922' (lower left); the third signed, inscribed and dated 'E. Lanceray/ Angora 1922.' (lower left); inscribed with title in Russian and numbered '32.' (on the reverse)

watercolour and gouache on paper; one laid on board 20% x 14% in. (52.3 x 37.2 cm.); and smaller

US\$7.100-9.800 €5,800-8,100

PROVENANCE:

£5.000-7.000

Acquired by the previous owner in Italy circa 1950.

Evgeny Lanceray's trip to Angora (the historic name of Ankara, the capital of Turkey) and its surroundings in summer 1922 was his longest artistic and ethnographic trip, according to Pavel Pavlinov's extensive research (P. Pavlinov, Evgeny Lanceray. Caucasus. Art and Travels, Moscow, 2019; P. Pavlinov's dissertation from 2018). Invited by the ambassador of the Russian Soviet Federative Socialist Republic to Turkey, Semyon Aralov (1880-1969), Lanceray spent slightly over three months in the region, meticulously documenting his trip in his travel journal as well as with his numerous artistic works. According to Pavlinov, besides the many sketches and drawings in his albums, the artist also created around 150 works executed in watercolour, gouache, ink, sanguine, pastel, charcoal, and pencil. Lanceray worked with a range of different media, often combining them, and used various types of paper to document precisely what he saw, to accurately and clearly convey all the details, colours and textures.





Lanceray originally planned to publish a richly illustrated book about his trip to Angora based on his travel journal, albums, drawings and watercolours. However, due to the economic situation in the Soviet Union and the introduction of the New Economic Policy in the 1920s, this wish would never come true. Lanceray was hoping to find a contact at a French publishing house through Alexandre Benois (1870-1960) and Zinaida Serebriakova (1884-1967) who lived in Paris at that time, but that never happened. Subsequently, in the spring of 1925, 3000 copies of Lanceray's Leto v Angore. Risunki i zametki iz dnevnika poezdki v Anatoliyu letom 1922 [Summer in Angora. Drawing and notes from the artist's travel diary to Anatolia in summer 1922] with observations from the artist's travel journal, accompanied by 62 black and white illustrations made from zincographic plates, were published in Leningrad. Even though the final version of the book perhaps

did not fully reflect Lanceray's original artistic intentions, it still represents a great example of his ethnographic studies and observations as well as one of the last examples of *Mir Iskusstva* aesthetics in publishing.

Two works from the present lot very closely resemble two illustrations in the 1925 edition of *Leto v Angore* [Summer in Angora]. This suggests that Lanceray used these works, executed during his trip, to create small, black and white reproductions in his book: *Trebizonian Laz* is presented on page 33 and *Turkish woman and child on a donkey* - on page 69.



λ*68

ZINAIDA SEREBRIAKOVA (1884-1967)

The Popoffs' toy elephant, Catherine the doll and Michel the teddy bear

indistinctly signed in Cyrillic, inscribed in Russian and dated 'To dear Berthe Efimovna/in fond memory Zinaida Serebriakova/Paris 3 August 1942' (upper left)

pastel on paper laid down on board $24\% \times 18\%$ in. (62.8 x 48 cm.)

£100,000-150,000

US\$150,000-210,000 €120,000-170,000

PROVENANCE:

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 520.

Acquired at the above sale by the present owner.

Paris, Conservatoire Russe de Paris Serge Rachmaninoff, 1947.

I ITERATURE:

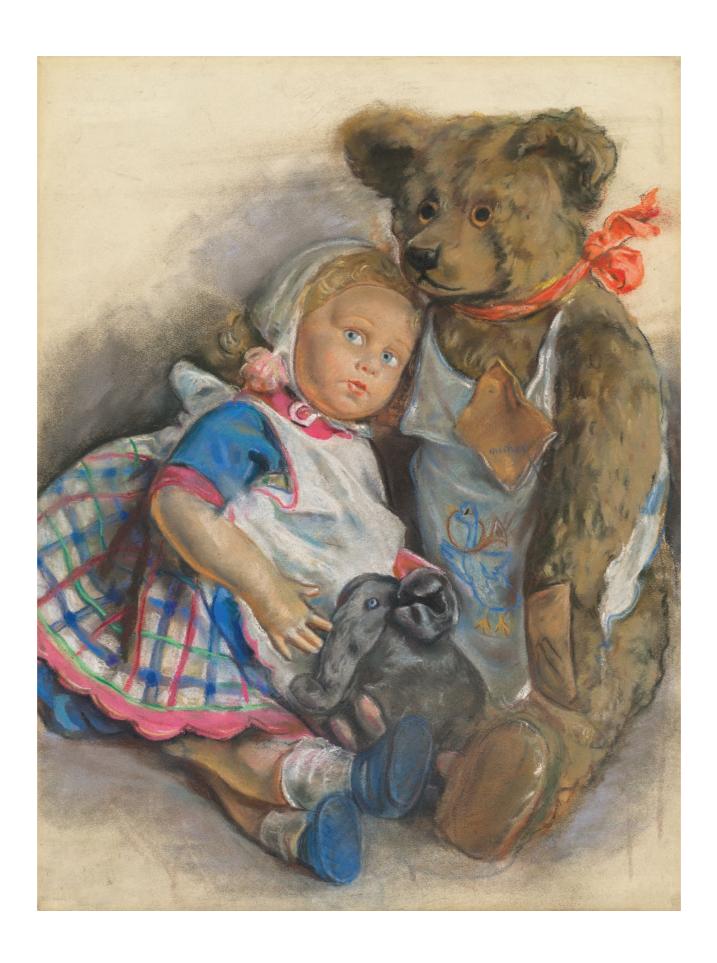
P. Pavlinov, *Zinaida Serebriakova. Mir ee iskusstva* [*The world of her art*], Moscow, 2017, illustrated and listed p. 350.

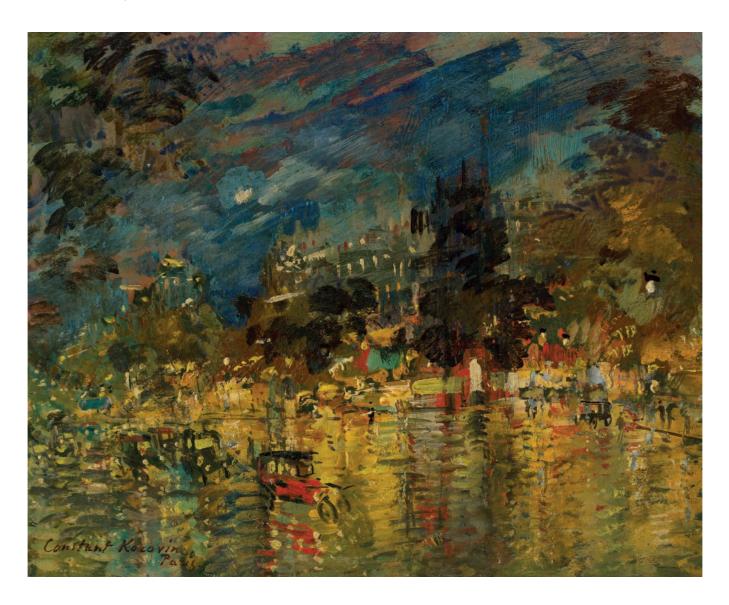


Madame Popoff with her doll and teddy bear



An archival photograph of lot 68 in situ at the Paris 1947 exhibition





PROPERTY FROM A PRIVATE COLLECTION, ITALY



KONSTANTIN KOROVIN (1861-1939)

Parisian boulevard at night signed and inscribed 'Constant Korovin./Paris.' (lower left) oil on board 12% x 16 in. (32.8 x 40.6 cm.)

£10,000-15,000

US\$15,000-21,000 €12,000-17,000

PROVENANCE:

Acquired by the grandfather of the present owner in Paris prior to 1965.



(i)

λ*70

ZINAIDA SEREBRIAKOVA (1884-1967)

Portrait of Geraldine Cobb

signed and inscribed 'à ma chère Geraldine souvenir reconnaissant de/Z. Serebriakova' (lower left) and further inscribed and dated 'Gun Hill Place/le 5 août/1947' (upper right) pastel on paper

pastel on paper 25 x 18% in. (63.5 x 48 cm.)

£15,000-25,000

US\$21,000-35,000 €18,000-29,000

PROVENANCE:

A gift from the artist to the sitter.

By descent to the previous owner.

Property from a private collection, England; Sotheby's, London, 25 November 2008, lot 565.

Acquired at the above sale by the present owner.

LITERATURE:

P. Pavlinov, Zinaida Serebriakova: Mir ee iskusstva [The world of her art], Moscow, 2017, illustrated p. 352, listed p. 353.

In May 1947, Zinaida Serebriakova, together with her daughter Katya, travelled to England at the invitation of her relatives, the Edwards - family of her cousin Camilla Edwards (née Benois) (P. Pavlinov, Zinaida Serebriakova. Mir ee iskusstva [Zinaida Serebriakova. The world of her art], Moscow, 2017, p. 198). During her time in the British countryside, the artist and her daughter stayed with Edwards' friends, Geraldine and Harold Cobb, at Gun Hill Place in Essex. In a letter to Alexandre and Anna Benois from June 1947, Serebriakova wrote that upon their arrival to England they had moved into the 'big and affluent mansion of Mr Cobb' (Letter of Z.E. Serebriakova to A.N. and A.K. Benois, 3 June 1947, reproduced in V. Kniazeva, ed., Zinaida Serebriakova. Pis'ma. Sovremenniki o khudozhnitse [Zinaida Serebriakova. Letters. Contemporaries on the artist], Moscow, 1987, p. 133). In order to thank her hosts for their hospitality, she created exquisite pastel portraits of the Cobb family, including one of Geraldine. In this way, the artist commemorated and celebrated a lasting and heartfelt friendship: until 1955 Serebriakova spent every summer in England, exploring its nature, architecture and people and traditionally staying at Gun Hill Place (P. Pavlinov, Zinaida Serebriakova. Mir ee iskusstva [Zinaida Serebriakova. The world of her art], p. 198).



λ*71

ZINAIDA SEREBRIAKOVA (1884-1967)

Portrait of Berthe Popoff in a floral fascinator

signed, inscribed and dated 'Z. Serebriakova/Paris, le 22 juillet/1941.' (lower right) pastel on paper $19\% \times 16\%$ in. $(49.2 \times 42.5$ cm.)

£30,000-50,000

US\$42,000-69,000 €35,000-58,000

PROVENANCE:

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 441. Acquired at the above sale by the present owner.

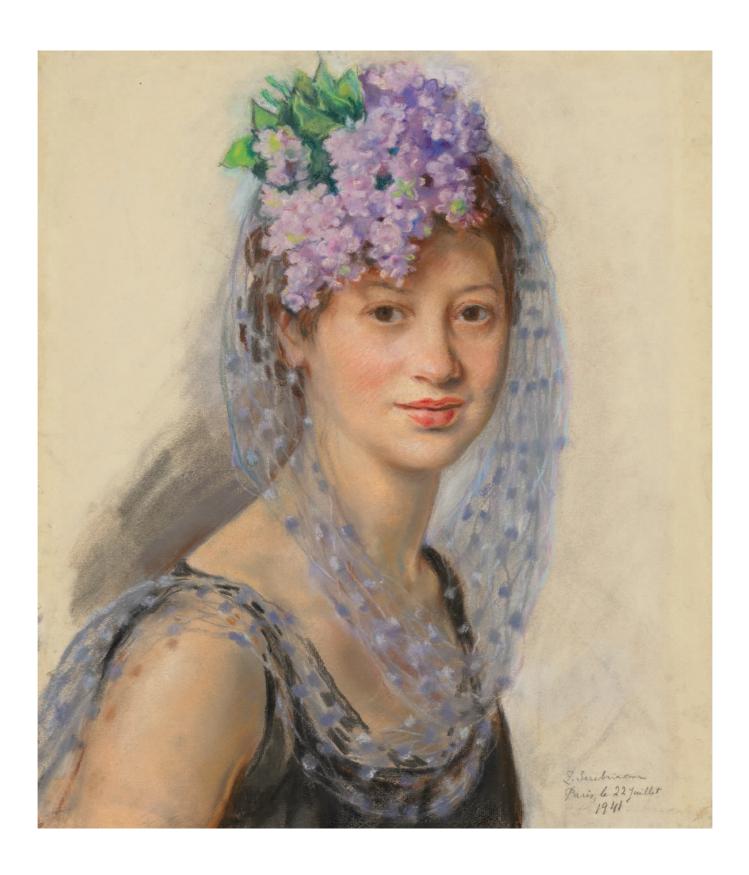
LITERATURE:

P. Pavlinov, *Zinaida Serebriakova: Mir ee iskusstva* [*The world of her art*], Moscow, 2017, illustrated and listed p.197.

Berthe Popoff was the wife of the famous Parisian-based Russian art collector and gallerist Alexandre Popoff (1880-1964). Born in Tver and originating from a Cossack family, Alexandre Popoff fought in the First World War and in 1919 settled in Paris. One year later he opened his renowned *Galerie Popoff*, located just opposite the Elysée Palace. The gallery quickly became a centre of Russian culture and history in Paris, shaping the taste and passion of many collectors and art connoisseurs of Russian art for years to come. In 1935 the gallery received the Premier Grand Prix d'Honneur de la ville de Paris for offering only objects of the highest quality and the best condition.

Popoff's avid interest in Russian art and culture, charisma and philanthropic nature made his gallery a hub for Russian émigré artists and notable figures living in the French capital, such as Alexandre Benois, Konstantin Somov, Konstantin Korovin, Boris Grigoriev, Yuri Annenkov, Zinaida Serebriakova, Sergei Chekhonin, Sergei Lifar, Feodor Chaliapin and others. Many works of these artists entered the meticulously gathered collection of Alexandre Popoff.

In 2009, Christie's offered Popoff's collection in its unprecedented-in-scope sale *Galerie Popoff –An Enduring Passion*. The sale comprised a wide range of Russian works of art and textiles, paintings and works on paper from the 18th-20th centuries. Several lots by Zinaida Serebriakova were on offer in this sale. The Popoffs seemed to be quite close to the artist and her children: their collection included works by Zinaida as well as by Alexandre Serebriakoff. In the early 1940s, during tough times, Popoff and his wife were among a few people who sat for Serebriakova, who created two portraits of Alexandre and several of Berthe (P. Pavlinov, *Zinaida Serebriakova. Mir ee iskusstva* [*Zinaida Serebriakova. The world of her art*], Moscow, 2017, p. 196).



PROPERTY OF AN IMPORTANT FRENCH COLLECTOR



KONSTANTIN MAKOVSKY (1839-1915)





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

£120.000-180.000

US\$170.000-250.000 €140,000-210,000

PROVENANCE:

Acquired by George A. Rubissow (1897-1980) in Paris, circa late 1940s-early 1950s

By descent to the present owner.

EXHIBITED:

Probably, St Petersburg, XVIII vystavka S.-Peterburgskogo obshchestva khudozhnikov [18th Exhibition of the St Petersburg Society of Artists], 1910,

Moscow, Imperial Historical Museum, XVIII vystavka S.-Peterburgskogo obshchestva khudozhnikov [18th Exhibition of the St Petersburg Society of Artists1, 1910, no. 130,

Probably, London, Spring Gardens Galleries, Exhibition of Russian Art and Paintings by Professor Constantin Makovsky, July 1926.

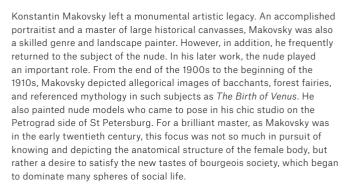
Exhibition catalogue, XVIII vystavka S.-Peterburgskogo obshchestva khudozhnikov [18th Exhibition of the St Petersburg Society of Artists], Moscow, 1910, no. 130, illustrated and listed p.12 as Etude (Nu).

Nashe vremia [Our times], supplement to Peterburgskaia gazeta [Petersburg's newspaper], St Petersburg, 1 January 1910, no. 4, illustrated and listed p. 27 as Nu.

Iskorki [Sparkles], 1910, no. 49, visible in the photograph.

Liuban'skoe obshchestvo popecheniia o bednykh [The Liuban' society for care about the poor], postcard no. 85, 28 September 1916.

РУССКАЯ ВЕРСИЯ



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



Konstantin Makovsky at his easel with lot 72





Cover page of XVIII vystavka S.-Peterburgskogo obshchestva khudozhnikov [Exhibition of the St Petersburg Society of Artists], Moscow, 1910

— 12—
122. На ръл Воликой
123. Крупеніе корабля.
124. Макс. Форсок. Полт Вайдарских, пороть из Крыку
125. На берегу Чернаго моря

П. О. Вюфферле.
126. Посать винита (пластелнить):
репрод. изът гипса
"броизы.
127. Женита изът гипса
"броизы.
В. В. Мазуровскій.
128. Л. Г. Соменовскій полка изконнома строй на поход из. 1708 г.

М. Л. Маймонъ,
129. Портреть Г-на В.
В. Г. Маковскій.
130. Этаху. (На).
131. Портреть ским амтора

Page listing lot 72

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

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

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



Page illustrating Lot 72, p. 136.

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

George Rubissow (1897-1980)

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

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

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

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

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







73

GEORGES LAPCHINE (1885-1950)

L'Odet à Quimper

signed 'G. Lapchine' (lower left); inscribed with title (on the reverse) oil on canvas

18 x 23% in. (45.8 x 60.7 cm.)

£15,000-20,000

US\$22,000-28,000 €18,000-23,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 June 2010, lot 299.

Acquired at the above sale by the present owner.

73





74

GEORGES LAPCHINE (1885-1950)

La Russie enneigée

signed 'G. Lapchine' (lower right); further signed and inscribed with title 'G. Lapchine/68 Blvd Arago/Paris' (on the reverse) oil on panel

6¼ x 8¾ in. (15.3 x 22 cm.)

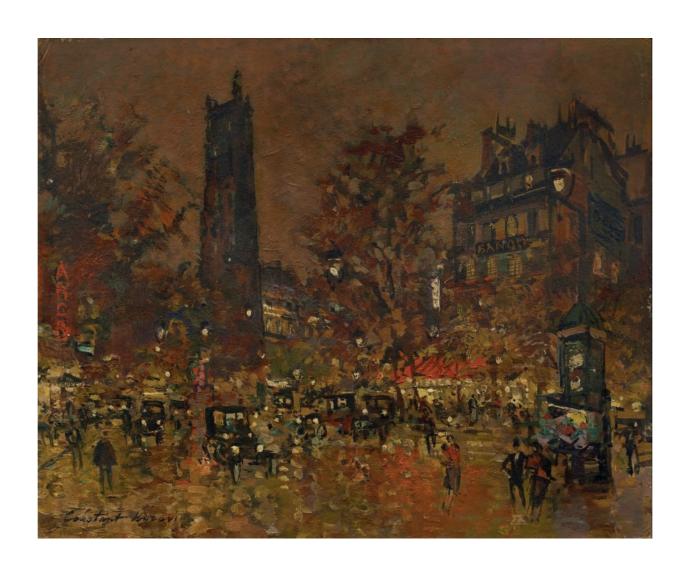
£5,000-7,000 US\$7,100-9,800 €5,800-8,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 June 2010, lot 312

Acquired at the above sale by the present owner.

74



(i)

*75

KONSTANTIN KOROVIN (1861-1939)

La place du Châtelet

signed 'Constant Korovine' (lower left); with studio stamp (on the reverse) oil on board $12\%\,x\,15\%$ in. (32.7 x 40.4 cm.)

£10,000-15,000

US\$15,000-21,000 €12,000-17,000

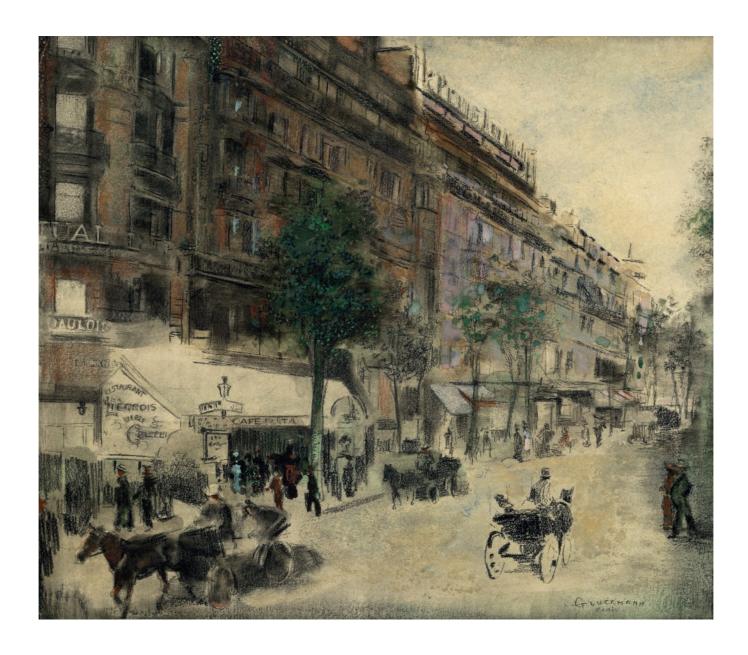
PROVENANCE:

Acquired from a private collector by the present owner's mother in Paris in the 1950s.

GRIGORY GLUCKMANN

Born Gregory Glikman in Vitebsk, the artist now known as Gluckmann first studied at the Moscow School of Painting, Sculpture and Architecture before quitting after three years in 1920, and moving to Berlin. There, the artist changed his last name to the more Germanic-sounding Gluckmann, before moving to Paris in 1924, where his extraordinary artistic potential emerged and was realised. Gluckmann's fame quickly grew after his first exhibition that same year, and the artist widely exhibited at the prestigious Salon des Indépendants, the Salon d'Automne and the Salon des Tuileries, garnering considerable critical acclaim from the French press. Gluckmann emigrated to the United States in 1941, where he continued to exhibit, most prominently at the Dalzell Hatfield Galleries in Los Angeles.

Though initially an illustrator, Gluckmann is most notable for his delicate and sensual nudes adorned with glorious emerald and coral tones and a distinctive nacreous shine to the sitters' porcelain flesh. The striking luminosity and spontaneity of Gluckmann's nudes lead to comparisons with the Dutch master Rembrandt van Rijn (1609-1669) as well as the Romantic painters and 18th century French artists. Gluckmann's canvasses captured his subjects at their most carefree, such as the bathers in the forest in Women in a landscape (lot 78), as well as their most intimate, as can be observed in the young woman shyly hiding her face in bed in lot 77, Reclining nude. Unsurprisingly, a large number of Gluckmann's artworks are held by many eminent American museums, including The San Diego Museum of Art, the Art Institute of Chicago, Los Angeles County Museum of Art, and the Frye Art Museum in Seattle, as well as eminent European institutions, such as the Musée du Luxembourg, Paris.



PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND



***76**GRIGORY GLUCKMANN (1898-1973)

Boulevard Montmartre, Paris

signed and inscribed 'GLUCKMANN/PARIS' (lower right) charcoal and watercolour, heightened with white, on artist's board 13% x 15% in. (35.2 x 39.2 cm.)

£4,000-6,000

US\$5,700-8,400 €4,700-7,000

PROVENANCE:

with Dalzell Hatfield Galleries, Los Angeles.
Property from the estate of Jerome Zipkin (1914-1995); Sotheby's, New York, 7 June 1996, lot 78.
Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND



GRIGORY GLUCKMANN (1898-1973)

Reclining nude

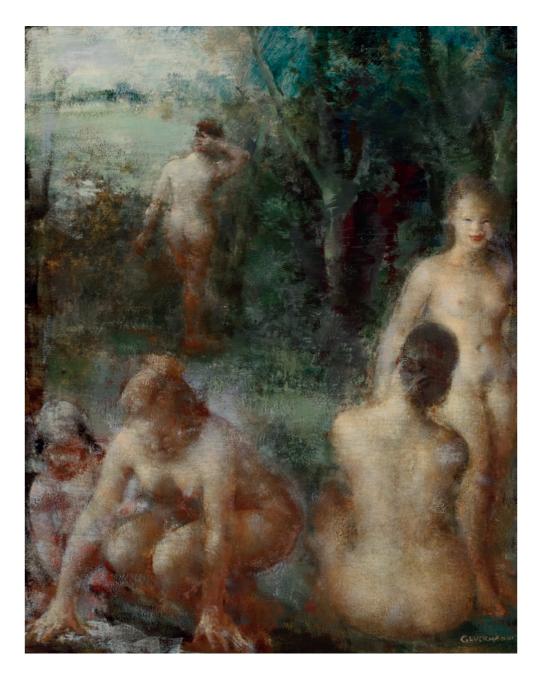
signed, inscribed and dated 'Grigory Gluckmann/Paris 1934' (lower right) watercolour and pastel on paper laid on card 13% x 10% in. (35 x 26 cm.)

£2,000-3,000

US\$2,900-4,200 €2,400-3,500

PROVENANCE:

Anonymous sale; Habsburg, Feldmann Fine Art Auctioneers, Geneva, 16 June 1989. Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND



GRIGORY GLUCKMANN (1898-1973)

Women in a landscape signed 'GLUCKMANN.' (lower right, incised) oil on panel 19% x 14% in. (48 x 37.7 cm.)

£8,000-12,000

US\$12,000-17,000 €9,300-14,000

PROVENANCE:

*78

with O'Brian's Art Emporial, Scottsdale, Arizona.
with Dalzell Hatfield Galleries, Los Angeles (label on the reverse).
Anonymous sale; Schrager Auction Galleries, Milwaukee, 16 September 1996, lot 428.
Acquired at the above sale by the present owner.



 $Mire ille\ and\ James\ L\'{e}vy,\ photographed\ at\ a\ social\ event.\ Courtesy\ of\ the\ consignor.\ Photographer\ unknown.$

The Collection of Mireille and James Lévy is a celebration of graceful and poetic forms. The Lévys refined their preference and palate for art through a combination of extensive travels, exposure to art and architecture and distinguished instinct drawn from their Egyptian roots.

