









RUSSIAN ART

MONDAY 29 NOVEMBER 2021

PROPERTIES FROM

The collection of Winston F.C. and C.Z. Guest

The Estate of Mrs Eva Hanne

Anna Johansen

The Family of Frantz Roubaud

The Rostropovich-

Vishnevskaya Collection

The Family of Simkha Simkhovitch

AUCTION

Monday 29 November 2021 at

10.30am Sale 20061 Session I: Russian paintings (lots 1-62)
 1pm Sale 20821 A Selection of Fabergé Masterpieces from

the Harry Woolf Collection (lots 1-86)

3pm Sale 20061 Session II: Fabergé and Russian Works

of Art (lots 101-224)

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

VIEWING

Thursday	25 November	9.00am - 5.00pm
Friday	26 November	9.00am - 5.00pm
Saturday	27 November	12.00pm - 5.00pm
Sunday	28 November	12.00pm - 5.00pm

AUCTIONEERS

Natalia Voinova and Eugenio Donadoni

HOW TO BID

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as MICHA-20061

AUCTION RESULTS

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CONDITIONS OF SALE

POST-SALE

PAGE FOUR: Lot 9 (detail)
PAGE SIX: Lot 125 (detail)
PAGE EIGHT: Lot 1 (detail)
BACK COVER: Lot 104

FRONT COVER: Lot 25 (detail)

INSIDE FRONT COVER: Lot 37 (detail)

PAGES TWO AND THREE: Lot 179 (detail)

INSIDE BACK COVER: Lot 43

PHOTOGRAPHY:

3D: Julio Leipnitz Jr

2D: Elizabeth Dawnay, Andrew Smart and

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*1

SERGEI CHEKHONIN (1878-1936)

Still life with chrysanthemums, bellflowers, cornflowers and daisies in a white vase signed in Cyrillic and dated 'Sergei Chekhonin/1926' (lower right) pencil, watercolour and gouache, heightened with gum arabic in places, on paper laid on the artist's original washline mount $3\% \times 3$ in. $(8.6 \times 7.5$ cm.)

£8,000-12,000

US\$11,000-16,000 €9,500-14,000

PROVENANCE:

Acquired by the present owner from Alexandre Djanchieff (1928-2001), circa 1994.



*2

SERGEI CHEKHONIN (1878-1936)

Portrait of a woman with pearls at Château de Bagatelle

signed and inscribed 'Serge Tchekhonine/Paris' (lower left) pencil, watercolour and gouache on paper; in the artist's handpainted frame 4% x 3 in. (10.5 x 7.7 cm.)

£5,000-7,000

US\$6,800-9,400 €5,900-8,100

PROVENANCE

Acquired by the present owner from Alexandre Djanchieff (1928-2001), circa 1994.

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



*3

SERGEI CHEKHONIN (1878-1936)

Portrait of a woman in a white hat at Ostankino Palace

signed with Cyrillic initials, further signed and dated 'S.Ch/1927/Tchekhonine' (lower right) pencil, watercolour and gouache on paper; in the artist's handpainted frame $2\frac{1}{2} \times 2$ in. (6.4 x 5.1 cm.)

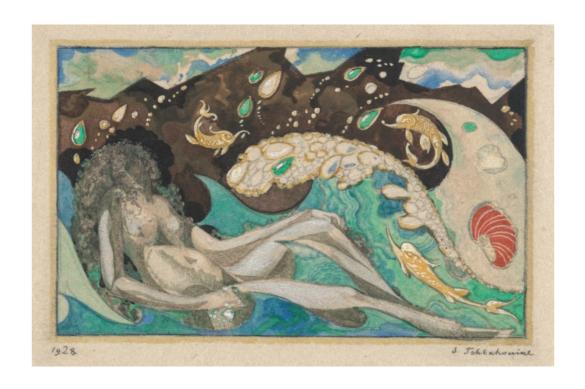
£5,000-7,000

US\$6,800-9,400 €5,900-8,100

PROVENANCE

Acquired by the present owner from Alexandre Djanchieff (1928-2001), circa 1994.

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



*4

SERGEI CHEKHONIN (1878-1936)

Underwater fantasy

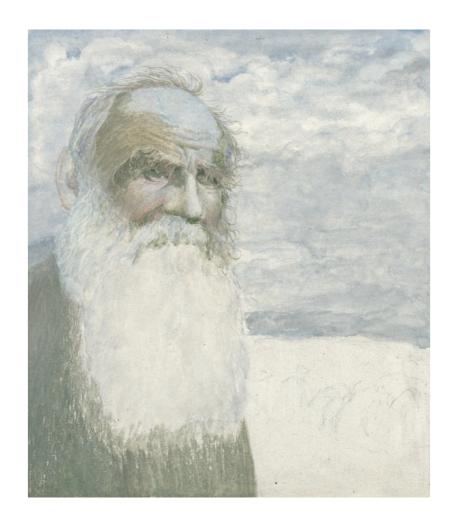
signed 'S. Tchekhonine' (lower right) and dated '1928' (lower left) pencil, watercolour and gouache on paper 1% x 3% in. (4.9 x 8 cm.)

£6,000-8,000

US\$8,200-11,000 €7,100-9,400

PROVENANCE

Acquired by the present owner from Alexandre Djanchieff (1928-2001), circa 1994.



*5

SERGEI CHEKHONIN (1878-1936)

Portrait of Leo Tolstoy (1828-1910) pencil, watercolour and gouache on paper laid on card $4 \times 3\%$ in. (10.3 \times 8.9 cm)

£5,000-7,000

US\$6,800-9,400 €5,900-8,100

PROVENANCE:

Acquired by the present owner from Alexandre Djanchieff (1928-2001), circa 1994.

For a comparable portrait of Leo Tolstoy, see: Exhibition catalogue, *Exposition Serge Tchekhonine*, Paris, 1928, illustrated p. [3], listed p. [11], no. 3.

PROPERTY FROM A PRIVATE COLLECTION, EUROPE

*6

FILIPP MALIAVIN (1869-1940)

A laugh suppressed

signed with initials 'Ph. M' and further signed 'Ph. Maliavine' (lower right) pencil, colour pencil and gouache on paper laid on board $25\% \times 19\%$ in. $(64.5 \times 50.4$ cm.)

£40,000-60,000

US\$55,000-82,000 €48,000-71,000

PROVENANCE:

Philip Andreyevich Maliavin. Works from the artist's studio; Sotheby's, London, 19 February 1998, lot 211. with Galerie de la Scala, Paris, 1999.

EXHIBITED:

Paris, Galerie de la Scala, 101 Masterpieces. Russian Graphic Art 1790-1920, March-April 1999, no. 75.

LITERATURE:

Exhibition catalogue, 101 Masterpieces. Russian Graphic Art 1790-1920, Paris, 1999, illustrated pp. 42 and 88, listed pp. 43 and 89, no. 75.

J. Bowlt, A Spanish Collection of Russian Art, Milan, 2013, illustrated and listed p. 159, no. 64.

Filipp Maliavin was a virtuoso of capturing the joyful spirit of Russian peasant life as well as the realistic likeness of important political and societal figures of his time.

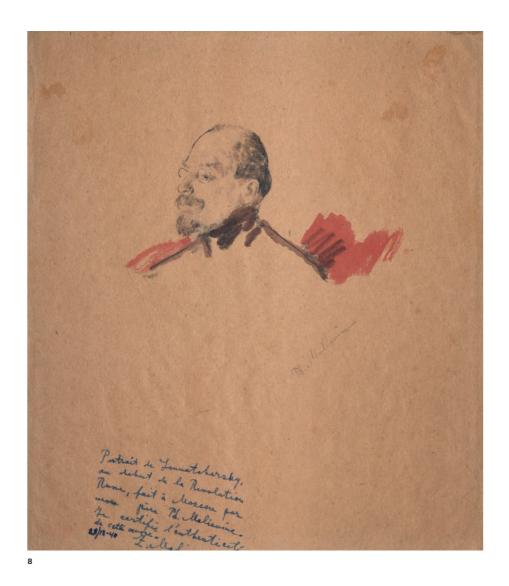
Maliavin began his artistic studies at a young age, travelling to Mount Athos, Greece to study icon painting in his mid-teens. With the support of Vladimir Beklemishev (1861-1920) he later enrolled in the Imperial Academy of Arts in St Petersburg in 1892 and, after completing the core curriculum, went on to study under the great Russian realist painter Ilya Repin (1844-1930) from 1894-1899.

This academic education would radiate in the skilful psychological insight of Maliavin's portraiture across various mediums. In the *Self-portrait* (lot 7) offered in this sale, the artist fixes the viewer with his gaze, the seriousness of his expression confirming the importance he affords his work. The same concentrated eyes look out from Maliavin's *Self-portrait* (1927), which sold for an impressive £145,250 at Christie's, London, 28 November 2011, lot 95.

In the 1920s, Maliavin was granted a rare opportunity to draw the leaders of the Bolshevik Party, including Vladimir Lenin (1870-1924) and Leon Trotsky (1879-1940). *Portrait of Anatolii Lunacharsky* (1875-1933) (lot 8), one of the sketches Maliavin made of the Head of the People's Commissariat for Education (*Narkompros*), is being offered in this sale. Maliavin seems to have been the only Russian artist of international significance to have drawn these distinguished political leaders from life. His connection to the political elites allowed him to travel out of the Soviet Union in 1921, never to return. Channelling his childhood memories of life in the large village of Kazanka (Samara Governorate), Maliavin would find inspiration in the Russian peasant subject for his entire artistic career abroad. Laughing and dancing Russian peasant women – *babas* – would take up a prominent place in his oeuvre, masterfully captured with fluently and vigorously applied broad bold brushstrokes. Certain contemporary art critics who favoured more subtle subject matter and advocated idealistic depictions of the Russian peasantry were unnerved by Maliavin's audacious rupture with Academic dogma and the Itinerants' prescriptive vision of peasant life as poor and oppressed. Whether painted in groups, such as *Laughter* (lot 9), or individual figures, like *A laugh suppressed* (lot 6), both featured in this auction, Maliavin presented a festive mood of unbridled merriment in his canvasses.







PROPERTY FROM A PRIVATE COLLECTION, EUROPE

*7

FILIPP MALIAVIN (1869-1940)

Self-portrait

pencil on paper 481/4 x 363/6 in. (122.5 x 92.5 cm.)

£20,000-30,000

US\$28,000-41,000 €24,000-35,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 14 December, lot 269. Acquired by the present owner in 1995.

LITERATURE:

J. Bowlt, A Spanish Collection of Russian Art, Milan, 2013, illustrated and listed p. 157, no. 61.

PROPERTY FROM A PRIVATE COLLECTION, EUROPE

*8

FILIPP MALIAVIN (1869-1940)

Portrait of Anatolii Lunacharsky (1875-1933)

signed 'Ph. Maliavine' (lower right), with inscription from the artist's daughter Zoya Bunatian 'Portrait de Lounatcharsky,/au debut de la Revolution/Russe, fait à Moscou par/mon père Ph. Maliavine./Je certifie l'autheuticité de cette oeuvre./29.12-40 Z. Maliavina' (lower left) pencil and watercolour on paper

1314 x 12 in. (33.8 x 30.4 cm.)

£8,000-12,000

US\$11,000-16,000 €9,400-14,000

PROVENANCE:

Philip Andreyevich Maliavin. Works from the artist's studio; Sotheby's, London, 19 February 1998, lot 266.

Acquired by the present owner in 2008.

LITERATURE:

J. Bowlt, A Spanish Collection of Russian Art, Milan, 2013, illustrated and listed p. 158, no. 62.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

9

FILIPP MALIAVIN (1869-1940)

Laughter

signed 'Ph. Maliavine' (lower right) oil on canvas 32 x 21¼ in. (81.3 x 54 cm.) Painted circa 1925

£120,000-150,000

US\$170,000-200,000 €140,000-170,000

PROVENANCE:

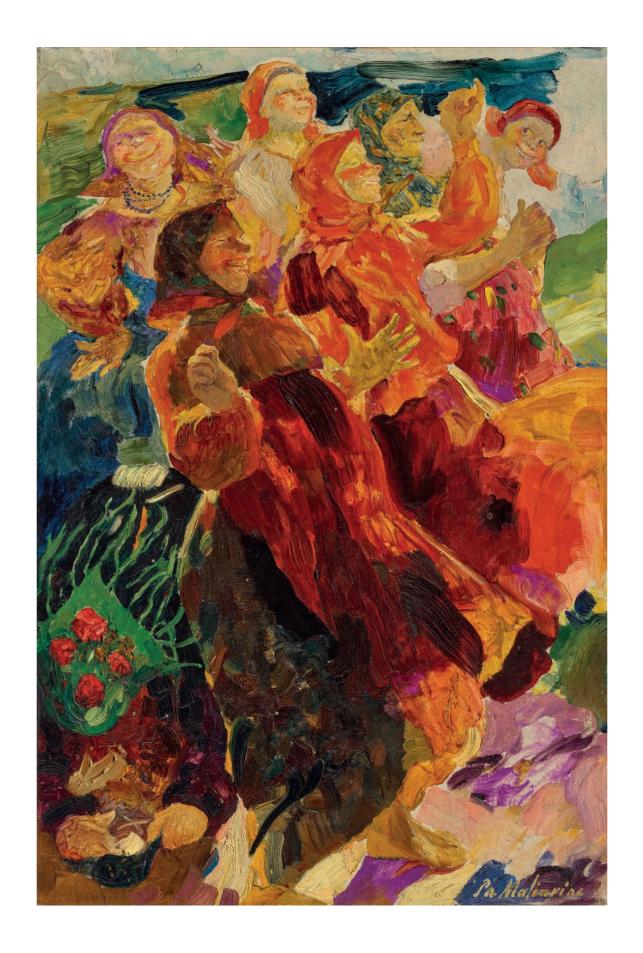
The estate of the artist, Paris.
Private collection, Paris.
Private collection, London, acquired in the mid-1990s.

EXHIBITED

Paris, Musée de Montmartre, Russes, 20 June-21 September 2003.

LITERATURE

Exhibition catalogue, Russes, Paris, 2003, illustrated and listed p. 11.









PROPERTY FROM A PRIVATE COLLECTION, SWEDEN

*10

BORIS ZVORYKIN (1872-1942)

A group of six designs for Maslenitsa and New Year's greeting cards

five signed with Cyrillic initials 'B. Z' and dated '909' and '910' (lower left and right)
pencil, watercolour and gouache on card, one with
gum arabic; unframed
61/4 x 4 in. (15.6 x 10 cm.)
Executed in 1909-1910 (6)

£4.000-6.000

US\$5,500-8,200 €4,800-7,100

PROVENANCE:

Granberg publishing house, Stockholm. Acquired by the present owner in Stockholm in 2020.

From the late XIXth to the early XXth century the Granberg publishing house produced over 8000 postcards and albums. Based in Stockholm, the firm produced postcards, primarily for the Russian market, with views of Russian cities, ethnic costumes and reproductions of the *Itinerants'* paintings.







FEDOT SYCHKOV (1870-1958)

Lusha

signed in Cyrillic and dated '1914./F. Sychkov' (lower right) pencil and watercolour on paper laid on board $26\% \times 20\%$ in. (67.6 x 53 cm.)

£15,000-20,000

US\$21,000-27,000 €18,000-23,000

PROVENANCE:

A gift to poet Aleksandr Prokofyev (1900-1971) in 1950. Anonymous sale; Hagelstam & Co., Helsinki, 28 November 2020, lot 307. Acquired at the above sale by the present owner.

EXHIBITED

Petrograd, XXXIV vystavka kartin Imperatoskogo obshchestva russkikh akvarelistov v zalakh Imperatorskogo Obshchestva Pooshchreniia khudozhestv [The XXXIV pictures exhibition of the Imperial Society of Russian watercolourists in the halls of the Imperial Society for the Encouragement of the Arts], 1915, no. 55.

LITEDATURE

Exhibition catalogue, XXXIV vystavka kartin Imperatoskogo obshchestva russkikh akvarelistov [The XXXIV pictures exhibition of the Imperial Society of Russian watercolourists], Petrograd, 1915, listed p. 8, no. 55. 'Vystavka akvarelistov [Exhibition of watercolourists]', Iskry, no. 3, 18 January 1915, illustrated p. 19, no. 3. O. Glebova, Obshchestvo russkikh akvarelistov 1880-1918 [The Society of Russian watercolourists 1880-1918], Moscow, 2018, illustrated and listed p. 361, no. 55.

L. Bukina and M. Surina (eds.), *Fedot Vasilievich Sychkov. Memories. Correspondence*, Saransk, 1998, listed p. 166, no. 236 (medium incorrect).

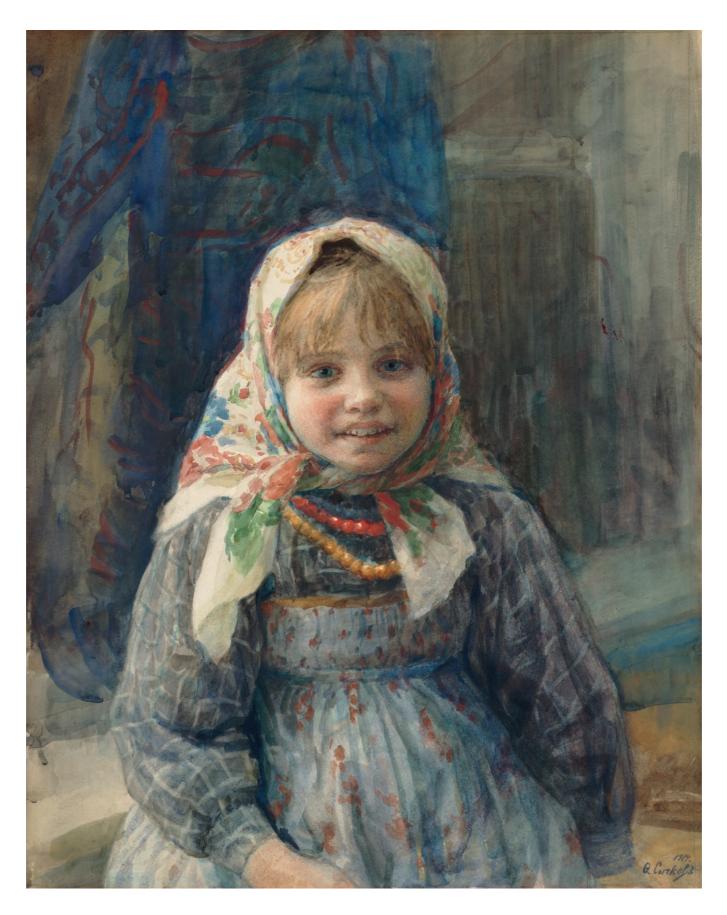
The Soviet poet Aleksandr Prokofyev received the picture *Lusha* as a gift on his fiftieth birthday. Prokofyev wrote a letter dated 21 February 1951 to Fedot Sychkov telling the artist how how much he liked the picture. (Published in L. Bukina and M. Surina (eds.), *Fedot Vasilievich Sychkov. Memories. Correspondence*, Saransk, 1998, p. 84.)



Front page of Iskry, 18 January 1915, no. 3



Page illustrating lot 11





PROPERTY FROM THE FAMILY OF THE ARTIST

*12

FRANTZ ROUBAUD (1856-1928)

Study for 'The Siege of Akhulgo'

with the studio stamp 'F. Roubaud' (lower right) pencil and oil on unstretched canvas $12\% \times 68\%$ in. $(32.1 \times 174$ cm.) Painted circa 1888

£8,000-12,000

US\$11,000-16,000 €9,500-14,000

PROVENANCE:

The family of the artist.





Imam Shamil (1797-1871)

Akhulgo was an impregnable outpost in the mountains of Dagestan and the site of an important military event in the conquest of Chechnya and Dagestan during the Murid War in the Caucasus (1825-1859). The residence of Imam Shamil, Akhulgo was composed of two menacing castles, one old and one new, perched at the tops of two steep cliffs separated by the deep gorge of the Ashilta River, connected by a log bridge. On 12 June 1839, the Russian army, under the command of Lieutenant General Pavel Grabbe reached Akhulgo, marking the beginning of the siege which would last for over two months. Finally, on 22 August, both castles were taken by storm, although Shamil managed to escape, and the war continued for nearly twenty more years.

The Russian realist and battle painter Frantz Roubaud selected the siege of Akhulgo as the subject for his first large-scale panorama. He chose to focus on the last minutes of the battle, when new Akhulgo had already been taken and six companies of the Kabardinsk regiment, the Kurinsk battalion and two companies of the Apsheron regiment were pursuing the fleeing highlanders across the log bridge to the old castle, where a bloody battle was unravelling.

The panorama received great acclaim, earning Roubaud the title of Professor of the Munich Academy of Fine Arts in 1891, and the position of the head of the studio for battle painting at the Imperial Academy of Arts in St Petersburg in 1903. It was on view at numerous international exhibitions, including the 1896 All-Russia Industrial and Art Exhibition in Nizhniy Novgorod, where the panorama was housed in one of the most prominent buildings on the exhibition grounds – cylindrical, one hundred metres in circumference, with a tall egg-shaped, half glass dome. Above the entrance to the panorama pavilion was a pediment topped with a sculptural group depicting a soldier clashing with a highlander. After the exhibition in Nizhny Novgorod, the Russian government purchased the panorama for the Caucasian Military District. It remained in storage at the Caucasian Military History Museum 'Temple of Glory' in Tiflis for nearly thirteen years, and, only in 1909, when the building of the *Defence of Sevastopol* panorama was temporarily vacated, was *Siege of Akhulgo* placed on view to the public again, for just over a year. It was never installed again upon returning to the Caucasus and, due to poor storage conditions, only three original fragments of the panorama have survived, now in the Dagestan Museum of Fine Arts, Makhachkala.



An archival photograph of the pavilion for F. Roubaud's panorama *The Siege of Akhulgo*, at the 1896 All-Russia Industrial and Art Exhibition in Nizhny Novgorod



PROPERTY FROM THE FAMILY OF THE ARTIST

*13

FRANTZ ROUBAUD (1856-1928)

Farewell

signed 'F. Roubaud' (lower right) gouache and oil on paper-fronted board 19% x 12 in. (49.8 x 30.5 cm.)

£4,000-6,000

US\$5,500-8,200 €4,700-7,000

PROVENANCE:

The family of the artist.



PROPERTY FROM A PRIVATE COLLECTION, GREECE

*14

STEPAN KOLESNIKOFF (1879-1955)

 $At the foot of the \ Tien \ Shan \ mountain \ range$

signed 'S. Kolesnikoff' (lower left); further signed and inscribed in Serbian 'Arik Aksokoli/in the background Tien Shan mountains are visible' (on the backboard) gouache with gum arabic on card $14 \times 19\%$ in. (35.6 x 49.5 cm.)

£8,000-12,000

US\$11,000-16,000 €9,500-14,000

PROVENANCE:

Acquired by the parents of the present owner in Serbia, circa 1950.



AFTER ALEXANDER ORLOWSKI

Battle between the Georgians and the mountain tribes

signed in the plate, inscribed in the plate and dated in the plate 'A. Orlowski, St. Petersbourg. 1826.' (lower right) and embossed with coat-of-arms 'Orla' (lower centre)

lithograph on paper 20% x 30% in. (52.9 x 77 cm.)

£3.000-5.000

US\$4,100-6,800 €3,600-5,900

PROVENANCE:

Acquired by the present owner from a private collector in Warsaw, Poland, in 2019.

Take your swift pencil, Orlowski, Sketch the night and the fray!

Alexander Pushkin, Ruslan and Ludmila, 1820

Alexander Orlowski was an extraordinarily versatile artist who captured a staggering range of subjects and is recognised as the pioneer of Russian lithography with his composition *Horsemen* in 1816. Born in Warsaw in 1777, Orlowski received the patronage of Princess Izabela Czartoryska (1746-1835), who supported his study under the Polish-French painter Jean-Pierre Norblin de la Gourdaine (1745-1830). As a young man he travelled extensively, contributing to his Byronic reputation by participating in the failed Kościuszko Uprising in 1794. In 1802, Orlowski settled in St Petersburg where he later received the title of Academician of Battle Painting from the Imperial Academy of Fine Arts and from 1813 served as Court Painter under Tsar Alexander I.

While Orlowski tackled genre scenes from everyday life and is also known for portraits of society figures and literary personages, he is famed for his exhilarating battle scenes, often featuring equestrian subjects; his depictions of the peoples of the Russian Empire, revealing his knowledge of ethnic dress and topography; and his satirical caricatures, a genre that soared in popularity during the Napoleonic War.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, UNITED STATES

*16

ADOLPHE CHARLEMAGNE (1826-1901)

Russian cavalry

signed and dated 'Adolphe Charlemagne 1849. Dec' (lower left, incised); with a red wax seal with the Russian State coat of arms (on the reverse) oil on board

5% x 8% in. (14.2 x 21 cm.)

£8,000-12,000 US\$11,000-16,000 €9,300-14,000

PROVENANCE:

Henry Penn Wenger (1927-1997). Bequeathed by the above to the present owner.

Adolphe Charlemagne (1826-1901) is best known as a historical and battle scene painter. Charlemagne studied at the Imperial Academy of Arts in Saint Petersburg (1848-1855) under the guidance of professor Fedor Bruni (1799-1875) and professor of military art Bogdan Willewalde (1819-1903).

For more information on the collector Henry Penn Wenger, see the introductory text for lots 125-141.

ILYA REPIN (1844-1930)

Peter the Great and the young boyars hunting

signed in Cyrillic 'I. Repin' (lower centre) pencil, ink, watercolour and gouache, heightened with gold, on paper laid on board $10 \times 15\%$ in. (25.4 x 40 cm.)

£80,000-120,000

US\$110,000-160,000 €93,000-140,000

PROVENANCE:

Isaak Brodsky (1883-1939), Leningrad. By descent to his daughter Lidiya Brodskaya (1910-1991), Leningrad. Private collection, Paris. Private collection, London, acquired in the mid-1990s.

EXHIBITED:

Paris, Galerie de la Scala, 101 Masterpieces, Russian Graphic Art 1790-1920, March-April 1999, no. 54.

LITERATURE:

Exhibition catalogue, 101 Masterpieces, Russian Graphic Art 1790-1920, March-April 1999, illustrated and listed pp. 28, 84, no. 54.

In the 1890s, Repin, along with many other famous Russian artists, was invited to take part in preparing illustrations for a book by Nikolai Kutepov (1851-1908), titled *The Grand Ducal, Tsarist and Imperial Hunting in Russia* (1896-1911). The idea to create a book dedicated to the history of royal hunting belonged to Emperor Alexander III (1845-1894), and the task of preparing it fell on the shoulders of Colonel Kutepov. This choice was not made by chance: Kutepov was directly involved with imperial hunting and was an excellent expert on its history, customs and traditions.

Nikolai Kutepov conducted a large amount of research, collecting all the documents on the history of hunting in the Russian archives and libraries which were known at that time. The book was printed in the Expedition of Storing State Papers and came out in a luxurious limited edition of 400 copies. The four-volume work covers a large period in Russian history and tells the history not only of hunting, but also of the lifestyles of Russian monarchs and their hobbies. Kutepov's exceptional organisational skills helped him to gather a splendid team of artists who worked on the decoration of *The Tsar's Hunt*, including Ilya Repin, Frantz Roubaud (1856-1928), Valentin Serov (1865-1911), Vasilii Surikov (1848-1916), Leonid Pasternak (1862-1945), Andrei Ryabushkin (1861-1904), Appolinarii (1856-1933) and Viktor Vasnetsov (1848-1926) and many others.

Repin began working on the hunting theme in 1895 and continued in the 1900s. The depicted scene relates to how Peter the Great once decided to mock the boyars who had been vying with each other to invite him to a hunt. Peter the Great agreed, setting the place and time, wishing to only deal with the boyars, without their lackeys. The boyars could not cope: their dogs scattered, frightening both the horses and the boyars on the horses, many of the latter ending up on the ground. This episode greatly amused the Emperor, Franz Lefort (1656-1699) and Prince Yurii Romodanovskii (d. 1683) – two of Peter the Great's closest friends (pictured on the left).

Many versions of Repin's work were not included in *The Emperor's Hunt*, but several are known from literary sources. The art historian Igor Grabar (1871-1960) specified three versions: *Peter the Great hunting with boyars* in the Perm State Picture Gallery, another in the collection of V. F. Konstantinov (location unknown), and also in the collection of Isaak Brodsky (1884-1939), later passed down to Lidiya Brodskaya (1910-1991) – the artist's daughter (I. Grabar, *I. E. Repin*, Moscow, 1937, vol. 2, p. 285). The version from Brodskaya's collection can be dated 1902 based on the *Exhibition catalogue of the 20th anniversary of I. E. Repin's death*, Leningrad, 1950, p. 50. Although the catalogue was without illustrations, an old postcard from the collection of the Moscow deltiologist M. Kirnotsenskii with an image of this work confirms that this watercolour was from the collection of Brodskaya.

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







Be proud of family resemblance; In everything, be like the ancestor: As he is, tireless and firm, And by the memory, as he is, gentle. - Alexander Pushkin, Stanzas, 1826 (excerpt)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, UNITED STATES

*18

HENRIETTE GUDIN (1825-1892)

The Bronze Horseman signed 'Gudin' (lower left) oil on canvas 31¼ x 45¾ in. (79.5 x 116.4 cm.)

£30,000-50,000

US\$41,000-67,000 €35,000-58,000

PROVENANCE:

Henry Penn Wenger (1927-1997). Bequeathed by the above to the present owner.

The reign of Emperor Nicholas I (1825-1855) was characterised by robust feelings of nationalism that coincided with a flourishing rebirth in art and literature. This atmosphere developed into a period known as the Golden Age in Russia. This renaissance was prompted by Alexander Pushkin's (1799-1837) return from exile in 1826. Pushkin's passionate emotions, expressed through his incomparable pen, led not only to his immense popularity and universal admiration, but also encouraged rebellious sentiment and activity. Although not directly involved in the Decembrist uprising of 1825, Pushkin's words were quoted by the conspirators associated with the revolt as inspirational catch-phrases, which eventually led to the poet's forced exile by Emperor Alexander I (1777-1825). The ascent of Nicholas I to the throne changes this. With his personal appreciation of Pushkin's writings and recognising Russia's political and cultural needs for a great national poet, Nicholas I granted permission for his return to Moscow. Pushkin expressed his admiration of Nicholas I in various letters to friends and to the Emperor himself. This sentiment can be particularly felt in his Stanzas, composed for the newly crowned emperor in 1826. Long in awe and with enduring praise of the great reformer Emperor Peter the Great (1672-1725), in his Stanzas, Pushkin calls upon Nicholas I to live up to the great modernising leader of the 18th century. The present painting by French artist Herminie Henriette Gudin masterfully captures the spirit of this new age of hope and nationalistic pride, and itself is an ode to Emperor Nicholas I. Gudin presents a dramatic scene with the renowned equestrian statue of Peter the Great in the Senate square in St Petersburg – recalling Pushkin's renowned masterpiece of 1833, the Bronze Horseman. Here, there is a dream-like vision of angelic figures carrying an oval portrait of Nicholas I above the imposing statue of his predecessor. Various residents of the great city stop in admiration of the great Imperial symbols in their midst. In addition to the glowing divine celebration of the emperor, ghostly historic figures in supplication and in battle emanate from the distant fog, reminding the viewers below of the important legacy that defines their present reality. A troika rushes upon the square, an image that appears to reference Nikolai Sverchkov's (1817-1898) famous works depicting Nicholas I in a sledge. The daughter of the French marine painter Jean-Antoine Théodore Gudin (1802-1880), Herminie Henriette Gudin followed in her father's footsteps and similarly became known as a marine painter. Her works were exhibited at the Paris salon in the mid-1850s. Russia had played an important role in the lives of the Gudin family; Jean-Antoine Théodore Gudin, a decorated artist of the French court, had traveled to Russia at the behest of King Louis-Philippe I (1773-1850), which resulted in studies of naval manoeuvres, and was invited by Emperor Nicholas I to execute a series of paintings of Russian ports. The present work was most likely executed during this period.

For more information on the collector Henry Penn Wenger, see the introductory text for lots 125-141.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ*19

ALEXANDRE BENOIS (1870-1960)

Before the hunt at Gatchina

signed with initials 'AB.' (lower left) and indistinctly signed 'Alexandre Benois' (lower right); futher signed 'Alexandre Benois' (on the reverse) pencil, ink, watercolour and gouache on paper $17\% \times 21$ in. $(45.2 \times 53.4$ cm.)

£80,000-120,000

US\$110,000-160,000 €93,000-140,000

PROVENANCE:

with Galerie Popoff, Paris.
Private collection, Paris.
Private collection, London, acquired in the mid-1990s.

A related painting by Benois, Count Orlov moving off at Gatchina (1941) sold at Christies, London for £39,650 on 13 October 2009.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

*20

IVAN AIVAZOVSKY (1817-1900)

Moonlight

signed in Cyrillic 'Aivazovskii' (lower right) oil on board $7\% \times 10\%$ in. (20 x 26.6 cm.)

£80,000-120,000

US\$110,000-160,000 €95,000-140,000

PROVENANCE:

Andrew Shahinian (1918-2005). Acquired from the above by the present owner in 1989.

