

A SELECTION OF FABERGÉ MASTERPIECES FROM THE HARRY WOOLF COLLECTION

London 29 November 2021



CHRISTIE'S





A SELECTION OF FABERGÉ MASTERPIECES FROM THE HARRY WOOLF COLLECTION

MONDAY 29 NOVEMBER 2021

AUCTION

Monday 29 November 2021
at 1.00 pm

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

VIEWING

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

AUCTIONEERS

Natalia Voinova

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **LUPUS-20821**

AUCTION RESULTS

UK: +44 (0)20 7839 9060
christies.com

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S  **LIVE**

Bid live in Christie's salerooms worldwide
register at christies.com

CHRISTIE'S

View catalogues and leave bids online at christies.com

Photography by
Julio Leinritz Jnr.
Matt Spour

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.



SPECIALISTS AND SERVICES FOR THIS AUCTION



Alexis de Tiesenhausen
Алексей Тизенгаузен
International Head
of Department



Margo Oganessian
Марго Оганесян
Specialist, Co Head of Sale
Russian Works of Art
London



Sarah Mansfield
Сара Мэнсфилд
International Director
London



Aleksandra Babenko
Александра Бабенко
Specialist, Co Head of Sale
Russian Pictures
London



Izabela Grocholski
Изабелла Грохольски
Head of Department
Russian Pictures
New York



Sacha Sabadel
САША САБАДЕЛЬ
Sale Coordinator
London

SPECIALISTS

London

Alexis de Tiesenhausen
Tel: +44 20 7389 2605

Sarah Mansfield
Tel: +44 20 7389 2927

Aleksandra Babenko
Tel: +44 20 7389 2489

Margo Oganessian
Tel: +44 20 7389 2783

New York

Izabela Grocholski
Tel: +1 212 636 2260

GLOBAL MANAGING DIRECTOR

Karl Hermanns
Tel: +44 20 7389 2425

REGIONAL MANAGING DIRECTOR, EMEA

Armelle de Laubier-Rhally
Tel: +44 20 7389 2447

INTERNATIONAL BUSINESS DIRECTOR

Private Sales
Alexandra Baker
Tel: +44 20 7389 2521

HEAD OF SALE MANAGEMENT

Lottie Gammie
Tel: +44 20 7389 5751

SALE COORDINATOR

Sacha Sabadel
Tel: +44 20 7389 2210

RUSSIAN CLIENT ADVISORY

Ksenia Apukhtina
Tel: +44 207 389 2066

MOSCOW

Daria Parfenenko
+7 495 937 6364

Arina Rean
+7 495 937 6364

SERVICES

Absentee and telephone bids

Приём ставок от клиентов по телефону и в их отсутствие
Tel: +44 20 7389 2658
Fax: +44 20 7930 8870
Internet: www.christies.com

Auction Results

Результаты торгов
UK: +44 20 7839 9060
US: +1 212 703 8080
Internet: www.christies.com

Catalogues Online

Онлайн каталог
Lotfinder
Internet: www.christies.com

POST SALE SERVICES

Отдел по работе с клиентами после аукциона
Kamile Baltramaityte
Tel: +44 20 7752 3200
Fax: +44 20 7752 3300
Email: PostSaleUK@christies.com

Conditions of Sale

This auction is subject to Important Notices, Conditions of Sale and to Reserves

Buying at Christie's

For an overview of the process, see the Buying at Christie's section.

Email: First initial followed by last name@christies.com.
Eg. Sarah Mansfield = smansfield@christies.com.
For general enquiries about this auction, emails should be addressed to the Sale Coordinator.

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.

© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2021)



Mr Harry and Josiane Woolf.

INTRODUCTION

The special relationship between Harry Woolf and Fabergé dates back to the 1970s. Harry, Chairman of the successful London based pharmacy chain, Underwoods, subsequently sold to Boots in 1988, visited his newly retired father who was choosing to while away his days in front of some pretty average television shows.

'I determined there and then to find a hobby, said Harry – so that my mind would be more satisfactorily occupied at a similar age'. He duly met a string of London dealers who worked in spheres as diverse as early clocks and contemporary art. None sparked much interest. Then, one night, a guest at a dinner party at his house in Hampstead posed the fateful question: 'Why not Fabergé?'

Harry was immediately attracted. In part because the jewellery house – like his paternal grandparents – were Russian; and in part by the stunning workmanship of the object he was shown.

He soon started researching Fabergé and consulting experts before embarking on a passionate collecting mission that lasted the best part of 50 years. Harry passed away in November 2019 and just 5 days before he was still buying pieces.

He was a generous lender to Fabergé exhibitions around the world, the excellence of his objects was highly sought after. The range in the collection being breathtaking, including, as it does, examples of all the renowned fields of Fabergé craftsmanship: from animal figures and photograph frames to perfume bottles, flower studies and brooches.

It is a collection that surpasses all the prestigious examples previously sold at Christie's: the Kazan (1997) and di Portanova (2000) collections, to name but two. With specific regard to the animal figures, only the British Royal Collection can be considered comparable.

The House of Fabergé was issued a royal warrant by Emperor Alexander III in the mid-1880s, and its objects were soon must-haves among Europe's elite, routinely serving as diplomatic gifts. One of the true highlights of the Woolf collection is an intricate, *trompe l'oeil* study of a wild strawberry plant in a vase of water. A similar flower study is part of the British Royal Collection.

Harry was never one to follow trends. Everyone in the Fabergé market – dealers and auction house specialists alike – knew better than to steer him towards particular works. He preferred to rely almost solely on his instinct, taste and finely attuned eye. The end result was one of the most iconic Fabergé collections in private hands.

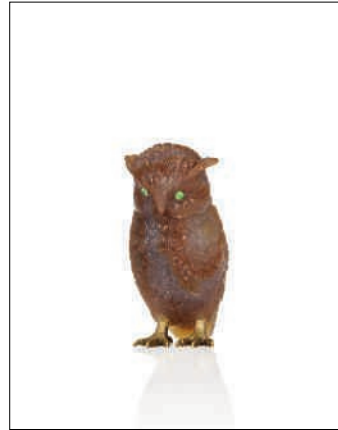
РУССКАЯ ВЕРСИЯ



1 - A JEWELLED AGATE MODEL OF A CAT
£15,000-25,000



2 - A JEWELLED KALGAN JASPER MODEL OF A RHINOCEROS
£20,000-30,000



3 - A GEM-SET AND GOLD-MOUNTED AGATE MODEL OF AN OWL
£20,000-30,000



4 - A JEWELLED KALGAN JASPER MODEL OF AN ELEPHANT
£20,000-30,000



5 - A LARGE JEWELLED GOLD-MOUNTED YELLOW CHALCEDONY MODEL OF A DUCKLING
£25,000-35,000



6 - A JEWELLED AVENTURINE QUARTZ MODEL OF A WARTHOG
£15,000-25,000



7 - A JEWELLED OBSIDIAN MODEL OF A RAVEN
£20,000-30,000



8 - A JEWELLED CITRINE MODEL OF A SCHNAUZER
£10,000-15,000



9 - A JEWELLED OBSIDIAN MODEL OF A MANDRILL
£20,000-30,000



10 - A JEWELLED NEPHRITE MODEL OF A PIG
£8,000-12,000



11 - A JEWELLED CHALCEDONY MODEL OF A POUTER PIGEON
£50,000-70,000



12 - A JEWELLED GOLD-MOUNTED COMPOSITE HARDSTONE MODEL OF A BLUE TIT
£50,000-70,000



13 - A JEWELLED CHALCEDONY MODEL OF A MOUSE
£25,000-35,000



14 - A JEWELLED AVENTURINE QUARTZ MODEL OF A PIG
£12,000-18,000



15 - A JEWELLED AND GOLD-MOUNTED AGATE MODEL OF A DUCKLING
£20,000-30,000



16 - A JEWELLED AGATE MODEL OF A RABBIT
£25,000-35,000



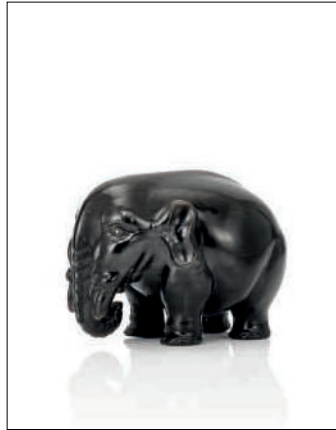
17 - A LARGE JEWELLED GOLD-MOUNTED AGATE MODEL OF A CAPERCALZIE
£50,000-70,000



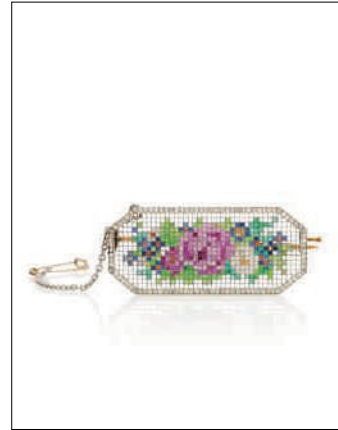
18 - A JEWELLED AVENTURINE QUARTZ MODEL OF A WILD BOAR
£12,000-18,000



19 - A JEWELLED AGATE MODEL OF A RABBIT
£15,000-25,000



20 - A LARGE JEWELLED OBSIDIAN MODEL OF AN ELEPHANT
£10,000-15,000



21 - AN IMPORTANT JEWELLED GOLD AND PLATINUM MOSAIC BROOCH
£70,000-90,000



22 - A GEM-SET AND GUILLOCHÉ ENAMEL GOLD-MOUNTED HARDSTONE BELL-PUSH
£25,000-35,000



23 - A JEWELLED, ENAMEL AND GOLD-MOUNTED PURPURINE PARASOL HANDLE
£15,000-25,000



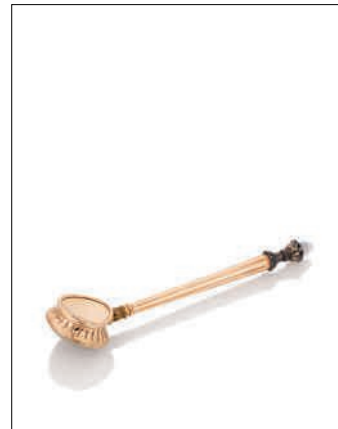
24 - A JEWELLED AND GOLD-MOUNTED MOSS AGATE BONBONNIÈRE
£20,000-30,000



25 - A JEWELLED GOLD SCENT BOTTLE
£8,000-12,000



26 - A JEWELLED AND ENAMEL GOLD BONBONNIÈRE IN THE FORM OF A DOGE'S HAT
£80,000-120,000



27 - A JEWELLED TWO-COLOUR GOLD HAND SEAL
£7,000-9,000



28 - A JEWELLED, TWO-COLOUR GOLD-MOUNTED BLOODSTONE BONBONNIÈRE
£7,000-9,000



29 - A JEWELLED AND VARICOLOUR GOLD-MOUNTED BOWENITE GUM-POT
£30,000-50,000



-30 - A JEWELLED, ENAMEL AND GOLD-MOUNTED AVENTURINE QUARTZ PHOTOGRAPH FRAME
£20,000-30,000



31 - A JEWELLED GOLD BOWL
£12,000-18,000



-32 - A JEWELLED AND GUILLOCHÉ ENAMEL THREE-COLOUR GOLD PHOTOGRAPH FRAME
£80,000-120,000



33 - A JEWELLED AND GOLD-MOUNTED NEPHRITE BONBONNIÈRE
£12,000-18,000



34 - A GOLD-MOUNTED AVENTURINE QUARTZ CARD CASE
£25,000-35,000



35 - A GUILLOCHÉ ENAMEL, GOLD-MOUNTED AND MOSS AGATE PENDANT PILL BOX
£8,000-12,000



36 - A JEWELLED AND ENAMEL GOLD-MOUNTED JASPER BONBONNIÈRE
£30,000-50,000



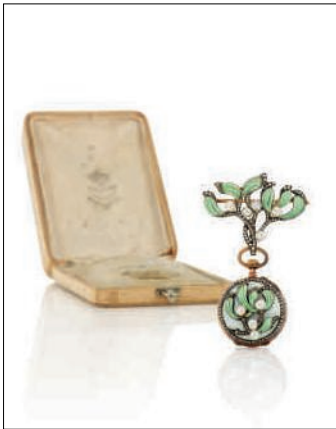
37 - A TWO-COLOUR GOLD-MOUNTED, ENAMEL AND NEPHRITE PHOTOGRAPH FRAME
£50,000-70,000



38 - A JEWELLED GOLD-MOUNTED BOWENITE LETTER OPENER
£7,000-9,000



39 - A JEWELLED, ENAMEL AND GOLD-MOUNTED NEPHRITE BONBONNIÈRE
£20,000-30,000



40 - A JEWELLED AND ENAMEL GOLD PENDANT WATCH
£50,000-70,000



41 - A JEWELLED THREE-COLOUR GOLD AND MOSS AGATE PHOTOGRAPH FRAME
£80,000-120,000



42 - A JEWELLED AND GOLD-MOUNTED NEPHRITE CANE HANDLE
£50,000-70,000



43 - A JEWELLED, GUILLOCHÉ AND CHAMPLEVÉ ENAMEL GOLD-MOUNTED PHOTOGRAPH FRAME
£25,000-35,000



44 - A GUILLOCHÉ ENAMEL GOLD-MOUNTED AND SILVER-GILT PHOTOGRAPH FRAME
£12,000-18,000



45 - A SILVER-GILT FRAME WITH PORTRAIT MINIATURE
£15,000-25,000



46 - A GOLD-MOUNTED NEPHRITE
FRAME WITH PORTRAIT MINIATURE
£50,000-70,000



47 - A GOLD-MOUNTED ENAMEL,
NEPHRITE AND ROCK CRYSTAL STUDY
OF WILD STRAWBERRIES
£200,000-300,000



48 - A JEWELLED TWO-COLOUR GOLD-
MOUNTED HARDSTONE BUST OF
GODDESS DIANA
£25,000-35,000



49 - A JEWELLED AND GUILLOCHÉ
ENAMEL SILVER-MOUNTED WOODEN
BELL-PUSH
£7,000-9,000



50 - A TWO-COLOUR GOLD-MOUNTED
WOODEN CIGARETTE CASE
£8,000-12,000



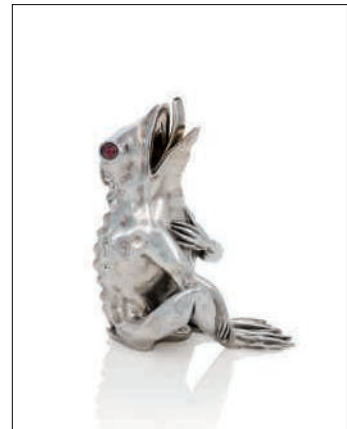
51 - A SILVER-GILT CREAM JUG
£8,000-12,000



52 - A JEWELLED PARCEL-GILT SILVER
CHARKA
£15,000-25,000



53 - A GEM-SET SILVER SALT CELLAR
£8,000-12,000



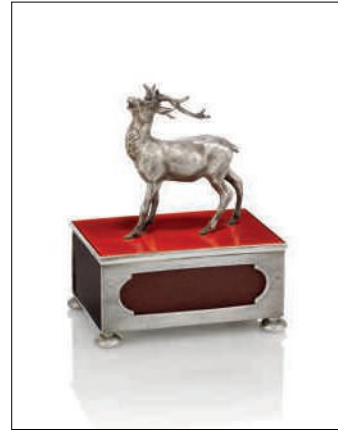
54 - A GEM-SET SILVER TABLE LIGHTER
IN THE FORM OF A FROG
£30,000-50,000



55 - A PAIR OF SILVER CANDLESTICKS
£10,000-15,000



56 - A SILVER VASE
£8,000-12,000



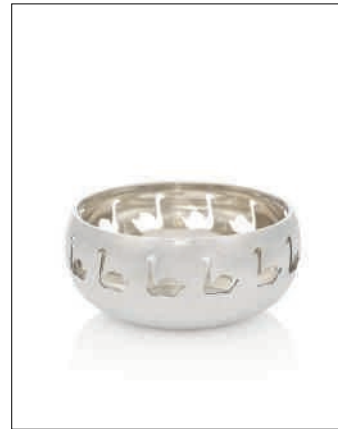
57 - A GUILLOCHÉ ENAMEL AND SILVER MATCHSTAND
£10,000-15,000



58 - A SILVER-MOUNTED SANDSTONE MATCH HOLDER IN THE FORM OF A MUSHROOM
£30,000-50,000



59 - A PARCEL-GILT SILVER DISH
£5,000-7,000



60 - A SILVER BOWL
£8,000-12,000



61 - A SILVER-MOUNTED HARDSTONE TRAY
£40,000-60,000



62 - A JEWELLED BOWENITE MODEL OF A FROG
£15,000-25,000



63 - A NEPHRITE MODEL OF A CICADA
£10,000-15,000



**64 - A SILVER-GILT MOUNTED
HARDSTONE BOWL**
£15,000-25,000



**65 - A GOLD-MOUNTED, ENAMEL AND
NEPHRITE COMPACT**
£40,000-60,000



**66 - A GUILLOCHÉ ENAMEL AND SILVER-
MOUNTED PHOTOGRAPH FRAME**
£20,000-30,000



**67 - AN ENAMEL AND GOLD-MOUNTED
CHALCEDONY PARASOL HANDLE
MOUNTED AS A KNIFE**
£50,000-70,000



**68 - A GOLD TABLE LIGHTER IN THE
FORM OF A MINIATURE SAMOVAR**
£60,000-90,000



**69 - A GUILLOCHÉ ENAMEL SILVER-GILT
KOVSH**
£6,000-8,000



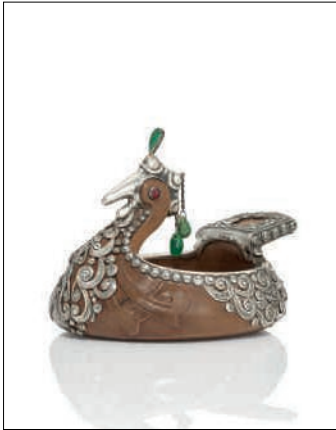
70 - A SILVER-MOUNTED WOODEN BOX
£7,000-9,000