Like many successful collections, the paintings and sculptures acquired by Mireille and James Lévy defy strict categorisation. Connoisseurs in the true sense of the word, the couple sought out objects with which they formed a very personal connection, displaying them with finesse and pride in their exquisite homes in Lausanne, Manhattan and Longboat Key. Undeterred by academic classifications, their premise was of 'collecting pioneers of style and time. It goes without saying that we must find the works aesthetically pleasing,' the couple told *Architectural Digest* in March 1987, 'but what most interests us is that these artists are witnesses to their time.'

The juxtaposition between the formal and expressive, and between colour and form, is what breathes life into the Lévys' collection. Their art collection spans the work of many of the twentieth century's best-known artists, from the Dada inspired forms of Jean (Hans) Arp to the Modernist renderings of the human body by Barbara Hepworth and Henry Moore. While much of the collection consists of three-dimensional works, the Lévys embraced all forms of artistic expression, from the fluid two-dimensional forms of the Colour Field painters. Centrifugal, a classic Burst painting by Adolph Gottlieb, sits alongside Number 20, Morris Louis's towering painting of colourful striations, with both works speaking to the formal investigations into the fundamental nature of painting that engaged many artists during the period.

Over three decades during the 1960s, '70s, and '80s, Warhol became the 'Chronicler-in-Chief' of the American cultural zeitgeist, taking inspiration from the everyday and turning it into high art. The couple embraced the major Pop Art artists such as Andy Warhol and Tom Wesselmann, who had abandoned the prevailing forms of abstraction to develop a ground-breaking form of figurative painting. Warhol's discohued portraits of Marilyn Monroe are particularly fine examples of his unique blend of cultural high-living. In addition to the Pop hedonism of Warhol and Tom Wesselmann, the collection contains several notable examples of the more conceptual concerns that were occupying many artists of the period.

Masterpieces from their collection will be offered in auctions across a number of international sale sites this year, including Paris, New York and London, where a number of outstanding works by leading Russian nonconformists will feature in our Russian Art sale, on 7 June 2021.

While building their remarkable collection, the couple also had a desire to share their love of art with a wider audience. They donated works from their art collection both to major international museum collections and lesser known European institutions; from The Metropolitan Museum of Art in Manhattan, to the Musée cantonal des Beaux-Arts, Lausanne, the Lévys' generosity was transformational to these institutions' collections. Now, their largesse continues, as the proceeds from the sale of these works will continue their legacy of extraordinary philanthropy. Many institutions in the United States, Switzerland and Israel, including hospitals, medical research centres, museums and resettlement agencies for Jewish refugees have received donations during the Lévys' lifetime, and will continue to do so now, through the Foundation Mireille and James Lévy, the primary beneficiary of their joint estate.

Of Egyptian-Jewish heritage, living between Switzerland and the USA and with James overseeing a worldwide network of brokerages, Mireille and James Lévy were citizens of the world whose taste in art reflected their cosmopolitan lifestyle. Most well-known in collecting fields for their donations of Dubuffet works to the Musée cantonal des Beaux-Arts in Lausanne, and of American artworks to The Metropolitan Museum of Art in Manhattan, they were also enthusiastic collectors of Russian nonconformist art. Indeed, their collection included works by the most eminent and illustrious leaders of contemporary Russian art, such as Erik Bulatov, Grisha Bruskin, Igor Kopystiansky, Dmitry Prigov, Natalya Nesterova, all of which are represented in the present sale.

At the centre of the proffered collection is an extraordinary group of works by Grisha Bruskin, a painter, printmaker and sculptor known for combining Jewish folkloristic motifs with recognisable Soviet symbology, creating a new artistic and ideological language. Bruskin's hybrid, absurd language scrutinises the Soviet state's weaponisation of art as a form of indoctrination. For instance, in the proffered Memorial (lot 79), the identikit, porcelain-white figures lack individuality and are made only identifiable by the attributes they hold, which act as emblems of culture and success. Their lack of colour or distinguishing features suggest a strong need to conform and eliminate 'otherness'. This particular approach is also mirrored in the painting Logies, variations (lot 83). Much like the other works in the same series, illegible inscriptions in the background recall hieratic writings as well as propagandistic writings while children surround a central adult figure. One figure holds flags of the USSR's two great rival superpowers, China and the USA, while another holds an image of American warships, a hint at the heightened tensions during the Cold War and the militaristic aggression between the superpowers. Another child displays the instantly-recognisable Soviet slogan 'Proletariats of the world unite!', a cornerstone of Socialist ideology, in contrast to the figure on the right holding a shepherd's staff, an ironic reference to the prophets in Judeo-Christian theology. Christie's set the world auction record for a work by Bruskin when another painting from the artist's Logies series was sold for \$424,000 on 7 November 2000 in New York.

Additionally, a work on paper by Bruskin from the series *Metamorphoses* (lot 85) is on offer from the Levy collection – similarly to *Logies, variations*, the work shares a warm, personal inscription on the reverse that symbolises the long-lasting and close friendship between the Levys and the artist Grisha Bruskin: 'A Mireille et James Lévy de tout mon cœur/14 mai 1993 N.Y./Grisha Bruskin'.

Lastly, a trio of vibrant works on paper by the artist Erik Bulatov are also on offer in the present sale, all of which reflect the artist's characteristic use of pop art motifs, wry text and experiments with pictorial space and plane. In particular, the drawing *I live*, *I* see (lot 86) relates to the two renowned oils of the same title from the artist's noted *Here* series, *I live*, *I* see *I* (1982, Private collection) and *I live I* see *II* (1999, Museum of Avant-Garde Mastery), where the lettering of the slogan appears to recede into the distance of the sky, thereby challenging the viewer's perspective of space and dimensionality.



*79

GRISHA BRUSKIN (B. 1945)

Memorial



signed in Cyrillic 'Grisha Bruskin' (lower right) oil on canvas 40% x 47 in. (101.9 x 119.2 cm.)

£60,000-80,000

US\$85,000-110,000 €70,000-93,000

PROVENANCE:

Anonymous sale; Sotheby's, Moscow, 7 July 1988, lot 19. Acquired at the above sale by the present owner.

EXHIBITED:

Pully/Lausanne, Musée d'art contemporain, À la découverte...de collections romandes I à suivre..., 19 February-27 June 1993 (label on the stretcher). New York, The Jewish Museum, Russian Jewish artists in a century of change, 1890-1990, 21 September 1995-28 February 1996.

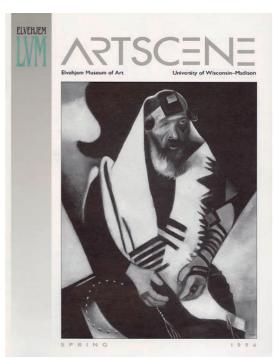
Madison, Wisconsin, The Elvehjem Museum of Art, University of Wisconsin–Madison, *Russian Jewish artists in a century of change, 1890-1990*, 16 March-19 May 1996.

LITERATURE:

Exhibition catalogue, À la découverte...de collections romandes l à suivre..., Pully/Lausanne, 1993, illustrated and listed p. 28.

Exhibition catalogue, *Russian Jewish artists in a century of change, 1890-1990*, New York, 1995, illustrated p. [155], listed p. 247.

'Rare Russian Jewish Art Exhibition', *Artscene: the Elvehjem Museum of Art, University of Wisconsin–Madison*, Spring 1996, vol. 12, no. 2, illustrated p. 3. A. Ilf and A. Schneider (eds.), *Grisha Bruskin: life is everywhere*, St Petersburg, 2001, illustrated and listed p. 12, no. 6.



Cover page of Artscene: the Elvehjem Museum of Art, University of Wisconsin-Madison, Spring 1996, vol. 12, no. 2. Courtesy of the Chazen Museum of Art.



Page illustrating lot 79 Courtesy of the Chazen Museum of Art.







λ*80

IGOR KOPYSTIANSKY (B. 1954)

Destroyed painting

signed, inscribed with title and dated 'l. KOPYSTIANSKY/1990' (on the reverse) oil on canvas; unframed 47½ x 55½ in. (120 x 140 cm.)

£2,000-3,000

US\$2,900-4,200 €2,400-3,500

PROVENANCE:

Acquired by the present owner on 31 May 1991.

EXHIBITED

Pully/Lausanne, Musée d'art contemporain, À la découverte...de collections romandes l à suivre..., 19 February-27 June 1993 (label on the stretcher).

ITEDATURE

Exhibition catalogue, À la découverte...de collections romandes l à suivre..., Pully/Lausanne, 1993, listed p. 44.







PROPERTY FROM THE FOUNDATION MIREILLE AND JAMES LÉVY

*81

NATALYA NESTEROVA (B. 1944)

Lobster

signed in Cyrillic 'Nest.' (lower left); further signed, inscribed with title and dated 'Nesterova N. 1989' (on the reverse) oil on canvas $24 \times 17\%$ in. (60.9 x 45.3 cm.)

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£3,000-5,000 U\$\$4,300-7,000 €3,500-5,800

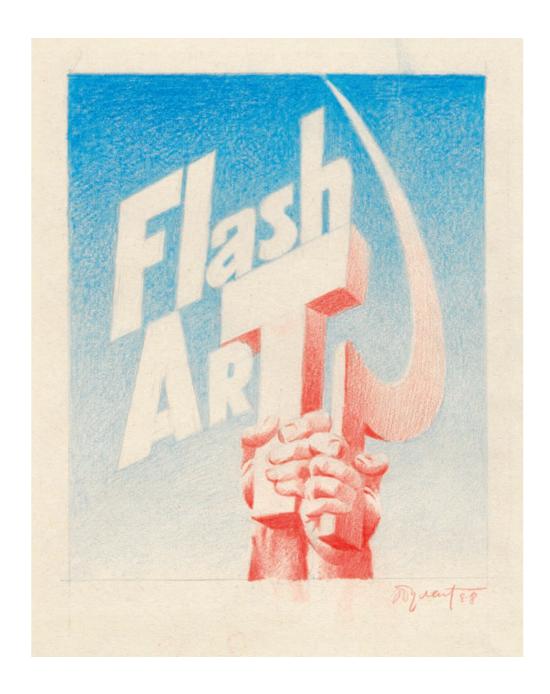
PROVENANCE:

with Hal Bromm, New York (label on the reverse). Acquired from the above by the present owner in June 1994.

EXHIBITED:

New York, Hal Bromm, *Natalya Nesterova*, 19 March-2 June 1994.

81





λ***82**

ERIK BULATOV (B. 1933)

Flash art

signed in Cyrillic and dated 'Bulat/88' (lower right) pencil and colour pencil on paper laid on card 11 x 8% in. (27.9 x 22.5 cm.) Executed in 1988

£10,000-15,000

US\$15,000-21,000 €12,000-17,000

PROVENANCE:

with Phyllis Kind Gallery, New York. Acquired from the above by the present owner on 25 April 1989.



*83

GRISHA BRUSKIN (B. 1945)

Logies, variation

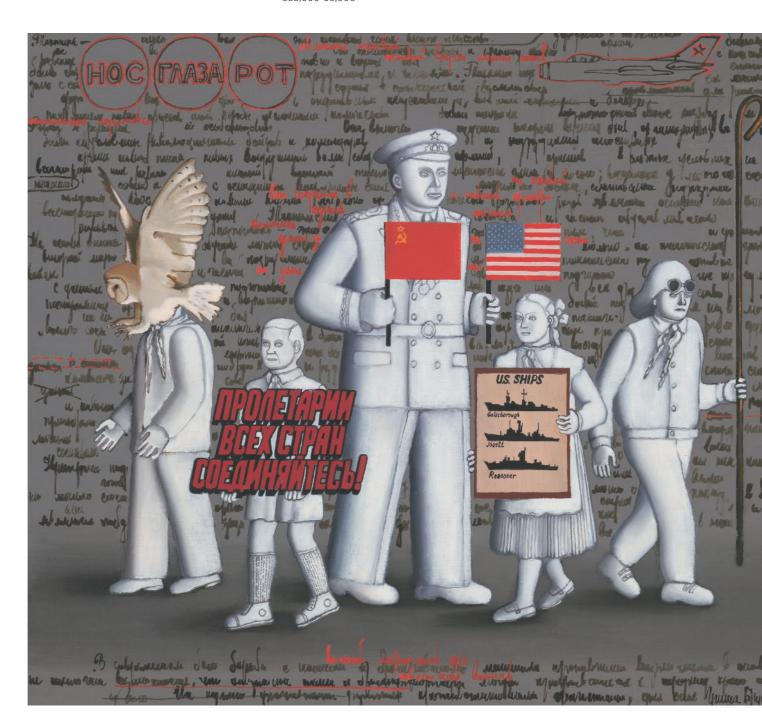
signed in Cyrillic 'Grisha Bruskin' (lower right); further signed in Cyrillic, inscribed and dated 'pour Mireille et James Levy/15 dec 1990/Grisha Bruskin' (on the reverse) oil on canvas 19×22 in. $(48 \times 56$ cm.)

£30,000-50,000

US\$43,000-70,000 €35,000-58,000

PROVENANCE:

A gift from the artist to the present owner on 15 December 1990.





λ*84

ERIK BULATOV (B. 1933)

Perestroika

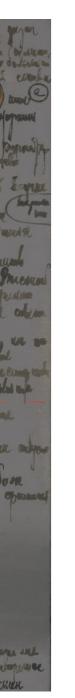
signed in Cyrillic and dated 'Bulat/88' (lower right) pencil and colour pencil on paper laid on card 12% x 9% in. (30.8 x 24.5 cm.) Executed in 1988

£10,000-15,000

PROVENANCE:

with Phyllis Kind Gallery, New York.
Acquired from the above by the present owner on 25 April 1989.

US\$15,000-21,000 €12,000-17,000









*85

GRISHA BRUSKIN (B. 1945)

Metamorphoses

signed 'Grisha Bruskin' (lower right); signed, inscribed and dated 'A Mireille et James Levy de tout mon cœur/14 mai 1993 N. Y./Grisha Bruskin' (on the reverse) pencil, ink and gouache on paper $14\% \times 9\%$ in. (36 x 24.9 cm.)

£5,000-7,000

US\$7,100-9,800 €5,800-8,100

PROVENANCE:

A gift from the artist to the present owner in New York on 14 May 1993.





λ*86

ERIK BULATOV (B. 1933)

I live, I see

signed in Cyrillic and dated 'Bulat/88' (lower right) colour pencil on paper laid on card 18% x 16% in. (47.9 x 42 cm.)
Executed in 1988

£10,000-15,000

US\$15,000-21,000 €12,000-17,000

PROVENANCE:

with Phyllis Kind Gallery, New York. Acquired from the above by the present owner on 25 April 1989.



*87

DMITRI PRIGOV (1941-2007)

Six compositions from the series 'Appearances': Sakharov, Stalin, Prigov, Perestroika, Nepravda, Glasnost

all inscribed with title (centre), five signed with the artist's monogram, dated '1987' and numbered (on the reverse) ink and gouache on newspaper $21\% \times 16$ in. $(55.5 \times 40.5$ cm.)

£20.000-30.000

US\$29,000-42,000 €24,000-35,000

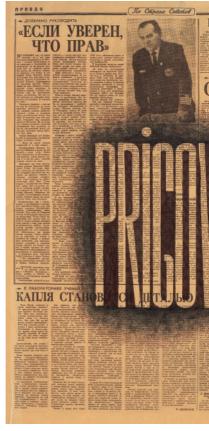
(6)

PROVENANCE:

with Struve Gallery, Chicago. Acquired from the above by the present owner on 15 May 1989.

The retrospective exhibition of Dmitri Prigov's oeuvre at the State Tretyakov Gallery, Moscow, in 2014 showcased several comparable works on *Pravda* newspapers dated June-July 1987. In parallel to the present lot, these works are also inscribed with their titles on the obverse: 'Horror', 'Glasnost' and 'Democratisation' respectively. According to the exhibition catalogue, these examples of Prigov's writings and drawings on newspapers belong to his series called 'Appearances' (K. Svetlyakov, *Dmitri Prigov: From Renaissance to Conceptualism and Beyond*, Moscow, 2014, pp. 75-77).

Although the artist began to work with newspapers in the late 1970s, Prigov actually created most of his artistic output in this medium from the late 1980s onwards, often favouring *Pravda*, the official newspaper of the Communist Party of the Soviet Union. Challenging the dry and bureaucratic language of the newspaper, which often reported on the successes and achievements of the Soviet government, the artist used black and sometimes red colours to create a dark void in the middle of the page with certain key words; words of existential and philosophical meaning, with strong political connotations and almost cult significance for many Soviet people, words on everyone's lips and in everyone's minds. These words emerge, 'appearing' from the black nothingness, breaking through the small typographic font. Prigov demonstrates the hegemony and power of such words, questioning the true importance of official discourse and everything it represents by comparison, and creates a conflict between the printed words and his written ones.

















PROPERTY OF A DISTINGUISHED GENTLEMAN



88

LEONID PURYGIN (1951-1995)

General

signed with Cyrillic initials and dated 'L. P. 89' (lower right) oil on canvas

28% x 23% in. (73 x 60 cm.) Painted in 1989

£8,000-12,000

US\$12,000-17,000 €9,300-14,000

PROVENANCE:

with Eduard Nakhamkin Fine Arts, New York. Acquired from the above by the present owner in 1989.

EXHIBITED:

New York, Eduard Nakhamkin Fine Arts, *Leonid Purygin*. *One-man exhibition*, May-June 1989, no. 21.

LITERATURE:

Exhibition catalogue, *Leonid Purygin. One-man exhibition*. New York, 1989, no. 21.



8



89

DMITRI PLAVINSKY (1937-2012)





signed, inscribed with title and dated 'D. Plavinsky-98' (on the reverse) plastic, feathers, paper and shammy, with ready-made objects, on plywood $37\% \times 21\% \times 5$ in. (94.6 x 55.2 x 12.7 cm.) Executed in 1998

£20.000-30.000

US\$29,000-42,000 €24,000-35,000

PROVENANCE:

Acquired from the artist by Alexandre Zouev in 2000. Anonymous sale; Christie's, London, 26 November 2008, lot 475. Acquired at the above sale by the present owner.

EXHIBITED:

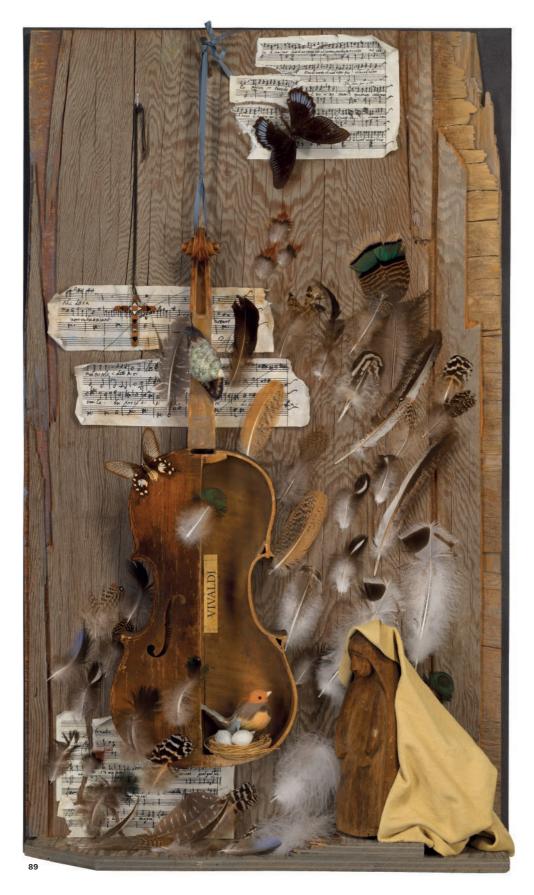
Moscow, Tretyakov Gallery, Dmitri Plavinsky, 23 September-24 October 2004.

LITERATURE:

J. Bowlt (ed.), Dmitri Plavinsky, New York, 2000, illustrated p. 150.

The artist Dmitri Plavinsky is a unique figure in the world of Russian unofficial art, having risen from an upcoming talent to one of the leaders of the nonconformist movement in Russia. Predominant themes that permeate the artist's oeuvre include the spiritual qualities of extinct and dying cultures such as ancient relics and artefacts, symbols, scripts and printed matter, and lastly, the transitory and everchanging forces of the natural world. Subsequently, his creative approach has been compared to a process of 'cultural archaeology'.

In 1997-98, Plavinsky created a series of works entitled 'Italian Cycle', which centres around the history and mythology of Italy's most culturally influential cities, one of them being Venice. The present lot appears to be inspired by Antonio Vivaldi's four violin concerti *The Four Seasons* (1716–1717) and brings together Plavinsky's three key themes: the use of relics or artefacts, tokens from the natural world and printed matter (sheet music in this case). Similarly to a *vanitas*, a common still-life form which symbolises the transience of life, the feathers in the present lot represent the decay of the natural world during autumn, and subsequently, the inevitability of death, while the butterflies suggest nature's delicate and ethereal qualities. The small figure of the saint from a nativity scene renders this natural process sacred while hinting at an impending miracle.



END OF SESSION I

SESSION II: FABERGÉ AND RUSSIAN WORKS OF ART

MONDAY 7 JUNE 2021 AT 2:00 PM (LOTS 101-252)







PROPERTY FROM THE ESTATE OF ALEXANDRA ANASTASIA, DUCHESS OF ABERCORN (LOTS 101-118)



Alexandra Anastasia Hamilton, Duchess of Abercorn.

ALEXANDRA ANASTASIA HAMILTON, DUCHESS OF ABERCORN (1946-2018)

Alexandra Anastasia Hamilton, Duchess of Abercorn was the eldest daughter of Lt.-Col. Harold Phillips and his wife Georgina Wernher. Her maternal grandmother was Countess Anastasia de Torby, otherwise known as Lady Zia Wernher, the daughter of Grand Duke Michael Mikhailovich of Russia and Countess Sophie Merenberg, Countess de Torby.

'Sacha', as she was always known to family and friends, was a keen philanthropist and founder of the Pushkin Prize and The Pushkin Trust, named after her ancestor, the famous Russian poet Alexander Pushkin, who was the grandfather of Countess de Torby.

The Duchess of Abercorn spent much of her childhood in the English countryside, often visiting Luton Hoo, the estate of her grandparents Sir Harold and Lady Zia Wernher and home to the famous Wernher art collection and Fabergé Collection assembled by Lady Zia's parents.

FABERGÉ COLLECTION

The best introduction to this unique collection of Fabergé items put together by Grand Duke Michael Mikhailovich of Russia and Countess de Torby is provided by Henry Bainbridge, the former manager of Fabergé's London branch and author of the first ever book published on Karl Fabergé and his creations:

'Countess Torby, the wife of the Grand Duke Michael Mikhailovich, [..] collected Fabergé elephants; that is the most significant thing I can say about her, because it implies a quiet, undisturbed and jolly humour. Bound together as they were, coupled in perfect harmony, these two, he of Russia and she of Luxembourg, forged for themselves a unique place in Edwardian Society. They were representative of all that is best in English life but with just that touch of cosmopolitanism which mellowed it.' (H.C. Bainbridge, *Peter Carl Fabergé*, London, 1949, p. 89)

The above is wonderful testimony to the diverse and exuberant style of the collection. Arguably the most notable object is the large model of an elephant and castle, inspired by the Order of the Elephant, the highest order of chivalry in Denmark, and usually presented by the Danish-born Empress Maria Feodorovna to members of her family. However, the pair of enamelled gold candlesticks acquired by Leopold de Rothschild from Fabergé in London, the group of hardstone animals, the frame with a miniature portrait of Emperor Nicholas I and jewellery pieces all exemplify the joyful opulence of Fabergé's creations, popular amongst the Russian and English nobility in the early 1900s.

РУССКАЯ ВЕРСИЯ



Lady Anastasia 'Zia' de Torby, daughter of Grand Duke Michael Mikhailovich, with her husband Sir Harold Wernher at an exhibition of Russian art on 4 June 1935. © Photo by Topical Press Agency/Getty Images



Grand Duke Michael Mikhailovich (1861-1929) and Countess Sophie Merenberg, Countess de Torby (1868-1927).





101

PROPERTY FROM THE ESTATE OF ALEXANDRA ANASTASIA, DUCHESS OF ABERCORN

A TWO-COLOUR GOLD-MOUNTED GUILLOCHÉ ENAMEL AND CARNELIAN SEALING WAX CASE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 3046

Cylindrical, the body and detachable cover guilloché enamelled overall with alternating white and salmon pink borders, painted *en grisaille* with a foliate branch, all within yellow gold laurel-chased bands, the base with a plain carnelian matrix, *marked on cover and rims* 5% in. (14.4 cm.) long

£8.000-12.000

US\$12,000-17,000 €9,300-14,000

PROVENANCE:

Dowager Empress Maria Feodorovna (1847-1928), purchased from the St Petersburg branch of Fabergé on 29 April 1900 for 150 roubles.

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 439.

LITERATURE:

K. Snowman, *The Art of Carl Fabergé*, London, 1962, pl. 168 (illustrated). G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo Kulturstiftung, Munich, 1986, pp. 229-230, no. 439 (illustrated).

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



Dowager Empress Maria Feodorovna (1874-1928).



A copy of the Fabergé invoice for the present lot.







PROPERTY FROM THE ESTATE OF ALEXANDRA ANASTASIA, DUCHESS OF ABERCORN



102

A JEWELLED, GUILLOCHÉ ENAMEL AND FOUR-COLOUR GOLD-MOUNTED MINIATURE PHOTOGRAPH FRAME



MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF VIKTOR AARNE, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 3366

Of tapering rectangular form, on bracket feet, enamelled overall in translucent lime green over a sunburst wavy guilloché ground, surmounted by a ribbon crest, suspending four-colour gold floral swags, set with seed-pearls at corners, the mother-of-pearl back with a silver scroll strut, marked on lower border and strut 1% in. (4.8 cm.) high

£12,000-18,000

US\$17,000-25,000 €14,000-21,000





103

A GEM-SET, GUILLOCHÉ ENAMEL AND TWO-COLOUR GOLD-MOUNTED NEPHRITE BELL-PUSH



MARKED FABERGÉ, WITH INDISTINCT WORKMASTER'S MARK, PROBABLY OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1900

A spherical body guilloché enamelled in red and white, decorated with gold laurel-chased bands and reeded rims, surmounted by a cabochon moonstone push-piece, all set on a nephrite base, decorated with a red and white enamel dot and dash band, *marked on reeded rims* 2% in. (6.6 cm.) long

£20,000-30,000

US\$29,000-42,000 €24,000-35,000







Leopold de Rothschild (1845-1917).

