

RUSSIAN
WORKS OF ART,
FABERGÉ
& ICONS

РУССКОЕ
ДЕКОРАТИВНО-ПРИКЛАДНОЕ
ИСКУССТВО, ФАБЕРЖЕ И ИКОНЫ

LONDON 5 JUNE 2018



Sotheby's EST. 1744



FRONT COVER
LOT 458 (DETAIL)
BACK COVER
LOT 376 (DETAIL)
THIS PAGE
LOT 414 (DETAIL)



RUSSIAN
WORKS OF ART,
FABERGÉ
& ICONS

РУССКОЕ
ДЕКОРАТИВНО-
ПРИКЛАДНОЕ
ИСКУССТВО,
ФАБЕРЖЕ И ИКОНЫ



RUSSIAN
WORKS OF ART,
FABERGÉ
& ICONS

РУССКОЕ
ДЕКОРАТИВНО-
ПРИКЛАДНОЕ
ИСКУССТВО,
ФАБЕРЖЕ И ИКОНЫ

AUCTION IN LONDON
5 JUNE 2018
SALE L18113
2.30 PM

EXHIBITION
Friday 1st June
9am – 4.30pm

Saturday 2nd June
12noon – 5pm

Sunday 3rd June
12noon – 5pm

Monday 4th June
9am – 4.30pm

34-35 New Bond Street
London, W1A 2AA
+44 (0)20 7293 5000
sothebys.com



THIS PAGE
LOT 387 (DETAIL)

SPECIALISTS AND AUCTION ENQUIRIES

For further information on lots in this auction please contact any of the specialists listed below.

LONDON / ЛОНДОН



Darin Bloomquist
ДАРИН БЛУМКВИСТ
Director, Head of
Russian Works of Art
+44 (0)20 7293 5105
darin.bloomquist@sothebys.com

LONDON / ЛОНДОН



Marie Sapozhnikova
МАРИЯ САПОЖНИКОВА
Junior Cataloguer/Department
Assistant, Russian Works of Art
+44 (0)20 7293 5576
marie.sapozhnikova@sothebys.com

MOSCOW / МОСКВА



Irina Stepanova
ИРИНА СТЕПАНОВА
General Director,
Sotheby's Russia
+7 495 722 9688
irina.stepanova@sothebys.com

PARIS / ПАРИЖ



Wladimir Witkowsky
ВЛАДИМИР ВИТКОВСКИЙ
Junior Specialist,
Russian Art
+33 (0)1 53 05 53 27
wladimir.witkowsky@sothebys.com

LONDON / ЛОНДОН



Mark Poltimore
МАРК ПОЛТИМОР
Chairman
Sotheby's Russia and CIS
+44 (0)20 7293 5200
mark.poltimore@sothebys.com



Jo Vickery
ДЖО ВИКЕРИ
Senior Director,
International Director, Russian Art
+44 (0)20 7293 5597
jo.vickery@sothebys.com

SALE NUMBER

HOMEР АУКЦИОНА
L18113 "LESSON TIP"

BIDS DEPARTMENT

ОТДЕЛ ПРИЕМА ЗАЯВОК
В АУКЦИОНЕ
+44 (0)20 7293 5283
FAX +44 (0)20 7293 6255
bids.london@sothebys.com

Telephone bid requests should
be received 24 hours prior
to the sale. This service is
offered for lots with a low estimate of
£3,000 and above.

Заявки на участие в
аукционе принимаются как
минимум за
24 часа до начала
продажи.

PRIVATE CLIENT GROUP

+44 (0)20 7293 6429
privateclients@sothebys.com
RUSSIA & CIS
Alina Davey
alina.davey@sothebys.com
Irina Kronrod
irina.kronrod@sothebys.com
Lilija Sitnika
lilija.sitnika@sothebys.com
+44 (0)20 7293 5934

SALE ADMINISTRATOR

АДМИНИСТРАТОР ПРОДАЖ
ИСКУССТВО
Works of Art – ПРИКЛАДНОЕ
ИСКУССТВО
Miriam Stein / МИРИАМ ШТАЙН
Miriam.Stein@sothebys.com
+44 (0)20 7293 5370

Post Sale Services
ОБСЛУЖИВАНИЕ КЛИЕНТОВ
ПОСЛЕ АУКЦИОНА
Ellen Wolsey / ЭЛЕН ВУЛЗИ
Post Sale Manager
FOR PAYMENT, DELIVERY
AND COLLECTION
+44 (0)20 7293 6209
FAX +44 (0)20 7293 5910
ukpostsaleservices@sothebys.com

CATALOGUE PRICE

£25 at the gallery

FOR SUBSCRIPTIONS CALL

+44 (0)20 7293 5000
for UK & Europe
+1 212 606 7000 USA





CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	RUSSIAN WORKS OF ART, FABERGÉ & ICONS: LOTS 301–460
87	ABSENTEE BID FORM
89	BUYING AT AUCTION
90	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
91	CONDITIONS OF BUSINESS FOR BUYERS
93	WAREHOUSE, STORAGE, COLLECTION INFORMATION
94	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
95	INTERNATIONAL DEPARTMENTS SOTHEBY'S EUROPE



301



302



303



304



305



306



307



308

301

A Fabergé jewelled egg pendant, circa 1895

set overall with circular-cut diamonds in wire trellis, *struck KF in Cyrillic*, 56 standard height excluding loop 1.8cm, 3/4in.