**71 - AN *EN PLEIN* ENAMEL SILVER
CIGARETTE CASE**
£15,000-20,000



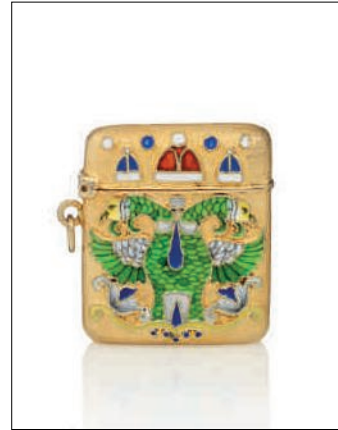
**72 - A JEWELLED GOLD SAMORODOK
CIGARETTE CASE**
£7,000-9,000



**73 - A GEM-SET SILVER-MOUNTED
HARDWOOD KOVSH**
£35,000-45,000



**74 - A GEM-SET AND SILVER-MOUNTED
WOODEN TABLE BOX**
£10,000-15,000



**75 - A CLOISONNÉ ENAMEL SILVER-GILT
VESTA CASE**
£6,000-8,000



**76 - A JEWELLED TWO-COLOUR GOLD
AND PURPURINE PENDANT**
£15,000-25,000



77 - A JEWELLED GOLD TIE PIN
£4,000-6,000



**78 - A JEWELLED SILVER AND GOLD
EGG-PENDANT**
£3,000-5,000



**79 - A SILVER-MOUNTED CERAMIC
BOTTLE**
£20,000-30,000



**80 - A GEM-SET SILVER-MOUNTED
CERAMIC KOVSH**
£70,000-90,000



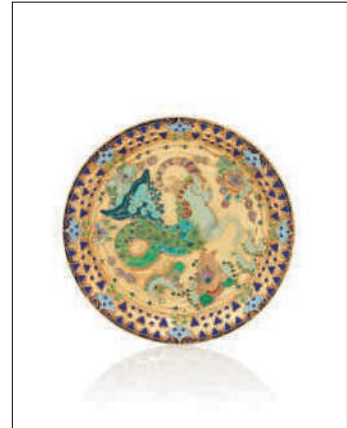
**81 - A CLOISONNÉ ENAMEL SILVER-GILT
KOVSH**
£10,000-15,000



**82 - A CLOISONNÉ ENAMEL SILVER-GILT
BELT BUCKLE**
£6,000-9,000



**83 - A CHAMPLÉVÉ ENAMEL SILVER
DISH**
£8,000-12,000



**84 - A CLOISONNÉ ENAMEL SILVER-GILT
DISH**
£7,000-9,000



**85 - A CLOISONNÉ ENAMEL SILVER-GILT
KOVSH**
£20,000-30,000



**86 - A GROUP OF EIGHTY THREE
RUSSIAN ART AUCTION CATALOGUES**
£1,000-1,500

FABERGÉ AND THE HISTORY OF HIS FIRM



Karl Fabergé (1846-1920).

Fabergé's beautiful and opulent works have always fascinated collectors. Karl Fabergé managed to elevate the art of jewellery to a new level of craftsmanship and ingenuity, creating objects of fantasy unlike anything ever seen before.

Fabergé's craftsmanship evoked universal admiration. Russian emperors, European monarchs, Indian maharajas, English aristocrats and American heiresses all aspired to acquire the latest creation from the Fabergé workshop – the ultimate status symbol. But what is it that attracts people to his works? What is it that defines Fabergé?

The House of Fabergé produced thousands of objects and every single one of them possesses quality that can be instantly felt. Its craftsmanship became so valued that the cost of the materials employed was usually disregarded. Fabergé's ability to capture an idea and recreate it in a small piece of rare stone or precious metal won the admiration of everyone who saw his creations.

The House of Fabergé was founded by Karl Fabergé's father, Gustav, who established the family business in St Petersburg in 1842. Karl received his jewellery training in France, Germany and Italy before taking control of the business in the early 1870s. The firm's appointment as Jeweller to the Imperial Russian Court in 1885, and growing demand necessitated a move to larger premises at 24 Bolshaya Morskaya Street, which became the main workshop, flagship store and home to Karl Fabergé. The move was completed in 1900, at which time more than 700 craftsmen were employed by the firm.



Interior of the Fabergé shop in St Petersburg.



Fabergé's design studio in St Petersburg.

The turn of century was celebrated with *L'Exposition Internationale Universelle* in Paris, where Fabergé exhibited his famous Imperial Easter Eggs, flower studies and jewellery. The exhibition greatly enhanced Fabergé's reputation and renown across Europe. In 1903, Fabergé opened a branch in London, showcasing his most ingenious objects to an international clientele. The London shop was the only official location outside of Russia and followed the opening of the Moscow and Odessa branches.

The years that followed were the most illustrious in the history of the firm. In 1907, Baron Foelkersam published an inventory of the Tsar's collection of silverware and gold in which he described the firm of Fabergé as 'the best and most celebrated in the world' (Baron A. Foelkersam, *Inventaire de l'Argenterie conservée dans les garde-meubles des Palais Impériaux*, St Petersburg, 1907, p. 95).

During the First World War, precious materials were in short supply and Fabergé cut back its production. In place of artistic creation, the workshops were given over to the manufacture of small arms and medical supplies, and when Revolution broke out in October 1917, the firm was nationalised and its production further deteriorated. In autumn 1918 the House of Fabergé was closed and Karl Fabergé had to leave Russia as a courier attached to a foreign embassy. On 24 September 1920, at the age of 74, Fabergé died in Lausanne, Switzerland. His death marked the end of the Fabergé era.

Henry Bainbridge, the manager of the London branch and author of the first-ever book published on Karl Fabergé, wrote that Fabergé left 'a legacy of delight which is evidenced by the eagerness with which men now surround themselves with his handiwork' (H.C. Bainbridge, *Peter Carl Fabergé*, London, 1949, p. 50).

РУССКАЯ ВЕРСИЯ

HARDSTONE ANIMALS

If there is one category of Fabergé that is the most amusing and whimsical, it is surely the hardstone animals. Harry Woolf had a particular interest in these carved creatures and collected some of the finest examples to appear on the market.

Harry Woolf's carefully assembled menagerie can be compared in its quality and variety to the Royal Collection, renowned for its famous group of animals from the Sandringham estate, commissioned by King Edward VII in 1907. A selection of more than twenty animals, presented in this sale, range from the smallest species, such as the chalcedony mouse (lot 13), to large and rare models of a duckling and a capercaillie (lots 5 and 17) with illustrious provenance.

It is believed that Fabergé began his production of animals around 1900. To begin with, Fabergé relied on outside sources for most of his hardstone carvings, including the stone-carvers of Ekaterinburg and Karl Woerffel's lapidaries. In 1908, his firm opened its own stone-cutting department, taking the production of animals to a new level. Fabergé employed both sculptors, who modelled animals in wax, and carvers, who implemented the design in stone.

Carefully selected semiprecious hardstones were skilfully carved into animals with distinctively individual, sometimes comical characteristics. Every model was highly polished, the eyes usually set with rose diamonds, sapphires or rubies to give them liveliness, and the legs and claws were often enhanced with gold.

Special attention was always given to the selection of hardstones, depending on their natural characteristics. Aventurine, for example, with its subtle pink colour, was often chosen for depicting pigs (lots 14, 18), and agate with its colourful layers was usually selected for birds (an owl and a capercaillie, lots 3 and 17). Another rare example is the model of a blue tit (lot 12), which is composed of a number of different hardstones.

Henry Bainbridge, the manager of the London branch of Fabergé, wrote: 'The outstanding quality about [the hardstone animals] is that they appear alive and in accordance with their natural bent. Put one or two of them together and this is very evident and amusing. Some are magnificently aloof and others forever poking into the affairs of their neighbour. The amusement in arranging and rearranging them in groups is never ending and this in a large measure is their attraction, and the reason that no one can possess too many of them' (H.C. Bainbridge, *Peter Carl Fabergé*, London, 1949, p. 107).

РУССКАЯ ВЕРСИЯ



1

A JEWELLED AGATE MODEL OF A CAT

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved as a playful cat, with its front paws extended as if playing with a mouse, with rose-cut diamond-set eyes, *apparently unmarked*; in the original fitted Fabergé wooden case
2½ in. (5.5 cm.) long

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

Edward James (1907-1984), a British poet and patron of the surrealist art movement.

Acquired from Wartski, London, in May 1981.

EXHIBITED:

New York, Cooper-Hewitt Museum, *Fabergé, Jeweler to Royalty*, 15 April - 10 July 1983, no. 140.

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 371.

New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 17.

Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 141.

London, Wartski, *Fabergé from Private Collections*, 2 - 15 December 1992, no. 117.

St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 157.

Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 22.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 819.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé/Cartier, Rivals at the Tsar's Court*, 28 November 2003 - 12 April 2004, no. 362.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 27.

LITERATURE:

Exhibition catalogue, *Fabergé, Jeweler to Royalty*, New York, 1983, p. 86, no. 140 (listed).

G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 206, no. 371 (illustrated).

Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 107, no. 141 (illustrated).

Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 290, no. 157 (illustrated).

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 66, no. 22 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 307, no. 819 (illustrated).

Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, p. 253, no. 362 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 36, no. 27 (illustrated).

Geoffrey C. Munn, *Wartski: The First One Hundred and Fifty Years*, London, 2015, p. 75 (illustrated).



Edward James (1907-1984).

Poet, designer and patron of the arts, Edward James (1907-1984) was a passionate supporter of the Surrealist movement. He built one of the finest private collections of Surrealist works by Salvador Dali, René Magritte and Max Ernst. His collection also included a number of works by Fabergé, which Christie's sold in June 1986.

Edward James inherited considerable wealth from his parents William James, an American railroad magnate, and Evelyn Forbes, a Scottish socialite. This allowed him to become patron of a number of artistic projects. From the late 1940s James dedicated much of his resources to building an extraordinary number of surrealist buildings and waterfalls in Xilitla in Central Mexico. He also established the Edward James Foundation at his property in West Dean to teach and keep crafts traditions alive.





2

A JEWELLED KALGAN JASPER MODEL OF A RHINOCEROS

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Humoristically carved as a standing rhinoceros, with rose-cut diamond-set eyes, *apparently unmarked*; in the original fitted Fabergé wooden case
2¾ in. (6 cm.) long

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

PROVENANCE:

Edward James (1907-1984), a British poet and patron of the surrealist art movement.
Acquired from Wartski, London, in May 1981.

EXHIBITED:

New York, Cooper-Hewitt Museum, *Fabergé, Jeweler to Royalty*, 15 April - 10 July 1983, no. 90.
Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 320.
New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 36.
Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 135.
London, Wartski, *Fabergé from Private Collections, 2* - 15 December 1992, no. 119.
Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 29.
Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 19.
London, Spencer House, *Fabergé from Private Collections - An exhibition on behalf of Music in Country Churches*, 8 December 1998, no. 13.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 818.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 9.

LITERATURE:

Exhibition catalogue, *Fabergé, Jeweler to Royalty*, New York, 1983, p. 66, no. 90 (listed).
G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 197, no. 320 (illustrated).
Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 106, no. 135 (illustrated).
A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 71, no. 29 (illustrated).
Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 19, no. 19 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 307, no. 818 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 15, no. 9 (illustrated).





3

A GEM-SET AND GOLD-MOUNTED AGATE MODEL OF AN OWL

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

Realistically carved as a standing owl, the eyes set with demantoids, with finely chased gold feet, *marked under feet with workmaster's initials*

1½ in. (4.3 cm.) high

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 14 June 1989, lot 352.

EXHIBITED:

Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 19.

Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 15.

New York, A La Vieille Russie; New Orleans; *Golden Years of Fabergé. Drawings of the Wigström Workshop*, 12 April - 19 May 2000.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 854.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé/Cartier, Rivals at the Tsar's Court*, 28 November 2003 - 12 April 2004, no. 358.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 60.

LITERATURE:

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 64, no. 19 (illustrated).

Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 18, no. 15 (illustrated).

U. Tillander-Godenhjelm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 51 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 312, no. 854 (illustrated).

Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, illustrated p. 253, no. 358 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 75, no. 60 (illustrated).

The original design for a comparable model of an owl appears in a surviving album of Henrik Wigström's drawings, numbered '12639' and dated '1911' (U. Tillander-Godenhjelm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 159, pl. 111).





4

A JEWELLED KALGAN JASPER MODEL OF AN ELEPHANT

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Humoristically carved as an elephant, standing on its front legs and balancing on its trunk, with rose-cut diamond-set eyes, *apparently unmarked*

1½ in. (3.9 cm.) high

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

PROVENANCE:

Lord Ivar Mountbatten (b. 1963).

Anonymous sale; Christie's, London, 20 October 1997, lot 107.

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 329.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28

February 2001, no. 847.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 16.

LITERATURE:

G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 199, no. 329 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 311, no. 847 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 23, no. 16 (illustrated).





5

A LARGE JEWELLED GOLD-MOUNTED YELLOW CHALCEDONY MODEL OF A DUCKLING

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1899-1904

Realistically carved as a standing duckling, with head turned to one side, the eyes set with olivines, with finely chased gold feet, *marked under feet with workmaster's initials*
2½ in. (6.5 cm.) high

£25,000-35,000

US\$34,000-47,000
€30,000-41,000

PROVENANCE:

Acquired from Wartski, London, in May 1995.

EXHIBITED:

Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 50.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 857.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 72.

LITERATURE:

K. Snowman, *Carl Fabergé: Goldsmith to the Imperial Court of Russia*, London, 1979, p. 69 (illustrated).
Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 113, no. 50 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 312, no. 857 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 88, no. 72 (illustrated).

A very similar model of a duckling was sold at Christie's, Geneva, 11 May 1982, lot 320.





6

A JEWELLED AVENTURINE QUARTZ MODEL OF A WARTHOG

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved as a standing warthog, with its forelegs apart as if ready to charge, with rose-cut diamond-set eyes, *apparently unmarked*
2½ in. (6.5 cm.) long

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

The Collection of the Late Count and Countess Guy du Boisrouvray; Sotheby's, New York, 27-28 October 1989, lot 213.

EXHIBITED:

London, Wartski, *Fabergé from Private Collections*, 2 - 15 December 1992, no. 114.
Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 35.
London, Spencer House, *Fabergé from Private Collections - An exhibition on behalf of Music in Country Churches*, 8 December 1998, no. 15.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 828.
Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé/Cartier, Rivals at the Tsar's Court*, 28 November 2003 - 12 April 2004, no. 365.
London, Wartski, *Japonisme: From Falize to Fabergé*, 10 - 20 May 2011, no. 219.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 68.

LITERATURE:

Exhibition catalogue, *Fabergé from Private Collections*, London, 1992, no. 114.
Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 107, no. 35 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 309, no. 828 (illustrated).
Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, p. 253, no. 365 (illustrated).
Exhibition catalogue, *Japonisme: from Falize to Fabergé*, London, 2011, p. 97, no. 219 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 84, no. 68 (illustrated).





7

A JEWELLED OBSIDIAN MODEL OF A RAVEN

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1899-1903

Humoristically carved as a fledgling raven, with rose-cut diamond-set eyes and finely chased gold feet,
marked under feet with workmaster's initials

1½ in. (3.7 cm.) high

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 19 November 1991, lot 359.

EXHIBITED:

London, Wartski, *Fabergé from Private Collections*, 2 - 15 December 1992, no. 106.

Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 27.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 833.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 99.

LITERATURE:

Exhibition catalogue, *Fabergé from Private Collections*, London, 1992, no. 106 (illustrated).

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 69, no. 27 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 309, no. 833 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 118-119, no. 99 (illustrated).





8

A JEWELLED CITRINE MODEL OF A SCHNAUZER

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved as a standing schnauzer, leaning on its front legs, with rose-cut diamond-set eyes, *apparently unmarked*; in the original fitted Fabergé wooden case
1½ in. (4 cm.) long

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 13 December 1991, lot 110.

EXHIBITED:

Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 18.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 836.

Baltimore, The Walters Art Museum, *The Fabergé Menagerie, The Animal Creations of the Fabergé Workshop*, 13 February - 27 July 2003, no. 57.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 89.

LITERATURE:

Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 19, no. 18 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 310, no. 836 (illustrated).

Exhibition catalogue, *The Fabergé Menagerie, The Animal Creations of the Fabergé Workshop*, London, 2003, p. 123, no. 57 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 108, no. 89 (illustrated).





9

A JEWELLED OBSIDIAN MODEL OF A MANDRILL

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Humoristically carved as a seated mandrill, scratching its back, with rose-cut diamond-set eyes,
apparently unmarked

2 in. (5.1 cm.) high

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

Acquired from Wartski, London, in July 1991.

EXHIBITED:

London, Wartski, *Fabergé from Private Collections*, 2 - 15 December 1992, no. 116.

Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 17.

London, Spencer House, *Fabergé from Private Collections - An exhibition on behalf of Music in Country Churches*, 8 December 1998, no. 7.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 830.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 43.

LITERATURE:

Exhibition catalogue, *Fabergé from Private Collections*, London, 1992, no. 116 (illustrated).

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 62, no. 17 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 309, no. 830 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 55, no. 43 (illustrated).





10

A JEWELLED NEPHRITE MODEL OF A PIG

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved as a standing pig, with cabochon ruby-set eyes, *apparently unmarked*
1¾ in. (4.5 cm.) long

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

Anonymous sale; Delavenne et Lafarge, Paris, March 1992.

EXHIBITED:

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 837.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 65.

LITERATURE:

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 310, no. 837 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 81, no. 65 (illustrated).





11

A JEWELLED CHALCEDONY MODEL OF A POUTER PIGEON

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved as a standing pouter pigeon, the eyes set with cabochon rubies, *apparently unmarked*
2¼ in. (5.7 cm.) high

£50,000-70,000

US\$68,000-94,000

€58,000-81,000

PROVENANCE:

Lady Juliet Duff (1881-1965), née Lowther.
Acquired from Wartski, London, in October 1989.