A postcard depicting Baron Rothchild's racing colours.



PROPERTY FROM THE ESTATE OF ALEXANDRA ANASTASIA, DUCHESS OF ABERCORN

104



MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 19204

Each of slightly tapering form, with a circular base, decorated overall with the Rothschild family racing colours in blue and yellow guilloché enamel, the base with a two-colour gold acanthus-chased rim, the top with a laurel-chased border, with detachable rock crystal drip-discs and gold nozzles, marked under base and on nozzles; in the original Fabergé wooden case 2% in. (7.2 cm.) high

£40.000-60.000

US\$57,000-85,000 €47,000-70,000

PROVENANCE

Purchased by Leopold de Rothschild (1845-1917) from the London branch of Fabergé on 7 December 1909 for £29.5s.

EXHIBITED

London, Wartski, *A Loan Exhibition of the Works of Carl Fabergé*, 8 - 25 November 1949, no. 215. London, Victoria & Albert Museum, *Fabergé 1846-1920*, 23 June - 25 September 1977, no. R4.

LITERATURE:

 $\label{eq:condition} Exhibition \ catalogue, \textit{A Loan Exhibition of the Works of Carl Faberg\'e}, Wartski, London, 1949, p. 19, no. 215 (listed).$

K. Snowman, The Art of Carl Fabergé, London, 1962, pl. 40 (illustrated).

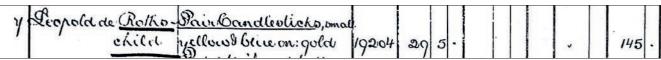
Exhibition catalogue, *Fabergé 1846-1920*, Victoria & Albert Museum, London, 1977, p. 116, no. R4 (illustrated).

K. McCarthy, Fabergé in London: The British Branch of the Imperial Russian Goldsmith, United Kingdom, 2017, pp. 126-127 (illustrated).

The Rothschild's racing colours of yellow and blue were registered by Mayer Rothschild in 1843. They were first used on commissions for Leopold de Rothschild, one of Fabergé's principal clients, in 1909. The present pair of candle sticks appears to be one of the first such commissions acquired directly by Leopold de Rothschild from Fabergé in London on 7 December 1909, together with a matching bonbonnière and a matchbox.

According to the memoirs of Henry Bainbridge, the manager of the London Fabergé shop who established a close relationship with the family, Leopold de Rothschild would often present Fabergé pieces enamelled in his racing colours to friends as tokens. 'Whenever he wanted to say 'Good morning!' 'I like you!' or 'Don't bother me any more!' he simply slipped a dark blue and yellow Fabergé object into his friend's pocket.' (H.C. Bainbridge, *Peter Carl Fabergé*, London, 1949, p. 83).

For a selection of objects in the Rothschild colours, see Exhibition catalogue, A La Vieille Russie, *Fabergé*, New York, 1983, p. 96. A Fabergé cigarette case in Rothschild racing colours from the Sinatra collection was sold at Christie's, New York, 1 December 1995, lot 46. A similarly decorated cane handle from the Kazan collection was sold at Christie's, New York, 15 April 1997, lot 194.



A copy of the Fabergé London ledgers listing the present lot.







PROPERTY FROM THE ESTATE OF ALEXANDRA ANASTASIA, DUCHESS OF ABERCORN



105

A JEWELLED AGATE MODEL OF A DACHSHUND

BY FABERGÉ, ST PETERSBURG, CIRCA 1900



Realistically carved, standing, with rose-cut diamond-set eyes, apparently unmarked 1% in. (4.2 cm.) long

£8,000-12,000

US\$12,000-17,000 €9,300-14,000





106

A JEWELLED CHALCEDONY MODEL OF AN ELEPHANT BY FABERGÉ, ST PETERSBURG, CIRCA 1900



 $Realistically\ carved,\ standing,\ with\ cabochon\ ruby-set\ eyes, \textit{apparently\ unmarked};\ in\ the\ original\ Faberg\'e$ wooden case

1¾ in. (4.5 cm.) long

£12,000-18,000

US\$17,000-25,000 €14,000-21,000



PROPERTY FROM THE ESTATE OF ALEXANDRA ANASTASIA, DUCHESS OF ABERCORN



107

A LARGE JEWELLED AND ENAMEL GOLD-MOUNTED OBSIDIAN MODEL OF AN ELEPHANT AND CASTLE



ENGRAVED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 52383

Humorously carved, standing, with rose-cut diamond-set eyes, supporting a gold turret, decorated with opaque white and red enamel, with two bands of rubies, *marked inside turret and on mounts* 3 in. (7.5 cm.) high

£70,000-90,000

US\$99,000-130,000 €82,000-100,000

LITERATURE:

H.C. Bainbridge, Peter Carl Fabergé, London, 1949, pl. 80 (illustrated).

This large gold-mounted model of an elephant and castle was most likely inspired by the Order of the Elephant, the highest order of chivalry in Denmark. A number of models of elephants and castles were produced by Fabergé in the 1890s as gifts presented by Emperor Alexander III and Empress Maria Feodorovna to members of their family.

This elephant is illustrated in Henry Bainbridge's memoirs as part of the large hardstone animals collection of Countess de Torby, wife of Grand Duke Michael Mikhailovich. 'This esteemed lady collected Fabergé elephants; that is the most significant thing I can say about her, because it implies a quiet, undisturbed and jolly humour.' (H.C. Bainbridge, *Peter Carl Fabergé*, London, 1949, p. 89).

Other examples of these models from the Wernher collection at Luton Hoo are illustrated in the exhibition catalogue, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986-1987, p. 201, pl. 348; and another example is in the collection of H.M. Queen Elizabeth II, illustrated in C. de Guitaut, *Fabergéin the Royal Collection*, London, 2003, p. 100, no. 115. Comparable models of elephants with castles were sold at Christie's, London, 25 November 2013, lots 216 and 217.



(detail)







PROPERTY FROM THE ESTATE OF ALEXANDRA ANASTASIA, DUCHESS OF ABERCORN



108

A JEWELLED AND GOLD-MOUNTED OBSIDIAN MODEL OF A CROW

BY FABERGÉ, ST PETERSBURG, CIRCA 1900



Realistically carved, with rose-cut diamond-set eyes, with finely chased gold feet, apparently unmarked 2% in. (7 cm.) long

£12,000-18,000

US\$17,000-25,000 €14,000-21,000

EXHIBITED:

London, Wartski, A Loan Exhibition of the Works of Carl Fabergé, 8 - 25 November 1949, no. 214.

LITERATURE

Exhibition catalogue, *A Loan Exhibition of the Works of Carl Fabergé*, Wartski, London, 1949, p. 19, no. 214 (listed).

For another model of a hardstone crow by Fabergé from the Royal Collection, see C. de Guitaut, *Fabergé in the Royal Collection*, London, 2003, p. 63, no. 32.







~109

A SILVER-GILT AND GUILLOCHÉ ENAMEL FRAME WITH PORTRAIT MINIATURE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 46212



Of shaped triangular form, enamelled overall in translucent red over a sunburst guilloché ground, centring a portrait miniature of Nicholas I by Ivan Winberg, signed on the right edge, within a laurel-chased bezel, decorated with laurel swags, rosettes and ribbon, surmounted by a ribbon crest, on two baluster feet, with an ivory back, strut and suspension loop, *marked on lower rim and strut* 3% in. (9.5 cm.) high

£18,000-22,000

US\$26,000-31,000 €21,000-26,000

LITERATURE:

K. Snowman, The Art of Carl Fabergé, London, 1962, pl. 61 (illustrated).





PROPERTY FROM THE ESTATE OF ALEXANDRA ANASTASIA, DUCHESS OF ABERCORN



110

A JEWELLED, GUILLOCHÉ ENAMEL AND TWO-COLOUR GOLD SCENT BOTTLEBY FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG,
1899-1908, SCRATCHED INVENTORY NUMBER 11046

Cylindrical, enamelled overall in translucent salmon pink over a wavy guilloché ground, with two-colour gold ribbon-tied laurel swags, suspended from pearl-set rosettes, the hinged cover with a seed-pearl rim, surmounted by a cabochon moonstone, with a gold-mounted cork stopper, marked on rim 2% in. (6.1 cm.) high

£6,000-8,000

US\$8,500-11,000 €7,000-9,300





1111

A JEWELLED AND TWO-COLOUR GOLD-MOUNTED AVANTURINE QUARTZ CANE HANDLE

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

The spherical aventurine quartz handle above a gold collar, reeded throughout, centring a cabochon sapphire and rose-cut diamond-set band, within green gold laurel-chased borders, *marked on lower rim* 2¼ in. (5.7 cm.) high, excluding screw

£12,000-18,000

US\$17,000-25,000 €14,000-21,000





PROPERTY FROM THE ESTATE OF ALEXANDRA ANASTASIA, DUCHESS OF ABERCORN



112

A JEWELLED AND GUILLOCHÉ ENAMEL GOLD BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF OSCAR PIHL, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 12228

Rectangular, enamelled in brown over a wavy guilloché ground, applied with a gold bamboo shoot and leaves in the style of Japonisme, set with old-cut diamonds, *marked on pin and reverse* 1% in. (3 cm.) high

£5,000-7,000

US\$7,100-9,900 €5,900-8,100





113

A JEWELLED GOLD-MOUNTED CARNELIAN AND NEPHRITE ASH TRAY

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



Finely carved in nephrite as an oak leaf, the top applied with two carnelian acorns, set with rose-cut diamonds, on an entwined gold stem, $marked\ on\ stem$ 6¼ in. (15.8 cm.) long

£15,000-25,000

US\$22,000-35,000 €18,000-29,000



PROPERTY FROM THE ESTATE OF ALEXANDRA ANASTASIA, DUCHESS OF ABERCORN

A RARE ENAMEL AND DIAMOND GOLD BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 61259

Shaped as a rose petal, the engraved surface finely enamelled in shades of pink and yellow, set with an old-cut diamond dew drop, marked on pin and reverse

11/2 in. (3 cm.) long

£12,000-18,000

US\$17,000-25,000 €14,000-21,000

London, Wartski, Fabergé and the Russian Jewellers, 10-20 May 2006, no. 219.

Exhibition catalogue, Fabergé and the Russian Jewellers, London, 2006, p. 77, no. 219 (illustrated).

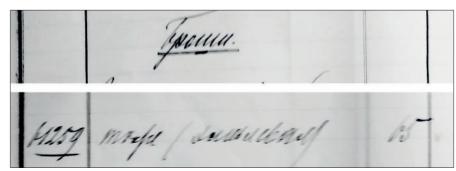
The present brooch is listed in the Imperial Cabinet ledgers with a cost of 65 roubles. It was one of the items taken by Emperor Nicholas II and his wife Alexandra Feodorovna on their voyage to Darmstadt in August 1899. It is possible that it was presented as an Imperial gift during this trip.

Notably, Grand Duke Michael Mikhailovich and Countess de Torby lived in Wiesbaden at that time, where two of their children were born, before settling permanently in London in 1900.

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



Nicholas II (1868-1918) and Alexandra Feodorovna (1872-1918).



A copy of the Imperial ledgers.







PROPERTY FROM THE ESTATE OF ALEXANDRA ANASTASIA, DUCHESS OF ABERCORN



115

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

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 1462

The hexagonal aquamarine handle above a gold collar, guilloché enamelled with pink reserves between white champlevé enamel bands, applied with swags, set with rubies and rose-cut diamonds, between two rose-cut diamond bands, the handle surmounted by a stylised ruby and diamond-set snowflake, marked on lower border

3% in. (9 cm.) high

£10,000-15,000

US\$15,000-21,000 €12,000-17,000

EXHIBITED

London, Wartski, Faberg'e and the Russian Jewellers, 10-20~May~2006, no.~199.

LITERATURE:

Exhibition catalogue, Fabergé and the Russian Jewellers, London, 2006, p. 69, no. 199 (illustrated).

180





116

A JEWELLED, GUILLOCHÉ ENAMEL AND GOLD-MOUNTED RHODONITE SCENT BOTTLE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 25498

Ovoid, the rhodonite body with twisted ropework bands, terminating in a pearl drop, the collar and hinged domed cover enamelled in white over a wavy guilloche ground, similarly decorated with ropework bands and surmounted by a pearl, enclosing a gold-mounted cork stopper, *marked inside cover* 2½ in. (5.5 cm.) high

£5,000-7,000 U\$\$7,100-9,900 €5,900-8,100

LITERATURE:

K. Snowman, The Art of Carl Fabergé, London, 1962, pl. 159 (illustrated).





PROPERTY FROM THE ESTATE OF ALEXANDRA ANASTASIA, DUCHESS OF ABERCORN



117

A GEM-SET AND GUILLOCHÉ ENAMEL SILVER-GILT BELL-PUSH

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

Of circular tapering form, enamelled in translucent pink over a wavy guilloché ground, surmounted by a cabochon moonstone push-piece, applied with ribbon-tied laurel swags, with a beaded border, on three bun feet, *marked on lower part of the body and under base* 2% in. (6.6 cm.) diameter

£2,000-3,000 US\$2,900-4,200

€2,400-3,500





118

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

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 29772

Of arched rectangular form, enamelled in translucent salmon pink over a moiré guilloché ground, set with a rose gold ribbon crest, suspending a green gold ribbon-tied laurel swag, set with rose-cut diamonds, marked on the reverse, ribbon and swag; in a fitted Lacloche Frères wooden case 3 in. (7.5 cm.) wide

£6,000-8,000

US\$8,500-11,000 €7,000-9,300

EXHIBITED:

London, Wartski, Fabergé and the Russian Jewellers, 10-20 May 2006, no. 148.

LITERATURE

Exhibition catalogue, Fabergé and the Russian Jewellers, London, 2006, p. 51, no. 148 (illustrated). K. McCarthy, Fabergé in London: The British Branch of the Imperial Russian Goldsmith, United Kingdom, 2017, p. 212 (illustrated).

Lacloche Frères was a French firm with branches in Spain, France and London. After the Fabergé's London branch closed in 1917, Lacloche Frères acquired part of the remaining stock.



(the present lot in the Lacloche Frères case)

*11



AN IMPORTANT GUILLOCHÉ ENAMEL SILVER-GILT PHOTOGRAPH FRAME

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

Shaped as a Roman numeral 'X', entwined with a laurel wreath in the centre, enamelled in oyster white over a wavy guilloché ground, within a dotted silver-gilt rim, decorated with four heart-shaped photograph frames guilloché enamelled in mauve, purple, green and grey, enclosing original photographs of Grand Duke Michael Mikhailovich and his three children Countess Anastasia de Torby (b. 1892), Countess Nadejda de Torby (b. 1896) and Count Michael de Torby (b. 1898), surmounted by their birth dates, also with four rectangular frames enclosing photographs of most likely family houses, with a silver strut, marked on strut and foot

7% in. (18.7 cm.) high

£80,000-120,000

US\$120,000-170,000 €93,000-140,000

PROVENANCE:

A Tenth Wedding Anniversary gift to Sophie Merenberg, Countess de Torby (1868-1927) from Grand Duke Michael Mikhailovich (1861-1929) in 1901.

Her daughter Nadejda, Marchioness of Milford Haven (1896-1963).

Her son David Mountbatten, 3d Marquess of Milford Haven (1919-1970).

His son Lord Ivar Mountbatten (b. 1963).

Acquired from the above in the 1990s.

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, Fabergé, 5 December 1986 - 8 March 1987, no. 487. Cleveland, San Francisco, Artistic Luxury: Faberge Tiffany Lalique, 19 October 2008 - 31 May 2009, no. 53.

LITERATURE

G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo Kulturstiftung, Munich, 1986, p. 244, no. 487 (illustrated).

Exhibition catalogue, Artistic Luxury: Faberge Tiffany Lalique, Cleveland, 2008, p. 200, no. 53 (illustrated).

Grand Duke Michael Mikhailovich of Russia was a son of Grand Duke Michael Nikolaevich and a grandson of Emperor Nicholas I. He was raised in the Caucasus, where he lived between 1862 and 1881, and where he started his military career.

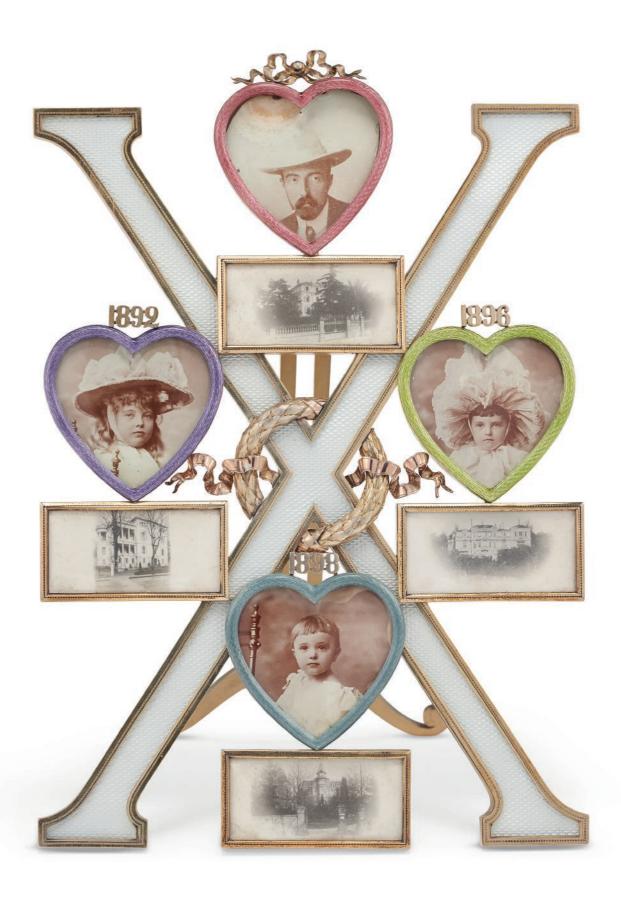
While in Nice in 1891, Grand Duke Michael met Sophie Merenberg, daughter of Prince Nikolaus Wilhelm of Nassau. The couple married the same year in San Remo. The marriage was morganatic and caused a scandal at the Russian court. Grand Duke Michael Mikhailovich was deprived of his military rank and banished from returning to Russia.

The young family lived in Wiesbaden, Nassau and Cannes, before settling permanently in England in 1900. The photographs in the present frame most likely capture the family's houses in Europe before they moved to Kenwood House in London.

Grand Duke Michael Mikhailovich and Countess Sophie de Torby became prominent members of British society, and their two daughters married into the British aristocracy. For more information, see introduction to the collection of Fabergé from the Estate of Alexandra Anastasia, Duchess of Abercorn (lots 101-118).



Grand Duke Michael Mikhailovich with his children.



PROPERTY OF A COLLECTOR (LOTS 120-121)

PROPERTY OF A COLLECTOR



~120

AN IMPRESSIVE VARICOLOUR GOLD AND SILVER-MOUNTED GUILLOCHÉ ENAMEL FRAME WITH PORTRAIT MINIATURE



MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 58800

Rectangular, enamelled in oyster white over a wavy guilloché ground, applied with four gold-rimmed cornerpieces enamelled in royal blue over a sunburst guilloché ground, with four gold rosettes at intervals, centring an oval portrait miniature of Edith Rockefeller McCormick signed and dated 'RJ.[19]03', within a beaded bezel, the frame surmounted by a varicolour gold basket with suspended floral swags, with similar swags beneath the miniature, all within a silver outer border cast and chased with ribbon-tied laurel, on two baluster-shaped feet, the ivory back with a silver-gilt strut, marked on lower rim and strut; in the original Fabergé wooden case, also with the original paper label inscribed 'C. Fabergé / N59800 / R.200' 4½ in. (11.5 cm.) high

£100,000-150,000

US\$150,000-210,000 €120,000-170,000

PROVENANCE:

A Princely Liechtenstein collection.

The Kazan collection of Fabergé; Christie's, New York, 15 April 1997, lot 170. Acquired at the above sale by the present owner.

EXHIBITED:

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé - Cartier, Rivalen am Zarenhof*, 28 November 2003 - 12 April 2004, no. 47.

London, Wartski, The Last Flowering of Court Art, 23 November - 4 December 2010, no. 8.

LITERATURE

M.Y. Ghosn, *Collection William Kazan. Objets de Vertu par Fabergé*, Paris, 1996, no. 43 (illustrated). G. von Habsburg, *Fabergé in America*, New York, 1996, p. 29, fig. 5 (illustrated). Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, p. 159, no. 47 (illustrated). Exhibition catalogue, *The Last Flowering of Court Art*, London, 2010, pp. 28-29, no. 8 (illustrated).



Edith Rock McCormick (1892-1932) and Harold Fowler McCormick (1872-1941).

Edith Rock McCormick (1872-1932) was the third daughter of the business magnate John D. Rockefeller (1839-1937), the founder of the Standard Oil Company who is widely regarded as the wealthiest American of all time.

Edith was married to the agriculture entrepreneur Harold Fowler McCormick (1872-1941), Chairman of the International Harvester Company of Chicago. She and her husband were prominent in Chicago society, supporting many causes, including the city's first opera company.

For their honeymoon the couple travelled to Europe where they might have acquired the frame. Mr McCormick was also one of the American customers of Fabergé in London. Edith McCormick lived in Switzerland between 1913-1921, where she became a disciple of Carl Jung.

РУССКАЯ ВЕРСИЯ



PROPERTY OF A COLLECTOR (LOTS 120-121)

PROPERTY OF A COLLECTOR



121

AN EXQUISITE JEWELLED AND GUILLOCHÉ ENAMEL SILVER-GILT SMOKING SET

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 24747

Of tubular form, enamelled overall in translucent yellow over a wavy guilloché ground, the sides with hinged covers to the match compartment and compartment enclosing an amber cigarette holder with a guilloché enamelled mount, in the original suede case, all three hinged covers with rose-cut diamond-set thumb-pieces, *marked inside base and on covers*; in the original Fabergé wooden case 3%. in. (9.2 cm.) wide

£70,000-90,000

US\$99,000-130,000 €82,000-100,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 15 November 1990, lot 274. The Kazan Collection of Fabergé; Christie's, New York, 15 April 1997, lot 105. Acquired at the above sale by the present owner.

EXHIBITED:

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé - Cartier, Rivalen am Zarenhof*, 28 November 2003 - 12 April 2004. no. 182.

London, Wartski, The Last Flowering of Court Art, 23 November - 4 December 2010, no. 6.

LITERATURE:

M.Y. Ghosn, *Collection William Kazan. Objets de Vertu par Fabergé*, Paris, 1996, pp. 112-113, no. 30 (illustrated).

Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, pp. 200-201, no. 182 (illustrated).

Exhibition catalogue, The Last Flowering of Court Art, London, 2010, pp. 24-25, no. 6 (illustrated).

Cigarette cases of tubular form, like the present lot, were predominantly designed for women. For a similar smoking set enamelled in pale blue from the collection of Her Grace the Duchess of Leeds, see K. Snowman, *The Art of Fabergé*, London, 1974, p.147.







*122



A DIAMOND AND AQUAMARINE GOLD PENDANT

MARKED FABERGÉ, WITH INDISTINCT WORKMASTER'S MARK, PROBABLY OF AUGUST HOLMSTRÖM, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 82252

The ribbon-shaped mount set with rose-cut diamonds centring an old-cut diamond, suspending an aquamarine drop, with a diamond-set suspension loop, *marked on loopand mounts* 1¾ in. (4.5 cm.) long, with suspension loop

£6,000-8,000

US\$8,500-11,000 €7,000-9,300





A DIAMOND AND AQUAMARINE GOLD BROOCH

BY FABERGÉ, WITH INDISTINCT WORKMASTER'S MARK, ST PETERSBURG, 1908-1917

A bar brooch, centring an aquamarine, within a rose-cut diamond-set border, enclosing a gold filigree scrolling band, *marked on pin and loop*; in the original Fabergé wooden case 1% in. (4.8 cm.) long

£5,000-7,000

US\$7,100-9,900 €5,900-8,100





A GEM-SET GOLD EGG PENDANT

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ALFRED THIELEMANN, ST PETERSBURG, CIRCA 1900

Ovoid, the body applied with filigree foliate scrollwork, set with five green faceted gemstones, marked on suspension loop

34 in. (2 cm.) long, excluding suspension loop

£2,500-3,500

US\$3,600-4,900 €3,000-4,100

PROVENANCE:

Grand Duchess Marie Georgievna of Russia (1876-

Princess Nina Georgievna Chavchavadze (1901-1974).

Prince David Pavlovich Chavchavadze (1924-2014). Property from the Descendants of Grand Duke George Mikhailovich of Russia; Doyle, 30 October 2019, lot 119 (part).

EXHIBITED:

New York, Museum of Russian Icons, Tradition & Opulence. Easter in Imperial Russia, 17 July - 25 October 2020.

LITERATURE:

Exhibition catalogue, Tradition & Opulence. Easter in Imperial Russia, New York, 2020, pp. 19, 48-49.



Grand Duchess Marie Georgievna (1876-1940).



A GUILLOCHÉ AND CHAMPLEVÉ ENAMEL GOLD-MOUNTED EGG PENDANT

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF FEODOR AFANASSIEV, ST PETERSBURG, CIRCA 1900

Ovoid, one half guilloché enamelled in red over a wavy ground, the other guilloché enamelled in yellow over a reeded ground with black enamel spots and head to resemble a ladybird, marked on suspension loop % in. (1.5 cm.) high, excluding suspension loop

£2,500-3,500 US\$3,600-4,900 €3.000-4.100



Grand Duchess Marie Georgievna of Russia (1876-1940).

Princess Nina Georgievna Chavchavadze (1901-1974).