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,800-4,200

302

A jewelled enamel egg pendant, circa 1895

the red translucent surface inset with a rose-cut diamond-set five-leaf clover, *illegible mark* height excluding loop 1.6cm, 5/8in.

£ 1,800-2,500
€ 2,100-2,900 US\$ 2,550-3,500

303

A jewelled gold egg pendant, St Petersburg, 1904-1908

applied overall with bezel-set rose-cut diamonds, *partial maker's mark, possibly CT*, 56 standard height excluding loop 1.6cm, 5/8in.

± £ 1,000-1,500
€ 1,150-1,750 US\$ 1,400-2,100

304

A jewelled hardstone egg pendant, Kiev, 1908-1917

carved of petrified wood with a cap of nephrite and rose-cut diamond-set gold leaves, 56 standard height excluding loop 1.5cm, 5/8in.

± £ 2,000-3,000
€ 2,300-3,450 US\$ 2,800-4,200

305

A gold, enamel and purpurine egg pendant, Erik Kollin, St Petersburg, circa 1890

applied with a white-enamelled Maltese cross, *struck with workmaster's initials*, 56 standard height excluding loop 1.3cm, 1/2in.

± £ 2,000-3,000
€ 2,300-3,450 US\$ 2,800-4,200

306

A gold-mounted hardstone egg pendant, St Petersburg, 1899-1904

carved of light brown agate, overlaid with entwining pink and green gold leaf bands, *maker's mark A.K*, 56 standard height excluding loop 1.2cm, 1/2in.

± £ 1,500-2,000
€ 1,750-2,300 US\$ 2,100-2,800

307

A jewelled hardstone egg pendant, St Petersburg, 1908-1917

in the colours of the Russian flag, carved of white chalcedony, lapis lazuli and pinkish red glass, centred with a circular-cut diamond, *maker's mark EK*, 56 standard height excluding loop 1.4cm, 1/2in.

± £ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000

308

A jewelled purpurine egg pendant, circa 1895

centred with a circular-cut diamond, 56 standard, *partial maker's mark, possibly NSh (Cyrillic)*, 56 standard height excluding loop 1.1cm, 3/8in.

± £ 1,500-2,000
€ 1,750-2,300 US\$ 2,100-2,800



309



310



311



312



313



314



315



316

309

A Fabergé jewelled gold egg pendant, workmaster August Hollming, St Petersburg, 1899-1904

chased overall with flowerheads set with circular-cut sapphires, the cap with a rose-cut diamond-set leaf, *struck with workmaster's initials*, 56 standard
height excluding loop 1.6cm, 5/16in.

± £ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000

310

A Fabergé gold, enamel and purpurine egg pendant, workmaster Feodor Afanassiev, St Petersburg, 1908-1917

in the colours of the Russian flag, enamelled in bands of translucent white and blue over hatched surfaces divided by gold bands above the purpurine base, *struck with workmaster's initials*, 56 standard
height excluding loop 3.2cm, 1 1/4in.

PROVENANCE

William Henry de Bray (1853-1912), State Councillor and Master at the Imperial Lyceum

A similar example by the same maker, sold, Sotheby's London, 28 November 2006, lot 320.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400

311

A gold-mounted hardstone egg pendant, St Petersburg, 1904-1908

carved of green chrysoprase, the cap overlaid with entwining pink and green gold leaf bands, 56 standard
height excluding loop 1cm, 3/8in.

± £ 1,500-2,000
€ 1,750-2,300 US\$ 2,100-2,800

312

A Fabergé enamel egg pendant, workmaster Feodor Afanassiev, St Petersburg, circa 1895

enamelled in translucent pale blue over a hatched surface, *struck with workmaster's initials*, 56 standard
height excluding loop 1.4cm, 1/2in.

± £ 2,000-3,000
€ 2,300-3,450 US\$ 2,800-4,200

313

A Fabergé jewelled gold and enamel egg pendant, Moscow, 1899-1908

enamelled in translucent red over hatched surfaces divided by a blue band with rose-cut diamond-set flourishes, *struck KF in Cyrillic*, 56 standard
height excluding loop 1.5cm, 5/16in.

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,800-4,200

314

A jewelled gold egg pendant, circa 1900

the pierced surface set with circular-cut sapphires, rubies and emeralds and rose-cut diamonds within chased leaf trails terminating in a cabochon sapphire, *apparently unmarked*
height excluding loop 1.5cm, 5/16in.

± £ 1,000-1,500
€ 1,150-1,750 US\$ 1,400-2,100

315

A jewelled gold, enamel and hardstone egg pendant, Odessa, 1908-1917

carved of dyed chalcedony, the cap overlaid with white enamel stems terminating in rose-cut ruby-set flowers, *illegible partial maker's mark*, 56 standard
height excluding loop 1.4cm, 1/2in.