EXHIBITED:

London, Wartski, *Fabergé from Private Collections*, 2 - 15 December 1992, no. 113.
St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 161.
Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 20.
Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 54.
London, Spencer House, *Fabergé from Private Collections - An exhibition on behalf of Music in Country Churches*, 8 December 1998, no. 25.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 825.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 31.

LITERATURE:

H.C. Bainbridge, *Peter Carl Fabergé*, London, 1949, pl. 76 (illustrated).
Exhibition catalogue, *Fabergé from Private Collections*, London, 1992, no. 113 (illustrated).
Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 292, no. 161 (illustrated).
A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 64, no. 20 (illustrated).
Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 115, no. 54 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 308, no. 825 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, pp. 40-41, no. 31 (illustrated).

Lady Juliet Duff (1881-1965) was a daughter of the 4th Earl of Lonsdale. A socialite and patron of the arts, particularly ballet, she was a good friend of Serge Diaghilev and a patron of the Ballets Russes. Her other close friends included Evelyn Waugh, Somerset Maugham and Cecil Beaton. In 1903, she married Sir Robin Duff, who died in the Great War in 1914.



Lady Juliet Duff (1881-1965).





12

A JEWELLED GOLD-MOUNTED COMPOSITE HARDSTONE MODEL OF A BLUE TIT

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved as a standing blue tit, composed of various hardstones, including lapis lazuli, yellow chalcidony, bowenite, agate and onyx, with rose-cut diamond-set eyes and finely chased gold feet, *apparently unmarked*

2 in. (5 cm.) long

£50,000-70,000

US\$68,000-94,000

€58,000-81,000

PROVENANCE:

Acquired from Wartski, London, in May 1995.

EXHIBITED:

London, Spencer House, *Fabergé from Private Collections - An exhibition on behalf of Music in Country Churches*, 8 December 1998, no. 28.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 843.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé/Cartier, Rivals at the Tsar's Court*, 28 November 2003 - 12 April 2004, no. 361.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 85.

LITERATURE:

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 310, no. 843 (illustrated).

Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, illustrated p. 253, no. 361 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 103, no. 85 (illustrated).

Geoffrey C. Munn, *Wartski: The First One Hundred and Fifty Years*, London, 2015, p. 81 (illustrated).

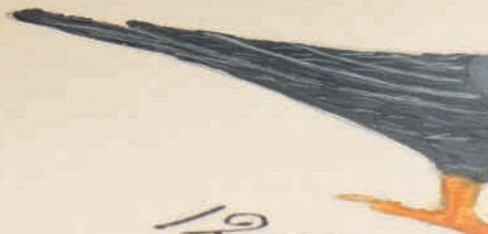
The original design for a comparable composite model of a blue tit is featured in a surviving album of Henrik Wigström's drawings, numbered '12637' and dated '1911' (U. Tillander-Godenhielm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 159, pl. 111).

According to Geoffrey Munn, this model of a bluetit was one of the first Fabergé hardstone animals acquired by Emanuel Snowman in Russia in the 1930s (see Geoffrey C. Munn, *Wartski: The First One Hundred and Fifty Years*, London, 2015, p. 82).





12637
Abeyc. 1911.



12636

13

A JEWELLED CHALCEDONY MODEL OF A MOUSE

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved as a mouse, with a rose-cut diamond-set tail and ears, with diamond-set eyes,
apparently unmarked

1¾ in. (3.5 cm.) long

£25,000-35,000

US\$34,000-48,000

€30,000-41,000

PROVENANCE:

Acquired from Wartski, London, in June 1993.

EXHIBITED:

Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 31.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 840.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé/Cartier, Rivals at the Tsar's Court*, 28 November 2003 - 12 April 2004, no. 342.

London, Wartski, *Japonisme: From Falize to Fabergé*, 10 - 20 May 2011, no. 215.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 28.

LITERATURE:

Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 105, no. 31 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 310, no. 840 (illustrated).

Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, illustrated p. 250, no. 342 (illustrated).

Exhibition catalogue, *Japonisme: from Falize to Fabergé*, London, 2011, p. 97, no. 215 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 37, no. 28 (illustrated).

For a comparable model of a mouse, see G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 205, no. 367. For another similar model from the Royal Collection, see Exhibition catalogue, *Fabergé 1846-1920*, Victoria & Albert Museum, London, 1977, no. B 28.





14

A JEWELLED AVENTURINE QUARTZ MODEL OF A PIG

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Humoristically carved as a pig, with inclined head, the mottled matt surface imitating the animal's skin, with ruby-set eyes, *apparently unmarked*
2 in. (5 cm.) long

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 11 December 1996, lot 491.

EXHIBITED:

Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 17.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 846.

LITERATURE:

Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 18, no. 17 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 311, no. 846 (illustrated).





15

A JEWELLED AND GOLD-MOUNTED AGATE MODEL OF A DUCKLING

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved as a standing duckling, with rose-cut diamond-set eyes and finely chased gold feet, *apparently unmarked*; in the original fitted Fabergé wooden case

1½ in. (4 cm.) high

€20,000-30,000

US\$27,000-40,000
€24,000-35,000

PROVENANCE:

Emily Yznaga del Valle (1859-1944), sister of the Duchess of Manchester.
Anonymous sale; Christie's, Geneva, 28 April 1976, lot 192.

EXHIBITED:

London, 1 Belgrave Square, *Exhibition of Russian Art*, 4 June - 13 July 1935, no. 588H.
New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 40.
Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 157.
St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 159.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 813.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 40.

LITERATURE:

Exhibition catalogue, *Exhibition of Russian Art*, London, 1935, p. 112, no. 588H (listed).
G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweller to the Tsars*, London, 1979, pl. 104.
Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 60, no. 157 (illustrated).
Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 291, no. 159 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 306, no. 813 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 51, no. 40 (illustrated).

The carved models of the rabbit, capercalzie and duckling (lots 15-17) were first exhibited as early as 1935, at the first major exhibition of Russian art in London. All three items are listed as property of Mme Emily Yznaga, the youngest of the three sisters Yznaga of Cuba. Her eldest sister Consuelo Montagu, Duchess of Manchester, was an important client of Fabergé with a particular interest in hardstone animals. Fabergé's London ledgers record a number of purchases by the Duchess of Manchester, including a chameleon, lion cub and elk.

Emily Yznaga was one of four children of the diplomat Antonio Modesto Yznaga del Valle and his wife Ellen Maria Clement. She never married and spent a lot of time with her sisters, the Duchess of Manchester and Maria de la Natividad 'Natica' Yznaga, who married Sir John Lister Kaye. All three sisters were renowned beauties and were celebrated figures in Edwardian high society. Their brother Fernando Yznaga, a New York banker, was married to Virginia Smith, sister of Mrs Alva Smith Vanderbilt Belmont.



Emily Yznaga del Valle (1859-1944).







16

A JEWELLED AGATE MODEL OF A RABBIT

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved as a standing rabbit, with rose-cut diamond-set eyes, *apparently unmarked*; in the original fitted Fabergé wooden case

1¾ in. (3.5 cm.) high

£25,000-35,000

US\$35,000-48,000

€30,000-41,000

PROVENANCE:

Emily Yznaga del Valle (1859-1944), sister of the Duchess of Manchester.

Anonymous sale; Christie's, Geneva, 9 November 1977, lot 224.

EXHIBITED:

London, 1 Belgrave Square, *Exhibition of Russian Art*, 4 June - 13 July 1935, no. 588Z.

New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 39.

Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 142.

London, Wartski, *Fabergé from Private Collections*, 2 - 15 December 1992, no. 121.

St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 156.

Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 23.

Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 29.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 820A.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 96.

LITERATURE:

Exhibition catalogue, *Exhibition of Russian Art*, London, 1935, p. 113, no. 588Z (listed).

Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 107, no. 142 (illustrated).

Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 290, no. 156 (illustrated).

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 66, no. 23 (illustrated).

Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 105, no. 29 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 308, no. 820A (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 115, no. 96 (illustrated).







17

A LARGE JEWELLED GOLD-MOUNTED AGATE MODEL OF A CAPERCALZIE

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically and very finely carved as a capercalzie, with its head and wings lowered, its tail raised, with rose-cut diamond-set eyes and finely chased gold feet, *apparently unmarked*; in the original fitted Fabergé wooden case

2¾ in. (6.9 cm.) high

£50,000-70,000

US\$68,000-94,000

€58,000-81,000

PROVENANCE:

Emily Yznaga del Valle (1859-1944), sister of the Duchess of Manchester.
Anonymous sale; Christie's, Geneva, 28 April 1976, lot 190.

EXHIBITED:

London, 1 Belgrave Square, *Exhibition of Russian Art*, 4 June - 13 July 1935, no. 588B.
Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 372.
New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 19.
Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 155.
London, Wartski, *Fabergé from Private Collections*, 2 - 15 December 1992, no. 112.
St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 158.
Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 21.
London, Spencer House, *Fabergé from Private Collections - An exhibition on behalf of Music in Country Churches*, 8 December 1998, no. 6.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 812.
Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé/Cartier, Rivals at the Tsar's Court*, 28 November 2003 - 12 April 2004, no. 359.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 58.

LITERATURE:

Exhibition catalogue, *Exhibition of Russian Art*, London, 1935, p. 111, no. 588B (listed).
G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweller to the Tsars*, London, 1979, pl. 104.
G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 206, no. 372 (illustrated).
Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 60, no. 155 (illustrated).
Exhibition catalogue, *Fabergé from Private Collections*, London, 1992, no. 112 (illustrated).
Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 291, no. 158 (wrongly illustrated).
A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 65, no. 21 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 306, no. 812 (illustrated).
Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, illustrated p. 253, no. 359 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, pp. 72-73, no. 58 (illustrated).

For a comparable model of a capercalzie, see Christie's, Geneva, 12 May 1981, lot 123.





18

A JEWELLED AVENTURINE QUARTZ MODEL OF A WILD BOAR

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved as a seated boar, with rose-cut diamond-set eyes, *apparently unmarked*
2 $\frac{1}{8}$ in. (6.7 cm.) long

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

Acquired from Wartski, London, in February 1990.

EXHIBITED:

London, Wartski, *Fabergé from Private Collections*, 2 - 15 December 1992, no. 115.

Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 36.

London, Spencer House, *Fabergé from Private Collections - An exhibition on behalf of Music in Country Churches*, 8 December 1998, no. 30.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 826.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 106.

LITERATURE:

Exhibition catalogue, *Fabergé from Private Collections*, London, 1992, no. 115.

Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 107, no. 36 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 308, no. 826 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, pp. 126-127, no. 106 (illustrated).





19

A JEWELLED AGATE MODEL OF A RABBIT

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved as a crouching rabbit, with its ears tilted back, with rose-cut diamond-set eyes,
apparently unmarked

1¾ in. (4.5 cm.) long

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 19 November 1991, lot 360.

EXHIBITED:

London, Wartski, *Fabergé from Private Collections*, 2 - 15 December 1992, no. 122.

Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 25.

Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 30.

London, Spencer House, *Fabergé from Private Collections - An exhibition on behalf of Music in Country Churches*, 8 December 1998, no. 11.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 832.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 57.

LITERATURE:

Exhibition catalogue, *Fabergé from Private Collections*, London, 1992, no. 122 (illustrated).

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 68, no. 25 (illustrated).

Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 105, no. 30 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 309, no. 832 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 71, no. 57 (illustrated).





20

A LARGE JEWELLED OBSIDIAN MODEL OF AN ELEPHANT

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Humoristically carved, as a standing elephant, its trunk curled to its mouth, with rose-cut diamond-set eyes, *apparently unmarked*

2¾ in. (7 cm.) long

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 18 December 1996, lot 264.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 136.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 164, no. 136 (illustrated).





21

AN IMPORTANT JEWELLED GOLD AND PLATINUM MOSAIC BROOCH

BY FABERGÉ, ST PETERSBURG, CIRCA 1913, SCRATCHED INVENTORY NUMBER 97142

Rectangular with cut corners, the platinum trellis-work panel set with diamonds, rubies, topaz, sapphires, demantoids, garnets and emeralds, depicting a bouquet of flowers in a mosaic manner to imitate embroidery, with a gold pin and a safety chain, *apparently unmarked, with a French import mark* 1½ in. (4.3 cm.) long

£70,000-90,000

US\$95,000-120,000

€82,000-100,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 26 May 1993, lot 483.

EXHIBITED:

Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 220.
Washington D.C., Corcoran Gallery of Art, *Fabergé and Finland: Exquisite Objects*, 17 October 1996 - 5 January 1997.

Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 235.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 766.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé/Cartier, Rivals at the Tsar's Court*, 28 November 2003 - 12 April 2004, no. 431.

Brussels, Espace Culturel ING, *Fabergé, Joaillier des Romanov*, 19 October - 5 February 2006, no. 154.

London, Wartski, *Fabergé and the Russian Jewellers*, 10 - 20 May 2006, no. 285.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 148.

LITERATURE:

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 204, no. 220 (illustrated).

U. Tillander-Godenhielm, *Smycken: Från Det Kejsarliga S:t Petersburg*, Helsinki, 1996, p. 171, no. 180 (illustrated).

Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 209, no. 235 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 294, no. 766 (illustrated).

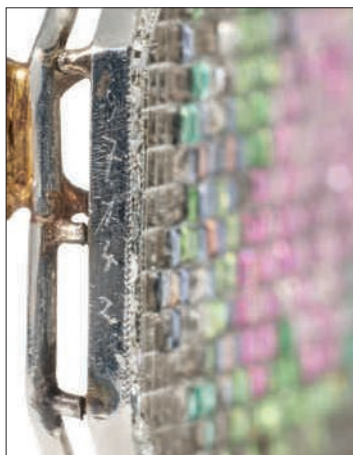
Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, illustrated p. 278, no. 431 (illustrated).

Exhibition catalogue, *Fabergé, Joaillier des Romanov*, 2006, p. 197, no. 154.

Exhibition catalogue, *Fabergé and the Russian Jewellers*, London, 2006, p. 107, no. 285 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, pp. 176-177, no. 148 (illustrated).

U. Tillander-Godenhielm, *Fabergé His Masters and Artisans*, Helsinki, 2018, p. 157 (illustrated).



Scratched inventory number on the present lot.

AN IMPORTANT FABERGÉ
MOSAIC BROOCH



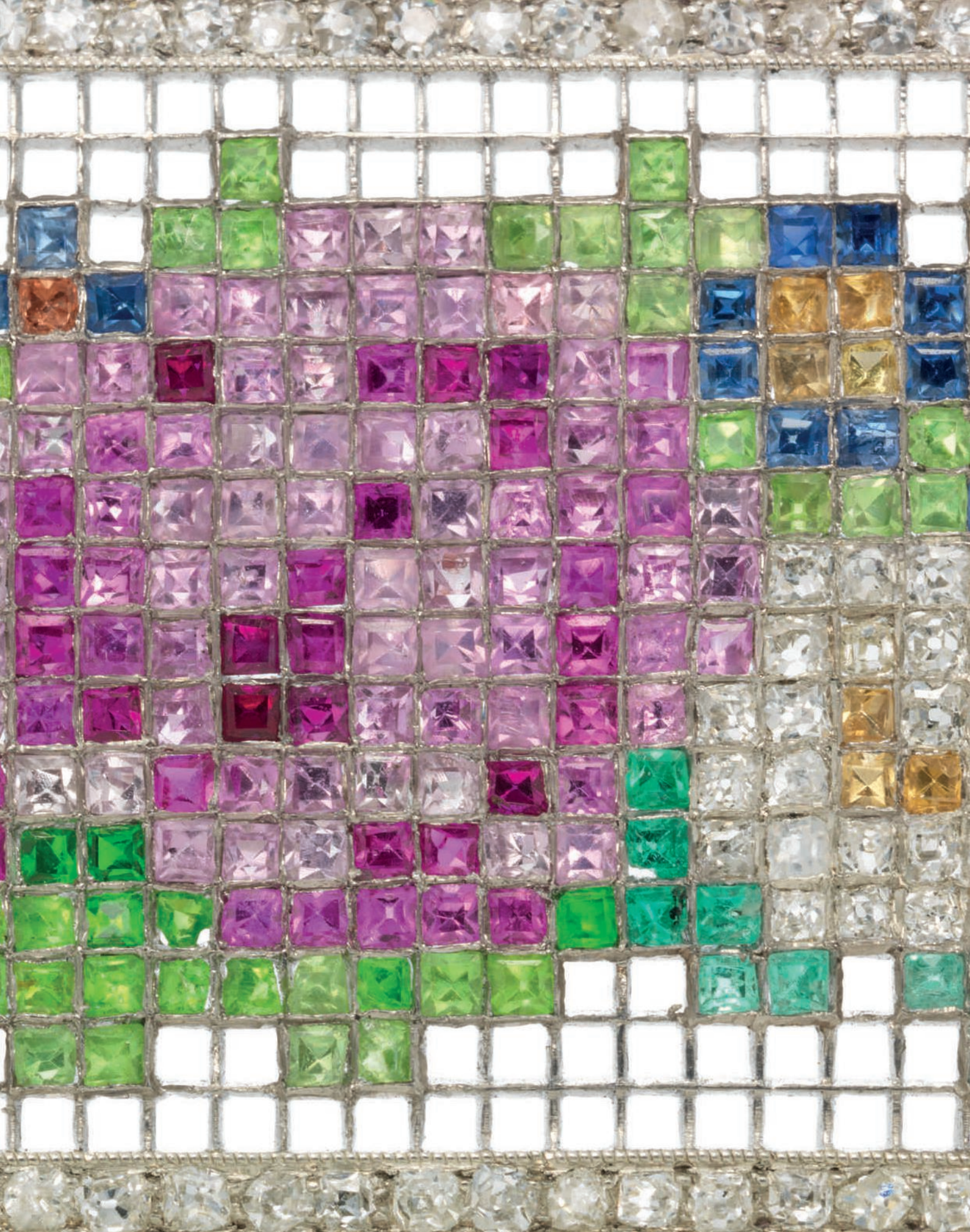


Alma Pihl (1888-1976).
Photograph courtesy of Ulla Tillander-Godenhjelm.

The mosaic design of this incredibly delicate and rare brooch is one of the most imaginative and recognisable designs produced by Fabergé. The same technique was used for the Imperial Mosaic Egg presented by Emperor Nicholas II to his wife Alexandra Feodorovna in 1914, now part of the Royal Collection.