Prince David Pavlovich Chavchavadze (1924-2014).

Property from the Descendants of Grand Duke George Mikhailovich of Russia; Doyle, 30 October 2019, lot 119 (part).

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I ITERATURE:

Exhibition catalogue, Tradition & Opulence. Easter in Imperial Russia, New York, 2020, pp. 19, 48-49.





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A GEM-SET GOLD EGG PENDANT

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

Ovoid, the gold body cast and finely chased with flowers and *rocailles*, centring a green gemstone, *marked* on suspension loop

34 in. (1.8 cm.) high, excluding suspension loop

PROVENANCE:

Grand Duchess Marie Georgievna of Russia (1876-1940).

Princess Nina Georgievna Chavchavadze (1901-1974).

Prince David Pavlovich Chavchavadze (1924-2014).

Property from the Descendants of Grand Duke George Mikhailovich of Russia; Doyle, 30 October 2019, lot 119 (part).

EXHIBITED

New York, Museum of Russian Icons, *Tradition & Opulence. Easter in Imperial Russia*, 17 July - 25 October 2020.

LITERATURE:

Exhibition catalogue, Tradition & Opulence. Easter in Imperial Russia, New York, 2020, pp. 19, 48-49.



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*127

A JEWELLED AND ENAMEL GOLD EGG PENDANT

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

Ovoid, one side enamelled with a violet flower on green and orange ground, the leaves set with rose-cut diamonds, the reverse decorated with Cyrillic initials 'Kh.V.' for 'Christ is Risen', set with rubies and diamonds, *marked on suspension loop*

% in. (1.6 cm.) high, excluding suspension loop

£3,000-5,000 U\$\$4,300-7,100 €3,500-5,800

PROVENANCE:

Grand Duchess Marie Georgievna of Russia (1876-1940).

Princess Nina Georgievna Chavchavadze (1901-1974).

Prince David Pavlovich Chavchavadze (1924-2014).

Property from the Descendants of Grand Duke George Mikhailovich of Russia; Doyle, 30 October 2019, lot 119 (part).

EXHIBITED:

New York, Museum of Russian Icons, *Tradition & Opulence. Easter in Imperial Russia*, 17 July - 25 October 2020.

LITERATURE:

Exhibition catalogue, Tradition & Opulence. Easter in Imperial Russia, New York, 2020, pp. 19, 48-49.



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*128



A LARGE ENAMEL AND GOLD-MOUNTED BOWENITE EGG LOCKET PENDANT BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ERIK KOLLIN, ST PETERSBURG, CIRCA 1890

Ovoid, the hinged cover opening to reveal a compartment, the gold mounts cast and chased with scrolls, centring a white enamel border inscribed in French 'J'aime Mon Choix', the cover surmounted by a gold mount and suspension loop decorated with scrolls, *marked on mount and suspension loop* 1½ in. (2.8 cm.) high, excluding suspension loop

£6,000-8,000 U\$\$8,500-11,000 €7,000-9,300

For a comparable egg locket pendant by Erik Kollin from the State Hermitage Museum, see T. Muntyan, Carl Fabergé and Masters of Stone Carving. Russian Gems, Moscow, 2011, no. 69.



(detail)

(j)

*129

A JEWELLED, GUILLOCHÉ ENAMEL AND GOLD-MOUNTED ROCK CRYSTAL EGG PENDANT

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

Ovoid, the rock crystal body applied with stylised openwork gold petals, enamelled in translucent red over a guilloché ground, with rose-cut diamond-set flower-shaped pendants, the top rim set with rose-cut diamonds, *marked on suspension loop*

1/2 in. (2.2 cm.) high, excluding suspension loop

£3,000-5,000

US\$4,300-7,100 €3,500-5,800



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*130

A JEWELLED, GUILLOCHÉ AND CLOISONNÉ ENAMEL GOLD-MOUNTED PENCIL HOLDER

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 6040

Flattened rectangular with rounded corners, enamelled with alternating white stripes and green bands over a chevron guilloché ground, with a diamond-set slide-piece, with suspension loop, *marked on suspension loop* 2¼ in. (5.8 cm.) long, excluding suspension loop

£4,000-6,000

US\$5,700-8,500 €4,700-7,000



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Count Sergei Witte (1849-1915).



Grand Duke Michael Alexandrovich (1878-1918).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

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AN IMPORTANT GEM-SET TWO-COLOUR GOLD CIGARETTE CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, CIRCA 1902, SCRATCHED INVENTORY NUMBER 6220

Rectangular with rounded corners, the hinged cover, sides and base chased with interlocking wavy design in rose and yellow gold, with a cabochon sapphire thumb-piece, with tinder cord and vesta compartment, the inside cover engraved in facsimile handwriting of Grand Duke Michael Alexandrovich in Russian 'In memory of our / useful lessons. / From a grateful / student / To Sergei Yulievich Witte / 1899-1902. / Mikhail', marked inside base and cover 3% in. (10 cm.) long

£20,000-30,000

US\$29,000-42,000 €24,000-35,000

PROVENANCE:

A gift to Count Sergei Witte (1849-1915), the first Prime Minister of the Russian Empire, from Grand Duke Michael Alexandrovich (1878-1918) in 1902.

Count Sergei Yulievich Witte was a famous Russian statesman who served as the Minister of Finance in 1892-1903 and the first Russian Prime Minister in 1905-1906. He is widely considered as one of the key figures in Russian politics at the turn of the 20th century.

The present cigarette case was a personal gift from Grand Duke Michael Alexandrovich, son of Emperor Alexander III, to Sergei Witte in memory of the lessons on Political Economy and State Finance that Witte gave him between 1899 and 1902. Sergei Witte wrote in his Memoirs: 'The Grand Duke truly enjoyed studying with me, and very often between lectures I have to talk to him, sometimes even have breakfast or drive through the park together' (D. Bulanin, S. Iu. Witte. Memoirs, Vol. 1, St Petersburg, 2003, p. 586).

Sergei Witte served as Minister of Finance from 1892 to 1903, and presided over extensive industrialisation in Russia. He was considered to be one of the most progressive ministers at the time. Towards the end of his life, Alexander III told his son, future Nicholas II, to listen well to Witte, his most capable minister.

The intricate rose and yellow gold design on the present cigarette case evokes the repeated wave and ripple patterns from the Japanese design books *Hamonshu*. First published in 1903, *Hamonshu* provided elegant nature-inspired illustrations to craftsmen looking for inspiration. A comparable cigarette case of the same design from the collection of King George I of the Hellenes was sold at Christie's, London, 24-25 January 2007, lot 415. For other similarly designed cigarette cases by Fabergé, see Exhibition catalogue, *Japonisme: from Falize to Fabergé*, London, 2011, nos. 205-208.

РУССКАЯ ВЕРСИЯ





(detail of the inscription on the inside cover)



A JEWELLED, TWO-COLOUR GOLD-MOUNTED AND SILVER-GILT NEPHRITE DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1903-1904, SCRATCHED INVENTORY NUMBER 9811

Of shaped rectangular form, the nephrite body centring a white enamel dial with black Arabic chapters and pierced hands, within a seed-pearl bezel, the body applied with gold laurel branches, all within an acanthus-chased gold outer border, surmounted by a rose gold ribbon crest, with a silver-gilt scroll strut, marked throughout

61/4 in. (15.5 cm.) high

£80,000-120,000

US\$120,000-170,000 €93,000-140,000







A JEWELLED GOLD TERCENTENARY BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, CIRCA 1913, SCRATCHED INVENTORY NUMBER 4705

Of shaped oblong form, centring a Monomakh's Cap set with a sapphire, diamond and ruby, with the dates '1613-1913' below, flanked by two gold reserves decorated with wirework scrolls, $marked\ on\ pin\ and\ loop\ 1\%$ in. (4.6 cm.) wide

£4,000-6,000

US\$5,700-8,500 €4,700-7,000

PROVENANCE:

Supplied by Fabergé to the Imperial Cabinet on 6 March 1914 for 25 roubles.

(i)

*134

A JEWELLED GOLD STICKPIN

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1899-1904

The terminal formed as the cypher of Grand Duke George Mikhailovich, surmounted by a diamond and ruby set Imperial crown, *marked on pin;* in a fitted case stamped 'June 12 1900' 2¾ in. (7 cm.) high

£3,000-5,000

US\$4,300-7,100 €3.500-5.800

Grand Duke George Mikhailovich (1863-1919) was the first cousin of Emperor Alexander III of Russia and a General in the Russian army. Born in Tbilisi, he was the second surviving son of Grand Duke Michael Nikolaevich and Princess Cecily of Baden.



Grand Duke George Mikhailovich (1863-1919).



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${\tt A\,GEM\text{-}SET\,SILVER\text{-}GILT\,MOUNTED\,WOOD\,PHOTOGRAPH\,FRAME}$

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

Of arched rectangular form, centring a rectangular aperture, decorated throughout with silver-gilt foliate motifs and set with cabochon amethysts, carnelian and bowenite, all within a silver wirework band, the back with wooden strut, $marked\ on\ mounts$ 13½ in. (33.6 cm.) high

£10,000-15,000

US\$15,000-21,000 €12,000-17,000







A RARE AND IMPORTANT GEM-SET SILVER-MOUNTED CERAMIC VASE

THE MOUNTS MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, CIRCA 1912; THE BODY, BY THE IMPERIAL STROGANOV SCHOOL, MOSCOW, 1903



Of tapering cylindrical form, the lustre-glazed earthenware body applied with stylised silver scrolls and flowers, enclosing four circular medallions depicting Russian warriors mounted on horseback, suspending scroll decorations set with cabochon sapphire, moonstone, beryl, and citrin, the rim inscribed in Russian 'The Imperial Moscow Society for the Encouragement of Trotting Horse Breeding / Charles Tanner Moscow 10 June 1912.', marked on mounts, the ceramic body marked under base and with date mark for 1903 10¼ in. (26 cm.) diameter

£150,000-250,000

US\$220,000-350,000 €180,000-290,000

PROVENANCE:

A gift to Charles Tanner (1865-1955) from the Imperial Moscow Society for the Encouragement of Trotting Horse Breeding in 1912.

РУССКАЯ ВЕРСИЯ



Charles Tanner (1865-1955).

Charles Tanner (1865-1955)

This rare vase was presented to Charles Tanner, an American horse trainer and rider, by the Imperial Moscow Society for the Encouragement of Trotting Horse Breeding on 10 June 1912 during his trip to Russia. That summer Charles Tanner brought Uhlan, one of the champion horses he trained, to Russia. It is recorded that on 14 June Uhlan won the exhibition race in Moscow and later that year set a new world record of 1:58 for a mile which stood for nine years.

Charles Tanner was born in New York. After trying various jobs, he found a place with the Walnut Grove Farm in Washingtonville. He then went on to establish himself as a trainer of matinee horses for wealthy owners. His most famous patron was American industrialist and horse breeder Cornelius K.G. Billings. Tanner trained his champion trotters Uhlan and Lou Dillon.

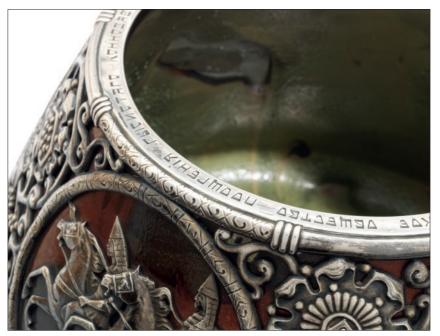
In 1909, Billings decided to travel abroad to Europe and Russia to show off his champion trotters Lou Dillon and Uhlan. Lou Dillon was the first to trot a mile in under two minutes. That year C. K. G. Billings received an enamelled kovsh by Fabergé when Lou Dillon won the Moscow races. This kovsh is now part of the Fabergé Museum Collection in St Petersburg.

Fabergé and the Imperial Stroganov School

This large and rare vase is a wonderful testimony to Fabergé's work in the neo-Russian style and the firm's experimental approach to new materials. Fabergé started working closely with the Imperial Stroganov School in 1900, when the workshop won a gold medal at the Paris exhibition for its famous experimental ceramics. Artists at the Imperial Stroganov School experimented with new forms and glazes. Their close collaboration with Fabergé's silversmiths in Moscow resulted in the production of magnificent decorative and functional items like the present lot.

The neo-Russian style became popular in the late 19th to early 20th century and was rooted in Slavic and Russian folk traditions. It was the time of a rebirth of interest in Russia's artistic heritage. The figures of riders on the present vase and their teardrop helmets are reminiscent of the medieval Russian warriors and their distinct armour.

A comparable Fabergé ceramic vase decorated with silver mounts depicting Russian warriors was sold at Christie's, New York, 18 April 1996, lot 233.



(detail)





A GEM-SET AND GUILLOCHÉ ENAMEL GOLD-MOUNTED PLUME HOLDER

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1899

The cylindrical body enamelled in oyster white over a wavy guilloché ground, applied with gold initials 'HM', enamelled with the date '1874' and treble clef in blue encircled with gold and green laurel leaves, the mount with reeded design, the end surmounted by a cabochon moonstone, *marked on mount*; in the original Fabergé wooden case, together with the original letter in Swedish from Henrik Wigström to his music teacher Ms Malin dated 20 March 1899
8% in. (22 cm.) long

£8,000-12,000

US\$12,000-17,000 €9,300-14,000

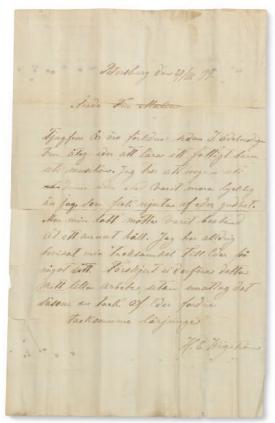
PROVENANCE:

A gift from Henrik Wigström (1862-1923) to his music teacher Ms Malin in 1899.

This rare plume holder was a personal gift from Henrik Wigström to his music teacher Ms Malin. It is delicately decorated with the teacher's initials 'HM', treble clef, and the date 1874, when Wigström began his music lessons.

The plume holder is accompanied by Wigström's original letter in Swedish, dated 20 March 1899: 'Dear Ms Malin, It's been twenty years since you, ma'am, generously took on the burden of teaching a poor child music. I believe that no one else in this little town was happier than I, who got to delight in your kindness. But this road, it turns out, sent me on another path. I still have never in any way showed you my appreciation. So, do not reject this, my small handiwork, and please take it as a token of gratitude from your true and prodigal student. H.E. Wigström'.

Although the plume holder has the workmaster's mark of Michael Perchin, Wigström refers to it as 'his small handiwork'. In 1884, he was employed by Fabergé as Michael Perchin's assistant, before becoming head workmaster after Perchin's death in 1903.



(the original letter)





£4.000-6.000

mount; in a fitted leather case 7¼ in. (18.6 cm.) long

US\$5,700-8,500 €4,700-7,000





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AN UNUSUAL JEWELLED AND GOLD-MOUNTED AGATE BOX

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1910, SCRATCHED INVENTORY NUMBER 18578

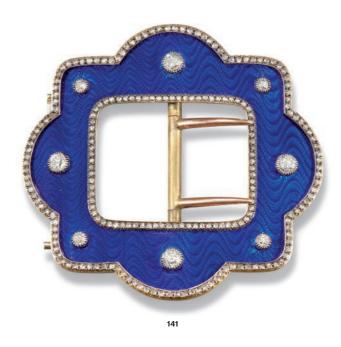
Shaped as an oyster, mounted with gold scroll hinge and clasp, set with rose-cut diamonds and cabochon rubies, marked on the interior hinge 2% in. (7.3 cm.) wide

£10,000-15,000

US\$15,000-21,000 €12,000-17,000

PROVENANCE:

Grand Duke Paul Alexandrovich of Russia (1860-1919). Anonymous sale; Christie's, Geneva, 1 May 1974, lot 201.





A JEWELLED AND GUILLOCHÉ ENAMEL SILVER-GILT BELT BUCKLE

MARKED FABERGÉ, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 1386

Of shaped oval form, enamelled in translucent royal blue over a wavy guilloché ground, within two rose-cut diamond-set borders, decorated with eight old-cut diamonds at intervals, *marked on reverse* 3 in. (7.7 cm.) long

£5,000-7,000

US\$7,100-9,900 €5,900-8,100

For a comparable belt buckle from the collection of the Fabergé Museum, St Petersburg, see V. Voronchenko et. al., Fabergé Treasures of Imperial Russia, Fabergé Museum, St Petersburg, 2017, p. 190.





PROPERTY FROM A PRIVATE FRENCH COLLECTION

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A GEM-SET TWO-COLOUR GOLD-MOUNTED WOOD CIGARETTE CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF KARL ARMFELT, ST PETERSBURG, 1908-1917

Rectangular with slightly rounded corners, one side of the body applied with a two-colour gold ribbon-tied laurel wreath, within two laurel-chased borders, the base and hinged cover applied with rosettes flanked by palmette sprays, with a cabochon moonstone push-piece, *marked on mount* 4 in. (10 cm.) high

£3,000-5,000

US\$4,300-7,100 €3,500-5,800





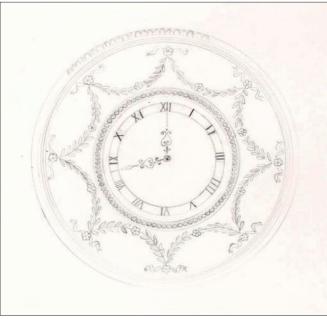
A SILVER-MOUNTED WOOD MATCH HOLDER

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 5668

Of bulbous form, with a well for matches within a silver reeded rim, with two circular handles, each inset with a silver ten kopek coin from the period of Empress Elizabeth of Russia dated 1748 and 1751, on a tapering circular foot, *marked inside and under base* 3% in. (9.3 cm.) wide

£3,000-5,000

US\$4,300-7,100 €3,500-5,800



A Fabergé design for a comparable clock.



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

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

Circular, enamelled in salmon pink over a *moiré* guilloché ground, the body applied with two-colour gold garlands suspended from rose gold ribbons set with seed-pearls, within a ribbon-tied reeded bezel, all within a laurel-chased outer border, centring a white enamel dial with black Arabic chapters and pierced hands, the ivorine back with a silver-gilt scroll strut, the back-plate with hand-set, *marked throughout* 3% in. (9.5 cm.) diameter

£70,000-90,000

US\$99,000-130,000 €82,000-100,000

EXHIBITED

Hamburg, Fabergé, Juwelier des Zarenhofes, 12 April - 25 June 1995, no. 108. Wilmington, Riverfront Arts Center, Fabergé: Imperial Craftsman and His World, 9 September 2000 - 18 February 2001, no. 382.

LITERATURE

Alexander von Solodkoff, Fabergé, Juwelier des Zarenhofes: [eine Ausstellung des Museums fur Kunst und Gewerbe Hamburg], Heidelberg, 1995, p. 119, no. 108 (illustrated).

G. Von Habsburg, Fabergé Imperial Craftsman and His World, London, 2000, p. 176, no. 382 (illustrated).

The forthcoming publication of Henrik Wigström's second album of drawings edited by Ulla Tillander-Godenhielm et al. features a comparable clock design. The book will include an essay by Alexander von Solodkoff on the subject of desk and table clocks produced by Fabergé.

The present lot is also similar in its design to the gueridon-shaped clock from the Forbes Collection, sold at Christie's, New York, 19 April 2002, lot 95.





A GUILLOCHÉ AND CHAMPLEVÉ ENAMEL SILVER-GILT CIGARETTE CASE

ST PETERSBURG, 1908-1917

Rectangular, enamelled throughout in translucent mauve over a wavy guilloché ground, all within white champlevé enamelled borders and laurel-chased borders, with a thumb-piece, *marked inside cover and base* 3% in. (9.4 cm.) long

£2,000-3,000

US\$2,900-4,200 €2,400-3,500



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A JEWELLED AND GUILLOCHÉ ENAMEL SILVER-MOUNTED PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 6268

Rectangular, enamelled in translucent periwinkle blue over a wavy guilloché ground, centring an oval aperture within a seed-pearl bezel, all within a silver laurel-chased border, the ivory back with silver scroll strut and suspension loop, marked on lower mount and strut 3% in. (9.7 cm.) high

£6,000-9,000

US\$8,500-13,000 €7,000-10,000







A JEWELLED BOWENITE MODEL OF A BULLDOG

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved as a seated bulldog, with old-cut diamond-set eyes, apparently unmarked; in the original Fabergé wooden case 1% in. (4.1 cm.) high

£8,000-12,000

US\$12,000-17,000 €9,300-14,000





A SILVER-MOUNTED CERAMIC VASE

MAKER'S MARK CYRILLIC 'NF', ST PETERSBURG, 1899-1904

Of flattened cylindrical form, the ceramic body applied with a silver mount cast and chased with geometric motifs, on an acanthus-chased silver foot, *marked on mounts*

3% in. (9.7 cm.) long

£2,000-3,000

US\$2,900-4,200 €2,400-3,500

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A SILVER TEA AND COFFEE SERVICE

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 9983

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

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

£5,000-7,000 US\$7,100-9,900 €5,900-8,100





(4)





A SILVER JARDINIÈRE

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1895, SCRATCHED INVENTORY NUMBER 9832

Of oval form, the body reeded around the base and chased with berried laurel and flowerheads along the rim on a stippled ground, both sides applied with laurel festoons centring medallions surmounted by a ribbon crest, one medallion engraved with a cypher of Grand Duke Paul Alexandrovich, and the other with a crowned Cyrillic monogram 'PA', the angular handles decorated with rams' heads, the four hoof feet with acanthus terminals, with a detachable silver-plate liner, *marked under base* 18½ in. (47 cm.) wide, across handles 122 oz. (3,812 gr.)

£12,000-18,000

US\$17,000-25,000 €14,000-21,000

Grand Duke Paul Alexandrovich (1860-1919) was the youngest child of Alexander II, the brother of Alexander III, and the uncle of Nicholas II. In 1889 he married Princess Alexandra of Greece and Denmark, but their marriage was short lived as Alexandra died in 1891. Grand Duke soon began a relationship with Olga Karnovich, the future Princess Paley, a married woman with three children.

Ultimately, Olga divorced her husband and Paul requested permission from his nephew Nicholas II to remarry, a request which was refused by the Emperor who disapproved of Olga's divorced status. Banished from Russia, the couple married in 1902 in Livorno, Italy, had three children together and later settled in France.

It was not until 1912 that Nicholas II recognised Paul and Olga's morganatic marriage, which encouraged the couple to move back to Russia in 1914. After the Revolution, Grand Duke Paul was arrested in 1918 and executed by the Bolsheviks. Princess Paley and her daughters escaped revolutionary Russia and later settled in Paris.



Grand Duke Paul Alexandrovich (1860-1919).





A JEWELLED SILVER-GILT MOUNTED GLASS KOVSH

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

Circular, with six rounded lobes flaring from the base, with a silver-gilt mount set with cabochon sapphires at intervals, on a circular tapering foot finely engraved with an interlocking design, within ropework borders, the shaped angular handle with a thumb-piece set with a cabochon sapphire, marked on foot and handle; in the original Fabergé wooden case 7 in. (17.8 cm.) long

£12,000-18,000

US\$17,000-25,000 €14,000-21,000

PROVENANCE

Acquired by the family of the present owner circa 1950s.





A PARCEL-GILT SILVER-MOUNTED GLASS INKWELL

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBERS 31225 AND 38391

The glass inkwell cut with star pattern, with a hinged domed cover surmounted by a laurel wreath finial, interior gilt, on a silver stand, the front corners cast with tragic masks draped with foliate festoons and ribbons, with incurved pen-rest, *marked throughout*; in the original Fabergé wooden case The stand, 8% in. (22 cm.) long

£20,000-30,000

US\$29,000-42,000 €24,000-35,000

PROVENANCE

Anonymous sale; Christie's, Geneva, 14 May 1986, lot 154.





PROPERTY FROM THE DESCENDANTS OF GRAND DUKE MICHAEL MIKHAILOVICH

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A SILVER DRESSING TABLE MIRROR

MARK OF CARL TEGELSTEN, ST PETERSBURG, 1852

Of shaped rectangular form, on two scroll feet, the frame cast with scrolling foliage and rocailles, surmounted by a vacant reserve, with a wooden back, marked on side, with a Trollope & Sons label on the back

32% in. (83.5 cm.) high

£10,000-15,000

US\$15,000-21,000 €12,000-17,000

PROVENANCE:

Countess Anastasia de Torby (1892-1977), the eldest daughter of Grand Duke Michael Mikhailovich of Russia.

By descent to the present owner.

For more information about Grand Duke Michael Mikhailovich and Countess Sophie de Torby, see introduction to the collection of Fabergé from the Estate of Alexandra Anastasia, Duchess of Abercorn (lots 101-118).



Grand Duke Michael Mikhailovich (1861-1929).





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

MARKED FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 22615

Each of slightly bulbous form, the glass body cut with diamond and star motifs, the hinged cover and spout cast with laurel swags, the silver mounts and handle reeded and chased with foliate motifs, the finials cast as flowerbuds, the covers engraved with cypher 'LL' and number 'XXV', interior gilt, marked on neck and inside cover; in the original Fabergé wooden case, applied with a plaque engraved with dates '22.XII.1882-1907'

11 in. (28 cm.) high

£35,000-45,000

US\$50,000-63,000 €41,000-52,000

PROVENANCE

By repute, a 25th wedding anniversary gift to Carl August Lundberg (1843-1922) from the Nobel family.

Carl August Lundberg was a lecturer and rector at Norra Latin in Stockholm. Before joining the famous school, he was a teacher for the sons of King Oscar II of Sweden.



(Inscription on case)



(i)

A PARCEL-GILT SILVER-MOUNTED CUT-GLASS DECANTER

MARKED BOLIN, WITH THE WORKMASTER'S MARK OF MARIA LINKE, MOSCOW, 1891

Bulbous, the colourless glass body cut with fluted and reeded pattern, the scroll handle modelled as a child picking grapes from a vine and terminating in fruiting grape vines entwined around the glass body, the hinged cover with a thumb-piece modelled as a vine branch, gilt interior, marked on mounts and inside cover

11 in. (28 cm.) high

£15,000-25,000

US\$22,000-35,000 €18,000-29,000

A comparable decanter by Bolin was sold at Christie's, London, 23 November 2020, lot 150.





