

RUSSIAN WORKS  
OF ART, FABERGÉ  
& ICONS

РУССКОЕ  
ДЕКОРАТИВНО-ПРИКЛАДНОЕ  
ИСКУССТВО, ФАБЕРЖЕ И ИКОНЫ

LONDON 28 NOVEMBER 2017



Sotheby's EST. 1744



FRONT COVER  
LOT 471  
BACK COVER  
LOT 402 (DETAIL)  
THIS PAGE  
LOT 534 (DETAIL)

RUSSIAN WORKS OF  
ART, FABERGÉ  
& ICONS





# RUSSIAN WORKS OF ART, FABERGÉ & ICONS

РУССКОЕ  
ДЕКОРАТИВНО-ПРИКЛАДНОЕ  
ИСКУССТВО, ФАБЕРЖЕ И  
ИКОНЫ

AUCTION IN LONDON  
28 NOVEMBER 2017  
SALE L17116  
3.00 PM

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12 noon-5 pm

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## CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	<b>RUSSIAN WORKS OF ART, FABERGÉ &amp; ICONS: LOTS 401–589</b>
103	ABSENTEE BID FORM
105	BUYING AT AUCTION
106	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
107	CONDITIONS OF BUSINESS FOR BUYERS
109	WAREHOUSE, STORAGE, COLLECTION INFORMATION
110	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
111	INTERNATIONAL DEPARTMENTS



THIS PAGE  
LOT 404 (DETAIL)



# RUSSIAN WORKS OF ART, FABERGÉ & ICONS

LONDON  
TUESDAY  
28 NOVEMBER 2017  
3.00PM

LOTS 401-589

# PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION OF SOVIET PORCELAIN

LOTS 401-424

This Collection includes some of the finest examples of early Soviet Revolutionary porcelain, or *agitfarfor*, and illustrates the spirit and vitality with which Soviet designers explored new artistic ideas to promote the values of the new Communist state. The Imperial Porcelain Manufactory became the State Porcelain Factory after the 1917 Revolution and, in 1925, to celebrate the 200th anniversary of the Russian Academy of Sciences, was renamed after the scientist and writer Mikhail Lomonosov. Porcelain was a useful means of expressing political ideology; its accessible format helped reach a wide audience of new Soviet citizens.

The artistic director Sergei Chekhonin was committed to creative innovation and not only produced numerous inspiring designs himself (lot 411), but helped the new generation of porcelain artists flourish. Zinaida Kobyletskaya created stunningly original and powerful compositions, including the plate with an exploding red star and

the rousing slogan 'Long Live Soviet Power' (lot 404). Natalia Danko, who enjoyed a renowned career as head of the sculpture workshop, designed some of the most iconic figures depicting Soviet citizens, bringing to life the heroes and heroines of Bolshevik Russia with a focus on the everyday (lots 402, 409, 416, 424).

In rejecting pre-Revolutionary models and motifs, the State/Lomonosov Factory was not the only one to embrace new forms of expression. Several objects in this Collection were produced in private porcelain factories not controlled by the state, including Dulevo (lot 410), Dmitrov (lots 418, 421) and Pesochensk (lots 414, 415), demonstrating how universally the dynamic new aesthetic was adopted.

401

Fox and Rooster: A Soviet porcelain animal group, Lomonosov Porcelain Factory, Leningrad, 1937-1939

after the model by Vasili Blokhin, with green factory and jubilee marks, numbered 31  
width 12.6cm, 5in.

£ 6,500-8,500

€ 7,300-9,600 US\$ 8,600-11,200



401



402

402

**Activists (Students of the Workers' Faculty): A Soviet porcelain figural group, Lomonosov Porcelain Factory, Leningrad, circa 1930**

after the 1930 model by Natalia Danko, with impressed mark V.B. (Cyrillic), inscribed initials E.K. (Cyrillic), stamped red export mark height 15.8cm, 6¼in.

Most likely inspired by the painting 'Workers' Faculty Walking' by B.V. Yoganon (1928, State Tretyakov Gallery), the sculptor Natalia Danko created an idealistic picture of Komsomol (Communist Union of Young People) students.

The Worker's Faculty promoted the education of men and women from working and farming backgrounds.

Several alternately painted versions of this figure exist, reflecting the various fashions of the early Soviet era.

For further information, please see T. Nosovich, I. Popova, *Gosudarstvennyi Farforoviy Zavod, St Petersburg*, 2005, p. 569 and V. Levshenkov, *Tvorchestvo Sester Danko*, St Petersburg, 2012, p. 264.

£ 15,000-25,000

€ 16,900-28,100 US\$ 19,700-32,800



403



404

403

Long Live the VIIIth Congress of the Soviets: A Soviet porcelain plate, State Porcelain Factory, Leningrad, 1920

after the design by Rudolf Vilde, with blue factory mark dated 1920, obscured imperial cypher diameter 23.2cm, 9 $\frac{1}{8}$ in.

For further information, please see T. Nosovich, I. Popova, *Gosudarstvennyy Farforoviy Zavod*, St Petersburg, 2005, p. 248.

£ 7,000-8,000

€ 7,900-9,000 US\$ 9,200-10,500

404

Long Live Soviet Power: A Soviet porcelain plate, State Porcelain Factory, Leningrad, 1921

after the design by Zinaida Kobyletskaya, with blue factory mark dated 1921, inscribed in Russian 'after the painting by Kobyletskaya' and with initials N.G. (Cyrillic), green Imperial cypher of Nicholas II diameter 31.1cm, 12 $\frac{3}{8}$ in.

**PROVENANCE**

Sotheby's London, 5 December 1989, lot 446

For further information, please see N. Lobanov-Rostovskiy, *Revolutionary Ceramics, Soviet Porcelain 1917-1927*, London, 1990, p. 53.

£ 25,000-35,000

€ 28,100-39,300 US\$ 32,800-45,900



405



406

405

Educate yourself to live better:  
A Soviet porcelain plate, State  
Porcelain Factory, Leningrad, 1921

after the 1920 design by Rudolph Vilde, with  
blue factory mark dated 1921 and green Imperial  
cypher of Alexander III dated 1884  
diameter 21.3cm, 8<sup>3</sup>/<sub>16</sub>in.

**PROVENANCE**

Christie's London, 3 June 2013, lot 325

For further information, please see T. Nosovich,  
I. Popova, *Gosudarstvenniy Farforoviy Zavod*, St  
Petersburg, 2005, p. 249.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,500-15,800

406

Dare once again and always:  
A Soviet porcelain plate, State  
Porcelain Factory, Leningrad, 1921

after the design by Rudolph Vilde, with blue  
factory mark dated 1921 and obscured Imperial  
cypher  
diameter 22.5cm, 8<sup>7</sup>/<sub>16</sub>in.

For further information, please see T. Nosovich,  
I. Popova, *Gosudarstvenniy Farforoviy Zavod*, St  
Petersburg, 2005, p. 247.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,700



407



408

407

**Chinese Lady: A Soviet porcelain figure, Lomonosov Porcelain Factory, Leningrad, 1929**

*with impressed factory mark dated 1929 and stamped red export mark*  
height 24.2cm, 9½in.

Most likely based on the East Asian figure of Guanyin, also known as 'The Goddess of Mercy', this design is mentioned in factory ledgers as 'Chinese figure. White face.', while some variations exist with the face and body of the divinity painted green.

For further information, please see T. Nosovich, I. Popova, *Gosudarstvennyy Farforoviy Zavod*, St Petersburg, 2005, p. 521.

£ 2,500-3,500

€ 2,850-3,950 US\$ 3,300-4,600

408

**Lady with a Lotus: A Soviet porcelain vase, State or Lomonosov Porcelain Factory, Leningrad, circa 1925**

*after the 1922-23 model by Henrik Blumenfeld, with impressed factory mark and stamped red export mark*  
height 19.6cm, 7¾in.

For further information, please see State Hermitage, *Echo Russkih Sezonov*, St Petersburg, 2009, p. 84; and T. Nosovich, I. Popova, *Gosudarstvennyy Farforoviy Zavod*, St Petersburg, 2005, p. 520.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,700



**Lady Afraid of a Dog: A Soviet  
porcelain figure, Lomonosov  
Porcelain Factory, Leningrad, circa  
1932**

after the 1927 model by Natalia Danko, *inscribed in Russian 'Coward', with impressed factory mark and IK (Cyrillic) for modeller Iliia Kuznetsov*  
height 19.2cm, 7½in.

The figure of the 'Coward' is most likely a caricature of the people of the NEP period. The New Economic Policy was a temporary introduction of more market-oriented economic approaches, aimed to support the country after the Russian Civil War of 1918-1922. This brief period of relative economic prosperity allowed the country to get a glimpse of the excess and glamour of the roaring twenties. Such a 'capitalistic' lifestyle was not in line with Party policies, and the NEP was swiftly abolished by Joseph Stalin in 1928.

For further information, please see T. Nosovich, I. Popova, *Gosudarstvennyy Farforoviy Zavod*, St Petersburg, 2005, p. 530 and V. Levshenkov, *Tvorchestvo Sester Danko*, St Petersburg, 2012, p. 243.

£ 40,000-60,000

€ 44,900-67,500 US\$ 52,500-79,000





410



411

410

**Firebird: A Soviet porcelain plate, Dulevo Porcelain Factory, circa 1940**

depicting Ivan Tsarevich, Helen, the wolf, the horse and the caged Firebird from Alexander Afanasyev's fairytale, with stamped red factory mark, gilt-inscribed in Russian 'Firebird fairytale' and 'Erov. N. E.' diameter 24cm, 9<sup>3</sup>/<sub>8</sub>in.

**£ 4,000-6,000**  
**€ 4,500-6,800 US\$ 5,300-7,900**

411

**Fruit and Flowers: A Soviet porcelain plate, State Porcelain Factory, Leningrad, probably circa 1920**

after the design by Sergei Chekhonin, with underglaze green Imperial cypher of Nicholas II dated 1910, impressed number 3, otherwise unmarked diameter 22.5cm, 8<sup>3</sup>/<sub>4</sub>in.

For further information, please see N. Lobanov-Rostovskiy, *Revolutionary Ceramics, Soviet Porcelain 1917-1927*, London, 1990, p. 79; and T. Nosovich, I. Popova, *Gosudarstvennyy Farforoviy Zavod*, St Petersburg, 2005, p. 217.

**£ 4,000-6,000**  
**€ 4,500-6,800 US\$ 5,300-7,900**



412

412

**Russia 1917-1921: A Soviet porcelain plate, State Porcelain Factory, Leningrad, 1921**

after the design by Rudolph Vilde, with blue factory mark dated 1921, underglaze green Imperial cypher of Nicholas II dated 1912, paper label inscribed 'decorated by S. Tchekhonine' diameter 23.7cm, 9½in.

**PROVENANCE**

Sotheby's New York, 17 April 2012, lot 142

For further information, please see N. Lobanov-Rostovskiy, *Revolutionary Ceramics, Soviet Porcelain 1917-1927*, London, 1990, pp. 68-69.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,700

413

**RSFSR: A Soviet porcelain plaque, State Porcelain Manufactory, Leningrad, 1922**

after the 1919 design by Sergei Chekhonin, with blue factory mark, inscribed in Russian 'Danilov collection' diameter 8.7cm, 3¾in.

For further information, please see V. Levshenkov, *Tvorchestvo Sester Danko*, St Petersburg, 2012, p. 440.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,500-15,800



413



414

414

**Vsevolod Meyerhold: A Soviet faience caricature bust, Pesochensky Faience Factory, Kirov, circa 1935**

after the design by the Kukriniksy group, with stamped red factory mark height 14.7cm, 5<sup>7</sup>/<sub>16</sub>in.

The director Vsevolod Meyerhold was one of the pioneering figures in experimental and early modern Russian theatre, known for developing a series of unique artistic methods and his avant-garde style. This early Soviet bust predated Meyerhold's prosecution for 'counter-revolutionary activities' during Stalin's purges of artists who denounced the Party-approved style of Social Realism.

For further information, please see T. Nosovich, I. Popova, *Gosudarstvennyy Farforoviy Zavod*, St Petersburg, 2005, p. 636.

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200



415

415

**Vasily Kachalov: A Soviet faience caricature bust, Pesochensky Faience Factory, Kirov, circa 1935**

after the design by the Kukriniksy group, with stamped red factory mark, incised x and 4 height 16.7cm, 6<sup>1</sup>/<sub>2</sub>in.

Vasily Kachalov was one of the leading actors of the Moscow Art Theatre, famous for his work with Stanislavsky and Nemirovitch-Danchenko. Kachalov was awarded the most prestigious cultural prize of the Soviet Union, People's Artists of the USSR, and was friends with the cartoonist group Kukriniksy.

For further information, please see T. Nosovich, I. Popova, *Gosudarstvennyy Farforoviy Zavod*, St Petersburg, 2005, p. 637.

£ 3,000-4,000

€ 3,400-4,500 US\$ 3,950-5,300

416

**Sailor with a Banner: A Soviet porcelain figure, Lomonosov Porcelain Factory, Leningrad, 1927**

after the 1921 model by Natalia Danko, her initials impressed or incised in a circle at the back of the base, the underside with impressed factory mark dated 1927, impressed initials A.L. (Cyrillic) for modeller Anatoly Lukin and indistinctly inscribed or numbered in red ink height 19.2cm, 7<sup>1</sup>/<sub>2</sub>in.