The Mosaic Egg was designed by Alma Pihl (1888-1976) and executed by her uncle Albert Holmström. Alma was largely self-taught. Her mother Fanny Holmström was the daughter of Fabergé's workmaster, August Holmström, and her father Oscar Pihl was head of Fabergé's jewellery workshop in Moscow. In 1908, at the age of twenty, Alma started to work for her uncle Albert Holmström, rendering life-size designs in watercolour to provide archival records of what the workshop was creating. In her spare time, Pihl sketched designs of her own. Her ingenious ideas were quickly noticed and soon her work became part of Fabergé's stock book, including her famous mosaic and snowflake designs.

РУССКАЯ ВЕРСИЯ





The mosaic brooch, lot 21, with a similar design from the Holmström's stock book. Photograph courtesy of Wartski.



The 1914 Imperial Mosaic Egg with the Holmström's stock book (A.K. Snowman, *Fabergé: Lost and Found*, London, 1993, p. 143). Photograph courtesy of Wartski.

An original design for a comparable brooch by Alma Pihl dated 24 July 1913 is preserved in the Holmström archive (see K. Snowman, *Fabergé: Lost and Found*, London, 1993, pp. 142-143). Purportedly, Alma Pihl was inspired to produce this motif when she watched her mother-in-law do needlework by the fireside. This technique required the most skillful jewellers, as each miniature stone had to be calibr -cut in such a way that it would perfectly fit into the square holes of the platinum mesh, which was also cut by hand. The shimmering stones imitate an embroidered fabric with a brightly-coloured Russian floral motif.

This brooch is undoubtedly one of the rarest and most important jewellery pieces by Faberg  to appear on the market. It is the only example of the iconic mosaic design known to exist, apart from the Imperial Mosaic Egg.





FUNCTIONAL WORKS OF ART

In addition to Fabergé's impeccable craftsmanship and wit, his genius also lay in his ability to create works of art that could be used in everyday life. Fabergé's objects of function included cigarette cases, boxes, scent bottles, frames, hand seals, bell-pushes, cigarette lighters and cane handles – to name but a few. They were designed to be carried on the person or for convenient use on the writing table, and were not intended as museum pieces.

The production of practical objects began in the 1880s. The head workmasters of Fabergé transformed everything from cigarette cases to cane handles into imaginative works of art. It was this trademark ability to enhance everyday objects through the application of sophisticated enamelling techniques, goldsmithing and stone-setting that made Fabergé internationally famous. As Henry Bainbridge wrote, no gentleman of Europe considered himself well equipped without at least three or four of Fabergé's cigarette cases.

Fabergé's items of function were in huge demand in fashionable society and those who wanted to surround themselves with elegant and useful objects. The firm's craftsmen had to make practical items attractive without being bulky and inconvenient. This was accomplished in various ways – by introducing durable hardstones from Siberia and the Urals, using gold of different colours, and by enhancing flat objects with different types of enamel.

Ever alert to new fashions and technology, Fabergé was constantly adding new creations to his firm's design book. For instance, following the invention of the hand-held camera in the 1890s, photography suddenly became very fashionable. In response, Fabergé's customers were presented with a large choice of photograph frames in all styles and sizes. The kite-shaped frame (lot 41) and the frame formed as an easel (lot 32) are among the most elaborate and charming examples. Among other innovative items were electric bell-pushes, designed to call servants. The double bell-push decorated with turtles (lot 22) is another rare example.

The selection of functional items in the Woolf collection is a wonderful testimony to how Fabergé managed to turn the production of utilitarian objects into an art form. His ingenious designs and techniques transform seemingly mundane objects, such as seals, paperknives and boxes, into the most desirable works of art.

РУССКАЯ ВЕРСИЯ



22

A GEM-SET AND GUILLOCHÉ ENAMEL GOLD-MOUNTED HARDSTONE BELL-PUSH

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED
INVENTORY NUMBER 5720

Of stepped rectangular form, the chalcedony base applied with two beaded gold borders, surmounted by a gold panel enamelled in translucent red over a wavy guilloché ground, applied on each side with a carved turtle in agate and amazonite, resting on a gold pivot set with two cabochon moonstones, on four bun feet, marked on mount with 'Fabergé' in Cyrillic and workmaster's initials

4 in. (10.2 cm.) long

£25,000-35,000

US\$34,000-47,000

€29,000-41,000

PROVENANCE:

Lord Ivar Mountbatten (b. 1963).

Anonymous sale; Christie's, New York, 20 October 1997, lot 53.

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 208.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28

February 2001, no. 365.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 76.

LITERATURE:

G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 162, no. 208 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 172, no. 365 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, pp. 92-93, no. 76 (illustrated).

Lord Ivar Mountbatten is descended from the Russian imperial family through his grandmother, Countess Nadezhda de Torby, Marchioness of Milford Haven. Her father Grand Duke Michael Mikhailovich, the grandson of Nicholas I, was married to Countess Sophie Merenberg, Countess de Torby, who was a granddaughter of the famous Russian poet Alexander Pushkin.





23

A JEWELLED, ENAMEL AND GOLD-MOUNTED PURPURINE PARASOL HANDLE

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 54493

The purpurine handle of spherical form, reeded throughout, above a gold-mounted shaft enamelled in opaque white, decorated with a trellis-work of chased gold laurel leaves set with rose-cut diamonds at intervals, *marked on rim with workmaster's initials*
2½ in. (6.8 cm.) high

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

Purchased by Empress Alexandra Feodorovna (1872-1918) from the St Petersburg branch of Fabergé on 22 November 1896 for 110 roubles. Anonymous sale; Sotheby's, New York, 4 November 2010, lot 60.

EXHIBITED:

New York, A La Vieille Russie, *Fabergé. A Loan Exhibition*, 22 April - 21 May 1983, no. 277.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 92.

LITERATURE:

Exhibition catalogue, *Fabergé. A Loan Exhibition*, New York, 1983, p. 88, no. 277 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 111, no. 92 (illustrated).

Fabergé made extensive and exclusive use of purpurine, a vivid opaque matt red glass. Purpurine is extremely difficult to make and its production was limited. It is created by crystallising lead chromate in a glass matrix, a technique first discovered in Italy during the seventeenth century. In the nineteenth century Sergei Petukhov, a craftsman at the Imperial Glass Factory, rediscovered the method for creating purpurine. It is thought that Petukhov either supplied the formula to Fabergé or that Fabergé's workmasters mounted pieces of purpurine made at the Imperial Glass Factory.

We are grateful to Dmitry Krivoshey for his assistance with the research of the present lot.



Empress Alexandra Feodorovna (1872-1918).



A copy of the Fabergé invoice listing the present lot.



24

A JEWELLED AND GOLD-MOUNTED MOSS AGATE BONBONNIÈRE

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890,
SCRATCHED INVENTORY NUMBER 60117

Of slightly tapering circular form, the hinged cover with a reeded gold mount and rose-cut diamond-set scrolls, marked on mounts with 'Fabergé' in Cyrillic and workmaster's initials; in the original fitted Fabergé wooden case

1½ in. (4.1 cm.) diameter

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

PROVENANCE:

Jointly purchased by Emperor Nicholas II (1868-1918) and Empress Alexandra Feodorovna (1872-1918) from the St Petersburg branch of Fabergé on 11 August 1898 for 145 roubles. Anonymous sale; Sotheby's, New York, 21 April 2010, lot 102.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 13.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 20, no. 13 (illustrated).

We are grateful to Dmitry Krivoshey for his assistance with the research of the present lot.



Copies of the Fabergé invoices listing the present lot.



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



25

A JEWELLED GOLD SCENT BOTTLE

BY FABERGÉ, WORKMASTER ERIK KOLLIN, ST PETERSBURG, CIRCA 1890, SCRATCHED
INVENTORY NUMBER 49309

In the form of a paint tube, with a detachable cover, the front applied with a gold question mark set with a cabochon sapphire, enclosing a stylised pansy flower set with four diamonds and two cabochon rubies, marked on cover and lower rim with workmaster's initials; in the original fitted Fabergé wooden case 2 in. (5.2 cm.) long

£8,000-12,000

US\$11,000-16,000
€9,400-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 July 1996, lot 484.

EXHIBITED:

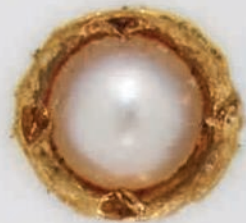
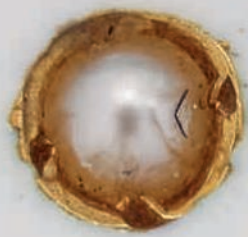
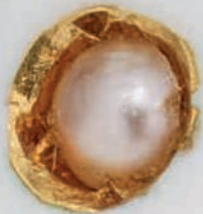
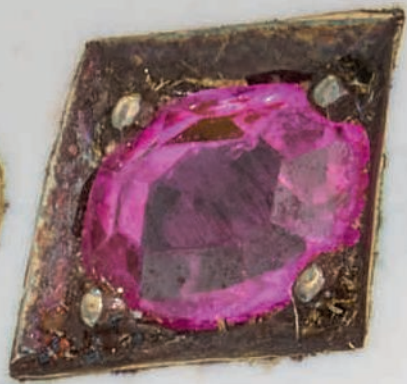
Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 197.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 300.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 19.

LITERATURE:

Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 196, no. 197 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 155, no. 300 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 26, no. 19 (illustrated).









26

A JEWELLED AND ENAMEL GOLD BONBONNIÈRE IN THE FORM OF A DOGE'S HAT
 BY FABERGÉ, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 6659

Modelled as a doge's hat, *cornio ducale*, enamelled overall in translucent yellow over a fine hand engraved scrolling foliate design, decorated with two bands of opaque white enamel, set with rubies, emeralds and diamonds, alternating with seed-pearls, the finial set with a pearl within a diamond-set border, the hinged gold cover finely chased with rosettes on stippled ground, *marked on cover with 'Fabergé' in Cyrillic* 1 3/8 in. (3.6 cm.) high

£80,000-120,000

US\$110,000-160,000
 €93,000-140,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 15-16 May 1984, lot 321.

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 489.
 New York, Habsburg, Feldman, The Josiane Woolf Fabergé Collection, 3-9 November 1988, no. 5.
 Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 15.
 London, Wartski, *Fabergé from Private Collections*, 2-15 December 1992, no. 126.
 St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 254.
 Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 88.
 London, Spencer House, *Fabergé from Private Collections - An exhibition on behalf of Music in Country Churches*, 8 December 1998, no. 9.
 Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 416.
 London, Wartski, *Carl Fabergé. A Private Collection*, 15-25 May 2012, no. 12.

LITERATURE:

G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 245, no. 489 (illustrated).
 Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 44, no. 15 (illustrated).
 Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 358, no. 254 (illustrated).
 Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 135, no. 88 (illustrated).
 G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 183, no. 416 (illustrated).
 Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, pp. 18-19, no. 12 (illustrated).
 U. Tillander-Godenhjelm, *Fabergé His Masters and Artisans*, Helsinki, 2018, p. 98 (illustrated).

A comparable gold bonbonnière in white enamel from the collection of Lily and Edmond J. Safra was sold at Sotheby's, New York, 3 November 2005, lot 31 (see U. Tillander-Godenhjelm, *Fabergé His Masters and Artisans*, Helsinki, 2018, p. 98).



Domenico Tintoretto (1560-1635). *Portraits of the Doges Antonio Grimani 1521-1523 and Andrea Gritti (1523-1538)*. ©akg-images / Cameraphoto



27

A JEWELLED TWO-COLOUR GOLD HAND SEAL

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1904-1908,
SCRATCHED INVENTORY NUMBER 13916

The circular head with curved thumb-piece, with concave sides enclosing a plain chalcedony matrix, the tapering fluted handle with green gold acanthus-chased mounts and two bands of rose-cut diamonds, surmounted by a cabochon moonstone, *marked on mounts with workmaster's initials*
4¾ in. (11 cm.) long

£7,000-9,000

US\$9,500-12,000
€8,200-10,000

PROVENANCE:

Anonymous sale; Christie's, New York, 16 April 1999, lot 130.
Property of an English Gentleman; Sotheby's, London, 1 December 2005, lot 378.

EXHIBITED:

New York, A La Vieille Russie, *Fabergé*, 22 April - 21 May 1983, no. 255.
Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 150.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 34.

LITERATURE:

Exhibition catalogue, A La Vieille Russie, *Fabergé*, New York, 1983, p. 85, no. 255.
A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 138, no. 150 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 44, no. 34 (illustrated).

The present hand seal is recorded in the Fabergé inventory book, compiled by the Moscow branch in July 1918 before sending stock to St Petersburg.

We are grateful to Dmitry Krivoshey for his assistance with the research of the present lot.

Посылка № _____		Москва, _____	
		MAГАЗИНУ.	
	2 Прудн. започк.	9.	60.
	Мал. змшт. кошелек.	45.	250.
	Карандаши рифов.	40.	160.
	" " " сь мши.	61.	525.
	" " " . шрн. шуст.	48.	200.
Т. 13916	Печать	146.	550.

A copy of the 1918 Fabergé Moscow ledgers listing the present lot.



28

A JEWELLED, TWO-COLOUR GOLD-MOUNTED BLOODSTONE BONBONNIÈRE

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED
INVENTORY NUMBER 5813

Of octagonal tapering form, the bloodstone body applied with ribbon-tied laurel swags, suspended from rose-cut diamonds, the hinged cover with a rose-cut diamond border, surmounted by a rose gold bow and arrow within a green gold laurel wreath, *marked on mounts with 'Fabergé' in Cyrillic and workmaster's initials*

1¼ in. (3.2 cm.) high

£7,000-9,000

US\$9,600-12,000

€8,200-10,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 10 November 1976, lot 170.

EXHIBITED:

London, Victoria & Albert Museum, *Fabergé 1846-1920*, 23 June - 25 September 1977, no. R51.

New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 23.

Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 12.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 4.

LITERATURE:

Exhibition catalogue, *Fabergé 1846-1920*, Victoria & Albert Museum, London, 1977, p. 126, no. R51 (listed).

Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 70, no. 12 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 10, no. 4 (illustrated).





29

A JEWELLED AND VARICOLOUR GOLD-MOUNTED BOWENITE GUM-POT

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890,
SCRATCHED INVENTORY NUMBER 46928

Of tapering cylindrical form, the bowenite body and hinged cover applied with gold pilasters in the Greek style, decorated with varicolour gold swags suspended from cabochon rubies, the mount at the base set with six rose-cut diamonds, on six baluster-shaped feet, the cover surmounted by a cabochon moonstone within a diamond-set border, *marked on mounts with "Fabergé" in Cyrillic and workmaster's initials* 2½ in. (5.5 cm.) high

£30,000-50,000

US\$41,000-67,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 11 November 1975, lot 260.

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 244.
New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 2.
Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 68.
St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 250.
Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 203.
Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 93.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 359.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 5.

LITERATURE:

G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 171, no. 244 (illustrated).
Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 48, no. 68(illustrated).
Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 356, no. 250 (illustrated).
A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 189, no. 203 (illustrated).
Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 138, no. 93 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 171, no. 359 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 11, no. 5 (illustrated).







~30

A JEWELLED, ENAMEL AND GOLD-MOUNTED AVENTURINE QUARTZ PHOTOGRAPH FRAME

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890,
SCRATCHED INVENTORY NUMBER 1112

Of lozenge form, applied with gold laurel wreaths at each corner, decorated with translucent red enamelled berries, centring a circular aperture within a raised reserve of opaque white enamel, applied with green enamel foliate motifs at each corner, set with cabochon rubies, with an ivory panel and scroll strut on the reverse, *marked on rim and strut with workmaster's initials*
4¾ in. (11.1 cm.) high

£20,000-30,000

US\$28,000-41,000
€24,000-35,000

PROVENANCE:

Acquired from Wartski, London, in April 2008.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 109.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 130, no. 109 (illustrated).



31

A JEWELLED GOLD BOWL

BY FABERGÉ, WORKMASTER VASILII FINIKOV, ST PETERSBURG, CIRCA 1890,
SCRATCHED INVENTORY NUMBER 33099 AND 34099

Oval, with everted rim and four handles, each set with a cabochon sapphire and diamonds, with reeded borders on the outside, the interior finely chased to imitate samorodok texture, *marked under base with workmaster's initials*

3¼ in. (8.2 cm.) long

£12,000-18,000

US\$17,000-24,000

€15,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 15 December 1999, lot 253.

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 590.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 901.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 29.

LITERATURE:

G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 293, no. 590 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 335, no. 901 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 38, no. 29 (illustrated).

Vasilii Finikov worked for Bolin and was occasionally employed by Fabergé. A similar bowl with samorodok interior by Vasilii Finikov was sold at Christie's, London, 26 November 2012, lot 224.

~32

A JEWELLED AND GUILLOCHÉ ENAMEL THREE-COLOUR GOLD PHOTOGRAPH FRAME

BY FABERGÉ, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 23403

In the form of an easel, the frame enamelled in oyster white over a sunburst guilloché ground, centring a rose-cut diamond-set aperture, applied with berried laurel branches, all within a laurel-chased border, the gold tripod easel surmounted by a rose-gold ribbon, with ivory back, *marked throughout with 'KF' in Cyrillic*; in the original fitted Fabergé wooden case

6 in. (15.2 cm.) high

£80,000-120,000

US\$110,000-160,000

€94,000-140,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 February 1974, lot 155.

EXHIBITED:

London, Victoria & Albert Museum, *Fabergé 1846-1920*, 23 June - 25 September 1977, no. O19.
 Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 491.
 New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 22.
 Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 99.
 London, Wartski, *Fabergé from Private Collections*, 2 - 15 December 1992, no. 108.
 St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 234.
 Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 167.
 Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 151.
 London, Spencer House, *Fabergé from Private Collections - An exhibition on behalf of Music in Country Churches*, 8 December 1998, no. 21.
 Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 243.
 Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé/Cartier, Rivals at the Tsar's Court*, 28 November 2003 - 12 April 2004, no. 507.
 London, Wartski, *Carl Fabergé. A Private Collection*, 15-25 May 2012, no. 133.