A PAIR OF SILVER-MOUNTED CAMEO GLASS DECANTERS

THE MOUNTS, MARK OF IVAN TARABROV, MOSCOW, 1899-1908; THE GLASS, BY VAL SAINT LAMBERT, BELGIUM, CIRCA 1900

Each of tapering cylindrical form, the colourless glass body cut with purple foliate branches, the silver mount cast and chased with irises, the hinged cover with a thumb-piece shaped as a flower, the angular handle chased to imitate leaves, gilt interior, engraved with numeral and initials 'XXV / JWE' on covers, marked throughout, one glass body signed 'Val / St. Lambert' under base 12 in. (30.5 cm.) high

(2)

£15,000-25,000

US\$22,000-35,000 €18,000-29,000

Val Saint Lambert is a Belgian glass factory based in Seraing, which was founded in 1826. The factory's high quality production was popular not only in Belgium and the Netherlands, but also in Russia which was one of its largest export markets. After the Revolution of 1917, the market for Val Saint Lambert's glass production in Russia stalled.





A SET OF TWELVE SILVER-GILT AND CLOISONNÉ ENAMEL SPOONS

MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917

Each bowl enamelled with varicolour foliage on green ground, within wirework borders, the stems with flat handles similarly decorated, *marked on stems;* in a fitted case stamped 'l. Khlebnikov & Fils / Moscou', embossed with gilt initials 'S.H.' on the cover 5 in. (12.5 cm.) long (12)

£8,000-12,000

US\$12,000-17,000 €9,300-14,000



158

A CLOISONNÉ ENAMEL SILVER-GILT KOVSH AND TWO SPOONS

THE KOVSH, MARKED FABERGÉ WITH IMPERIAL WARRANT, OVERSTRIKING INDISTINCT MAKER'S MARK PROBABLY OF FEODOR RÜCKERT, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 21700; THE SPOONS, MARK OF NIKOLAI ZVEREV, MOSCOW, 1908-1917

The kovsh, of slightly bulbous form, with a hook handle, the body and handle cloisonné enamelled with varicolour foliate and geometric motifs, within ropework borders, on a circular foot, marked under base, with London import marks for 1912; the spoons, the bowls similarly cloisonné enamelled on a gilt stippled ground, the handles with a twisted stem, marked on stems
The kovsh, 4% in. (11 cm.) wide (3)

£5,000-7,000

US\$7,100-9,900 €5,900-8,100

PROVENANCE:

The kovsh: Purchased by Mrs H.D. Taylor from the London branch of Fabergé on 11 December 1913 for £6.10s.

Acquired by the grandfather of the present owner circa 1920.





THREE SILVER-GILT CLOISONNÉ AND EN PLEIN ENAMEL SPOONS

ALL MARKED K. FABERGÉ WITH IMPERIAL WARRANT, OVERSTRIKING MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917, ONE WITH SCRATCHED INVENTORY NUMBER 37760

One, en plein enamelled with an equestrian monument of Peter the Great, within coils and scrolls in shades of blue and green, with a similarly enamelled spreading stem; the other, cloisonné enamelled with a stylised Imperial double-headed eagle, the stem with a lozenge-shaped finial; the other, cloisonné enamelled with flowerheads on brown ground, the tapering stem decorated with leaves, all marked on stems, two also with French import mark; the spoon decorated with flowerheads with the original Fabergé case

5½ in. (14 cm.) long, and smaller

(3)

£8,000-12,000

US\$12,000-17,000 €9,300-14,000

PROVENANCE:

The spoon depicting the monument of Peter the Great: Anonymous sale; Christie's, Geneva, 17 November 1983, lot 218.

 $Property of an Important \, Swiss \, Collector; \, Christie's, \, London, \, 2 \, June \, 2014, \, lot \, 351 \, (part).$

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 160-161)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION



*160

A SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, OVERSTRIKING MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 28939

Of traditional form, with a slightly raised prow and an angular handle decorated with a square reserve, on a tapering circular foot, the body enamelled with flowerheads in purple, green and yellow on light grey ground, the handle similarly enamelled, all within corded borders, *marked under base and on handle* 2% in. (5.5 cm.) high

£6,000-8,000

US\$8,500-11,000 €7,000-9,300

PROVENANCE:

Acquired by the present owner from an important Greek collection circa 1970.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION



*161

A RARE SILVER-GILT AND CLOISONNÉ ENAMEL ICON OF CHRIST PANTOCRATOR

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, OVERSTRIKING MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 28395

Oval, realistically painted on metal, the halo and oklad cloisonné enamelled with scrolling foliage in shades of green, brown, blue and grey, a wooden back with a strut and suspension loop, *marked on lower mount* 3½ in. (9 cm.) high

£30,000-50,000

US\$43,000-70,000 €35,000-58,000

PROVENANCE:

Acquired by the present owner from an important Greek collection circa 1970.

PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION (LOTS 162-163)



PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION



*162

A SILVER AND CHAMPLEVÉ ENAMEL PENDANT ICON OF ST NICHOLAS

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1908-1917

Of shaped rectangular form, the icon of St Nicholas realistically painted on metal, with his right hand raised in benediction, the silver oklad champlevé enamelled with stylised geometric motifs and foliage in blue, green and red, with a similarly enamelled suspension loop, with velvet backing, *marked on lower border*

3½ in. (9 cm.) high, with suspension loop

£10,000-15,000

US\$15,000-21,000 €12,000-17,000

PROVENANCE:

 $\label{lem:continuous} Acquired from \ Hammer \ Galleries, \ New \ York, in 1933.$ By direct descent to the present owner.





A SILVER-MOUNTED ICON OF ST SERGEI OF RADONEZH

MARKED FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 31012

Rectangular, centring the icon of St Sergei of Radonezh realistically painted on metal, silver mounts cast and finely chased with stylised scrolling foliage, with a wooden back, with a suspension loop, *marked on lower mount* 5¼ in. (13.5 cm.) high, with suspension loop

£15,000-25,000

US\$22,000-35,000 €18,000-29,000

PROVENANCE:

Acquired from Hammer Galleries, New York, in 1933. By direct descent to the present owner.

EXHIBITED:

New York, Hammer Galleries, *Fabergé*. *His Works*, 22 November - 22 December 1937, no. 222.

LITERATURE:

Exhibition catalogue, *Fabergé*. *His Works*, Hammer Galleries, New York, 1937, no. 222 (listed).

The scratched inventory number on this icon is recorded in the 1919 stock ledgers of the Fabergé shop, conducted by the Bolsheviks after its closure. The Soviet government, which was in urgent need of foreign currency, sold a large number of confiscated Fabergé items to foreign buyers in the 1920s. Armand Hammer was one of the main American buyers at the time, who played an important role in establishing the Fabergé market in the United States.

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





A copy of the 1919 stock ledgers of the Fabergé shop.



AN IMPORTANT CLOISONNÉ ENAMEL SILVER-GILT TRIPTYCH ICON

MARK OF IVAN ALEKSEEV, MOSCOW, CIRCA 1904

Of ogee arch form, the hinged covers opening to reveal a central panel depicting Christ with children, flanked by St Alexandra and St Nicholas, within varicolour cloisonné enamel borders with foliate scrolls, the covers and reverse similarly enamelled, surmounted by an enamelled cross, all within ropework borders, inscribed on the mounts in Russian 'God bless the child of the monarchs / from the abbot and monks of the Trinity Lavra of St Sergius / 30 July 1904', marked throughout 6¼ in. (15.7 cm.) high

£20,000-30,000

US\$29,000-42,000 €24,000-35,000

PROVENANCE:

A gift to Tsesarevich Alexei (1904-1918) from the Abbot and monks of the Trinity Lavra of St Sergius in 1904.

The present icon was most likely presented to Tsesarevich Alexei on his birthday by Archimandrite Toviia Tsymbal (1836-1916). Toviia was appointed Abbot of the Trinity Lavra of St Sergius in March 1904 and remained in this position until 1915.

The Trinity Lavra of St Sergius is one of the most important Russian monasteries, founded in 1337 by the venerated Sergei of Radonezh. Situated in the town of Sergiev Posad near Moscow, it remained the seat of the Patriarch of Moscow until 1983.



Tsesarevich Alexei (1904-1918)

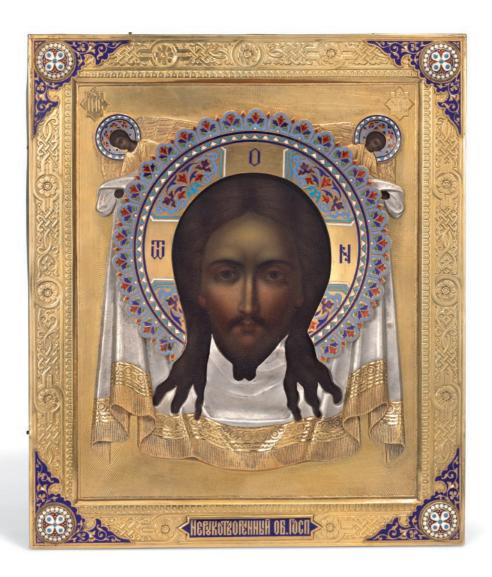


(detail)





(detail of the inscription)



(i)

165

A CLOISONNÉ AND CHAMPLEVÉ ENAMEL PARCEL-GILT SILVER ICON OF THE MANDYLION

MARKED KHLEBNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1894

Rectangular, realistically painted, the *trompe l'oeil* parcel-gilt silver oklad finely chased to resemble a sheet of cloth, Christ's halo champlevé enamelled with varicolour foliate and geometric motifs, flanked by two angels with similarly enamelled halos, the borders cast with a strapwork design, the lower edge and corners applied with cloisonné and champlevé enamelled plaques, *marked on lower rim* 11% x 10 in. (30 x 25.5 cm.)

£6,000-8,000

US\$8,500-11,000 €7,000-9,300



A CLOISONNÉ ENAMEL SILVER ICON OF CHRIST PANTOCRATOR

MARK OF FEODOR RÜCKERT, MOSCOW, CIRCA 1905

Rectangular, traditionally painted, the oklad and halo enamelled with varicolour foliate motifs, the corners decorated with four enamelled stylised Greek crosses, the reverse applied with a silver plaque with a dedication in Russian 'God bless you / [to] Vice-Admiral / Aleksei Alekseevich / Birilev / from the members / of the board of trustees / of the Kronstadt / orphanage. / A. A. Kirilov and N. N. von Minikh / 12 May 1905', with suspension loop, marked on lower mount

91/4 in. (9 cm.) high, excluding suspension loop

£10,000-15,000

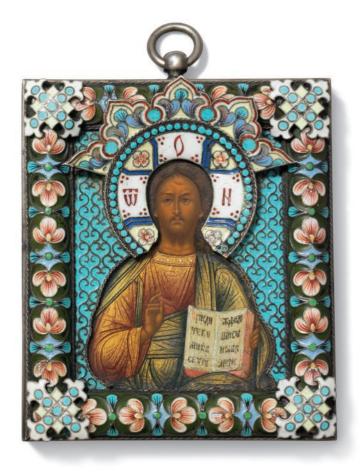
US\$15,000-21,000 €12,000-17,000

PROVENANCE:

A gift to Aleksei Birilev (1844-1915) from A. A. Kirilov and N. N. von Minikh in 1905.

Aleksei Birilev was an admiral in the Imperial Russian Navy and the Minister of the Navy. From 1900 to 1904, he commanded the Mediterranean squadron of the Russian Navy, becoming vice admiral in 1901.

In 1904 Birilev was appointed commander-in-chief of the Kronstadt port and military governor in Kronstadt, and later that year he was named commander in chief of the Baltic Fleet. He served as the Minister of the Navy from June 1905 to January 1907, and carried out several measures toward improving the fleet after its defeat in the Russo-Japanese War.





(detail of the inscription)



Aleksei Birilev (1844-1915).







A CLOISONNÉ ENAMEL SILVER-GILT AND SEED-PEARL ICON OF IVERSKAIA MOTHER OF GOD

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, OVERSTRIKING MAKER'S MARK CYRILLIC 'AO', MOSCOW, CIRCA 1890

Rectangular, traditionally painted, the figures with seed-pearl garments, the halos and oklad cloisonné enamelled with foliate and geometric motifs in shades of blue, red, green, white and turquoise, within ropework borders, flanked by a cross at each corner, with suspension loop, marked on lower rim 3¾ in. (9.7 cm.) high, excluding suspension loop

£4,000-6,000

US\$5,700-8,500 €4,700-7,000



168

A PAIR OF CLOISONNÉ ENAMEL SILVER-GILT ICONS OF IVERSKAIA MOTHER OF GOD AND ST GEORGE AND THE DRAGON

BOTH MARKED LYUBAVIN WITH IMPERIAL WARRANT, MOSCOW, 1908-1917

Each realistically painted, the oklads cloisonné enamelled with geometric and foliate motifs in shades of blue, red, green and white, within ropework borders, with suspension loops, marked on lower rims

Each 3½ in. (8.8 cm.) high, excluding suspension loop

£3,000-5,000

US\$4,300-7,100 €3,500-5,800





168





A SILVER-GILT ICON OF ARCHANGEL MICHAEL

MARKED SAZIKOV WITH IMPERIAL WARRANT, ST PETERSBURG, 1879

Rectangular, the icon realistically painted on metal as the Archangel Michael, within a silver-gilt reeded border with applied seraphs at each corner, with velvet backing, the reverse applied with a plaque inscribed in Russian '[To] Michael Mikhailovich / Dreksler / from your colleagues / Riga 1881.', marked on lower edge

15% x 10% in. (39 x 27 cm.)

£12,000-18,000

US\$17,000-25,000 €14,000-21,000

PROVENANCE

A gift to Michael Dreksler (1840-1885) from his colleagues in 1881.

Michael Dreksler was a priest and rector of the Riga and Pskov theological seminaries. As a rector of the Riga seminary from 1870, he was also a member of the commission that worked on translating the Orthodox liturgical books into Latvian and Estonian. Later in 1881, he was transferred to the post of rector of the Pskov Theological Seminary. The present icon is most likely a leaving present from his colleagues at the Riga theological seminary.



(detail of the inscription)



PROPERTY FROM A PRIVATE ENGLISH COLLECTION



170

A RARE CLOISONNÉ ENAMEL SILVER-GILT ICON OF THE MANDYLION

MARKED KHLEBNIKOV WITH IMPERIAL WARRANT, MOSCOW, CIRCA 1903

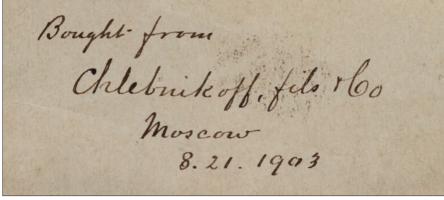
Finely and realistically painted, the borders and rosettes at corners cloisonné enamelled with varicolour shaded scrolling foliage, marked on lower edge; in the original wooden case, with the original paper label inscribed 'Bought from / Chlebnikoff, fils & Co / Moscow / 8.21.1903' $61/4 \times 51/4$ in. (16 x 13.3 cm.)

£40,000-60,000

US\$57,000-85,000 €47,000-70,000

PROVENANCE:

Anonymous sale; Christie's, London, 27 November 2017, lot 290. Acquired at the above by the present owner.



(the original paper label)





*171

A PARCEL-GILT SILVER ICON

MAKER'S MARK CYRILLIC 'MP', POSSIBLY FOR MIKHAIL PARAMONOV, MOSCOW, 1882

Oval, cast and finely chased with the scene of the Resurrection, on a parcel-gilt background engraved with sunburst, all within a stepped border, *marked in the lower left corner* 7½ in. (19 cm.) high

£8,000-12,000

US\$12,000-17,000 €9,300-14,000



(j)

*172

A PARCEL-GILT SILVER ICON OF THE MANDYLION

MARK OF DMITRY SMIRNOV, MOSCOW, CIRCA 1914

Square, realistically painted on metal, the *trompe l'oeil* parcel-gilt silver oklad resembling a square sheet of cloth, applied with pins at each corner, in the original velvet-lined wooden frame, applied with a silver-gilt plaque inscribed in Russian 'Guard, save and protect / from any enemy and adversary / [to] my dear Semenovsky Regiment / [from] Dmitry Shelekhov on 19 July 1914., with suspension loop, *marked on lower edge, rim and plaque*

The icon, 7% x 7% in. (18.8 x 18.8 cm.)

£15,000-25,000

US\$22,000-35,000 €18,000-29,000

PROVENANCE

A gift from Dmitry Shelekhov (1867-1931) to his Guard Semenovsky regiment in 1914.

This icon was given by Colonel Dmitry Shelekhov to his regiment on 19 July 1914, the day when Germany declared war on Russia. On 20 July 1914, he was appointed Commander of the 147th Infantry regiment, and later in 1917 became Commander of the 435th Infantry regiment. Shelekhov stayed in Russia after the Revolution and was arrested in 1930 with 20 other former officers of the Guard Semenovsky regiment. He was executed in 1931.





PROPERTY FROM A DISTINGUISHED LADY: A SWISS COLLECTION



173

A SILVER-GILT ICON OF ST NICHOLAS AND A QUADRIPARTITE ICON OF THE MOTHER OF GOD

THE ICON OF ST NICHOLAS, MAKER'S MARK CYRILLIC 'F.CH', KLIMOVICHI, 1862; THE QUADRIPARTITE ICON, MAKER'S MARK 'MO', MOSCOW, 1807

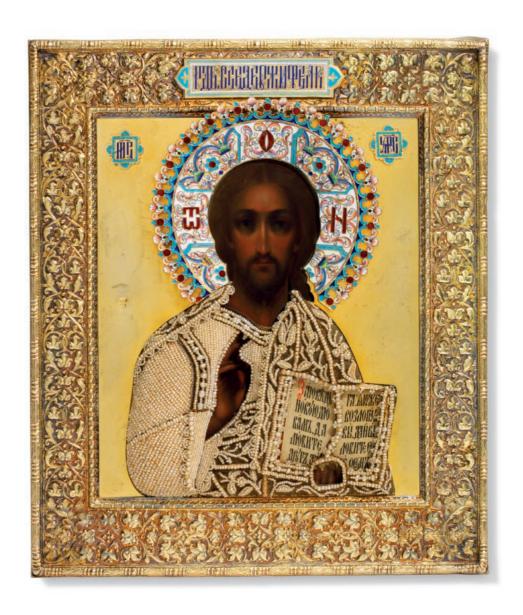
Both rectangular, traditionally painted, the borders and halo *repoussé* with foliate scrolls and geometric motifs, *both marked on lower mounts*

 $20\%\,x\,15\%$ in. (51 x 40.5 cm.), and smaller

(2)

£1,500-2,000

US\$2,200-2,800 €1,800-2,300





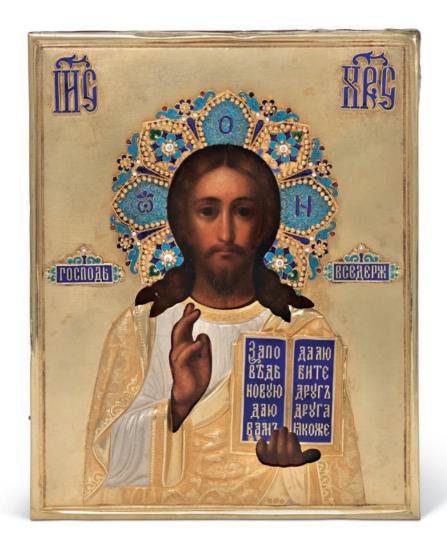
A CLOISONNÉ AND CHAMPLEVÉ ENAMEL, SEED-PEARL AND SILVER-GILT ICON OF CHRIST PANTOCRATOR

 ${\sf MARKED\,D.\,SHELAPUTIN,WITH\,MAKER'S\,MARK\,CYRILLIC\,'F.S',MOSCOW,1899-1908}$

Rectangular, traditionally painted, with seed-pearl garments, the halo cloisonné enamelled with foliage in shades of blue, green, pink and yellow, with champlevé enamelled name plaques, the borders *repoussé* with foliate scrolls, *marked throughout, also with Moscow assay marks for 1908-1917* 12% x 10½ in. (31.5 x 26.7 cm.)

£14,000-18,000

US\$20,000-25,000 €17,000-21,000



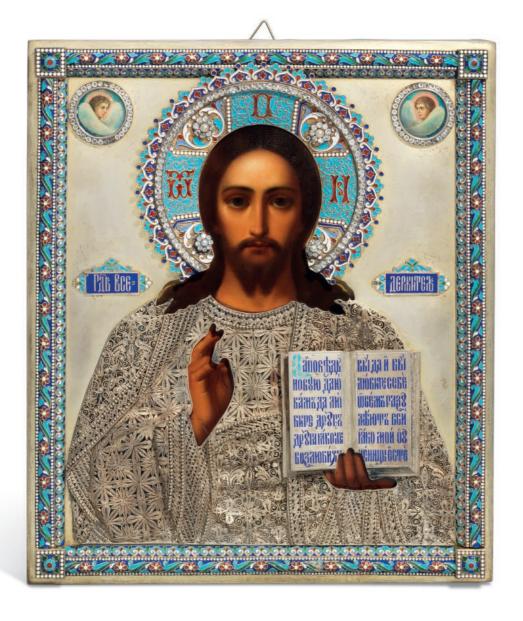
A CLOISONNÉ AND CHAMPLEVÉ ENAMEL PARCEL-GILT SILVER ICON OF CHRIST **PANTOCRATOR**

MAKER'S MARK CYRILLIC 'SG', MOSCOW, 1899-1908

Rectangular, realistically painted, the halo cloisonné enamelled with foliate and geometric motifs in $shades\ of\ blue, red\ and\ green, the\ parcel-gilt\ garments\ \textit{repouss\'e}\ and\ chased, with\ champlev\'e\ enamelled$ name plaques and Gospels, with velvet backing, marked throughout; in a glazed wooden kyot 8³/₄ x 7¹/₈ in. (22 x 18 cm.)

£10,000-15,000

US\$15,000-21,000 €12,000-17,000



A CLOISONNÉ AND CHAMPLEVÉ ENAMEL PARCEL-GILT SILVER ICON OF CHRIST PANTOCRATOR

MARK OF IVAN TARABROV, MOSCOW, 1899-1908

Rectangular, realistically painted, the filigree vestments simulating silk brocade, the halo and outer borders cloisonné enamelled with varicolour foliate and geometric motifs in shades of blue, white, green and translucent red, the halo applied with pastes, with champlevé enamelled name plaques and Gospels, the two upper corners applied with circular mother-of-pearl medallions painted with angels, within paste-set borders, with velvet backing, marked throughout

12% x 10½ in. (31.3 x 26.7 cm.)

£18,000-22,000

US\$26,000-31,000 €21,000-26,000



(detail)





A PORCELAIN TRAY

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

Rectangular with cut corners, centring an oval medallion painted *en grisaille* with cherubs, the white ground with four floral bouquets, all within a turquoise ribbon border, *marked on rim with a blue underglaze factory mark* 13% in. (35.2 cm.) long

£4,000-6,000

US\$5,700-8,500 €4,700-7,000

LITERATURE:

Exhibition Catalogue, An Imperial Fascination: Porcelain - Dining with the Czars Peterhof, A La Vieille Russie, New York, 1991, p. 36, no. 33 (illustrated).

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*17

A LARGE PORCELAIN PLATTER BY THE POPOV PORCELAIN FACTORY,

MOSCOW, MID-19TH CENTURY

Circular, centring a gilt *ciselé* Imperial doubleheaded eagle within a blue band, the rim finely painted with varicolour flowerheads, all within a gilt rim, *marked under base with a blue factory mark* 17½ in. (44.4 cm.) diameter

£10,000-15,000

US\$15,000-21,000 €12.000-17.000

For a comparable platter by the Popov Factory from the collection of the Kremlin Armoury Museum, see T. Muntian, *The World of Fabergé*, Moscow, 2000, p. 198, no. 220. The platter was received by the museum from the Grand Kremlin Palace in 1880.



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*179

A PORCELAIN TRAY

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER II, 1878

Of oval form, the centre painted *en grisaille* with 'The Queens of Persia at the Feet of Alexander' after Charles le Brun, the pierced gilt border with an outer blue rim, signed in Cyrillic and dated under base 'F. Torachkov. 1878', *marked under base with green factory mark* 12% in. (31.4 cm.) long

£6,000-9,000 US\$8,500-13,000 €7,000-10,000

LITERATURE:

Exhibition Catalogue, *An Imperial Fascination: Porcelain - Dining with the Czars Peterhof*, A La Vieille Russie, New York, 1991, p. 120, no. 270 (illustrated).

'The Queens of Persia at the Feet of Alexander' was commissioned to Charles le Brun by Louis XIV in 1660, and is now in the Musée du Château, Versailles. In this scene from the life of Alexander the Great, he and his faithful Hephaestion visit the Queen of Persia soon after defeating her husband Darius III, the last king of the Achaemenid Empire, at the Battle of Issus. Charles Le Brun won the admiration of Louis XIV with this painting, and was made a court painter.



(i)

*180

TWO PORCELAIN DINNER PLATES FROM THE SERVICE OF GRAND DUKE PAUL PETROVICH

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF PAUL I (1796-1801)

Each circular, the centre painted with an Italianesque scene *en grisaille* within gilt roundels, the borders decorated with a band of Greek key ornament within laurel rims, *one marked under base with a blue underglaze factory mark*

9½ in. (24 cm.) diameter, and smaller

(2)

£3,000-5,000

US\$4,300-7,100 €3,500-5,800

For comparable plates from this service, see A La Vieille Russie, *An Imperial Fascination: Porcelain - Dining with the Czars at Peterhof*, New York, 1991, p. 38.