The Sailors of the Russian Imperial fleet were on the front lines of deposing the autocracy of the Tsar. At 9.45pm on 25 October 1917, the cruiser *Aurora* fired a blank shot towards the Winter Palace, signalling the beginning of the storming by the Bolsheviks. This was a pivotal event in the history of the Revolution. The figure is modelled as a sailor wearing the cap inscribed 'Aurora' in Cyrillic and holding the red banner of the October Revolution. This design is considered to be one of the most iconic examples of 'agitfarfor', or propagandistic Soviet porcelain.

For further information, please see T. Nosovich, I. Popova, *Gosudarstvennyy Farforoviy Zavod*, St Petersburg, 2005, p. 344; N. Lobanov-Rostovskys, *Revolutionary Ceramics, Soviet Porcelain 1917-1927*, London, 1990, p. 94; and V. Levshenkov, *Tvorchestvo Sester Danko*, St Petersburg, 2012, p. 147.

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-7,900



416

417

**Bather:** A Soviet porcelain figure, Lomonosov Porcelain Factory, Leningrad, circa 1940

after the model by Efim Gendelman, with brown factory mark, numbered 105  
height 21.2cm, 8½in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600

418

**Little Sailor Playing:** A Soviet porcelain figure, Dmitrovskiy Porcelain Factory, Verbilki, 1930-1931

after the 1929-1931 model by Elizaveta Tripolskaya, with stamped red factory mark and impressed number 1815  
height 13cm, 5¼in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600



417



418



419

419

Five pieces from The Komsad tea service, Lomonosov Porcelain Factory, Leningrad, circa 1928

after the design by Anna Yatzkevich, comprising a covered sugar bowl, covered milk jug, two cups and one saucer, all with stamped green factory mark

(5)

diameter of saucer 14.5cm, 5 5/7 in.

For further information, please see T. Nosovich, I. Popova, *Gosudarstvennyy Farforoviy Zavod*, St Petersburg, 2005, p. 444.

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200

420

A Soviet porcelain cup, Lomonosov Porcelain Factory, Leningrad, circa 1940

with stamped green factory mark  
height 7cm, 2<sup>3</sup>/<sub>4</sub>in.

£ 600-800

€ 700-900 US\$ 800-1,050



420

421

Otto Yulyevich Schmidt: A Soviet porcelain mug, Dmitrovsky Porcelain Factory, Verbilki, 1932-1934

after the design by Aleksandra Chekulina, with stamped blue factory mark  
height 9.5cm, 3<sup>2</sup>/<sub>4</sub>in.

Otto Yulyevich Schmidt was a scientist and explorer, best known for his expeditions to the Arctic. In 1932, Schmidt and his team were the first ones to succeed in completing the Northeast Passage without wintering. The resulting Northern Sea Route helped develop trade between the Soviet Far East and its Western regions and was strategically used during the Second World War.

£ 1,000-2,000

€ 1,150-2,250 US\$ 1,350-2,650



421

422

A Soviet porcelain saucer, State Porcelain Factory, Leningrad, 1923

with blue factory mark dated 1923, further inscribed B (Cyrillic), underglaze green Imperial cypher of Nicholas II dated 1914  
diameter 14cm, 5<sup>1</sup>/<sub>2</sub>in.

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-3,950



422



423

423

**Alexander Pushkin: A Soviet porcelain inkwell, Lomonosov Porcelain Factory, Leningrad, circa 1940**

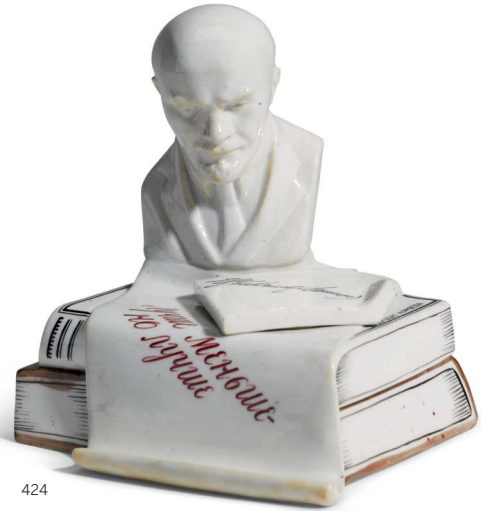
after the 1937 model by Natalia Danko, with stamped green factory mark, inscribed DO (Cyrillic) or numbered 40, the lid numbered 18, height 21cm, 8¼in.

The great Romantic poet Alexander Pushkin is modelled lounging on his daybed, writing a new work. The figure was designed in 1936 to commemorate the upcoming centenary of the 1837 death of Russia's greatest literary figure; it remained a popular model until the mid-20th century, with several reissues.

For further information, see T. Nosovich, I. Popova, *Gosudarstvennyy Farforoviy Zavod*, St Petersburg, 2005, pp. 528-529 and V. Levshenkov, *Tvorchestvo Sester Danko*, St Petersburg, 2012, p. 264.

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-3,950



424

424

**Lenin: A Soviet porcelain inkwell, State Porcelain Factory, Leningrad, circa 1925**

after the 1924 model by Natalia Danko, with Russian inscriptions, the scrolling paper 'Better do less, but better', the upper book 'Editorial and Publishing House of the Maritime Office', the lower book spine 'Collected works / Vol. X / N. Lenin / V. Ulyanov', the lid with his signature, with impressed factory mark, width 13.3cm, 5 2/8 in.

Originally unveiled in 1924, the year of Lenin's death, this design was extremely popular in the late 1920s and 30s and was been reproduced with various inscriptions of Lenin's quotes, the book spines often with Lenin's pseudonymous first initial N.

For further information, please see N. Lobanov-Rostovskiy, *Revolutionary Ceramics, Soviet Porcelain 1917-1927*, London, 1990, p. 94; T. Nosovich, I. Popova, *Gosudarstvennyy Farforoviy Zavod*, St Petersburg, 2005, pp. 524-525 and V. Levshenkov, *Tvorchestvo Sester Danko*, St Petersburg, 2012, p. 189.

£ 1,500-2,500

€ 1,700-2,850 US\$ 2,000-3,300





Red Panorama Magazine, November 1927

425

OTHER PROPERTIES

Workers of the World, Unite: A large Soviet porcelain platter, Lomonosov Porcelain Factory, Leningrad, 1927

Painted by Zinaida Kobyletskaya after the design by Sergei Chekhonin, with red factory mark dated 1927, inscribed with the names of the decorator and designer diameter 51cm, 20in.

PROVENANCE

Marte R. Gomez (1896-1973)

Thence by descent

This platter or one identical to it was used to advertise the Exhibition of Soviet Porcelain commemorating the Tenth Jubilee of the Revolution and was photographed for the November 1927 issue of *Red Panorama* magazine (illustrated). The design was called 'The International Anniversary' after the Communist International, an organisation promoting socialist revolutionary values around the world. Sotheby's would like to thank Vladimir Levshenkov for his assistance in researching this lot.

Marte R. Gomez was a Mexican politician and diplomat, a member of the Institutional Revolutionary Party and the International Olympic Committee. He was instrumental in Mexico City's successful bid to the host the Summer Olympics in 1968. He travelled frequently in the USSR and met with Brezhnev at the Kremlin in 1962. A great patron of the arts, his collection included a number of works by Diego Rivera.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,300-39,400



426



426

**Red Flowers: A pair of monumental Soviet porcelain vases, Lomonosov Porcelain Factory, Leningrad, circa 1965**

after the design by Aleksei Vorobevskii, with stamped brown factory mark

(2)  
height 73cm, 28<sup>3</sup>/<sub>4</sub>in

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,500-15,800

427

**Evenki Woman: A porcelain figure from the Peoples of Russia series, Lomonosov Porcelain Factory, Leningrad, mid 20th century**

after the design by Pavel Kamensky, with impressed factory mark and stamped red export mark

height 18cm, 7<sup>1</sup>/<sub>4</sub>in.

The Evenks, previously known as the Tunguz, are the indigenous people of present-day Eastern Siberia, China and Mongolia. The concept of celebrating Russia's ethnographic diversity in porcelain sculpture originated during the reign of Catherine the Great and was revived during that of Nicholas II in 1907, following the popularisation

of patriotic ideas about Russia's rich cultural and ethnic variations, which emphasized the vastness of the Empire. This new Peoples of Russia series was based on scientific principles and the latest ethnographic methods of study. The sculptor Kamensky spent ten years meticulously researching the various regional clothing styles, facial structures and even body proportions. After the Revolution, works from this series were rare, mostly produced as state gifts or as individual commissions for the local and international markets.

For further information, please see T. Nosovich, I. Popova, *Gosudarstvennyy Farforoviy Zavod*, St Petersburg, 2005, p. 140.

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-3,950

428

Hammer and Sickle and Wheat: A Soviet porcelain plate, Dmitrovskiy Porcelain Factory, Verbilki, 1934-1940

with stamped red factory mark, numbered 20 diameter 24.5cm, 3 5/8in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600



428

429

He Who Does Not Work Does Not Eat: A Soviet porcelain plate, State Porcelain Factory, Leningrad, 1922

after the design by Mikhail Adamovich, with blue factory and fifth anniversary mark dated 1922, numbered 243/18 and inscribed with the name of the designer, underglaze green Imperial cypher of Nicholas II dated 1905 diameter 25.5cm, 10in.

For further information, please see N. Lobanov-Rostovsky, *Revolutionary Ceramics, Soviet Porcelain 1917-1927*, London, 1990, p. 33.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,500-15,800



429



427

430

A COLLECTION OF EGG PENDANTS FROM A PRIVATE EUROPEAN COLLECTION

**A gold-mounted purpurine egg pendant, Erik Kollin, St Petersburg, 1899-1904**

overlaid with conjoined anchors, gold loop, 56 standard  
height excluding loop 1.8cm, ¾in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600

431

**A gold and enamel egg pendant, probably Fabergé, workmaster Alfred Thielemann, St Petersburg, circa 1895**

the surfaces of translucent mauve enamel divided by a chased laurel band within red and opaque white borders, gold loop, *struck with maker's mark AT*, 56 standard  
height excluding loop 1.4cm, ½in

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-3,950

432

**A jewelled gold egg pendant, 1908-1917**

the front and back set with gadrooned pink gold sunbursts centring circular-cut diamonds within green gold reeds, gold loop, 56 standard, *illegible city and maker's marks*  
height excluding loop 1.6cm, 5/8in.

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-3,950

433

**An enamel egg pendant, 1908-1917**

decorated as a ladybird with white-spotted blue elytra and magenta abdomen, gold loop, *struck with maker's mark A Sh (Cyrillic)*, 56 standard  
height excluding loop 1.3cm, ½in.

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-3,950

434

**A Fabergé gold and hardstone egg pendant, Moscow, 1908-1917**

carved of grey agate with milky inclusions, surmounted by a gold chick, gold loop, *struck KF in Cyrillic*, 56 standard  
height excluding loop 2.1cm, 7/8in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600

435

**A Fabergé jewelled hardstone egg pendant, workmaster Henrik Wigström, St Petersburg, circa 1910**

carved of milky white agate and set canted in a band of alternating rose-cut diamonds and cabochon rubies, gold loop, *struck with workmaster's initials*, 56 standard  
width 1.6cm, 5/8in.

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-7,900

436

**A cloisonné enamel egg pendant, possibly 11th Artel, Moscow, circa 1910-1915**

painted with fly agaric mushrooms and wildflowers in a green-shaded field on a sky ground, the cloisons with dripped overlay, *apparently unmarked*  
height excluding loop 1.8cm, ¾in.

Compare the palette with the Fabergé cigarette case from the workshop of the 11th Artel which sold, Sotheby's London, 1 December 2010, lot 484.

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-7,900

437

**A Fabergé hardstone egg pendant, workmaster Feodor Afanassiev, St Petersburg, circa 1910**

carved of grey agate as a crouching rabbit, rose-cut diamond-set eyes, gold loop, *struck with workmaster's initials*  
width excluding loop 1.8cm, ¾in.

Please compare with the nearly identical Perchin example which sold, Sotheby's London, 9 June 2010, lot 614, illustrated, Wartski, London, *Japonisme: From Falize to Fabergé, The Goldsmith and Japan*, ex. cat., no. 184, p. 98. The catalogue notes that the compressed form of these pendants was inspired by a Japanese *ojime*.

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200

438

**A gold-mounted enamel egg pendant, probably Feodor Afanassiev, St Petersburg, 1899-1908**

the surface of translucent white enamel on a ground stamped with rosettes, the front applied with a gold swan, gold loop, *struck with maker's mark apparently FA (Cyrillic)*  
height excluding loop 1.5cm, 5/8in.

£ 1,500-2,000

€ 1,700-2,250 US\$ 2,000-2,650

439

**A jewelled enamel egg pendant, St Petersburg, 1904-1908**

enamelled in translucent red over a hatched ground within rose-cut diamond-set bands, the cap of opaque white enamel, gold loop, *struck with illegible partial maker's mark*, 56 standard  
height excluding loop 1.4cm, ½in

£ 2,500-3,500

€ 2,850-3,950 US\$ 3,300-4,600

440

**A gold and enamel egg pendant, circa 1900**

enamelled with a band of translucent white enamel over hatching and applied with two-colour gold rosettes and ribbon-bound laurel swags, within blue enamel over engraved reeds, gold loop, *struck with maker's mark, possibly AT or DT (Cyrillic)*, French import mark  
height excluding loop 1.6cm, 5/8in.

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-3,950

441

**An enamel egg pendant, probably Andrei Adler, St Petersburg, circa 1900**

the surfaces enamelled in translucent strawberry red within white opaque vertical stripes and a horizontal chased leaf band, gold loop, 56 standard, *struck with maker's mark apparently AA*  
height excluding loop 1.4cm, ½in

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-3,950



430



431



432



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434



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436



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438



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441

442

### A gold-mounted hardstone egg pendant, circa 1900

carved of blue chrysoprase, the cap overlaid with entwining pink and green gold leaf bands, gold loop, *struck with maker's mark, possibly IT (Cyrillic), 56 standard* height excluding loop 1.2cm, ½in.