LITERATURE:

Exhibition catalogue, *Fabergé 1846-1920*, Victoria & Albert Museum, London, 1977, p. 102, no. O19 (illustrated).
 G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 245, no. 491 (illustrated).
 Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 94, no. 99 (illustrated).
 Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 348, no. 234 (illustrated).
 A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 155, no. 167 (illustrated).
 Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 176, no. 151 (illustrated).
 G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 137, no. 243 (illustrated).
 Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, illustrated p. 300, no. 507 (illustrated).
 Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 160, no. 133 (illustrated).



33

A JEWELLED AND GOLD-MOUNTED NEPHRITE BONBONNIÈRE
 BY FABERGÉ, ST PETERSBURG, CIRCA 1900, SCRATCHED
 INVENTORY NUMBER 18771

Rectangular, with rounded corners, the hinged cover applied with three rose-cut diamond-set bands, terminating in cabochon rubies and gold hinged modelled as fleur-de-lys, marked on mounts with indistinct workmaster's mark; in the original fitted Fabergé wooden case
 1½ in. (4.2 cm.) long

£12,000-18,000

US\$17,000-24,000
 €14,000-21,000

PROVENANCE:

Purchased by Richard George Penn Curzon, the 4th Earl Howe (1861-1929) from the London branch of Fabergé on Christmas Eve 1909 for £13.10s. Property of a Lady of Title; Christie's, London, 27 November 1979, lot 139. With Wartski, London. Property from the Collection of Harriet and Jack Stein, Los Angeles; Sotheby's, New York, 12 April 2011, lot 280.

EXHIBITED:

London, Wartski, *Fabergé from Private Collections*, 2 - 15 December 1992, no. 98.
 London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 33.

LITERATURE:

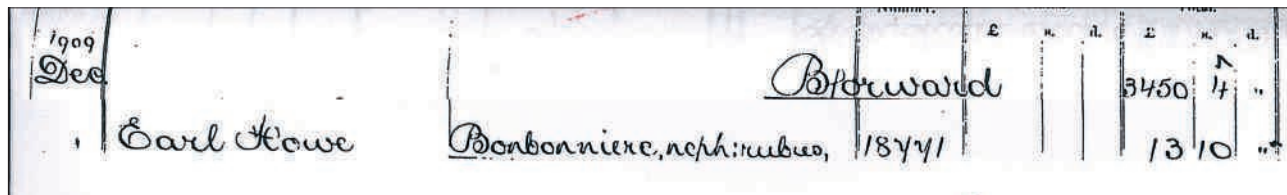
Exhibition catalogue, *Fabergé from Private Collections*, London, 1992, no. 98 (illustrated).
 Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 43, no. 33 (illustrated).

Richard George Penn Curzon, the 4th Earl Howe (1861-1929) was a British courtier and politician. He was Lord Chamberlain to Queen Alexandra, sister of Dowager Empress Maria Feodorovna, between 1903 and 1925. A number of objects from the Royal Collection were purchased by Earl Howe from the London branch of Fabergé and presented to Queen Alexandra as gifts. They include a silver model of the wolf-hunter Vassilka and a nephrite frame with the view of Sandringham church.

We are grateful to Dmitry Krivoshey for his assistance with the research of the present lot.



Richard George Penn Curzon, 4th Earl Howe (1861-1929).
 © National Portrait Gallery, London



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



34

A GOLD-MOUNTED AVENTURINE QUARTZ CARD CASE

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890,
SCRATCHED INVENTORY NUMBER 49168

Rectangular, the detachable cover and base decorated with openwork gold mounts in rococo style, depicting to the front an architectural scene within *rocailles*, marked on mounts with 'Fabergé' in Cyrillic and workmaster's initials
3½ in. (8.8 cm.) high

£25,000-35,000

US\$34,000-47,000
€29,000-41,000

PROVENANCE:

Anonymous sale; Christie's, New York, 18 April 1996, lot 235.
European Private Collection.
Anonymous sale; Bonhams, London, 30 November 2011, lot 222.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 126.

LITERATURE:

K. Farrington, *Fabergé*, London, 1999, p. 104 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, pp. 150-151, no. 126 (illustrated).

For a similar card case by Michael Perchin from the Royal Collection, formerly owned by Grand Duchess Xenia and acquired by Queen Mary, see C. de Guitaut, *Fabergé in the Royal Collection*, London, 2003, p. 137, no. 159.





35

A GUILLOCHÉ ENAMEL, GOLD-MOUNTED AND MOSS AGATE PENDANT PILL BOX

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 7311

In the form of an egg, the hinged cover with a gold mount, enamelled in green over a dash guilloché ground, with a cabochon ruby thumb-piece, the whole suspended from a link chain, *marked on mounts with workmaster's initials*

1¼ in. (3.2 cm.) high, excluding chain

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

Lord Ivar Mountbatten (b. 1963).

Anonymous sale; Christie's, New York, 20 October 1997, lot 75.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 146.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 173, no. 146 (illustrated).





36

A JEWELLED AND ENAMEL GOLD-MOUNTED JASPER BONBONNIÈRE

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890,
SCRATCHED INVENTORY NUMBER 53584

In the form of an egg, carved from brown jasper, the hinged cover with gold mounts champlevé enamelled with white bands and guilloché enamelled green leaves, the thumb-piece set with an emerald and diamonds, *marked on mounts with 'Fabergé' in Cyrillic and workmaster's initials*; in the original fitted Fabergé wooden case
2¾ in. (7 cm.) high

£30,000-50,000

US\$41,000-68,000

€36,000-59,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 December 1982, lot 90.

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 229.
New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 13.
Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 195.
London, Wartski, *Fabergé from Private Collections*, 2 - 15 December 1992, no. 118.
St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 252.
Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 240.
Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 22.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 405.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 145.

LITERATURE:

G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 167, no. 229 (illustrated).
Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 156, no. 195.
Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 357, no. 252 (illustrated).
A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 217, no. 240 (illustrated).
Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 20, no. 22 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 181, no. 405 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 172, no. 145 (illustrated).

For a comparable egg-shaped bonbonnière, see K. Snowman, *Carl Fabergé: Goldsmith to the Imperial Court of Russia*, London, 1979, p. 32.



37

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

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890,
SCRATCHED INVENTORY NUMBER 52044

Square, the nephrite body with gold mounts, enamelled with alternating red and white bead and reel pattern, centring a similarly decorated circular aperture, applied with four ribbon-tied and laurel-entwined thyrsi, surmounted by a gold ribbon crest, with a silver-gilt back and strut, *marked on lower rim, ribbon crest and strut with 'Fabergé' in Cyrillic and workmaster's initials*; in the original fitted Fabergé wooden case
4¾ in. (12 cm.) high

£50,000-70,000

US\$69,000-96,000

€59,000-82,000

PROVENANCE:

Property from the Royal House of Saxe-Coburg-Gotha; Christie's, London, 30 November 2015, lot 209.





38

A JEWELLED GOLD-MOUNTED BOWENITE LETTER OPENER

BY FABERGÉ, PROBABLY ST PETERSBURG, CIRCA 1900

Of slightly tapering form, the rounded handle mounted with a gold scroll at each side, set with rose-cut diamonds and five cabochon rubies, *apparently unmarked*; in the original fitted Fabergé wooden case 5½ in. (14 cm.) long

£7,000-9,000

US\$9,600-12,000

€8,200-10,000

PROVENANCE:

Anonymous sale; Sotheby's, Monte Carlo, 29 November 1975, lot 94.

EXHIBITED:

New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 41.

Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 7.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 24.

LITERATURE:

Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 11, no. 7 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 32, no. 24 (illustrated).



39

A JEWELLED, ENAMEL AND GOLD-MOUNTED NEPHRITE BONBONNIÈRE

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED
INVENTORY NUMBER 6662

Of circular tapering form, the hinged cover set with a rose-cut diamond-set rim, above a band of black and white chequered enamelled decoration, *marked on rim with workmaster's initials*
1¾ in. (4.5 cm.) diameter

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

Acquired from Wartski, London, in March 2006.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 18.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 25, no. 18 (illustrated).
U. Tillander-Godenhielm, *Fabergé His Masters and Artisans*, Helsinki, 2018, p. 254 (illustrated).

40

A JEWELLED AND ENAMEL GOLD PENDANT WATCH

BY FABERGÉ, WORKMASTER AUGUST HOLLMING, ST PETERSBURG, 1899-1904,
SCRATCHED INVENTORY NUMBER 73914

The front cover of the watch enamelled in translucent pearl white over a sunburst guilloché ground, within a diamond-set border, applied with mistletoe sprigs of painted green enamel, set with pearls and diamonds, suspended from a similarly decorated bar-brooch, the watch engraved 'H[enr]y Moser & Cie N14055', marked on mounts, pin and loop with workmaster's initials; in the original fitted Fabergé wooden case

2½ in. (6.5 cm.) high

£50,000-70,000

US\$68,000-95,000
€59,000-82,000

PROVENANCE:

Anonymous sale; Christie's, London, 18 December 1996, lot 293.

EXHIBITED:

Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 5.
London, Tessier, *Countdown To The Millennium*, London, 12-20 November 1999, no. 21.
London, Wartski, *Fabergé and the Russian Jewellers*, 10 - 20 May 2006, no. 245.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 144.

LITERATURE:

Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 7, no. 5 (illustrated).
Exhibition catalogue, *Countdown To The Millennium*, London, 1999, no. 21 (illustrated).
Exhibition catalogue, *Fabergé and the Russian Jewellers*, London, 2006, p. 87, no. 245 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, pp. 170-171, no. 144 (illustrated).
U. Tillander-Godenhielm, *Fabergé His Masters and Artisans*, Helsinki, 2018, p. 172 (illustrated).





~41

A JEWELLED THREE-COLOUR GOLD AND MOSS AGATE PHOTOGRAPH FRAME

BY FABERGÉ, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 14049

A kite-shaped moss agate body applied with three-colour gold floral swags, suspended from a rose-gold ribbon bow, the oval aperture set with rose-cut diamonds, all within a gold mount cast as crossed staffs with pine cone finials, entwined with laurel branches, resting on an acanthus-shaped foot, with ivory back and a scroll strut, *marked throughout with 'KF' in Cyrillic*; in the original fitted Fabergé wooden case 4½ in. (10.5 cm.) high

£80,000-120,000

US\$110,000-160,000

€93,000-140,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 11 May 1982, lot 334.

EXHIBITED:

New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 27.

Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der*

Jahrkunderwende, 31 May - September 1989, no. 87.

St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 233.

Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 166.

London, Spencer House, *Fabergé from Private Collections - An exhibition on behalf of Music in Country Churches*, 8 December 1998, no. 29.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 242.

London, Wartski, *Carl Fabergé. A Private Collection*, 15-25 May 2012, no. 137.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrkunderwende*, Zurich, 1989, p. 51, no. 87 (illustrated).

Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 348, no. 233 (illustrated).

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 154, no. 166 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 136, no. 242 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 165, no. 137 (illustrated).



42

A JEWELLED AND GOLD-MOUNTED NEPHRITE CANE HANDLE

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890

Realistically carved as a snake's head, the eyes set with old-cut diamonds, with a reeded gold mount, applied with rose-cut diamond-set ties, *marked on mount with workmaster's initials*
3 in. (7.6 cm.) long

£50,000-70,000

US\$69,000-96,000
€59,000-82,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 16-18 November 1993, lot 606.

EXHIBITED:

Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 195.
Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 30.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 315.
Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé/Cartier, Rivals at the Tsar's Court*, 28 November 2003 - 12 April 2004, no. 61.
Brussels, Espace Culturel ING, *Fabergé, Joaillier des Romanov*, 19 October - 5 February 2006, no. 126.
London, Wartski, *Japonisme: From Falize to Fabergé*, 10 - 20 May 2011, no. 211.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 122.
Pforzheim, Schmuckmuseum, *Serpentina - Snake Jewellery from around the World*, 16 November 2011 - 26 February 2012.

LITERATURE:

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 181, no. 195 (illustrated).
Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 25, no. 30 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 160, no. 315 (illustrated).
Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, illustrated p. 163, no. 61 (illustrated).
Fritz Falk, *Serpentina - Snake Jewellery from around the World*, Germany, 2011, p. 82 (illustrated).
Exhibition catalogue, *Japonisme: from Falize to Fabergé*, London, 2011, p. 110, no. 211 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 146, no. 122 (illustrated).







~43

A JEWELLED, GUILLOCHÉ AND CHAMPLEVÉ ENAMEL GOLD-MOUNTED PHOTOGRAPH FRAME

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 54610

Circular, the body enamelled in translucent red over a wavy guilloché ground, centring a circular aperture within a rose-cut diamond-set mount, the outer reeded border champlévé enamelled in white with alternating gold ties, surmounted by a gold bow, the ivory back with scroll strut and suspension loop, *marked on border and strut with 'Fabergé' in Cyrillic and workmaster's initials* 3 $\frac{1}{8}$ in. (8.5 cm.) high

£25,000-35,000

US\$35,000-48,000
€30,000-41,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 13-15 November 1995, lot 535. Acquired from A La Vieille Russie, New York, in June 2005.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 66.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 82, no. 66 (illustrated).



44

**A GUILLOCHÉ ENAMEL GOLD-MOUNTED AND SILVER-GILT PHOTOGRAPH FRAME
BY FABERGÉ, WORKMASTER VICTOR AARNE, ST PETERSBURG, 1899-1904, SCRATCHED
INVENTORY NUMBER 31951 OR 31954**

Oval, the body enamelled in translucent pale blue over a wavy polka dotted guilloché ground, centring a green gold laurel-chased bezel, surmounted by a rose gold bow centring a seed-pearl, the ivory back with a scroll strut, *marked on rim with 'Fabergé' in Cyrillic and workmaster's initials*
2½ in. (6.6 cm) high

£12,000-18,000

US\$17,000-25,000
€14,000-21,000

PROVENANCE:

Acquired from Wartski, London, in November 2005.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 125.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 149, no. 125 (illustrated).

~45

A SILVER-GILT FRAME WITH PORTRAIT MINIATURE

BY FABERGÉ, MOSCOW, CIRCA 1908

In the form of a daisy flower, centring a miniature portrait of Prince Nicholas Yusupov by Vasilii Zuev, signed and dated 'V. Zuev. 1908', the reverse of the frame naturalistically chased and engraved, the extended stem of the flower forming the strut, *marked on reverse and strut with 'K. Fabergé' in Cyrillic* 4% in. (11 cm.) diameter

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 16 November 1993, lot 601.

EXHIBITED:

Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 1.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 245.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 39.

LITERATURE:

Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, no. 1 (illustrated on front cover).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 137, no. 245 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 50, no. 39 (illustrated).

Prince Nicholas Yusupov (1883-1908) was the elder brother of Felix Yusupov. He was the main heir to the Yusupov family's fortune, but was killed in a duel at the age of 26.



Prince Nicholas Yusupov (1883-1908).

Vasilii Zuev was a court miniature painter, and a supplier of portraits to Fabergé. Having replaced Johannes Zehngraf as the chief miniature painter for the Imperial court, Zuev produced a large number of portraits of the Imperial family members in enamel and on ivory. His precise technique distinguished his portraits as uniquely lifelike. He was soon recruited to work for Fabergé and painted miniatures for a number of Imperial presentation snuff-boxes and Imperial eggs, such as the Fifteenth Anniversary Egg of 1911, and the Romanov Tercentenary Egg of 1913.





~46

A GOLD-MOUNTED NEPHRITE FRAME WITH PORTRAIT MINIATURE

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1905

Rectangular, the nephrite frame centring a portrait miniature of Princess Olga Konstantinovna Orlova by Vasiliï Zuev, signed and dated 'V. Zuev. 1905', within a laurel-chased mount, set with rosettes at corners, with an ivory back and scroll strut, *marked on strut with 'Fabergé' in Cyrillic and workmaster's initials* 5¾ in. (13.6 cm.) high

£50,000-70,000

US\$68,000-94,000

€58,000-81,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 7 May 1982, lot 95.

EXHIBITED:

New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 28.

St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 187.

Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 8.

LITERATURE:

Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 308, no. 187 (illustrated).

Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 12, no. 8 (illustrated).

During her lifetime, Princess Olga Konstantinovna Orlova (1872-1923) was known as the most elegant and best-dressed woman in St Petersburg. Alexander Benois wrote that she had great style and was the favoured model of Russian artists. The most famous portrait of Princess Olga Orlova was painted by Valentin Serov in 1911 (State Russian Museum, St Petersburg).

From a noble Russian family, Olga was the eldest child of Prince Constantine Belosselsky-Belozersky and Nadezhda Skobeleva. She married Prince Vladimir Nikolaevich Orlov (1868-1927) in 1894 and emigrated to France in 1919, following the Revolution.



(detail of the miniature)





47

A RARE GOLD-MOUNTED ENAMEL, NEPHRITE AND ROCK CRYSTAL STUDY OF WILD STRAWBERRIES

BY FABERGÉ, ST PETERSBURG, CIRCA 1900, SCRATCHED INVENTORY NUMBER 10061

In a cylindrical rock crystal vase with everted rim, a finely textured gold stem with two nephrite leaves, terminating in five painted enamel strawberries and a seed-pearl and diamond-set flower, set with green enamelled sepals, *apparently unmarked*

4 in. (10.2 cm.) high

£200,000-300,000

US\$270,000-400,000

€240,000-350,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 6-8 December 1993, lot 607.

EXHIBITED:

Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 210.

Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 17.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 866.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé/Cartier, Rivals at the Tsar's Court*, 28 November 2003 - 12 April 2004, no. 386.

Brussels, Espace Culturel ING, *Fabergé, Joaillier des Romanov*, 19 October - 5 February 2006, no. 69.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 41.

LITERATURE:

A.K. Snowman, *The Art of Carl Fabergé*, London, 1962, pl. LXII.

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 196, no. 210 (illustrated).

Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 93, no. 17 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 315, no. 866 (illustrated).

Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, illustrated p. 260, no. 386 (illustrated).

Exhibition catalogue, *Fabergé, Joaillier des Romanov*, Brussels, 2006, p. 175, no. 69 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, pp. 52-53, no. 41 (illustrated).