PROPERTY FROM A NEW YORK COLLECTION



*181

A PAIR OF PORCELAIN MONTEITHS FROM THE DOWRY SERVICE OF GRAND DUCHESS MARIA PAVLOVNA

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF PAUL I (1796-1801)

Each of oval form, each side centring an oval cartouche painted with the views of Italian and Swiss cities, within a strapwork band of roses on red ground alternating with *grisaille* rosettes, the gilt scalloped rim with similar *grisaille* rosettes, with gilt female mask handles, inscribed in French under base, both marked under base with blue underglaze factory marks

11½ in. (29.2 cm.) wide

III. (23.2 GIII.) Wide

US\$22,000-28,000 €18,000-23,000

PROVENANCE:

£15,000-20,000

Property from the Collection of Alice Tully; Christie's, New York, 26-27 October 1994, lot 216.

The Dowry Service for Grand Duchess Maria Pavlovna (1786-1859), was first commissioned during the reign of Paul I (1796-1801). Its production anticipated her wedding to Charles Frederick, Grand Duke of Saxe-Weimar-Eisenach in 1804. The service relates closely in design to the Cabinet Service, which was executed in 1795. Designs for the dowry services given to the daughters of Paul I were mostly approved during his reign, but their execution by the Imperial Porcelain Factory continued throughout the reign of his son, Alexander I.



(detail)



PROPERTY OF A LADY

*182

AN IMPRESSIVE AND LARGE IMPERIAL PORCELAIN VASE BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,

PERIOD OF NICHOLAS I (1825-1855)

Of amphora form, the body painted with *La Sérénade* after Jacob Ochtervelt, within a frieze of gilt *ciselé* rosettes, scrolls and acanthus on blue ground, the lower and upper sections moulded and matte gilt with rising acanthus and rosettes, the waisted flared neck and foot similarly decorated, flanked by two rosette-capped scrolling handles shaped as dolphins, the spreading foot on a square ormolu base, *marked inside the neck with blue overglaze factory mark* 37 in. (94 cm.) high, with base

£200,000-300,000

US\$290,000-420,000 €240,000-350,000

PROVENANCE:

Anonymous sale; Christie's, London, 20 November 1997, lot 160.

РУССКАЯ ВЕРСИЯ





La Sérénade by Jacob Ochtervelt (1634-1682). © Kunsthalle Bremen - Karen Blindow ARTOTHEK.



(detail)

THE IMPERIAL PORCELAIN FACTORY AND OLD MASTER PAINTINGS

The Imperial Porcelain Factory started to produce large vases for imperial presentations and for the decoration of palaces during the reign of Emperor Alexander I in 1801-1825. The tradition was then continued by Emperor Nicholas I, who commissioned and awarded a remarkable number of vases. Under his patronage, the production of the factory reached its apogee, and works from this period are the finest examples of palace and presentation vases produced.

Many of the vases produced by the Imperial Porcelain Factory were decorated with copies of Old Master paintings. Consistent with the European tradition of using academic paintings as design sources, the middle section of the vase was treated by factory artists as a canvas on which to showcase their work. The paintings were typically scaled-down, faithful copies of original works in the Imperial Hermitage, the Academy of Arts or from collections in the imperial palaces in the vicinity of St Petersburg.

THE PRESENT VASE AND COMPARABLE EXAMPLES

The present vase is painted with *La Sérénade* after the seventeenth century Dutch painter Jacob Ochtervelt (1634-1682). The original work was in the collection of the Hermitage at the time the vase was produced by the Imperial Porcelain Factory. *La Sérénade* is recorded by Andrei Somov, curator of the Imperial Hermitage, in his catalogue of the collection (A. Somov, *Imperial Hermitage*. *Catalogue of the painting gallery*. [Imperatorskii Ermitazh. Katalog kartinnoi galerei.], St Petersburg, 1902, vol. II, p. 352, no. 891).

The painting was acquired for 1,500 roubles in 1826 from the collection of Prince Mikhail Miloradovich, a prominent Russian general. From 1928, part of the Hermitage collection was distributed among other museums or sold by the Soviet government, which was in urgent need of foreign currency. By 1930, the work was with Galerie van Diemen in Berlin and has since passed through several private collections. In 2017, it was donated by a private German collector to Kunsthalle Bremen where it is currently on view.

Another comparable vase painted with *La Sérénade* after Ochtervelt was sold at Christie's, London, 29 November 2010, lot 358. The form and decoration of the present vase are closely related to the vase from the collection of the State Russian Museum, St Petersburg (see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, p. 446). Another comparable vase was presented by Emperor Nicholas I to Friedrich Wilhelm IV of Prussia, and is currently part of the collection of the Prussian Palaces and Gardens Foundation (see M. Korablev, M. Sokolenko, *Antologiia Russkogo Farfora XVIII-nachala XX veka*, vol. 3, part 2, Moscow, 2013, p. 49).





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A GROUP OF PORCELAIN TABLEWARE FROM THE ALEXANDER III CORONATION SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III, 1887-1893, AND NICHOLAS II, 1895-1912

Comprising two cups and saucers, a dinner plate, one large tazza and a sauceboat; each painted with a black Imperial double-headed eagle in the new style within gilt borders, all marked under bases with green underglaze factory marks; together with one dinner plate by the Kuznetsov Porcelain Factory, marked under base

The tazza, 10% in. (27 cm.) diameter

(8)

£1,500-2,500

US\$2,200-3,500 €1,800-2,900





A GROUP OF PORCELAIN TABLEWARE FROM THE KREMLIN SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I (1825-1855), AND ALEXANDER II (1855-1881)

Comprising two tazzas, one serving platter and one dinner plate; the tazzas painted with a black Imperial double-headed eagle within black and green rims, the sides with stylised flowerheads on gilt ground, marked under base with green underglaze factory marks, period of Alexander II; the platter and plate, painted with a medallion of scrolling foliage in red, green and blue on black ground, within a band of green palmettes on a gilt ciselé ground, marked under base with blue underglaze factory marks, period of Nicholas I The platter, 13% in. (35 cm.) diameter, and smaller (4)

£6,000-9,000

US\$8,500-13,000 €7,000-10,000

The Kremlin service, commissioned by Emperor Nicholas I in 1836 from the Imperial Porcelain Factory, was used at coronations, diplomatic soirées and regular banquets for army cadets at the Great Kremlin Palace. The design of this magnificent service was entrusted to the painter and archaeologist Fyodor Solntsev, who was inspired by various motifs from medieval Russian artworks. For example, the present group of tableware is based on the design of a jewelled tazza made for Tsaritsa Natalia Kirilovna in mid-17th century.



A gold, jewelled and enamelled vessel made for Tsaritsa Natalia Kirillovna, from F. Solntsev's The Antiquities of the Russian State [Drevnosti Rossiyskago Gosudarstva].





A PORCELAIN PLATE FROM THE SERVICE OF FIELD MARSHAL PRINCE BARYATINSKY BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER II (1855-1881)

Circular, the centre painted with the badge of the Order of St George and the chain of the Order of St Andrew surmounted by the Imperial crown, with crossed Field Marshal's batons, the border with gilt *ciselé* decoration, *marked under base with green underglaze factory mark* 9% in. (25.1 cm.) diameter

£5,000-7,000

US\$7,100-9,900 €5,900-8,100

Prince Alexander Ivanovich Baryatinsky (1815-1879) spent most of his military career in the Caucasus and was given the rank of Field Marshal and the Order of St George second class for its conquest in 1859. For a similar plate from the Baryatinsky service, see Exhibition catalogue, *Heraldry on Russian Porcelain*, Hermitage, St Petersburg, 2008, pp. 234-235, no. 106.





A PORCELAIN PLATE FROM THE CORONATION SERVICE OF EMPEROR NICHOLAS I BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1826

Circular, the centre painted with the Imperial double-headed eagle within the chain of the Order of StAndrew 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* 9½ in. (24.1 cm.) diameter

£12,000-18,000

US\$17,000-25,000 €14,000-21,000



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A PORCELAIN SOUP PLATE FROM THE SERVICE OF THE ORDER OF ST ANDREW

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, 1778-1780

Circular, the centre decorated with the star of the Order, the border with the collar and the cross of the Order, with scalloped gilt rim, *marked under base with blue underglaze factory mark* 9% in (24.5 cm.) diameter

£4,000-6,000

US\$5,700-8,500 €4,700-7,000





A PORCELAIN SOUP PLATE FROM THE SERVICE OF THE ORDER OF ST ANDREW

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, 1778-1780

Circular, the centre decorated with the star of the Order, the border with the collar and the cross of the Order, with scalloped gilt rim, marked under base with blue underglaze factory mark 9% in. (24.3 cm.) diameter

£4,000-6,000

US\$5,700-8,500 €4,700-7,000





A PORCELAIN BASKET FROM THE SERVICE OF THE ORDER OF ST VLADIMIR BY THE GARDNER PORCELAIN FACTORY MOSCOW PERIOD OF CATHERINE THE G

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, PERIOD OF CATHERINE THE GREAT, 1770-1780S

Circular, with tapering pierced sides and undulating gilt rim, the exterior decorated with the moulded ribbon and cross of the Order, intertwined with a trailing laurel-leaf branch, the centre of the interior painted with the star of the Order, the green handles simulating twisted branches, the moulded base with gilt borders, marked under base with blue underglaze factory mark

10% in. (27.6 cm.) long, across handles

£20,000-30,000

US\$29,000-42,000 €24.000-35.000

LITERATURE:

Exhibition Catalogue, *An Imperial Fascination: Porcelain - Dining with the Czars Peterhof*, A La Vieille Russie, New York, 1991, p. 141, no. 329 (illustrated).





A PORCELAIN DISH FROM THE SERVICE OF THE ORDER OF ST VLADIMIR BY THE GARDNER PORCELAIN FACTORY, MOSCOW, PERIOD OF CATHERINE THE GREAT,

1770-1780S

Of circular 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 a stem-form handle, all within a pierced gilt border, marked under base with blue underglaze factory mark

9¾ in. (24.7 cm.) long

£25,000-35,000

US\$36,000-49,000 €30,000-41,000





A PORCELAIN MILITARY PLATE

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

Circular, the centre painted with officers and cossacks of the Caucasian Line Cossack Voisko including the Kuban, Khoperski, Volgski, and Stavropolski regiments, within a green border decorated with gilt *ciselé* military trophies and Imperial double-headed eagles, inscribed in Russian under base, signed in Cyrillic and dated 'M. Kriukov. 1842', *marked under base with blue underglaze factory mark*

9% in. (23.8 cm) diameter

£15,000-20,000

US\$22,000-28,000 €18,000-23,000



(detail of the reverse) '





A PORCELAIN MILITARY PLATE

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

Circular, the centre painted with officers of the Life Guards Dragoon Regiment, within a lilac border decorated with the Imperial double-headed eagle and gilt laurel and oak leaf wreath, inscribed in Russian under base, signed in Cyrillic 'After the pain.[ting] by Piratskii A. Kirsanov', marked under base with green underglaze and blue overglaze factory marks

95% in. (24.4 cm.) diameter

£8,000-12,000

US\$12,000-17,000 €9,300-14,000





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A GOLD MEDAL FOR ZEAL

RUSSIA, PERIOD OF ALEXANDER II (1855-1881)

Circular, one side struck with the profile of Emperor Alexander II, the border inscribed in Russian 'By the Grace of God Alexander II Emperor and Autocrat of All Russia', with Cyrillic initials P.M. for Petr Meshcheriakov at base of bust, the reverse with the Russian inscription 'For Zeal' 2 in. (5.1 cm.) diameter, excluding loop 2.4 oz. (75 gr.)

£5,000-7,000

US\$7,100-9,900 €5,900-8,100

PROVENANCE:

Acquired by the grandfather of the present owner.



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TWO SILVER-GILT AND GILT-METAL CHAMBERLAIN'S KEYS

RUSSIA, PERIOD OF ALEXANDER II (1855-1881)

Each with the terminal in the form of the crowned Imperial double-headed eagle, with cypher of Alexander II, with foliate-entwined reeded shank, the larger silver-gilt key with a detachable terminal and loop on the reverse, the silver-gilt key with maker's mark 'CE', St Petersburg, also with import marks 7% in. (19.3 cm.) high, and smaller

£1,500-2,500

US\$2,200-3,500 €1,800-2,900







A GILT BRONZE AND JASPER MANTEL CLOCK

BY WOERFFEL, ST PETERSBURG, MID-19TH CENTURY

The jasper clock case surmounted by a gilt bronze bear, centring a dial with Roman numerals, within a bezel cast with scrolling foliage, with a gilt bronze plaque depicting a Russian peasant on a horse-drawn cart underneath, the stepped base on four bracket feet, engraved 'F. Woerffel S.P.B.' on dial 16¼ in. (41.2 cm.) high

£15,000-20,000

US\$22,000-28,000 €18,000-23,000





A GOLD-MOUNTED COBALT BLUE GLASS SCENT BOTTLE

BY NICHOLLS AND PLINCKE, MAKER'S MARK OF SAMUEL ARND, ST PETERSBURG, SECOND HALF 19TH CENTURY

The cobalt blue glass of tapering form, the hinged gold cover engraved with the crowned Cyrillic monogram 'FCM', further engraved on the back of the cover in Russian 'From Sonia.', the glazed interior of the cover engraved 'Nicholls & Plincke St Petersbourg' with the Imperial double-headed eagle, with a pushpiece, *marked on mounts*; in the original fitted leather case stamped 'Nicholls & Plincke St Petersbourg' 3¾ in. (9.5 cm.) high

£2,000-3,000 U\$\$2,900-4,200 €2,400-3,500









PROPERTY FROM THE FAMILY COLLECTION OF WENG TONGHE



A JEWELLED AND CLOISONNÉ ENAMEL GOLD SCENT BOTTLE

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

Of globular shape, cloisonné enamelled throughout with geometric and foliate motifs in red, blue, green and white on gold stippled ground, set with diamonds and emeralds, a detachable cover with cork stopper and gold spoon, surmounted by a cabochon moonstone finial, marked on cover; in the original Imperial presentation red leather case 3 in. (7.6 cm.) high

£6,000-8,000

remained in the Weng family since.

US\$8,500-11,000 €7,000-9,300

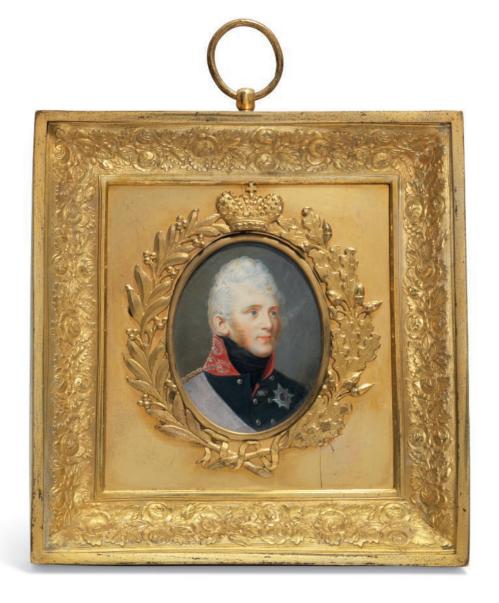
PROVENANCE:

Presented to the Chinese scholar and politician Weng Tonghe (1830-1904) by the Russian Ambassador to the Manchu court on 26 May 1897. By direct descent to the present owner.

Weng Tonghe was a Chinese Confucian scholar and politician. In 1865, Weng was appointed as a tutor to the Tongzhi Emperor as well as a lecturer to the two empress dowagers. His diary entry from 26 May 1897 records receiving this scent bottle as a gift from the Russian Ambassador, who was Alexander Pavlov (1860-1923) at the time, together with a pair of hardstone dishes and a diamond brooch. It has



Weng Tonghe (1830-1904).



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A PORTRAIT MINIATURE OF ALEXANDER I

PROBABLY BY DOMENICO BOSSI, 19TH CENTURY

The oval portrait of Emperor Alexander I (1777-1825), watercolour and gouache on ivory, mounted in an ormolu square frame, with a foliate border, the aperture applied with a laurel wreath surmounted by a crown, apparently unmarked

The miniature, 2% in. (6.7 cm.) high

£8,000-12,000

US\$12,000-17,000 €9,300-14,000





AN ALLEGORICAL MINIATURE DEPICTING FIELD MARSHAL ALEXANDER V. SUVOROV RECEIVING THE KEYS OF WARSAW AFTER FRANCESCO GALLIMBERTI (1755-1803)

The rectangular miniature depicting Field Marshal Alexander Vasilyevich Suvorov (1729-1800), in uniform, surmounted by allegorical figures of Victory, one holding a laurel crown, the other a trumpet, a female figure at Suvorov's feet presenting a key on a silver dish, watercolour and gouache on ivory, incised 'F. Gallimberti / M [?]772' (lower right); in a black painted wooden frame inlaid with ivory

7 x 4% in. (17.6 x 11.5 cm.)

£8.000-12.000

US\$12.000-17.000 €9,300-14,000

The present miniature is after a painting by Francesco Gallimberti (1755-1803), a Venetian painter who in about 1797 moved to Vienna, where he worked during the last years of his life. According to Pomarnatskii (Portraits of A.V. Suvorov, Leningrad, 1963, p. 51), the painting was found in 1901 in the Vorontsoff Palace in Odessa, and was then acquired by the Odessa painter G.A. Ladizhenskii (1853-1916), who took it back to his native town Kologriv, where his collection entered a museum opened after his death in 1918. It is today in storage in the museum in Kologriv, awaiting restoration.

As catalogued by Rovinskii (Dictionary of Russian Engraved Portraits, St Petersburg, 1888, vol. 3, pp. 2007-2008), the painting was published in an aquatint by G.M. de Pian (1764-1800), Gallimberti's friend who had left Venice with him for Vienna.

The incised inscription 'F. Gallimberti M [?]772' on this miniature is not necessarily a signature. Gallimberti is known as a painter of large canvasses, not as a miniaturist. The number underneath cannot be read as the year 1772. It is clear from the above that the picture shows Suvorov after the conquest of Warsaw in 1794. Also, in 1772 Gallimberti was only 17 years old.



A GOLD INLAID STEEL-MOUNTED KINDJAL

DAGESTAN, CIRCA 1880

Horn handle with steel mounts inlaid with gold, the leather scabbard with en suite mounts, the reverse of the suspension ring with silver Arabic inscription 'Amal Zakaria, executed by Zakaria', the blade with the mark of Rabadan Bagomedov

211/4 in. (54 cm.) long

£3,500-5,000

US\$5,000-7,100 €4,100-5,800

For a similar blade by Rabadan Bagomedov, see Isa and Khamzat Askhabov, Searching for lost relics, Moscow, 2016, p. 90.



A LARGE NIELLO AND SILVER-MOUNTED KINDJAL

GEORGIA, SECOND HALF 19TH CENTURY

Horn handle with nielloed silver mounts, the scabbard with en suite nielloed silver mounts, the scabbard's top mount inscribed in Arabic 'Count Nicholas Simonich' on the reverse, also inscribed 'Amal (executed) Hadjmat' on the reverse of the handle 25½ in. (65 cm.) long

£8,000-12,000

US\$12,000-17,000 €9,300-14,000

Count Nicholas Ivanovich was the son of Count Ivan Ossipovich Simonich (1794-1851) and his wife Anna Atarovna, née Princess Amilakhvari (1800-1866). Count Ivan Simonich was a Russian officer and diplomat who was sent to Persia after the death of Griboedov.





the reverse of lot 200)





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A LARGE COLLECTION OF POSTCARDS DEPICTING THE RUSSIAN ARMY AND NAVY

Comprising more than 600 postcards depicting the Russian army in peacetime, during the Russo-Japanese war, the First World War, and the Civil War and ships of the Russian navy (battleships, $submarines, ice breakers); together with \ Russian \ badges, including \ a \ silver \ badge \ of \ the \ Elizavet \ grad$ Cavalry school, Ekaterinoslav 1908-1917, numbered 1540, a Mikhail Artillery school by Kortman, a badge $for the \, Moscow \, Imperial \, Lyceum, a \, bronze \, badge \, of \, a \, medical \, of ficer, a \, bronze \, badge \, for \, the \, Corps$ des Pages, a large silver medal for Zeal (period of Nicholas II), a bronze badge of the Imperial Moscow Engineering Academy, Jubilee badge of the Navy Cadet Corps in silver and enamelled by Eduard, a bronze badge of the Navy Cadet Corps, a badge for the Navy artillery officer graduate, nine other badges and (815) eleven Russian shoulder boards

£3,000-5,000 US\$4,300-7,100

€3,500-5,800





A GOLD, SILVER-GILT AND ENAMEL BADGE AND STAR OF THE ORDER OF THE WHITE EAGLE

THE BADGE, MAKER'S MARK 'IK', THE STAR, MARKED KEIBEL WITH IMPERIAL WARRANT, ST PETERSBURG, CIRCA 1890

Breast badge, gold, decorated with red, white, blue and black enamel, surmounted by an Imperial crown; breast star, silver-gilt, decorated with blue, red and white enamel, centring a Latin inscription 'Pro Fide Rege Et Lege', marked throughout; in the original red leather case, with the original blue silk ribbon

The badge, 3½ in. (9 cm.) high, with suspension loop

(2)

£25,000-35,000

US\$36,000-49,000 €30,000-41,000

The Order of the White Eagle was among the most important orders of the Russian Empire, following the Orders of St Alexander Nevsky and St Vladimir in order of precedence. The order originated in Poland and is one of Europe's oldest knighthoods. After the partitioning of Poland at the end of the eighteenth century, it was adopted by the Russian Empire. Emperor Alexander I began bestowing the order upon his Polish subjects and, in 1831, Emperor Nicholas I officially incorporated it into the hierarchy of awards of the Russian Empire as the Imperial and Royal Order of the White Eagle.



(detail of the cover)



AN IMPORTANT PRESENTATION PARCEL-GILT SILVER PUNCH SET

MARKED SAZIKOV WITH IMPERIAL WARRANT, ST PETERSBURG, 1874-1875



Comprising a raised circular punch bowl in the Old Russian style, on spreading foot, the handles in the form of maidens with flowing gowns and supporting circular cup rests with crenellated rims, centring vacant cartouches on both sides, flanked by *trompe l'oeil* drapery cloths, interior gilt; twenty-four handled cups engraved with Russian adages and with gilt interiors; a ladle with pierced handle; a decorative pierced punch bowl centrepiece; a large circular tray with engraved dedication inscriptions in Russian 'To Captain Wiggins from the Imperial Russian Naval Ministry. In memory of the voyage in 1893 to the mouth of the river Enisei, jointly with the ships of the Imperial fleet 'Lieutenants Ovtsyn, Malygin and Skuratov', the centre also engraved with an English inscription 'This salver was presented to Captain Joseph Wiggins, F.R.G.S., Siberian explorer, by the Czar of Russia, 1894, and left by Captain Wiggins to the Royal Geographical Society, England, Sept. 1905'., *marked throughout*

The tray, 19% in. (50 cm.) diameter; the punch bowl, 17% in. (44.4 cm.) long, across handles 374 oz. (11,662 gr.)

together with a copy of Henry Johnson's *The Life and Voyages of Captain Joseph Wiggins*, New York, 1907.

£220,000-280,000

US\$320,000-390,000 €260,000-330,000

PROVENANCE:

Presented to Captain Joseph Wiggins (1832-1905) by the Imperial Russian Naval Ministry in 1893. Presented by the above to the Royal Geographical Society, London, in 1905. The Royal Geographical Society; Christie's, London, 5 October 1989, lot 32. Anonymous sale; Christie's, London, 13 June 2007, lot 207.

ITERATURE:

Henry Johnson, *The Life and Voyages of Captain Joseph Wiggins*, New York, 1907, pp. 268-284, illustrated between pp. 280-281.











Captain Joseph Wiggins (1832-1905)

Captain Joseph Wiggins, an English mariner and member of the Royal Geographical Society, was instrumental in opening up trade relations by sea between the North Sea countries and northern Siberia. He devoted most of his career to the development of commercial relations between Great Britain and Russia in particular. Beginning his voyages in 1874, he reached the Ob River through the Kara sea twice, and conveyed multiple cargoes to the Enisei River. This new route helped to undercut the high cost of overland travel for goods to and from Siberia.

In June 1893, the Russian government requested Captain Wiggins to convey a cargo of rails, the first installment of material for the Trans-Siberian Railway, up the Enisei River to Krasnoyarsk. In late summer, the fleet set sail from England with 1,600 tonnes of rail and many tonnes of various goods, to navigate the dangerous Kara Sea and sail up the Enisei River. The fleet finally reached Eniseysk on 23 October, welcomed by an enthusiastic crowd of thousands.



The present lot illustrated in Henry Johnson's The Life and Voyages of Captain Joseph Wiggins.

The voyage successfully completed, and the rails sent on to Krasnoyarsk, Captain Wiggins started his voyage home on 20 December, reaching St Petersburg on 22 January. It was during his month-long stay in St Petersburg that Captain Wiggins was presented with the silver punch set by order of Emperor Alexander III. The gift was accompanied by a letter from Naval Minister N. Chikhachov:

'To Captain J. Wiggins.

Sir, I have the great pleasure in forwarding to you, with the authorisation of His Majesty, the Emperor, the accompanying box, which I beg you to accept from the Russian Ministry of Marine, in remembrance of your last summer's voyage, in company with three Russian warships, to the Enisei River, and also as an acknowledgement of the valuable services you rendered during that expedition, as testified by the commanding officer, Captain Dobrotvorsky.

Believe me to be, Sir, yours truly, N. Chikhachov' (Henry Johnson, The Life and Voyages of Captain Joseph Wiggins, New York, 1907, pp. 279-280).

Back in England, his achievements were recognised by the Royal Geographical Society with the award of the Murchison Grant in May 1894. Captain Wiggins bequeathed the present punch set to the Royal Geographical Society in 1905, which subsequently sold it at Christie's on 5 October 1989.