EXHIBITED

New Milford, Hovnanian Armenian School, Aivazovsky in America, 1988.

LITERATURE:

Exhibition catalogue, *Aivazovsky in America*, New Milford, 1988, listed p. 18, illustrated p. 19. 'What Aivazovsky Brought to Light', *Armenian International Magazine*, November 1990, illustrated and listed p. 40.









PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

*21

IVAN AIVAZOVSKY (1817-1900)

Genoese towers in the Black Sea signed in Cyrillic and dated '...vazovskii/1895' (lower left) oil on canvas 37 x 58% in. (94 x 149.2 cm.)

£700,000-900,000

US\$960,000-1,200,000 €830,000-1,100,000

PROVENANCE:

Acquired by the parents of the present owner in California, circa 1980.

EXHIBITED:

St Petersburg, Imperial Society for the Encouragement of the Arts, 120ia vystavka kartin I. K. Aivazovskago [The 120th exhibition of I. K. Aivazovsky's paintings], 29 December 1895-31 December 1896, no. 13.

LITERATURE:

Exhibition catalogue, F. Bulgakov, *Al'bom 120i vystavki kartin I. K. Aivazovskago* [*Album of the 120th exhibition of I. K. Aivazovsky's paintings*], St Petersburg, 1896, illustrated p. [28], listed p. [7], no. 13.

N. Barsamov, *Ivan Konstantinovich Aivazovskii 1817-1900*, Moscow, 1962, illustrated p. 272, listed p. [216].

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

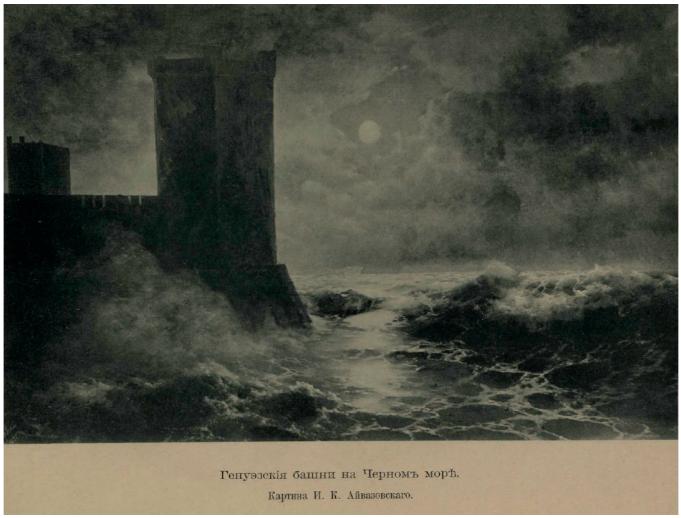
The impressive painting *Genoese towers in the Black Sea* was painted in 1895, a period when Ivan Aivazovsky dedicated most of his time to his beloved Crimean home of Feodosia.

Depicting a section of the 14th century fortress constructed by the Genoese Republic along the shoreline of Feodosia, this painting is an exemplary of Aivazovsky's desire and ability to achieve dramatic effect. The remnants of a pre-existing maritime power, the ruins of the Genoese towers still present an imposing strength against the greatest force on earth - that of nature. Having spent countless hours near, and on various bodies of water, Aivazovsky had an intimate understanding of the nuances and the capriciousness of the sea and of changing weather. His paintings reveal the wide spectrum of nature's capabilities - ranging from the exquisitely calm to the terrifyingly destructive. Here, gathering grey clouds and heaving waves, which have begun to crash against the fortress walls indicate the coming of a storm. Captured at night, the scene would have been ominously dark if it were not for the illumination of a bright full moon. The moonbeams cast an other-worldly glow on the surface of the waves and the looming medieval towers, rendered with dark shades of violet, olive green and grey. Renowned for his exceptional ability to depict the transparency of water, Aivazovsky achieved this beautifully in this painting by applying thin layers of luminous jade green pigments to the rising waves that appear to absorb the moonlight. This is contrasted with the dark shadow-cast troughs, painted with deep blue-green pigments that can almost be read as black. One senses the changing climate as the waves grow in size and strength, overcoming the walls of the fortress. The crests of the

waves and the ensuing spray and foam as they break are rendered with white feathery brushstrokes and thinly painted skeins. The sides of the fortress subjected to frequent rushes of water appear to have been smoothed like the face of a weathered cliff. Although ruins of a former empire, the walls signify an imposing durability having withstood centuries of attacks, both by humans and by nature.

An artist who lived and worked in the Romantic era, Aivazovsky often prioritised emotion in his depictions of specific locations. Capturing the spirit of a moment and of a place was key to Aivazovsky's mastery. Aivazovsky was able to consistently achieve awe-inspiring scenes on sea and on land, at different times of the day and night, throughout the seasons, with his indomitable talent and envied technique. Many of his observers and followers found it difficult to comprehend, let alone to imitate, his enduring ability to create images that are highly emotive and convincing.

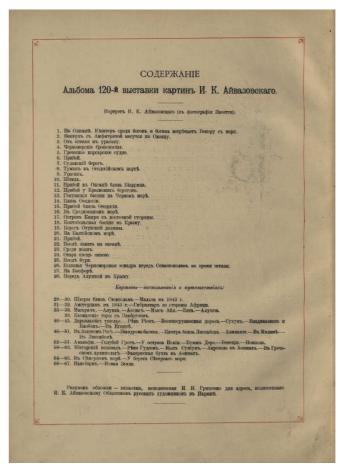
Aivazovsky himself acknowledged that he relied on his sensitivity, understanding and memory of the scenes he witnessed outdoors: A painter who only copies nature becomes a slave to it, bound by hand and feet. A man without the gift of memory, gathering his impressions of living nature, can be an excellent copyist, a living photographic camera, but a genuine artist - never. The movement of live waves cannot be caught by the paintbrush: to paint from nature lightning, a gust of wind, the splash of the wave is unthinkable. In order to do this the artist must remember them and furnish his painting with these chance effects, just as he does with the effects of light and shade. That is how I painted forty years ago, and that is how I paint now; I am incapable of painting



Page illustrating lot 21



Cover of F. Bulgakov, *Al'bom 120i vystavki kartin I. K. Aivazovskago*, St Petersburg, 1896



Page listing lot 21

quietly, sweating over a picture for months on end (quoted in G. Caffiero and I. Samarine, Light, water and sky. The paintings of Ivan Aivazovsky, London, 2012, p. 88). Once in his studio, Aivazovsky would execute his paintings, relying on his memory and aided with the sketches he produced en plein-air. Soon after its execution, Genoese towers in the Black Sea was included in a significant exhibition, 120ia vystavka kartin I. K. Aivazovskago [The 120th exhibition of I. K. Aivazovsky's paintings] between 29 December 1895-31 December 1896 at the Imperial Society for the Encouragement of the Arts in St Petersburg. According to the introduction to the exhibition catalogue, this was the largest collection of works gathered for any show dedicated to the artist to date. Genoese towers in the Black Sea was listed as no. 13 among the 74 paintings included. With the means of sophisticated and then innovative photomechanical reproduction, the work was clearly illustrated in the catalogue, giving viewers today the immense satisfaction of seeing the work as it was during the artist's lifetime.

The painting was also included in an important monograph on the artist by the renowned Aivazovsky expert Nikolai Barsamov (1892-1976), published in 1962. Barsamov taught and organized exhibitions in various cities, and in the early 1920s he moved to Feodosia, eventually becoming Director of the city's Aivazovsky Museum, and where he would work for the remainder of his life. Throughout the years of his travels abroad, Aivazovsky was always happy to return to his beloved Feodosia, which remained his home since his birth, as well as an enduring focal point of his emotional attention. Fully aware of the rich history of his hometown and its environs, he pioneered and oversaw archaeological excavations in the area. Aivazovsky's love of his home was exemplified by his passionate interest in its history and his admiration for its physical beauty, which he executed in his paintings with exquisite skill. Aivazovsky often depicted Feodosia in his work. Of the 6,000 paintings Aivazovsky once claimed to have executed, a significant proportion had been dedicated to the Crimean city and its environs. One of the most symbolic displays of the artist's connection to his beloved home is a reflective, if not nostalgic self-portrait at eight years of age, painted when he was seventy years old, The artist as a young boy of 1887, which is located in the artist's house museum in Feodosia. The portrait shows an attentive boy sitting on the edge of a rock, sketching a scene beyond the edges of the canvas that is not visible to the viewer; however, the figure of the young artist is entirely surrounded by a dramatic and beautiful view of Feodosia, with rolling hills leading down to its busy port, spotted with docked ships, encircled with many small buildings, and overlooked by the impressive towers of the city's medieval Genoese fortress in the distance

Tracing its origins to the 6th century BCE, Feodosia had been an important city on the Black Sea for centuries. Founded and named by Greek settlers, Feodosia had thriven until successive invasions of the Goths and the Huns in the 3rd and 4th centuries CE, brought sweeping changes to the area. The ancient Hellenistic trading outpost was at one time absorbed into the Byzantine empire, and over time witnessed influxes of various nomadic and trading Turkic and Mongolian peoples. In the age of the Crusades in the 11th century, the powerful and independent maritime Republic of Genoa began to grow increasingly stronger and gradually expanded its control of the Mediterranean and Black Sea regions thanks to its naval might and advantageous commercial treaties. By the 13th century, Genoa had surpassed Venice, its commercial and cultural rival, in its influence over these regions, establishing colonies along the coasts that were protected by its forces and shielded with an imposing system of fortresses that they constructed. Feodosia was renamed Caffa by the Genoese. Its wealth grew exponentially as it became one of the most significant trading ports of the era, playing a major role in the slave trade, as well as trade of various goods supplied by the region and the neighboring Silk Road. The Genoese fortress of Caffa was a formidable structure constructed on one of the hills of the city that dominated the coastline. Following many prosperous years, the Genoese stronghold on the area began to wane. The 14th century saw the outbreak of the deadly pandemic known as the Black Death, which devastated Caffa. The terrifying nature of the plague and the muddled attempts to control the environment resulted in the fortressed hill to be named "Quarantine Hill". The plague brought about demographic and economic decline to much of the western world, which culminated in the fall of Constantinople in 1453. By contrast, the Ottoman Empire was growing by leaps and bounds and soon seized the city of Caffa. The city remained under Ottoman rule until 1771 when the region was conquered by the Russian Empire following a series of wars waged by Catherine II. The original name of the city was restored and has remained unchanged since. The Genoese fortress in Feodosia that had been partially destroyed was reconstructed over time. Although elements of the original fortress walls and towers have been preserved, this was, in large part, a medieval ruin during Ivan Aivazovsky's lifetime. When painting scenes of his native city, Aivazovsky would often incorporate various details of this medieval fortress.

Genoese towers in the Black Sea is testament to Aivazovsky's love of, and fascination with his home of Feodosia; a breathtaking night scene that has, remarkably, been in the same private collection for over forty years.

*22

ALEKSEI HARLAMOFF (1840-1925)

Young model

signed and dated 'Harlamoff/1883' (lower left) oil on canvas $21\,x\,15\%$ in. (53.3 x 40.4 cm.)

£80,000-120,000

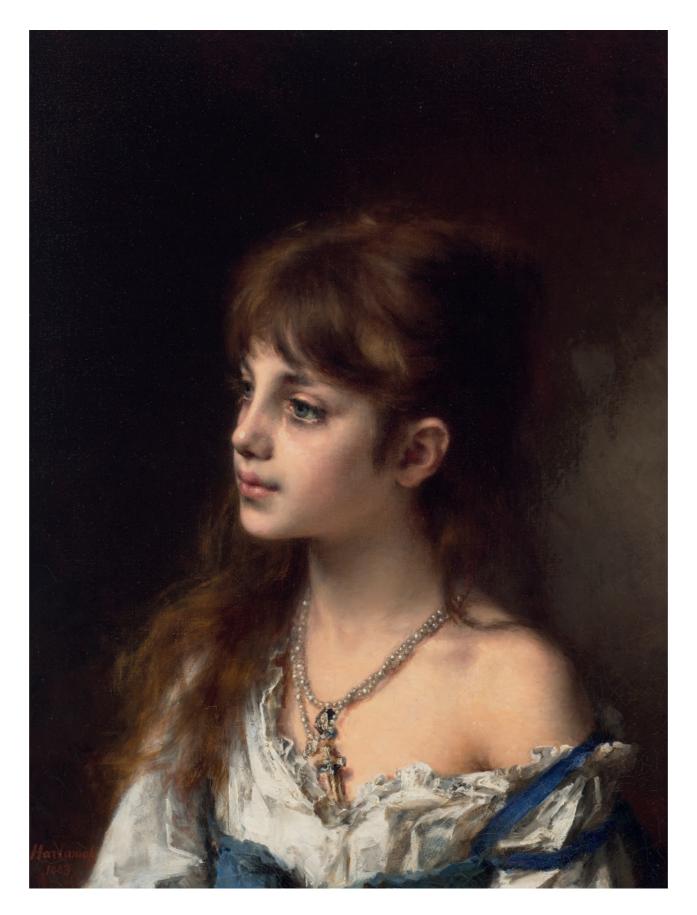
US\$110,000-160,000 €94,000-140,000

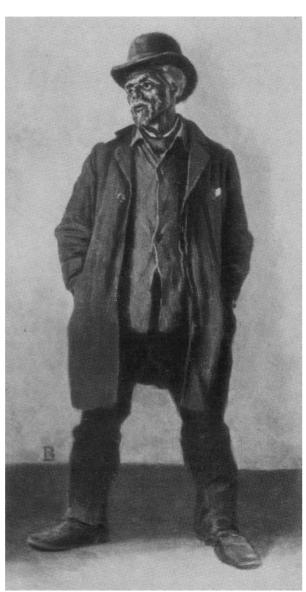
PROVENANCE:

Private Collection, Scotland.
with Richard Green, London (label on the reverse).
The Property of a North Eastern Collector; Christie's, New York, 1 November 2001, lot 69.
Acquired at the above sale by the present owner.

LITERATURE:

O. Sugrobova-Roth & E. Lingenauber, *Alexei Harlamoff. Catalogue raisonné* 1840-1925, Düsseldorf, 2007, illustrated p. 145 pl. 71, listed p. 134 no. 75, as 'Girl with a bare shoulder'.





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

PROPERTY FROM A PRIVATE COLLECTION, DENMARK

23

VASILY VERESHCHAGIN (1842-1904)

Study for 'Beggar in Washington' signed with Cyrillic initial 'V' (lower right) oil on canvas laid on panel 13½ x 10¾ in. (34.3 x 27.2 cm.) Painted circa 1888-1891

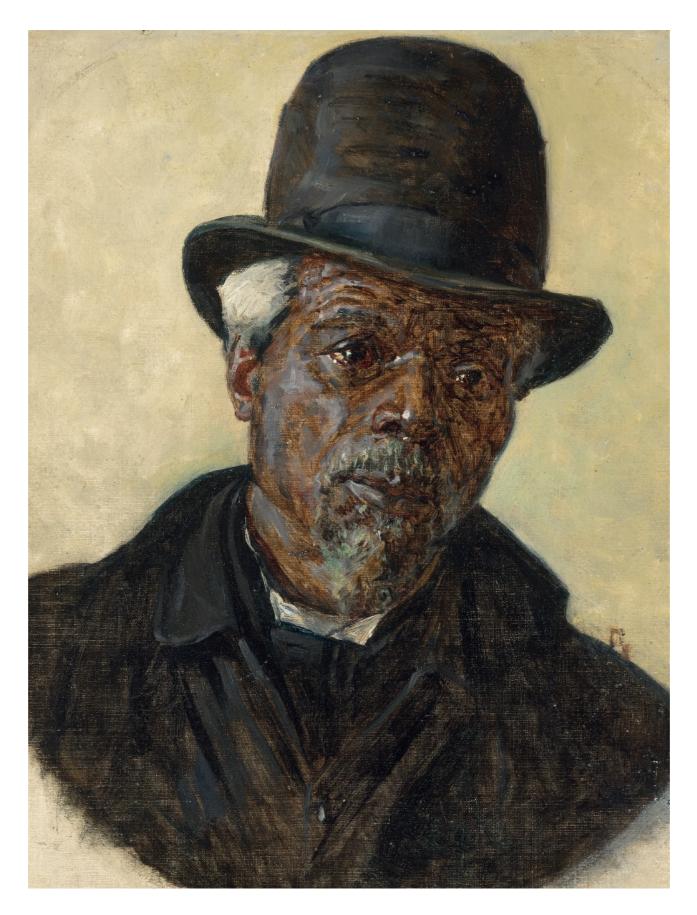
£15,000-20,000

US\$21,000-27,000 €18,000-23,000

PROVENANCE:

Acquired by the grandfather of the present owner after 1917.

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



PROPERTY FROM THE ESTATE OF MRS EVA HANNE ANNA JOHANSEN

*24

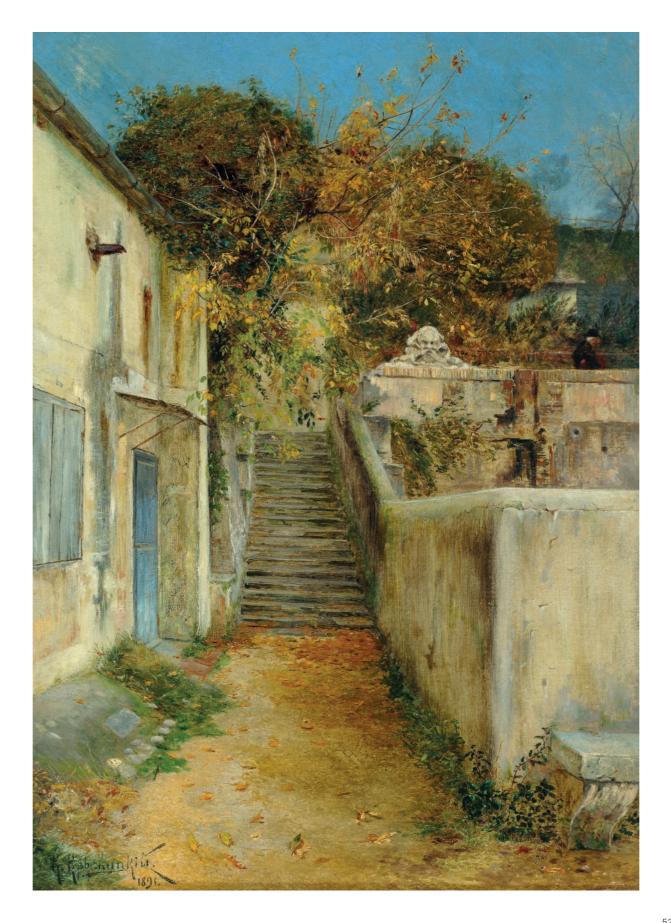
KONSTANTIN KRYZHITSKY (1858-1911)

Autumn in Crimea

signed in Cyrillic and dated 'K. Kryzhitsky/1891.' (lower left) oil on canvas $26\%\times18\%$ in . (66.6 x 47.6 cm.)

£50,000-70,000

US\$69,000-95,000 €59,000-82,000



PROPERTY FROM A PRIVATE COLLECTION, FRANCE

25

KONSTANTIN KOROVIN (1861-1939)

In the garden

signed indistinctly (lower left) oil on canvas 34 x 25½ in. (87 x 65 cm.) Painted circa 1923

£500,000-700,000

US\$690,000-960,000 €590,000-820,000

PROVENANCE:

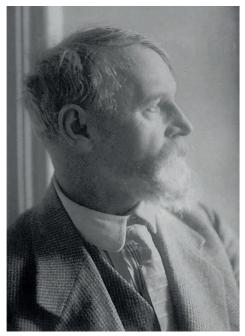
Acquired from a private collection by the present owner in Paris in 2000.

EXHIBITED:

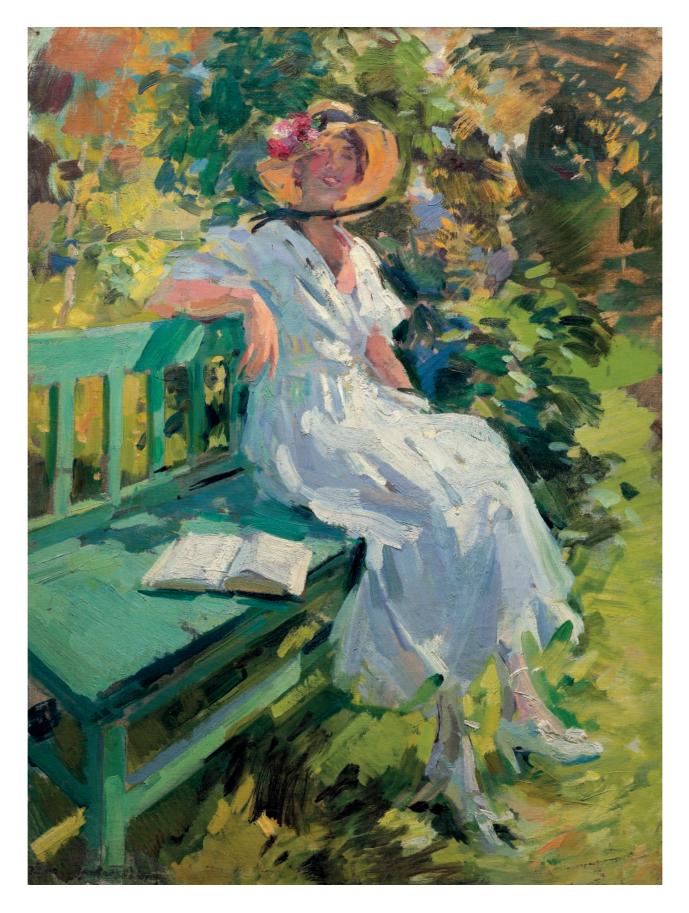
Berlin, Galerie Carl Nicolai, either May or June 1923.

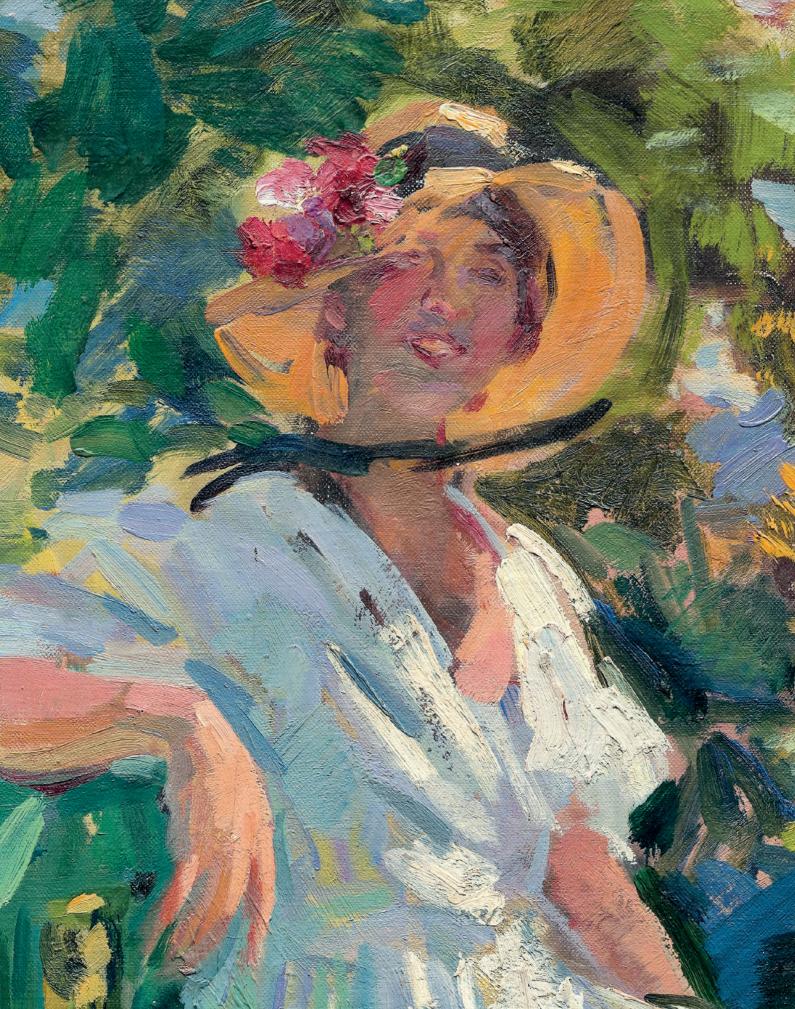
LITERATURE:

Jar-Ptitza [Fire-bird], Paris-Berlin, 1923, no. 10, illustrated p.13.



K. Korovin





Konstantin Korovin (1861-1939) was born into a merchant family in Moscow and demonstrated his interest in art at an early age. At 14 years old, he enrolled at the Moscow School of Painting, Sculpture and Architecture, where his elder brother Sergey, who later became a famous Realist painter, was studying. In 1876 Konstantin Korovin switched from the faculty of architecture to the faculty of painting, where he was taught by such influential Russian painters as Vasily Perov (1834-1882), Alexei Savrasov (1830-1897), Evgraf Sorokin (1821-1892) and Illarion Pryanishnikov (1840-1894). After briefly joining the Imperial Academy of Arts in St Petersburg in 1881, Korovin returned to Moscow and continued his studies under Vasily Polenov (1844-1927), another important landscape painter associated with the Itinerants movement, whose drawing evenings he had attended in 1880. He successfully graduated from the Moscow School of Painting, Sculpture and Architecture in 1886. Through Polenov, Korovin met the famous Russian industrialist and art patron Savva Mamontov (1841-1918) and entered the artists' colony in Abramtsevo. There he worked on sketches for furniture, carpentry, pottery and other decorative designs; later focusing on theatre designs for Mamontov's Private Russian Opera in Moscow. Throughout the 1880s-1890s, Korovin went on numerous trips around Russia and abroad, but his visits to Paris were perhaps the most crucial: the young Russian artist fell in love with the city and Impressionism. In 1900 Korovin joined the Mir iskusstva [World of Art] group and was appointed at the Imperial theatres in Moscow and St Petersburg to create designs for numerous performances. He continued to visit Paris regularly and exhibit his art in the city, which had left such a deep impression on him, and despite working successfully under the newly established Soviet government after the revolution of 1917, Korovin seized the opportunity to move to the French capital with his family in 1922. Before settling in Paris permanently in 1923, Korovin passed through Berlin. In the 1920s, Berlin became one of the cultural and intellectual centres of the Russian immigration. Korovin, recognised as a great Russian Impressionist, drew special attention. Korovin participated in several exhibitions in the German capital, including a two-part solo show at the Carl Nicolai Gallery in Viktoriastrasse (the first and the second parts, or the Serien as they were called in German, took place in May and June of 1923 respectively). This cultural event generated great interest and attracted numerous contemporary publications, such as Der Kunstwanderer, Dni, Rul' among others, which provided stellar reviews of the exhibition. The opulent artistic and literary magazine Jar-Ptitza, which was published in Russian in Berlin (and later in Paris), dedicated an illustrated article with a full-page reproduction of *In the garden* on the occasion of Korovin's show. The author of the article points out that the works displayed at the Carl Nicolai Gallery represented the well-established style of the more mature artist and, at the same time, new developments in his idiosyncratic Impressionist manner: they were reminiscent of what is traditionally described as classic French Impressionism but still different and unique. As the art historian and curator Lydia lovleva wrote in conjunction with Korovin's retrospective at the State Tretyakov Gallery and the Russian Museum in 2012, he can be rightfully considered "the greatest exponent of Russian Impressionism" (Lydia Iovleva, 'Konstantin Korovin: His Paintings and Theatre Work at the Tretyakov Gallery', The Tretyakov Gallery Magazine, 2012, no. 1 (34)). Korovin himself characterised his works as "fragments of beauty" ('The Exhibition of Paintings by K.A. Korovin in Berlin', Jar-Ptitza, 1923, no. 10, p. 10) which is perfectly exemplified by In the garden. The painting depicts a smiling woman in a dazzling white dress on a bench enjoying the shade on a beautiful sunny day. Capturing a fleeting moment, the artist uses bold wide brushstrokes to create an almost palpable sense of summertime and its characteristic warm light and air, the intricate texture of the woman's dress and the soft greenery in the background. In the garden skilfully conveys the warm colours of a sunlit garden creating almost a multi-sensory experience of a hot summer's day.



Front cover of Zhar-Ptitsa, Paris-Berlin, 1923



Page illustrating lot 25



PROPERTY FROM AN IMPORTANT COLLECTION, SWITZERLAND

λ*26

YURI ANNENKOV (1889-1974)

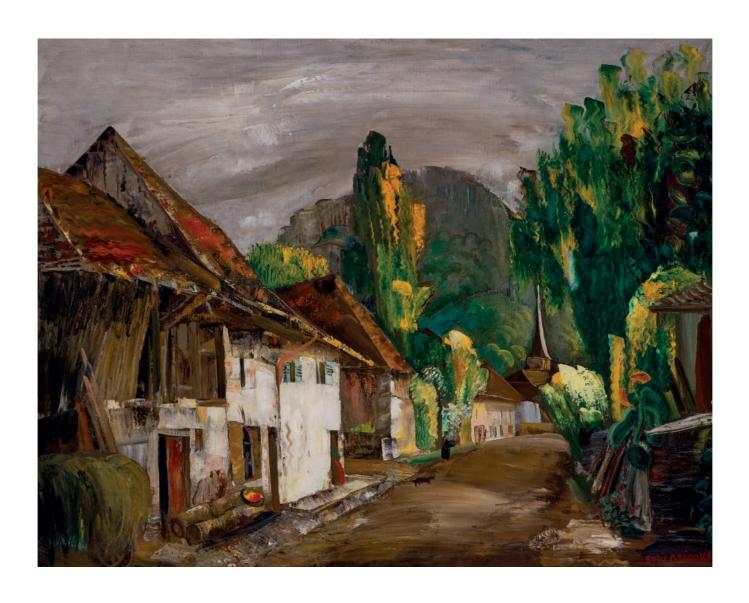
Still life with fruit on a dresser signed 'G. Annenkoff.' (lower right) oil on canvas 21 x 28% in. (53.3 x 72.7 cm.)

US\$41,000-68,000 €36,000-59,000

PROVENANCE:

£30,000-50,000

Property from a private collection, France; Sotheby's, London, 8 June 2021, lot 75. Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, FRANCE

*27

BORIS GRIGORIEV (1886-1939)

Paysage. Haute-Savoie

signed 'Boris Grigoriev' (lower right); further signed and inscribed with title (on label on the stretcher) oil on canvas

28% x 36% in. (73.3 x 92.4 cm.) Painted circa 1927

Painted circa 1927 £30,000-50,000

US\$41,000-68,000 €36,000-59,000

PROVENANCE:

Acquired by the present owner circa 1980.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*28

ALEKSANDR DREVIN (1889-1938)

Altai. Dry birch

signed in Cyrillic, inscribed with title in Russian and dated 'A. D. Drevin. 1930' (on the reverse) oil on canvas 30% x 40% in. (78.1 x 103.4 cm.)
This lot is sold with a certificate from the granddaughter of the artist E. Drevina, signed and

dated 14 May 1992. £70,000-90,000

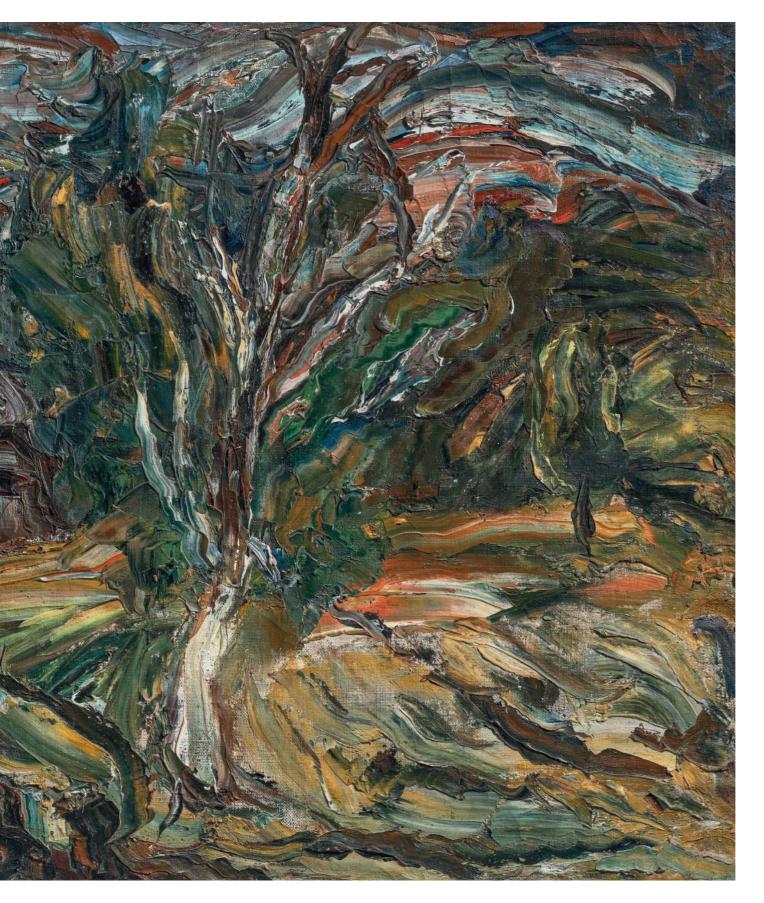
US\$96,000-120,000 €83,000-110,000

PROVENANCE:

The family of the artist. with Gmurzynska Gallery, Zurich (label on the frame).