**A RARE FABERGÉ STUDY
OF WILD STRAWBERRIES**





Scratched inventory on the present lot.

Fabergé's everlasting flower studies were popular among the Russian Imperial family and aristocracy, who were known for their love of flowers and knowledge of botany. St Petersburg was home to countless florists, some of whom supplied Imperial palaces with fresh flowers transported on ice by train from France. With her purchase in 1895 of a yellow rose, Empress Alexandra Feodorovna was the first member of the Imperial family to purchase a flower study by Fabergé. She was soon followed by Empress Maria Feodorovna, her sister Queen Alexandra of England and Grand Duchess Maria Pavlovna.

The inventory number on this intricate study of wild strawberries is '10061'. Another model of wild strawberries, purchased by Dowager Empress Maria Feodorovna in April 1911 for 250 roubles, is recorded in the ledgers under number '10062'. It is also known that Grand Duchess Maria Pavlovna, who was an avid collector of Fabergé flowers, had two wild strawberry studies in her collection.

The production of flower studies by Fabergé is thought to have begun in the 1880s. The collaborative process involved many skilled artists and goldsmiths of the firm. It began with designs which, according to H.C. Bainbridge, were often executed by Karl Fabergé himself. The work was then carried out in stages: setting the precious stones, enamelling the flowers, adding the gold stalks and grasses, and finally assembling the flowers.

Fabergé's elegant creations were often placed in rock-crystal vases, carved in *trompe l'oeil* technique from a single piece of rock crystal to give the illusion of water. The shaped golden stems were delicately engraved with fine lines, and the flowers or berries were often executed in enamelled gold.

Another study of wild strawberries by Fabergé is part of the Royal Collection, see C. de Guitaut, *Fabergé in the Royal Collection*, London, 2003, no. 126.

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

РУССКАЯ ВЕРСИЯ



48

A JEWELLED TWO-COLOUR GOLD-MOUNTED HARDSTONE BUST OF GODDESS DIANA

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890

The bust of Goddess Diana finely carved from smoky quartz, mounted on a gold fluted base set with rose-cut diamonds and cabochon rubies, all supported on a fluted bowenite column, decorated with vertical husk swags and a two-colour gold laurel-chased border, *marked on mounts with workmaster's initials* 4¾ in. (11.3 cm.) high

£25,000-35,000

US\$34,000-48,000

€30,000-41,000

PROVENANCE:

Collection S. Bulgari, Rome (label under base).
Anonymous sale; Christie's, Geneva, 11 November 1975, lot 259.

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 242.
New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 1.
Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 63.
St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 249.
Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 192.
Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 33.
London, Spencer House, *Fabergé from Private Collections - An exhibition on behalf of Music in Country Churches*, 8 December 1998, no. 26. London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 7.

LITERATURE:

G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 171, no. 242 (illustrated).
Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 46, no. 63 (illustrated).
Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 356, no. 249 (illustrated).
A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 178, no. 192 (illustrated).
Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 27, no. 33 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 13, no. 7 (illustrated).







~49

**A JEWELLED AND GUILLOCHÉ ENAMEL SILVER-MOUNTED WOODEN BELL-PUSH
BY FABERGÉ, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 26820**

Of lozenge form, the palisander wood body with sloping sides, applied with silver-gilt scrolls and diamond-set laurel wreaths at corners, the top panel enamelled in oyster white over a wavy sunburst guilloché ground, surmounted by a cabochon garnet-set push-piece, on four bracket feet, with an ivory panel under base, *marked on lower rim with 'KF' in Cyrillic*; in the original fitted Fabergé wooden case 3 $\frac{1}{2}$ in. (9.3 cm.) long

£7,000-9,000

US\$9,600-12,000
€8,200-10,000

PROVENANCE:

Acquired from Wartski, London, in January 2006.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 86.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 104, no. 86 (illustrated).



50

A TWO-COLOUR GOLD-MOUNTED WOODEN CIGARETTE CASE

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1904-1908,
SCRATCHED INVENTORY NUMBER 1164

Rectangular, with rounded corners, the palisander wood body applied with a sphinx within a green gold laurel wreath, with hinged cover and base decorated with chased laurel bands and anthemion-flanked rosettes, with a moonstone push-piece, *marked on mounts with 'Fabergé' in Cyrillic and workmaster's initials*

3 $\frac{3}{4}$ in. (8.5 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

The Robert Strauss Collection; Christie's, London, 9 March 1976, lot 11.
Anonymous sale; Sotheby's, New York, 17 April 2012, lot 350.

51

A SILVER-GILT CREAM JUG

BY FABERGÉ, MOSCOW, 1896, SCRATCHED INVENTORY NUMBER 6326

Of tapering triangular form, with lobed rim and a slightly elongated spout, with a twisted scroll handle, interior rose gilt, *marked under base with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant*
 2½ in. (6.4 cm.) high
 4.5 oz. (141 gr.)

£8,000-12,000

US\$11,000-16,000
 €9,400-14,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 26 April 1978, lot 285.
 Acquired from Wartski, London, in April 1982.

EXHIBITED:

New York, Cooper-Hewitt Museum, *Fabergé, Jeweler to Royalty*, 15 April - 10 July 1983, no. 11.
 Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 168.
 Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 55.
 St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 224.
 Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 7.
 Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 180.
 Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 281.
 London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 20.

LITERATURE:

K. Snowman, *Carl Fabergé: Goldsmith to the Imperial Court of Russia*, London, 1979, p. 57 (illustrated).
 G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweller to the Tsars*, London, 1979, pl. 36.
 Exhibition catalogue, *Fabergé, Jeweler to Royalty*, New York, 1983, no. 11 (listed).
 G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 155, no. 168 (illustrated).
 Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 86, no. 55 (illustrated).
 Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 340, no. 224 (illustrated).
 A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 54, no. 7 (illustrated).
 G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 146, no. 281 (illustrated).
 Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 27, no. 20 (illustrated).

The design of this cream jug combines the elements of Art Deco and Art Nouveau styles. Made before the turn of the century, it is a strikingly modern looking piece by Fabergé. The combination of decorative elements from different styles exemplifies Fabergé's mastery in creating entirely unique works of art.







(inscription on the base)

52

A JEWELLED PARCEL-GILT SILVER CHARKA

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

Realistically cast and finely chased as an elephant's head, its curved trunk modelled as a handle, with cabochon ruby-set eyes, interior gilt, engraved under base in Russian 'Christmas 1904', *marked at the back with workmaster's initials*

3½ in. (9 cm.) long

3.8 oz. (118 gr.) gross

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 11 May 1989, lot 261.



53

A GEM-SET SILVER SALT CELLAR

BY FABERGÉ, WORKMASTER JULIUS RAPPOPORT, ST PETERSBURG, 1904-1908,
SCRATCHED INVENTORY NUMBER 15329

In the form of a stylised swan, the bowl applied with wings set with cabochon garnets, on three webbed feet, the eyes set with cabochon garnets, marked under base with 'Fabergé' in Cyrillic beneath the Imperial Warrant and workmaster's initials

3¾ in. (9.5 cm.) long

3.7 oz. (115 gr.) gross

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 June 2001, lot 101.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 98.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 117, no. 98 (illustrated).

54

A GEM-SET SILVER TABLE LIGHTER IN THE FORM OF A FROG

BY FABERGÉ, WORKMASTER JULIUS RAPPOPORT, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 7811

Humoristically modelled as a frog, the detachable tongue designed as a wick holder, with one hand over its chest and another clutching its leg, the eyes set with cabochon garnets, *marked under base with 'Fabergé' in Cyrillic beneath the Imperial Warrant and workmaster's initials, also with French import mark*

4 in. (10 cm.) high

7.6 oz. (236 gr.) gross

£30,000-50,000

US\$42,000-68,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 13 November 1990, lot 391.

EXHIBITED:

St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 204.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 162.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 107.

LITERATURE:

Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 324, no. 204 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 112, no. 162 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 128, no. 107 (illustrated).

U. Tillander-Godenhjelm, *Fabergé His Masters and Artisans*, Helsinki, 2018, p. 235 (illustrated).







55

A PAIR OF SILVER CANDLESTICKS

BY FABERGÉ, WORKMASTER JULIUS RAPPOPORT, ST PETERSBURG, 1908-1917

In the rococo style, each cast and chased with *rocailles* and foliate motifs, with detachable silver drip-discs, marked on lower rim and drip-discs with 'Fabergé' in Cyrillic and workmaster's initials

6 in. (15.2 cm.) high
32 oz. (1,016 gr.)

(2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 19 November 1996, lot 352.

EXHIBITED:

Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 34.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 243.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 133.

LITERATURE:

Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 27, no. 34 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 114, no. 167 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 120, no. 100 (illustrated).



56

A SILVER VASE

BY FABERGÉ, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 3128

Of bulbous form, with a slim elongated neck, applied with three scroll handles, the body *repoussé* and finely chased with fuchsia flowers and foliage in the Art Nouveau style, *marked under base with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant*

4¾ in. (12 cm.) high

5.6 oz. (175 gr.)

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 24 June 1987, lot 453.

EXHIBITED:

New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 30.

Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 35.

Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 27.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 282.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 23.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 77, no. 35 (illustrated).

Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 23, no. 27 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 147, no. 282 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 31, no. 23 (illustrated).



57

A GUILLOCHÉ ENAMEL AND SILVER MATCHSTAND

BY FABERGÉ, WORKMASTER ANNA RINGE, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 15244

Rectangular, the top panel enamelled in strawberry red over a wavy guilloché ground, applied with a silver model of a stag, on four bun feet, marked on stand with 'K. Fabergé' in Cyrillic and workmaster's initials, also with London import marks for 1907
3½ in. (7.8 cm.) long

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Acquired from Wartski, London, in October 2008.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 112.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 134, no. 112 (illustrated).



58

**A SILVER-MOUNTED SANDSTONE MATCH HOLDER IN THE FORM OF A MUSHROOM
BY FABERGÉ, WORKMASTER ANNA RINGE, ST PETERSBURG, CIRCA 1890, SCRATCHED
INVENTORY NUMBER 3325**

The sandstone body carved in the form of a bolete mushroom, applied with a cast and chased figure of a frog, with a silver well for matches, on a reeded circular silver base, *marked inside well and under base with workmaster's initials*
3⁷/₈ in. (9.7 cm.) high

£30,000-50,000

US\$42,000-68,000
€35,000-58,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 15 November 1990, lot 390.

EXHIBITED:

Hamburg, Kunstgewerbemuseum, *Fabergé, Juwelier des Zarenhofes*, 12 April - 25 June 1995, no. 10.
Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 35.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 761.
London, Wartski, *Japonisme: From Falize to Fabergé*, 10 - 20 May 2011, no. 187.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 102.

LITERATURE:

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Heidelberg, 1995, p. 57, no. 10 (illustrated).
Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, no. 35 (illustrated on back cover).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 292, no. 761 (illustrated).
Exhibition catalogue, *Japonisme: from Falize to Fabergé*, London, 2011, no. 187 (listed).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 122, no. 102 (illustrated).





59

A PARCEL-GILT SILVER DISH

BY FABERGÉ, WORKMASTER JULIUS RAPPOPORT, ST PETERSBURG, CIRCA 1890,
SCRATCHED INVENTORY NUMBER 44566

Oval, with two raised handles, reeded throughout, interior gilt, *marked under base with 'Fabergé' in Cyrillic and workmaster's initials*

4 $\frac{3}{8}$ in. (11 cm.) long

1,4 oz. (44 gr.)

£5,000-7,000

US\$6,900-9,600

€5,900-8,200

PROVENANCE:

Acquired from Wartski, London, in July 2010.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 105.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 125, no. 105 (illustrated).



60

A SILVER BOWL

BY FABERGÉ, WORKMASTER VICTOR AARNE, ST PETERSBURG, 1899-1904, SCRATCHED
INVENTORY NUMBER 9200

Circular, the body pierced with images of swans in profile below the rim, *marked under base with 'Fabergé' in Cyrillic and workmaster's initials*

3 1/8 in. (8 cm.) diameter

3 oz. (96 gr.)

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 29 April 1975, lot 142.

EXHIBITED:

New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 31.

Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 67.

Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 29.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 80.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 76, no. 67 (illustrated).

Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 24, no. 29 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 98, no. 80 (illustrated).

FABERGÉ AND JAPONISME

A small number of objects from the Woolf collection have a distinctive style, inspired by Japanese art. Some of them are almost exact replicas of netsuke carvings (a frog and a cricket, lots 62 and 63) and some are made in homage to Japanese design. A few objects, such as the compact (lot 65) and the hardstone bowl with bamboo handles (lot 64), incorporate antique pieces from China with gold and silver mounts by Fabergé.

In 1856, Japan opened to the world for trade after a 200-year period of isolation, causing a vast influx of Japanese art into the European and American markets. Carl Fabergé had a strong interest in Japanese art and was an avid collector of netsukes. It is believed that he had more than 500 pieces in his apartment on Bolshaya Morskaya street. One can suggest that Carl Fabergé found a parallel between his own perfectionism and the techniques used in Japanese art, especially those used in carving netsukes.

When it comes to Fabergé's netsuke-inspired objects, it is important to note one key difference – the purpose of netsuke is to suspend personal belongings from the traditional sash worn around the waist; in Fabergé's case, his sculptures served no practical purpose and are purely decorative objects. Unlike Japanese artists, Fabergé never used wood or ivory for his animals, but preferred to work with local hardstones from Siberia and the Urals, which were full of colour. The stone was always cleverly chosen to suggest the natural qualities of a certain animal. For example, the green nephrite is used to great effect in depicting the translucent wings of a cricket (lot 63).

The vast array of innovative techniques, materials and decorative motifs, unlike anything they'd seen before, made a profound impression on European jewellers and goldsmiths. It is believed that the influence of Japanese art transformed concepts of design, and laid the foundation for the Art Nouveau movement in Europe.

For more information about Fabergé and Japonisme, see Katherine Purcell's introduction to the Exhibition catalogue, *Japonisme: from Falize to Fabergé*, London, 2011, and Geoffrey Munn's article *Fabergé and Japan*, in the *Antique Collector*, 1987.





61

A SILVER-MOUNTED HARDSTONE TRAY

BY FABERGÉ, WORKMASTER JULIUS RAPPOPORT, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 7355

The aventurine quartz tray shaped as a pond, the sides applied with a finely chased silver goose and gander, pulling a nephrite frog set with diamond-set eyes, further decorated with silver water lilies and foliage, marked on mounts with 'Fabergé' in Cyrillic beneath the Imperial Warrant and workmaster's initials 6¼ in. (16 cm.) long

£40,000-60,000

US\$55,000-82,000

€47,000-70,000

PROVENANCE:

Acquired from Wartski, London, in March 2006.

EXHIBITED:

London, Wartski, *Japonisme: From Falize to Fabergé*, 10 - 20 May 2011, no. 204.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 132.

LITERATURE:

Exhibition catalogue, *Japonisme: from Falize to Fabergé*, London, 2011, no. 204, p. 109 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, pp. 158-159, no. 132 (illustrated).



62

A JEWELLED BOWENITE MODEL OF A FROG

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Humoristically carved as a seated frog, with its head tilted eating a worm, its eyes set with diamonds of brown tint, *apparently unmarked*
1 $\frac{7}{8}$ in. (4.8 cm.) high

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, London, 12 November 1974, lot 121.

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 365.
New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 21.
Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrkunderwende*, 31 May - September 1989, no. 148.
Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 43.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 810.
London, Wartski, *Japonisme: From Falize to Fabergé*, 10 - 20 May 2011, no. 197.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 133.

LITERATURE:

G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 205, no. 365 (illustrated).
Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrkunderwende*, Zurich, 1989, p. 148, no. 148 (listed).
Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 110, no. 43 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 306, no. 810 (illustrated).
Exhibition catalogue, *Japonisme: from Falize to Fabergé*, London, 2011, p. 107, no. 197 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 138, no. 116 (illustrated).





63

A NEPHRITE MODEL OF A CICADA

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved, with very finely engraved details of the insect to both sides, *apparently unmarked*
2½ in. (6.4 cm.) long

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 16-18 November 1993, lot 607.

Acquired from Wartski, London, in July 1994.

EXHIBITED:

Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 3.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 842.

Baltimore, The Walters Art Museum, *The Fabergé Menagerie, The Animal Creations of the Fabergé Workshop*, 13 February - 27 July 2003, no. 116.

London, Wartski, *Japonisme: From Falize to Fabergé*, 10 - 20 May 2011, no. 139.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 119.

LITERATURE:

Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 4, no. 3 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 310, no. 842 (illustrated).

Exhibition catalogue, *The Fabergé Menagerie, The Animal Creations of the Fabergé Workshop*, London, 2003, p. 184, no. 116 (illustrated).

Exhibition catalogue, *Japonisme: from Falize to Fabergé*, London, 2011, p. 70, no. 139 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 142, no. 119 (illustrated).





64

A SILVER-GILT MOUNTED HARDSTONE BOWL

BY FABERGÉ, WORKMASTER ERIK KOLLIN, ST PETERSBURG, CIRCA 1890, SCRATCHED
INVENTORY NUMBER 57229

Of cylindrical form, the Chinese hardstone bowl engraved with floral sprays, the silver-gilt mounts in the form of openwork geometric handles chased and engraved to simulate bamboo, the circular foot with flower sprays and bracket feet, *marked under base with workmaster's initials*
3 in. (7.8 cm.) wide

£15,000-25,000

US\$21,000-34,000
€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 11 May 1983, lot 327.

EXHIBITED:

New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 29.
London, Wartski, *Fabergé from Private Collections*, 2 - 15 December 1992, no. 123.
Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 13.
London, Spencer House, *Fabergé from Private Collections - An exhibition on behalf of Music in Country Churches*, 8 December 1998, no. 19.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 296.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 131.

LITERATURE:

Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 17, no. 13 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 154, no. 296 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 157, no. 131 (illustrated).





65

A GOLD-MOUNTED, ENAMEL AND NEPHRITE COMPACT

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

Of shaped oval form, the base and hinged cover set with Chinese nephrite cricket cage panels, carved with an openwork design and a stylised tiger to one side and an elephant to the other, within gold mounts champlévé enamelled with white bands and chased with gold leaves, the hinged cover opening to reveal a mirror and a compartment for powder and puff, *marked inside compartment cover with 'Fabergé' and workmaster's initials*

2¾ in. (7.2 cm.) long

£40,000-60,000

US\$54,000-81,000

€47,000-70,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 12 November 1985, lot 374.