£ 1,500-2,000  
€ 1,700-2,250 US\$ 2,000-2,650

443

### An enamel egg pendant, circa 1905

the surface of translucent strawberry red over hatching, gold loop, *56 standard, partial maker's mark possibly AW* height 1.3cm, ½in.

£ 1,500-2,000  
€ 1,700-2,250 US\$ 2,000-2,650

444

### A jewelled gold egg pendant, French, circa 1910

the surface repoussé with rocaille scrolls and foliage, the front inset with a foil-backed faceted green stone, *French eagle head, partial lozenge maker's mark E\_ or L\_* height excluding loop 1.8cm, ¾in.

£ 1,000-1,500  
€ 1,150-1,700 US\$ 1,350-2,000

445

### An enamel egg pendant, circa 1900

the surface of translucent midnight blue enamel over a textured ground, the front with a Greek cross, gold loop, *struck K.F. and \_F, 56 standard* height excluding loop 1.4cm, ½in.

£ 1,500-2,000  
€ 1,700-2,250 US\$ 2,000-2,650

446

### A jewelled gold egg pendant, circa 1890

the plain polished surface applied at the front with a flower set with rose-cut diamonds and a free form sapphire, gold loop, *apparently unmarked* height excluding loop 1.4cm, ½in

£ 1,200-1,800  
€ 1,350-2,050 US\$ 1,600-2,400

447

### A jewelled enamel egg pendant, circa 1900

the surface of translucent pink enamel over hatching, the front with a stylised crowned cypher, possibly that of Ernest Louis and Victoria Melita, Grand Duke and Grand Duchess of Hesse, on an opaque white ground within a rose-cut diamond-set border, gold loop, *apparently unmarked* height excluding loop 1.6cm, ⅝in.

£ 1,500-2,000  
€ 1,700-2,250 US\$ 2,000-2,650

448

### A gold and enamel egg pendant/locket, French

the surfaces of translucent royal blue enamel over wavy engine-turning, the front set with a pearl, the two halves hinged at the loop and opening to reveal a glazed aperture, *French eagle head, illegible lozenge maker's mark* height excluding loop 1.8cm, ¾in.

£ 1,200-1,800  
€ 1,350-2,050 US\$ 1,600-2,400

449

### A glass egg pendant, circa 1900

silver loop, *struck with maker's mark NG (Cyrillic), 84 standard* height excluding loop 1cm, ⅔in.

£ 1,200-1,800  
€ 1,350-2,050 US\$ 1,600-2,400

450

### A jewelled hardstone egg pendant, circa 1910

carved of green chrysoprase, the front inset with a rose-cut diamond-set pig with a ruby eye, gold loop, *apparently unmarked, possibly French* height excluding loop 1.4cm, ½in

£ 1,500-2,000  
€ 1,700-2,250 US\$ 2,000-2,650

451

### A silver-gilt and cloisonné enamel egg pendant, Kostroma, 1908-1917

with polychrome stylised foliage, silver loop, *84 standard, illegible partial maker's mark* height excluding loop 1.6cm, ⅝in.

£ 1,200-1,800  
€ 1,350-2,050 US\$ 1,600-2,400

452

### An enamel egg pendant, probably Fabergé, workmaster Alfred Thielemann, St Petersburg, circa 1895

painted with blue flowers and long green leaves on a pink ground, *struck with maker's mark AT, 56 standard* height excluding loop 1.6cm, ⅝in.

£ 1,500-2,000  
€ 1,700-2,250 US\$ 2,000-2,650

453

### A Fabergé enamel egg pendant, workmaster August Hollming, St Petersburg, circa 1900

the surface of translucent yellow enamel on a hatched ground, gold loop, *struck with workmaster's initials, 56 standard* height excluding loop 1.4cm, ½in

£ 1,000-1,500  
€ 1,150-1,700 US\$ 1,350-2,000



442



443



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445



446



447



448



449



450



451



452



453



454-455

454

**A group of ten egg pendants, late 19th/ early 20th century**

of stippled gold, the cap hung with a rope suspending rose-cut diamonds and a cabochon ruby, *French import mark*; a Red Cross on white enamel ground, *unmarked*; of samorodok gold, *unmarked*; enamelled in translucent red and inset with rose-cut diamond and emerald irises, *illegibly marked*; carved of grey agate and wrapped with white and yellow gold ropes, *unmarked*; carved of rock crystal, the cap applied with green enamel leaves suspending rose-cut diamonds, *unmarked*;

enamelled in chartreuse over a textured ground, *unmarked*; set overall with circular-cut sapphires, *unmarked*; enamelled in steel blue over wavy engine-turned sunbursts, *St Petersburg, 1908-1917, 84 standard*; carved of amethystine quartz divided by a band of faceted rock crystal, *unmarked*; gold and silver loops (10) heights excluding loops .9-1.9cm, 3/8-3/4in.

£ 3,000-5,000  
 € 3,400-5,700 US\$ 3,950-6,600

455

**A gold and hardstone display tree, Soubrenie et Bois, Paris, mid/late 20th century**

the branches with hooks, in a jade pot with gold rim and feet, *French eagle head* height 18.3cm, 7 3/8in.

£ 4,000-6,000  
 € 4,500-6,800 US\$ 5,300-7,900





456



457

456

OTHER PROPERTIES

A Fabergé jewelled gold and hardstone pendant, workmaster Feodor Afanassiev, St Petersburg, 1908-1917

the chick carved of serpentine and set with circular-cut ruby eyes and gold feet, perching in an egg-shaped frame, gold loop, struck with workmaster's initials, 56 standard height overall 4cm, 1½in.

± £ 7,000-9,000

€ 7,900-10,100 US\$ 9,200-11,800

457

An Imperial Fabergé gold and enamel brooch, workmaster Feodor Afanassiev, St Petersburg, 1904-1905

formed as an oval gold reed with entwining end loops suspending a miniature egg pendant enamelled in translucent pale green over a hatched surface, struck with workmaster's initials, 56 standard, scratched inventory number 2930 height 2.6cm, 7⁄8in.

PROVENANCE

Purchased by Dowager Empress Maria Feodorovna for 18 roubles in 1905

£ 7,000-9,000

€ 7,900-10,100 US\$ 9,200-11,800





458

458

PROPERTY FROM A PRIVATE COLLECTION,  
DENMARK

**A pair of jewelled gold cufflinks, St  
Petersburg, 1904-1908**

circular, set with free form sapphire flowers, the  
stems forming the borders, on rose-cut diamond-  
set grounds, *struck with illegible maker's marks,*  
*56 standard*  
(2)

**PROVENANCE**

The cufflinks are listed in a 1940s inventory of  
the current owner's grandfather's collection as  
having been a gift from Dowager Empress Maria  
Feodorovna.

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-7,900



459

459

ANOTHER PROPERTY

**A Fabergé jewelled gold and enamel  
pendant, workmaster Michael  
Perchin, St Petersburg, circa 1895**

oval, the surface enamelled in translucent pink  
over banded sunburst engine-turning issuing  
from a star-mounted circular-cut diamond, the  
border of swirling gadroons, the pendant loop set  
with rose-cut diamonds, *struck with workmaster's  
initials and Fabergé in Cyrillic, 56 standard,*  
*illegible scratched inventory number, possibly*  
*\_35\_*

height including loop 5cm, 2in.

± £ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200

# FORMERLY IN THE COLLECTION OF GRAND DUKE VLADIMIR ALEXANDROVICH AND GRAND DUCHESS MARIA PAVLOVNA

LOTS 460–465



460



460 reverse



461

460

## A silver-gilt and enamel cigar case, A. Postnikov, Moscow, 1881

the lid enamelled after a photograph of Grand Duchess Maria Pavlovna with her children, Grand Dukes Kyrill, Boris and Andrei Vladimirovich, the reverse applied with an enamel plaque painted with the Warrant of the Purveyor to the Grand-Ducal Court of Vladimir Alexandrovich, 84 standard  
length 13cm, 5½in.

### PROVENANCE

Grand Duke Vladimir Alexandrovich and Grand Duchess Maria Pavlovna

Sotheby's London, 30 November 2009, lot 8 (£25,000)

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200

461

## Two silver cigar cases, the first Samuel Arnd, the second Grachev, St Petersburg, mid/late 19th century

the first applied with 'Vladimir' in stylised Cyrillic below an Imperial crown, the second of cigar form for a single large cigar, both 84 standard, the second with workmaster's initials AN (Cyrillic) (2)  
lengths 12, 19.8cm; 4¾, 7¾in.

### PROVENANCE

Grand Duke Vladimir Alexandrovich and Grand Duchess Maria Pavlovna

Sotheby's London, 30 November 2009, lot 3 (£13,750)

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600



462



463



464

462

A jewelled silver and enamel cigarette case, Bolin, workmaster Konstantin Linke, Moscow, 1899-1908

in Art Nouveau taste, the lid cast and chased with a femme-fleur, her flowing hair issuing water lilies, the blooms set with rose-cut diamonds and pearls with green enamel leaves, the ground enamelled as water, pearl-set thumbpiece, 88 standard width 10.2cm, 4in.

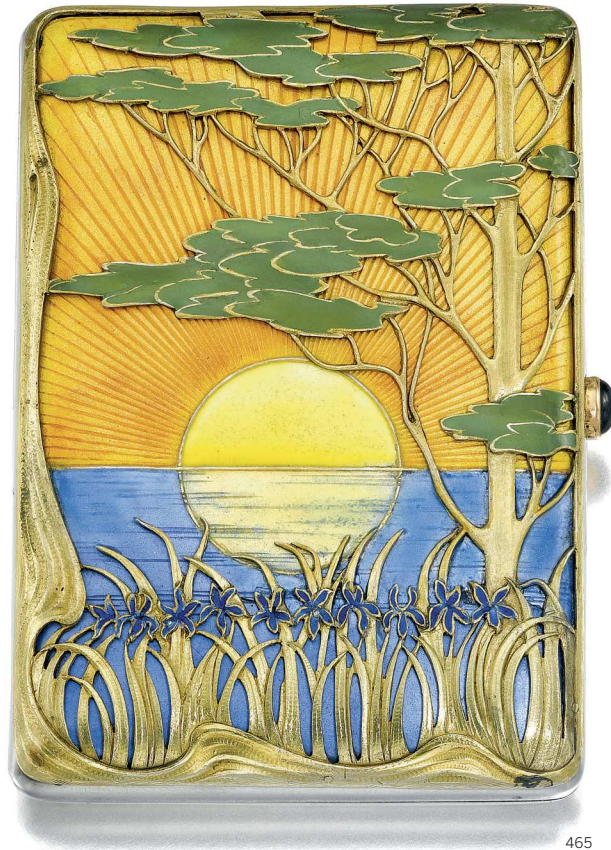
**PROVENANCE**

Grand Duke Vladimir Alexandrovich and Grand Duchess Maria Pavlovna

Sotheby's London, 30 November 2009, lot 67 (£37,250)

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,500-15,800



465

463

**A jewelled silver and enamel cigarette case, Bolin, Moscow, 1899-1908**

in Art Nouveau taste, the lid chased and enamelled with a perching peacock, its feathers set with rose-cut diamonds and cabochon sapphires, above a cluster of entwining branches forming a heart of purple enamel, 88 standard height 9.5cm, 3<sup>3</sup>/<sub>4</sub>in.

**PROVENANCE**

Grand Duke Vladimir Alexandrovich and Grand Duchess Maria Pavlovna

Sotheby's London, 30 November 2009, lot 69 (£61,250)

£ 8,000-12,000  
€ 9,000-13,500 US\$ 10,500-15,800

464

**A jewelled silver and enamel cigarette case, Bolin, Moscow, 1899-1908**

in Art Nouveau taste, the lid cast and chased with sprays of pyracantha set with rose-cut diamonds on an opaque mauve ground, the lower lid and thumbpiece set with pearls, 88 standard width 8.7cm, 3<sup>3</sup>/<sub>8</sub>in.

**PROVENANCE**

Grand Duke Vladimir Alexandrovich and Grand Duchess Maria Pavlovna

Sotheby's London, 30 November 2009, lot 68 (£32,450)

£ 6,000-8,000  
€ 6,800-9,000 US\$ 7,900-10,500

465

**A Fabergé silver and enamel cigarette case, Moscow, 1899-1908**

in Japanese taste, the lid enamelled with a sun setting on water and overlaid with irises and a Koyamaki tree, struck K. Fabergé beneath the Imperial Warrant, scratched inventory number 14325, 88 standard height 9.2cm, 3<sup>5</sup>/<sub>8</sub>in.

**PROVENANCE**

Grand Duke Vladimir Alexandrovich and Grand Duchess Maria Pavlovna

Sotheby's London, 30 November 2009, lot 11 (£85,250)

£ 30,000-50,000  
€ 33,700-56,500 US\$ 39,400-66,000



467



466



468

466

OTHER PROPERTIES

A Fabergé gold-mounted enamel vesta case, workmaster Anna Ringe, St Petersburg, 1899-1904

the surfaces of translucent sky blue enamel over banded wavy engine-turning, leaf trail rim border, rose-cut diamond-set thumbpiece, struck with workmaster's initials, 56 and 88 standards, scratched inventory number 7892, in original Fabergé wood case height 4.5cm, 1¾in.

± £ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200

467

A jewelled silver and enamel bookmark, possibly Britzin or Fabergé, St Petersburg, circa 1900

the handle enameled in translucent pale blue over wavy engine-turning, the white collar applied with collet-set cabochon rubies hung with laurel, apparently unmarked, in an A La Vieille Russie wood case length 10cm, 4in.