Acquired by the present owner in 2003.





PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

λ*29

MIKHAIL LARIONOV (1881-1964)

La chaise en osier

signed with initials 'M. L.' (lower right) oil on canvas 23½ x 17½ in. (59.5 x 44.5 cm.) Painted circa 1906

£80,000-120,000

US\$110,000-160,000 €94,000-140,000

PROVENANCE:

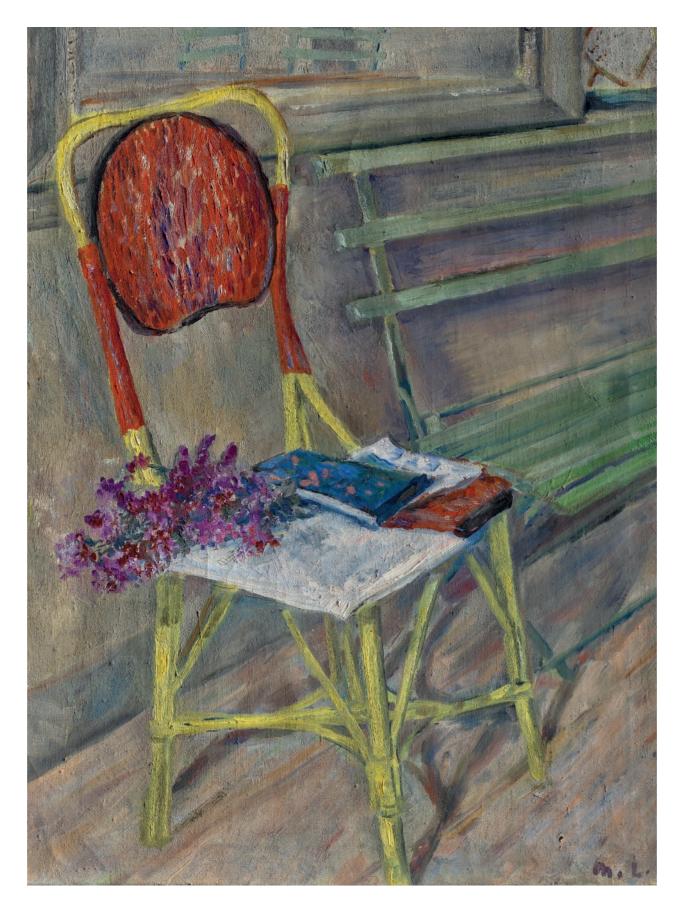
with Acquavella Galleries, New York,1969 (labels on the stretcher). Anonymous sale; Christie's, New York, 25 February 1992, lot 30. Acquired at the above sale by the father of the present owner.

EXHIBITED

New York, Acquavella Galleries, Michel Larionov, 22 April-24 May 1969, no. 24.

LITERATURE

Exhibition catalogue, Michel Larionov, New York, 1969, illustrated p. [32], listed p. [55], no. 24.



PROPERTY FROM A PRIVATE COLLECTION, GERMANY

*30

PAVEL TCHELITCHEW (1898-1957)

Head

signed 'P Tchelitchew' (lower right) oil on canvas 32¼ x 23½ (82 x 58.7 cm.)

£50,000-70,000

US\$68,000-94,000 €59,000-81,000

PROVENANCE:

with Galerie Le Centaure, Brussels (label on the stretcher). Private collection, Antwerp and Brussels, Belgium. By descent to the present owner.



Galerie Le Centaure label on the stretcher of lot $30\,$



PROPERTY FROM A PRIVATE COLLECTION, EUROPE

*31

NATAN ALTMAN (1889-1970)

Portrait of a student

signed in Cyrillic and dated 'N Al'tman/1908/March' (upper right) pencil and colour pencil on paper 22% x 13% in. $(57 \times 35.3$ cm.)

£30,000-50,000

US\$41,000-68,000 €36,000-59,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 17 April 2007, lot 348. Acquired by the present owner in 2007.

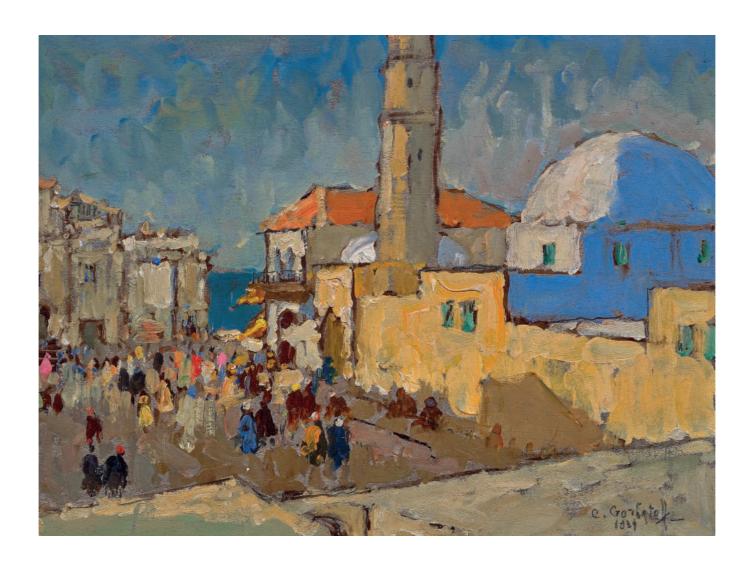
LITERATURE:

Probably, M. Etkind, *Natan Altman*, Moscow, 1971, listed p. 116.
J. Bowlt, *A Spanish Collection of Russian Art*, Milan, 2013, illustrated and listed p. 33, no. 2.



N. Altman with his fellow students at the Odessa Art School, June 1907 \odot The archive of the Malakhovsky family, the descendants of N. Altman





PROPERTY OF A LADY, ENGLAND

32

KONSTANTIN GORBATOV (1876-1945)

Mosque in Jaffa; and View of Jerusalem from Silwan village

the first signed and dated 'C. Gorbatoff./1934' (lower right); further signed and dated (on the reverse); the second signed 'C. Gorbatoff.' (lower left); inscribed in Russian with title (on the reverse) pencil and oil on board

both 8½ x 11% in. (21.5 x 29 cm.)

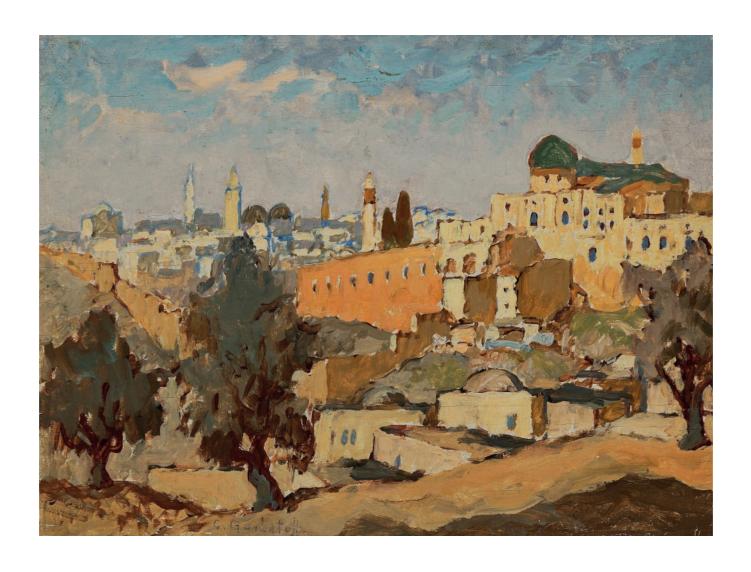
(2)

£20,000-30,000

US\$28,000-41,000 €24,000-35,000

PROVENANCE:

Acquired by the father of the previous owner in Berlin in the early 1950s.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

*33

DAVID BURLIUK (1882-1967)

Flowers and fruit

signed and dated 'Burliuk 1951.' (lower left) oil on canvas 25 x 18 in. (63.5 x 45.7 cm.)

£20,000-30,000

US\$28,000-41,000 €24,000-35,000

PROVENANCE:

with ACA Galleries, New York. Alfredo Valente (1899-1973).

Probably, Acquired from the above by the father of the present owner, circa 1970.

EXHIBITED:

New York, ACA Galleries, *David Burliuk (1882-1967): Selections From Various Periods*, 31 October-18 November, 1967, no. 42 (partial label on the reverse).

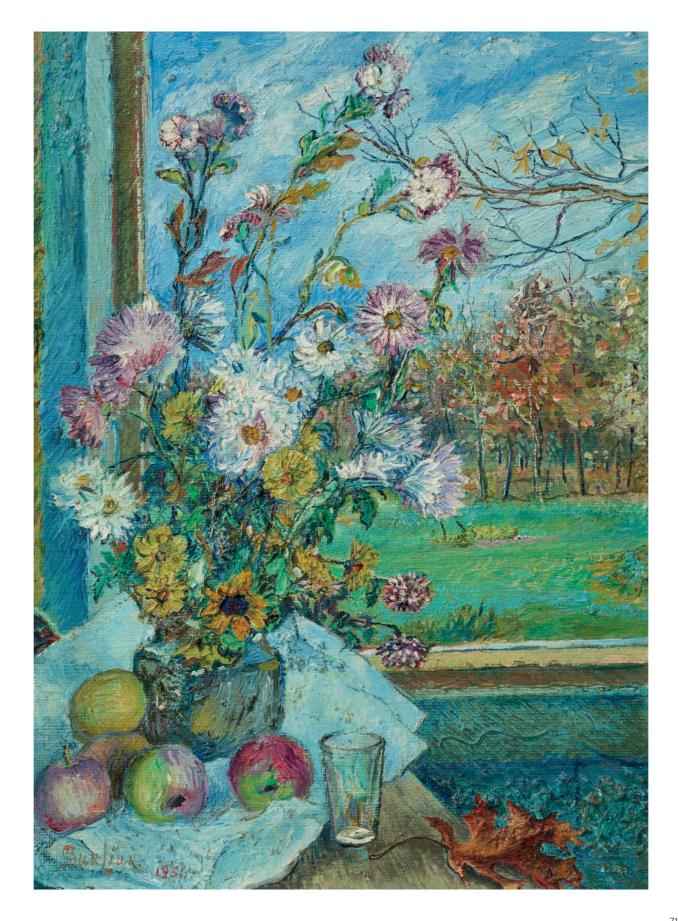
Probably, New York, The Gallery of Modern Art, *37 American Artists (Alfredo Valente collection)*,

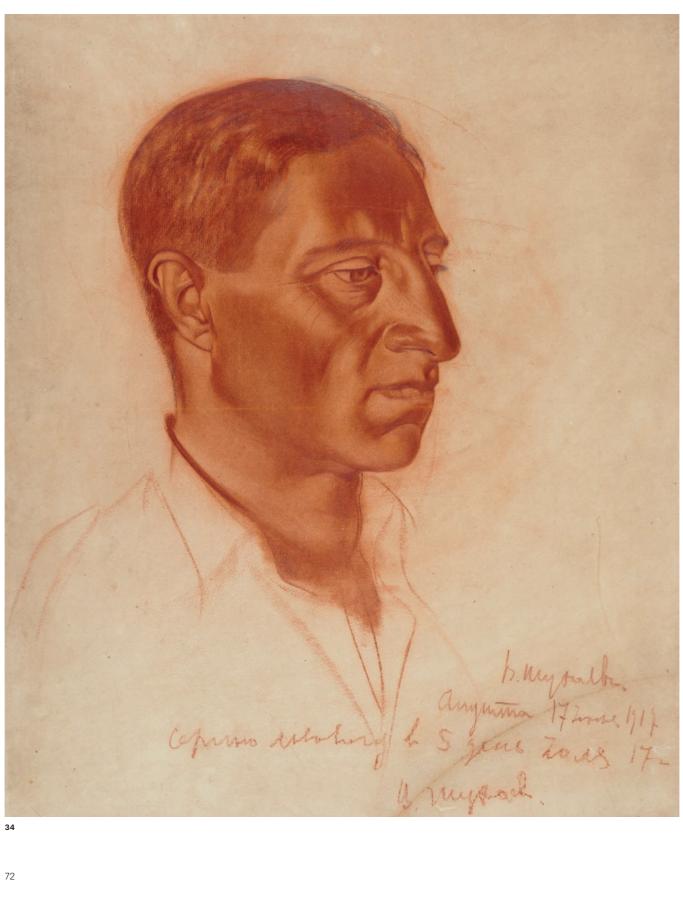
Probably, New York, The Gallery of Modern Art, 37 American Artists (Alfredo Valente collection), February-16 March 1969 (partial label on the reverse).

LITERATURE:

Exhibition catalogue, *David Burliuk (1882-1967): Selections From Various Periods,* New York, 1967, no. 42, listed p. 11.

An esteemed photographer, Alfredo Valente (1899-1973) chronicled Broadway and remains best-known for his dramatic portraits of some the most famous ballet stars of the time, including Vera Zorina (1917-2003), Igor Youskevitch (1912-1994), Alicia Markova (1910-2004), André Eglevsky (1917-1977) and Hugh Laing (1911-1988). With close ties to the artistic community in New York, Valente naturally developed his interest in American painting, eventually accumulating a significant collection of artists including Raphael Soyer (1899-1987), Yasuo Kuniyoshi (1889-1953) and Ben Shahn (1898-1969) and opening his eponymous gallery at 119 W. 57th Street in Manhattan. The Alfredo Valente papers, 1941-1978, held at the Smithsonian Archives of American Art, include a photographic portrait of David Burliuk taken by Valente and dated ca. 1950, suggesting that the two may have been acquainted when the present lot, dated 1951, was painted.





VASILII SHUKHAEV (1887-1973)

Portrait of Sergei Rafalovich (1875-1943)

signed twice in Cyrillic, inscribed in Russian and dated 'V. Shukhaev./Alushta [executed on] 17 June 1917/ [gifted] to Sergei L'vovich on the 5 day July [19]17/V. Shukhaev.' (lower right) pencil and sanguine on paper laid on card; unframed $17\% \times 14\%$ in. (45.5 x 37.9 cm.)

£10,000-15,000

US\$14,000-20,000 €12,000-18,000

PROVENANCE

The estate of Sergei Rafalovich (1875-1943). Private collection, France.

The appearance of a lesser-known portrait by Vasilii Shukhaev at auction is a great discovery not only for admirers of his work and art historians, but also for anyone interested in the history and culture of Russia's Silver Age and Russian émigré circles. Shukhaev was one of the finest draftsmen in the history of Russian art and a gifted neoclassical painter, who graduated from the Imperial Academy of Arts in 1912 and never ceased to strive for artistic mastery throughout his life.

The portrait depicts Sergei Rafalovich (1875-1944), a poet, playwright, novelist and literary and theatre critic, who was influenced by the Symbolist movement. He graduated from the Faculty of History, Philology and Law at the St Petersburg Imperial University in 1897, the same year as Nicholas Roerich (1874-1947). After that, he was a visiting student at the Sorbonne University in Paris for two terms and later served in different public institutions in the Russian capital. In the 1910s, he worked predominantly in Paris. In the French capital, the well-educated Rafalovich, who was gladly accepted in literary and theatrical circles (both in the old-fashioned and influential and in the new-fangled and promising ones), met Salomea Andronikova (1888-1992) – the St Petersburg 'beauty of the thirteenth year' as she was described by her friend, Anna Akhmatova (1889-1966). Andronikova became his civil partner, although for seven years she lived mainly in St Petersburg/Petrograd and Rafalovich in Paris.

They spent the summer of 1917 in Alushta, Crimea, together with their friends from St Petersburg who rented a dacha in Professor's Corner, a tourist suburb. Their social circle included the poets Osip Mandelstam (1891-1938) and Anna Radlova (1891-1949), together with her husband, director Sergei Radlov (1892-1958), philology professors Konstantin Mochulsky (1892-1948) and Viktor Zhirmunsky (1891-1971), the artist Vasilii Shukhaev with his young wife Vera, and others. In the evenings, the friends read poetry, made merry, and even composed and acted out a comic play in verse called "The Coffee Shop of Broken Hearts". This story is fairly well known from memoirs and existing research papers. On 17 June 1917, Vasilii Shukhaev executed a portrait of the forty-two-year-old Sergei Rafalovich using his favourite technique of blending sanguine, a method that he refined with Alexandre lacovleff (1887-1938). On 5 July he gave the portrait to his model. Soon after that, on 23 July, the artist completed a more finished portrait of Salomea Andronikova using the same technique. Today, Shukhaev's inscriptions on both portraits are of particular importance to researchers and biographers of the sitters and the artist himself.

The summer spent in Alushta in 1917 was the last carefree summer in their lives. The very next year, Rafalovich and Andronikova moved to Baku, then to Tiflis, where Sergei entered the association *Tsekh Poetov [The Workshop of Poets*], soon becoming its head and creating the publishing house *Kavkazskii Posrednik [The Caucasian Mediator*]. Andronikova left for Paris in 1920 with a new companion – the Russian-born French general Zinovy Peshkov, the adopted son of Maxim Gorky. Alexandre lacovleff was already living in the French capital, where, with his support, Vasilii Shukhaev moved with his wife in January 1921. Andronikova remained good friends with the Shukhaevs and during his fourteen years in France, Shukhaev created numerous portraits, including those of Andronikova and Peshkov. In 1922, Sergei Rafalovich also emigrated to Paris. There he married a Georgian princess, the beautiful Melita Cholokashvili (Zelenskay, by her first marriage); owner of the famous literary salon in Tiflis, praised by Georgian poets and Russian artists and the favourite model of Coco Chanel. Her 1927 portrait by Savely Sorin (1878-1953) in the collection of the Georgian National Museum never ceases to excite and delight art lovers.

Thus, the sanguine portrait of the introspective and pensive man, the poet Sergei Rafalovich, masterfully executed by Vasilii Shukhaev in the turbulent year of 1917, brings back vivid memories of a bygone era.

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.

*35

ALEXANDRE IACOVLEFF (1887-1938)

Lake Albert, Africa

signed, inscribed and dated 'L. Lac Albert/A lacovleff. 1925' (lower right) gouache on board $21\% \times 30\%$ in. (53.4 x 76.5 cm.)

£50,000-70,000

US\$69,000-96,000 €59,000-82,000

PROVENANCE

Acquired by Georges-Marie Haardt (1884-1932) in Paris, 1926. Anonymous sale; Hotel Rameau, Versailles, 23 May 1967, lot 71. Anonymous sale; Sotheby's, London, 21 May 2003, lot 116. Acquired by the current owner in 2003.

EXHIBITED:

Paris, Hotel Jean Charpentier, Alexandre lacovleff. Peintre attaché à l'expédition Citroën Centre-Afrique. 2e mission Haardt-Audouin Dubreuil. Exposition de peintures et dessins, 7-23 May 1926, no. 73.

Brussels, Cercle Artistique et Littéraire Waux Hall du Parc, Alexandre lacovleff. Peintre attaché à l'expédition Citroën Centre-Afrique. 2e mission Haardt-Audouin Dubreuil. Exposition de peintures et dessins, 26 April-10 May 1927, no. 51.

Paris, Galerie Vendôme, Exposition Alexandre lacovleff. Peintures, aquarelles, dessins, 23 November-18 December 1965, no. 44.

LITERATURE:

Exhibition catalogue, Alexandre lacovleff. Peintre attaché à l'expédition Citroën Centre-Afrique. 2e mission Haardt-Audouin Dubreuil. Exposition de peintures et dessins, Paris, 1926, listed p. 6, no. 73. Exhibition catalogue, Alexandre lacovleff. Peintre attaché à l'expédition Citroën Centre-Afrique. 2e mission Haardt-Audouin Dubreuil. Exposition de peintures et dessins, Brussels, 1927, listed p. 7, no. 51. Exhibition catalogue, Exposition Alexandre lacovleff. Peintures, aquarelles, dessins, Paris, 1965, listed p. 12, no. 44.

J. Bowlt, A Spanish Collection of Russian Art, Milan, 2013, illustrated and listed p. 113, no. 33.

From 28 October 1924 to 26 June 1925, Alexandre lacovleff participated in the *Croisière noire*, a major trans-African expedition organised by Citroën, the French automobile company. The journey involved crossing colonial Africa from the North-West to the South-East on eight tyre-and-caterpillar all-terrain vehicles. In April 1925, having passed the Sahara, Sudan, Niger, Chad and French Equatorial Africa, the travellers reached the Belgian Congo, right at the border with British West Africa (Uganda). Here they saw a spectacularly beautiful hilly landscape, in the depths of which lay a large blue lake, stretched horizontally with green steep banks – Lake Albert, named after Prince Albert (1819-1861), consort of Queen Victoria (1819-1901).

lacovleff, a graduate of the Imperial Academy of Arts in St Petersburg and already an established artist, depicted the magnificent landscape, combining the wide expanse of the hilly descent to the lake with the narrow winding road on which the Citroën vehicles can be seen. The ochre-coloured soil in the left part of the foreground and white clouds on the horizon enliven the author's favourite technique of multi-layering a composition.

The artist described the landscape in his travel journal: 'The ribbon of road meanders up and down the hillsides, gradually descending to Lake Albert, opening up endless expanses, clumps of trees enclosed in narrow valleys. The broad, noble sculpture of the landscape is accentuated by the distribution of light and shadow, gently sculpting the vivid forms of the grey-green hills. The slanting rays of the morning sun give all the unevenness of the ground its full volume. ... The lake suddenly emerges from behind the hills as a blue spot. It is a long bright spot of blue, spread out in the lilac lowlands, adjoining here to the bright emerald hills, framed by a toothed band of grey-blue mountains, separated from the dark edge of the water horizon by a misty haze'. (E. Yakovleva and T. Goriaeva (eds.), Aleksandr lakovlev. Putevoi dnevnik puteshestviia po Afrike v ekspeditsii avtomobilnogo obshchestva Sitroen 1924–1925 [Alexandre lacovleff. Travel diary of a trip to Africa in the expedition of the automobile society Citroen 1924-1925], Moscow, 2017, p. 145.)

One year after the expedition, Lake Albert was on view to the public in an extensive exhibition of lacovleff's work at the Paris gallery of Jean Charpentier (1891-1976). The picture was then acquired by Georges-Marie Haardt (1884-1932), the leader of the difficult yet fascinating expedition to Africa, who also became lacovleff's friend.

We would like to thank 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 IMPORTANT PRIVATE COLLECTION

36

ALEXANDER VOLKOV (1886-1957)

Mountains and foothills

oil on canvas laid on board 13¼ x 19% in. (33.6 x 50 cm.) Painted circa 1914-1915

£30,000-50,000

US\$41,000-68,000 €36,000-59,000

PROVENANCE:

The family of the artist.

EXHIBITED:

Moscow, State Tretyakov Gallery, Alexander Volkov: Sun and Caravan, March-April 2007, no. 15. London, Christie's, Alexander Volkov: Of Sand and Silk, 4-21 September 2012, no. 7.

LITERATURE:

M. Zemskaia, Alexander Volkov (Master "Granatovoi chaikhany") [Alexander Volkov (The Master of 'The Pomegranate Teahouse')], Moscow, 1975, listed p. 127.

Exhibition catalogue, V. Volkov, A. Volkov and A. Volkov (eds.), *Alexander Volkov: Sun and Caravan,* Moscow, 2007, illustrated pp. 66, 67 (detail), listed pp. 277-278, no. 15.

Exhibition catalogue, M. Kalieva and A. Volkov (eds.), *Alexander Volkov: Of Sand and Silk*, London, 2012, illustrated p. 37, listed pp. 171 and 185, no. 7.



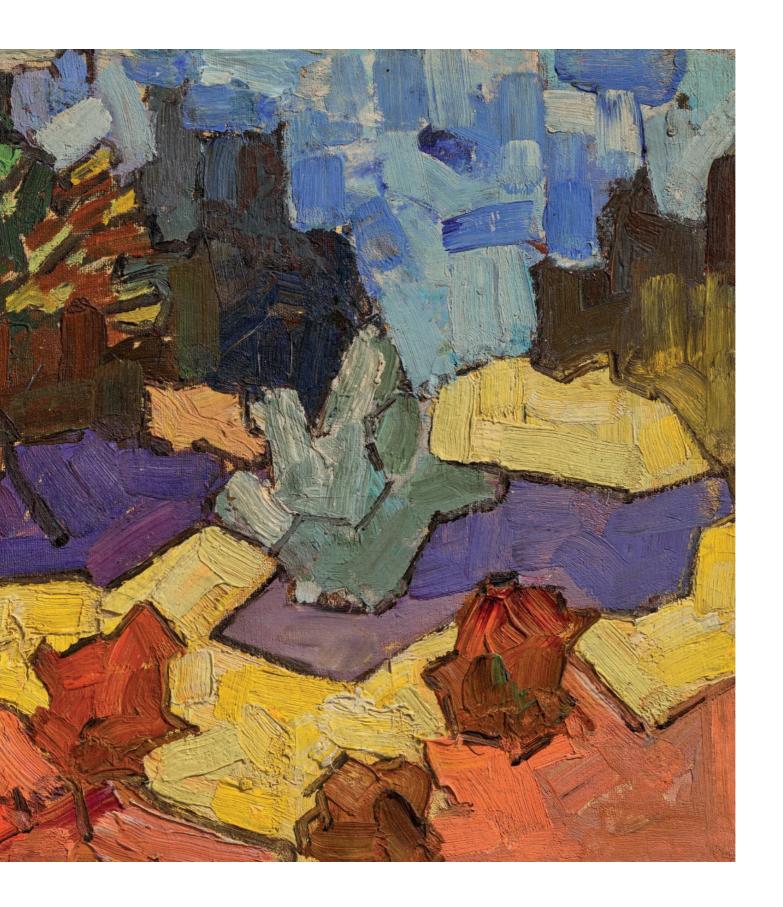




Photo of the artist and his wife in the mountains of Chimgan ©The family of the artist

Mountains and Foothills was painted in 1914-1915 – an important period in the artist's creative and personal biography. In 1914, Volkov exhibited his works for the first time at a Kiev Art School students' public exhibition. These paintings would also be shown at his first solo exhibition in Tashkent, in 1919. In 1915, he married Maria Ilyinichna Taratunina (1898-1925), who played a major role in his artistic life, becoming his inspiration and chief assistant.

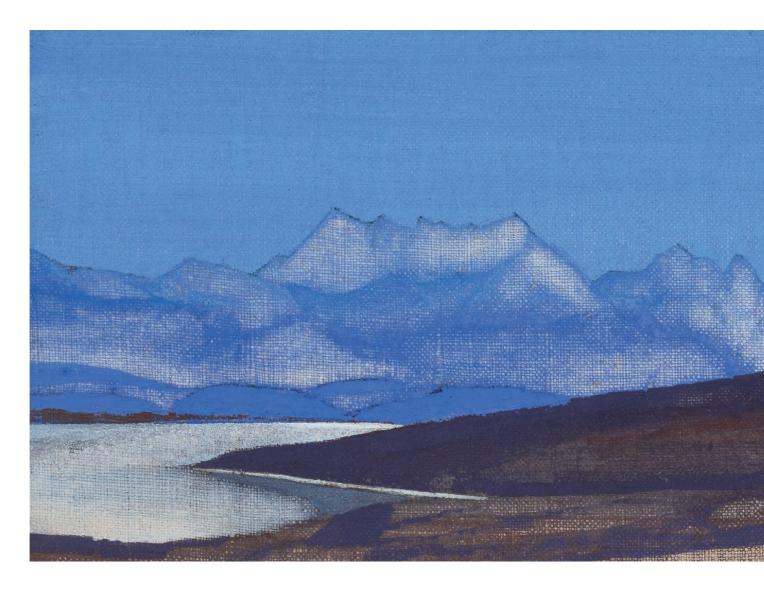
Volkov spent half of the year at school in Kiev, and another half travelling around greater Tashkent, where he created a cycle of landscapes-symbols called *Mountains and Foothills*. This motif can be seen in travel photographs from the artist's family archive. Paintings with this motif first appeared while he was still a student in St Petersburg (1912), but almost none of them have survived. They can only be seen in photographs of the room where Volkov lived and painted. The artist continued developing the *Foothills* theme numerously in 1913-1915.

In this painting Volkov finds a colour scheme that is most consonant with his vision of the world: it is a forceful, expressive colour, the basis of his philosophical and artistic system. Rich reds and browns, golden yellows and deep purples, underlined by contrasting shades of green, become the artist's recognisable signature for many years to come.

The crystalline structure of the composition serves as evidence of the artist's close acquaintance with the works of Mikhail Vrubel (1856-1910), whom Volkov considered to be his spiritual teacher, as well as the great influence of Byzantine mosaics of Saint Sophia's Cathedral in Kiev.

We are grateful to Andrei Volkov, grandson of the artist, for providing this note.





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

*37

NICHOLAS ROERICH (1874-1947)

Mongolia

signed with monogram (lower right); numbered 'R.M. 723' (on the reverse) tempera on canvas laid on board $61\!\!/\!\!4$ x 15% in. (15.8 x 40.3 cm.) Painted in 1926/1927

£50,000-70,000

US\$69,000-95,000 €59,000-82,000

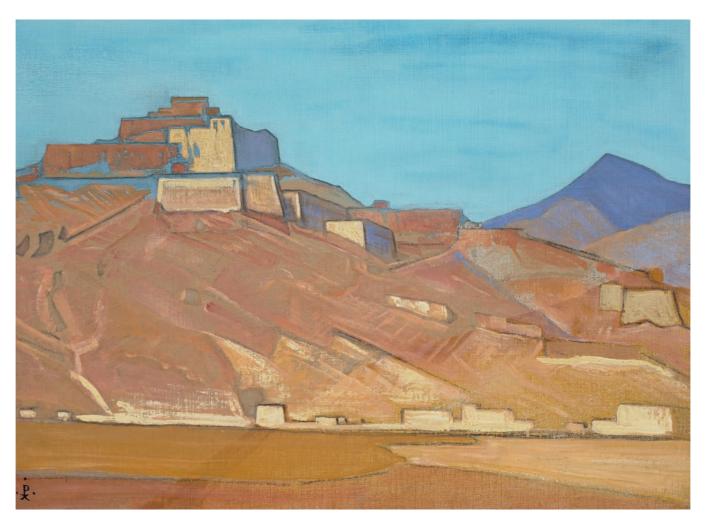
PROVENANCE

Roerich Museum, New York, 1927-1935. Mr & Mrs Louis and Nettie Horch, New York, from 1935. Acquired from the above by Dr and Mrs Carlos Giro, New York. A gift from the above to the present owner in the 1980s.

LITERATURE:

Roerich Museum Catalogue, Eighth Edition, New York, 1930, listed p. 30, no. 723.





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

*38

NICHOLAS ROERICH (1874-1947)

Sanctuaries and Citadels, from the series 'Sanctuaries and Citadels'

signed with monogram (lower left); signed with monogram, dated and numbered 'N58 1925' and '602' (on the reverse)

tempera on canvas laid on board 11% x 15% in. (29.8 x 40.3 cm.) Painted in 1925

£40,000-60,000

US\$55,000-82,000 €48,000-71,000

PROVENANCE:

Roerich Museum, New York, 1925-1935. Mr & Mrs Louis and Nettie Horch, New York, from 1935. Acquired from the above by Dr and Mrs Carlos Giro, New York. A gift from the above to the present owner in the 1980s.

LITERATURE

F. Grant et al., *Roerich, Himalaya, A Monograph*, New York, 1926, listed p. 200, illustrated p. 88. Roerich Museum Catalogue, Eighth Edition, New York, 1930, listed p. 25, no. 583-608, illustrated p. 53 (incorrectly titled 'Tibetan Path. 1927').



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

*39

NICHOLAS ROERICH (1874-1947)

Nag Lake, from the series 'Lakes and Gilgit Path' dated '1925' (on the reverse) tempera on board

13 x 16¼ in. (33 x 41.1 cm.) Painted in 1925

£40,000-60,000

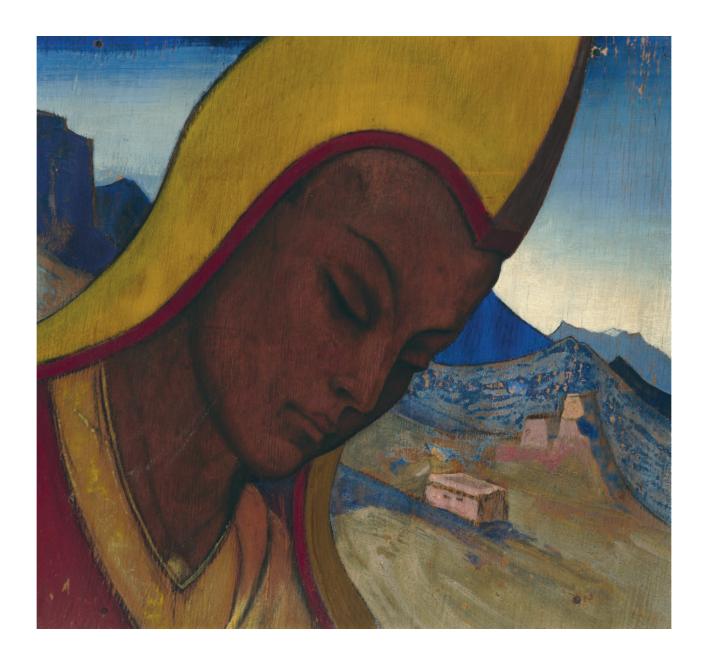
US\$55,000-82,000 €48,000-71,000

PROVENANCE:

Roerich Museum, New York, 1925-1935. Mr & Mrs Louis and Nettie Horch, New York, from 1935. Acquired from the above by Dr & Mrs Carlos Giro, New York. A gift from the above to the present owner in the 1980s.