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 179.

New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 11.

Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 179.

Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 12.

London, Spencer House, *Fabergé from Private Collections - An exhibition on behalf of Music in Country Churches*, 8 December 1998, no. 27.

New York, A La Vieille Russie; New Orleans; *Golden Years of Fabergé. Drawings of the Wigström Workshop*, 12 April - 19 May 2000.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 462.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé/Cartier, Rivals at the Tsar's Court*, 28 November 2003 - 12 April 2004, no. 139.

Brussels, Espace Culturel ING, *Fabergé, Joaillier des Romanov*, 19 October - 5 February 2006, no. 131.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 88.







(detail of the interior)

LITERATURE:

- G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 157, no. 179 (illustrated).
Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 16, no. 12 (illustrated).
U. Tillander-Godenhielm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 110 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 202, no. 462 (illustrated).
Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, p. 189, no. 139 (illustrated).
Exhibition catalogue, *Fabergé, Joaillier des Romanov*, Brussels, 2006, p. 191, no. 131 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, pp. 106-107, no. 88 (illustrated).

The original design for the present compact is featured in a surviving album of Henrik Wigström's drawings, numbered '14467' and dated '1914' (U. Tillander-Godenhielm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, pp. 110-111, pl. 219).



~66

A GUILLOCHÉ ENAMEL AND SILVER-MOUNTED PHOTOGRAPH FRAME

BY FABERGÉ, WORKMASTER VICTOR AARNE, ST PETERSBURG, 1899-1904

Oval, enamelled overall in light blue over a wavy sunburst guilloché ground, further decorated with a tiger-lily in green and orange painted enamel, with an ivory panel and scroll strut on the reverse, marked on mounts with 'Fabergé' in Cyrillic and workmaster's initials
2¾ in. (7 cm.) high

£20,000-30,000

US\$28,000-41,000
€24,000-35,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 11 May 1988, lot 202.
Acquired from Wartski, London, in May 2004.

EXHIBITED:

London, Wartski, *Japonisme: From Falize to Fabergé*, 10 - 20 May 2011, no. 188.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 113.

LITERATURE:

Exhibition catalogue, *Japonisme: from Falize to Fabergé*, London, 2011, p. 103, no. 188 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 135, no. 113 (illustrated).
U. Tillander-Godenhjelm, *Fabergé His Masters and Artisans*, Helsinki, 2018, p. 203 (illustrated).



67

AN ENAMEL AND GOLD-MOUNTED CHALCEDONY PARASOL HANDLE MOUNTED AS A KNIFE

BY FABERGÉ, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890,
SCRATCHED INVENTORY NUMBER 1301

The chalcedony handle realistically carved as a snail, with a gold mount enamelled in shades of yellow, pink and purple, set with stylised gold fronds, mounted as a gardening knife, with a later steel blade, *marked on mounts with 'Fabergé' in Cyrillic and workmaster's initials*
7½ in. (19 cm.) long

£50,000-70,000

US\$69,000-96,000
€59,000-82,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 4 November 2010, lot 62.
Acquired from Wartski, London, in July 2011.

EXHIBITED:

London, Wartski, *Japonisme: From Falize to Fabergé*, 10 - 20 May 2011, no. 144.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 124.

LITERATURE:

Exhibition catalogue, *Japonisme: from Falize to Fabergé*, London, 2011, p. 77, no. 144 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, pp. 148-149, no. 124 (illustrated).
Geoffrey C. Munn, *Wartski: The First One Hundred and Fifty Years*, London, 2015, p. 267 (illustrated).



WORKS IN RUSSIAN STYLE

A large group of objects from the Woolf collection have a distinctive Russian style. At the turn of the last century, the country experienced renewed interest in its national artistic heritage, which evolved into Neo-Russian style. This particular style, as developed by the leading silversmiths in the country, was inspired by medieval mural decorations, pottery and wood carvings which had the easily recognisable characteristics of traditional arts.

Neo-Russian style (also known as Old Russian or Pan-Slavic) was particularly favoured by the wealthy merchant families of Moscow. While St Petersburg remained the classical capital of the Russian Empire, Moscow became the heart of the national creative force, rooted in Slavic folk traditions. Fabergé opened its Moscow branch in 1887 with two internal workshops for silver and jewellery. These workshops quickly grew, employing the best craftsmen, and collaborating with the leading institutions in Russia, such as the Stroganov School (see lots 79 and 80) which produced innovative ceramics and enamels.

Another source of inspiration were the artists' colonies in Abramtsevo and Talashkino, centres for the Russian equivalent of the Arts and Crafts movement. The wooden kovsh (lot 73) and table box (lot 74) depict stylised birds from Slavic folklore, celebrating the nation's cultural heritage.

One more name closely associated with Neo-Russian style and the Moscow branch of Fabergé is Feodor Rückert, a celebrated silversmith who specialised in cloisonné and *en plein* enamels. Rückert began working for Fabergé in 1887, the same year the Moscow branch was opened. He is mostly known for his traditional Russian designs, incorporating geometric and foliate motifs in delicately shaded enamels. His style is instantly recognisable – while being traditional in taste, his creations are experimental and innovative.

In his memoirs, Francois Birbaum, Fabergé's senior master craftsman from 1893, writes: 'The first thing that distinguishes work produced by the Moscow firm is the predominance of the Russian folk style. One can disagree with many of its special characteristics, with the lack of purpose in its structure, the archaic, intentionally crude execution, but all these temporary defects are redeemed by the freshness of the design, and the cliché-free composition' (quoted in Birbaum's memoirs, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 448).

Fabergé's imaginatively designed works in the Neo-Russian style are among the finest objects produced by the firm. They were usually given to commemorate important anniversaries or as presentation gifts and diplomatic offerings to visiting foreign statesmen.

РУССКАЯ ВЕРСИЯ



68

A GOLD TABLE LIGHTER IN THE FORM OF A MINIATURE SAMOVAR

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

Of traditional form, the square base rising to a spherical body, flanked by two scroll handles applied with wood, on four stud feet, the detachable teapot base enclosing a well for lighter fluid, the front engraved with inscription 'Palata - Buckhurst Park / Jubilé 9 Nov. 1933-37'; the back engraved with a Russian inscription 'Four cups of tea / 'Palata', marked on rim with 'Fabergé' in Cyrillic and workmaster's initials
3½ in. (9 cm.) high

£60,000-90,000

US\$82,000-120,000
€71,000-110,000

PROVENANCE:

Lady Lydia Deterding (1904-1980), wife of Sir Henry Deterding, chairman of Royal Dutch Shell.
Anonymous sale; Christie's, Geneva, 26 April 1978, lot 333.

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 144.
New York, Habsburg, Feldman, *The Josiane Woolf Fabergé Collection*, 3 - 9 November 1988, no. 7.
Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 60.
St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 163.
Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 11.
New York, A La Vieille Russie; New Orleans; *Golden Years of Fabergé. Drawings of the Wigström Workshop*, 12 April - 19 May 2000.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 450.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 11.

LITERATURE:

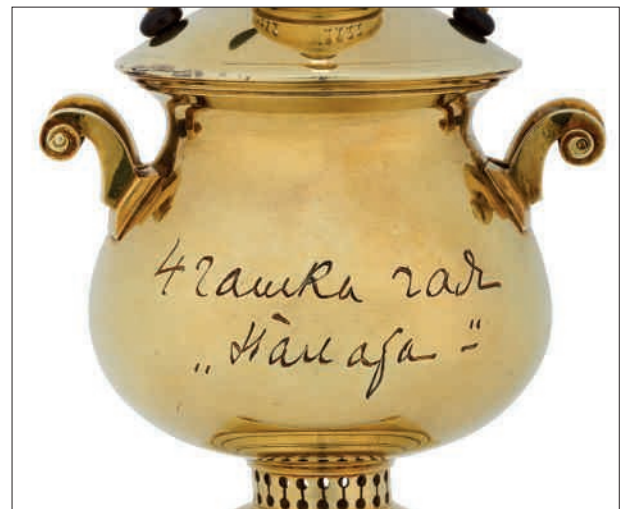
A.K. Snowman, *The Art of Carl Fabergé*, London, 1962, pl. 103 (illustrated).
G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 110, no. 144 (illustrated).
Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, no. 60 (listed).
Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 293, no. 163 (illustrated).
Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 15, no. 11 (illustrated).
U. Tillander-Godenhielm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 109 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 199, no. 450 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 17, no. 11 (illustrated).

Lady Lydia Deterding (1904-1980), née Kudeiarov, was the daughter of General Paul Kudeiarov. In 1924, she married Sir Henri Deterding, general manager of the Royal Dutch Petroleum Company and chairman of Royal Dutch Shell. The couple's English country house was Buckhurst Park in Winkfield, Berkshire, where Mrs Deterding lived with her two daughters after her divorce in 1937.

Lady Deterding was well known in France as a benefactor of various famous causes, including the restoration of the Palace of Versailles, the Museum of the Legion d'Honneur and others. She also helped to repair the Russian cathedral in Paris and financed a Russian high school.



Lady Lydia Deterding (1904-1980). © National Portrait Gallery, London







69

A GUILLOCHÉ ENAMEL SILVER-GILT KOVSH

BY FABERGÉ, WORKMASTER ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, 1899-1904,
SCRATCHED INVENTORY NUMBER 14410

Of traditional form, with a slightly raised prow, the bowl enamelled in translucent lilac over a wavy guilloché ground, with a hook handle, interior rose gilt, *marked under base with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant and workmaster's initials, also with Swedish import marks*; in the original fitted Fabergé wooden case

3¾ in. (9.5 cm.) long

£6,000-8,000

US\$8,300-11,000
€7,000-9,300

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 October 1998, lot 259.
Anonymous sale; Sotheby's, London, 27 November 2007, lot 548.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 54.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 68, no. 54 (illustrated).
U. Tillander-Godenhielm, *Fabergé His Masters and Artisans*, Helsinki, 2018, p. 264 (illustrated).



70

A SILVER-MOUNTED WOODEN BOX

BY FABERGÉ, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 21630

Rectangular, carved from palisander wood, with a sloping hinged lid, the sides and lid applied with silver roundels depicting stylised birds, marked inside the hinge with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant

3¼ in. (8.3 cm.) long

£7,000-9,000

US\$9,600-12,000

€8,200-10,000

PROVENANCE:

Anonymous sale; Christie's, New York, 21 October 2003, lot 121.

Anonymous sale; Sotheby's, London, 1 December 2005, lot 358.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 61.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 76, no. 61 (illustrated).



71

AN EN PLEIN ENAMEL SILVER CIGARETTE CASE

BY FABERGÉ, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 17416

Rectangular, with rounded corners, the upper part of the hinged cover *en plein* enamelled with a traveller on a road approaching a town, the lower part engraved with stylised scrolls, with a cabochon sapphire thumb-piece, interior gilt, *marked inside cover and base with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant, also with French import marks*; in a fitted Hammer Galleries wooden case

3½ in. (8.8 cm.) long

3.8 oz. (118 gr.) gross

£15,000-20,000

US\$21,000-27,000

€18,000-23,000

PROVENANCE:

With Hammer Galleries, New York.

Anonymous sale; Christie's, New York, 24 April 2009, lot 190.

Anonymous sale; Sotheby's, London, 29 November 2016, lot 341.



72

A JEWELLED GOLD SAMORODOK CIGARETTE CASE

BY FABERGÉ, WORKMASTER AUGUST HOLLMING, ST PETERSBURG, 1904-1908,
SCRATCHED INVENTORY NUMBER 10769

Rectangular with rounded corners, the hinged cover and base inset with diamonds and rubies, with a
cabochon ruby push-piece, *marked inside cover and base with 'Fabergé' in Cyrillic and workmaster's initials*

3 $\frac{5}{8}$ in. (9.2 cm.) long

4 oz. (124 gr.) gross

£7,000-9,000

US\$9,500-12,000

€8,200-10,000

PROVENANCE:

Anonymous sale; Christie's, London, 27 November 2017, lot 224.

The *samorodok* technique was very popular among Russian silversmiths who tried to achieve the texture of silver or gold in its natural state. This nugget-like surface is obtained by heating gold or silver to a temperature near the melting point and cooling it in cold water.

73

A GEM-SET SILVER-MOUNTED HARDWOOD KOVSH

BY FABERGÉ, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 24723

In the form of a stylised duck, the carved wooden body applied with openwork silver mounts, chased with scrolls in the neo-Russian style, set with cabochon garnet eyes, the silver head mount decorated with two green hardstone pendants and a finial, *marked on mounts with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant*

5½ in. (14 cm.) long

£35,000-45,000

US\$48,000-61,000

€41,000-53,000

PROVENANCE:

Grand Duchess Marie Pavlovna (1854-1920), née Duchess Marie of Mecklenburg-Schwerin.
Anonymous sale; Christie's, Geneva, 11 May 1983, lot 280.

EXHIBITED:

Munich, Kunsthalle of the Hypo-Kulturstiftung, *Fabergé*, 5 December 1986 - 8 March 1987, no. 30.
Zurich, Museum Bellerive, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, 31 May - September 1989, no. 52.
St Petersburg, Hermitage State Museum; Paris, Musée des Arts Décoratifs; London, Victoria and Albert Museum, *Fabergé: Imperial Jeweller*, June 1993 - April 1994, no. 223.
Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 160.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 279.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 56.

LITERATURE:

G. von Habsburg, *Fabergé*, Kunsthalle of the Hypo-Kulturstiftung, Munich, 1986, p. 123, no. 30 (illustrated).
Exhibition catalogue, *Carl Fabergé. Kostbarkeiten Russischer Goldschmiedekunst der Jahrhundertwende*, Zurich, 1989, p. 44, no. 52 (illustrated).
Exhibition catalogue, *Fabergé: Imperial Jeweller*, St Petersburg, 1993, p. 340, no. 223 (illustrated).
Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 182, no. 160 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 146, no. 279 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 70, no. 56 (illustrated).

Grand Duchess Marie Pavlovna (1854-1920), also known as Maria Pavlovna the Elder, was an avid collector of Fabergé. She was the daughter of Grand Duke Friedrich Franz II of Mecklenburg-Schwerin. Grand Duchess Marie Pavlovna married the third son of Emperor Alexander II, Grand Duke Vladimir Alexandrovich (1847-1909). Considered one of the most imposing of the Grand Duchesses, she lived with her husband at Vladimir Palace on the Palace Embankment on the Neva River, where she earned a reputation as one of the finest hostesses in the capital.



Grand Duchess Maria Pavlovna (1854-1920).



74

A GEM-SET AND SILVER-MOUNTED WOODEN TABLE BOX

BY FABERGÉ, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 19876

Rectangular, carved from palisander wood, the detachable lid surmounted by a handle carved as a stylised bird, mounted in silver and set with cabochon green hardstones, the base with a silver mount, chased with triangular motifs at corners, set with cabochon red and green hardstones at intervals, *marked under base with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant*
6 in. (15.3 cm.) long

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Property from a Distinguished Private Collection; Sotheby's, New York, 16 April 2007, lot 80.

EXHIBITED:

New York, *A La Vieille Russie, Fabergé*, 22 April - 21 May 1983, no. 110.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 87.

LITERATURE:

Exhibition catalogue, *A La Vieille Russie, Fabergé*, New York, 1983, p. 90, no. 110.

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 105, no. 87 (illustrated).

This wooden box is a wonderful example of Fabergé's works in neo-Russian style. It is a simple but very elegant object, which revives Russian folklore and celebrates its past. The finely carved stylised bird on the cover of the box is reminiscent of a Firebird from the Russian fairy tales. The silver mounts and cabochon stones on the box cleverly imitate the patterns that could be found on medieval pieces.

Another wooden box with a very similar scratched number '19875' was purchased by Emperor Nicholas II and Empress Alexandra Feodorovna in July 1906.







75

A CLOISSONNÉ ENAMEL SILVER-GILT VESTA CASE

BY FABERGÉ, WORKMASTER FEODOR RÜCKERT, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 21947

Rectangular, with rounded corners, the hinged cover and base with stippled gilt ground, both sides decorated with an Imperial double-headed eagles, cloisonné enamelled and painted in shades of blue, green, white and yellow, the hinged cover similarly enamelled with three Monomakh's caps, with suspension loop on the side and match strike under base, marked on mount with 'K. Fabergé' in Cyrillic and workmaster's initials

1½ in. (3.8 cm.) high

£6,000-8,000

US\$8,300-11,000
€7,000-9,300

PROVENANCE:

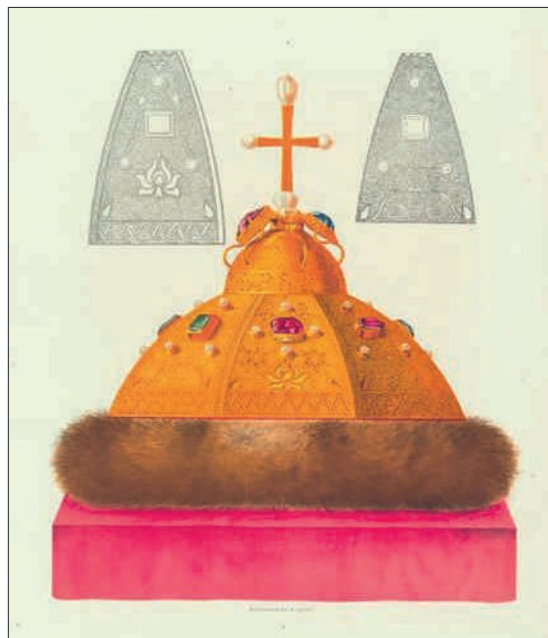
Acquired from Wartski, London.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 62.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 77, no. 62 (illustrated).



A Monomakh's cap, from F. Solntsev's *The Antiquities of the Russian State* [*Drevnosti Rossiyskago Gosudarstva*].