± £ 1,000-1,500
€ 1,150-1,750 US\$ 1,400-2,100

316

A Fabergé jewelled gold egg pendant, circa 1895

the reeded surface inset with a circular-cut ruby and diamond flower, *struck KF in Cyrillic*, 56 standard
height excluding loop 1.8cm, 3/4in.

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,800-4,200



317



318



319

317

A group of five jewelled gold egg pendants, late 19th and early 20th centuries

the caillouté surface set with a cabochon ruby, 1908-1917, *illegible maker's mark*, 56 standard; formed of coiled wires set with a cabochon emerald, with *partial maker's mark _H or _N (Cyrillic)*, 56 standard; the surface chased with Slavic scrolls and set with a split pearl, *apparently unmarked*; the plain polished surface set with a faceted sapphire and chrysoberyl and engraved '1916', Moscow, 1908-1916, 56 standard; the textured surface set with a cabochon sapphire, 1908-1917, with *partial maker's mark*, possibly *_W or M_*, 56 standard

(5)
heights excluding loops 1-1.6cm, 3/8-5/8in.

± £ 2,000-3,000
€ 2,300-3,450 US\$ 2,800-4,200

319

A group of six egg pendants

enamelled in translucent powder blue over wavy engine-turning and applied with a diamond-set flourish, *St Petersburg, 1899-1904, illegible maker's mark*, 56 standard; carved of banded agate, the sides hung with wire set with sapphires, turquoises and a ruby, *apparently unmarked*; of translucent white enamel divided by a pierced band of silver, *apparently unmarked*; carved of bowenite with incised decoration, *apparently unmarked*; carved of bowenite and green chrysoprase divided by faceted rock crystal, *maker's mark R.L or B.L.*; of white enamel with traces of foil swags and flowers, *August Hollming*

(6)
heights excluding loops 1.2-1.5cm, 1/2-5/8in.

± £ 2,000-3,000
€ 2,300-3,450 US\$ 2,800-4,200

320

A group of five jewelled gold egg pendants, late 19th and early 20th centuries

the polished surface set with diamond chip stars below an engraved flourish, *Kiev, 1899-1908, 56 standard, illegible maker's mark*; of polished gold overlaid with a band of filigree scrolls set with a circular-cut ruby and seed pearl, *Moscow, 1908-1917, 56 standard*; the reeded gold surface inset with seed pearls, *St Petersburg, circa 1895, struck with maker's mark OK, 56 standard*; of reeded surface, the pierced central band set with a ruby, *St Petersburg, circa 1895, struck with maker's mark AK, 56 standard*; centred with a cabochon sapphire within a filigree cartouche, *illegibly marked*

(5)
heights excluding loops .9-1.6cm, 3/8-5/8in.

± £ 2,000-3,000
€ 2,300-3,450 US\$ 2,800-4,200

318

A group of six hardstone egg pendants, late 19th and early 20th centuries

carved of rhodonite, *struck with maker's mark S&Co, 56 standard*; of amethyst, *apparently unmarked*; of sunstone, with *partial maker's mark possibly AA*; of lapis lazuli, *apparently unmarked*; of emerald, with *maker's mark possibly A.K, 56 standard*; of blue crackled quartz, *St Petersburg, circa 1895, partial maker's mark possibly TP, 56 standard*

(6)
heights excluding loops 1.3-1.9cm, 1/2-3/4in.

± £ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000



320



321

321

A jewelled gold brooch, Bolin, St Petersburg, 1904-1908

set with a rectangular-cut aquamarine in a rose-cut diamond-set frame with ribbon surmount, struck with workmaster's initials KL, possibly for Konstantin Linke, 56 standard, scratched inventory number 95817, in original leather case height 2.7cm, 1in.

LITERATURE

Illustrated and exhibited, G. von Habsburg, *Fabergé - Cartier: Rivalen am Zarenhof*, Munich, 2004, no. 524, p. 306.

A jewelled gold brooch in the form of a beetle, struck with workmaster's initials KL or possibly RL, is illustrated, C. Bolin and P. Bulatov, eds., *W. A. Bolin*, Moscow, 2001, no. 187, p. 207.

± £ 6,000-8,000
 € 6,900-9,200 US\$ 8,400-11,200



323



322

322

A pair of jewelled gold and enamel cufflinks, Andrei Adler, St Petersburg, 1908-1917

each link square, the surface enamelled in translucent white over sunburst engine-turning, applied with a cabochon sapphire and intersecting leaf trails, 56 standard (2) width 1.4cm, 5/16in.

± £ 3,000-5,000
 € 3,450-5,800 US\$ 4,200-7,000



324



325

323

A jewelled gold and enamel locket, 1908-1917

oval, the front enamelled with a white trellis inset with circular-cut sapphires, the interior fitted for two photographs, pendant loop, 56 standard, illegible maker's mark height 3.5cm, 1 3/8in.

± £ 2,000-3,000
 € 2,300-3,450 US\$ 2,800-4,200

324

A jewelled gold brooch, St Petersburg, late 19th century

formed as a circle of rope bound with a rose-cut diamond-set loop suspending a gold egg inset with an emerald-cut ruby, struck with maker's mark HM or NM (Cyrillic), 56 standard, Soviet control marks diameter 2.5cm, 1in.