± £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-7,900

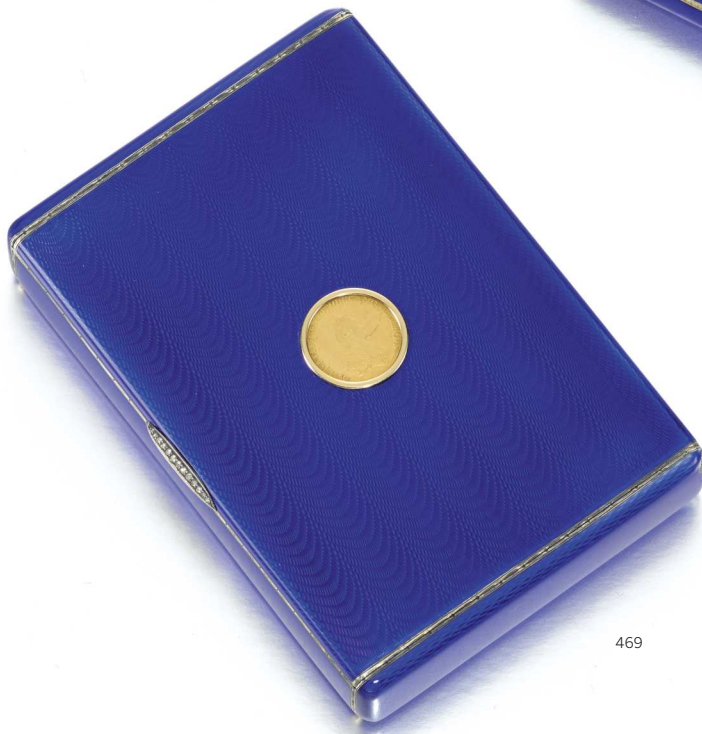
468

A Fabergé silver-gilt and enamel match box holder, workmaster Anna Ringe, St Petersburg, circa 1895

the top and bottom enameled in translucent royal blue over banded wavy engine-turning, struck with workmaster's initials, 88 standard, scratched inventory number 55874, in original Fabergé wood case width 4.3cm, 1½in.

± £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-7,900



469

469

A Fabergé silver-gilt and enamel cigarette case, workmaster August Hollming, St Petersburg, 1908-1917

the surfaces enamelled in translucent royal blue over wavy engine-turning, the lid inset with a gold rouble coin of Empress Catherine II dated 1779, rose-cut diamond-set thumbpiece, gilt interior, struck with workmaster's initials and Fabergé in Cyrillic, 88 standard, scratched inventory number 24809

width 9.4cm, 3¾in.

‡ £ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200



470

470

A silver-gilt and enamel cigarette case, Alexander Petrov, St Petersburg, probably for Fabergé, 1899-1904

of rounded rectangular form, the surfaces enamelled in translucent royal blue over wavy engine-turning, silver-gilt thumbpiece, struck with workmaster's initials, 88 standard width 9.4cm, 3¾in.

‡ £ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**A Fabergé jewelled gold and silver-gilt mounted enamel and hardstone barometer, workmaster Hjalmar Armfelt, St Petersburg, 1904-1908**

in neoclassical taste, of carriage clock form, the surfaces enamelled in translucent greyish blue over wavy engine-turning within beaded borders, the bezel enamelled with an opaque white divided reed, the instrument inscribed in Russian 'storm/ rain/ changing/ clear/ very dry', the needle dial set with a moonstone, the front corners applied with laurel and berry sprays, the sides with a laurel-entwined arrow and rosette corners, the top with incurved panels set with rose-cut diamond-set bows suspending two-colour gold festoons, cast bound leaf swing handle, the white agate base on four gadrooned bun feet below a chased acanthus tip plinth, *struck with workmaster's initials, 88 standard, scratched inventory number 15313*, in original Fabergé wood case

height including handle 11.5cm, 4½in.

Carl Fabergé, though he often borrowed from the past in his designs, was very much an innovator, embracing new technologies, materials and techniques, methods of doing business, advertising and so on; evident in his production is a keen interest in the mechanical and scientific. Scientific instruments were becoming more readily available for home use by the early 20th century, and Fabergé was keen to transform them into objects of luxury. In the words of Kenneth Snowman, 'it was no doubt an appreciation of their peculiar charm that inspired Fabergé to design a whole series of his own' (*The Art of Carl Fabergé*, London, 1955, p. 58). A crude version of the aneroid barometer, a type which measures pressure without the use of any liquid, was invented in 1844. It developed over the course of the latter half of the 19th century into the relatively sophisticated instrument which Armfelt set in a richly decorated and elegant enamel case. Fabergé barometers are far rarer than clocks, and the present lot rarer still for not being encased in hardstone, the usual material used.

£ 180,000-250,000

€ 202,000-281,000 US\$ 236,000-328,000







472

472

OTHER PROPERTIES

A silver and cloisonné enamel bowl, Feodor Rückert, Moscow, 1899-1908

oval, the sides decorated with formal stylised cloison coil flowerheads, leaves and scrolls on green and blue grounds, the ends cast as bears' heads with cabochon ruby eyes emerging from leaves above dotted mint and cream-coloured grounds, 84 standard, illegible scratched inventory number  
width 20cm, 7<sup>7</sup>/<sub>8</sub>in.

£ 18,000-25,000

€ 20,200-28,100 US\$ 23,600-32,800

473

A Fabergé silver and cloisonné enamel kovsh, workmaster Feodor Rückert, Moscow, 1908-1917

modelled as a duck, its head forming the handle, the bowl decorated with shaded polychrome wings and tail feathers on a brown ground, with cloison coils and dripped overlay, struck twice with workmaster's initials, once overstruck with K.Fabergé in Cyrillic beneath the Imperial Warrant, 88 standard, scratched inventory number 24997  
length 8.6cm, 6<sup>3</sup>/<sub>8</sub>in.

PROVENANCE

Sotheby's Geneva, 12 November 1980, lot 403

£ 12,000-18,000

€ 13,500-20,200 US\$ 15,800-23,600

474

A silver-gilt and cloisonné enamel kovsh, Feodor Rückert, Moscow, 1908-1917

in the form of a dragon with prow head, its pierced tail forming the handle, the sides decorated with shaded polychrome birds, foliage and scales on green, blue and orange grounds with cloison coils and swirls, 88 standard, scratched number 3437C  
length 12.5cm, 4<sup>7</sup>/<sub>8</sub>in.

± £ 15,000-20,000

€ 16,900-22,500 US\$ 19,700-26,300



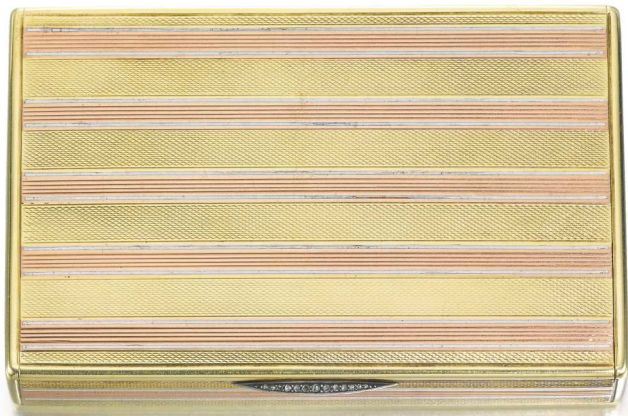
473



474



475



476



477

475

A Fabergé hardstone dish with jewelled gold mounts, workmaster Michael Perchin, St Petersburg, 1899-1903

circular, carved of nephrite, the ropetwist handles set with rose-cut diamonds, the collet-set cabochon ruby terminals on leaf brackets, *struck with workmaster's initials and Fabergé in Cyrillic, scratched inventory number 6305, further illegible scratched numbers*  
width including handles 8.5cm, 3<sup>3</sup>/<sub>8</sub>in.

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-7,900

476

A Fabergé gold and enamel cigarette case, workmaster Henrik Wigström, St Petersburg, 1908-1917

the surfaces with bands of reeded pink gold and wavy engine-turned yellow gold within opaque white line borders, rose-cut diamond-set thumbpiece, *struck with workmaster's initials and Fabergé in Cyrillic, 56 standard*  
width 9.2cm, 3<sup>5</sup>/<sub>8</sub>in.

£ 6,000-8,000

€ 6,800-9,000 US\$ 7,900-10,500



478



479

477

A silver, enamel and wood paper knife, St Petersburg, 1908-1917

the handle painted with the Russian naval flag within bound reed and laurel borders, 88 standard length 29.3cm, 11½in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600

478

A Fabergé jewelled gold and enamel frame, workmaster Victor Arne, St Petersburg, 1899-1904

of shaped rectangular form, the surface of translucent apple green enamel over banded wavy engine-turning within bead and spindle borders, those of the bezel with translucent red and opaque white enamel, applied with collet-set cabochon rubies and two-colour gold ribbon-tied swags, ivory back, silver-gilt scroll strut, struck with workmaster's initials and Fabergé in Cyrillic, 56 and 88 standards, scratched inventory number 10614

height 8.2cm, 3¼in.

**PROVENANCE**

From the collection of a titled Central European family, probably purchased directly from Fabergé Thence by descent

• £ 12,000-18,000

€ 13,500-20,200 US\$ 15,800-23,600

479

A Fabergé jewelled gold and enamel frame, Moscow, 1899-1908

of upright lozenge form, the surface of translucent salmon pink enamel over wavy engine-turning, the two oval apertures centred with a collet-set pearl pierced with two Cupid's arrows and overlaid with rose-cut diamond-set leaf sprigs, the upper and lower points applied with diamond-set rosettes, gold back, gold scroll strut, struck KF in Cyrillic, 56 standard, scratched inventory number 19257

height 5.2cm, 2in.

£ 12,000-18,000

€ 13,500-20,200 US\$ 15,800-23,600



480

480

**A Fabergé silver perpetual desk calendar, Moscow, circa 1890**

of upright shaped rectangular form, the polished surface applied with floral boughs and roccaille scrolls, bound reed borders, scroll feet, the date adjustable by side levers, leather sides, back and strut, *struck K.Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard* height 18.7cm, 7<sup>3</sup>/<sub>16</sub>in.

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200



481

481

**A Fabergé silver table lighter, workmaster Konstantin Wäkevä, St Petersburg, 1899-1902**

of urn form with gadrooned lower body and circular foot on a square socle, beaded rims and scroll handles, the twist off lid engraved with cypher RR below the coronet of a baron (United Kingdom), *struck with workmaster's initials and K.Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard, scratched inventory number 9280, French import marks* height 16cm, 6<sup>1</sup>/<sub>4</sub>in.

**PROVENANCE**

Christie's Geneva, 16-17 November 1993, lot 263

‡ £ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200



482

▲ 482

**A Fabergé silver coffee pot,  
Moscow, 1908-1917**

the ovoid body applied with a collar of rosettes and palmettes, the arched handle and pomegranate finial with Slavich scrolls, faux ivory separators, *struck K.Fabergé in Cyrillic beneath the Imperial warrant, 84 standard, scratched inventory number 41219 (crossed out) and 42249* height 22.3cm, 8<sup>7</sup>/<sub>16</sub>in.

**PROVENANCE**

Sotheby Parke Bernet, New York, Gala Auction for the Winston Churchill Memorial and Library, 16 October 1973, lot 34

‡ £ 3,000-5,000  
€ 3,400-5,700 US\$ 3,950-6,600



483

483

**A Fabergé silver tea glass holder,  
Heinrich Bluttonklepper, Moscow,  
1892**

the plain polished surface engraved with Cyrillic initials YaG, arching scroll handle, with faceted glass, *struck with maker's mark and K.Fabergé in Cyrillic beneath the Imperial Warrant, 88 standard* height overall 11cm, 4<sup>3</sup>/<sub>16</sub>in.

Bluttonklepper ran an independent workshop from 1880 to 1900 and supplied Fabergé with silver articles (T. Fabergé, E. Kohler and V. Skurlov, *Fabergé: A Comprehensive Reference Book*, Geneva, 2012, p. 141).

‡ £ 1,800-2,500  
€ 2,050-2,850 US\$ 2,400-3,300







485

484

### A Fabergé silver tureen, Moscow, 1908-1917

circular with tapering body and domed lid, the sides and spreading foot applied with interlaced reeds, the front and back with the Maksheev family coat of arms, branch handles, the finial cast with a pumpkin and pineapple with leaves, gilt interior, *struck K.Fabergé in Cyrillic beneath the Imperial Warrant*, 91 standard, French import marks, in original Fabergé wood case width including handles 35.5cm, 14in.

The Maksheev coat of arms is possibly for Major-General Feodor Andreevich Maksheev (1855-1932), a military writer. After serving in the Russo-Turkish War of 1877-1878, he became a lecturer and an author of various academic publications on military strategy and history; he wrote the text for the illustrated album 'For Faith, Tsar and the Motherland', commemorating the centenary of the Napoleonic Wars, published by I.S. Lapin in Paris in 1912. Members of the Maksheev family served the Russian throne and were granted fiefdoms by the tsars as early as 1677.

‡ £ 25,000-35,000  
 € 28,100-39,300 US\$ 32,800-45,900

485

### A Fabergé silver jardinière and plateau, First Silver Artel, St Petersburg, 1908-1912

the jardinière of cartouche form with undulating rim, the sides repoussé with central cartouches, one engraved with Roman numeral XXV, Cyrillic initial YeYeG and dates 12-24.XII.1887-1912, the other 'TCv!', within raised panels with incurved corners and reed borders, gilt interior, the conforming plateau with bevel-edged mirror top, the tiered sides with foliate scrolls and scroll feet, wood underside, *both struck with artel mark and Fabergé in Cyrillic with the Imperial Warrant*, 88 standard

(2)  
 width of jardinière 43.8cm, 17¼in.; width of plateau 63.5cm, 25in.