РУССКАЯ ВЕРСИЯ



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A VERY LARGE SILVER FLATWARE SERVICE

MARKED KHLEBNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1908-1917

Comprising twelve of the following: dinner knives, dinner forks, dinner spoons, luncheon knives, luncheon forks, soup spoons, fish knives, fish forks, fruit knives, fruit forks, dessert knives, knife rests; eleven of the following: dessert forks and dessert spoons; and thirteen serving pieces; each handle reeded and cast with acanthus leaves, *marked throughout*; in the original fitted wooden case

The fish serving knife, 13 in. (33 cm.) long, and smaller 423 oz. (12,000 gr.) approximate weighable silver

(179)

£20,000-30,000

US\$29,000-42,000 €24,000-35,000

A comparable flatware service by Khlebnikov was sold at Christie's, London, 1-21 July 2020, lot 279.







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A PAIR OF SILVER TRAYS

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1895

Of rectangular form with rounded corners, with reeded rims, the centre engraved with a cypher and English duke's coronet, marked under rim 13% in. (35 cm.) wide 66.5 oz. (2,066 gr.)

£4,000-6,000

(2)

US\$5,700-8,500 €4,700-7,000



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A SILVER-GILT AND NIELLO DESSERT FLATWARE SERVICE

VARIOUS MAKERS, MOSCOW, CIRCA 1830S

Comprising twelve dessert forks, twelve dessert knives, twelve dessert spoons, ten table spoons, and eight preserve spoons; each piece with niello floral motifs on a gilt-stippled ground, the knives with silver blades marked 'Savory London', *marked on stems and handles*; in a fitted wooden case with a brass plaque inscribed 'Savory & Sons Goldsmiths / 14 Cornhill London'

The knife, 3% in. (21.2 cm.) long, and smaller

97.27 oz. (3,024 gr.) gross, approximate weighable silver

(54)

£6,000-8,000

US\$8,500-11,000 €7,000-9,300 PROPERTY FROM A PRIVATE MIDWESTERN NORTH AMERICAN COLLECTION



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A SILVER SOUP TUREEN, COVER, AND STAND FROM THE YUSUPOV SCANDINAVIAN SERVICE

MARK OF ALEXANDRE GUEYTON, PARIS, 1843-1863

The circular tureen cast and chased with Scandinavian-style strapwork bands, enclosing reserves with beaded borders, with shaped openwork handles, with a detachable silver liner, a detachable domed cover engraved with an Old Russian inscription 'Whoever wants to indulge in this drink with emnity, it will be insatiable to them as our house is always protected from enemies', with a Yusupov coat-of-arms cast finial, the circular stand with matching strapwork border and pierced apron between three bracket feet, marked throughout, with late 19th century St Petersburg import marks

141/4 in. (36 cm.) long, across handles

179 oz. (5,585 gr.) £40,000-60,000 (3)

US\$57,000-85,000 €47,000-70,000

PROVENANCE:

Prince Nicholas Borisovitch Yusupov (1827-1891) and his wife Tatiana, née Countess de Ribeaupierre (1828-1879)

Acquired by the present owner's father-in-law at Parke-Bernet prior to 1950.

The Yusupov service, also called the Scandinavian service, was commissioned in Paris by Prince Nicholas Borisovich Yusupov and his wife Tatiana, née Countess de Ribeaupierre. The Prince was a distinguished soldier, patron and philanthropist, who not only fought in the Crimean war but also personally financed field hospitals, ambulance trains, and rehabilitation centres.

His wife Tatiana Yusupova, a relative of Potemkin by descent, was famous for her beauty. The Princess's health was delicate, and the couple spent much of their time travelling abroad and at their residence on the banks of Lake Geneva. The service may have been a wedding gift from Prince Nicholas's mother, who lived in Paris.



A group of items from the Yusupov Scandinavian service discovered by the Soviet government in 1925.



(detail)



Russian import marks on the present tureen show that the service was brought to Russia in the late 19th century. In 1917, as the Revolution gained force, Prince Felix Yusupov, who was a grandson of Prince Nicholas, concealed the family's jewellery collection, silver, and other works of art under a staircase in the family's Moscow house.

The pieces from the Yusupov collection were not discovered until April 1925, when the Bolsheviks undertook repairs of the building. Photos taken at that time show numerous items from the distinctive Scandinavian service. Much of the service was most likely sold through Antikvariat.

The Scandinavian Service of the Yusupov Family, included many pieces, but the soup tureen is arguably the most impressive example. Notably, the Hermitage Collection includes a comparable tureen on stand and silver-mounted glass centrepiece, both of which entered the collection in 1922-1923. Another comparable tureen was sold at Sotheby's, New York, 20 May 2004, lot 163.



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TWO PARCEL-GILT SILVER AND NIELLO KOVSHII

ONE, MARK OF VASILII SEMENOV, MOSCOW, 1878; THE OTHER, MARK OF MARIA SEMENOVA, MOSCOW, 1896

Each of traditional form, with raised prow and hook handle, nielloed and chased with scale pattern and foliate arabesques in the Old Russian style, the interiors gilt, one inscribed 'Leo' on handle, the other engraved with a Cyrillic monogram 'EKK' on handle, both marked under base

5% in. (13.7 cm.) long, and smaller

9 oz. (282 gr.) gross

£1,500-2,500

US\$2,200-3,500 €1,800-2,900

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FOUR PARCEL-GILT SILVER TROMPE L'OEIL BASKETS AND A CUP

VARIOUS MAKERS, MOSCOW AND ST PETERSBURG, LATE 19TH / EARLY 20TH CENTURY

One basket, rectangular, with a hinged twisted ropework handle, maker's mark Cyrillic 'I.Ya', St Petersburg, 1908-1917; the other, cylindrical tapering into a square base, with a hinged twisted ropework handle, maker's mark Cyrillic 'V.I', St Petersburg, 1904-1908; the other, tapering cylindrical, with a hinged beaded handle, mark of Alexander Sokoloff, St Petersburg, 1884; the other, rectangular on a spreading foot, each end with a twisted ropework handle, the foot with engraved inscription 'Uncle and Aunt, from Simon Danzig 1847 January 3 1897', interior gilt, maker's mark Cyrillic 'AK', Moscow, circa 1890; the cup, cylindrical tapering into a square base, with a scroll handle, one side with engraved and painted initials 'W.A.W.' interior gilt, maker's mark Cyrillic 'FS', Moscow, 1899-1908; each repoussé, chased and engraved throughout with simulated basketweave

The largest basket, 8% in. (22.2 cm.) wide, and smaller 40 oz. (1,250 gr.)



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A PARCEL-GILT SILVER TEA-GLASS HOLDER

MARKED SAZIKOV WITH IMPERIAL WARRANT, MOSCOW, 1863

Cylindrical, the body pierced with scale pattern, the sides applied with circular cartouches cast with Chinoiserie scenes, the angular handle with an oval thumb-piece, the detachable cover surmounted by a cast figure of a seated man, *marked under base and on cover* 3½ in. (8.3 cm.) high, excluding the cover

£2,000-3,000

US\$2,900-4,200 €2,400-3,500



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TWO PARCEL-GILT SILVER AND NIELLO SNUFF BOXES

BOTH, MAKER'S MARK CYRILLIC 'OB', MOSCOW, CIRCA 1830

Each rectangular, one depicting the Monument to Minin and Pozharsky within laurel wreath, the other depicting Nicholas I on horseback in a cityscape, the base nielloed with military trophies, all on gilt stippled ground, interior gilt, each marked inside cover and base, one also with French import marks 3% in. (8.6 cm.) wide, and smaller

6.9 oz. (217.5 gr.) gross (2)

£2,000-3,000 U\$\$2,900-4,200

€2,400-3,500





A PARCEL-GILT SILVER AND NIELLO CARTOGRAPHIC BOX

MARK OF FEODOR BUSHKOVSKII, VELIKII USTIUG, 1828

Circular, the detachable cover nielloed with a map of the Vologda region on stippled gilt ground, the base nielloed with the table of statistics listing the number of people of various professions in Vologda, the sides with coat-of-arms of Vologda region, gilt interior, marked inside cover and base 3% in. (9.2 cm.) diameter

4.7 oz. (147 gr.) gross

£8,000-12,000

US\$12,000-17,000 €9,300-14,000



(reverse)



A BRONZE GROUP OF A HUNTER AND HOUNDS

CAST BY WOERFFEL AFTER THE MODEL BY NIKOLAI LIEBERICH, CIRCA 1860

On a naturalistic oval base, cast as a hunter holding a knife and a hare standing by his horse, another hare dangling from the saddle of his horse, with two hounds by his feet, signed on base in Cyrillic 'Modelled [by] Lieberich' and stamped with Cyrillic foundry mark 'Fabr. C.F. Woerffel' 12½ in. (32 cm.) wide

£10,000-15,000

US\$15,000-21,000 €12,000-17,000

For a comparable model, see A. Yegorov, K. Zhuromsky, *Nicolai Liberich. Sculpture and Graphics*, Moscow, 2011, pp. 108-109, pl. 5.



PROPERTY OF A PRIVATE COLLECTOR, UNITED STATES



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A VERY LARGE BRONZE GROUP 'A PLEASURE RIDE IN A WINTER TROIKA'

CAST BY F. CHOPIN AFTER THE MODEL BY EVGENII LANCERAY, 1881

On a naturalistic oval base, realistically cast as a man and a woman in the sledge, a coachman riding the troika, signed on base in Cyrillic and dated 'Modelled [by] E. Lanceray 1881', also with foundry mark 'Cast [by] F. Chopin'

37 in. (94 cm.) long

£50,000-70,000

US\$71,000-99,000 €59,000-81,000

PROVENANCE:

Acquired by the present owner from the estate of Dr. James Donaldson, Fairfield, CT.

A comparable model by Lanceray was sold at Sotheby's, New York, 17 April 2012, lot 48.

(i)

216

A BRONZE GROUP OF A ZAPOROZHIAN COSSACK AFTER BATTLE

CAST BY F. CHOPIN AFTER THE MODEL BY EVGENII LANCERAY, LATE 19TH CENTURY

On an oval naturalistic base, cast as a mounted Cossack carrying a lance, cleaning his sword and leading a captured horse, signed on base in Cyrillic 'Modelled [by] E. Lanceray.', with Cyrillic foundry mark 'F. Chopin' and Finance Ministry stamp

OCK is 100 7 and high





A RARE BRONZE MODEL 'AT THE CROSSROADS'

MARK ANTOKOLSKY (1843-1902)

Realistically cast and finely chased as a young woman, wearing silvered robes and holding laurel branches, standing by a pole inscribed 'Via ad Colosseum' and 'Via Tiberiana', with a seated bird on the pole, on a semi-circular base, signed 'Antocolsky' on the base 31 in. (78.8 cm.) high

£20.000-30.000

US\$29,000-42,000 €24,000-35,000

This rare model depicts a young Christian girl, with her eyes closed standing at the crossroads between the Colosseum, where Christian martyrs were executed, and Domus Tiberiana, the Imperial Roman palace. The girl is facing towards the Colosseum, as if to say that she has already chosen her path.

A plaster version of the present work is in the collection of the State Russian Museum (G. Presnov, L. Fadeeva, et al., *The Russian Museum Leningrad, Sculpture: 18th to Early 20th Century, Catalogue (Gosudarstvennyi Russkii Muzei, Skulptura XVIII-nachalo XX Veka, Katalog),* Leningrad, 1988, p. 25, no. 48). A comparable model in marble was sold at Sotheby's, London, 13 December 2017, lot 99.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION



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AN IMPRESSIVE CHAMPLEVÉ ENAMEL PARCEL-GILT SILVER $TROMPE\ L'OEIL$ CAVIAR SET

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1870

Comprising a bowl, cover, stand, and two spoons; the detachable *trompe l'oeil* cover realistically cast and very finely chased as a draped cloth, cloisonné enamelled in blue and red simulating embroidered bands, the bowl, stand and spoons cloisonné enamelled with geometric motifs in red, blue, turquoise and white, *marked throughout*; in the original fitted leather case, applied with a plaque engraved in Russian '[To] Barbara and Carlotta / Marchisio / Moscow 21 November / 1870'

The stand, 101/4 in. (26 cm.) diameter

(5)

£25,000-35,000

US\$36,000-49,000 €29.000-41.000

PROVENANCE:

A gift to Barbara Marchisio (1833-1919) and Carlotta Marchisio (1835-1872), the Italian opera singers, in 1870.

Acquired by the present owner in Italy in 1998.

Sisters Barbara and Carlotta Marchisio were famous Italian opera singers, who toured Russia with great success in 1869-1871. The present caviar set, wonderfully preserved in its original case with the presentation inscription, was a gift to Marchisio sisters whilst they were on tour in Moscow in November 1870.

In one of his letters to Mily Balakirev dated 1869, Pyotr Tchaikovskii wrote: 'Everyone here is crazy about the Italian Opera. The Marchisio sisters (who really are first-rate singers) are causing an indescribable furore'.

РУССКАЯ ВЕРСИЯ



Barbara Marchisio (1833-1919) and Carlotta Marchisio (1835-1872).





(detail of the cover)

The Marchisio sisters were protégés of Rossini, who wrote the *Petit Messe Solennelle* especially for them. The sisters were born in Turin, and were from a family of accomplished musicians. Their brothers Antonio and Joseph Marchisio were a composer and a pianist respectively, and their father was a piano manufacturer in Turin. The sisters often performed together, singing leading soprano and contralto roles, across Europe, including Paris, Brussels, Berlin, Moscow, Saint Petersburg, and London.

A comparable caviar set by Ovchinnikov presented to Emperor Alexander II in 1871 was sold at Christie's, Geneva, 19 November 1979, lot 238.



 $(\mbox{detail of the inscription on the case})$



<u>(i)</u>

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A SILVER-GILT AND CLOISONNÉ ENAMEL TEA-GLASS HOLDER AND SPOON MARKED GRACHEV, MAKER'S MARK CYRILLIC 'AP', ST PETERSBURG, CIRCA 1890

Cylindrical, the body cloisonné enamelled with varicolour scrolling foliage on gilt stippled ground, within twisted ropework borders, centring a reserve engraved with Cyrillic initials 'K.Ya', on a slightly spreading circular foot, with a shaped handle, with a glass, *marked under base*; the spoon similarly enamelled, *marked*

on bowl 4¾ in. (12 cm.) high, with glass

(2)

£8,000-12,000

US\$12,000-17,000 €9,300-14,000



(i)

220

A CHAMPLEVÉ ENAMEL PARCEL-GILT SILVER TROMPE L'OEIL BREAD AND SALT DISH MARKED KHLEBNIKOV, MOSCOW, 1871

The silver-gilt dish of scalloped circular form, the border with champlevé enamelled foliate motifs, applied with a silver *trompe l'oeil* folded tablecloth, with a realistically cast and chased loaf of bread with hinged cover, interior gilt, *marked throughout* 6 in. (15.2 cm.) diameter

£5,000-7,000

US\$7,100-9,900 €5,900-8,100





A SILVER-GILT CLOISONNÉ ENAMEL CASKET

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1878

Rectangular, cloisonné enamelled overall with varicolour scrolling foliage on gilt stippled ground, all within wirework borders, the hinged cover with sloped sides, on four stepped feet, with the original key and lock enamelled with a bird, marked under base and cover, also with a French import mark 7% in. (19.3 cm.) wide

£18,000-22,000

US\$26,000-31,000 €21,000-26,000

For a comparable casket by Ovchinnikov from the collection of the All-Russian Decorative Art Museum in Moscow, see Exhibition catalogue, *The Fabulous Epoch of Fabergé*, St Petersburg, p. 175, no. 214.





A CLOISONNÉ ENAMEL SILVER-GILT VODKA SET

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, OVERSTRIKING MAKER'S MARK CYRILLIC 'AO', MOSCOW, 1899-1908

Comprising six beakers, a flask and a tray; the flask of bulbous form on a spreading foot, the tapering detachable stopper with a ball finial, the tray of shaped hexagonal form, centring a cartouche to seat the flask and six cartouches for beakers, one engraved with an Imperial double-headed eagle centring a city crest possibly of Pskov, all enamelled throughout with varicolour scrolling foliate motifs within turquoise beaded rims and geometric borders, *marked throughout*

The tray, 111/4 in. (28.5 cm.) wide

(8)

£12,000-18,000

US\$17,000-25,000 €14,000-21,000

PROVENANCE:

With Hammer Galleries, New York. Anonymous sale; Sotheby's, New York, 30 November 1972, lot 109.





A CHAMPLEVÉ AND *EN PLEIN* ENAMEL SILVER-GILT TEA CADDY

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1884

Of rectangular form with sloping shoulders, in the Chinoiserie style, two sides *en plein* enamelled with figures in traditional Chinese costume seated in interior scenes, framed by champlevé enamelled varicolour foliate borders, the other two sides champlevé enamelled with scrolling foliate design in blue, the detachable cover and body similarly decorated, with detachable stopper, *marked under base and rim of cover*

51/2 in. (13 cm.) high

£15,000-25,000

US\$22,000-35,000 €18,000-29,000

A large part of Ovchinnikov's production in the 1870-1880s was designed in different historical and eclectic styles. Japonisme and Chinoiserie replaced dominant Neoclassical designs and became popular among Moscow clientele, reflecting a broader international taste for the aesthetic movement.

The present lot is comparable with other exceptional tea-wares enamelled in the Chinoiserie style, which were produced by Ovchinnikov in the 1870s. Comparable tea caddies were sold at Sotheby's, London, 4 June 2013, lots 497 and 498.





A CLOISONNÉ AND *PLIQUE-À-JOUR* ENAMEL SILVER-GILT TANKARD

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, MOSCOW, CIRCA 1890

The tapering body cloisonné enamelled overall with scrolling foliage, the base plique-à-jour enamelled with an eagle attacking a dragon, the borders to the top rim and the octagonal base chased with interweaving ribbons, with fluted columns above, with scroll handle and a detachable domed cover, surmounted by an openwork ball finial, marked under base 8¼ in. (21 cm.) high

£15,000-20,000

US\$22,000-28,000 €18,000-23,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 17 November 1981, lot 126. Anonymous sale; Christie's, Geneva, 19 November 1991, lot 331. The Greenfield Collection of Russian Enamels; Christie's, New York, 20 October 1998, lot 134.

LITERATURE:

G. Von Habsburg, *Fabergé Imperial Craftsman and His World*, London, 2000, p. 74, no. 68 (illustrated).

The shape and decoration for this tankard was inspired by a 17th-century tankard illustrated by Feodor Solntsev, which appears in *The Antiquities of the Russian State*, the monumental work documenting Russian artefacts with over 500 illustrations. For a comparable tankard, see A. von Solodkoff, *Russian Gold and Silver*, London, 1981, no. 51.





A 17th century tankard, from F. Solntsev's *The Antiquities of the Russian State [Drevnosti Rossiyskago Gosudarstva]*.





A CLOISONNÉ, GUILLOCHÉ AND *EN PLEIN* ENAMEL SILVER-GILT CASKET

MARK OF THE ELEVENTH ARTEL, MOSCOW, 1908-1917

Rectangular, the hinged cover centring an *en plein* enamel panel depicting a wedding scene, within a border of varicolour cloisonné enamelled geometric and foliate motifs, the body enamelled overall with scrolling foliage on gilt stippled ground, the inside cover enamelled in translucent turquoise over a wavy guilloché ground, on four bracket feet, with two swing handles and a hinged clasp, *marked under base* 6½ in. (15.5 cm.) long

£60,000-80,000

US\$85,000-110,000 €70,000-93,000

PROVENANCE:

The Greenfield Collection of Russian Enamels; Christie's, New York, 20 October 1998, lot 176.

LITERATURE

Gerard Hill, Fabergéand the Russian Master Goldsmiths, New York, 1989, no.111 (illustrated).

Russian silversmiths of the late 19th and early 20th century often drew on Konstantin Makovsky's historical paintings for decorating their creations. The painter's works evoked the romance of medieval Russia and were a perfect match for the enamelled objects in Pan-Russian style. The present casket is decorated with an *en plein* enamel panel depicting a wedding scene, which is reminiscent of Konstantin Makovsky's *Boyar Wedding Feast*, painted in 1883 (Hillwood Museum & Gardens, Washington D.C.).





A SILVER-GILT AND CLOISONNÉ ENAMEL TEA-GLASS HOLDER AND SPOON MARK OF IVAN SALTYKOV, RETAILED BY FABERGÉ, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 15998

The tea-glass holder, of cylindrical form, on a spreading circular foot, cloisonné enamelled with varicolour foliate motifs within twisted ropework borders, with an upswept handle, with a glass, *marked under base*; the spoon, the reverse of the bowl similarly enamelled, the handle with a twisted stem, *marked on stem*; in the original Fabergé wooden case

The tea-glass holder, 4¼ in. (11 cm.) high, with glass

(2)

£3,000-5,000

US\$4,300-7,100 €3,500-5,800



A CLOISONNÉ ENAMEL SILVER-GILT DESK SET

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, MAKER'S MARK CYRILLIC 'A.O', MOSCOW, 1908-1917

Comprising a stand, an inkwell with a hinged cover, a blotter, and two candlesticks; each enamelled overall with stylised scrolling foliage and strawberries in shades of blue, pink, green, brown, and white on gilt ground, the inkwell with a detachable well, marked throughout

The stand, 8½ in. (21.5 cm.) wide

(5)

£12,000-18,000

US\$17,000-25,000 €14,000-21,000

PROVENANCE:

Anonymous sale; Christies, London, 26 April 1989, lot 264. Anonymous sale; Sotheby's, New York, 13 December 1991, lot 73. Anonymous sale; Christies, New York, 14 April 1994, lot 85.





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A GEM-SET CLOISONNÉ ENAMEL SILVER-GILT KOVSH

MARK OF VASILIY 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

£7,000-9,000

US\$9,900-13,000 €8,200-10,000

PROVENANCE:

Acquired by the great-grandparents of the previous owner in New York, circa 1950.
Property from a private West Coast American Collection; Christie's, London, 25 November 2019, lot 407.





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A SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH

MARK OF GUSTAV KLINGERT, MOSCOW, 1899-1908

Of traditional form, with a raised prow and shaped hook handle, the body and handle enamelled throughout with varicolour scrolling foliage and flowerheads articulated with silver beads, over a green ground, beneath a foliate rim, all within wirework borders, marked on handle and under

10 in. (25 cm.) wide

£8,000-12,000

US\$12,000-17,000 €9.300-14.000





A CLOISONNÉ ENAMEL PARCEL-GILT SILVER KOVSH

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, OVERSTRIKING MAKER'S MARK CYRILLIC 'AO', MOSCOW, 1908-1917

Of circular form with a tapering rim, the rim cloisonné enamelled with geometric and foliate motifs in pastel shades of pink, blue, coral and green, the circular handle inset with a stylised cockerel enamelled in similar shades, within a light blue and white enamel border, the base of the handle enamelled with red and white geometric motifs, all within ropework borders, interior gilt, *marked under base* 6½ in. (16.4 cm.) long

£8,000-12,000

US\$12,000-17,000 €9,300-14,000





TWO GLASS GOBLETS

BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, MID-18TH CENTURY

Each of tapering cylindrical form, on a facetted baluster stem and a spreading foot, one side engraved with a partially gilt Imperial double-headed eagle flanked by foliate sprays, the other engraved with the crowned cypher of Elizabeth Petrovna, apparently unmarked 9 in. (23 cm.) high, and smaller (2)

£3,000-5,000

US\$4,300-7,100 €3,500-5,800





A GROUP OF TWO GLASS TEA CADDIES, A GOBLET AND A DECANTER

ALL PROBABLY BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, 18TH / 19TH CENTURY

Comprising a green glass goblet, enamelled with scalloped design on gilt ground, apparently unmarked; a cobalt blue tea caddy, with a detachable cover, apparently unmarked; a glass tea caddy, engraved with the cypher of Elizabeth Petrovna and the date '1747', with a detachable cork stopper, apparently unmarked; a glass decanter, enamelled overall in blue, red, white and gold with geometric borders and drinking sayings, with a detachable stopper, marked under base with the Imperial Glass Factory mark from the period of Alexander III

9½ in. (24.2 cm.) high, and smaller

(4)

£4,000-6,000

US\$5,700-8,500 €4,700-7,000





A GLASS VODKA DECANTER AND SIX GLASSES

BY THE GUS CRYSTAL WORKS, MOSCOW REGION, CIRCA 1913

After the design by Fyodr Schechtel, the vodka decanter, rectangular, one side engraved with a Romanov griffin bearing the cypher of Catherine the Great, another side engraved with an Imperial double-headed eagle centring the same cypher, the two other sides engraved with a rose; the vodka glasses, of tapering square form, similarly engraved, all apparently unmarked The decanter, 81/2 in. (21.6 cm.) high

£2,000-3,000

US\$2,900-4,200 €2,400-3,500

The present set was produced to mark the Romanov Tercentenary in 1913. The decanter and glasses are decorated with the distinctive images representing Romanov dynasty, and were designed by the famous architect Fyodr Schechtel.





TEN VODKA GLASSES

BY THE GUS CRYSTAL WORKS, MOSCOW REGION, CIRCA 1913

After the design by Fyodr Schechtel, five of tapering square form, five of cylindrical form, each engraved with a Romanov griffin bearing the cypher of Catherine the Great, an Imperial double-headed eagle centring the same cypher, and roses, apparently unmarked 3½ in. (9 cm.) high, and smaller

(10)

£2,000-3,000 US\$2,900-4,200 €2,400-3,500





A CAMEO GLASS VASE

RUSSIA, LATE 19TH / EARLY 20TH CENTURY

Of tapering square form, one side cut with a detail from 'A Morning in a Pine Forest' after Ivan Shishkin against a light orange ground, the other three sides cut with a forest landscape and trees, apparently unmarked

3¾ in. (9.5 cm.) high

£4,000-6,000

US\$5,700-8,500 €4,700-7,000





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A CAMEO GLASS VASE

PROBABLY RUSSIA, EARLY 20TH CENTURY

Of slightly tapering form, with everted scalloped rim, the body cut with two explorer figures with a planted flag in a coastal landscape in shades of burgundy against a translucent ground, apparently unmarked

914 in. (23.3 cm.) high

£3,000-5,000

US\$4,300-7,100 €3,500-5,800





A LARGE CAMEO GLASS VASE

BY THE GUS CRYSTAL WORKS, MOSCOW REGION, LATE 19TH / EARLY 20TH CENTURY

Tapering cylindrical with everted rim, the body cut with berries and foliage in shades of brown against a cream ground, signed in cameo in Cyrillic 'yu.s.N.M. N-k Gus-Krust' (Yuri Stepanovich Nechayev-Maltsov, heir of Gus Khrustalniy) 23% in. (59.7 cm.) high

£20,000-30,000

US\$29,000-42,000 €24,000-35,000

A comparable vase by Gus Crystal Works was sold at Christie's, London, 3 June 2019, lot 375.