± £ 3,000-5,000
 € 3,450-5,800 US\$ 4,200-7,000

325

A jewelled gold, pearl and enamel sautoir, Russian, possibly Fabergé, circa 1910

formed as a cord of two entwining strands of seed pearls, the ends of two translucent pink enamel egg halves with rose-cut diamond-set borders, a pearl between, hung with tassels, apparently unmarked length 125cm, 49 1/4in

£ 7,000-8,000
 € 8,100-9,200 US\$ 9,800-11,200



326



327



328



329

326

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

the front centred with a faceted oval sapphire on a ground of translucent sea green enamel over banded sunburst engine-turning, the border set with rose-cut diamonds within chased leaves, the interior fitted for two photographs, pendant loop, *struck KF in Cyrillic, 56 standard, scratched inventory number 3758*, with an associated fob chain, *apparently unmarked*
height 3.1cm, 1¼in.

± £ 6,000-8,000
€ 6,900-9,200 US\$ 8,400-11,200

327

A Fabergé jewelled gold brooch, St Petersburg, 1908-1917

formed as an ellipse of looped gold wire suspending a faceted sapphire, *56 standard*, in original Fabergé wood case
width 3.6cm, 1¾in.

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

328

A Fabergé jewelled gold and enamel brooch, workmaster Alfred Thielemann, St Petersburg, 1908-1917

oval, centred with a circular-cut green tourmaline within leaf sprays on a ground of translucent pink enamel over sunburst engine-turning, ribbon-tied bound reed border, *struck with workmaster's initials, 56 standard, scratched inventory number 86784*
width 3.1cm, 1¼in.

£ 4,000-8,000
€ 4,600-9,200 US\$ 5,600-11,200

329

A pair of Fabergé jewelled gold, enamel and hardstone cufflinks, workmaster Henrik Wigström, St Petersburg, 1908-1917

each carved of bowenite as a standing elephant, its howdah a white enamelled castle turret terminating in a large faceted diamond, the numnah of translucent red enamel over hatching applied with a rose-cut diamond within a white opaque enamel border, gold tassels, each bar of bowenite wrapped with a red enamel band, *struck with workmaster's initials and KF in Cyrillic, 56 standard*

(2)
width 1.8cm, ¾in.

For other St Petersburg objects struck with both workmaster's initials and KF in Cyrillic, please see, for example, the Romanov Heirlooms cigarette case by Arne, sold, Sotheby's London, 30 November 2009, lot 14; and the hatpins by Holling, sold, Sotheby's London, 30 November 2011, lot 610.

During the years 1908-1917, four of Dowager Empress Maria Feodorovna's nephews and three of her grandnephews were made Knights of the Danish Order of the Elephant. The four nephews: Prince Erik of Denmark (1908), Prince Christopher of Greece and Denmark (1909), Prince Viggo of Denmark (1911), and The Prince of Wales, later King Edward VIII (1914). The three grandnephews: Prince George of Greece, later King George II (1909), Crown Prince Frederick of Denmark, later King Frederick IX (1912), and Prince Knud of Denmark (1912). Also knighted was her late husband's first cousin, Grand Duke Nicholas Nikolaevich (1909). It is suggested here that either she or her son Emperor Nicholas II may have commissioned these cufflinks from Fabergé as a gift to a newly knighted relative, or perhaps for Count Vladimir Frederiks, the Emperor's Imperial Household Minister, who was knighted in 1909.

£ 12,000-18,000
€ 13,800-20,700 US\$ 16,800-25,200



330

330

A Fabergé silver cigarette case, workmaster Anders (Antii) Nevalainen, St Petersburg, 1899-1904

reeded sunburst surfaces, one side inset with a gold rouble coin of Emperor Peter I dated 1723 in a gold bezel, the other with a silver coin of Empress Catherine II dated 1769 in a silver bezel, leather pouchette, *struck with workmaster's initials and K.Fabergé in Cyrillic beneath the Imperial Warrant, 88 standard, scratched inventory number 8475 or 8425* width 7.8cm, 3½in.

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000



331

331

A rare gem-set and gold-mounted wood pin cushion, circa 1910

formed of two rounded triangles of palisander compressing a layer of plush-covered wadding, the top centred with a moonstone, the corners applied with swirling beads, *apparently unmarked*, in a silk-covered case for Noble & Co., London width 5.7cm, 2¼in.

Arthur Bowe established Noble & Co. with William Crump around 1908 after leaving Fabergé's London business in 1906. Until 1917, the firm specialised in the retail of Russian works of art and objects of vertu at Dewar House, 11-12 Haymarket, London. Like much of Noble's stock, the present lot is not hallmarked.

‡ £ 2,000-3,000
€ 2,300-3,450 US\$ 2,800-4,200



332

332

A gold cigarette case, St Petersburg, 1908-1917

the surfaces of samorodok texture, cabochon sapphire thumbpiece, *struck with maker's mark AM, 56 standard* width 10.3cm, 4in.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400



333

333

A Fabergé jewelled gold, enamel and hardstone parasol handle, workmaster Michael Perchin, St Petersburg, 1895-1899

carved of bowenite, the collar enamelled in translucent red over a hatched surface and inset with rose-cut diamond stars within chased leaf borders, *struck with workmaster's initials*, 56 standard, later mounted as a desk seal with bloodstone matrix engraved with initials AC length 7cm, 2¾in.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400



334

334

A Fabergé jewelled gold and hardstone cane handle, workmaster Michael Perchin, St Petersburg, 1899-1903

carved of bowenite, the collar wrapped with a coiling snake, its eyes set with rose-cut diamonds, *struck with workmaster's initials and Fabergé in Cyrillic*, 56 standard height 6.3cm, 2½in.