LITERATURE

F. Grant et al. *Roerich, Himalaya, A Monograph*, New York, 1926, listed p. 200, illustrated p. 51. Roerich Museum Catalogue, Eighth Edition, New York, 1930, listed p. 25, no. 565.



PROPERTY FROM A PRIVATE CALIFORNIAN COLLECTION

*40

NICHOLAS ROERICH (1874-1947)

Tibetan Lama

inscribed and dated 'Lama 1927'; numbered 'N9' and '66' (on the reverse) tempera on panel 14% x 16 in. (37.5 x 40.6 cm.) Painted in 1927

£50,000-70,000

US\$69,000-96,000 €59,000-82,000

PROVENANCE:

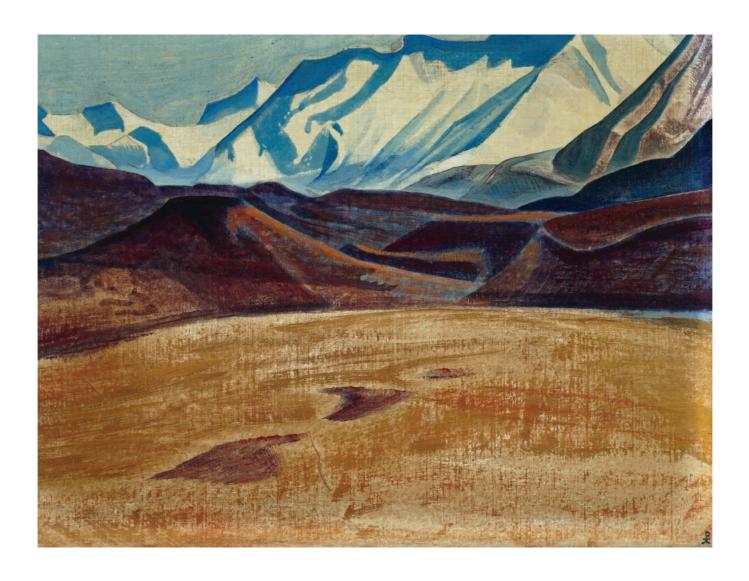
Roerich Museum, New York, 1927-1935. Mr & Mrs Louis and Nettie Horch, New York, from 1935. Acquired by the grandfather of the present owner in California, circa 1939.

LITERATURE:

Roerich Museum Catalogue, Eighth Edition, New York, 1930, listed p. 28, no. 667

A. Yaremenko, *Nicholai Konstantinovich Roerich: His Life and Creations During the Past Forty Years*, New York, 1931, listed p. 40, pl. 113.

D. Burliuk, *Russkie khudozhniki v Amerike* (*Russian artists in America*), New York, 1928, illustrated p. 8.



PROPERTY FROM A PRIVATE CALIFORNIAN COLLECTION

*41

NICHOLAS ROERICH (1874-1947)

Depsang plains

signed with monogram (lower right); numbered 'N89' and RM 694 (on the reverse) $\,$

tempera on canvas laid on board $12 \times 15\%$ in. (30.5 x 40 cm.)

£60,000-80,000

US\$82,000-110,000 €71,000-94,000

PROVENANCE:

Roerich Museum, New York, 1927-1935. Mr & Mrs Louis and Nettie Horch, New York, from 1935. Acquired by the grandfather of the present owner in California, circa 1939.

LITERATURE

Roerich Museum Catalogue, Eighth Edition, New York, 1930, listed p. 29, no. 694.

The Depsang Plains are a high-altitude region of current-day Kashmir, which is divided into areas of Indian and Chinese administration. The name 'Depsang' means 'open, elevated plain' in Tibetan. Nicholas Roerich painted numerous versions of the area during his Asian exhibition in the second half of the 1920s.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

*42

IURII PIMENOV (1903-1977)

Set design for 'La Dame aux Camélias': Margarita's drawing room

oil on canvas $23\%\times35\%$ in. (59.3 $\times89.5$ cm.) Painted in 1946 with authentication in Russian from Tatiana Pimenova, the artist's daughter

£80,000-120,000

US\$110,000-160,000 €95,000-140,000

PROVENANCE:

The family of the artist.

Acquired from the above by Aidan Gallery, Moscow in the early 1990s. $\,$

Acquired from the above by Catherine Mamet in 1995. Acquired from the above by a previous owner in 2006. Anonymous sale; Sotheby's, London, 7 June 2011, lot 228. Acquired at the above sale by the present owner.

The stage adaptation of Alexandre Dumas fils' (1824-1895) eponymous novel La Dame aux Camélias [The Lady of the Camelias] premiered in 1852 at the Théâtre du Vaudeville in Paris to great acclaim. The following year Giuseppe Verdi (1813-1901) used the plot for the libretto of one of his most famous operas – La traviata. Iurii Pimenov created several stage designs for an unrealised production of La Dame aux Camélias that was meant to take place at the Central Theatre of the Red Army in Moscow.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

43

VLADIMIR LEBEDEV (1891-1967)

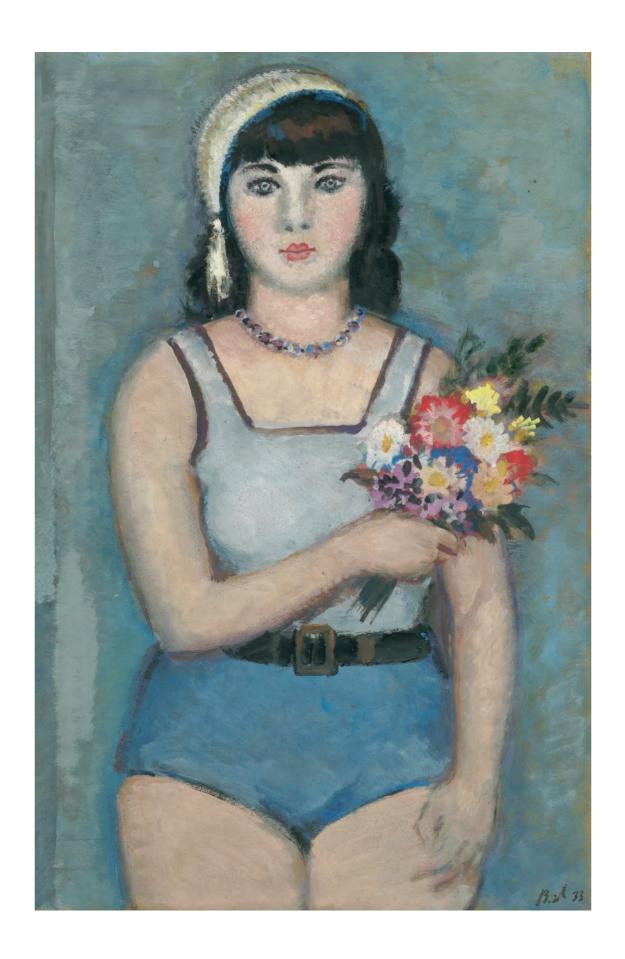
Young woman with bouquet signed with Cyrillic initials and dated 'V. L 33' (lower right) watercolour and gouache on card 25½ x 17% in. (64 x 44.1 cm.)
Painted in 1933

£250,000-300,000

US\$350,000-410,000 €300,000-350,000

PROVENANCE:

Anonymous sale; Finarte, Milan, 15 December 1992, lot 355. Acquired at the above sale by the present owner.





Having studied under Frantz Roubaud (1856-1928) and Mikhail Bernshtein (1875-1960), Vladimir Lebedev gained critical acclaim for his iconic illustrations for children's books as well as his bold agitprop posters produced for the Russian Telegraph Agency known as 'ROSTA Windows'. The artist designed over 600 posters, which were widely displayed in the streets of Petrograd, mounted on agit-trains, boats and railway stations and hung on the walls of workers' clubs.

In 1924 together with Samuil Marshak (1887-1964) as a co-editor of the newly formed Children's Books department of *Gosizdat* [State Publishing House of the RSFSR], Lebedev set on a mission to revolutionise children's books by creating a new genre of educational literature and collaborating with the most daring Avant-garde writers and artists of the time. Lebedev became most famous for his timeless illustrations for Marshak's 'Circus', 'The tale of a little silly mouse' and 'Ice cream', amongst others. A venerable graphic artist of his time, Lebedev established his own fine art school adjoined to the publishing house, whose graduates included Yevgeny Charushin (1901-1965) and Yuri Vasnetsov (1900-1972)

In 1933 Lebedev created a series titled *Young woman with bouquet* comprising 17 works, including the present painting. The series depicted young Leningrad sportswomen - not Olympic heroines, but the young women who had just passed their *GTO* [Ready for Labour and Defence] exams. Being an amateur, yet avid football player and boxer himself, Lebedev was fascinated with sports and the potentiality of the human body. He ardently studied anatomy, observed and captured motion and physical strength in numerous studies.

The present work, as well as the entire series, was never meant to be a portrait of a particular person, but rather a collective image of a type. While glorifying Soviet youth and its physical culture, Lebedev did not withhold from the temptation to imbue the series with a hue of irony showing his heroines unburdened by intellectual pursuits, perhaps thanks to his early career as a political caricaturist. Young woman with bouquet exemplifies the most refined qualities of Lebedev's talent as a graphic artist and exceptional colourist coupled with his critical eye for the vices of the era in which he lived. This series having had remained obscured from the public eye for many years, this work is a rare and exciting discovery in Russian Art.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, UNITED STATES

*44

GEORGY NISSKY (1903-1987)

Railway signal box

signed in Cyrillic and dated 'Nisskii 46' (lower right); further signed in Cyrillic, inscribed in Russian with title and dated 'Nisskii 46' (on the reverse) oil on board $15\% \times 22\%$ in. (39.7 x 56.5 cm.) Painted in 1946

£30,000-50,000

US\$41,000-67,000 €35,000-58,000

PROVENANCE:

Henry Penn Wenger (1927-1997). Bequeathed by the above to the present owner.

For more information on the collector Henry Penn Wenger, see the introductory text for lots 125-141.



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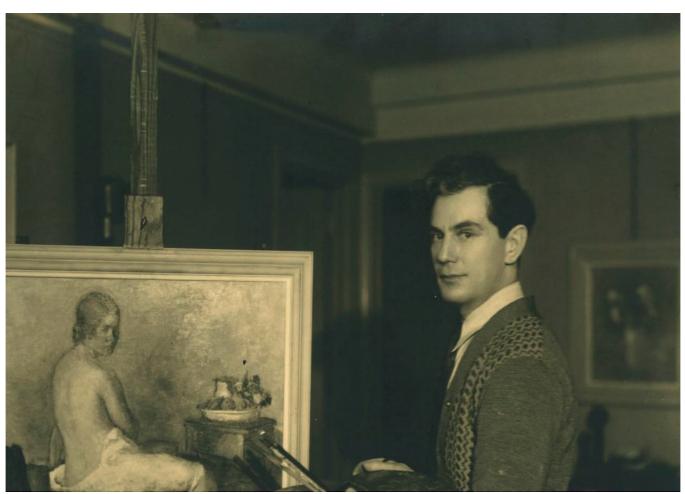
A GROUP OF WORKS FROM THE FAMILY OF SIMKHA SIMKHOVITCH (LOTS 45-56)

Simkha Simkhovitch emigrated from Russia to New York in 1924, a time when many talented artists sought similar refuge outside post-revolutionary Russia establishing successful careers in the United States, such as Boris Grigoriev, David Burliuk, Nicolai Fechin, Abram Manievich, among others. Upon his arrival in New York, Simkhovitch began working as an illustrator for the Hollywood screenwriter Ernest Pascal (1896-1966), who introduced him to the influential gallerist Marie Sterner (1880-1953). Thanks to Sterner, Simkhovitch's work received greater exposure, leading to frequent exhibitions in American galleries and museums, as well as considerable publicity in influential periodicals such as Life, The New York Times, Art News, Town & Country, among others.

Simkhovitch's popularity led to commissions for murals in public buildings, illustrations and advertisements, as well as portraits of American socialites and their families, as well as well-known actors. One of the artist's memorable images tied to his early years in America is his 1926 portrait of the renowned actress Gloria Swanson (1899-1983) (lot 55). By this point Swanson had reached an astronomical level of fame and wealth, far beyond the reaches of even her internationally adored screen partner, Rudolph Valentino (1895-1926). In this portrait, Simkhovitch sets Swanson against a bustling Gotham, packed with colourful figures and art deco architecture,

dressed in an 18th century costume, reminiscent of one worn in the 1922 silent film Beyond the Rocks in which she costarred with Valentino. Swanson stands proudly with her characteristic toothsome smile fitted in a stylish hat and grey dress decorated with ribbons, sashes, floral embroidery and delicate lacework. Simkhovitch glamorises and modernises Swanson's historicised dress with sharp lines and geometric forms, resulting in a very fine cubist composition within the otherwise classically rendered costume. Marie Sterner ensured that this portrait received all possible attention and acclamation, and while on view in her gallery in New York, it was publicised in various society and art journals. The work was to be included in the Cincinnati Museum Association's 35th Annual Exhibition in 1928, but, in a letter to the museum from a representative of the gallery, Sterner had eventually decided against its inclusion. Nevertheless, an exhibition label remains on the reverse of the work. That same year, however, Sterner did arrange for the inclusion of Simkhovitch's Nude model (lot 54) to be included in the Fifth Exhibition of Contemporary Water Colors and Pastels at the Cleveland Museum of Art.

Simkhovitch's success as an artist in the United States during these years depended in large part on his adherence to fashionable, commercial trends. As realism became increasingly popular in American art, Simkhovitch's



S. Simkhovitch at the easel, circa 1930 ©The family of the artist, photograph by Percy Rainford



commissioned works predominantly reflected that style. This was a decided shift away from his earlier artistic expressions. Having been swept up in the avant-garde movement in Russia, Simkhovitch was driven by revolutionary ideas in art, and had experimented with constructivist and cubist techniques in his early work.

While still in Russia, Simkhovitch worked on theatre and book designs while studying at the Academy of Arts in St Petersburg. Following his graduation, which coincided with the Revolution, he would go on to teach at the reformed and renamed Academy and continued to work on designs. He participated in the *Paintings and Sculptures of Jewish Artists* exhibition in Moscow from July to August 1918, and he took part in the *Great Russian Revolution Art Competition* in 1919, where he was awarded first prize. In 1922, Simkhovitch exhibited two illustrations for Maxim Gorky's *Prison* at the *International Book Exhibition* in Florence.

Works from this period by Simkha Simkhovitch are extraordinarily rare, and practically unknown.

Within this collection there is an exquisite group of designs executed between 1915-1916, including studies for The Firebird and The Book of Job (lot 56), as well as two original book cover designs, executed in 1923 for the socially charged tale Ditte, Child of Man by the Danish writer Martin Andersen Nexø (1869-1954), and for Lev Orshanskii's (1866-1937) psychological analysis on the role of toys in human development (lot 50). The most striking work from this period is an unfinished oil painting, Chinese man (lot 47). This work represents a pivotal moment in Simkhovitch's development as an artist, clearly reflecting his experimentation with formal and spatial fractures. A masterful synthesis of the figurative and abstract, Simkhovitch creates a captivating portrait; the face of the man is illuminated by what appear to be colourful paper lanterns held before his chest, while his outer form is darkened by the surrounding landscape and night sky. The details of the face, hat, clothing and body of the man, set against varying green fields and distant architectural structures is a conglomeration of abutting geometric forms, distinguished by the artist's skillful fusion of hard outlines and sfumato. Reminiscent of Marc Chagall's masterpieces created during his Vitebsk period, resonating the early cubofuturist experiments of Kazimir Malevich and Liubov Popova, it is clear that aesthetic influences and dialogues were ever-present among these contemporary Russian artists.

With the exception of *Self-portrait* (sold Christie's London, 28 May 2012), there have been no other comparable works by the artist offered at auction. This is probably the last pre-emigration cubist composition by Simkha Simkhovitch remaining in private hands to be offered for sale for the first time.

Following his move to the United States in 1924 Simkhovitch believed that he would eventually return to Russia. Instead, he remained, married a New Englander named Elsa Fornell, with whom he would have three daughters, and lived in America until the end of his life. He created many works depicting his beautiful wife, his family and their home in Connecticut, as well as surrounding landscapes and genre scenes. As he continued his career as an artist, in addition to Marie Sterner, Simkhovitch would also be represented by New York's Midtown Galleries and Janet Marqusee Fine Arts. His exhibitions would be attended by important critics, artists and patrons, such as Katherine Dreier (1877-1952), founder and President of the renowned Société Anonyme. Most of Simkhovitch's works of the 1930s and 1940s were imbued with realism, and often focused on social themes, which were favorably received by critics; 'Simkhovitch's compositions are often built up in a kind of complicated but well-managed counterpoint. His eyes are clear, his hands steady, and, in the best sense, healthy interpretations of life around him are the outcome of his artistic work.' (R. Green Harris, 'Seen in the Galleries', The New York Times, 22 February 1931); '[...] he makes his truth to nature the asset that it ought always to be.' (New York Herald Tribune, 15 December 1940). 'Mr. Simkhovitch is a painter who has succeeded in making meticulous composition seem informal [...] In all of his work there is a soundness and a sanity that comes only of good craftsmanship and a sure command of the technique of painting' ('Simkhovitch Art Exhibit Draws Favorable Comment', Greenwich Time, 5 December 1940).

While such paintings brought Simkhovitch much acclaim from the public, he continued to execute a series of works revealing experimentations with cubism, a style that had consistently interested the artist throughout his life. Simkhovitch treasured these works the most, and kept them in his home. These include *Fishermen* (lot 48), *Still life* (lot 46), and *Still life with mandolin* (lot 49), the very last painting on which he worked before his death, and on the reverse of which he had clearly inscribed 'unfinished-not for sale'.

PROPERTY FROM THE FAMILY OF THE ARTIST

*45

SIMKHA SIMKHOVITCH (1893-1949)

Self-portrait with family; Portrait of Elsa, the artist's wife; Portrait of Naomi, the artist's daughter

one signed 'Simka Simkhovitch' (lower right) and inscribed 'Daughter Naomi' (lower left)

one oil on canvas; one charcoal and pastel on canvas; one pencil on paper $19\% \times 15\%$ in. (50 x 39.3 cm.); and smaller

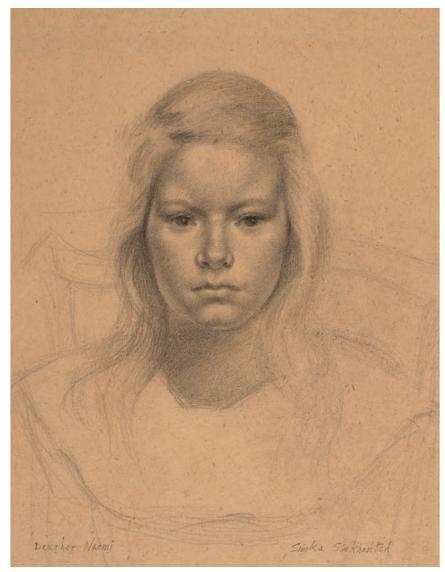
Executed circa 1945

£7,000-9,000

US\$9,600-12,000 €8,300-11,000

PROVENANCE:

The family of the artist.





Elsa Fornell, wife of S. Simkhovitch ©The family of the artist



45



PROPERTY FROM THE FAMILY OF THE ARTIST

*46

SIMKHA SIMKHOVITCH (1893-1949)

Still life

oil on canvas 34¼ x 27¼ in. (87 x 68.5 cm.) Painted circa 1945

£6,000-8,000

US\$8,200-11,000 €7,100-9,400

PROPERTY FROM THE FAMILY OF THE ARTIST

*47

SIMKHA SIMKHOVITCH (1893-1949)

Chinese man

signed in Cyrillic 'S Simkhovich' (on the reverse) oil on canvas $38 \times 23\%$ in. (96.5 x 60.6 cm.)

£15,000-20,000

US\$21,000-27,000 €18,000-23,000

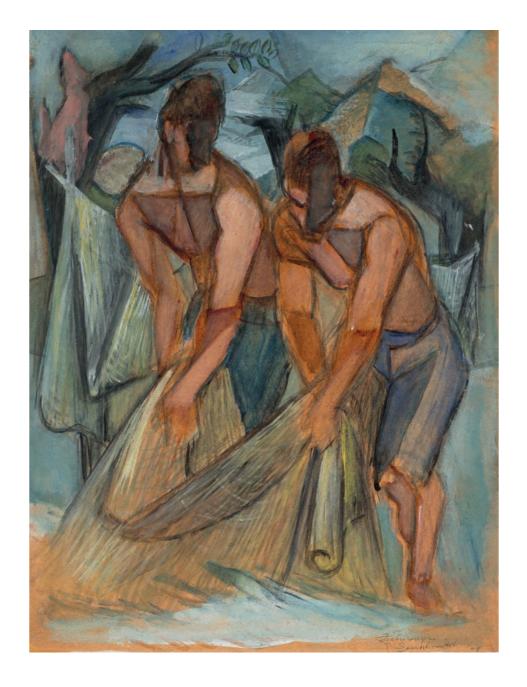
PROVENANCE:

The family of the artist.

PROVENANCE:

The family of the artist.





*48

SIMKHA SIMKHOVITCH (1893-1949)

Fishermen

signed, inscribed with title and dated 'Fishermen/S.Simkhovitch/48' (lower right) pencil, watercolour and gouache on paper laid on board $28\% \times 18$ in. (73.3 $\times 45.7$ cm.) Executed in 1948

£5,000-7,000

US\$6,900-9,500 €5,900-8,200

PROVENANCE

The family of the artist.



*49

SIMKHA SIMKHOVITCH (1893-1949)

Still life with mandolin

signed 'S. Simkhovitch' and inscribed with title (on the reverse) oil on canvas $\,$ 22 x 36 in. (55.8 x 91.4 cm.) Painted circa 1949

£6,000-8,000

US\$8,200-11,000 €7,100-9,400

PROVENANCE: The family of the artist.



*50

SIMKHA SIMKHOVITCH (1893-1949)

Design for the front cover of Lev Orshanskii's 'Toys'; and Design for the front cover of Martin Andersen-Nexø's 'Ditte, Child of Man'

the second signed in Cyrillic'S Simkhovich' (centre right) and both dated '1923'

the first pencil on paper; the second pencil and ink on paper

the first 7.14 x 5¼ in. (18.4 x 32.4cm.); the second 7% x 6 in. (19 x 15.2 cm.)

together with one lithograph design for the front cover of 'One Thousand and One Nights'; and three pencil studies: 'Water carrier', 'Night shelter' and 'Wood stack'. (6)

£1,800-2,200

US\$2,500-2,900 €2.100-2.600

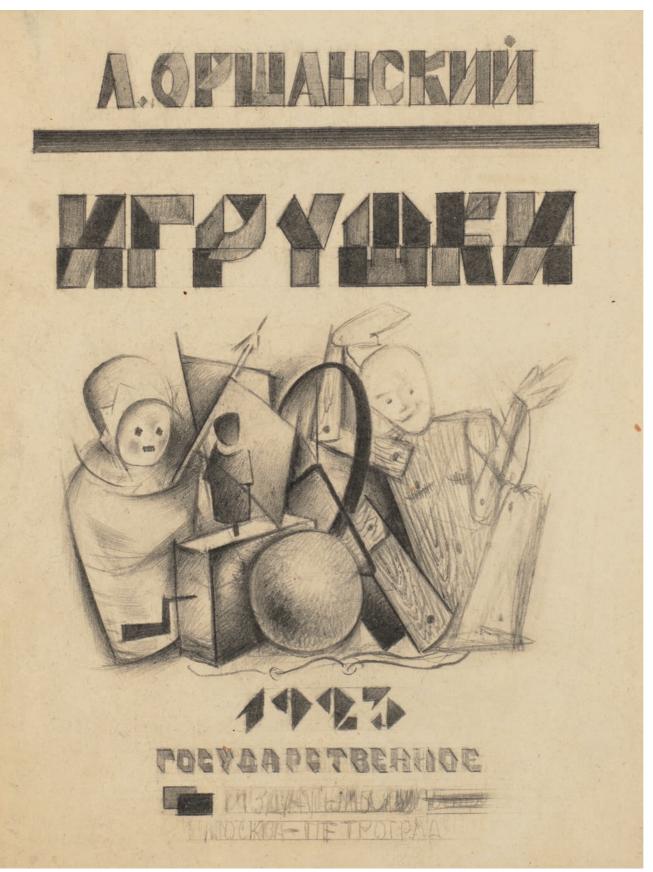
PROVENANCE:

The family of the artist.

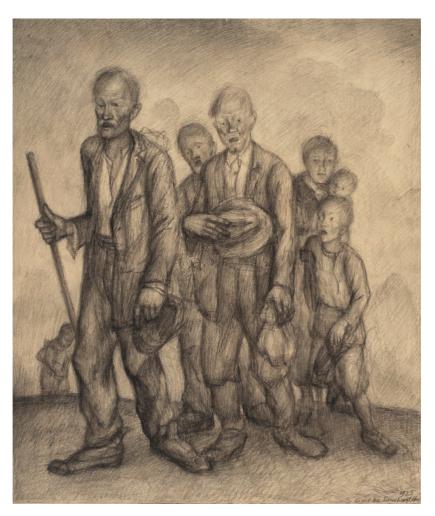








(detail)



*51

SIMKHA SIMKHOVITCH (1893-1949)

The janitor's family; and Itinerants

the second signed and dated '1927/Simkha Simkhovitch'

the first oil on canvas; the second pencil and charcoal on paper

the first 28×16 in. $(71 \times 40.6$ cm.); the second $22 \times 18\%$ in. $(55.8 \times 47.6$ cm.)

together with two oil studies, one pastel portrait and one pencil study for a mural (6

£7.000-9.000

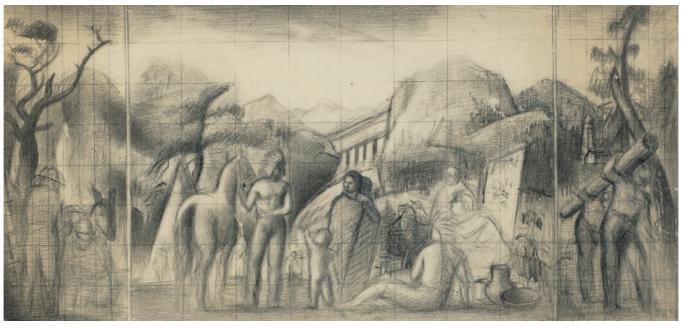
US\$9,600-12,000 €8,300-11,000

PROVENANCE:

The janitor's family with The Midtown Galleries, New York. The family of the artist.

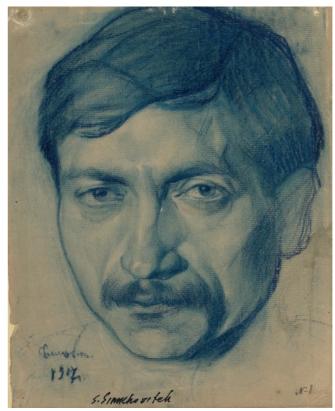
LITERATURE:

The janitor's family
'Who Teaches Who? This is What European
Artists Have Been Doing in America', Art News,
941, October 15-31, 1941, listed and illustrated p.
18.

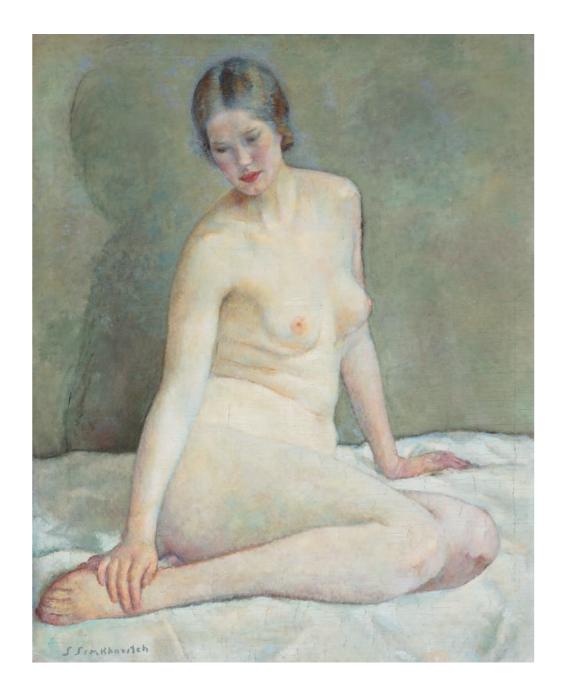












*52

SIMKHA SIMKHOVITCH (1893-1949)

Seated nude (Elsa) signed 'S. Simkhovitch' (lower left) oil on canvas $40 \times 32\%$ in. (101.6 x 82cm.)

£8,000-12,000

US\$11,000-16,000 €9,400-14,000

PROVENANCE:

The family of the artist.

*53

SIMKHA SIMKHOVITCH (1893-1949)

Portrait of an elegant lady

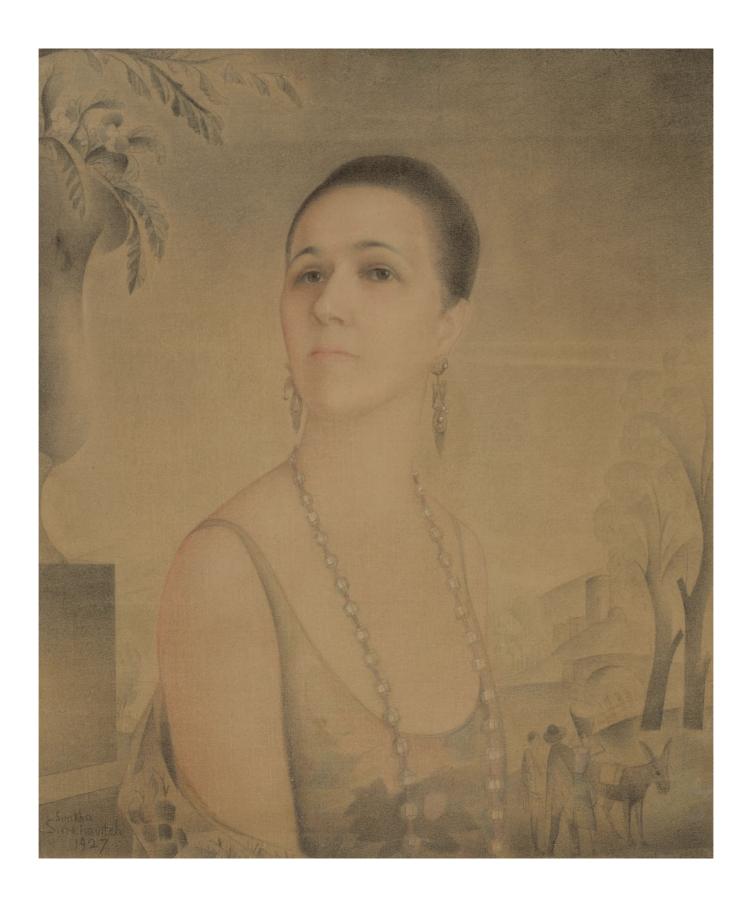
signed and dated 'Simkha/Simkhovitch/1927' (lower left) pencil, colour pencil, charcoal and white chalk on canvas 24×20 in. $(61 \times 50.8$ cm.)

£6,000-8,000

US\$8,200-11,000 €7,100-9,400

PROVENANCE:

with Janet Marqusee Fine Arts, Ltd., New York. The family of the artist.



*54

SIMKHA SIMKHOVITCH (1893-1949)

Nude model

signed in Cyrillic and dated '1920 S Simkhovich' (lower right) pencil, ink, watercolour and gouache on paper $51/2 \times 61/4$ in. (14 x 15.8 cm.)

£2,500-3,500

US\$3,500-4,800 €3,000-4,100

PROVENANCE:

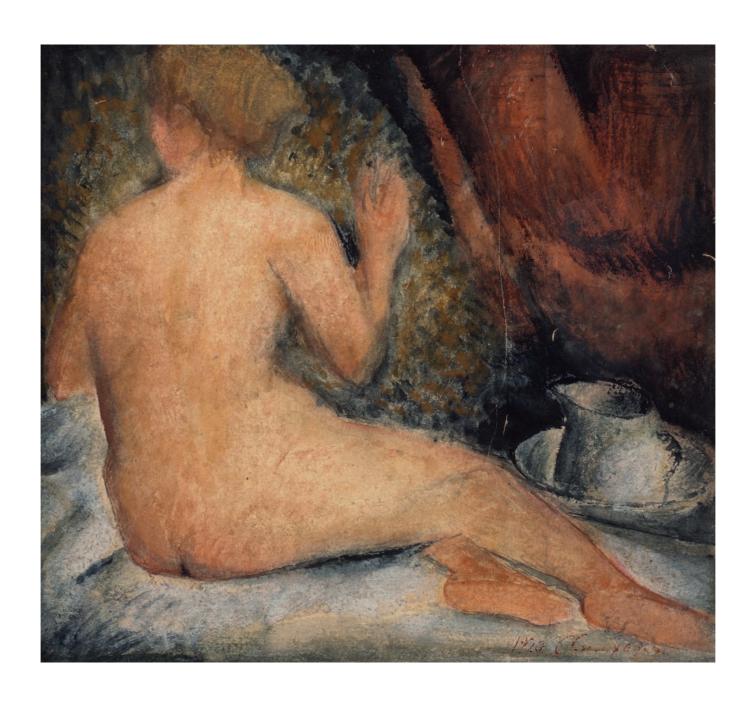
with Marie Sterner Galleries, New York.