‡ £ 10,000-15,000  
 € 11,300-16,900 US\$ 13,200-19,700



486

486

**A Fabergé silver and glass  
centrepiece bowl, Moscow, 1899-  
1902**

the circular bowl cut with star facets and a scalloped rim, the base cast with flowers and four scroll feet, one side engraved with Cyrillic initials AGYe, the other dated 22.VIII.1902, the leafy scroll handles surmounted by one cast putto whispering secrets to another, struck K.Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard, scratched inventory number 16473 width including handles 39cm, 15<sup>3</sup>/<sub>4</sub>in.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,500-15,800



487

487

**A Fabergé silver and glass decanter,  
Moscow, 1899-1908**

the glass cut with fluting, sunbursts and diaper pattern, the silver neck applied with laurel-hung rosettes above bound reeds, the hinged lid with fir cone finial, struck KF and K.Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard height 30cm, 11<sup>3</sup>/<sub>4</sub>in.

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200



488

488

**A Fabergé silver kovsh, Moscow, dated 1899**

the plain polished surfaces within ropework borders, cartouche-form handle, the prow engraved in Russian '1st Prize/ Ellis and York/ 28 March 1899', struck K.Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard, scratched inventory number 10950, in original Fabergé wood box  
length 32.5cm, 12<sup>3</sup>/<sub>4</sub>in.

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,700-26,300



489

489

**A silver and glass vase, Khlebnikov, Moscow, 1908-1917**

of tapering form with rounded square base, the glass cut with faceted lozenges and diaper pattern, the undulating rim mount with stylised foliage and scrolls set with garnet cabochons, the scroll handles cast with Alkonost, 84 standard height 26cm, 10<sup>1</sup>/<sub>4</sub>in.

A similar vase by this maker sold, Sotheby's London, 10 June 2009, lot 531

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,700

490

**A silver and glass jug, Bolin, circa 1900**

the body cut with faceted stars and flowerheads, the rim mount applied with budding and blooming carnations, the stem forming the scroll handle, 88 standard height 17.8cm, 7in.

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-7,900



490

491

**A gem-set silver and glass kovsh,  
Kurlyukov, Moscow, 1908-1917**

the oval bowl cut with star facets within entwining bands and an undulating rim, the pierced arched handle repoussé with Slavic scrolls and supporting a pensive medieval warrior, the pendant cast with swirls, the prow set with pink and blue hardstone cabochons length 38cm, 15in.

£ 12,000-18,000

€ 13,500-20,200 US\$ 15,800-23,600



491

492

**A silver figural ornament, A.  
Sokolov, St Petersburg, circa 187**

cast and chased as a maiden giving a drink to a mouse from a water jug, a boat emerging from linen folds, later engraved in Italian 'In homage/ to the spouses/ Natalia/ and Domenico Brazzofolli/ Constantinople/ 16 April 1925', 84 standard width 28cm, 11in.

£ 6,000-8,000

€ 6,800-9,000 US\$ 7,900-10,500



492



483

493

**A silver and glass vodka set, St Petersburg, 1878**

the three frosted glass bottles in trompe l'oeil wickerwork baskets on a tripartite base with branch border and feet, their stoppers with cast figures of farm women, the lashed tripod supporting a drinking mujik, *struck with unknown maker's mark JB, 84 standard* height 43.5cm, 17½in.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,700

494

**A silver and glass caviar server, Moscow, 1908-1917**

modelled as a boat with rudder and oars, the pierced sides engraved with waves and water irises, the glass cut with undulating rim and star facets, *84 standard, struck with unidentified maker's mark FR (Cyrillic, Postnikova-Loseva no. 3019)* length 40.5cm, 16in.

£ 6,000-8,000

€ 6,800-9,000 US\$ 7,900-10,500



494



495

495

### A rare silver doll's service, St Petersburg and Moscow, 1845-1854

comprising twelve plates, two platters, four covered tureens, six knives, six forks and six spoons, plain polished surfaces, two tureen lids with flower finials, one with scrolling branch handles, two tureens engraved with Imperial cyphers, one NM, the other SM, gilt interiors, the plates, platters and one tureen Sazikov, St Petersburg, 1847; one tureen Sazikov, Moscow, 1845; one tureen struck CT for Carl Tegelsten or Christian Tepponen, St Petersburg, 1854; one tureen Johan Fredrik Falck for Nicholls & Plincke, St Petersburg, 1845; all flatware struck EF probably for Ernst Fock, St Petersburg, circa 1850; all 84 standard

(36)

diameter of plates 7.7cm, 3in.; height of tallest tureen 6.8cm, 2<sup>3</sup>/<sub>16</sub>in.; length of knives 8.8cm, 3<sup>1</sup>/<sub>2</sub>in.

#### PROVENANCE

Property of a Princely House, sold, Sotheby's Munich, 8-9 December 1999, lot 450

± £ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200

496

### A silver tazza, A. Sokolov, St Petersburg, 1865

the stem cast with a pineapple knop and leaves emerging from a wood bucket with horse head handles, 84 standard height 25.5cm, 10in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600



496



497

497

**A silver tea service, Khlebnikov, Moscow, 1908-1917**

comprising a samovar, tea pot, covered sugar bowl, cream jug and waste bowl, plain polished surfaces, scroll handles, ivory and mother of pearl handles, separators and spigot, the samovar applied with a central cartouche, 84 standard, French import marks

(5)

height of samovar 34cm, 13<sup>3</sup>/<sub>4</sub>in.

• £ 12,000-18,000

€ 13,500-20,200 US\$ 15,800-23,600

498

**A silver samovar, Ovchinnikov, Moscow, 1882**

the surfaces of pearl finish, on a square base with pad feet, ivory hinged handles, knobs and spigot, and a silver tray, Moscow, 1891, both 84 standard, Soviet control marks, further struck with the mark of the Moscow Jewellery and Clock Factory for 1955, in a modern wood box

(2)

height 37.3cm, 14<sup>5</sup>/<sub>8</sub>in.; length of tray 35cm, 13<sup>3</sup>/<sub>4</sub>in.

• £ 12,000-18,000

€ 13,500-20,200 US\$ 15,800-23,600



498





Gaston Doumergue

499

### A gem-set silver presentation cup and cover, Morozov, Petrograd, dated 1917

the flared body applied at the front with the Imperial eagle, the reverse with the civic arms of Petrograd above engraved inscription in French 'The Duma of Petrograd/ to S[on].E[xcellence].M[onsieur].G[aston]. Doumergue/ 4/17 February 1917', above cabochon amethyst and moonstone-set stylised flowers, the lower body, base and lid with lobes, Imperial eagle finial, 84 standard, French import marks, in original wood box height 40cm, 15<sup>3</sup>/<sub>4</sub>in.

The French politician Gaston Doumergue (1863-1937) was serving as Minister of Colonies when he was sent to Russia in February 1917 to discuss the progress of the war and French demands regarding the terms of peace to be imposed on Germany. He was presented with this cup by the Duma just days before the start of the February Revolution and less than a month before the abdication of Nicholas II.

During his time in Petrograd, he met both the Emperor and Empress. According to the diaries of Maurice Paléologue, French Ambassador to Russia, 'She was particularly gracious to Doumergue and remarked at the conclusion of their talk: "Prussia must be punished!" and "Nicholas II cannot help liking him for his candour and friendly simplicity.' Upon Doumergue's departure on 21 February, Paléologue told him, 'Please tell the President of the Republic... that you have left me very anxious. A revolutionary crisis is at hand in Russia.'

£ 22,000-28,000

€ 24,700-31,400 US\$ 28,900-36,800



499



500



501



502

500

**A silver covered serving dish,  
Sazikov, Moscow, 1843**

circular with lobed sides and domed lid, leaf scroll rim mount, ivory-backed hinged scroll handles, cast gourd finial, gilt interior, 84 standard width including handles 20cm, 7<sup>7</sup>/<sub>8</sub>in.

• £ 4,000-6,000  
€ 4,500-6,800 US\$ 5,300-7,900

501

**A silver covered vegetable serving dish,  
Sazikov, Moscow, 1850**

circular with scalloped rim, engraved with initials SK, bound reed handles, the lid with cast broccoli finial, gilt interior, 84 standard diameter 26cm, 10<sup>1</sup>/<sub>4</sub>in.

£ 7,000-9,000  
€ 7,900-10,100 US\$ 9,200-11,800

502

**A silver covered serving dish,  
Sazikov, St Petersburg, 1856**

circular with lobed bombé sides and domed lid, repoussé with rocaille cartouches engraved with initials AM, branch handles, gilt interior, 84 standard diameter 27cm, 10<sup>5</sup>/<sub>8</sub>in.

£ 12,000-18,000  
€ 13,500-20,200 US\$ 15,800-23,600



503



504



505

503

A rare silver serving dome from The Grand Duchess Olga Nikolaevna Service, Henrik August Lång for Nicholls & Plincke, St Petersburg, 1840

circular, the surface divided by four lobes, engraved with the crowned cypher of the Grand Duchess and the Imperial eagle, the scroll handle on acanthus brackets, 84 standard, scratched No. 31 diameter 31.3cm, 12<sup>3</sup>/<sub>4</sub>in.

£ 6,000-8,000

€ 6,800-9,000 US\$ 7,900-10,500

504

A silver serving platter from The Grand Duchess Olga Nikolaevna Service, Henrik August Lång for Nicholls & Plincke, St Petersburg, 1840

circular with scalloped reeded border, the centre engraved with the crowned cypher of the Grand Duchess, 84 standard diameter 45.7cm, 18in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600

505

A pair of silver sauceboats, Nicholls & Plincke, St Petersburg, 1868 and 1873

each with plain polished surfaces within reeded borders, engraved with cypher EK beneath a princely crown, scroll handles, gilt interiors, 84 standard, French import marks (2) length 25cm, 9<sup>3</sup>/<sub>4</sub>in.

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200



506

506

**A parcel-gilt silver salt chair,  
Ovchinnikov, Moscow, 1874**

the seat engraved with trompe l'oeil basketweave above bracket feet, the hinged lid with strapwork, the underside engraved in Russian '1871 29 Jan. 1875 6 Feb.' pierced back, gilt interior, 84 standard  
height 18.6cm, 7<sup>3</sup>/<sub>8</sub>in.

£ 4,000-6,000  
€ 4,500-6,800 US\$ 5,300-7,900

507

**A silver trompe l'oeil basket,  
Khlebnikov, Moscow, 1878**

moulded as wickerwork overlaid with an engraved patterned cloth, entwining reed handles, 84 standard, Soviet control marks  
width including handles 35.5cm, 14in.

£ 3,000-5,000  
€ 3,400-5,700 US\$ 3,950-6,600



507

508

**A trompe l'oeil silver tea caddy and  
box, Peter Loskutov, Moscow, 1886**

both of square section with domed lids, the surfaces repoussé and engraved as woven grass, the caddy with silver-mounted cork stopper, 84 standard  
(2)  
height of tea caddy 15.3cm, 6in.

£ 4,000-6,000  
€ 4,500-6,800 US\$ 5,300-7,900

509

**Lina Cavaliere: A silver trompe l'oeil  
box, Gershi Lizerin, Moscow, dated  
1898**

rectangular with canted sides, engraved and repoussé as a lidded basket draped with linen, the underside of the base inscribed in French 'To Miss Lina Cavaliere/ souvenir from/ Miss Miliketti/ 25.VIII.1898', gilt interior, 84 standard  
width 13.8cm, 5<sup>3</sup>/<sub>8</sub>in.

Lina Cavaliere (1874-1944) was an Italian soprano and actress. The inscribed date of 25 August 1898 on which the Russian singer E.V. Miliketti gave the present lot to Cavaliere corresponds to the date of a triumphant benefit concert performance by the Italian at the Aquarium Theatre in St Petersburg. *The Petersburg Leaflet* reported that 'the theatre shook with applause when the benefit artiste appeared on the stage... The rapturous delight of the public exceeded all bounds' (P. Fryer and O. Usova, *Lina Cavaliere: The Life of Opera's Greatest Beauty, 1874-1944*, London, 2004, pp. 23-24).

£ 3,000-5,000  
€ 3,400-5,700 US\$ 3,950-6,600



508



Lina Cavaliere



509



510

510

**A silver ice bucket, Peter Loskutov, Moscow, circa 1880**

formed as a strap-bound pail with swing handle, the front repoussé with a trumpeting farm boy and geese, 84 standard height 18.5cm, 7¼in.

£ 4,000-6,000  
 € 4,500-6,800 US\$ 5,300-7,900



511

511

**A silver tankard, Moscow, 1871**

modelled as a cylindrical izba, the sides repoussé and engraved with wood cladding, windows and trees, the conical hinged lid with ball finial, struck with maker's mark DG (Cyrillic), possibly for Dmitri Gorbunov, 84 standard height 23.5cm, 9¼in.

£ 6,000-8,000  
 € 6,800-9,000 US\$ 7,900-10,500



512



513

512

**A silver tankard, Jakob Wiberg, Moscow, 1853**

the sides cast with Dionysus, Silenus, maenads, satyrs, baby satyrs and a monkey in a bacchanal, branch handle, putto finial, gilt interior, 84 standard, Latvian import mark height 22cm, 8<sup>5</sup>/<sub>16</sub>in.