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



336

336

A gold and enamel pencil, Andrei Adler, St Petersburg, 1908-1917

the surface of translucent white enamel over wavy engine-turning, leaf tip collar, pendant loop, 56 standard length 7.7cm, 3¼in.

‡ £ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000

335

A Fabergé jewelled gold and enamel scent bottle, workmaster Michael Perchin, St Petersburg, 1899-1903

of pellet form, the surface enamelled in translucent red over wavy engine-turning, the rim mount set with seed pearls above ribbon-tied laurel swags hung from rose-cut diamonds, diamond finial, *struck with workmaster's initials*, 56 standard, scratched inventory number 8712 height 4.8cm, 1⅞in.

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



335



337



338



339

337

A Fabergé silver-gilt and enamel belt buckle, workmaster Henrik Wigström, St Petersburg, 1908

oval, enamelled in translucent green over wavy engine-turning within bead-and-spindle borders, struck with workmaster's initials and Fabergé in Cyrillic, 88 standard, scratched inventory number 17133
height 6.8cm, 2³/₄in.

PROVENANCE

Purchased from Fabergé's London branch by J. A. Stirling in 1908

Stirling was Managing Director of Trustees, Executors and Securities Insurance Corporation, Ltd., established in 1887 in Old Broad Street, London.

± £ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400

338

A Fabergé jewelled silver-gilt and enamel belt buckle, workmaster Michael Perchin, St Petersburg, 1899-1903

of rounded rectangular form, enamelled in translucent blue over moiré engine-turning within seed pearl and bead-and-spindle borders, struck with workmaster's initials and Fabergé in Cyrillic, 88 standard
width 7.1cm, 2³/₄in.

± £ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400

339

A Fabergé silver-gilt and enamel vesta case, workmaster Anna Ringe, St Petersburg, 1904-1908

the surfaces enamelled in translucent white over banded wavy engine-turning, the hinged lid with chased leaf trail border, cabochon sapphire thumbpiece, pendant loop, the base with striker plate, struck with workmaster's initials, 88 standard, scratched inventory number 15874, in original Fabergé wood case
height 4.6cm, 1⁷/₈in.

PROVENANCE

Purchased from Fabergé's London branch by Sir Neil Menzies on 2 December 1907

Sir Neil James Menzies, 8th Baronet (1855-1910) was a frequent customer of the London branch. At his death without heir in 1910, the Menzies estates, including Castle Menzies at Weem in Perthshire and its contents, were divided and auctioned by his trustees.

± £ 7,000-9,000
€ 8,100-10,400 US\$ 9,800-12,600



340

340

A Fabergé silver-gilt and wood frame, workmaster Hjalmar Armfelt, St Petersburg, 1904-1908

rectangular, the amaranth surface with leaf tip oval bezel below tied ribbons suspending laurel swags, the lower corners applied with rosettes, *struck with workmaster's initials and Fabergé in Cyrillic, 91 standard, scratched inventory number 14532*
height 21.2cm, 8³/₁₆in.

£ 7,000-9,000
€ 8,100-10,400 US\$ 9,800-12,600

341

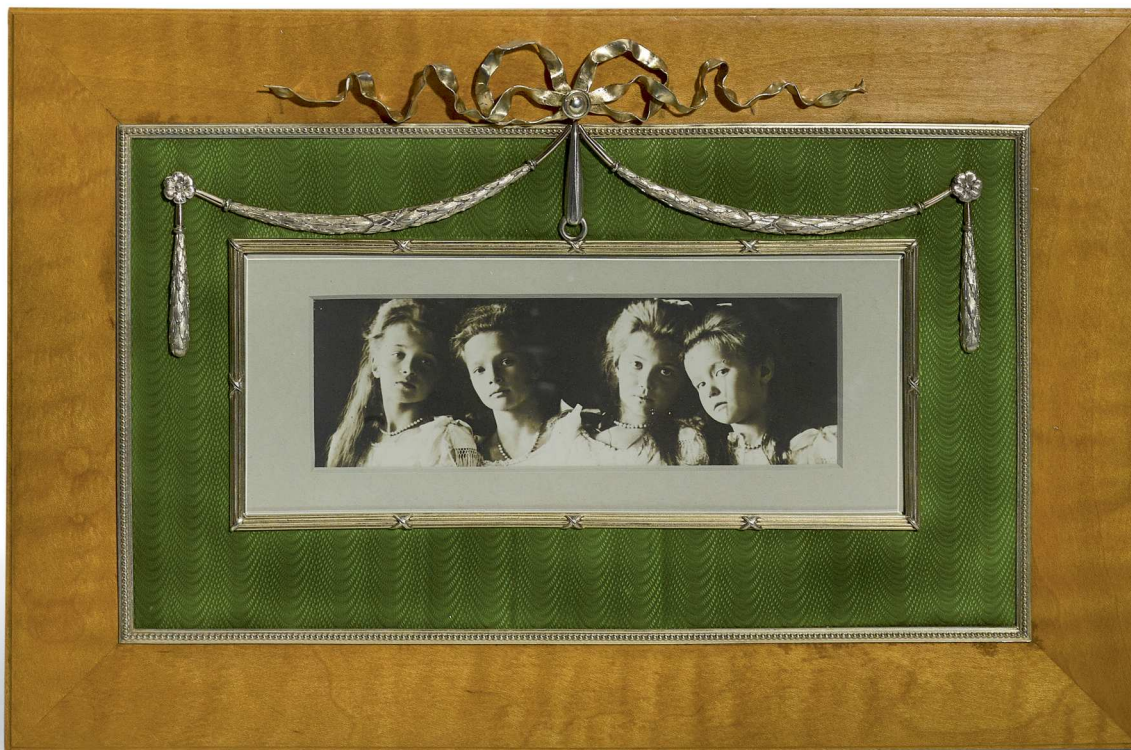
A Fabergé silver-gilt, enamel and wood frame, workmaster Johan Victor Aarne, St Petersburg, 1899-1904