EXHIBITED:

Cleveland, The Cleveland Museum of Art, Fifth Exhibition of Contemporary Water Colors and pastels, 1 March-11 April 1928 (label on the reverse).



Lot 54 on view at the Fifth Exhibition of Contemporary Water Colors and Pastels. The Cleveland Museum of Art, Cleveland, OH (March 7-April 10, 1928). ©Cleveland Museum of Art, OCLC number 974897344



*55

SIMKHA SIMKHOVITCH (1893-1949)

Portrait of Gloria Swanson

signed, inscribed and dated 'Simka Simkhovitch/1926 N.Y.C.' (lower right) charcoal, pencil, colour pencil and white chalk on canvas 59% x 34 in. (150 x 86.4 cm.) Executed in 1926

£15,000-20,000

US\$21,000-27,000 €18,000-23,000

PROVENANCE:

with Marie Sterner Galleries, New York. The family of the artist.



G. Swanson and R. Valentino, production Still for the silent drama 'Beyond the Rocks' @Wisconsin Center for Film and Theater Research





*56

SIMKHA SIMKHOVITCH (1893-1949)

Study for 'Firebird'; Study for 'Prophet'; Study for 'Job'; and two set designs

one set design signed with Cyrillic initials and dated '1916' (lower left); one set design signed in Cyrillic and dated '1915./SSimkhovich' (lower right); all signed in Cyrillic, dated and inscribed in Russian with the title (on the reverse) two pencil and watercolour on paper; two pencil, ink, watercolour and gouache on paper, one pencil, ink and watercolour on paper 73/4 x 19½ in. (45 x 49.5 cm.); and smaller (5)

£2,500-3,500

US\$3,500-4,800 €3.000-4.100

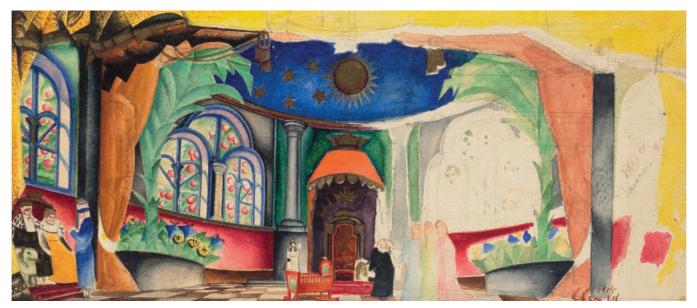
PROVENANCE:

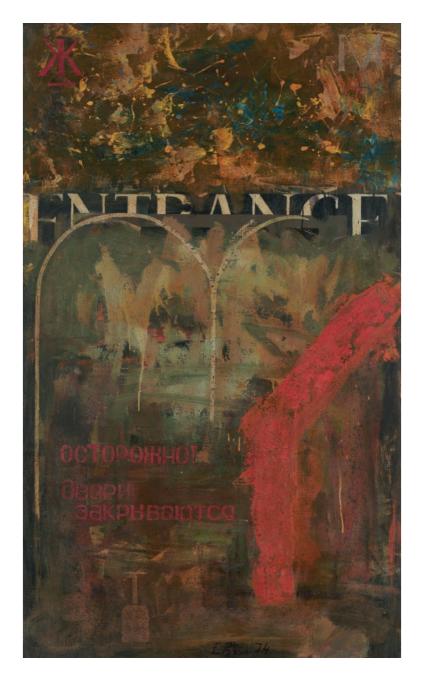
The family of the artist.











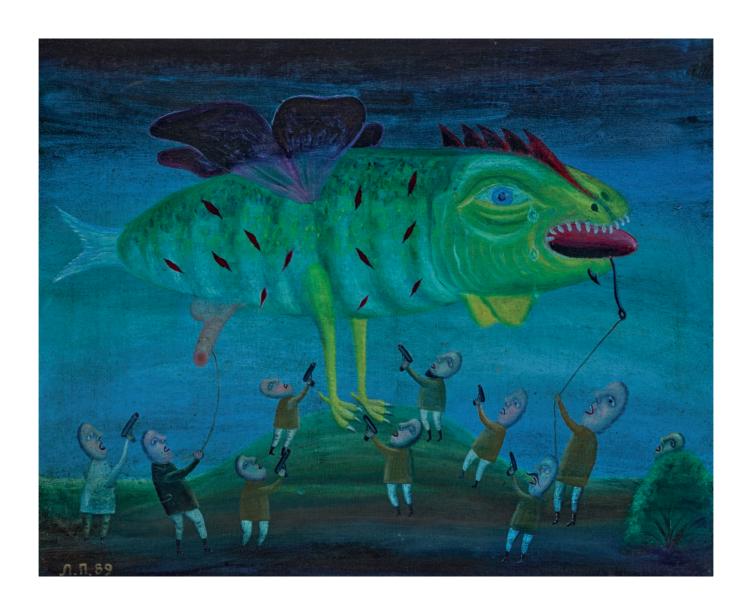
*57 EVGENII RUKHIN (1943-1976)

Entrance

signed in Cyrillic and dated 'E. Rukhin. 74.' (lower centre) pencil and oil on canvas $56\% \, x \, 33\%$ in. (144.5 x 84.1 cm.) Painted in 1974

£7,000-9,000

US\$9,500-12,000 €8,200-10,000



PROPERTY OF A DISTINGUISHED GENTLEMAN

58

LEONID PURYGIN (1951-1995)

Pipa No. 1

signed with Cyrillic initials and dated 'L. P. 89' (lower left) oil on canvas $25\%\times31\%$ in. (64.7 x 81 cm.) Painted in 1989

£10,000-15,000

US\$14,000-20,000 €12,000-18,000

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*, 31 May-19 June 1989, no. 6.

LITERATURE

Exhibition catalogue, *Leonid Purygin*. *One-man exhibition*, New York, 1989, illustrated p. [19], listed p. [51], no. 6.



VASILY SITNIKOV (1915-1987)

Happy song

signed in Cyrillic, inscribed in Russian with title and dated 'Sitnikov V. la./1980 \times 2 Wednesday 12.45' (on the reverse)

oil on canvas

37¼ x 55% in. (94.6 x 140.7 cm.)

£20,000-30,000

US\$27,000-40,000 €24,000-35,000

PROVENANCE

A gift from the artist to Vladimir Nekrasov (b. 1939), New York.

LITERATURE:

 $K. \ Kuzminsky, (ed.), \textit{Zhitie Vasil' laklicha Sitnikova, napisannoe i marisovannoe im samim [The Life of Vasily laklich Sitnikov painted and written by himself], Lordville, 2009, illustrated p. 207.$



λ*60

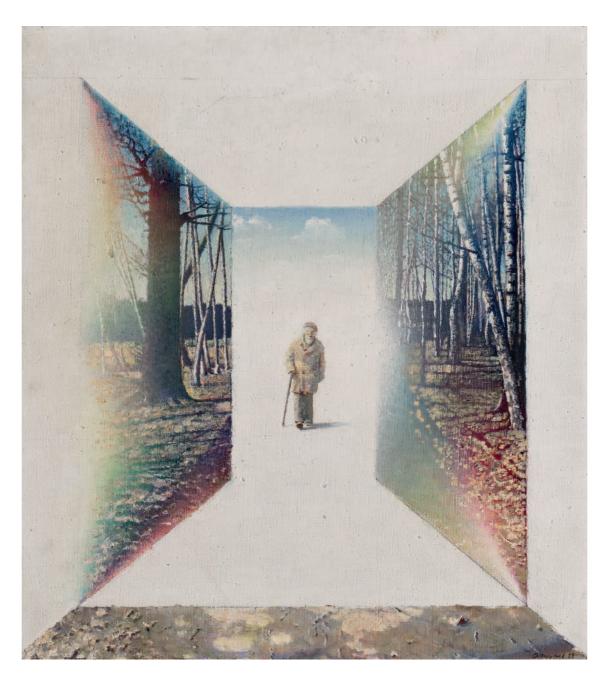
OSCAR RABIN (1928-2018)

Russian landscape with barracks, a lamp and cats

signed and dated 'Oscar Rabine 1988' (lower centre); inscribed with title in Russian, further dated '1988' and numbered '992' (on the reverse) oil and mixed media on canvas $44\% \times 63\%$ in. (114 x 162 cm.)

£40,000-60,000

US\$54,000-81,000 €47,000-70,000



PROPERTY OF A DISTINGUISHED GENTLEMAN

61

OLEG VASSILIEV (1931-2013)

Looking at the sky; and Grandfather

the first signed in Cyrillic 'O. Vasil'ev', further signed with the artist's monogram and inscribed in Russian with title (on the reverse); the second signed in Cyrillic and dated 'O. Vasil'ev 89' (lower right) pencil and oil on canvas

the first 35½ x 31½ in. (90 x 80 cm.); the second 23% x 21% in. (60 x 54.2 cm.) Grandfather

Painted in 1989

£30,000-50,000

US\$41,000-68,000 €36,000-59,000

DOVENANCE.

with Phyllis Kind Gallery, New York. Acquired from the above by the present owner circa 1993.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*62

OLEG TSELKOV (1934-2021)

Portrait with halo

signed in Cyrillic, inscribed with title in Russian and dated 'Oleg Tselkov/1977' (on the reverse) oil on canvas

 $31\frac{1}{2}$ x $31\frac{1}{4}$ in. (80 x 79.5 cm.)

£30,000-50,000

US\$41,000-68,000 €36,000-59,000

PROVENANCE:

Acquired from the artist by the previous owner.

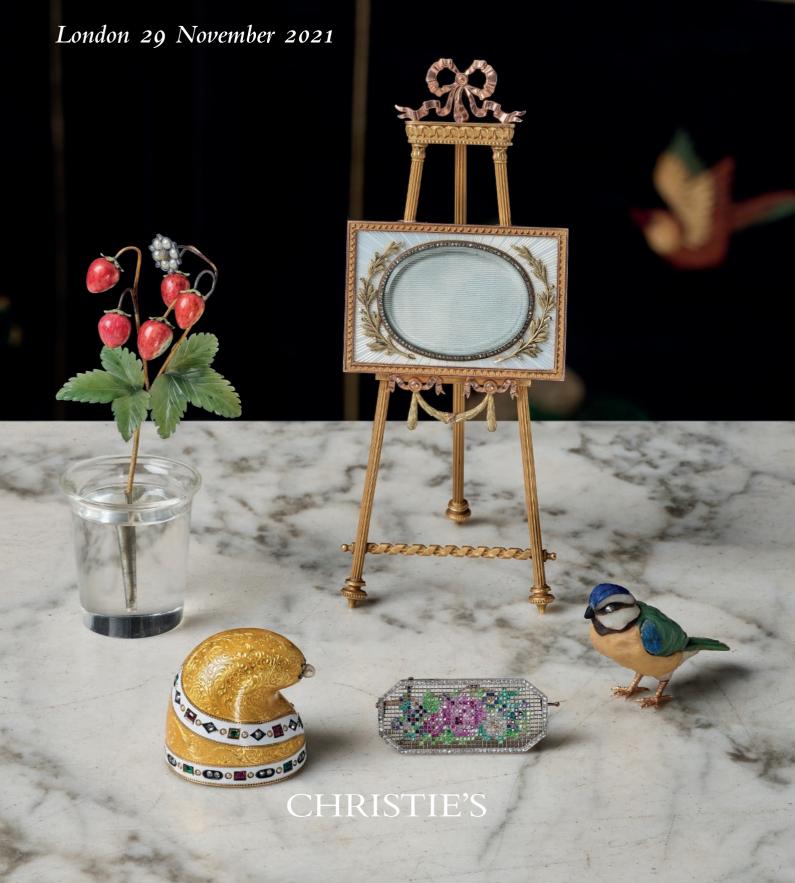
Property from a Private Collection, England; Sotheby's, London, 28 November 2006, lot 157.

Acquired at the above sale by the present owner.



END OF SESSION I

A SELECTION OF FABERGÉ MASTERPIECES FROM THE HARRY WOOLF COLLECTION



Please note that Session I: Russian Paintings is followed by Sale 20821:

A SELECTION OF FABERGÉ MASTERPIECES FROM THE HARRY WOOLF COLLECTION

MONDAY 29 NOVEMBER 2021 AT 1PM (LOTS 1-86)

Immediately followed by Session II: Fabergé and Russian Works of Art at 3pm (lots 101-224)







A JEWELLED AND ENAMEL GOLD-MOUNTED CHALCEDONY MINIATURE PENDANT

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1890

In the form of a pig, with cabochon ruby-set eyes and a white enamel band within gold borders, marked on loops with workmaster's initials % in. (2.1 cm.) long

£4,000-6,000

US\$5,500-8,200 €4,700-7,000 The original design for a comparable model of a pig pendant is featured in a surviving album of Henrik Wigström's drawings, numbered '12921' (U. Tillander-Godenhielm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 86, pl. 191).



The present lot with a comparable Fabergé design.





A PAIR OF JEWELLED AND ENAMEL GOLD CUFFLINKS

BY FABERGÉ, WORKMASTER ALBERT HOLMSTRÖM, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 81212

Each terminal to both cufflinks of circular form, the rim enamelled in white, centring a shamrock set with rose-cut diamonds, with gold chain-links with detachable hooks, *marked on loops with workmaster's initials*; in the original Fabergé wooden case Each terminal, ½ in. (1.1 cm.) diameter

£10,000-15,000

US\$14,000-21,000 €12,000-18,000

PROVENANCE

Acquired from Nigel Norman, London, in December 2011.

A JEWELLED AND ENAMEL GOLD BROOCH

BY FABERGÉ, WORKMASTER OSCAR PIHL, MOSCOW, CIRCA 1890

Shaped as the emblem of the Russian yacht *Foros*, with two crossed naval flags, enamelled in white and set with sapphires and rose-cut diamonds, the right flag also set with an enamelled coat of arms of the Sevastopol Yacht Club, all mounted on a ship wheel set with diamonds, engraved with initials 'P.R.', with a safety chain, *marked on rim and loop with workmaster's initials* 1% in. (4.2 cm.) wide

£10,000-15,000

US\$14,000-20,000 €12,000-18,000

PROVENANCE:

John Ritchie (1842-1906), Royal Navy sailor and Superintendent of the Sailor's Home, Greenock.

By direct descent to his daughter Prudence Anderson Hawkins (neé Ritchie) (1875-1971).

By direct descent to the present owner.

The Foros yacht was built by Scotts Shipbuilding and Engineering Company in Greenock, United Kingdom in 1890-1891 for the Russian tea magnate and porcelain factory owner Alexander Kuznetsov (1856-1895). Foros was considered one of the most luxurious and refined vessels of its time, equipped with premiere technology and lavish interiors. Kuznetsov's yacht was affiliated with both the St Petersburg Yacht Club and the Sevastopol Yacht Club, the latter club located near Kuznetsov's family estate in the Crimean town Foros, the yacht's namesake.

The 1891 census records show that John Ritchie (1842-1906), the original owner of the brooch, was the Superintendent of the Sailor's Home in Greenock when the yacht was under construction. The engraved initials 'P.R.' on the brooch stand for his daughter Prudence Ritchie.

For a comparable brooch by Oscar Pihl, see Christie's, Geneva, 17-18 May 1994, lot 255.



The Foros yacht near Yalta.



AN IMPORTANT LIFE-SIZE FABERGÉ MODEL OF A DORMOUSE

*104

AN IMPORTANT LIFE-SIZE JEWELLED, SILVER AND GOLD-MOUNTED AGATE MODEL OF A DORMOUSE

BY FABERGÉ, ST PETERSBURG, CIRCA 1900, SCRATCHED INVENTORY NUMBER 21714

Realistically carved as a dormouse, with silver whiskers, holding gold straws in his paws, with cabochon sapphire-set eyes, apparently unmarked 2% in. (6.5 cm.) high

£80,000-120,000

US\$110,000-160,000 €94,000-140,000

PROVENANCE:

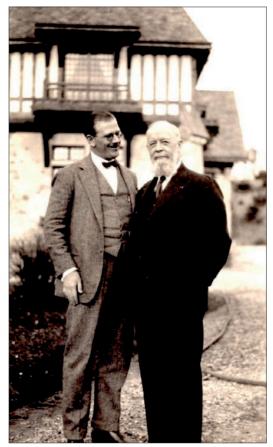
A gift from Emanuel Nobel (1859-1932) to Karl Wilhelm Hagelin (1860-1955). By descent to his son Wolodja Hagelin (1897-1970), godson of Emanuel Nobel. Thence by descent.

Karl Wilhelm Hagelin (1860-1955)

Karl Wilhelm Hagelin was born in 1860 in St Petersburg to Swedish parents. The following year his parents moved to the Volga river, where his father worked as a boat engineer. Karl Wilhelm joined the Nobel brothers' oil company in Baku in 1879. A very close colleague and friend of the Nobel brothers, he was made the group manager in 1891.

The managerial skills of Karl Wilhelm Hagelin were greatly appreciated by the Nobel brothers during the unrest in Baku between 1904 and 1905. In 1906, he was appointed Swedish consul general in St Petersburg. Shortly after the Revolution, Hagelin left Russia for Stockholm where he joined the Aktiebolaget Cryptograph company, as a main shareholder with Emanuel Nobel.

Karl Wilhelm's son Wolodja Hagelin (1893-1970) was godson of Emanuel Nobel. He inherited the present Fabergé dormouse, which was originally a gift from Nobel to Karl Wilhelm Hagelin.



Karl Wilhelm Hagelin with his son Wolodja Hagelin



Emanuel Nobel (1859-1932)

Following the death of his father in 1888, Dr Emanuel Nobel became head of the family business, The Nobel Brothers Petroleum Production Company. Founded in 1879, the company was the leading kerosene producer in Russia at the time. Emanuel Nobel's business successes in Russia were such that he was personally requested by Emperor Alexander III to accept Russian citizenship in 1891.

Emanuel Nobel is considered one of Fabergé's most important clients. According to Francois Birbaum, Fabergé's senior master craftsman from 1893, 'E. Nobel, one of the kings of oil, was so generous in his presents that at times it seemed that this was his chief occupation and delight. Orders were constantly being made for him in the [Fabergé] workshops and from time to time he came to have a look at them. Often, he only decided for whom the present should be only when the work was finished' (quoted in Birbaum's memoirs, St Petersburg, *Fabergé: Imperial Jeweller*, London, 1993, p. 454).

Henry Bainbridge, the manager of the London Fabergé shop, also wrote about Emanuel Nobel: 'He was a man for whom the jubilees and anniversaries of his directors and staff meant nothing if not suitably commemorated by some objects from Fabergé' (H.C. Bainbridge, *Peter Carl Fabergé*, London, 1949, p. 58).

The Fabergé Life-Size Hardstone Dormouse

An almost identical life-size agate model of a dormouse with gold straws and cabochon sapphires was bought by Queen Alexandra from the Fabergé's London branch on 5 November 1912 for £33 (see C. de Guitaut, *Fabergé in the Royal Collection*, London, 2003, p. 72, no. 54).

Another agate dormouse is listed in the ledgers of Fabergé's London branch and has a very similar inventory number to the present lot. It was acquired by Sir Ernest Cassel (1852-1921), a famous British banker, in December 1911 also for £33. It was returned later that month by Lady Brougham and Vaux, who presumably received it as a gift. Its current location is unknown.



Karl Wilhelm Hagelin's 50th birthday celebration in 1910. Emanuel Nobel is standing to his right.



The Branobel company's oil rigs in Baku.



A GUILLOCHÉ ENAMEL SILVER DESK CLOCK

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 24446

Of rectangular form, the body enamelled overall in translucent royal blue over a wavy guilloché ground, centring a white enamel dial with black Arabic chapters and pierced hands, all within a beaded outer border, the wooden back with a silver-gilt scroll strut, the back-plate with hand-set, marked throughout with 'Faberge' and workmaster's initials, also with London import marks for 1914 $3\frac{1}{2}$ in. (8.8 cm.) high

£45,000-55,000

US\$62,000-75,000 €53,000-65,000

PROVENANCE:

Purchased by Mrs. W.B. Leeds (1873-1923) from the London branch of Fabergé on 21 December 1915 for £22.

Private collection.

Anonymous sale; Grogan & Company, Dedham, Massachusetts, 21-22 May 2011, lot 870.

I ITEDATIIDE

G. von Habsburg, Fabergé in America, New York, 1996, p. 348 (listed).

Mrs W.B. Leeds (1873-1923) (neé Nancy Stewart) was a wealthy American heiress who inherited a sizeable fortune from her late second husband, the tin plate magnate William Bateman Leeds (1861-1908). The wealth helped Mrs Leeds become a prominent member of London society and it funded her passion for collecting Fabergé.

She became one of the most important clients of Fabergé in London, purchasing sixty-five pieces, including the present lot, from the London branch between 1915 and 1916. In 1920, she married Prince Christopher of Greece and Denmark (1888-1940), the youngest son of King George I of Greece (1845-1913), and became Princess Anastasia of Greece and Denmark.



Mrs W.B. Leeds (1873-1923).

Data.	Customer's Name.	Description of Goods.	Stock Number,	Details.	Total.	ii. L. Folio,	Cost Price. Rbls. Cop.
Dec 21		<u>/3</u>	lorwar	cal	931 711		5,540
		Clock, blue enal sil-gilt mis	24446	22			134

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



A SILVER-MOUNTED NEPHRITE DESK CLOCK

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBERS 22437

Of arched form, the nephrite body centring a white enamel dial with black Arabic chapters and pierced hands, within a silver ribbon-tied laurel bezel, applied with two silver rosettes, suspending silver ribbon-tied laurel swags, with a silver acanthus-chased lower border, all on a bevelled rectangular nephrite base, marked on the mounts and back with 'Faberge' in Cyrillic and workmaster's initials 5½ in. (13 cm.) high

£60,000-90,000

US\$83,000-120,000 €71,000-110,000

EXHIBITED:

Hamburg, Kunstgewerbemuseum, *Fabergé, Juweilier des Zarenhofes*, 12 April - 25 June 1995, no. 118. Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 470.

LITERATURE

A. von Solodkoff, Fabergé Clocks, London, 1986, p.15 (illustrated).

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 123, no. 118 (illustrated). G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 204, no. 470 (illustrated).

The original design for a comparable model of a nephrite clock is featured in a surviving album of Henrik Wigström's drawings, numbered '13135' and dated '1912' (U. Tillander-Godenhielm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 135, pl. 309).







A JEWELLED AND GUILLOCHÉ ENAMEL TWO-COLOUR GOLD-MOUNTED NEPHRITE PARASOL HANDLE

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 3312

The reeded bulbous nephrite handle surmounted by a cabochon ruby, above a yellow and rose gold reeded and laurel-chased mount, the collar enamelled in translucent oyster over a moiré guilloché ground, set with cabochon rubies and rose-cut diamonds suspending two-colour ribbon-tied laurel gold swags, with a rose-cut diamond-set lower rim, marked on mounts with workmaster's initials 2½ in. (6.2 cm.) long, excluding screw

£5,000-7,000

US\$6,900-9,500 €5,900-8,200



A JEWELLED AND GUILLOCHÉ ENAMEL GOLD-MOUNTED **EMERALD CANE HANDLE**

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 1551

The cylindrical emerald handle, one facet applied with the monogram 'MW' beneath the Imperial Russian crown, set with rose-cut diamonds, above collar enamelled in translucent white over a wavy guilloché ground, applied with a gold mount shaped as a coiled snake, set with a cabochon ruby, marked on lower border with 'Fabergé' in Cyrillic and workmaster's initials 2% in. (7.4 cm.) high, excluding screw

£12,000-18,000

US\$17,000-25,000 €15,000-21,000



(detail)

A JEWELLED AND GUILLOCHÉ ENAMEL SILVER-GILT TRIPTYCH CLOCK AND FRAME BY FABERGÉ, WORKMASTER VICTOR AARNE, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 60167

Designed as a triptych, the middle panel centring a white enamel dial with black Arabic chapters and pierced hands, within a circular border guilloché enamelled in oyster white, decorated with four silver-gilt rosettes and laurels, the corners applied with four foliate sprays, surmounted by a laurel and ribbon crest, the hinged sides designed as photograph frames, similarly decorated, all surmounted by four cone finials, on four baluster feet, with ivorine back-plates, marked throughout with 'Faberge' in Cyrillic and workmaster's initials

81/4 in. (21 cm.) wide, when extended

£80,000-120,000

US\$110,000-160,000 €94,000-140,000

EXHIBITED:

Hamburg, Kunstgewerbemuseum, *Fabergé, Juweilier des Zarenhofes*, 12 April - 25 June 1995, no. 90. Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 692.

LITERATURE

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 111, no. 90 (illustrated). G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 272, no. 692 (illustrated).





110

A JEWELLED AND GUILLOCHÉ ENAMEL SILVER-MOUNTED DESK CLOCK

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 17509

Circular, the body enamelled in translucent lime green over a wavy sunburst guilloché ground, centring a white enamel dial with black Arabic chapters and pierced hands, within a pearl-seed bezel, all within an acanthus-chased outer border, the ivorine back with a silver-gilt scroll strut, the back-plate with hand-set, marked throughout with 'Faberge' in Cyrillic and workmaster's initials 45% in. (11.8 cm.) diameter

£50,000-70,000

US\$69,000-96,000 €59,000-83,000



PROPERTY OF A LADY

*111

A JEWELLED AND ENAMEL GOLD IMPERIAL PRESENTATION SNUFF BOX

BY FRIEDRICH KOECHLI, ST PETERSBURG, 1904-1908

Rectangular with rounded corners, the hinged cover centring a rose-cut and old-cut diamond-set cypher of Emperor Nicholas II beneath the Imperial crown, with four gold-mounted diamonds at corners, all within a blue guilloché enamelled entwined ribbon border, with a thumb-piece, rose gold interior, marked throughout with 'Fr. Koechli' in Cyrillic 3 ½ in. (8.9 cm.) wide

3½ in. (8.9 cm.) wide £50.000-70.000

US\$69,000-96,000 €59,000-83,000 Based on Dr Valentin Skurlov's research, the opulent design of the present snuffbox suggests that it was one of the more expensive snuff boxes amongst those purchased from Friedrich Koechli by the Imperial Cabinet during this specific period. Between 1904 and 1908, only one box was bought for more than 500 roubles (the average cost of a Koechli snuff box) that matches the description of the present snuff box. It was presented to Vice Admiral Alexander Rodionov (1849-1910) on 22 April 1905 and cost 900 roubles.

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

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

AN IMPORTANT COLLECTION OF FABERGÉ SILVER ANIMALS (LOTS 112-120)

This important collection of silver animals exemplifies Fabergé's ability to transform functional items, such as bell-pushes and lighters, into sculptural works of art. Julius Rappoport was probably the first artisan to make silver animals for Fabergé and was the leading designer of silver animal figures for the firm until his retirement in 1909. From then on Fabergé commissioned its silver animals to the First Silver Artel who were given all production moulds from Rappoport's stock.

The design influences for these animals, which are both imaginatively and realistically observed, varied from European functional silver sculptures to far-eastern animal figures and Japanese netsuke, in particular. The bell-push shaped as a frog (lot 120) is a great example of this influence. As with other works, the success of Fabergé silver animals was determined by its clientele. Both decorative and functional, these silver objects held broad appeal among Fabergé's clients in Russia and abroad. The silver table lighter in the form of an elephant (lot 114), for example, was acquired by Grand Duke Michael Mikhailovich who lived in England from 1900.

For more detailed information on Fabergé silver animals, see G. Von Habsburg, Fabergé Imperial Craftsman and His World, London, 2000, pp. 102-108.





*112

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

BY FABERGÉ, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 12206

Realistically cast and chased as a rabbit seated on its hind legs, with its ears up, the push-piece eyes set with cabochon garnets, marked on the front edge with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant 4¾ in. (12.2 cm.) high 12.9 oz. (400.9 gr.) gross

£25,000-35,000

US\$35,000-48,000 €30,000-41,000



*113

A GEM-SET SILVER BELL-PUSH IN THE FORM OF A PIG

BY FABERGÉ, WORKMASTER VICTOR AARNE, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 8659

The pig humorously modelled seated on its haunches, its nose set with a cabochon garnet push-piece, marked under foot with 'Fabergé' in Cyrillic and workmaster's initials 3% in. (8.5 cm.) long 9.32 oz. (290 gr.) gross

£20,000-30,000

US\$28,000-41,000 €24,000-35,000



*114

A SILVER TABLE LIGHTER IN THE FORM OF AN ELEPHANT

BY FABERGÉ, MARK OF THE FIRST SILVER ARTEL, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 20834

Realistically cast and chased with head slightly to one side and trunk curled up, hinged at the neck to reveal the taper and fuel compartment, the trunk being the outlet for the taper, marked on the edge of the right rear leg with 'Fabergé' in Cyrillic with the Imperial Warrant and the mark of the First Silver Artel 5¼ in. (13.2 cm) long 19.26 oz. (599.1 gr.)

£25.000-35.000

US\$35,000-48,000 €30,000-41,000

PROVENANCE:

Purchased by Grand Duke Michael Mikhailovich (1861-1929) from the St Petersburg branch of Fabergé on 25 August 1912 for 180 roubles

The Property of Lord Ivar Mountbatten; Christie's, Geneva, 17 May 1995, lot 378.

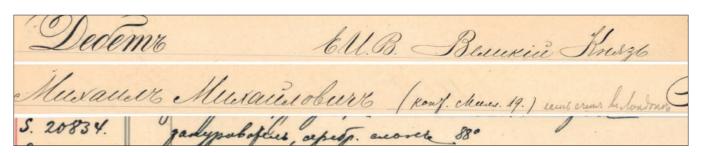
Grand Duke Michael Mikhailovich of Russia (1861-1929) was the son of Grand Duke Michael Nikolaevich and the grandson of Emperor Nicholas I. Grand Duke Michael married Sophie Merenberg, daughter of Prince Nikolaus Wilhelm of Nassau, which caused a scandal at the Russian court. Banished from returning to Russia, the young family settled in England in 1900. Prominent members of British society, the couple were frequent clients of Fabergé in London.

The present table lighter in the form of an elephant was acquired by Grand Duke Michael Mikhailovich on 25 August 1912 in St Petersburg during one of his rare visits to Russia. That year he was allowed to attend the centenary celebrations for the Patriotic War of 1812, held on 26 August. The table lighter passed on to his great-grandson Lord Ivar Mountbatten and was subsequently sold at Christie's in 1995.

An identical model of an elephant in nephrite is in The Royal Collection, see A.K. Snowman, *The Art of Carl Fabergé*, London, 1964, pl. 247. We are grateful to Dr Valentin Skurlov for his assistance with the research of the present lot.



Grand Duke Michael Mikhailovich (1861-1929).



A copy of the Imperial ledgers listing the present lot.





*115

A SILVER-MOUNTED AND BOWENITE BOWL

BY FABERGÉ, WORKMASTER JULIUS RAPPOPORT, ST PETERSBURG, CIRCA 1890

Oval, the bowenite bowl surmounted at each end by a realistically cast and chased monkey, one pulling the other's tail, marked on the tails with workmaster's initials 7% in. (18.2 cm.) long

£10,000-15,000

US\$14,000-21,000 €12,000-18,000

PROVENANCE:

Anonymous sale; Christie's, London, 13 December 1995, lot 261. Anonymous sale; Christie's, London, 17 December 1998, lot 238 (part).



*116

A SILVER TABLE LIGHTER IN THE FORM OF A SEATED BABOON

BY FABERGÉ, MARK OF THE FIRST SILVER ARTEL, ST PETERSBURG, 1908-1917

Realistically cast and chased as a seated baboon holding its tail which serves as a lighter, the surface finely chased to simulate fur, his hinged head opening to reveal the lighter fluid compartment with a silver slip-on cover, on a later detachable stone base, marked under the left arm with 'Fabergé' in Cyrillic with the Imperial Warrant and the mark of the First Silver Artel

4 in. (10 cm.) high, excluding base 13.68 oz. (425.6 gr.) excluding base

£25,000-35,000

US\$35,000-48,000 €30,000-41,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 17-18 November 1997, lot 314 (sold with a silver base).



*117

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

BY FABERGÉ, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 24643

Realistically cast and chased as a crouching rabbit, the push-piece eyes set with cabochon garnets, with a wooden back-plate, marked on the edge with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant 4¼ in. (10.8 cm.) long 12.05 oz. (374.9 gr.) gross

£25,000-35,000

US\$35,000-48,000 €30,000-41,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 16 November 1994, lot 427.