£ 6,000-8,000  
 € 6,800-9,000 US\$ 7,900-10,500

513

**A silver tankard, Kiev, 1892**

chased and repoussé with horses at a trough with farmers and oak trees, the domed foot and lid applied with acorns and oak leaves, branch handle, horse finial, struck with unidentified maker's mark IYeZ (Cyrillic, Postnikova-Loseva no. 615), 84 standard height overall 26.5cm, 10<sup>1</sup>/<sub>4</sub>in.

£ 4,000-6,000  
 € 4,500-6,800 US\$ 5,300-7,900



514

514

**A Georgian silver and niello wine ladle, Tbilisi, 1856**

the base of the circular bowl repoussé with a bacchic reveller seated atop a barrel among grapevines, the handle with niello rosettes and leaf scrolls, the underside engraved with a dedicatory inscription in Georgian '1856/ November/ Tbilisi/ from the city council/ in good memory', 84 standard, French import mark length 52cm, 20½in.

This large *azarpeshi* would have been used at a Georgian feast, possibly a wedding, at which wine would be ladled from a large communal vat. For similar examples, please see *The Caucasian Peoples*, ex. cat., Hesseshuis, Antwerp and the Russian Museum of Ethnography, St Petersburg, 2001, p. 161.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,700



515





516

515

**A silver pineapple cup, Gavril Serebrenikov, Moscow, 1752**

the stem a cast figure of Hebe, foliate and wire scroll finial, assay master Yegor Ivanov, French import mark  
height 38cm, 15in.

**£ 3,000-5,000**  
**€ 3,400-5,700 US\$ 3,950-6,600**

516

**The Battle of Chesma: A rare silver-gilt commemorative platter, Moscow, 1779**

repoussé with an armada of ships at sea, the border with Tritons, dolphins, rocaillon scrolls and a lower central cartouche engraved with the Imperial eagle, the underside of the rim engraved in Russian 'Maritime battle between the fleet of Her Imperial Highness Catherine II of Russia under the lead of General Count Orloff and the Ottomans', struck with unidentified maker's mark Ye.K (Postnikova-Loseva no. 2444), assay master Andrei Andreev, alderman Aleksei Kosrev  
width 41.8cm, 16½in.

The naval Battle of Chesma between the Russian and Turkish fleets took place on 5-7 July 1770 off the Anatolian coast during the Russo-Turkish War of 1768–1774. It was a major victory for the Russians, their first of many against the Ottomans, and allowed them to control the Aegean Sea for five years. Catherine the Great commissioned four monuments to commemorate the victory.

**£ 10,000-15,000**  
**€ 11,300-16,900 US\$ 13,200-19,700**



517

517

**A silver cigarette case, Ivan Arharov, St Petersburg, 1908-1917**

of samorodok texture, one side applied with the jewelled and enamelled flags of the Korean Empire with red ground set with diamonds and sapphires and the Grand Duchy of Finland with the Russian tricolour in the canton set with diamonds, sapphires and rubies, within initials SVHM and dates 1903-1907, the reverse with souvenirs including a mink, 'Blanchette 1910', and initials, possibly AT, cabochon sapphire thumbpiece, gilt interior, 84 standard width 9.7cm, 3¾in.

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-3,950

518

**A jewelled and gold-mounted burr wood cigarette case, circa 1880**

carved with reeded sunbursts, the hinged lid centred with a cabochon emerald, the base with a sapphire, in hammered gold mounts, gold thumbpiece, with vesta compartment, tinder cord and striker, unmarked width 10.3cm, 4in.

± £ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-3,950



518

519

**A jewelled gold cigarette case,  
Moscow, 1908-1917**

the matte finish surfaces engraved with diaper pattern inset with circular-cut diamonds, cabochon sapphire thumbpiece, struck with unrecorded maker's mark IZe (Cyrillic), 56 standard width 9.7cm, 3<sup>3</sup>/<sub>4</sub>in.

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200



519

520

**A jewelled silver and enamel cigarette case, Britzin, St  
Petersburg, 1908-1917**

the surfaces enamelled with translucent mauve enamel over engine-turning and set with rose-cut diamonds within opaque white trellis, diamond-set thumbpiece, 88 standard width 8.5cm, 3<sup>3</sup>/<sub>8</sub>in.

± £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-7,900



520



521

521

**A gold and enamel snuff box, Pierre Theremin, St Petersburg, 1800**

rectangular with cut corners, the lid painted en plein after William Beechey's *Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy* (1793), within leaf scroll paillon and taille d'épargne borders, the sides and base of opaque sky blue enamel  
width 8.5cm, 3<sup>3</sup>/<sub>8</sub>in.

The charitable children are Francis Ford and Mary Ford whose father, Sir Francis Ford (1758-1801) of Ember Court, Thames Ditton, Surrey, was a wealthy politician and the owner of extensive property in the West Indies. The original painting is at Tate Britain (T06734). The portraitist Sir William Beechey (1753-1839) became Queen Charlotte's official portrait painter in 1793; his full-length portraits of her and King George III hang in the Grand Staircase at Buckingham Palace (RCIN 405422/3). His painting of *George III and the Prince of Wales Reviewing Troops* earned him a knighthood in 1798; it was the only painting destroyed in the Windsor Castle fire of 1992, being too large to move from the State Dining Room. Sir William was the father of 21 children by his two wives.

£ 15,000-20,000  
€ 16,900-22,500 US\$ 19,700-26,300



William Beechey, RA, *Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy*, 1793, oil on canvas © Tate Images



522

522

**A miniature portrait of Empress Alexandra Feodorovna, Ivan Winberg (d. 1851), circa 1835**

on ivory, the Empress depicted wearing the small Imperial crown, ermine robes, and the sash of the Order of St Andrew, *signed in Latin 'Winberg' centre right*, in a wood frame with gilt metal bezel height 3.8cm, 1½in.; height of frame 9.8cm, 3⅞in.

The Empress is wearing the same impressive ruby, diamond and pearl necklace as depicted in the well-known portrait of her by Franz Krüger, painted in 1830, the same year Winberg received the title of 'naznachennyi' (appointed) artist to the Imperial Court.

• £ 3,000-5,000  
 € 3,400-5,700 US\$ 3,950-6,600



523

523

**An Imperial Presentation jewelled and enamelled gold hunting cased keyless lever quarter repeating watch, Pavel Buhre, St Petersburg, circa 1910**

the cover applied with a rose- and circular-cut diamond-set Imperial eagle with blue enamel ribbon, the white enamel dial with Arabic numerals and outer minute track, subsidiary seconds, inscribed in Russian 'Pavel Buhre', keyless winding jewelled lever Swiss movement, regulator with Cyrillic indication, recessed repeating slide to the band, slide for hand-setting, *the cuvette inscribed 'Pavel Buhre Supplier to the Imperial Court', numbered 142998, struck 0,583 and with Swiss petits ouvrages (squirrel) mark, with fob chain, St Petersburg, 1908-1917, struck with maker's mark AB (Cyrillic), probably for Abram Beilin-Levkov, 56 standard, in original leather presentation case, the lid with gilt-tooled Imperial eagle diameter 5.5cm, 2¼in.*

The present lot is among the most expensive watches presented by the Imperial Cabinet in years from 1909 to 1916 and, according to Dr Ulla Tillander-Godenhielm (*The Russian Imperial Award System, 1894-1917*, Helsinki, 2005, p. 213), would have been given to a pianist, professor, colonel, noble industrialist, or state counsellor.

£ 3,000-5,000  
 € 3,400-5,700 US\$ 3,950-6,600



524

524

**A jewelled gold and silver Maid of Honour cypher, Carl Blank, St Petersburg, circa 1913**

formed as initials M and A for Dowager Empress Maria Feodorovna and Empress Alexandra Feodorovna below a hinged Imperial crown surmount, set with circular- and rose-cut diamonds in gold-backed silver mounts, *apparently unmarked, numbered 394*, with original silk ribbon height 7.5cm, 3in.

**PROVENANCE**

Presented to Baroness Elizabeth von Hoyningen-Huene on 11 February 1914

This cypher is recorded in the Imperial ledgers with the Cabinet's number 419 as having been purchased from Blank for 620 roubles, the initial entry dated 15 May 1913. The name of the recipient, the date of presentation and that it was a double cypher for both Empresses are noted. The cypher is also recorded on an invoice from Blank to the Cabinet with the retailer's number 394 noted.

Elizabeth von Hoyningen-Huene (1891-1973) was the daughter of Baron Barthold Theodor Hermann von Hoyningen-Huene, a Baltic nobleman and courtier, and his wife, Emily Anne Lothrop, a daughter of George Van Ness

Lothrop, who had served as the U. S. Minister to Russia during the previous reign. She married her first husband, Baron Nicolas Wrangell, an aide-de-camp in the household of Grand Duke Michael Alexandrovich, in August 1915, with *Le Figaro*, Paris, announcing that 'Petrograd has been blessed with the marriage' and noting the bride's position as 'demoiselle d'honneur de S. M. l'impératrice de Russie'. The outbreak of war in the summer of 1914 and her marriage the following year meant that Baroness Elizabeth had little opportunity to attend official Court functions in her role as a Maid of Honour.

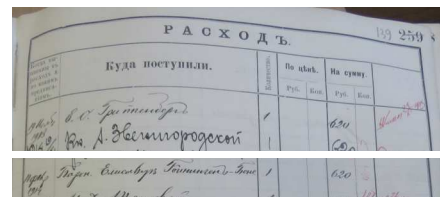
After the Revolution, the Hoyningen-Huene family fled to first London and later Paris. Baroness Elizabeth became a fashion designer, using the name 'Mme Yteb'. Her second husband, Lt. Col. Charles Norman Buzzard, was a British Army officer. Her younger brother George Hoyningen-Huene was the celebrated Hollywood and fashion photographer.

For further information on Maids of Honour and their role, please see U. Tillander-Godenhielm, *The Russian Imperial Award System, 1894-1917*, Helsinki, 2005, pp. 31-45. Sotheby's is grateful to Dr Tillander-Godenhielm for her assistance in cataloguing this lot.

**£ 40,000-60,000**  
**€ 44,900-67,500 US\$ 52,500-79,000**



Baroness Elizabeth von Hoyningen-Huene





525

525

**An Imperial Presentation jewelled gold snuff box, Paris, 1763-1764, possibly mounted by Butz or Hahn**

oval, the surfaces engine-turned in imitation of moiré silk within borders of rosettes and leaf scrolls, the sides divided by lyre-form pilasters, the hinged lid applied with the diamond-set cypher of Emperor Alexander III flanked by diamond-set flowers, struck with illegible maker's mark, charge mark of Jean-Baptiste Fouache, discharge mark for export, date letter Z, numbered 615, St Petersburg 72 standard mark, illegible St Petersburg retailer's mark width 8.4cm, 3¼in.

± £ 30,000-50,000

€ 33,700-56,500 US\$ 39,400-66,000

526



526

**A Hunting Dog with His Trophy:**  
A bronze animal figure, cast by  
Woerffel after the model by Nikolai  
Lieberich (1828-1883)

brown patina, inscribed 'Fabr. C.R. Woerffel./ St.  
Petersbourg.' and in Russian 'Lieberich'  
width 31cm, 12¼in.

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200

527

**A Hunter with Two Borzoi:** A bronze  
figural group, cast by Woerffel after  
the model by Vasiliy Grachev (1831-  
1905),

brown patina, inscribed in Russian 'LBP Grachev'  
and 'zav[od] K.F Woerffel'  
width 43.5cm, 17½in.

± £ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,700



527



Portrait of Vera Nimidoff: A bronze figure, after the model by Pierre-Nicolas Tourgueneff (1853-1912), 1907

brown patina, inscribed 'P. Tourgueneff '07'  
height 62.5cm, 24<sup>3</sup>/<sub>8</sub>in.

**PROVENANCE**

The collection of the sitter

Thence by descent

**EXHIBITED**

Paris, Bibliothèque des Annales, *Salon du Société des Artistes Français*, 1908, no. 3682, titled 'Mademoiselle Vera Nimidoff, de l'Opéra'

Vera Nimidoff was a famed mezzo-soprano of the Paris Opéra, where she made her debut on 10 March 1900 in the role of Stéphano in *Roméo et Juliette*. There she also sang Waltraute in *Die Walküre* and was the first Paris Cléanthis in Xavier Leroux's *Astarté*. She later married a successful physician, Dr Louis Bour, co-founder of the Rueil-Malmaison Health Centre, and lived at 46, avenue Foch, where she presided over a salon of artists and writers.

The present lot is a rare society portrait by Tourgueneff, notable for the absence of any animal.

‡ £ 8,000-12,000

€ 9,000-13,500 US\$ 10,500-15,800



Vera Nimidoff





529

529

Return of the Bear Hunt: A bronze figurative group, cast by Woerffel after the model by Evgeny Naps,

dark brown patina, inscribed 'sculp Naps' and 'Fabr. C.F. Woerffel./ St Petersburg.' width 31cm, 12½in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600

530

A hardstone animal group, Russian

carved of smoky quartz as a recumbent mother bear and her cub, their eyes set with faceted diamonds length 18cm, 7in.

‡ £ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,700



530

531

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A cameo glass vase, Imperial Porcelain and Glass Factories, St Petersburg, period of Nicholas II, dated 1911

of elongated baluster form, the white body decorated with trailing clematis in shades of reddish brown overlay, *etched with the Imperial cypher of Nicholas II dated 1911*  
height 40.6cm, 16in.