TWO GLASS VODKA DECANTERS

BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III (1881-1894)

Both rectangular with cut edges, decorated with geometric motifs in blue, red, white and gold, inscribed in $Russian\ with\ various\ drinking\ sayings,\ with\ detachable\ stoppers,\ both\ marked\ under\ base$ 91/4 in. (23.5 cm.) high (2)

£6,000-8,000

US\$8,500-11,000 €7,000-9,300





A GLASS VODKA SET

BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III (1881-1894)

Comprising a decanter and six glasses, in the Old Russian style, enamelled overall in blue, red, white and gold with geometric borders and various drinking sayings, the decanter with a detachable stopper, all marked under base

The decanter, 6 in. (15.3 cm.) high

(7)

£5,000-7,000

US\$7,100-9,900 €5,900-8,100

For a comparable design by the Imperial Glass Works, see Exhibition catalogue, *Russian Style: The Collection of the State Historical Museum*, The State Historical Museum, Moscow, 1998, illustrated and listed p. 151, nos. 347-348.





A CERAMIC CHARGER

BY THE KUZNETSOV FACTORY, MOSCOW, LATE 19TH / EARLY 20TH CENTURY

Circular, the centre decorated with a blue flowerhead inscribed in Russian 'Bread and Salt', within varicolour scrolling foliate sprays and geometric motifs and an ear of wheat on either side, the borders with four reserves with geometric design against a pink ground, all within a light green border, marked under basewith impressed factory mark and numeral '683' 14 in. (35.5 cm.) diameter

£2,500-3,500

US\$3,600-4,900 €3,000-4,100





A PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1909

After the design by Rudolf Vilde, of bulbous form, decorated throughout with fan-shaped geometric motifs in pink, red, blue and light green enamel, with gilt highlights, marked under base with green underglaze factory mark

6 in. (15.5 cm.) diameter

£3,000-5,000

US\$4,300-7,100 €3,500-5,800

For a comparable vase from the Hermitage collection, see Exhibition Catalogue, *Rudolf Vilde. Porcelain. Glass. Drawings*, St Petersburg, 2018, p. 82.



A SOVIET PROPAGANDA PORCELAIN INKSTAND

BY THE STATE PORCELAIN FACTORY, LENINGRAD, CIRCA 1925

After the design by Natalia Danko, the bust of Lenin realistically moulded, resting on two volumes of his collected works, one volume inscribed in Russian 'Workers of the World Unite', covered by a document with his signature, with a detachable inkwell cover inscribed 'N. Lenin (V.I. Ulianov) / The State and Revolution', marked under base with impressed hammer, sickle and cog, also impressed with Cyrillic initials 'IK' for Ivan Kuznetsov 6 in. (15 cm.) high

£2,000-3,000

US\$2,900-4,200 €2,400-3,500

PROVENANCE:

Acquired by Ella Henrietta Preston (1889-1989), wife of Thomas Preston (1886-1976), the British Consul in Leningrad between 1922 and 1926. By descent to the present owner.

Sir Thomas Preston was the British Consul in Ekaterinburg, Vladivostock and Leningrad between 1918 and 1926. He served in Ekaterinburg at the time of the murder of the Russian Imperial family in 1918. He remained in Siberia until October 1920, and returned to Leningrad as a British official agent in 1922.

Other Soviet porcelain items from the collection of Ella and Thomas Preston included a large platter 'Sovnarkom' by Bossilka Radonitch, sold at Christie's, London, 1-21 July 2020, lot 1; and a Suprematist plate after the design by Kazimir Malevich, sold at Christie's, London, 5 October 1989, lot 368.





TWO SOVIET PORCELAIN CUPS AND SAUCERS

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III AND NICHOLAS II, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1922

After the design by Rudolf Vilde, the cups painted with a floral design in yellow, red, pink and black, also painted with leaves on the interior, within black rims, the saucers similarly decorated, all marked under base with green underglaze Imperial Porcelain factory marks, also with blue overglaze hammer, sickle and cog, and the date '1922', also inscribed with numerals '77/7', '77/11' and '77/18'

The cups, 2% in. (6.8 cm.) high (4

£4,000-6,000 U\$\$5,700-8,500 €4,700-7,000

PROVENANCE:

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

A comparable cup and saucer from the same service was sold at Christie's, London, 23 November 2020, lot 271.





A SOVIET PORCELAIN TEAPOT

BY THE STATE PORCELAIN FACTORY, LENINGRAD, 1929

After the design by Tatiana Zaidenberg, depicting a young maiden in a kaftan dress and headscarf and decorated with varicolour and gilt foliate motifs, with detachable cover, marked under base with a green underglaze hammer, sickle and cog, signed in Cyrillic and dated 'T. Zaidenberg. 29.' 5¼ in. (13.5 cm.) high, with cover

£6,000-8,000

US\$8,500-11,000 €7,000-9,300

Tatiana Zaidenburg's porcelain works are rare occurrences on the market: the artist only worked at the State Porcelain Factory from 1929-1933 as both a designer and painter of porcelain.





A LARGE SOVIET PORCELAIN JUG

BY THE STATE PORCELAIN FACTORY, PETROGRAD, LATE 1920S

After the design by Zinaida Kobyletskaya, cylindrical with pointed spout, the body decorated with varicolour blooming flowerheads and foliage, inscribed in Russian 'We Shall Turn the Whole World into a Blossoming Garden' in black stylised script, the rim and handle gilt, marked under base with green hammer, sickle and cog

814 in. (21 cm.) high

£8,000-12,000

US\$12,000-17,000 €9,300-14,000

For a comparable jug painted after Rudolf Vilde's design, see T.N. Nosovich and I.P. Popova, *Gosudarstvennyi farforovyi zavod, 1904-1944*, St Petersburg, 2005, p. 243.



Ω A

Ω **246**

A SOVIET PORCELAIN PLATE

BY THE LOMONOSOV PORCELAIN FACTORY, LENINGRAD, 1968

After the design by Alexander Samokhvalov, circular, depicting a seamstress in her workshop at her bench, the border with grey, brown and black geometric design, apparently unmarked, inscribed in Russian under base 'art[ist]. lab[oratory]. f[acto]-ry Lomonosov / A. Samokhvalov / 1923 - 1968.'
9½ in. (24.1 cm.) diameter

£3,000-5,000

US\$4,300-7,100 €3,500-5,800

It has been suggested that the original design by Alexander Samokhvalov was repeated by Anna Nosova in 1968, possibly for the exhibition at the Kuskovo State Museum of Ceramics in Moscow.



<u>(i)</u>

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A SOVIET PORCELAIN PLATE FROM THE COBALT SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, PERIOD OF ALEXANDER III, 1893, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1921

By Zinaida Kobyletskaya, circular with a scalloped rim, the border painted with a garland of varicolour flower bouquets and butterflies with gilt ciselé flowersprays, over a cobalt blue ground, marked under base with green underglaze Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, the date '1921', also signed in Cyrillic 'Z. V. Kobyletskaya' and with the artist's symbol depicting cross within a square 10 in. (25.4 cm.) diameter

£10,000-15,000

US\$15,000-21,000 €12,000-17,000

For other comparable items from the Cobalt service by Zinaida Kobyletskaya, see A. Lanceray, *Soviet porcelain*, Leningrad, 1974, pl. 46.



PROPERTY FROM A PRIVATE COLLECTION, NORTHERN IRELAND



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A SOVIET PROPAGANDA PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1899, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1921

After the design by Elizabeth Rozendorf, circular with scalloped edge, the centre painted with hammer, sickle and pincers with factories in the background, the border inscribed in Russian 'Long live Soviet power', marked under base with green underglaze Imperial Porcelain factory mark and blue overglaze hammer, sickle and cog, and the date '1921'

9% in. (25.2 cm.) diameter

£8,000-12,000

US\$12,000-17,000 €9,300-14,000

PROVENANCE:

Acquired by the grandfather of the present owner in the Soviet Union circa 1920s.

For a comparable design see L. Andreeva, *Sovetskii farfor 1920-1930 gody* [Soviet porcelain 1920-1930], Moscow, 1975, illustrated p. 109.





A SOVIET PROPAGANDA PORCELAIN PLATE 'THE RED GENIUS'

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1912, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1921

After the design by Alisa Golenkina, circular, the centre painted with a red warrior on a winged red horse soaring across a gilt sunburst sky above the flames of the burning purple city below, within a black and red rim, inscribed in German 'We Will Inflame the World with the Fire of The Third International' within a red rim, marked under base with green underglaze Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, and the date '1921'

91/8 in. (23.3 cm.) diameter

£15,000-25,000

US\$22,000-35,000 €18,000-29,000

The Red Genius is, perhaps, one of the most famous designs by Alisa Golenkina. She reinterpreted an image of a rider with a torch on a winged horse, which was reproduced on a famous 1919 poster 'Proletariat of the World Unite' by a Russian political poster designer Alexander Apsit.

This design was also repeated with a Russian inscription on the border. A comparable plate with a Russian inscription was sold at Christie's, London, 3 June 2019, lot 381.





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 Elizabeth Rozendorf, circular, the centre painted with hammer, sickle and pincers with factories in the background, the border inscribed in Russian 'Long live Soviet power' within a red rim, marked under base with a masked Imperial Porcelain factory mark and blue overglaze hammer, sickle and cog, and the date '1921'

9% in. (23.7 cm.) diameter

£8,000-12,000

US\$12,000-17,000 €9.300-14.000



*251



A SOVIET PROPAGANDA PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1912, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1921

After the design by Alexandra Shchekotikhina-Pototskaya, painted with a gilt hammer, sickle and cog and inscribed in Russian '3[rd] International 1921' in stylised script in black, yellow and red, with varicolour foliate motifs throughout, marked under base with green underglaze Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, and the date '1921.'

10% in. (27 cm.) diameter

£10,000-15,000

US\$15,000-21,000 €12,000-17,000



*252

A SOVIET PROPAGANDA PORCELAIN PLATE 'THE SAILOR'S WALK'

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1905, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1921

After the design by Alexandra Shchekotikhina-Pototskaya, the centre painted with a sailor of the Baltic Fleet and his companion, with a cityscape and boats on Neva river to background, the rim with a gilt ciselé Russian inscription '1 May 1921 / Petrograd', marked under base with a partially erased Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, and the date '1921.'

9¼ in. (23.4 cm.) diameter

£15,000-20,000

US\$22,000-28,000 €18,000-23,000

For a comparable example of this plate, see T. Kudriavtseva, *Circling the Square*, London, 2004, p. 117, no. 99. Another comparable plate was sold at Christie's, London, 30 November 2005, lot 114.



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IMAGE CREDITS

Lot 2:

Attributed to Maria Henrietta Pringle, Chevalier Juan Miguel Páez de la Cadena y Seix from the Middleton watercolour album, circa 1825-1835, Hillwood Estate, Museum & Gardens, Washington D.C.

Courtesy of Hillwood Estate, Museum & Gardens, photographed by Brian Searby.

Lot 3:

Andrei Kvitka (1849-1922). ©AVT Collection.

Lot 10:

Cover page of *Exhibition of Russian painting* and sculpture, New York, 1923. Courtesy of Brooklyn Museum Libraries.

Page illustrating lot 10. Courtesy of Brooklyn Museum Libraries.

Page listing lot 10. Courtesy of Brooklyn Museum Libraries

Lot 11:

Postcard depicting a belyana, 1900s. Matteo Omied/ Alamy Stock Photo

Lot 45:

V. Serov, The Zaporozhian on a Horse, 1889 © Vologda Regional Picture Gallery / Вологодская областная картинная галерея.

V. Serov, *The Cossack on a Horse*, 1880s © Scientific-research Museum of the Russian Academy of Arts / Научно-исследовательский музей при Российской Академии художеств.

I ot 48:

Amshey Nurenberg, Victor Midler, Robert Falk (in the middle), Nariman Narimanov, and Aleksey Rybnikov. Alto Vintage Images / Alamy Stock Photo

A. Lentulov, *Sergiev Posad*, 1922, National Gallery of Armenia, Yerevan. Mariano Garcia / Alamy Stock Photo

R. Falk, Red Houses, 1921
© Federal State Cultural Establishment
"Abramtsevo State Historical, Artistic and
Literary Museum-Reserve", illustration,
2021. / Федеральноегосударственное
бюджетное учреждение культуры
«Государственныйисторико-

художественный и литературный Музейзаповедник«Абрамцево», иллюстрация, 2021.

Lot 52:

Nicolai Fechin in Taos, New Mexico. Courtesy of the Family of Nicolai Fechin

Introduction to Lot 79:

Mireille and James Lévy, photographed at a social event. Courtesy of the consignor. Photographer unknown.

Cover page of Artscene: the Elvehjem Museum of Art, University of Wisconsin– Madison, Spring 1996, vol. 12, no. 2. Courtesy of the Chazen Museum of Art.

Page illustrating lot 79. Courtesy of the Chazen Museum of Art.

Introduction to Lot 101: Lady Anastasia 'Zia' Torby with her husband Sir Harold Wernher at an exhibition of Russian art on 4 June 1935. © Photo by Topical Press Agency/Getty Images

Lot 131: Count Sergei Witte © AVT Collection

Lot 151: Grand Duke Michael Mikhailovich © AVT Collection

Lot 182: *La Sérénade* by Jacob Ochtervelt (1634-1682). © Kunsthalle Bremen - Karen Blindow - ARTOTHEK.

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold.

Unless we own a lot (△ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report (b) Our description or any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your may professional advice it is worker spensibility to approach they have own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAI

Christie's may, at its option, withdraw any lot at any time prior to or during the sale of the lot. Christie's has no liability to you for any cision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American germhological laboratories will describe any improvement or treatment to the gemstone. Reports from European germhological laboratories will describe any improvement only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch or clock is authentic. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch or clock is in good working order. Certificates are not available unless described in the catalogue. (c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Deportment of MA (10/3/29) 0060-Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid.

complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. (b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the purchase price and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with you to provide documents to verify their identity in accordance with paragraph F3(b)

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone. you are agreeing to us recording your conversations. You also ac that your telephone bids are governed by these Conditions of Sa

(b)Internet Bids on Christie's Live™

(o)internet bids on Christie's Live
For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buyingservices/buying-quide/register-and-bid/ As well as these
Conditions of Sale, internet bids are governed by the Christie's LIVE™
Terms of Use which are available on https://www.christies.com/
LiveBidding/OnlineTermsOfUse.aspx.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C. CONDUCTING THE SALE WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the lot number. The reserve cannot be more than the lot's low estimate

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any lot;

(d) divide any lot or combine any two or more lots:

(e) reopen or continue the bidding even after the hammer has fallen; and (f) in the case of error or dispute 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 busness days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom:

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no hids on a lot the auctioneer may deem such lot unsold

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

7 CURRENCY CONVERTER

The saleroom video screens (and Christies 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 the successful bid. While we send the successful bid. 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. 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 £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, 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?" rection of "VAT Sembles and Evalantians" for further information. section of 'VAT Symbols and Explanation' for furth

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 reminium** and, for some lots, VAT is payable on the **hammer price**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

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 In certain countries, local laws entitle the artists or the artists estate to a royalty known as 'artists' resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol \(\lambda\) 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 1000 outer or more. The test providit for row **lot** capted be proven the

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 aucti

F 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 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.

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 Mexicial content of the 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 opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the **lot** its 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 ness, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

Books. Where the **lot** is a book, we give an additional **warranty** 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

(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 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.

(I) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery). In these categories, paragraph E2 (b) – (e) above shall be amended

so that where no maker or artist is identified, the authenticity warranty is given not only for the Heading but also for information regarding date or period shown in UPPERCASE type in the second line of the catalogue description (the "Subheading"). Accordingly all references to the **Heading** in paragraph E2 (b) – (e) above s be read as references to both the **Heading** and the **Subheading** (e) above shall

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 as agent on behalf of any ultimate buyer(s)

who will put you in funds before you pay Christie's for the lot(s), you

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
(ii) you will disclose to us the identity of the ultimate buyer(s) (including

any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the

proceeds of any criminal activity, including tax evasion; and (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

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: LOYD6B2LCTV. 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 issu before making the payment.

Please note that for sales that permit online payment, certain

transactions will be ineligible for credit card payment

We accept cash subject to a maximum of £5,000 per buyer per year. at our Cashier's Department Department only (subject to condition (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 rom 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, SWIY 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 buver.

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 I lovds Bank base rate from time to time on the unpaid amount due:

OK LOyds Bank base rate from time to time on the unpaid amount due; (iii) 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

(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 nave indue to da, or which we dow you, to pay any amount you owe to us or another **Christie's Group** company 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

(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

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

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 the country and 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 positive parts of the property of the proper the requirements of any laws or regulations which apply to exporting or importing 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** or 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 protected species

Lots made of or including (regardless of the percentage) endangered
and other protected species of wildlife are marked with the symbol
in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, 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 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.

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 \(\frac{V}{in}\) 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.

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 any but other than as set out in the admentatory 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 quarantee 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, expedium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded but this prograph. 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 besoldense in these or and the soldense in the contraction. 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.

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.

OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, 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

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** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https://www.christies.com/about-us/contact/ccpa.

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 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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; 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.

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

(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

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.

Subheading: 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).

purchase price: has the meaning given to it in paragraph Fi(a).

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.

08/12/20

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.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. 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.
† 0	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium.
*	These lots have been imported from outside the 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 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 a UK address or non-UK address: • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK 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?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:	
	No symbol	We will refund the VAT amount in the buyer's premium .	
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the 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.	
	\star and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .	

- 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-UK buyer must:
- a) have registered to bid with an address outside of the UK; and
 b) provide immediate proof of correct export out of the UK within the
- required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω lots. All other lots must be exported within 90 days of the sale.
- 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. Following the UK's departure from the EU (Brexit), private buyers will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the UK on their behalf. All shipments must be booked via Christie's Post-Sale Service Centre or Christie's AT Transport.
- 6. Private buyers who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christies VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.
- 7. 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.
- 8. 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. You should take professional advice if you are unsure how this may affect you.
- 9. All reinvoicing requests, corrections, or other VAT adjustments 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.

330

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'.

0

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

٠

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.

.

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(c) 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(h) 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.

o 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 o 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 o. 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 made loans or advanced money to consignors or prospective purchasers 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the authenticity warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the authenticity warranty shall not be available with respect to **lots** described using this term.

RUSSIAN

"Maker's mark of ..., 1725": in Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing.

"1725 ...": in Christie's 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 Christie's opinion having either spurious or transposed marks.

"(... ozs.)": in Christie's opinion weighing not less than the specified number of ounces Troy.

"(... grs.)": in Christie's opinion weighing not less than

the specified number of grammes.

"(gross ... ozs.)": in Christie's opinion weighing not less than the specified number of ounces Troy including any non-silver additions (e.g. wooden handles).

"(gross ... grs.)": in Christie's 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.

QUALIFIED HEADINGS

"Attributed to...": in Christie's qualified opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ...": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of ...": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ...": in Christie's qualified opinion a work executed in the artist's style but of a later date.

"After ...": in Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed ..."/"Dated ..."/ "Inscribed ...": in Christie's

qualified opinion the work has been signed/dated/ inscribed by the artist. "With signature ..."/"With date ..."/ "With inscription

"." in Christie's qualified opinion the signature/ date/ inscription appears to be by a hand other than that of the artist.

"Marked Fabergé, Workmaster ...": in Christie's qualified opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ...": in Christie's qualified opinion, a work of the master's workshop, but without his mark.

"In the style of ...": in Christie's qualified opinion a work of the period of the master and closely related to his style.

"Bearing marks ...": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

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.

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 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier 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 9.00am to 5.00pm.

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.

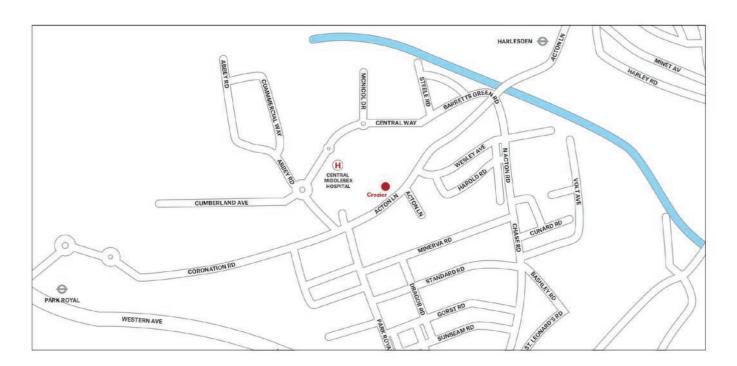
CROZIER PARK ROYAL

Unit 7, Central Park Central Way London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.





PROPERTY OF A FAMILY TRUST LEONARDO DA VINCI (1452-1519) Head of a bear silverpoint on pink-beige prepared paper $2\% \times 2\%$ in. (7 x 7 cm.) £8,000,000 – 12,000,0000

THE EXCEPTIONAL SALE

London, 8 July 2021

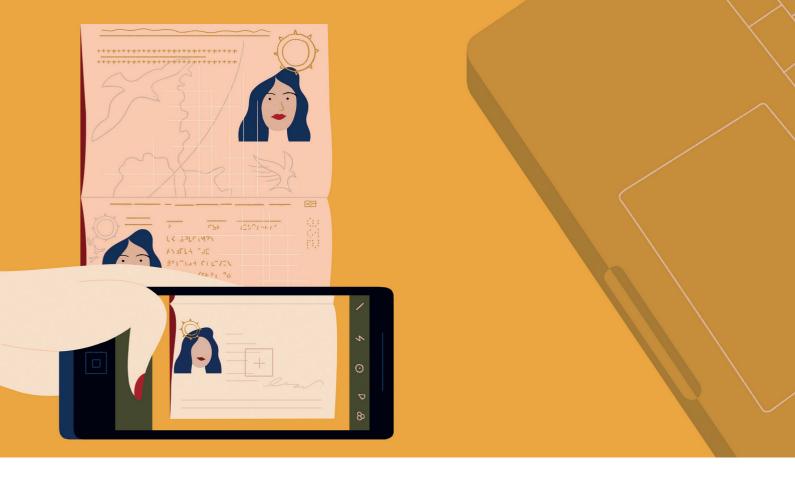
VIEWING

4-7 July 2021 8 King Street London SW1Y 6QT

CONTACTS

Stijn Alsteens Laetitia Masson salsteens@christies.com +33 (0)7 50 15 90 09 +44 (0)20 7752 3291





IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill)
 dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user *Please email your documents to info@christies.com or provide them in person.*



WRITTEN BIDS FORM

CHRISTIE'S LONDON

MONDAY 7 JUNE 2021 AT 10.30 AM AND 2.00 PM

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

CODE NAME: TOTO SALE NUMBER: 19802

RUSSIAN ART

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

 UK£100 to UK£2,000
 by UK£100s

 UK£2,000 to UK£3,000
 by UK£200s

 UK£3,000 to UK£5,000
 by UK£200, 500, 800

(eg UK£4,200, 4,500, 4,800)

 UK£5,000 to UK£10,000
 by UK£500s

 UK£10,000 to UK£20,000
 by UK£1,000s

 UK£20,000 to UK£30,000
 by UK£2,000s

UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000

(eg UK£32,000, 35,000, 38,000)

UK£50,000 to UK£100,000 by UK£5,000s UK£100,000 to UK£120,000 by UK£10,000s

Above UK£200,000 at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- 1. I request Christie's to bid on the stated ${\bf lots}$ up to the maximum bid I have indicated for each ${\bf lot}.$
- 2. I understand that if my bid is successful, the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including £450,000, 20% on any amount over £450,000 up to and including £4,500,000 and 14.5% of the amount above £4,500,000. For wine and cigars there is a flat rate of 22.5% of the hammer price of each lot sold.
- 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
- 4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- 5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

10002

Daytime Telephone Evening Telephone E-mail Please tick if you prefer not to receive information about our upcoming sales by e-mail I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement Signature If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details: Name of Bank(s)			13002			
Address Postcode Evening Telephone Postcode Postcode Postcode Evening Telephone Evening Sales by e-mail I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement Signature If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identification for box on the information you should reverse evening a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details: Name of Bank(s) Address of Bank(s) Name of Account Officer(s)	Client Number (if appli	cable)	Sale Number	Sale Number		
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Account Number(s) Name of Account Officer(s)	documents. Individidentity card, or pase example a utility bil business structures Compliance Depart If you are registerin Christie's, please at you are bidding, togwho have not made wishing to spend malso request that you	uals: government-issued phot sesport) and, if not shown on the Il or bank statement. Corporat s such as trusts, offshore come truent at +44 (0)20 7839 906 ig to bid on behalf of someon tach identification document: gether with a signed letter of it e a purchase from any Christic pore than on previous occasion ore than on previous occasion.	to identification (such be ID document, proc te clients: a certificat panies or partnership. O for advice on the ir e who has not previous for yourself as well authorisation from the c's office within the land ins will be asked to si	n as a driving licence, national of of current address, for e of incorporation. Other os: please contact the information you should supply. usly bid or consigned with as the party on whose behalf interparty. New clients, clients ast two years, and those upply a bank reference. We		
Name of Account Officer(s)	Address of Bank(s)					
	Account Number(s)					
Bank Telephone Number	Name of Account Offic	er(s)				
	Bank Telephone Numb	er				
PLEASE PRINT CLEARLY	PLEASE PRINT CLE	ARLY				
Lot number (in numerical order) Maximum Bid £ (excluding buyer's premium) Lot number (in numerical order) Maximum Bid £ (excluding buyer's premium)						

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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