*118

A SILVER MODEL OF A PIG

BY FABERGÉ, WORKMASTER JULIUS RAPPOPORT, ST PETERSBURG, 1904-1908

Humorously cast and chased as a recumbent pig, marked on edge with 'Fabergé' in Cyrillic beneath the Imperial Warrant and workmaster's initials 6% in. (16.5~cm.) long

9.23 oz. (287 gr.) £25,000-35,000

US\$35,000-48,000 €30,000-41,000

PROVENANCE

Anonymous sale; Sotheby's, Geneva, 16 May 1991, lot 193 (sold with a marble base).



*119

A SILVER SALT IN THE FORM OF A SWAN

BY FABERGÉ, MOSCOW, 1899-1908

Realistically cast and chased as a swan, gilt interior, marked under base with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant 2¾ in. (7 cm.) high 3.54 oz. (109.9 gr.)

£5,000-7,000

US\$6,900-9,600 €5,900-8,300

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 19 May 1998, lot 269.



*120

A GEM-SET SILVER BELL-PUSH IN THE FORM OF A FROG

BY FABERGÉ, WORKMASTER JULIUS RAPPOPORT, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 9791

Realistically cast and chased as a seated frog, the push-piece eyes set with cabochon garnets, marked on the right hind leg with 'Fabergé' in Cyrillic with the Imperial Warrant and workmaster's initials, also with French import mark

3 in. (7.5 cm.) wide 5.83 oz. (181.4 gr.) gross

£12,000-18,000

US\$17,000-25,000 €15,000-21,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 17 May 1994, lot 288.



*121

A GEM-SET PARCEL-GILT SILVER INKWELL

BY FABERGÉ, MARK OF THE FIRST SILVER ARTEL, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 18932

Shaped as an owl, the hinged head opening to reveal the inkwell with a detachable glass liner, the eyes set with cabochon green gems, on a rectangular green marble base, with two silver pen holders, on four bun feet, interior gilt, marked on tail and mount with 'Fabergé' in Cyrillic beneath the Imperial Warrant, and the mark of the First Silver Artel

7¼ in. (18.5 cm.) wide

£5,000-7,000

US\$6,900-9,600 €5,900-8,300



PROPERTY FROM THE COLLECTION OF WINSTON F.C. AND C.Z. GUEST

*122

A LARGE SILVER MIRROR BY FABERGÉ, MOSCOW, 1895

In the Rococo taste, the palette-shaped frame applied with cast and finely chased scrolling foliage, the base designed as a rocaille with a silver model of a heron on the right and reeds behind it, surmounted by a floral spray, marked throughout with 'K. Fabergé' in Cyrillic beneath the Imperial warrant 30 in. (76.2 cm.) high

£10,000-15,000

US\$14,000-21,000 €12,000-18,000



PROPERTY FROM THE COLLECTION OF WINSTON F.C. AND C.Z. GUEST

*123

A PAIR OF PARCEL-GILT SILVER-MOUNTED CUT-GLASS CLARET JUGS

BY FABERGÉ, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 5621

Each of bulbous form, the colourless glass body cut with a reeded pattern, the silver mount cast and chased as a fish, the handle formed as its tail, and its mouth designed as a spout, on a circular foot, interior gilt, marked throughout with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant

7¾ in. (19.7 cm.) high

(2)

£20,000-30,000

US\$28,000-41,000 €24,000-35,000



*124

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

BY FABERGÉ, MOSCOW, 1899-1908

Of bulbous form, the colourless glass body cut with stars and drop design, silver mounts cast and chased with foliate motifs, the hinged cover applied with a cast leaf, its stalk shaped as a thumb-piece, with a glass scroll handle, the interior with ice compartment, with a detachable cork stopper, gilt interior, marked under stopper with 'K. Fabergé' in Cyrillic beneath the Imperial warrant, also with later Soviet marks 11¼ in. (28.5 cm.) high

£10,000-15,000

US\$14,000-21,000 €12,000-18,000

PROVENANCE

Anonymous sale; Christie's, Geneva, 25-26 May 1993, lot 411.

AN IMPORTANT COLLECTION OF FABERGÉ AND RUSSIAN ENAMELS (LOTS 125-141)

Christie's is honoured to present a very rare and fine selection of Russian Works of Art from an important American private collection, including paintings, outstanding works by Fabergé, including a rare glass vase decorated with silver-mounted bogatyrs, and among the best examples of Russian enamel to come to market in decades.

The works from this collection were acquired by Henry Penn Wenger (1927-1997) in the 1950s and 1960s from influential gallerists such as Lemon Saks (1907-1993) in Denver and Ilya Doub (d. 1984) in New York. Danish born Lemon Saks continued to maintain contacts with his native country, where he was known to have acquired many of the important objects that he would offer for sale, some of which had reputedly come from the collection of Empress Maria Feodorovna. Ilya Doub's relationship with the Russian aristocracy, the broader emigré community and the Appraisers Association of America equally led him to have access to and acquire works of major significance and great quality. These works have remained in the same collection since their acquisition and are being offered for the first time at auction at Christie's.

Henry Penn Wenger was known by his family, friends and associates as an exceptionally erudite thinker, adventurer, explorer and savvy investor. Together with his father, Henry E. Wenger (1887-1972 formed Aurora Oil and Gas Co., which later became a branch of Marathon Oil Co. Wenger would then go on to form his own petroleum company. Prior to these business ventures, during his studies at University, Wenger travelled extensively, particularly to Central and South Asia and Africa.

Known also for cherishing his privacy, Wenger preferred to live a quiet and reserved life. He ensured that his passionate interests and collecting activities of Russian works of art, as well as his numerous philanthropic gestures remained private, and often anonymous.



*125



A LARGE AND IMPRESSIVE GEM-SET SILVER-MOUNTED CUT-GLASS VASE

BY FABERGÉ, MOSCOW, 1899-1908

Of tapering cylindrical form, the colourless glass body cut with a diamond and sunburst motifs, with two silver handles shaped as bogatyrs' heads, very finely cast and chased, also set with cabochon garnets, amethysts and a citrine, the rim chased with stylised scrolls in Neo-Russian style, marked on mounts with 'K. Fabergé' in Cyrillic beneath the Imperial warrant, engraved under the shoulder of one bogatyr with numeral '20'

14½ in. (37 cm.) high

£50,000-70,000

US\$69,000-95,000 €59,000-82,000

PROVENANCE:









*126

A SILVER-MOUNTED NEPHRITE BOWL

BY FABERGÉ, MOSCOW, CIRCA 1890

Of circular form, the nephrite body with fluted sides and everted rim, the base carved with a rosette, on three silver feet, cast as lion paws beneath an acanthus leaf, marked under feet with 'K. Fabergé' in Cyrillic beneath the Imperial warrant

7½ in. (19.1 cm.) diameter

£10,000-15,000

US\$14,000-20,000 €12,000-18,000

PROVENANCE:



*127

A GOLD-MOUNTED SMOKY QUARTZ BONBONNIÈRE

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917

Of shaped bombé form, the hinged cover and base with a reeded gold rim, with a scroll-shaped thumbpiece, marked on mounts with workmaster's initials 1¾ in. (4.5 cm.) wide

£8,000-12,000

US\$11,000-16,000 €9,400-14,000

PROVENANCE:



*128

A JEWELLED AND GUILLOCHÉ ENAMEL GOLD IMPERIAL PRESENTATION SNUFF BOX BY I. HEIDE, ST PETERSBURG, CIRCA 1850

Of shaped rectangular form, the hinged lid centring an oval plaque enamelled in translucent red over a wavy guilloché ground, applied with the diamond-set crowned cypher of Emperor Nicholas I, beneath a jewelled Imperial crown, within a rose-cut diamond-set laurel wreath, the gold lid chased with scrolling foliate ornament on a matted ground, the sides similarly decorated, the base engraved with a similar design, marked inside base with 'I. Heide' 3% in. (8.5 cm.) long

£10,000-15,000

US\$14,000-20,000 €12,000-18,000

PROVENANCE:



*129

A GEM-SET CHAMPLEVÉ AND $PLIQUE\-\dot{A}\-JOUR$ ENAMEL GOLD IMPERIAL PRESENTATION CIGARETTE CASE

BY HAHN, WORKMASTER ALEXANDER TREIDEN, ST PETERSBURG, CIRCA 1890

Rectangular with rounded corners, the hinged cover applied with a champlevé enamelled Imperial double-headed eagle, the hinged cover and base *plique-à-jour* enamelled throughout with scrolling foliage on a gilt-stippled ground, within wirework borders, with a cabochon sapphire-set thumb-piece, *marked on rim with 'K. Hahn' in Cyrillic and workmaster's initials* 3½ in. (9 cm.) long

£15,000-25,000

US\$21,000-34,000 €18,000-29,000

PROVENANCE:

Henry Penn Wenger (1927-1997). Bequeathed by the above to the present owner.

A comparable cigarette case was sold at Christie's, London, 2 June 2019, lot 225.



(reverse)





*130

A CLOISONNÉ ENAMEL SILVER-GILT DESK SET

BY PAVEL OVCHINNIKOV, MAKER FEODOR RÜCKERT, MOSCOW, 1899-1908

Comprising a tray with a pen-rest, an inkwell with a hinged cover, a blotter, two stamp boxes with hinged covers and a letter rack, each enamelled overall with stylised scrolling foliage on varicolour ground, with birds on the letter rack, the blotter with a finial in the form of a mythological creature, marked throughout with 'P. Ovchinnikov' in Cyrillic beneath the Imperial Warrant, overstriking the maker's initials of Feodor Rückert, also with later Soviet marks

The stand, 12% in. (32.5 cm.) long

£20,000-30,000 U\$\$28,000-41,000 €24,000-35,000

PROVENANCE:

Henry Penn Wenger (1927-1997). Bequeathed by the above to the present owner.

Feodor Rückert's workshop produced a small number of beautifully enamelled desk sets, each with slightly different decoration. Complete sets with a letter rack appear rarely on the market. A comparable set was sold at Sotheby's, New York, 12 April 2011, lot 211.





(detail)

*131

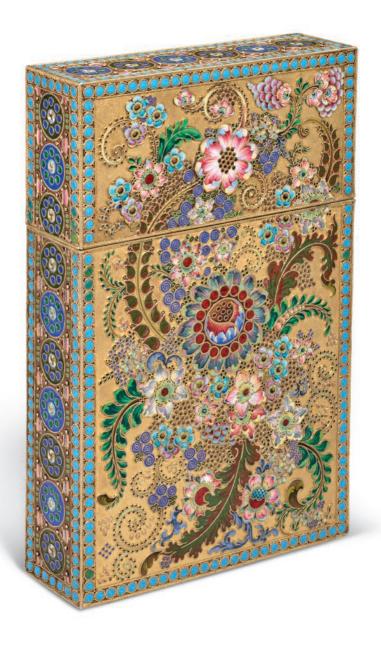
A GEM-SET AND CLOISONNÉ ENAMEL SILVER-GILT INKSTAND BY IVAN KHLEBNIKOV, MOSCOW, 1908-1917

Rectangular, the inkwell modelled as a stylised terem, cloisonné enamelled with varicolour scrolling foliage, with a detachable cover enamelled to simulate wooden shingles, the base decorated with peacocks at each side amidst scrolling foliage and geometric motifs on gilt-stippled ground, the edges of the base similarly decorated with mythical birds, set with cabochon garnets throughout, on four bracket feet, with a pen-rest, marked under the cover and on base with "Khlebnikov" in Cyrillic with the Imperial Warrant 10% in. (27.6 cm.) long

£12.000-18.000

US\$17,000-25,000 €15,000-21,000

PROVENANCE:



*132

A LARGE CLOISONNÉ ENAMEL SILVER-GILT PAPER HOLDER

BY THE ELEVENTH SILVER ARTEL, MOSCOW, 1908-1917

Rectangular, with a detachable cover, the front and back enamelled with varicoloured foliage on gilt-stippled ground, within a border of turquoise enamelled beads, all within twisted wirework, the sides enamelled overall with blue and green geometric motifs on brown ground and articulated with silver beads, marked on cover and body

11 in. (28 cm.) high

£10,000-15,000

US\$14,000-20,000 €12,000-18,000

PROVENANCE:



*133

A CLOISONNÉ AND EN PLEIN ENAMEL SILVER DISH

BY PAVEL OVCHINNIKOV, MAKER FEODOR RÜCKERT, MOSCOW, 1899-1908

Of oval form, the dish well centring the wedding feast, inscribed in Russian 'Honourable Feast', surrounded by eight cartouches with alternating designs of eagles, deer and a boyar with a falcon on light pink and cream grounds, within wirework borders, all within varicolour scrolling foliage on a grey-blue ground, with two foliate enamelled handles, on four feet shaped as leaves with green enamel, marked under base with 'P. Ovchinnikov' in Cyrillic with the Imperial Warrant and the maker's initials of Feodor Rückert 15% in. (39 cm.) long

£20,000-30,000

US\$28,000-41,000 €24,000-35,000

PROVENANCE:



*134

A LARGE CLOISONNÉ ENAMEL PARCEL-GILT SILVER KOVSH

BY MARIA SEMENOVA, MOSCOW, 1908-1917

Of traditional form, with a raised prow in the form of a bird's head and a shaped openwork handle, all enamelled with varicoloured scrolling foliage and geometric motifs over green and cream grounds, within wirework borders, marked under base with maker's initials 13 in. (33 cm.) wide

£15,000-20,000

US\$21,000-27,000 €18,000-23,000

PROVENANCE:



*135

A CLOISONNÉ AND PLIQUE-À-JOUR ENAMEL SILVER-GILT **TANKARD**

BY PAVEL OVCHINNIKOV, MOSCOW, CIRCA 1890

The tapering body cloisonné enamelled overall with scrolling foliage, the base plique-à-jour enamelled with a double-headed eagle, the borders to the top rim chased with interweaving ribbons, the octagonal base decorated with eight panels centring enamelled coils within chased ropework borders, with fluted columns above, with shaped handle and a hinged cover, marked under the cover with 'P. Ovchinnikov' in Cyrillic beneath the Imperial Warrant 6½ in. (16.5 cm.) high

£8,000-12,000

US\$11,000-16,000 €9.400-14.000

PROVENANCE:



(detail of the base)



*136

A CLOISONNÉ AND *PLIQUE-À-JOUR* ENAMEL SILVER-GILT **TANKARD**

BY PAVEL OVCHINNIKOV, MOSCOW, 1896

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 with pliqueà-jour enamelled flowers, surmounted by an openwork ball finial, marked under base and on body with 'P. Ovchinnikov' in Cyrillic with the Imperial Warrant 8% in. (21.5 cm.) high

£8,000-12,000

US\$11,000-16,000 €9.400-14.000

PROVENANCE:

Henry Penn Wenger (1927-1997). Bequeathed by the above to the present owner.

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. A comparable tankard by Pavel Ovchinnikov was sold at Christie's, London, 7 June 2021, lot 224.



(detail of the base)



*137

A LARGE SILVER-GILT AND CLOISONNÉ ENAMEL THREE-HANDLED CUP

BY PAVEL OVCHINNIKOV, MAKER FEODOR RÜCKERT, MOSCOW 1899-1908

Cylindrical, on a circular foot, the lobed teardrop shaped cartouches enamelled with shaded varicolour flowers and swans on pale green, pink, light blue, red, blue and green grounds, within corded borders, the upper section and scroll handles similarly enamelled on a cream ground, marked under base with 'P. Ovchinnikov' in Cyrillic beneath the Imperial Warrant, overstriking maker's initials of Feodor $R\ddot{u}ckert$, also with French import mark

7% in. (20 cm.) high

£12,000-18,000

US\$17,000-25,000 €15,000-21,000

PROVENANCE:



*138

A LARGE CLOISONNÉ AND CHAMPLEVÉ ENAMEL PARCEL-GILT SILVER TAZZA BY IVAN KHLEBNIKOV, MOSCOW, 1891

A large circular silver bowl decorated with a cloisonné enamelled border, centring initials 'TS', supported by realistically cast and chased figures of a peasant man and a woman wearing traditional costumes, on a naturalistically chased circular base, all on a domed foot chased with strapwork motifs and applied with champlevé enamelled roundels, with gilt interior, marked throughout with 'Khlebnikov' in Cyrillic beneath the Imperial Warrant

19% in. (49.7 cm.) high

£15,000-20,000

US\$21,000-27,000 €18,000-23,000

PROVENANCE:



*139

A GOLD AND ENAMEL ORDER OF ST ANNE SECOND CLASS AND A GOLD AND ENAMEL POCKET WATCH

THE ORDER, MAKER'S MARK CYRILLIC 'AK', ST PETERSBURG, 1904-1908; THE WATCH, BY PAVEL BUHRE, ST PETERSBURG, LATE 19TH CENTURY

The order, shaped as a cross, the centre set with a circular enamel plaque depicting St Anne, four panels enamelled in translucent red, within gold openwork scrolls at intervals, *marked on suspension loop and cross*; the watch, circular, the hinged front cover enamelled with Imperial double-headed eagle, opening to reveal an inscription in Russian 'Pavel Buhre supplier to the Court of his Highness No. 87114', the reverse centring a dial with Arabic numerals, with an associated red leather case; together with a group of rings and medals, bearing later marks, also with a silver belt buckle

The order, 1% in. (4.3 cm.) wide

(8)

US\$4,100-6,800 €3,600-5,900

PROVENANCE:

£3,000-5,000



*140

A GROUP OF CLOISONNÉ, CHAMPLEVÉ AND $\emph{EN PLEIN}$ ENAMEL SILVER-GILT FLATWARE

VARIOUS MAKERS, RUSSIA, LATE 19TH / EARLY 20TH CENTURY

Comprising twelve knives and forks, enamelled with scrolling foliage and engraved with Cyrillic initial 'P', mark of Antip Kuzmichev, Moscow, circa 1890; twelve teaspoons, similarly enamelled, maker's mark Cyrillic 'EO', Moscow, 1908-1917; four coffee spoons, mark of Nikolay Alekseev, Moscow, 1908-1917; a large spoon, enamelled with the Imperial double-headed eagle, marked 'Grachev', maker's mark Cyrillic 'AP', St Petersburg, circa 1890; a tea-strainer, mark of the 11th Artel, Moscow, 1908-1917; eight other pieces by various makers and dates; together with eleven Soviet silver-gilt teaspoons, Kiev, circa 1950s, and ten modern silver and enamel butter knives, bearing Russian marks

8% in. (22 cm.) long, and smaller

(66)

£10,000-15,000

US\$14,000-20,000 €12,000-18,000

PROVENANCE:



*141

A COMMEMORATIVE CLOISONNÉ AND CHAMPLEVÉ ENAMEL SILVER PLAQUE

BY PAVEL OVCHINNIKOV, MOSCOW, 1890

Rectangular, engraved with the cruiser 'Rurik' and champlevé enamelled with a Russian inscription 'The 20-gun armoured cruiser 'Rurik' was laid down in St Petersburg at the Baltic Works shipyard on 19 May 1890 in the presence of: His Imperial Majesty the Emperor of Russia, the Empress of Russia, Her Majesty the Queen of the Hellenes, and His Imperial Highness General Admiral Aleksei Aleksandrovich', within a frame cloisonné enamelled with scrolling foliage, the reverse inscribed with names, marked on the reverse with 'P. Ovchinnikov' beneath the Imperial Warrant 6% in. (16.8 cm.) wide

£6,000-8,000

US\$8,200-11,000 €7,100-9,400

PROVENANCE:

Henry Penn Wenger (1927-1997). Bequeathed by the above to the present owner.

The battleship *Rurik*, built in 1892, was an armoured cruiser built for the Imperial Russian Navy. She was named after the founder of the Rurik dynasty. *Rurik*'s presence was decisive at the battle of Ulsan in the Russo-Japanese War, however she was sunk there in 1904.



A CLOISONNÉ ENAMEL SILVER-GILT KOVSH

BY IVAN KHLEBNIKOV, MOSCOW, 1908-1917

Of traditional form, the body cloisonné enamelled with a stylised cityscape and a river, the shaped handle enamelled with a Sirin perched on a flowering tree, all within ropework borders, with a vacant cartouche at the front, interior gilt, marked under base with 'Khlebnikov' in Cyrillic beneath the Imperial Warrant 6% in. (17.5 cm.) wide

£20,000-30,000

US\$28,000-41,000 €24,000-35,000

For a comparable kovsh from the collection of the Walters Art Museum, Baltimore, see Exhibition Catalogue, *Fabergé and the Russian Crafts Tradition: An Empire's Legacy*, Baltimore, 2017, pp. 176-177, no. 67.



(detail of the handle)

PROPERTY OF A LADY

*143



A RARE CHAMPLEVÉ ENAMEL SILVER CASKET

BY PRINCESS MARIA TENISHEVA, 1914

Rectangular, the hinged cover inset with an enamelled plaque depicting a young girl wearing a blue sarafan, holding a sheep, its head formed of a baroque pearl, both standing by a stream, within a silver border chased with strapwork motifs and decorated with gilt nails, the silver side panels enamelled with stylised flowerheads in yellow and pink, interior with silk lining, signed with initials and dated '1914' under base 5% in. (15 cm.) wide

£30.000-50.000

US\$42,000-69,000 €36,000-59,000

PROVENANCE:

Anonymous sale; Sotheby Parke Bernet, Geneva, 6 May 1981, lot 306. Anonymous sale; Christie's, London, 13 June 1985, lot 333. Acquired at the above sale by the present owner.

I ITER ATURE

J. Oser, *Mir Jemalei Kniagini Marii Tenishevoi*, Moscow, 2004, pp. 112-113 (illustrated).

Princess Maria Tenisheva (1867-1928), was a famous artist, collector and important patron of the arts in Russia. She studied at the Central School for Technical Drawing under Tsionglinsky and Repin and at the Académie Julian in Paris. Tenisheva is perhaps best remembered for founding the artistic settlement on her estate of Talashkino, near Smolensk, which was to become one of the most important artistic centres of Russia in the late 19th and early 20th centuries.

Talashkino, initially under the guidance of the artist, architect, and designer Malyutin (1859-1937), fostered the study and revival of Russian applied and decorative arts and the emerging Neo-Russian style, much in the same way as Abramtsevo, located outside of Moscow. The workshops were frequented by Russia's best and brightest artists, including Vrubel, Roerich, Alexander and Albert Benois, Nesteroy, Korovin, Repin, and Troubetzkoy.

The present lot reflects Tenisheva's fascination with enamelling techniques and Neo-Russian design elements. According to Jesco Oser, this casket is one of the latest pieces produced by Maria Tenisheva.



Princess Maria Tenisheva (1867-1928).



(detail of the cover)





PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

144

A PORCELAIN CUP AND SAUCER

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

The cup, circular, decorated with varicoloured birds and flowers, within a shaped gilt and mauve fishscale border, with flowers on the interior and a gilt rim, the saucer similarly decorated, both marked under bases with a blue underglaze factory mark

The cup, 2 in. (5.1 cm.) high

(2)

£4,000-6,000

US\$5,500-8,200 €4,700-7,000

PROVENANCE:

Acquired by the parents of the present owner in the 1960-1970s.



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*

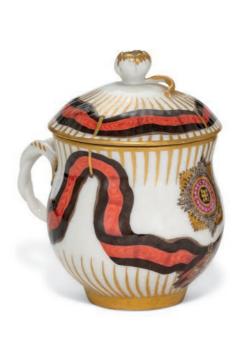
13% in. (35.2 cm.) long

£2,000-3,000

US\$2,800-4,100 €2,400-3,500

LITERATURE

Exhibition Catalogue, *An Imperial Fascination: Porcelain - Dining with the Czars Peterhof*, A La Vieille Russie, New York, 1991, p. 36, no. 33 (illustrated).





TWO COVERED CUSTARD CUPS FROM THE SERVICE OF THE ORDER OF ST VLADIMIR

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, CIRCA 1780

Each cylindrical, on a spreading foot, the body painted with the star, ribbon and cross of the Order, both covers decorated with the ribbon and surmounted by a bud-shaped finial, one cover domed, with partially gilt vine-shaped handles, both marked under bases with black underglaze factory marks, one with a red inventory number on the interior

41% in. (10.5 cm.) high, with cover, and smaller

(4)

£6,000-8,000

US\$8,300-11,000 €7,200-9,500



TWO PORCELAIN CUPS FROM THE SERVICE OF THE ORDER OF ST VLADIMIR

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, CIRCA 1780

Each cylindrical, with two handles, on a spreading foot, the body painted with the ribbon and cross of the Order, with a painted green acanthus border and beaded gilt decoration, both marked under bases with blue underglaze factory marks 3¼ in. (8.2 cm.) high

£4,000-6,000

US\$5,500-8,200 €4,700-7,000



${\bf TWO\,PORCELAIN\,PLATES\,FROM\,THE\,SERVICE\,OF\,THE\,ORDER\,OF\,ST\,VLADIMIR}$

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, CIRCA 1780

A soup and dinner plate, each circular, the centre painted with the star of the Order, the border painted with the ribbon and cross of the Order, within a scalloped gilt rim, both marked under bases with blue underglaze factory marks

9 in. (22.8 cm.) diameter, and smaller

(2)

£8,000-12,000

US\$11,000-16,000 €9,400-14,000



A PORCELAIN LEAF DISH FROM THE SERVICE OF THE ORDER OF ST ALEXANDER NEVSKY

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, PERIOD OF CATHERINE II, CIRCA 1780

Of oval form, formed as a vine leaf, the centre painted with the badge of the Order, surrounded by the ribbon and cross of the Order, on a green ground painted to resemble a leaf with moulded veins, with a stem-form handle, all within a gilt border, marked under base with blue underglaze factory mark, also with red palace inventory numbers

11% in. (29.5 cm.) long

£20,000-30,000

US\$27,000-40,000 €24,000-35,000



A PORCELAIN PLATE FROM THE RAPHAEL SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1903

Of circular form, the centre painted *en grisaille* with a classical standing female figure, surrounded by a border of friezes and ornaments in classical style, the panels with raised gilt beading, with a gilt rim and foot, *marked under base with gilt crowned monogram of Nicholas II and dated 1903* 9½ in. (24.2 cm.) diameter

£5,000-7,000

US\$6,900-9,500 €5,900-8,200



A PORCELAIN PLATE FROM THE RAPHAEL SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1903

Of circular form, the centre painted *en grisaille* with a classical seated female figure, surrounded by a border of friezes and ornaments in classical style, the panels with raised gilt beading, with a gilt rim and foot, *marked under base with gilt crowned monogram of Nicholas II and dated 1903* 9½ in. (24.2 cm.) diameter

£5,000-7,000 US\$6,900-9,500

€5,900-8,200



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*152

THREE PORCELAIN PLATES

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I (1825-1855) AND NICHOLAS II (1894-1917)

Comprising a plate from the Ropsha service, a dinner plate from Cottage Palace service, and a dinner plate from the service of Grand Duke Alexander Alexandrovich, all marked under base with green and blue underglaze factory marks

9% in. (24.4 cm.) diameter, and smaller

(3)

£3,000-5,000

US\$4,200-6,900 €3,600-5,900



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*153

A PORCELAIN TAZZA, TWO CUPS AND SAUCERS FROM THE BANQUETING SERVICE FOR THE GRAND PETERHOF PALACE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I (1825-1855), ALEXANDER III (1881-1894), AND NICHOLAS II (1894-1917)

The tazza, circular, the upper body formed to simulate eight overlapping 'cabbage leaves', on a spreading foot similarly decorated, each leaf painted with floral motifs, within a blue border and gilt rim; the two cups and saucers similarly decorated, all marked under base with green and blue underglaze factory marks

The tazza, 9 in. (23 cm.) wide (5)

£6,000-8,000 US\$8,300-11,000

€7,100-9,400



A LARGE PORCELAIN PLATTER

BY THE POPOV PORCELAIN FACTORY, MOSCOW, MID-19TH CENTURY

Circular, centring a gilt *ciselé* Imperial double-headed 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

£6,000-8,000

US\$8,200-11,000 €7,100-9,400 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.



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

£2,000-3,000

US\$2,800-4,100 €2,400-3,500

ITERATURE:

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.



A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER II, 1872

Circular, the centre painted with officers of the 3rd Smolensk and 4th Kharkov Lancer regiments, the lilac border with ribbon-tied laurel and oak surmounted by the Imperial double-headed eagle, within a gilt rim, inscribed in Russian under base, signed in Cyrillic and dated 'After a painting by Piratsky by A. Kirsanov / 72', marked under base with green underglaze and blue overglaze factory marks 9¾ in. (24.8 cm.) diameter

£8,000-12,000

US\$11,000-16,000 €9,400-14,000



A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, 1841

Circular, the centre painted with officers and soldiers of the 5th Infantry Corps and the 5th Light Cavalry Division including the Odessa Uhlan, Akhtyrskii Hussar and Alexandriyskii Hussar regiments, within a green border decorated with gilt ciselé military trophies and Imperial double-headed eagles, inscribed in Russian, signed in Cyrillic and dated 'N. Morozov 1841' under base, marked under base with blue underglaze factory mark 9½ in. (24.2 cm.) diameter

£15,000-20,000

US\$21,000-27,000 €18,000-23,000













PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*158

SIX SILVER-GILT BADGES FOR IRREPROACHABLE SERVICE

MAKER'S MARKS 'KK' AND 'PL', ST PETERSBURG, 1840-1850S

Each square, centring Roman numerals for 20, 35, 50 years, two for 15 years, and one with Roman letters 'VL', all within a silver-gilt ribbon-tied oak wreath, three on St George ribbon, three on St Vladimir ribbon, all but one marked on the reverse with maker's initials

11/4 in. (3.2 cm.) wide

£5.000-7.000

(6)

U\$\$6,900-9,500 €5,900-8,200



159

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*159

A RARE SILVER-GILT BADGE FOR 30 YEARS OF IRREPROACHABLE SERVICE

RUSSIA, MID-19TH CENTURY

Square, centring Roman numeral for 30 years, within a silver-gilt ribbon-tied oak wreath, on St Stanislas ribbon, apparently unmarked 1% in. $(3.2\,\text{cm.})$ wide

£3,000-5,000

US\$4,100-6,800 €3,600-5,900

By repute, the badges for irreproachable service on the ribbon of the order of St Stanislas were given to Polish civil servants in the 1830s.



Eald. Perlask who Ulmhetten Inhäng at a. Rockel folion Tohing Builty Traipated Builty and Rine Radius.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*160

A VERY RARE ENAMEL AND GOLD RAILWAY JETON

BY JEAN-BAPTISTE VAILLANT, ST PETERSBURG, CIRCA 1874

In the form of a shield surmounted by the Imperial Russian crown, applied with silver rails, with the enamelled coats of arms of Russian Governorates of Penza, Tambov, Saratov and Simbirsk, the reverse inscribed in Russian 'Morshansk / Syzran / J. B. Schöne / Railway open / 1874', marked on the reverse of the crown; in the original J.Vaillant case, sold together with an accompanying note from the family of Julius Schöne 1% in. (4.8 cm.) high, with loop

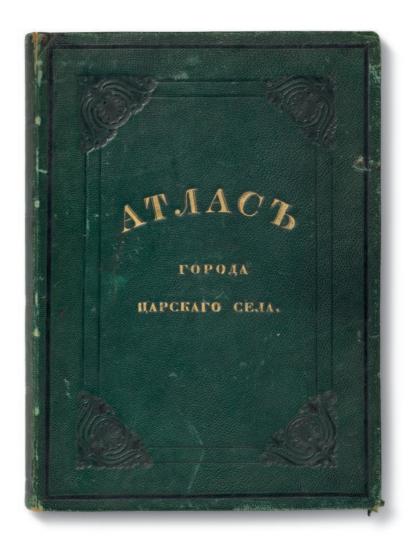
£4,000-6,000

US\$5,500-8,200 €4,700-7,000

This rare jeton commemorates the completion of the Morshansk-Syzran railway in 1874 between the Russian cities of Morshansk (Governorate of Tambov) and Syzran (Governorate of Simbirsk), also passing through the Governorates of Penza and Saratov. This rare railway jeton is not listed in I. Gorianov, M. Muradian, *Zheleznodorozhnie Zhetony iz Kollektsii Firmy 'Znak'*, Moscow, 2011.



(reverse)



TSYLOV, Col. NIKOLAI. Atlas Goroda Tsarskago Sela [Atlas for the Town of Tsarskoe Selo with Plans of the Town and Imperial Gardens and Parks]. [St Petersburg]: 1858.

4to, lithographic title, two dedications, leaf of arms and portrait and 80 hand-coloured lithographic street maps and folding hand-coloured map. Original green morocco stamped in black and lettered in gilt (slightly rubbed, hinges cracked).

£1,000-1,500 US\$1,400-2,000 €1,200-1,700

PROVENANCE

Russian presentation inscription to Grand Duchess Ol'ga Aleksandrovna from Aleksandr Orlov dated Toronto 11/29 June 1958 on front free endpaper.

Remarkable detailed plans of the town with names of owners, schools, churches, shops etc. by the compiler of the study of the maps of St Petersburg published in 1853.