‡ £ 12,000-18,000

€ 13,500-20,200 US\$ 15,800-23,600



531

# PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

LOTS 532–547

The commission by Emperor Nicholas I of the first series of 120 military dessert plates in 1827 combined two of his keenest interests: the production of the Imperial Porcelain Manufactory and military regulations, particularly those concerning uniforms. Precisely rendered, their subjects came from a variety of sources, including *Sobranie mundirov rossiiskoi imperatorskoi armii* (A Collection of Uniforms of the Imperial Russian Army), published in 1830 with lithographs by military draftsmen P. Alexandrov and L. Belousov. The Emperor was delighted with the results and later sent more than 200 plates to his father-in-law, King Friedrich Wilhelm of Prussia, who incorporated them in the decoration of his new pavilion at Charlottenburg Palace in Berlin. As uniforms changed, new drawings were produced and new

plates added; production continued uninterrupted throughout the 19th century, the last additions made during the reign of Nicholas II.

This Collection of sixteen plates, all with gilt borders ciselé with Imperial eagles and military trophies, includes thirteen examples from the earliest additions to the first service and date from 1828 to 1836; an additional three plates were produced in 1841. The finest painters-decorators are represented, with five by N. Yakovlev, three by S. Daladugin, two each by P. Savelyev and V. Yelashevsky, who served as head of the painting workshop, and one each by F. Daladugin and Vasily Stoletev; just two of the plates are unsigned. Especially rare are the two nautical plates painted with Sailors of the Guard (lots 534 and 535).

532

Officer and Uncommissioned Officer of the Half-Squadron of the Gendarmes of the Guards: A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1836

the underside titled in French, with blue overglaze cypher of Nicholas I, signed N. Yakovlev, impressed number 10, gilt-inscribed x.2.4. diameter 23.5cm, 9¼in.

± £ 25,000-35,000  
€ 28,100-39,300 US\$ 32,800-45,900

533

Non-Commissioned Officer of the Regiment of the Cuirassiers of the Guard: A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1834

the underside titled in French, with blue overglaze cypher of Nicholas I, signed S. Daladugin, impressed number 12 diameter 24cm, 9½in.

± £ 20,000-30,000  
€ 22,500-33,700 US\$ 26,300-39,400



532



533



534

534

**Artillery Company of the Sailors of the Guard and Transport Company of the Sailors of the Guard: A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1836**

the underside titled in French, with blue overglaze cypher of Nicholas I, signed P. Savelyev, impressed number 10, gilt-inscribed x 2 4 diameter 24cm, 9½in.

‡ £ 30,000-50,000

€ 33,700-56,500 US\$ 39,400-66,000



535

535

**Drum Major and Flagbearer of the Sailors of the Guards: A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1830**

the underside titled in French, with blue overglaze cypher of Nicholas I, signed P. Savelyev, impressed number 6 or 9 diameter 24cm, 9½in.

An identical example by the same artist, dated 1832, is illustrated, N. von Wolf, ed. V. Znamenov, *Imperatorskii farforovyi zavod, 1744-1904*, 2008, p. 487.

‡ £ 32,000-45,000

€ 35,900-50,500 US\$ 42,000-59,000



536



537

536

Trumpeter of the Regiment of the Horse Guard: A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1834

*with blue overglaze Imperial cypher of Nicholas I, impressed number 12*

For a nearly identical example, painted by Yakovlev in 1841, please see Christies's London, 28 November 2016, lot 324.

‡ £ 20,000-30,000  
€ 22,500-33,700 US\$ 26,300-39,400

537

Superior and Subordinate Officers of the Pioneer Squadron of the Horse Guards: A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1831

*the underside titled in French, with blue overglaze cypher of Nicholas I, signed V. Yelashevsky, impressed number 5 diameter 24cm, 9½in.*

‡ £ 25,000-35,000  
€ 28,100-39,300 US\$ 32,800-45,900



538



539



540

538

**Ensign and Drummer of the Regiment of the Moscow Guards:** A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1841

the underside titled in French, with blue overglaze cypher of Nicholas I, signed S. Daladugin, impressed number 12 diameter 24cm, 9½in.

± £ 15,000-20,000

€ 16,900-22,500 US\$ 19,700-26,300

539

**Superior and Subordinate Officers of the Horse Guards:** A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1828

signed Stoletov lower right, the underside titled in French, with blue overglaze cypher of Nicholas I diameter 24cm, 9½in.

± £ 7,000-9,000

€ 7,900-10,100 US\$ 9,200-11,800

540

**Soldier of the Regiment of the Horse Chasseurs of the Guard:** A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1841

the underside titled in French, with black underglaze cypher of Nicholas I, signed S. Daladugin diameter 24cm, 9½in.

± £ 7,000-9,000

€ 7,900-10,100 US\$ 9,200-13,200





541

542

543

541

Soldier of the Regiment of the Guard of the Grodno Hussars: A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1834

the underside titled in French, with black overglaze cypher of Nicholas I, signed N. Yakovlev, gilt-inscribed x.1  
diameter 23.5cm, 9½in.

± £ 18,000-25,000  
€ 20,200-28,100 US\$ 23,600-32,800

542

Non-Commissioned Officer of the Regiment of the Horse Guards: A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1841

the underside titled in French, with blue underglaze cypher of Nicholas I, signed N. Yakovlev, impressed number 14  
diameter 24cm, 9½in.

± £ 12,000-18,000  
€ 13,500-20,200 US\$ 15,800-23,600

543

Standard of the Regiment of the Guards: A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1829

the underside titled in French, with blue overglaze cypher of Nicholas I.  
diameter 24cm, 9½in.

± £ 10,000-15,000  
€ 11,300-16,900 US\$ 13,200-19,700



544



545

544

Superior Officer of the Regiment of the Guard of the Grodno Hussars: A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1834

the underside titled in French, with blue overglaze cypher of Nicholas I, signed F. Daladugin, impressed number 12, gilt-inscribed x.1. diameter 24cm, 9½in.

‡ £ 25,000-35,000  
 € 28,100-39,300 US\$ 32,800-45,900

545

Superior Officer of the Regiment of the Lancers of the Guard: A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1832

the underside titled in French, with blue overglaze cypher of Nicholas I, signed V. Yelashevsky diameter 24cm, 9½in.

‡ £ 25,000-35,000  
 € 28,100-39,300 US\$ 32,800-45,900



546



547

546

Superior and Subordinate Officers of the Battalion of the Sappers of the Guard: A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1833

the underside titled in French, with blue overglaze cypher of Nicholas I, signed N. Yakovlev, diameter 24cm, 9½in.

‡ £ 25,000-35,000

€ 28,100-39,300 US\$ 32,800-45,900

547

Superior and Subordinate Officers of the Battalion of the Guard of Finnish Chasseurs: A porcelain military plate, Imperial Porcelain Manufactory, St Petersburg, period of Nicholas I, dated 1834

the underside titled in French, with blue overglaze cypher of Nicholas I, signed N. Yakovlev, impressed number 12, diameter 24cm, 9½in.

‡ £ 30,000-50,000

€ 33,700-56,500 US\$ 39,400-66,000

# PROPERTY FROM A PRIVATE COLLECTION OF RUSSIAN PORCELAIN, PART II

LOTS 548-556



548



549

548

Tea and Sushki Vendor: A porcelain figure, Gardner Manufactory, Verbilki, 1870-1890

*with impressed factory mark and model number 29*  
height 18.5cm, 7¼in.

± £ 4,000-6,000  
€ 4,500-6,800 US\$ 5,300-7,900

549

Blacksmith: A porcelain figure, Gardner Manufactory, Verbilki, 1870-1890

*with stamped iron red and impressed factory marks, impressed model number 198*  
height 12cm, 4¾in.

± £ 3,000-5,000  
€ 3,400-5,700 US\$ 3,950-6,600

550

Old man on the izba bench: A porcelain figure, Gardner Manufactory, Verbilki, 1870-1890

*with stamped iron red and impressed factory marks, stamped model number 5*  
height 16.5cm, 6½in.

An identical example is illustrated, V. Popov, *Russian Porcelain - Private Factories*, Russia, 1980, no. 220.

± £ 1,500-2,000  
€ 1,700-2,250 US\$ 2,000-2,650

551

A boy and his dog: A porcelain figure, Gardner Manufactory, Verbilki, 1870-1890

*with stamped iron red and impressed factory marks, impressed model number 175*  
height 8.2cm, 3¼in.

± £ 2,000-3,000  
€ 2,250-3,400 US\$ 2,650-3,950

552

Peasant drinking water from a kovsh: A porcelain figure, Gardner Manufactory, Verbilki, 1870-1890

*with impressed factory mark*  
height 14cm, 5½in.

± £ 3,000-5,000  
€ 3,400-5,700 US\$ 3,950-6,600



550



551



552



553



554



555



556

553

**Coachman: A porcelain figure, Gardner Manufactory, Verbilki, circa 1840**

*with impressed factory mark and number 7, inscribed number 19 or 61, gilt-inscribed number 4, Kanter Collection label*  
height 19cm, 7½in.

**PROVENANCE**

The Kanter Collection of Russian Porcelain Figures, sold, Skinner Boston, 14 July 2001, lot 591

± £ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-3,950



557

554

**Tea Vendor: A porcelain figure, Gardner Manufactory, Verbilki, circa 1825**

*with black factory mark, incised number 6 or 9, inscribed N.2 / 2*  
height 19cm, 7½in.

± £ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600



555

**Sbitten Vendor: A porcelain figure, Gardner Manufactory, Verbilki, circa 1840**

*with impressed factory mark and number 3*  
height 19cm, 7½in.

± £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-7,900

556

**Coachman: A porcelain figure, Gardner Manufactory, Verbilki, circa 1840**

*with impressed factory mark and number 4 and with inscribed number, possibly 56*  
height 20.3cm, 8in.

± £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-7,900



557

557

**OTHER PROPERTIES**

**Lapti platter, Peasant woman and Home from the tavern: Two porcelain figures and a porcelain figural group, Gardner Manufactory, Verbilki, 1870-1890**

*with each with stamped iron red and impressed factory marks, stamped numbers 6, 7 and 6 or 9.*

(3)

height of the tallest 19.8cm, 7¾in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600

557



558



558

A pair of porcelain vases, Batenin Porcelain  
Manufactory, St Petersburg, 1832-1839

of amphora form, decorated after the Gothic Service in  
imitation of stained glass with polychrome rosettes and  
palmettes within ciselé tracery, the acanthus scroll handles  
with aegricane brackets, the square socles moulded with leaf  
sprays flanking rosettes, with impressed factory marks  
(2)

height 37.5cm, 14<sup>3</sup>/<sub>4</sub>in.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,700

559

A porcelain plate from the Kremlin Service,  
Imperial Porcelain Manufactory, St  
Petersburg, period of Nicholas I (1825-1855)

with blue underglaze cypher of Nicholas I, gilt-numbered n.44  
diameter 22cm, 8<sup>7</sup>/<sub>8</sub>in.

± £ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-3,950



559



560

A pair of porcelain vases, Imperial Porcelain Manufactory, St Petersburg, period of Nicolas I (1825-1855)

of baluster form with scroll handles, painted with views of Palace Square and Nevsky Prospekt, the backs with birds, within applied trailing borders of polychrome fruit and flowers, the sides with ciselé gilt bouquets, with blue underglaze cypher of Nicholas I, one gilt-inscribed 1.2.0.

(2)  
height 21.5cm, 8½in.

£ 10,000-15,000  
€ 11,300-16,900 US\$ 13,200-19,700



560

561

A porcelain vase, Imperial Porcelain Factory, St Petersburg, Period of Nicholas II, dated 1916

of baluster form, painted with a winter countryside landscape, with green underglaze cypher of Nicholas II dated 1916 and incised 'M'

height 27cm, 10½in.

£ 7,000-9,000  
€ 7,900-10,100 US\$ 9,200-11,800



561

562

A porcelain tea service, Kuznetsov Porcelain Factory, Moscow, early 20th century

comprising a tea pot, covered sugar bowl, covered cream jug, waste bowl, ten cups and eleven saucers, decorated with bright pink and gold bands with raised check and diaper patterns within arcaded blue borders, with overglaze gilt factory marks

(25)  
diameter of teapot 13.3cm, 5¼in.

± £ 2,000-3,000  
€ 2,250-3,400 US\$ 2,650-3,950



562



563

563

A silver and cloisonné enamel kovsh, Khlebnikov, Moscow, 1908-1917

in the form of a mythical beast, the handle modelled as its head and polychrome enamelled with raised geometric motifs on white grounds, the sides of the circular bowl with central roundels, one repoussé and enamelled with St George slaying the dragon, the other with applied initials AM, within yellow wings below a dotted border, gilt interior, *84 standard* length 20cm, 7<sup>7</sup>/<sub>8</sub>in.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,300-39,400

564

A silver-gilt and pictorial enamel cigarette case, Ovchinnikov, Moscow, 1882

the lid painted en plein with a peasant girl listening to a boy playing the pyzhatka in an oval reserve within polychrome cloisonné enamel foliate scrolls on a stipple ground, the reverse with blue shaded birds, geometric borders, *88 standard* length 10.5cm, 4<sup>1</sup>/<sub>2</sub>in.

‡ £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-7,900

565

A silver-gilt and cloisonné enamel spoon, probably Moscow, 1899-1908

painted with a shaded polychrome heron with a fish in its mouth, the handle of conforming outline, the bowl with water plants, *84 standard*, illegible assay master's initials length 13.5cm, 5<sup>1</sup>/<sub>4</sub>in.

**PROVENANCE**

Formerly in the collection of Alexander Djancheff, from whom purchased by the current owner

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600



564



565

566

**A silver-gilt and pictorial enamel box, 11th Artel, Moscow, 1908-1917**

the hinged lid painted en plein with a pensive boyarynia, the sides and base with cloisonné enamel polychrome stylised foliage on varicoloured grounds within borders of cloison rings, 88 standard diameter 7cm, 2¾in.