rectangular, the bound reed bezel within translucent green enamel over moiré engine-turning applied with laurel swags and rosettes below a tied ribbon, birch wood surround, back and strut, *struck (on an interior folding tab) with workmaster's initials, 88 standard, containing a postcard image of the four Grand Duchesses*
width 29.6cm, 11⁵/₁₆in.

PROVENANCE

Sotheby's New York, 22 April 2005, lot 229

‡ £ 12,000-18,000
€ 13,800-20,700 US\$ 16,800-25,200



341



342

342

A Fabergé jewelled gold and enamel frame, workmaster Henrik Wigström, St Petersburg, 1903-1904

square, the surface enamelled in translucent red over wavy engine-turned rays and applied with rose-cut diamond-set fleurs-de-lys within a two-colour gold border of chased leaf trails with fleuron corners, the circular bezel set with seed pearls, wood back, gold scroll strut, *struck with workmaster's initials and Fabergé in Cyrillic, 56 standard, scratched inventory number 11226*
height 7.6cm, 3in.

PROVENANCE

Sotheby's New York, 5 December 1997, lot 346
A La Vieille Russie, New York
Property from a Private Collection, sold, Christie's New York, 23 April 2010, lot 81

‡ £ 25,000-35,000
€ 28,700-40,100 US\$ 35,000-49,000



343

343

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

oval, the surface enamelled in translucent powder blue over banded engine-turned rays and applied with four-colour gold flowers hung from the tied ribbon surmount, the bezel set with seed pearls, mother of pearl back, silver scroll strut, *struck with workmaster's initials and Fabergé in Cyrillic, 56 and 88 standards, scratched inventory number 3343*
height 4.3cm, 1¾in.

‡ £ 25,000-35,000
€ 28,700-40,100 US\$ 35,000-49,000

PROPERTY OF A EUROPEAN FAMILY

An Imperial Presentation Fabergé jewelled gold and enamel box, workmaster Michael Perchin, St Petersburg, 1897

of rounded rectangular form, the lid centred with the diamond-set crowned cypher of Emperor Nicholas II on a ground of translucent white enamel over sunburst engine-turning within a diamond frame, within an openwork panel chased with two opposing griffins rampant bearing swords, their shields set with large circular-cut diamonds, within bandwork and foliate scrolls and volutes, the ground of translucent red enamel over banded wavy engine-turning, the lid border of pink and green gold husks and beads, the corners set with diamonds, the sides reeded horizontally, the base and lid borders of chased green gold leaf trails, *struck with workmaster's initials (his early mark on the flange, his later mark on the base and lid) and Fabergé in Cyrillic, 56 standard* width 10.6cm, 4¼in.

PROVENANCE

Presented by Emperor Nicholas II to Lieutenant-General Theodor Feldmann, Head of the Imperial Alexander Lyceum, 3 December 1897
Returned to the Imperial Cabinet by Lieutenant-General Feldmann, 16 December 1897
Presented by Emperor Nicholas II to Baron Maximilian von Lyncker, Marshall of the Household of the German Emperor, 15 November 1899
Acquired by François Dupré in the 1930s or 1940s
Thence by descent

According to the ledgers of the Imperial Cabinet and the research of Dr Ulla Tillander-Godenhillem, there were only two Nicholas II cypher boxes with red enamel purchased from Fabergé before 1903, the end of Perchin's tenure. The first, numbered 29 in the ledger entry and described as 'red enamel with brilliants' was one of four delivered to the Emperor in October 1896 for his personal use. (Another of these, also by Perchin, was the green and white enamel box which the Emperor gave to his uncle Grand Duke Vladimir Alexandrovich and/or his aunt Grand Duchess Maria Pavlovna, which sold, Sotheby's London, 30 November 2009, lot 80.) The box numbered 29 cost 845 roubles, which rules it out as being the present lot, with its very large diamonds. The second red box, the present lot, is recorded as having 'brilliants and rose[-cut diamond] s; it entered the Cabinet's stock on 25 April 1897, purchased from Fabergé at a cost of 1760 roubles and assigned the number 49. Its high cost is consistent with the size and number of the diamonds on the present lot. It was given to Lieutenant-General Feldmann on 3 December of that year. According to the ledgers, he returned it to the Cabinet in exchange for its value in cash

thirteen days later, the box renumbered 66 at this point. It is this entry which confirms its colour: 'red enamel, brilliants'. The box's final appearance in the ledgers notes it being given to Baron von Lyncker on 15 November 1899.