ELETS, lu. Istoria Leib-Guardii Grodnenskogo Gusarskogo Polka [History of the Life Guards Grodno Hussar Regiment]. St Petersburg: V.S. Balashev, 1890. Vol. 1 only (of 2), 4° (35 x 28 cm.), 36 portraits and plates, text printed within decorative borders, (some discolouration), later blue morocco (slightly rubbed) (Lyons 376) – ROOP, S. Kh. Sokrashchennaia Istoria Leib-Gvardii Gusarskogo Ego Velichestra Polka [History of the Life Guards Hussar Regiment of His Majesty]. [Paris: n.d.]. Small 4° (17 x 21.5 cm.) portrait. Original red cloth; and two other émigré pamphlets similar (4)

£2,000-3,000 US\$2,800-4,100 €2,400-3,500



ALEXANDER LYCEUM – RUBETS, A.A. Stoletnii lubilei Imperatorskago Aleksandrovskago Litseia [Centenial Jubilee of the Imperial Alexander, formerly Tsarskoe Selo Lyceum]. St Petersburg: 1912. Large 8vo, 4 portraits with stamped signatures, illustrations. (A few leaves waterstained). Later half calf (rebacked with calf), t.e.g., ownership stamps of A.A. Lapin and P. Malevsky-Malevich – ALEXANDER I. Gramota pozhalovanaia Imperatorskomu Litseiu [Charter granted to the Imperial Lyceum by Alexander I in 1811]. Petrograd: 1916. 8vo, 2 colour plates. Original wrappers (spine torn, loose) – O'CONNOR, JOHN J. A History of the Imperial Lyceum of Alexander I. Concord, Mass: 1977. 4to, typescript of a doctoral thesis on rectos only. Original red cloth; and 6 other pamphlets, including 4 émigré pamphlets on the Lyceum (9)

£1,000-1,500 US\$1,400-2,000 €1,200-1,700



SHTEINGEIL, Baron Vecheslav. *Imperatorskaia Rossiiskaia Gvardiia [Imperial Russian Guard 1700-1878: Chronological Tables].* St Petersburg: 1878. Folio. (Spotted). Contemporary half calf (rubbed) [Lyons 4] – *Imperatorskaia Gvardiia po 1 Maia 1899 [The Imperial Guard on 1 May 1899: Reference Book of the Imperial General Headquarters].* [St Petersburg]: 1899. 4to, original upper wrapper bound in. Contemporary roan-backed boards (slightly worn) – *Karta dlia Manevrov 1850 [Map of the Manoeuvres of 1850].* Folding lithographic map partly coloured by hand mounted on linen, with French text in wrappers, folding to 8vo. Original green morocco slip-case – PUZYREVSKII, A.K. *Die Russische Garde im Kriege 1877-78.* Berlin: 1888. 8vo, 4 folding maps mounted on linen loosely inserted. Contemporary half morocco (rubbed, head of spine worn) [Lyons 11] – DIGO, N (photographer). *Krasnoe Selo.* St Petersburg: 1891. Oblong 8vo, 28 plates with index. Original cloth portfolio (worn); and 13 other pamphlets, including émigré journals of the military activities of the Guards Infantry Divisions for 1914-15, and others

(18)

£1,500-2,000 U\$\$2,100-2,700 €1,800-2,300



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

θ165

NICHOLAS I. A GRANT OF NOBILITY AND ARMS [GRAMOTA] in favour of Count Yakim Vasilievich Mashlykin (1774-?), creating him Count of the Russian Empire with his own arms, signed in Cyrillic 'Nicholas' and dated 29 April 1838 Illuminated manuscript on vellum, in Russian, 8 pages, 2° (480 x 335 mm.), the first page with the name of Emperor Nicholas I (r. 1825-1855) in gold lettering, the border with coats of arms of towns, principalities and provinces, surmounted by the Imperial double-headed eagle, other pages with crowned imperial cypher within laurel wreath at head, the fifth page enclosing an illuminated coat-of-arms in gold and colours, the final page with the signature of Nicholas I and date, with silk endpapers, bound in the silk folder, with gold-thread cord and a wax seal in silver case, the detachable cover applied with the Imperial double-headed eagle, with maker's mark of Egor Seppe, St Petersburg, 1839

£3,000-5,000

US\$4,100-6,800 €3,600-5,900

PROVENANCE:

Mikhail Klavdievich Parenago (1876-1931) (stamp on the inside cover). Count Yakim Mashlykin (1774-?) was a Don Cossack. He received the medal for the siege of Izmail in 1790 during the Russo-Turkish War.



(detail)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*166

A LARGE COLLECTION OF EX LIBRIS

RUSSIA AND EUROPE, LATE 19TH / EARLY 20TH CENTURY

Comprising 253 bookplates, from private and institutional libraries, some black and white, some in colour, including bookplates by Sergei Chekhonin, Ivan Bilibin, Kuzma Petrov-Vodkin, Dmitriy Mitrokhin, Grigoriy Gidoni, Ivan Rerberg among others, as well as European artists; in a modern album (253)

51/4 x 4 in. (13.5 x 10 cm.), and smaller

£15,000-20,000

US\$21,000-27,000 €18,000-24,000

A PARCEL-GILT SILVER-MOUNTED PHOTOGRAPH ALBUM

BY SAZIKOV, MAKER'S MARK CYRILLIC 'AS', MOSCOW, 1881

Rectangular, the cover centring a silver oval panel with a cast and chased rifleman within a silver-gilt strapwork border, surmounted by a shield with a lion's head, all within a similar strapwork border, the four corners applied with badges 'For excellent shooting', the upper and lower bands engraved in Russian 'To the beloved chief of the 3rd rifle brigade / from his former subordinates', on mauve velvet backing, the reverse applied with a silver-gilt plaque listing members of the 9th, 10th, 11th and 12th rifle battalions, with two silver-gilt clasps chased as shoulder boards, on four feet designed as shooting targets, enclosing 56 photographs of the serving officers, marked throughout with 'Sazikov' in Cyrillic with the Imperial Warrant and the maker's initials Cyrillic 'AS'; in the original Sazikov case 14 in. (35.5 cm) wide

£12,000-15,000

US\$17,000-20,000 €14,000-17,000

The 9th, 10th, 11th and 12th rifle battalions listed on the plaque on the reverse of the album were all part of the 3rd rifle brigade, which was based in the Kiev Military District, a district of the Imperial Russian Army from 1862-1917. The 3rd rifle brigade was formed in 1870 out of existing battalions of the Russian Army's infantry divisions.







PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

*168

A SILVER AND LEATHER PORTFOLIO

MAKER'S MARK CYRILLIC 'EH', MOSCOW, 1908-1917

Rectangular, the brown leather binding centring a silver plaque cast and chased with two bogatyrs, one holding a bow and arrow, the second with a shield and sword, with a forest and fortress in the background, on four rosette feet, the ochre moiré silk-lined interior with removable folio, marked in the lower right corner with maker's initials

1914 x 1414 in. (49 x 36.3 cm.)

£8,000-12,000

US\$12,000-17,000 €9,500-14,000

PROVENANCE:

Acquired by the present owner in the 1970s.



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

*169

A JEWELLED PARCEL-GILT SILVER CIGARETTE CASE

BY FABERGÉ, MOSCOW, 1899-1908

Rectangular with rounded corners, the hinged cover cast and chased with a head of a bogatyr, his helmet applied with a cabochon ruby and sapphire, surrounded by chased foliage applied with rose-cut diamonds, with a cabochon-sapphire thumb-piece, marked inside cover and base with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant 3% in. (10 cm.) high

£8,000-12,000

US\$11,000-16,000 €9,400-14,000

PROVENANCE:

Acquired by the present owner in the 1970s.



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

*170

A SILVER-MOUNTED INK BLOTTER

BY IVAN KHLEBNIKOV, MOSCOW, 1908-1917

Rectangular, the handle cast and chased as the head of a bogatyr, with a wooden base, marked on handle and rim with 'Khlebnikov' in Cyrillic beneath the Imperial Warrant 75% in. (19.3 cm.) long

£5,000-7,000 U\$\$6,900-9,600 €5,900-8,300

PROVENANCE:

Acquired by the present owner in the 1970s.



*171

A LARGE PARCEL-GILT SILVER AND GLASS INKWELL

BY IVAN KHLEBNIKOV, MOSCOW, 1908-1917

Cast and chased as a bogatyr in full armour, sitting on a rock, next to a square glass inkwell with silver mounts, modelled as a tree trunk, the hinged cover with a handle designed as a branch, interior gilt, with incurved pen-rest, on a pink marble base, marked on lower edge with 'I. Khlebnikov' beneath the Imperial Warrant

12¼ in. (31 cm.) wide

£30,000-40,000

US\$41,000-55,000 €36,000-47,000

PROVENANCE:

Acquired by the present owner in the 1970s.

For a comparable inkwell from the Kremlin Armoury collection, see Exhibition catalogue, *The World of Fabergé*, Moscow, 2000, p. 155, no. 162.



*172

A PARCEL-GILT SILVER COFFEE AND TEA SERVICE

BY THE GRACHEV BROTHERS, ST PETERSBURG, 1908-1917

Comprising a teapot, coffee pot, sugar bowl and cream jug; each of shaped ovoid form, with fluted lower halves and angular handles, the coffee and teapot with hinged covers, interiors gilt, each marked under base with 'Br. Grachevy' in Cyrillic underneath the Imperial Warrant

The coffee pot, 7% in. (19.7 cm.) high

£6,000-8,000

US\$8,200-11,000 €7,100-9,400

PROVENANCE:



~*173

A SILVER-GILT AND NIELLO TEA AND COFFEE SERVICE

BY PAVEL OVCHINNIKOV, MAKER VASILIY SEMENOV, MOSCOW, 1879-1880

Comprising a tray, a coffee pot, a teapot, a milk jug, a covered sugar bowl, a covered jam pot, sugar tongs, a sugar shovel, a lemon fork, a sweet meal fork, twelve teaspoons, and ten coffee spoons; all finely nielloed with the views of Moscow, within strapwork bands, the tray engraved with the monogram 'SCI' and inscribed in German 'Dedicated to the jubilee couple / for Silver wedding 9 October 1862 / 9 October 1887 / von M.S. and J.S.', the coffee and teapots with ivory insulators, all marked throughout with 'P. Ovchinnikov' in Cyrillic beneath the Imperial Warrant and the maker's initials

The tray, 161% in. (40.7 cm.) diameter

32)

£30,000-50,000

US\$42,000-69,000 €36,000-59,000

PROVENANCE

Anonymous sale; Sotheby's, Geneva, 17 November 1992, lot 73.

~174

AN UNUSUAL AND RARE SILVER TROMPE L'OEIL EWER

MARKED VAILLANT, MAKER'S MARK'J.V', ST PETERSBURG, 1858

Cylindrical body cast and finely chased as a *trompe l'oeil* bearskin, on a circular foot modelled as a bear trap, with scroll handle entwined with a rope terminating in two tassels, the thumb-piece cast as a ribbon, with a long S-shaped spout, the hinged cover surmounted by a finial cast as Dionysus sitting on a wine barrel, the cover engraved with coat of arms of Helsinki and inscription in Swedish '1st Prize at the Helsinki City Regatta 18-85', the handle with ivory insulators, interior gilt, *marked on body, cover and under base* 13 in. (33 cm.) high

45.9 oz. (1,428 gr.) gross

£18,000-22,000

US\$25,000-30,000 €22,000-26,000

In early August 1885, Emperor Alexander III arrived in Helsinki, a city richly adorned in celebration of the Imperial visit. The Emperor was accompanied by his wife, Empress Maria Feodorovna and his son, the heir apparent, Tsarevich Nicholas. As part of the festivities to celebrate the royal visit, the family visited Nyland Yacht Club's newly built pavilion on the tranquil island of Valkosaari in Helsinki's southern harbour. The club had been founded by Emperor Alexander II, and the Tsarevich Nicholas was now its patron. To commemorate the visit, the Emperor presented the club with a trophy to be presented to the winner of the Helsinki Regatta.

The trophy takes the form of a hunting ewer and is the work of the renowned silversmith Jean-Baptiste Vaillant. Vaillant arrived in St Petersburg around 1842 and quickly established himself as one of the city's leading silversmiths. In 1847 he was commissioned to produce an Imperial prize for the annual Peterhof Regatta and, by the next year, he was supplying the Imperial Court. He was noted for the exquisite craftmanship seen in the ornately cast and chased bear and tassels of the present lot, and for combining the talents of a sculptor with that of a silversmith that created pieces famed for their quality.

With such a fitting prize, Nyland Yacht Club organised a large regatta that same year. Sailing under a light breeze, 42 vessels set off around a triangular circuit skirting the Suomenlinna island fortress. The sailboat 'Nana' crossed the line first and the crew were awarded this most impressive of prizes.



(inscription on the cover)





PROPERTY OF A LADY

*175

TWO SILVER-GILT CHARKAS

RUSSIA, LATE 17TH CENTURY

Each hemispherical on spreading circular foot, the interior cast and chased with sea creatures, the exterior with mythological creatures amidst scrolling foliage, the rim inscribed in Old Russian 'Charka of a good man. Drink from it for good health and joy', one with a pierced handle, another one with a handle depicting Samson and the lion, both apparently unmarked, one with the French import mark Each, 3% in. (9.5 cm) long

7.3 oz. (227 gr.) (2)

£4,000-6,000 U\$\$5,500-8,200 €4,700-7,000

PROVENANCE:

An Important Collection of Early Russian Silver; Sotheby Parke Bernet, Zurich, 22 November 1978, lots 20 and 26.

Acquired from A La Vieille Russie, New York.

LITERATURE

A. von Solodkoff, Russian Gold and Silver, London, 1981, no. 2 (one charka illustrated).

PROPERTY FROM THE ROSTROPOVICH-VISHNEVSKAYA COLLECTION (LOTS 176-184)



PROPERTY FROM THE ROSTROPOVICH-VISHNEVSKAYA COLLECTION

*176

A GEM-SET SILVER-GILT MOUNTED AGATE KOVSH

RUSSIA, CIRCA 1645

The oval agate bowl with silver-gilt mounts, set with cabochon turquoises and garnets throughout, within wirework bands, with a similarly decorated upright handle, the upper rim inscribed in Old Russian '[Belongs to] Archimandrite Cyrill of the Chudov Monastery / To drink from it for health 154 (1645)', on a circular foot, apparently unmarked

7½ in. (19 cm.) long

£5,000-7,000

US\$6,900-9,600 €5,900-8,200

This agate kovsh is very similar to another mid-17th century coconut kovsh belonging to Archimandrite Cyrill of the Chudov Monastery, see G. Filimonov, Opisanie pamiatnikov drevnosti tserkovnago i grazhdanskago byta Russkago Muzeia P. Korobanova [Description of religious and civil Antiquities in the Russian Museum of P. Korobanov], Moscow, 1849, pl. IX. According to Filimonov, another coconut kovsh of this design was in the collection of Alexander Pavlovich Protasov (1790-1856).



A comparable coconut kovsh, as illustrated in G. Filimonov, Description of religious and civil Antiquities in the Russian Museum of P. Korobanov, Moscow, 1849.



*177

AN ENAMEL SILVER BOWL

SOLVYCHEGODSK, LATE 17TH CENTURY

Circular, the rim enamelled overall with stylised flowers in shades of green, red, blue and yellow on white ground, within turquoise beaded borders, the cavetto of the bowl enamelled with a bird, the exterior side similarly decorated, the base enamelled with tulips, apparently unmarked 6¼ in. (16 cm.) diameter

£5,000-7,000

US\$6,900-9,600 €5,900-8,200



(reverse)



*178

AN ENAMEL SILVER BOWL

SOLVYCHEGODSK, LATE 17TH CENTURY

Circular, the rim enamelled with a lion and a Capricorn, within stylised flowers $\,$ in shades of green, brown and orange, the cavetto of the bowl enamelled with a stag, the exterior sides enamelled with a swan and a camel, within similar floral motifs, apparently unmarked 51% in. (14.2 cm.) diameter

£5,000-7,000

US\$6,900-9,600 €5,900-8,200



(reverse)



*179

A LARGE COPPER AND ENAMEL CASKET

IN THE STYLE OF SOLVYCHEGODSK

Of shaped square form, with two compartments, the hinged covers and sides applied with bombé enamelled medallions, depicting flowers and birds, with a swing handle enamelled in shades of blue, white, green and yellow, apparently unmarked 8½ in. (21.5 cm.) wide

£10,000-15,000

US\$14,000-20,000 €12,000-18,000

PROVENANCE

 $Rostropovich - Vishnevskaya: The Private Collection; Sotheby's, London, 28 \ November \ 2018, lot \ 1.$





*180

A RARE PAIR OF SILVER-GILT AND ENAMEL SCENT BOTTLES

SOLVYCHEGODSK, LATE 17TH CENTURY

Each hexagonal, the sides enamelled with stylised flowers centring cartouches, one bottle with cartouches depicting birds, the other with flowers and two portraits, with detachable tops, apparently unmarked

3¼ in. (8.3 cm.) high

£6,000-8,000

US\$8,200-11,000 €7,100-9,400

PROVENANCE

Blanche Vere Ponsonby (née Guest), Countess of Bessborough (1847-1919) (label under base). Anonymous sale; Christie's, London, 16 October 1986, lot 104. Rostropovich - Vishnevskaya: The Private Collection; Sotheby's, London, 28 November 2018, lot 3.

For a comparable scent bottle from the State Hermitage Museum, see N. V. Kalyazina, G. Kamelova et al., Russian enamels of 12-20th centuries from the collection of the Hermitage, Leningrad, 1987, no. 51.



*181

A SILVER IMPERIAL PRESENTATION KOVSH

PROBABLY MOSCOW, CIRCA 1655

Of traditional form with raised prow and handle, the exterior sides of the bowl engraved with an Old Russian dedication inscription 'By the Grace of God Great Lord Tsar and Great Prince Aleksei Mikhailovich, Autocrat of all Great, Little and White Russia presented this kovsh to Voievoda of the [Novgorodskii] Regiment Prince Semion Andreevich Urusov, son of Daniil Ivanov Nepliuev, for his service and wounds and for being Head of the Nobility Sotnia, and for the Brest and Verkhovichi battes of the present year 164 (1655)', apparently unmarked

11% in. (29.5 cm.) long 13 oz. (413 gr.)

£20,000-30,000

US\$28,000-41,000 €24,000-35,000

PROVENANCE:

Monsieur Eugène Lubovitch, Paris. An Important Collection of Early Russian Silver; Sotheby Parke Bernet, Zurich, 22 November 1978, lot 39.

EXHIBITED

London, 1 Belgrave Square, *Exhibition of Russian Art*, 4 June - 13 July 1935, no. 218.

LITERATURE:

Exhibition catalogue, *Exhibition of Russian Art*, London, 1935, p. 60, no. 218 (listed).

Prince Semion Andreevich Urusov (1610?-1657) was a Russian statesman and commander of the Novgorodskii regiment during the reign of Tsar Aleksei Mikhailovich. He was a descendant of Kuchum Khan of Siberia through his mother Princess Maria Vasilyevna Tyumenskaya.

In 1645-1647 Semion Urusov was the governor of Novgorod. After the outbreak of the Russian-Polish war in 1654, he was put in charge of the Novgorodskii regiment and successfully led the troops in Lithuania. His regiment played a decisive role in winning the Battle of Brest of 1655.

Semion Urusov was sentenced to exile in Siberia after noblemen complained about his misuse of power in 1656. However, he was quickly pardoned and took part in Siege of Riga later that year. He died while in service near Riga. For more information about Prince Semion Urusov see N. Ikonnikov, *La Noblesse de Russie*, Paris, 1960, p. 338.



*182

A PARCEL-GILT SILVER IMPERIAL PRESENTATION KOVSH

PROBABLY MOSCOW, CIRCA 1701

Of traditional form with raised prow and handle, the bowl *repoussé* with a reserve centring an Imperial double-headed eagle with an orb and sceptre, the handle cast and chased with an Imperial double-headed eagle and crown, the exterior sides engraved with an Old Russian dedication inscription 'By the Grace of God Great Lord Tsar and Great Prince Petr Alekseevich, Autocrat of all Great, Little and White Russia presented this kovsh to Ivan Olin from the Gostinaia Sotnia for his Ioyal service in year 205 (1696) and 206 (1697), burgmaster of Ufa for making large profit', the interior engraved with festoons of fruit and flowers and scrolling foliage, the finial cast as a pine cone, *apparently unmarked* 14 in. (35.5 cm.) long

26 oz. (817 gr.)

£25,000-35,000

US\$35,000-48,000 €30,000-41,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 9 May 1979, lot 60.

LITERATURE

A. von Solodkoff, Russian Gold and Silver, London, 1981, no. 88.



*183

A SILVER-GILT IMPERIAL PRESENTATION KOVSH

PROBABLY MOSCOW, CIRCA 1782

Of traditional form with raised prow and handle, the bowl repoussé with a circular reserve centring an Imperial double-headed eagle with orb and sceptre and centring St George slaying the dragon, the exterior sides engraved with an Old Russian dedication inscription 'By the Grace of God We Empress Catherine II Autocrat of all Russia presented this kovsh to Essaul of the Winter Stanitsa of the Ural Voisko, Ulian Karpov, for his true service during the service of Ataman Grigoriy Akutin, on 26 February 1782' within scroll cartouches, the front engraved with the portrait of Catherine the Great in profile, the shaped handle centring the cypher of Catherine the Great within foliate scrolls and beneath the Imperial crown, apparently unmarked 11% in. (30 cm.) long

12 oz. (374 gr.) £20,000-30,000

US\$28,000-41,000 €24,000-35,000



*184

A SILVER-GILT IMPERIAL PRESENTATION KOVSH

PROBABLY MOSCOW, EARLY 17TH CENTURY

Of traditional form with raised prow and handle, the interior of the bowl engraved with an Imperial double-headed eagle, the exterior sides of the bowl engraved with an Old Russian inscription 'By the Grace of God Great Lord Tsar and Great Prince Mikhail Feodorovich, Autocrat of all Russia', apparently unmarked, engraved under base in Cyrillic 'D 105'

11% in. (30 cm.) long 16.6 oz. (517 gr.)

£20,000-30,000

US\$28,000-41,000 €24,000-35,000



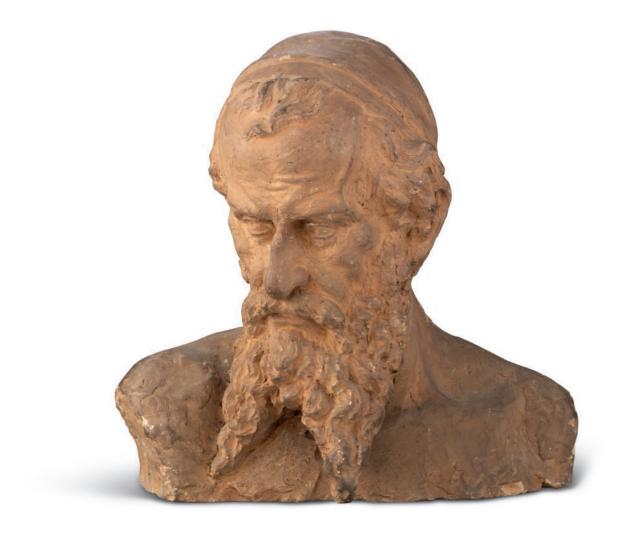
A BRONZE MODEL OF A GLADIATOR

AFTER THE MODEL BY PAVEL VELONSKY, LATE 19TH / EARLY 20TH CENTURY

On a naturalistic octagonal base, realistically cast as a gladiator, holding a trident in his left hand, his right arm extended, with a helmet at his feet, the base inscribed 'AVE CAESAR / MORITURI / TE SALUTANT', on a marble base with a plaque inscribed 'PAVEL ADAMOVICH / VELONSKY', apparently unsigned 27 in. (68.6 cm.) high, with base

£8,000-12,000

US\$12,000-17,000 €9,500-14,000



186

A TERRACOTTA BUST OF NATHAN THE WISE

MARK ANTOKOLSKY (1842-1902)

Realistically modelled, facing right, wearing a kippah, apparently unmarked, with a later inscription under base 'Antokolskiego' 10¾ in. (27.3 cm.) high

£3,000-5,000

US\$4,100-6,800 €3,600-5,900 Nathan the Wise was first created by Antokolsky as part of the bigger composition 'The Inquisition Attacking The Jews Secretly Celebrating Passover', considered by many to be one of the artist's most dynamic and original works. Modelled as a separate study bust, Nathan the Wise was inspired by the character from the famous 1783 play of the same name, in which the virtuous Jewish merchant is depicted as a symbol of religious tolerance and coexistence.

It is considered as one of the most complex and serious images created by Antokolsky during his academic years, and is a perfect example of the psychological portraits for which he became so famous. A comparable bronze bust of Nathan the Wise was sold at Christie's, London, 11 June 2008, lot 379.

A MONUMENTAL BRONZE MODEL OF MEPHISTOPHELES BY MARK ANTOKOLSKY

187

A RARE AND MONUMENTAL BRONZE MODEL OF MEPHISTOPHELES

MARK ANTOKOLSKY (1842-1902)

Realistically cast as Mephistopheles seated on a rock, his head resting on his hands crossed over his right knee, signed in Cyrillic 'Antokolsky' on the back of the base and stamped with foundry mark 'Fonte procédé cire perdue / Thiebaut Frères / Paris' on the side of the base 67% in. (171 cm.) high

£150,000-200,000

US\$210,000-270,000 €180.000-230.000

PROVENANCE:

A La Vieille Russie, New York. Sir James Goldsmith. By descent to the present owner.

Mark Antokolsky (1843-1902), whose works represented the highest achievements in Russian realism, was regarded as the most important Russian sculptor of the second half of the nineteenth century. He studied sculpture at the Academy of Arts in St Petersburg under N.S. Pimenov and mixed with many of the leading figures in Russian art, such as Repin, Kramskoi, Vasnetsov, Shishkin and Stasov.

The idea of *Mephistopheles* occurred to Antokolsky as early as 1874, when he was at work on *Christ before the Judgment of the People*. In a letter to the critic V.V. Stasov, dated 9 July 1874, Antokolsky mused, 'The idea of creating Christ is an idea in half. I would like to create another character, no less strong, but in complete opposition to Christ - it is Mephistopheles.' Antokolsky had found his antithesis to *Christ* and, upon completion of *Mephistopheles*, he intended to exhibit the two works together. In the intervening years, however, Antokolsky reconsidered his idea for the work as he drew new inspiration from a literary prototype, Goethe's *Faust*. The artist was drawn to Goethe's Mephistopheles as the embodiment of the spirit of denial and doubt, the spirit of criticism and skepticism. In 1876, as a study for a full-scale work, Antokolsky produced a bust of Mephistopheles modelled atop an open book lying face down. The work's overt symbolism of ignorance and dark forces flouting knowledge did not satisfy the artist. Antokolsky felt he had bound himself too closely to the literary image, that he had given no space to his artistic imagination.

The artist sought to embody a more complex and more modern understanding of Mephistopheles. His *Mephistopheles* would be modelled not after Goethe's *Faust*, but after a thoroughly modern reality. In a letter to E.G. Mamontov in May 1883, Antokolsky wrote:

My Mephistopheles is the product of all ages, especially our age. My Mephistopheles is mystery, plague, decay, which is carried in the air; it infects and kills people. Mephistopheles is evil, fathomless evil, evil without mercy. He is helpless in his spirit, but his jealousy, his self-love is strong. He is irritated by everything: joy, laughter, young kisses. He wants everything around him to be gloomy, dead, empty and lifeless as he is himself. This is how I imagine Mephistopheles. I may say that I created such a Mephistopheles, that this is my fantasy alone.



In 1882, Antokolsky set to work on clay studies of the full-scale *Mephistopheles* and continued to perfect the sculpture throughout 1883. The finished work, realised in marble and cast in bronze, is a profound psychological interpretation. The figure is modelled nude, sitting atop a jagged rock, his right leg bent and raised to his chest, his left leg hanging in front of him. His long, bony hands are stretched over his right knee, his chin is resting atop them. At the same time, the taut, hunched figure, with its prominent bones and sinews, its clenched jaw and doleful yet sarcastic expression, convey inner tension. And the long, narrow face and prominent forehead, the sharply defined nose, the thin lips forming a contemptuous smile, the piercing eyes, all reflect the sharpness and causticity of his mind.

Upon completion of *Mephistopheles* in 1883, Antokolsky had hoped to exhibit the work in the *Peredvizhniki* exhibition in St Petersburg. However, that proved impracticable, and it was not until 1886, through the assistance and determination of Stasov, that *Mephistopheles* was first exhibited in the Imperial Hermitage. The work was hailed by critics for its depth and seriousness and favourable comparisons were drawn between the work of Antokolsky and Repin. *Mephistopheles* was later exhibited in Germany and Austria, where it was just as well received. In 1898, Antokolsky received the Gold Medal for *Mephistopheles* in Vienna.

The present bronze was cast by the Thiébaut Frères foundry, which was active in Paris from 1878 to 1901. The number of bronze casts of *Mephistopheles* is unknown. However, another model of nearly identical dimensions, also cast by Thiébaut Frères, is in the State Russian Museum (Inv. No. CK-1339). Further models in bronze and marble are in the State Russian Museum (see G. Presnov, L. Fadeeva, et al., *Gosudarstvennyi Russkii Muzei, Skul'ptura XVIII-nachalo XX Veka*, Leningrad, 1988, pp. 24-25), and a plaster model is in the State Historical Museum of Religion, St Petersburg (Inv. No. A-252-III). Smaller versions of *Mephistopheles*, both in marble and in bronze, were also produced and examples can be found in the State Hermitage, the Tretyakov Gallery, the State Russian Museum and the Victoria and Albert Museum.





PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

188

A GILT BRONZE EASTER EGG

POSSIBLY CAST AT THE DUKE OF LEUCHTENBERG'S BRONZE FACTORY, ST PETERSBURG, MID-19TH CENTURY

Ovoid, with a hinged cover, each side cast and finely chased with a cartouche centring images of Christ, within biblical motifs, the interior lined with velvet, with a push-piece, opening to reveal a *ciselé* gilt porcelain egg by the Imperial Porcelain Factory, depicting the Resurrection, *apparently unmarked* The bronze egg, 5 in. (13 cm.) high, excluding ribbon

£5,000-7,000

US\$6,900-9,600 €5,900-8,300

Maximilian de Beauharnais, 3rd Duke of Leuchtenberg (1817-1852), was the husband of Grand Duchess Maria Nikolaevna, daughter of Nicholas I. In 1844 he founded a casting factory in St Petersburg and opened *Genissieu*, a shop on Nevsky Prospect, which offered the decorative bronze works from his factory.

An invoice from *Genissieu* dated 1844 records a similar gilt bronze egg with religious motifs, which was sold to Empress Alexandra Feodorovna for 125 roubles. It is possible that this was a comparable egg, or indeed the present lot.