‡ £ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600



566



567

567

**A set of twelve silver-gilt and enamel spoons,  
Antip Kuzmichev, Moscow, circa 1880**

the bowls with polychrome plique-à-jour foliage within cloisonné scrolls and strapwork, the handles with white-dotted leaf trails, the terminals of six engraved with initial K, six with S (Latin), within turquoise-coloured borders, 84 standard (12) length 11.2cm, 4<sup>3</sup>/<sub>8</sub>in.

£ 2,000-3,000  
€ 2,250-3,400 US\$ 2,650-3,950

568

**A parcel-gilt silver and leather portfolio,  
Moscow, 1899-1908**

the cover of the leather binder applied with a silver matte finish plaque engraved with yellow and pink-gilt Art Nouveau irises and initials CR, inscribed in French '[In] testimony of high esteem for our/ dear and adored Professor Dr Roux/ Eternally grateful/ Alexandre and Olga/ Pissarenko/ 1907', struck with maker's mark PA (Cyrillic), possibly for Peter Abrosimov or Pavel Amerikantsev, 84 standard height 36cm, 14<sup>1</sup>/<sub>4</sub>in.

£ 2,000-3,000  
€ 2,250-3,400 US\$ 2,650-3,950



568



569

569

A silver-gilt and cloisonné enamel bowl, Ovchinnikov, Moscow, 1899-1908

decorated with formal stylised pastel foliage on a textured ground, beaded blue border, 84 standard diameter 11cm, 4 $\frac{3}{8}$ in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600



570

570

A silver and enamel ewer, Antip Kuzmichev, Moscow, for Tiffany & Co., New York, 1899-1908

of baluster form, the body with polychrome cloisonné foliage and scrolls on a stippled ground, the neck patterned with champlévé blue and cream counterchange within purple strapwork, the domed and hinged lid with anthemion, ball finial, 88 standard height 19cm, 7 $\frac{1}{2}$ in.

‡ £ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200



571



572



573



574





575

571

A silver-gilt and cloisonné enamel tea glass holder, Khlebnikov, Moscow, 1908-1917

decorated with shaded polychrome foliage, scrolls and scalework, the central cartouche engraved with cypher AL beneath a noble coronet, glass liner, 88 *standard* height 9.8cm, 3<sup>7</sup>/<sub>16</sub>in.

£ 3,000-5,000  
€ 3,400-5,700 US\$ 3,950-6,600

572

A silver-gilt and cloisonné enamel tea glass holder, Semen Kazakov, Moscow, 1908-1917

decorated with polychrome foliage and strapwork within white dot borders, 84 *standard* height including handle 11cm, 4<sup>3</sup>/<sub>16</sub>in.

£ 2,000-3,000  
€ 2,250-3,400 US\$ 2,650-3,950

573

A silver-gilt and cloisonné enamel tea glass holder, Ivan Saltykov, Moscow, 1896

the central roundel within polychrome foliage on a stippled ground, blue dot borders, 84 *standard*, scratched inventory number 6789 height including handle 9.5cm, 3<sup>3</sup>/<sub>16</sub>in.

£ 2,000-3,000  
€ 2,250-3,400 US\$ 2,650-3,950

574

Two silver-gilt and cloisonné enamel tea glass holders, Dmitri Nikolaev, Moscow, 1908-1917

decorated as a near pair with polychrome foliage on stippled grounds, blue dot borders, 84 *standard* (2) height including handles 11cm, 4<sup>3</sup>/<sub>16</sub>in.

£ 4,000-6,000  
€ 4,500-6,800 US\$ 5,300-7,900

575

A silver and champlévé enamel tea glass holder, Timothy Hesketh, St Petersburg, 1889

applied with three cast horse heads and a polychrome enamelled duga emerging from engraved architecture, inscribed with initials GM (Cyrillic), 'Spasibo' and date 1890, 84 *standard* height including handle 11.4cm, 4<sup>1</sup>/<sub>2</sub>in.

£ 2,000-3,000  
€ 2,250-3,400 US\$ 2,650-3,950



576



577



578

576

A silver-gilt and cloisonné enamel kovsh, 11th Artel, Moscow, 1908-1917

decorated with polychrome shaded foliage and cloison scrolls on varicoloured and stippled grounds, translucent red dot borders, 84 standard length 15.5cm, 6 $\frac{1}{8}$ in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600

577

A silver and cloisonné enamel kovsh, Moscow, 1899-1908

decorated with polychrome shaded foliage on stippled grounds, white dot borders, struck with maker's mark VA (Cyrillic) for Akimov, Agafonov or Andreev, 84 standard length 12.8cm, 5in.

£ 1,800-2,500

€ 2,050-2,850 US\$ 2,400-3,300

578

A silver-gilt and cloisonné enamel kovsh, Khlebnikov, Moscow, 1874

the sides, base interior and cartouche-form handle with polychrome opaque and translucent foliage, three ball feet, 88 standard length 13cm, 5 $\frac{1}{8}$ in.

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-3,950



# ICONS

LOTS 579–589



579

579

A silver-gilt and cloisonné enamel pendant icon of Archangel Michael, Ovchinnikov, Moscow, 1899-1908

the figure in translucent enamel outlined by silver cloisons on polished background, with gilded filigree swirl and quatrefoil border, the suspension loop cast with the Mandylion, the reverse inscribed 'Save and Protect', 84 standard height including surmount 7.5cm, 2<sup>7</sup>/<sub>16</sub>in.

£ 12,000-18,000

€ 13,500-20,200 US\$ 15,800-23,600



580

580

A silver-gilt and champlevé enamel pendant icon of Archangel Michael, Ovchinnikov, Moscow, 1908-1917

the figure finely painted holding a sword and staff on a gilt-metal plaque, the frame with polychrome opaque and translucent scrolls, rosettes, stripes, cross and tapering tulip plants, the hinged surmount with pendant loop, illegible standard mark height including surmount 10.4cm, 4<sup>1</sup>/<sub>16</sub>in.

± £ 12,000-18,000

€ 13,500-20,200 US\$ 15,800-23,600



581



582



583

581

The Archangel Michael 'Voevoda' on a red horse vanquishing the devil, Russia, Stroganov or Moscow School, 17th century

18 by 22.5cm, 7 by 8 7/8 in.

The prototype of the 'Fearsome power War-leader [Voevoda]' iconography can be traced to eleventh century Byzantine and Russian works. Based on the last book of the Bible, the Archangel blows the trumpet of the End of Time during his cosmic battle with the Devil. The Altar of the Dreadful Judgement is visible in the upper right corner. Icons of this type were often inscribed with various pious prayers to the Saint and were especially popular with the Old Believers.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600



584



584

582

Mother of God Axion Estin (Dostóino yest'), Mount Athos, 19th century

inscribed in Church Slavonic 'Before this miraculous icon St. Archangel Gabriel sang: It is truly meet and etc. [The original] is on the Holy Mount Athos in the Protat Church, [this version] conveying a blessing to the Alekseevskaya Arzamas Women's Monastery. August 31, 1853' and with a label from the Museum of the City [of St Petersburg] on the reverse  
17.5 by 22.5cm, 7 by 8<sup>7</sup>/<sub>8</sub>in.

± £ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600

583

Anastasis, Russia, Novgorod School, early 16th century

47.5 by 36cm, 18<sup>3</sup>/<sub>4</sub> by 14<sup>1</sup>/<sub>2</sub>in.

± £ 8,000-12,000

€ 9,000-13,500 US\$ 10,500-15,800

584

A large double-sided processional icon, Greece, 1781

depicting the descent into Limbo on one side and the Resurrection of Christ on the other  
132.5 by 64cm, 52 by 25<sup>1</sup>/<sub>4</sub>in.

PROVENANCE

Sotheby's London, 12 June 2008, lot 523

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,600-9,200



585



586



587

585

A parcel-gilt icon of Saint Symeon holding the Christ child and Saint Anna, St John the Evangelist and the monastic saints Peter and Fedronia, Kuzmichev, Moscow, 1882

tempera and gilding on wood, 84 standard  
16.5 by 21.5 cm, 6½ by 8½ in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600

586

A parcel-gilt icon of Saints Zosima and Savvatiy presenting a model of the Solovetski monastery to the Mother of God of the sign above, wormaster A.P., Arkhangelsk, 1833

tempera on wood, 84 standard  
33 by 28.5 cm, 12⅞ by 11½ in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,950-6,600



588

587

An extremely rare icon with the Madonna on a Crescent, Russia, possibly St Petersburg, 18th century

32.3 by 28.4cm, 12<sup>7</sup>/<sub>8</sub> by 11<sup>1</sup>/<sub>4</sub>in.

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-7,900

588

Christ and the Samaritan woman at the well, Russia, early 20th century

102 by 142cm., 40<sup>1</sup>/<sub>8</sub> by 55<sup>7</sup>/<sub>8</sub>in.

£ 6,000-8,000

€ 6,800-9,000 US\$ 7,900-10,500

□ 589

Saint Archdeacon Stephan, Russia, 19th century

63 by 125cm, 25 by 49<sup>1</sup>/<sub>2</sub>in.

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-3,950

END OF SALE



589

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Phryne  
Estimate £400,000–600,000



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# Sotheby's

## ABSENTEE/TELEPHONE BIDDING FORM

**Sale Number** L17116 | **Sale Title** RUSSIAN WORK OF ART, FABERGÉ & ICONS | **Sale Date** 28 NOVEMBER 2017

Please see the important information regarding absentee bidding on the reverse of this form.  
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
	POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices:  Email  Post/Mail

Telephone number during the sale (telephone bids only) \_\_\_\_\_

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS \_\_\_\_\_

POSTAL CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

- I will collect in person  I authorise you to release my purchased property to my agent/shipper (provide name)  
 Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE \_\_\_\_\_

PRINT NAME \_\_\_\_\_ DATE \_\_\_\_\_

## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

**Before the Auction** We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

**After the Auction** Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

**Without Reserve Lots** Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

### Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

### New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

### Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

### Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

## BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

**Pre-sale Estimates in US Dollars and Euros** Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

### 2. DURING THE AUCTION

**Conditions of Business** The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

**Absentee, Telephone and Internet Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

**Online Bidding via BIDnow** If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to [sothebys.com](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and

Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

**Consecutive and Responsive Bidding** The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

### 3. AFTER THE AUCTION

**Payment** Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque

Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

**Card payment** Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

**We reserve the right to seek identification of the source of funds received.**

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

**Collection** It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Storage** Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:  
**Post Sale Services (Mon-Fri 9am to 5pm)**  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910  
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

**Export** The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

#### EU Licence Thresholds

Archaeological objects  
EU LICENCE THRESHOLD: ZERO  
Elements of artistic, historical or religious monuments  
EU LICENCE THRESHOLD: ZERO  
Manuscripts, documents and archives (excluding printed matter)  
EU LICENCE THRESHOLD: ZERO  
Architectural, scientific and engineering drawings produced by hand  
EU LICENCE THRESHOLD: £11,766  
Photographic positive or negative or any assemblage of such photographs  
EU LICENCE THRESHOLD: £11,766  
Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £39,219  
Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657  
Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £23,531  
Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

#### UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs  
UK LICENCE THRESHOLD: £10,000  
Textiles (excluding carpets and tapestries)  
UK LICENCE THRESHOLD: £12,000  
British Historical Portraits  
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

#### o Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee

on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

#### △ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### □ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included

to this effect and the box symbol will not be used for each lot.

#### ⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

#### • Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

#### ⌈⌋ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

## VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day

of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

### 1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

### 2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

### 3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if

the property is to be re-exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

### 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

### 5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

#### Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

#### Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

#### Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
  - The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
  - The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's
- Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

#### Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject

to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

### 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
Duncreggan Road, Londonderry  
Northern Ireland, BT48 7AE  
Tel: +44 (0)2871 305100  
Fax: +44 (0)2871 305101  
enq.oru.ni@hmrc.gsi.gov.uk

### 7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

### CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and

Bidders should pay particular attention to these Conditions.

## 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

## 2. COMMON TERMS

In these Conditions of Business:

**"Bidder"** is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

**"Buyer"** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

**"Buyer's Expenses"** are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

**"Buyer's Premium"** is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"Counterfeit"** is as defined in Sotheby's Authenticity Guarantee;

**"Hammer Price"** is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**"Purchase Price"** is the Hammer Price and applicable Buyer's Premium and VAT;

**"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

**"Seller"** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**"Sotheby's"** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

**"Sotheby's Company"** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London)

and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

## 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

## 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

## 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the

sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

## 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

## 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i)

collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

[House Sales: Replacement Condition 7(c)]

(c) The Buyer is obliged to arrange collection of purchased lots within the time stipulated in the special information or guide to Buying at Auction in the Sale Catalogue. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of: (i) collection or (ii) the expiry of the time specified above for collection. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.]

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

## 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that

or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

## 10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not

subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

## 11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance or emailing enquiries@sothebys.com.

## 13. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

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## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large

items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

#### COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:

Sotheby's Property Collection

Opening hours:

Monday to Friday 9.00am to 5.00pm

34–35 New Bond Street

London, W1A 2AA

Tel: +44 (0)20 7293 5358

Fax: +44 (0)20 7293 5933

#### COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park,

13 Ockham Drive, Greenford, Middlesex,

UB6 0FD

Tel: +44 (0)20 7293 5600

Fax: +44 (0)20 7293 5625

#### ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

#### STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

**Small items** (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

**Medium items** (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

**Large items** (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

**Oversized items** (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

#### LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

#### SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the

description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS\_GUARANTEE.MAIN

#### IMPORTANT NOTICES

##### ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.12

£1 = €1.31

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

#### LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

#### COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

#### SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

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11/10 NBS\_NOTICE\_E & \$US



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