Feldmann

Lieutenant-General Theodor (Fedor Alexandrovich) Feldmann (1835-1902) was Head of the Imperial Alexander Lyceum, appointed in 1896 when he was sixty-one years old. His career may not have been altogether successful, as the highest order he received was that of the White Eagle, in 1861. Whatever his professional shortcomings may have been, as a Lieutenant-General and a loyal servant of the Empire, he was entitled to a costly gift, one of thirty-one cypher boxes given to men of his rank during the reign of Nicholas II (U. Tillander-Godenhillem, *The Russian Imperial Award System, 1894-1917*, Helsinki, 2005, pp. 182-183).

Lyncker

Maximilian Freiherr von Lyncker (1845-1923) was Kaiser Wilhelm II's Haus-Marschall, a senior post at Court. (He is not to be confused with the better-known Moritz Freiherr von Lyncker, who was the Kaiser's Chief of the Military Cabinet, from a different branch of the family.) Described as 'narrow-minded, violent and always advocating the strongest measures', he exerted a 'pernicious' influence on his master (J. Röhl, *Wilhelm II: The Kaiser's Personal Monarchy, 1888-1900*, Cambridge, 2004, p. 55). He is recorded as having accompanied the Kaiser on all twenty-six of his cruises between 1899 and 1914 (L. Cecil, *Wilhelm II: Volume 2, Emperor and Exile, 1900-1941*, London, 1996, p. 29) and was present at Potsdam outside Berlin where the German and Russian Emperors met on 8 November 1899.

This meeting came at a time of escalating tensions between the two rulers and their senior diplomats. Nicholas had been avoiding a meeting with an increasingly perturbed Wilhelm for some time, agreeing only reluctantly to this visit after the Kaiser vowed that he could not accept his refusal. During talks, the Emperor stressed his wish for peace with Germany, and generally, the conference was a success, and tensions eased somewhat. The main vexation for Nicholas II was a perceived slight by Wilhelm's wife, Empress Augusta Victoria, which he recounted in a letter to his mother, dated 9 November (O.S.) 1899: 'I intended to write to you about our visit to Potsdam as soon as I could.... On the whole everything went off well, except for a strange thing happening at the end: the Empress said good-bye to us in the Palace, instead of seeing Alix off at the station. Why this happened, nobody seems to understand. Our ladies and gentlemen were in a rage when they saw Alix getting out of the carriage and behind her a lady-in-waiting instead of the Empress.' (E. Bing, ed., *The Letters of Tsar Nicholas and Empress Marie*, London, 1937, p. 141-2). The Emperor

was obligated to send the necessary gifts after the visit, and the present lot was dispatched to Germany and Baron von Lyncker. The Haus-Marschall was likewise honoured by other Courts and received the Royal Norwegian Order of Saint Olav, Grand Cross Civil, in 1906. He and his wife, born Nini von Daum, had four daughters.

Dupré

François Dupré (1888-1966) was a highly successful French banker, art collector, hotelier, and breeder of race horses. His love of art came genetically; he was the grandson of Barbizon School painter Jules Dupré. He purchased the Hotel George V in Paris in 1931 and subsequently filled it with his purchases of furniture, paintings and objects. During the German occupation of France during World War II, the George V, like all the grand hotels of Paris, was requisitioned by the German army; it became the headquarters of Marschall Gerd von Rundstedt. Dupré came in frequent contact with Germans both before and during the war. It is likely that he purchased the present lot from one of Lyncker's daughters or grandchildren. Well-known as a collector and as someone of means, he was often offered things for purchase by owners in less fortuitous circumstances. Following his death in 1966 (on the same day his horse Danseur won the Grand Prix de Paris), the box was the property of his widow, Anna Stefanna Nagy Dupré. On her death in 1977, it passed to her sister, who died in 2002, when it was inherited by the present owner.

‡ £ 150,000-200,000
€ 172,000-230,000 US\$ 210,000-280,000



Lieutenant-General Theodor Feldmann



François Dupré



344

ПРИХОДЪ.							
№ № по описи.	Когда во- ступили въ приходъ и по какому продѣлу въшелъ.	Назваіе вещей.	Колѣчество.	По цѣнѣ.		На сумму.	
				Руб.	Коп.	Руб.	Коп.
		<i>Набаюрки съ коронами (10) Величества Императора Николая II.</i>					
19.	<i>25. Вѣна, съ бриллиантами и рубинами, 1897. купл. отъ г-на Фаберже.</i>		1	-	-	1760	-
20.	<i>таже</i>		1			2000	

66.	<i>16 Дек. красной эмали, съ бриллиантами 1897. купл. отъ г-на Фаберже.</i>		1	-	-	1760	-
-----	---	--	---	---	---	------	---