(the present lot when open)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*189

A GILT BRONZE BUST OF EMPEROR ALEXANDER II AND A BRONZE PLAQUE

THE BRONZE BUST, CAST AFTER THE MODEL BY NICHOLAS KRASOVSKY, CIRCA 1881; THE BRONZE PLAQUE, RUSSIA, SECOND HALF 19TH CENTURY

 $The \ bust \ realistically \ cast \ as \ Alexander \ II, \ in \ military \ uniform \ wearing \ the \ Order \ of \ St \ George \ on \ his \ chest$ and the Order 'Pour le Mérite' around his neck, on a wooden base, signed in Russian 'Sculpted by N.P. Krasovsky / 1881 March'; the bronze plaque depicting Emperor Alexander II in profile on a mantle with the Order of St Andrew, all surmounted by the Imperial crown, apparently unmarked The bust, 8¾ in. (22.2 cm.) high, including base

£5,000-7,000 US\$6,900-9,600 €5,900-8,300



*190

A BRONZE GROUP OF A BASHKIR ON HORSEBACK

CAST BY CHOPIN AFTER THE MODEL BY EVGENII LANCERAY, LATE 19TH CENTURY / EARLY 20TH CENTURY

On a naturalistic oval base, realistically cast and chased as a Bashkir, dressed in traditional costume on horseback, signed on base in Cyrillic 'Modelled [by] E. Lanceray', also with foundry mark 'Chopne[sic]' in Cyrillic and with Finance Ministry stamp 10½ in. (26.7 cm.) high

£6,000-9,000

US\$8,200-12,000 €7,100-11,000

PROVENANCE:



*191

A BRONZE GROUP OF A COSSACK ON HORSEBACK

CAST BY WOERFFEL AFTER THE MODEL BY VASILII GRACHEV, LATE 19TH / EARLY 20TH CENTURY

On a naturalistic rectangular base, cast and chased as a Cossack on horseback, signed on base 'Mod.[elled by] GRACHEV.' in Cyrillic with foundry mark 'FABR. C.F. WOERFEL. / S.P.B.' in Cyrillic 9% in. (23.2 cm.) high

£4,000-6,000

US\$5,600-8,300 €4,800-7,100

PROVENANCE:



*192

A BRONZE GROUP OF A WINTER TROIKA

CAST BY WOERFFEL AFTER THE MODEL BY VASILII GRACHEV, LATE 19TH / EARLY 20TH CENTURY

On a naturalistic oval base, cast as a coachman driving a troika, with a couple in the sleigh, signed on base 'Mod.[elled by] GRACHEV.' in Cyrillic with foundry mark 'FABR. C.F. WOERFEL. / ST. PETERSBURG.' in Cyrillic

9½ in. (24.1 in.) long

£3,000-5,000

US\$4,200-6,900 €3,600-5,900

PROVENANCE:



*193

A BRONZE GROUP OF A HORSE-DRAWN SLEIGH

CAST BY WOERFFEL AFTER THE MODEL BY VASILII GRACHEV, LATE 19TH CENTURY / EARLY 20TH CENTURY

On a naturalistic oval base, cast as horse-drawn sleigh with a coachman and young couple, signed on base 'Mod. [elled by] GRACHEV.' in Cyrillic with foundry mark 'FABR. C.F. WOERFEL./ ST. PETERSBURG.' 11 in. (28 cm.) long

£3,000-5,000

US\$4,200-6,900 €3,600-5,900

PROVENANCE:



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*194

A BRONZE GROUP OF A BOY ON A HORSE

CAST BY WOERFFEL AFTER THE MODEL BY EVGENY NAPS, CIRCA 1870S

On a naturalistic oval base, cast as a young boy riding a horse with a dog running alongside, signed on base 'Sculp. Naps.' and stamped with the foundry mark 'Fabr. C.F. Woerffel / St Petersbourg' 8½ in. (21.5 cm.) long

£4,000-6,000

US\$5,600-8,300 €4,800-7,100



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*195

A BRONZE GROUP OF A MOTHER AND CHILD IN A HORSE-DRAWN CART

AFTER THE MODEL BY ALBERT MORITZ WOLF, LATE 19TH CENTURY

On a naturalistic rectangular base, realistically cast as a mother seated in a horse-drawn cart with her son who is playing a harmonica and holding the reigns, on a red marble base, signed on base 'mod[elled by] Wolf' in Cyrillic, also stamped with 'Garantirt echte bronce' 13½ in. (34.3 cm.) long

£2,000-3,000

US\$2,800-4,100 €2,400-3,500



TWO BRONZE MODELS OF COSSACKS

ONE, CAST BY CHOPIN AFTER THE MODEL BY EVGENII LANCERAY, CIRCA 1873; THE OTHER, AFTER THE MODEL BY EVGENII LANCERAY, CIRCA 1871

One, on a naturalistic base, cast as a cossack shooting a rifle whilst standing on the saddle of his horse, signed on base in Cyrillic and dated 'Lanceray 1873', stamped with foundry mark in Cyrillic'F. Chopin.', also with Finance Ministry stamp; the other, gilt bronze, on a naturalistic base, cast as a cossack seated on the ground, leaning on his left hand and holding a pipe, signed on base in Cyrillic and dated 'E. Lanceray 1871', also with Finance Ministry stamp; together with a late 20th century bronze group of three resting cossacks 11 in. (28 cm.) high, and smaller

£3,000-5,000

US\$4,100-6,800 €3,600-5,900



197

A PARCEL-GILT SILVER ICON OF THE MOTHER OF GOD OF VLADIMIR

MAKER'S MARK CYRILLIC 'SG', MOSCOW, 1899-1908

Rectangular, traditionally painted, the borders and halo repoussé with foliate scrolls, with fabric backing and inscribed in Russian on the reverse 'lcon of Countess Vera Vladimirovna / Bobrinskaya / Blessing from Her / Mother Princess Sofia N. / Golitsyna / 1901', marked on halo and lower edge $12\% \times 10\%$ in. (31.5 x 26.7 cm.)

£6,000-8,000

US\$8,200-11,000 €7,100-9,400

PROVENANCE

A gift to Countess Vera Vladimirovna Bobrinskaya (neé Golitsyna) (1877-1967), from her mother, Princess Sofia Nikolaevna Golitsyna (1851-1924), in 1901.

Countess Vera Vladimirovna Bobrinskaya (neé Golitsyna) was the daughter of Princess Sofia Nikolaevna Golitsyna and Prince Vladimir Mikhailovich Golitsyn. The icon was a gift from her mother, most likely a blessing for her marriage to Count Lev Alexeevich Bobrinsky which took place in 1901.



198

A SILVER-GILT AND CLOISONNÉ ENAMEL ICON OF ARCHANGEL MICHAEL

BY FABERGÉ, WORKMASTER FEODOR RÜCKERT, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 26284

Rectangular, the icon realistically painted, the oklad enamelled with floral motifs on green ground, with suspension loop and velvet backing, applied with a silver plaque inscribed in Russian 'For Lieutenant Michael Garshin / Blessing / of the Queen of the Hellenes Olga Konstantinovna / and the G.D. [Grand Duke] Konstantin Konstantinovich / 17 July 1911', marked on lower edge with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant overstriking the workmaster's initials

4½ in. (11.5 cm.) high, excluding loop

£8,000-12,000

US\$11,000-16,000 €9,400-14,000

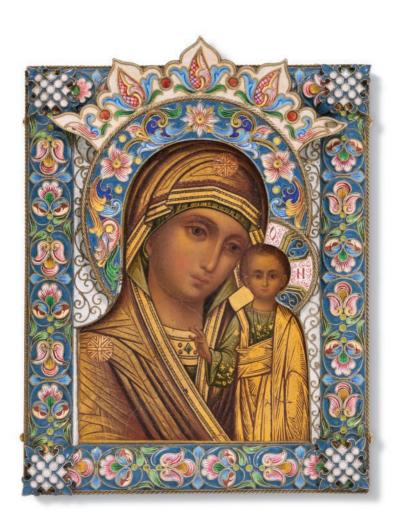
PROVENANCE:

A gift to Lieutenant Michael Garshin (1882-1943), from the Queen of the Hellenes Olga Konstantinovna (1867-1913) and the Grand Duke Konstantin Konstantinovich of Russia (1858-1915), in 1911.

Lieutenant Michael Garshin was the Secretary of the Queen of the Hellenes Olga Konstantinovna (neé Grand Duchess Olga Konstantinovna of Russia) from 1909. Based on the inscription, the icon was a gift from Olga Konstantinovna and her brother, the Grand Duke Konstantin Konstantinovich of Russia.



(detail of the inscription on the reverse)



A SILVER-GILT AND CLOISONNÉ ENAMEL ICON OF THE MOTHER OF GOD OF KAZAN BY FEODOR RÜCKERT, MOSCOW, 1899-1908

Rectangular, the icon traditionally painted, the oklad enamelled with floral motifs on cream and blue grounds, all within ropework borders, applied with stylised Greek crosses at the corners, with velvet backing, marked on halo and lower edge with maker's initials 4¾ in (12 cm.) high

£10,000-15,000

US\$14,000-20,000 €12,000-18,000



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

MARKED S.R. KUZMICHEV, MOSCOW, 1899-1908

Rectangular, traditionally painted, the silver-gilt mount applied with an ogee-form arch on coupled-columns, decorated with scrolling foliate motifs throughout, cloisonné enamelled in shades of blue, white and red, the halos similarly enamelled, with a blue champlevé enamelled name plaque, marked on lower edge with 'S.R. Kuzmichev' in Cyrillic

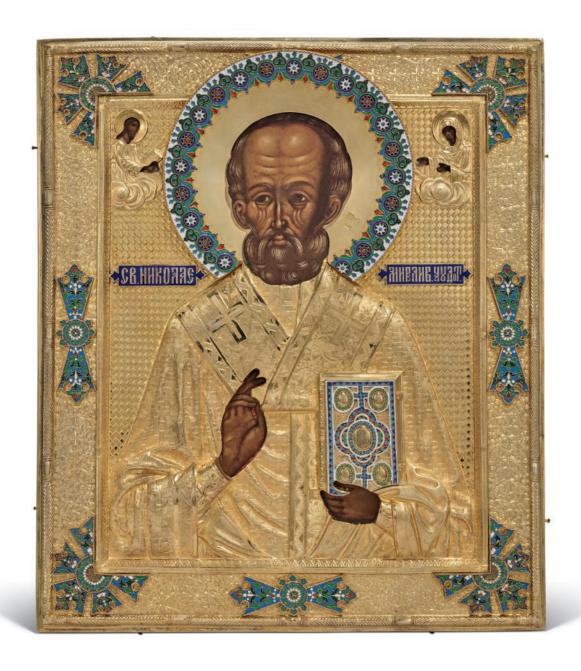
12% x 10½ in. (31.5 x 26.6 cm.)

£60,000-90,000

US\$82,000-120,000 €71,000-110,000

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



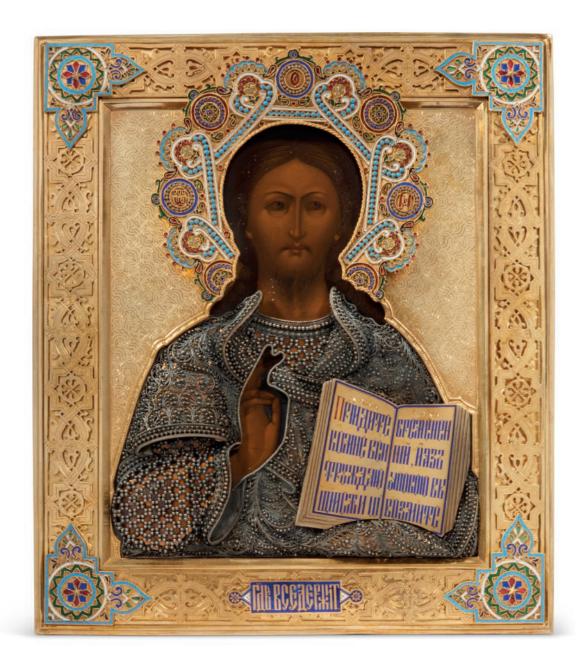


A CLOISONNÉ AND CHAMPLEVÉ ENAMEL SILVER-GILT ICON OF ST NICHOLAS BY ANTIP KUZMICHEV, MOSCOW, 1878

Rectangular, traditionally painted, the garments $repouss\acute{e}$ and finely chased, on a chased chequered ground, all within a border engraved with scrolling foliage, with champlevé enamelled name plaques, the gospels, halo and corners cloisonné enamelled in shades of blue, green, red and white, marked on lower edge and halo with maker's initials 13% x 11% in. (33.5 x 28.5 cm.)

£7,000-9,000

US\$9,600-12,000 €8,300-11,000



A CLOISONNÉ AND CHAMPLEVÉ ENAMEL, SILVER-GILT AND FILIGREE ICON OF CHRIST PANTOCRATOR

BY ANTIP KUZMICHEV, MOSCOW, 1878

Rectangular, traditionally painted, the filigree vestments of foliate scrollwork, the halo and four corner-pieces finely decorated with varicolour cloisonné enamel foliage, the outer borders applied with a strapwork band, applied with champlevé enamelled name plaque and gospels, with velvet backing, marked on lower rim with maker's initials

121/4 x 10% in. (31 x 27 cm.)

£20,000-30,000

US\$28,000-41,000 €24,000-35,000



AN IMPRESSIVE JEWELLED AND SEED-PEARL, CLOISONNÉ AND CHAMPLEVÉ ENAMEL SILVER-GILT ICON OF CHRIST PANTOCRATOR

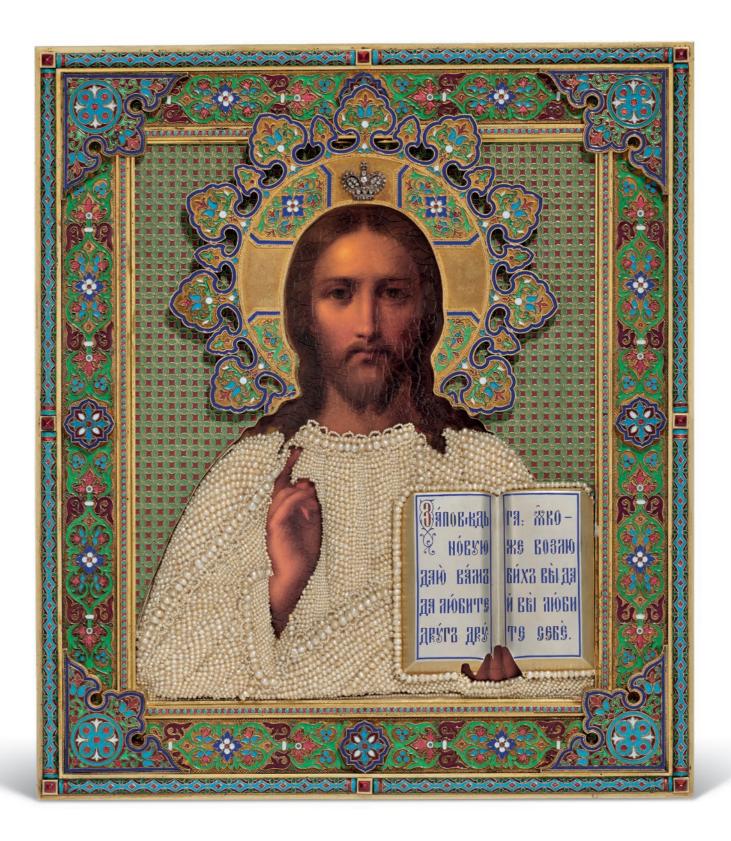
BY GRACHEV, MAKER'S MARK CYRILLIC 'AP', ST PETERSBURG, CIRCA 1890

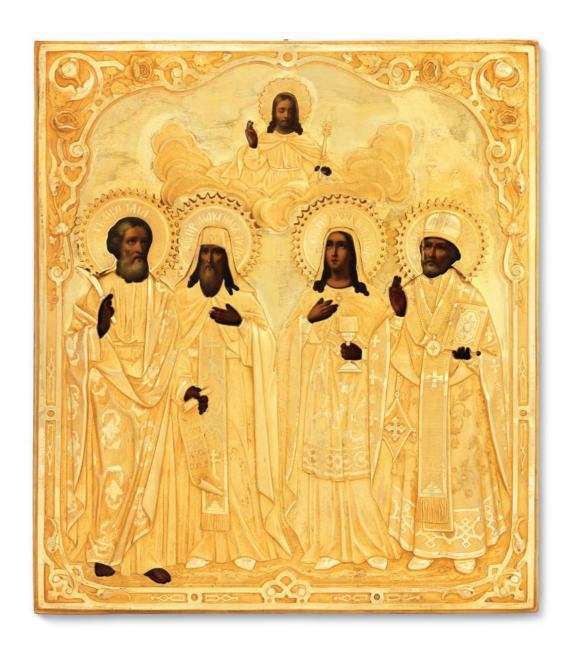
Rectangular, realistically painted as Christ Pantocrator, with seed-pearl garments, the halo decorated with an Imperial crown set with rose-cut diamonds and cloisonné enamelled with scrolling foliage in shades of blue and green on a gilt-strippled ground, all on a stylised enamelled chequered pattern, the borders enamelled with scrolling foliage, with champlevé enamelled gospels, with velvet backing, marked on lower edge with 'Grachev' in Cyrillic beneath the Imperial Warrant and maker's initials; in a glazed wooden kyot 13% x 11% in. (34 x 29.5 cm.)

£50,000-70,000

US\$69,000-96,000 €59,000-82,000

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





A SILVER-GILT ICON OF FOUR SAINTS

BY SAZIKOV, MOSCOW, 1863

Rectangular, realistically painted to depict Saints Elijah, Maksim, Barbara, Nicholas, with Christ shown above, half length emerging from the clouds, the silver-gilt vestments repoussé and finely chased, all within a strapwork border cast and chased with foliage, marked on halos and lower edge with 'Sazikov' in Cyrillic with the Imperial Warrant

141/8 x 123/6 in. (35.8 x 31.5 cm.)

£6,000-8,000

US\$8,200-11,000 €7,100-9,400



A GEM-SET CLOISONNÉ, CHAMPLEVÉ AND GUILLOCHÉ ENAMEL PARCEL-GILT SILVER ICON OF THE BAPTISM OF CHRIST

MAKER'S MARK CYRILLIC 'NG', MOSCOW, 1908-1917

Rectangular, realistically painted, depicting Christ in the river Jordan, flanked by two angels on clouds and John the Baptist on the river bank, parcel-gilt vestments *repoussé* and finely chased, the halos of Christ and John the Baptist enamelled with varicolour cloisonné enamel foliage, the outer borders *repoussé* and finely chased with scrolling leaves, the four corner-pieces set with cabochon amethysts and decorated with varicolour cloisonné enamel and translucent blue guilloché enamel, the lower rim applied with a champlevé enamelled plaque engraved in Russian 'A Brotherhood icon / Gift of N.N. Minakov', with silk backing, *marked throughout*

141/8 x 12.3.8 in. (35.8 x 31.3 cm.)

£40,000-60,000

US\$55,000-82,000 €47,000-70,000



A SILVER-GILT TRIPTYCH ICON OF CHRIST PANTOCRATOR

MAKER'S MARK CYRILLIC 'MK', MOSCOW, 1908-1917

Of shaped arched form, the hinged covers opening to reveal a central panel, applied with a silver cast and chased image of Christ Pantocrator, the raised border cast and chased with two seraphs, a cross above and floral motifs below, *marked throughout* 4% in. (12.2 cm.) wide, when extended

£3,000-5,000

US\$4,100-6,800 €3,600-5,900



A SILVER-GILT CLOISONNÉ ENAMEL ICON OF ST SIMEON

BY IVAN KHLEBNIKOV, MOSCOW, 1908-1917

Rectangular, traditionally painted on metal, within a silver-gilt mount, enamelled overall with varicoloured scrolling foliate design, all within a twisted ropework border, with suspension loop and velvet backing, the metal panel inscribed in Russian on the reverse '[?] / St Simeon / Stylites / 1 September', marked on loop and lower edge with 'Khlebnikov' in Cyrillic beneath the Imperial Warrant; in a glazed wooden kyot 4% in. (11.3 cm.) high, excluding suspension loop

£15,000-25,000

US\$21,000-34,000 €18,000-29,000



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)

£2,000-3,000

US\$2,800-4,100 €2,400-3,500

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.



AN ENAMELLED GLASS DECANTER AND TWO CHARKAS

BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, CIRCA 1870S

After the design by V. Sychugov, the decanter of rectangular form with cut corners, enamelled overall with gilt strapwork within blue and red borders, applied throughout with green, blue and red cabochon glass beads, the top edge reserves inscribed with a Russian drinking saying 'A cup of wine will strengthen the mind', with a detachable stopper; the charkas similarly decorated, the decanter marked under base with a red factory mark

The decanter, 10½ in. (26.7 cm.) high, with the stopper

3)

£5,000-7,000

US\$6,900-9,500 €5,900-8,200

For a comparable set from the collection of the State Hermitage Museum, see T. Malinina, *Imperial Glass Factory 18th - early 20th centuries*, St Petersburg, 2009, p. 255.



PROPERTY FROM THE KNOX COLLECTION OF ALMA COLLEGE, PROCEEDS TO GO TO THE ANNIE REID KNOX FUND

*210

A GLASS GOBLET

BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, MID-18TH CENTURY

Of tapering cylindrical form, on a facetted baluster stem and a spreading foot, one side engraved with a partially gilt black Imperial double-headed eagle flanked by foliate sprays, the other engraved with the crowned cypher of Elizabeth Petrovna, apparently unmarked 8% in. (21.3 cm.) high

£2,000-3,000

US\$2,800-4,100 €2,400-3,500

PROVENANCE:

Acquired by Frank and Annie Knox in Russia in 1934.



A GLASS VASE

BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, CIRCA 1860

Of gourd shape, with faceted sides, the neck with a flaring lip, the body painted with varicolour scrolling foliage on a sky blue ground, decorated with gilt rims throughout, apparently unmarked 16 in. (40.6 cm.) high

£15,000-20,000

US\$21,000-27,000 €18,000-23,000

For a comparable vase, see T. Malinina, *Imperial Glass Factory 18th - early 20th centuries*, St Petersburg, 2009, p. 238.



A CAMEO GLASS VASE

BY THE GUS CRYSTAL WORKS, MOSCOW REGION, LATE 19TH / EARLY 20TH CENTURY

Of flattened oval form, the body cut with 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) 10¼ in. (26 cm.) wide

£20,000-30,000

US\$28,000-41,000 €24,000-35,000



A LARGE CAMEO GLASS VASE

BY THE GUS CRYSTAL WORKS, MOSCOW REGION, LATE 19TH / EARLY 20TH CENTURY

Of tapering cylindrical form, with a flared lip, the body cut with tulips in shades of mauve against a yellow and green ground, signed in cameo in Cyrillic 'yu.s.N.M.N-k Gus-Krust' (Yuri Stepanovich Nechayev-Maltsov, heir of Gus Khrustalniy)
18 in. (45.7 cm.) high

£15,000-20,000

US\$21,000-27,000 €18,000-23,000



A CUT GLASS VASE

BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1916

Of tapering cylindrical form, the colourless glass body cut throughout with peonies and leaves, marked under base, also engraved with initials 'GH' 17% in. (45 cm.) high

£6,000-8,000

US\$8,200-11,000 €7,100-9,400



A LARGE PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, CIRCA 1908

After the design by Rudolf Vilde, of bulbous form, decorated throughout with three peacocks sitting on tree branches, with stylised pods suspended from the branches, in pink, purple, green, blue and yellow enamel, upper and lower rims gilt, marked under base with green underglaze factory mark dated 1904 17 in. (43.2 cm.) high

£12,000-18,000

US\$17,000-25,000 €15,000-21,000

For the original design and comparable vases by Rudolf Vilde, see Exhibition Catalogue, *Rudolf Vilde. Porcelain. Glass. Drawings*, St Petersburg, 2018, p. 77.



Rudolf Vilde's design for the present lot.



PROPERTY FROM A PRIVATE AUSTRALIAN COLLECTION

*216

A RARE SOVIET PORCELAIN SMOKING PIPE 'GIRL WITH A FLOWER WREATH'

BY THE STATE PORCELAIN FACTORY, PETROGRAD, 1925

After the design by Natalia Danko, each side moulded as a joyful and a mournful young woman's face wearing a floral wreath, within a stylised gilt braid on each side, with a gilt rim and black mouthpiece, marked inside the bowl with blue hammer, sickle and cog, and dated '1925' 4 in. (10.2 cm.) long

£15.000-25.000

US\$21,000-34,000 €18,000-29,000

PROVENANCE

Acquired by the family of the present owner circa 1920s. Thence by descent.

Natalia Danko became the head of the sculpture workshop at the State porcelain factory in 1919. Around that time she started modelling practical porcelain objects, like smoking pipes, scent bottles and cane handles. These items were produced in small numbers and are rare on the market.

A comparable pipe by Natalia Danko was sold at Sotheby's, London, 26 November 2013, lot 763. For other comparable pipes, see V. Levshenkov, *Tvorchestvo Sester Danko*, St Petersburg, 2012, pp. 128-137.



(reverse)



*217

A SOVIET PORCELAIN FIGURE OF IVAN THE FOOL AND THE HUMPBACKED HORSE

BY THE STATE PORCELAIN FACTORY, PETROGRAD, MID-1920S

After the model by Vasily Kuznetsov, depicting a standing figure of Ivan the Fool, wearing a traditional kaftan, holding on to the horse, on a naturalistically shaped base with a white rim, marked under base with green underglaze hammer, sickle and cog 6¼ in. (15.5 cm.) high

£10,000-15,000

US\$14,000-20,000 €12,000-18,000 This model of Ivan the Fool from the Russian fairy tale *Konek-Gorbunok* by Petr Ershov was designed by Vasily Kuznetsov in 1918, and its production continued into the 1920s. Kuznetsov worked at the State porcelain factory only for a short period of time between 1914-1919. A number of his works represent Russian folklore characters and are reminiscent of the traditional wooden sculptures.

A comparable figure was sold at Sotheby's, London, 2 December 2020, lot 177. For other comparable models, see T. Nosovich, I. Popova, *Gosudarstvenniy Farforoviy Zavod*, St Petersburg, 2005, pp. 318-320.



*218

A RARE SOVIET PORCELAIN FIGURE OF A LADY WITH A PARROT (COCKATOO)

BY THE STATE PORCELAIN FACTORY, PETROGRAD, 1922

After the model by Natalia Danko and Vasily Kuznetsov, depicting a standing figure of a lady, wearing a full-skirted white dress with floral print, holding a yellow parrot in her left hand and a fan in her right, marked inside the base with blue underglaze hammer, sickle and cog, dated '1922.' and numbered '47/15', also with impressed Cyrillic initials 'NS' of a modeller 8¼ in. (21 cm.) high

£10,000-15,000

US\$14,000-20,000 €12,000-18,000 The present rare model of 'A Lady with a Parrot (Cockatoo)' was jointly designed by Vasily Kuznetsov and Natalia Danko in 1916. The form is believed to have been modelled by Kuznetsov, and the dress by Danko.

A comparable figure, also dated 1922 and numbered '47/13', was sold at Christie's, London, 25 November 2013, lot 359. For other comparable figures and more information on the model, see V. Levshenkov, *Tvorchestvo Sester Danko*, St Petersburg, 2012, p. 83.



*219

A SOVIET PORCELAIN FIGURE OF IVAN PAPANIN AND HIS DOG

BY THE LOMONOSOV PORCELAIN FACTORY, LENINGRAD, 1938-1939

After the model by Natalia Danko, depicting Ivan Papanin, sitting with his dog, marked under base with a stamped black factory mark and red jubilee mark 4½ in. (10.5 cm.) high

£5,000-7,000

US\$6,900-9,500 €5,900-8,200



*220

A SOVIET PORCELAIN FIGURE OF A FORTUNE TELLER

BY THE STATE PORCELAIN FACTORY, LENINGRAD, CIRCA 1930S

After the model by Natalia Danko, depicting a fortune teller wrapped in a floral shawl with a red polka dot headscarf, holding a deck of playing cards, kneeling beside a standing woman in a formal grey dress, with stylised accessories, marked under base with overglaze hammer and sickle; together with two exhibition catalogues on Soviet porcelain from 1938 and 1961
7½ in. (19 cm.) high (3)

£4,000-6,000

US\$5,500-8,200 €4,700-7,000





*221

A SOVIET PORCELAIN FIGURE OF UNCLE STYOPA THE POLICEMAN

BY THE DULEVO PORCELAIN FACTORY, CIRCA 1955

After the design by Nina Malysheva, depicting Uncle Styopa the policeman and two lost children with a dog, *signed under base with Cyrillic initials 'NM' for Nina Malysheva* 9½ in. (24 cm.) high

£6,000-8,000

US\$8,200-11,000 €7,100-9,400

A comparable figure was sold at Sotheby's, London, 3 June 2014, lot 453.



*222

A SOVIET PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1919

After the design by Elizabeth Rozendorf, circular, the centre painted with a peacock and a stylised tree, the border similarly decorated with fruit baskets and foliate motifs, all in shades of green, red, yellow and cobalt blue, with an outer gilt rim, marked under base with a masked Imperial Porcelain factory mark and blue overglaze hammer, sickle and cog, and the date '1919' 10¼ in. (26 cm.) diameter

£5,000-7,000

US\$6,900-9,500 €5,900-8,200 For a comparable plate, see T. Nosovich, I. Popova, *Gosudarstvenniy Farforoviy Zavod*, St Petersburg, 2005, p. 270.



A RARE SOVIET PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III, 1884, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1921

After the design by Vasiliy Timorev, circular, painted *en grisaille* with the portrait of Lev Kamenev, the border inscribed in Russian 'Long Live Soviet Power', and painted with wheat sheaves, hammer and sickle along the lower edge, *marked under base with masked Imperial Porcelain factory mark, and a blue overglaze hammer, sickle and cog, and the date '1921.'

8½ in. (21.5 cm.) diameter*

For a comparable plate with the portrait of Lev Kamenev, see Exhibition Catalogue, *Soviet Ceramics, The Sandretti Collection of 20th century Russian Art*, Formia, 2004, p. 32, no. 34.

£8,000-12,000

US\$11,000-16,000 €9,400-14,000 Lev Kamenev (1883-1936) was a prominent member of the Communist Party and Soviet government during the decade after the October Revolution of 1917. He became an opponent of Joseph Stalin and was executed during the Great Purge in 1936.

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\$21,000-27,000 €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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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.

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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 proved than

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 contract of the co 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 $lpha$	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 Christie's 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.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

Bidding by interested parties.



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.

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 , \ddagger

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 Δ next to its **lot** number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol 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 $\circ ullet$.

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 v. 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

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

"Maker's mark of ..., 1725"

In our opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing between 19th May of the year specified and 18th May of the following year until 1660 and thereafter between 29th May of the year specified and 28th May of the following year until 1975 and thereafter between 2nd January of the year specified and 1st January of the following year. All other countries have varying dating systems.

"1725, maker's mark ..."

In our opinion dated as in the first example and struck with an unidentified sponsor's mark as described.

In our opinion dated as in the first example struck with an illegible sponsor's mark or no sponsor's mark at all. "Bearing ... marks for 1725"

In our opinion having either spurious or transposed marks. "(... ozs.)"

In our opinion weighing not less than the specified number of ounces Troy.

"(... ars.)"

In our opinion weighing not less than the specified number

"(gross ... ozs.)"

In our opinion weighing not less than the specified number of ounces Troy including any non-silver additions (e.g. wooden handles).

"(aross ... ars.)'

In our opinion weighing not less than the specified number

of grammes including any non-silver additions (e.g. wooden handles)

Descriptions of the metals conform with the Hallmarking Act 1973 Name(s) or Recognised Designation of an Artist without

any Qualification In Christie's opinion a work by the artist:

"Attributed to ...

In our opinion probably a work by the artist in whole or in

'Studio of ..."/"Workshop of ..."

In our opinion a work apparently executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

"Follower of ...

In our opinion a work executed in the artist's style but not necessarily by a pupil. "Manner of

In our opinion a work executed in the artist's style but of a later date.

In our opinion a copy (of any date) of a work of the artist. "Signed ..."/"Dated ..."/"Inscribed ...

In our opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ...

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

'By Fabergé, Workmaster...'

In our opinion a work of the master's workshop inscribed with either his name or initials, or his workmaster's initials. "In the style of ..."

In our opinion a work of the period of the master and closely related to his style.

"Bearing marks ..

In our opinion not a work of the master's workshop and bearing later marks.

In compliance with the 1973 Hallmarking Act, silver alloys of a standard of fineness permitted in Russian but made after 1900 are described as white metal and gold after 1900 as vellow metal.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm 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.

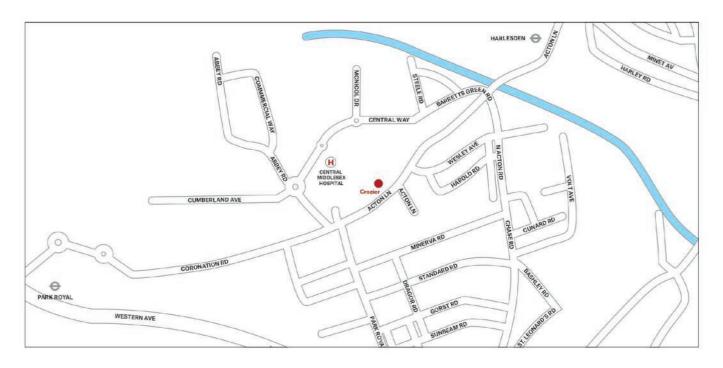
CROZIER PARK ROYAL

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.



CHRISTIE'S INTERNATIONAL REAL ESTATE



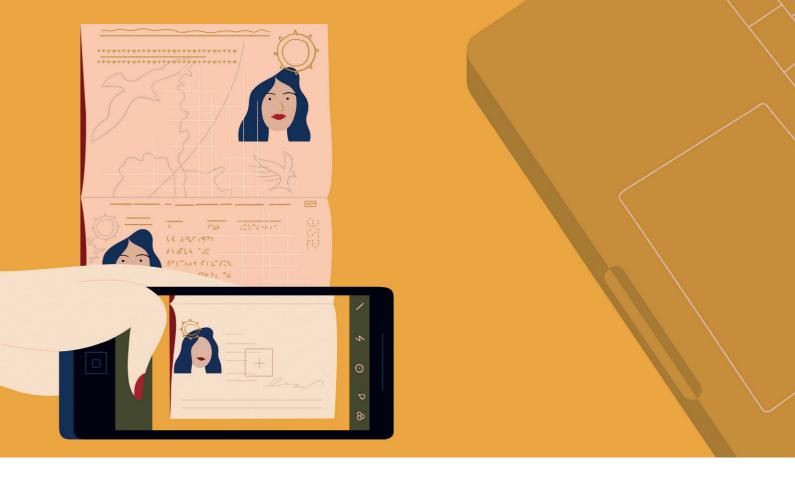
Chateau in Brittany, Finistere, France

The ancient embraces the ultramodern in this timeless estate on 40 hectares of wooded land with 2 km of frontage on the River Aven in southern Brittany. The magnificent limestone structure, built and developed from the 15th to the 18th centuries, fell into disrepair until extensive restoration and renovation brought it into the 21st century. Price upon request

Georgina James +44 (0) 20 7389 2942 gjames@christies.com

Art. Beauty. Provenance.

christiesrealestate.com



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

RUSSIAN ART

MONDAY 29 NOVEMBER 2021 AT 10.30 AM AND 3 PM

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

CODE NAME: MICHA SALE NUMBER: 20061

(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.
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