76

A JEWELLED TWO-COLOUR GOLD AND PURPURINE PENDANT

BY FABERGÉ, WORKMASTER ALFRED THIELEMANN, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 81823

In the form of the Monomakh's cap, set with rubies and peridots, suspending three purpurine egg-shaped pendants, set with rose-cut diamonds, marked on loop with workmaster's initials 1 in. (2.5 cm.) high, including loop

£15,000-25,000

US\$21,000-34,000
€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, New York, 17 October 1996, lot 55.

EXHIBITED:

Lahti, Lahti Art Museum, *Fabergé - A Private Collection*, 14 March - 4 May 1997, no. 4.
Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 754.
London, Wartski, *Fabergé and the Russian Jewellers*, 10 - 20 May 2006, no. 31.
London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 142.

LITERATURE:

Exhibition catalogue, *Fabergé - A Private Collection*, Helsinki, 1997, p. 5, no. 4 (illustrated).
K. Farrington, *Fabergé*, London, 1999, p. 33, no. 10 (illustrated).
G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 291, no. 754 (illustrated).
Exhibition catalogue, *Fabergé and the Russian Jewellers*, London, 2006, p. 27, no. 31 (illustrated).
Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 168, no. 142 (illustrated).



In 1913, the country was celebrating the tercentenary anniversary of Romanov rule. A series of small presentation pieces, such as pendants, brooches, vesta cases with the motifs of the Imperial crown and emblems was produced. Henry Bainbridge, manager of Fabergé's London shop, remarked that tercentenary designs were based on the original drawings by Empress Alexandra Feodorovna, prepared and sent to Fabergé for elaboration (H.C. Bainbridge, *Peter Carl Fabergé*, London, 1949, p. 56).



77

A JEWELLED GOLD TIE PIN

BY FRIEDRICH KOECHLI, ST PETERSBURG, CIRCA 1890

Circular, centring a cat's eye chrysoberyl, within a diamond-set border, *apparently unmarked, with later import marks*; in the original fitted case
3½ in. (8 cm.) long

£4,000-6,000

US\$5,500-8,200

€4,700-7,000

PROVENANCE:

Prince Harald of Denmark (1876-1949), who married Princess Helena zu Schleswig-Holstein-Sonderburg-Glücksburg in 1909.

Thence by descent.

Property of a Member of a German Princely Family; Sotheby's, Geneva, 11 May 1989, lot 236.



78

A JEWELLED SILVER AND GOLD EGG-PENDANT

BY FABERGÉ, WORKMASTER ANNA RINGE, ST PETERSBURG, CIRCA 1890

Ovoid, the silver body with hammered finish, decorated with a reeded gold motif radiating from two cabochon sapphires, *marked on loop with workmaster's initials*
¾ in. (1.8 cm.) high, excluding suspension loop

£3,000-5,000

US\$4,200-6,800

€3,500-5,800

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 11 May 1989, lot 306.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 139.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, pp. 166-167, no. 139 (illustrated).

79

A SILVER-MOUNTED CERAMIC BOTTLE

BY FABERGÉ, MOSCOW, 1899-1908; THE CERAMIC BODY, PROBABLY BY THE IMPERIAL STROGANOV SCHOOL

The lustre-glazed ceramic bottle of square form, the top of the bottle and tapering neck applied with silver mounts, chased with stylised scrolls in the neo-Russian style, suspending four beads, with a detachable stopper, *marked on mounts with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant*
9 $\frac{7}{8}$ in. (25 cm.) high

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Habsburg Feldman, Geneva, 10 May 1989, lot 31.

EXHIBITED:

Stockholm, Nationalmuseum, *Carl Fabergé, Goldsmith to the Tsar*, 6 - 19 October 1997, no. 155.

Wilmington, Riverfront Arts Centre, *Fabergé, Imperial Craftsman and his World*, 14 August 2000 - 28 February 2001, no. 283.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé/Cartier, Rivals at the Tsar's Court*, 28 November 2003 - 12 April 2004, no. 485.

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 93.

LITERATURE:

Exhibition catalogue, *Carl Fabergé, Goldsmith to the Tsar*, Stockholm, 1997, p. 179, no. 155 (illustrated).

G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 147, no. 283 (illustrated).

Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, illustrated p. 293, no. 485 (illustrated).

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 112, no. 93 (illustrated).







80

A GEM-SET SILVER-MOUNTED CERAMIC KOVSH

BY FABERGÉ, MOSCOW, CIRCA 1900, SCRATCHED INVENTORY NUMBER 20965; THE CERAMIC BODY, BY THE IMPERIAL STROGANOV SCHOOL

Of traditional form with slightly raised spout, on circular foot chased with coil design at intervals, the lustre-glazed ceramic body mounted with cabochon garnets within beaded borders, reeded rim, the upswept handle pierced and mounted with silver flower-heads, *marked throughout with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant, the ceramic body marked under base with the Imperial Stroganov School mark*

8¼ in. (21 cm.) high

£70,000-90,000

US\$95,000-120,000

€82,000-100,000

PROVENANCE:

Anonymous sale; Christie's, London, 28 May 2012, lot 255.

Fabergé started working closely with the Imperial Stroganov School in 1900, after the workshop won a gold medal at the Paris exhibition for its famous ceramic works. Artists at the Imperial Stroganov School experimented with new forms and glazes, which often imitated other materials such as metal or gemstones.

Close collaboration between Stroganov School and Fabergé's silversmiths in Moscow resulted in the production of magnificent decorative items. Lustre-glazed ceramic vases and kovshi, like the present lot, are among the workshop's most prominent pieces.



(marks under base)





81

A CLOISONNÉ ENAMEL SILVER-GILT KOVSH

BY FABERGÉ, WORKMASTER PROBABLY FEODOR RÜCKERT, MOSCOW, 1908-1917,
SCRATCHED INVENTORY NUMBER 27795

Of cylindrical form, cloisonné enamelled overall with stylised fish and geometric motifs against blue ground, with an openwork handle, on three ball feet decorated with enamelled motifs, *marked under base*; in the original fitted Fabergé wooden case
1¼ in. (3.1 cm.) high

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Freeman's Auction, Philadelphia, 26 May 2011, lot 606.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 71.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 87, no. 71 (illustrated).



82

A CLOISSONÉ ENAMEL SILVER-GILT BELT BUCKLE

BY FABERGÉ, WORKMASTER FEODOR RÜCKERT, MOSCOW, 1908-1917, SCRATCHED
INVENTORY NUMBER 35347

Rectangular, cloisonné enamelled with stylised foliate and geometric design in shades of blue, purple, green, brown and beige, *marked on the reverse with workmaster's initials*; in the original fitted Fabergé wooden case

3 in. (7.8 cm.) long

£6,000-9,000

US\$8,300-12,000

€7,000-10,000

PROVENANCE:

Acquired from Wartski, London.



83

A CHAMPLEVÉ ENAMEL SILVER DISH

BY FABERGÉ, MOSCOW, 1908-1917

Square, with everted corners, the interior champlevé enamelled with a stylised firebird in green, red, purple and gold, against a cream ground decorated with a blue enamel scroll, *marked on rim with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant*

3½ in. (7.9 cm.) wide

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 22 May 2003, lot 137.

EXHIBITED:

London, Wartski, *Carl Fabergé. A Private Collection*, 15 - 25 May 2012, no. 83.

LITERATURE:

Exhibition catalogue, *Carl Fabergé. A Private Collection*, London, 2012, p. 101, no. 83 (illustrated).



84

A CLOISONNÉ ENAMEL SILVER-GILT DISH

BY FABERGÉ, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 38224

Circular, with everted rim, the interior cloisonné enamelled with a zodiac sign of Capricorn in shades of green, orange and blue on gilt ground, the rim enamelled with flowers and geometric motifs in blue and green, engraved under base in Russian 'Christmas 1915', marked under base with 'K. Fabergé' in Cyrillic
beneath the Imperial Warrant
3 $\frac{7}{8}$ in. (10 cm.) diameter

£7,000-9,000

US\$9,600-12,000
€8,200-10,000

PROVENANCE:

Anonymous sale; Christie's, New York, 22-23 October 1984, lot 574.
Anonymous sale; Sotheby's, New York, 4 November 2010, lot 29.
Anonymous sale; Sotheby's, New York, 17 April 2012, lot 402.



(inscription under base)



85

A CLOISSONNÉ ENAMEL SILVER-GILT KOVSH

BY FABERGÉ, WORKMASTER PROBABLY FEODOR RÜCKERT, MOSCOW, 1899-1908,
SCRATCHED INVENTORY NUMBER 23078

Of traditional form, the prow shaped as a stylised animal head, the body with foliate motifs on cream and teal grounds, with a shaped openwork handle, *marked under base with 'K. Fabergé' in Cyrillic beneath the Imperial Warrant, also with French import marks*

4¾ in. (12 cm.) long

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 29 October 2013, lot 47.

Anonymous sale; MacDougall's, London, 4 June 2014, lot 588.



•86

A GROUP OF EIGHTY THREE RUSSIAN ART AUCTION CATALOGUES

including Christie's, Sotheby's and Habsburg Feldman catalogues, with Harry Woolf's comments,
(83)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (A symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for 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 provide documents to verify their identity in accordance with paragraph E3(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.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the 'Christie's LIVE™ Terms of Use' which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.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

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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?' section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. 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 to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 10,000 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

0.5% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to us that your **lot** is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) **lots** which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **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 shall be read as references to both the **Heading** and the **Subheading**.

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 warrant that:

(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 tax crimes;

(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: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the lot in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, walrusbone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In

all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy 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 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.CHRESTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

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).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

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.
† θ	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: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

- have registered to bid with an address outside of the UK; and
- 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 Art 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 re-invoicing 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.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ Minimum Price Guarantees

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

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying

the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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.

"1725 ..."

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

"Bearing ... marks for 1725"

In our opinion having either spurious or transposed marks.

("... ozs.)"

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

("... grs.)"

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

("(gross ... ozs.)"

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

("(gross ... grs.)"

In our opinion weighing not less than the specified number

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

Descriptions of the metals conform with the Hallmarking Act 1973.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist:

"Attributed to ..."

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

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

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

"Circle of ..."

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

"Follower of ..."

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

"Manner of ..."

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

"After ..."

In our opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ..."

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

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

"With inscription ..."

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

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

'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 yellow metal.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

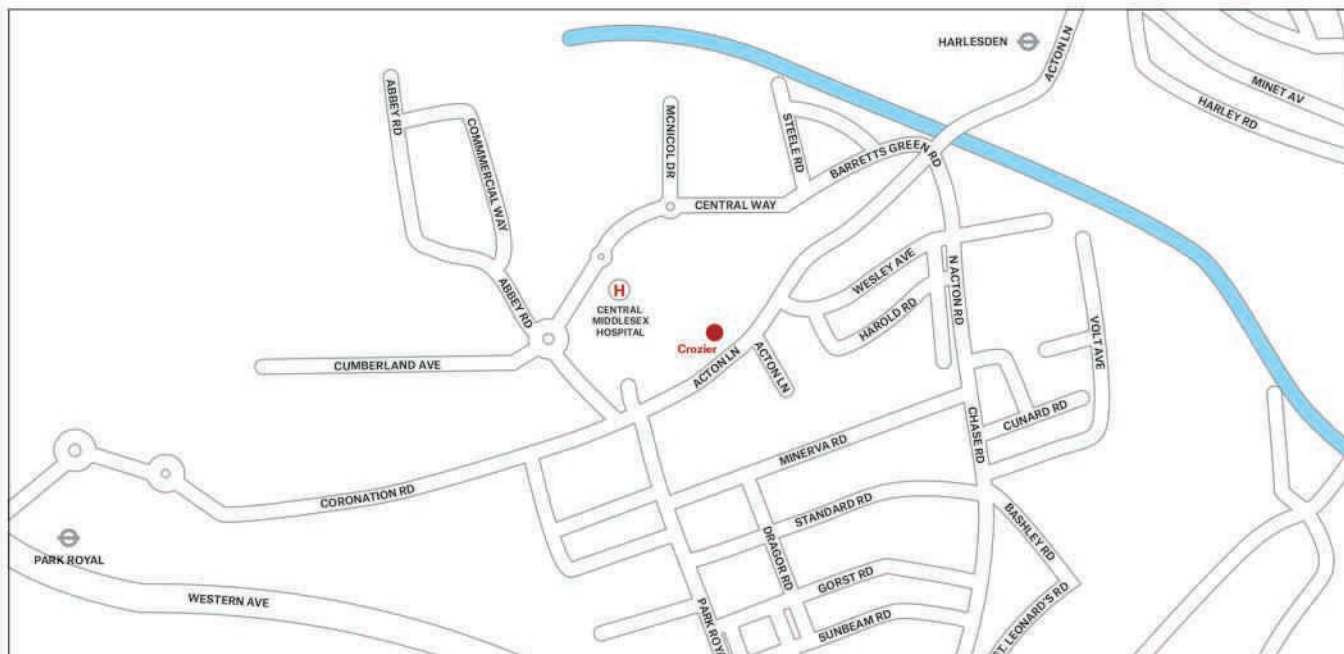
CROZIER PARK ROYAL

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.





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.

CHRISTIE'S

YOUR CAREER IN THE ART WORLD STARTS HERE

LEARN MORE AT [CHRISTIES.EDU](https://www.christies.edu)

CHRISTIE'S
EDUCATION

LONDON | NEW YORK | HONG KONG

CONTINUING EDUCATION • ONLINE COURSES

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

AMERICAS

BOGOTA

+571 635 54 00
Juanita Madrinan
(Consultant)

BUENOS AIRES

+54 11 43 93 42 22
Cristina Carlisle

CHICAGO

+1 312 787 2765
Catherine Busch

DALLAS

+1 214 599 0735
Capera Ryan

HOUSTON

+1 713 802 0191
Jessica Phifer

LOS ANGELES

+1 310 385 2600
Sonya Roth

MEXICO CITY

+52 55 5281 5446
Gabriela Lobo

MIAMI

+1 305 445 1487
Jessica Katz

NEW YORK

+1 212 636 2000

PALM BEACH

+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO

+1 415 982 0982
Ellanor Notides

SANTIAGO

+56 2 2 2631642
Denise Ratinoff de Lira

SÃO PAULO

+55 21 3500 8944
Marina Bertoldi

TORONTO

+1 647 519 0957
Brett Sherlock (Consultant)

ASIA PACIFIC

BANGKOK

+66 (0) 2 252 3685
Prapavadee Sophonpanich

BEIJING

+86 (0)10 8583 1766
Julia Hu

HONG KONG

+852 2760 1766

JAKARTA

+62 (0)21 7278 6268
Charmie Hamami

KUALA LUMPUR

+62 (0)21 7278 6268
Charmie Hamami

MUMBAI

+91 (22) 2280 7905
Sonal Singh

SEOUL

+82 2 720 5266
Jun Lee

SHANGHAI

+86 (0)21 6355 1766
Julia Hu

SINGAPORE

+65 6735 1766
Dexter How

TAIPEI

+886 2 2736 3356
Ada Ong

TOKYO

+81 (0)3 6267 1766
Katsura Yamaguchi

EUROPE, THE MIDDLE EAST AND AFRICA

AMSTERDAM

+31 (0)20 57 55 255
Arno Verkade

BOLOGNA

+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

BRITTANY, THE LOIRE VALLEY & NORMANDY

+33 (0)6 09 44 90 78
Virginie Gregory

BRUSSELS

+32 (0)2 512 88 30
Roland de Lathuy

CENTRE AUVERGNE LIMOUSIN & BURGUNDY

+33 (0)6 10 34 44 35
Marine Desproges-Gotteron

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria
(Consultant)

COPENHAGEN

+45 2612 0092
Rikke Juul Brandt (Consultant)

DUBAI

+971 (0)4 425 5647

DÜSSELDORF

+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT

+49 170 840 7950
Natalie Radziwill

FLORENCE

+39 335 704 8823
Alessandra Niccolini di
Camugliano (Consultant)

GENEVA

+41 (0)22 319 1766
Eveline de Proyart

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

IRELAND

+353 (0)87 638 0996
Christine Ryall (Consultant)

ISTANBUL

+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

LISBON

+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

+974 7731 3615
Farah Rahim Ismail
(Consultant)

LONDON

+44 (0)20 7839 9060

MADRID

+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

MILAN

+39 02 303 2831
Cristiano De Lorenzo

MONACO

+377 97 97 11 00
Nancy Dotta

MOSCOW

+7 495 937 6364
Daria Parfenenko

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

NORTH ITALY

+39 348 3131 021
Paola Gradi (Consultant)

NORTHWEST AND WALES

+44 (0)20 7752 3033
Jane Blood

OSLO

+47 949 89 294
Cornelia Svedman
(Consultant)

PARIS

+33 (0)1 40 76 85 85

POITOU CHARENTES AQUITAINE

+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

ROME

+39 06 686 3333
Marina Cicogna (Consultant)

SAUDI ARABIA

+44 (0)7904 250666
Zaid Belbagi (Consultant)

SCOTLAND

+44 (0)131 225 4756
Robert Lagneau
David Bowes-Lyon (Consultant)

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne Schweizer

TEL AVIV

+972 (0)3 695 0695
Roni Gilat-Baharaff

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

UK - CHANNEL ISLANDS

+44 (0)20 7389 2032

UK - ISLE OF MAN

+44 (0)20 7389 2032

UK - NORTH AND NORTHEAST

+44 (0)20 7104 5702
Thomas Scott

UK - SOUTH

+44 (0)20 7839 9060

VENICE

+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

VIENNA

+43 (0)1 533 881214
Angela Baillou

ZURICH

+41 (0)44 268 1010
Jutta Nixdorf

ESTIMATES

CHRISTIE'S AUCTION

ESTIMATES
Tel: +1 212 492 5485
www.christies.com

CORPORATE COLLECTIONS

Tel: +1 212 636 2464
Fax: +1 212 636 4929
Email: gsdulow@christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES

Tel: +1 212 636 2620
Fax: +1 212 636 4931
Email: awhting@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

New York
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

Hong Kong

Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

London

Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

CHRISTIE'S INTERNATIONAL REAL ESTATE

New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

London

Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong

Tel: +852 2978 6788
Fax: +852 2760 1767
Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com
For a complete salerooms & offices listing go to christies.com