РАСХОДЪ.							
№ № по описи.	Когда вы- ступили въ расходъ и по какому продѣлу вышелъ.	Куда поступили.	Колѣчество.	По цѣнѣ.		На сумму.	
				Руб.	Коп.	Руб.	Коп.
	<i>3. Вѣна. Директору Императорскаго Вѣдомства 1897. рублина и руб. Губернатору г-ну Фаберже.</i>		1	-	-	1760	-

	<i>15. Моск. Губернатору, Барону 1897. Минхеру.</i>		1	-	-	1760	-
--	---	--	---	---	---	------	---



345

345

OTHER PROPERTIES

A Fabergé gem-set silver and wood charger, Moscow, 1908-1917

the wide rim applied with three openwork panels of formal foliage and three prehnite cabochons, Slavic scroll borders, struck K.Fabergé in Cyrillic beneath the Imperial Warrant, 88 standard, scratched inventory number 23415 diameter 39cm, 15³/₄in.

± £ 10,000-15,000
 € 11,500-17,200 US\$ 14,000-21,000



346

346

A gem-set silver and wood charger, Khlebnikov, Moscow, 1908-1917

carved of oak, the central medallion repoussé with a figure of the bogatyr Dobrynya Nikitich slaying a serpent, within Slavic scrolls and foliage, above a polished reserve, the underside of the plaque, now concealed, engraved with a presentation inscription in Russian '[To our] Dear Boss/ Sergei Konradovitch/ Fitingoff/ From the mine workers of/ the Dubovaya Balka [mine]', the borders applied with vari-coloured cabochons, 84 standard diameter 44.5cm, 17¹/₂in.

For a similar example by this maker, please see Sotheby's London, 1 December 2009, lot 533.

£ 18,000-25,000
 € 20,700-28,700 US\$ 25,200-35,000



347



347

An Imperial Fabergé gem-set silver and wood kovsh, Moscow, 1899-1906

carved of maple in the form of a fanciful bird, the breast, wing and tail feathers of Slavic scrolls, the eyes set with garnet cabochons, the prow and handle with carnelian cabochons, struck K.Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard, scratched inventory number 12626 length 25.3cm, 10in.

PROVENANCE

Purchased by Emperor Nicholas II and Empress Alexandra Feodorovna on 13 December 1906, presumably as a Christmas gift, for 125 roubles, the cost divided between their households, the Emperor's invoice dated 14 February 1907

± £ 15,000-20,000
 € 17,200-23,000 US\$ 21,000-28,000



349



348



350

348

A Fabergé silver beaker, workmaster Anders (Antii) Nevalainen, St Petersburg, 1899-1904

the sides applied with laurel festoons, bound reed, bead and leaf tip borders, struck with workmaster's initials and K.Fabergé in Cyrillic beneath the Imperial Warrant, 88 standard height 10cm, 3⁷/₈in.

‡ £ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000

349

A Fabergé silver tea glass holder, Moscow, circa 1890

the pierced sides cast and chased with rocaillon scrolls, shells and flowers, the central cartouche engraved in French 'To dear Foto/ from his students', three scroll feet, struck K.F in Cyrillic, 84 standard height including handle 8.5cm, 3³/₈in.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400

350

A Fabergé silver bowl, St Petersburg, 1908-1917

circular, the fluted incurved rim between bead and bound reed borders above leaf and berry festoons, four hoof feet, struck with illegible workmaster's initials and Fabergé in Cyrillic beneath the Imperial Warrant, 88 standard diameter 14.8cm, 5⁷/₈in.

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000



351



352

351

A large Fabergé silver box, Moscow, 1891

the lid with a central domed cartouche within raised rocaille scrolls and flowers, engraved with a ducal coronet, the lid border and bombé sides with swirled fluting, foliate scroll feet, gilt interior, the underside of the lid later engraved in French 'Happy New Year 1 January 1903', the interior of the base plush lined, struck *K. Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard, French import mark* width 47cm, 18½in.

£ 10,000-15,000
 € 11,500-17,200 US\$ 14,000-21,000

352

A Fabergé silver and glass decanter set, workmaster Stefan Wäkevä, St Petersburg, circa 1895

comprising three glass bottles in silver bases on a mirrored plateau, the openwork grills of anthemia and scrolls, leaf tip and bound reed borders, scroll handles, struck with workmaster's initials and *K. Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard, scratched inventory numbers 2236, French import marks*

(4)
 width of tray including handles 58cm, 22⅞in.;
 height of bottles 20.3cm, 8in.

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



353

353

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

decorated with shaded polychrome stylised flowerheads and geometric forms on a flecked cream-coloured ground, the cloisons with dripped overlay, on three ball feet, *struck with workmaster's initials*, 88 standard, *scratched inventory number 36412*
height 5.2cm, 2in.

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,800-4,200



354

354

A Fabergé silver-gilt and cloisonné enamel beaker, probably workmaster Feodor Rückert, Moscow, circa 1910

painted with polychrome shaded birds and flowers within leafy stems on a pale orange flecked ground, the rim with green geometric motifs on a black ground, *struck K.Fabergé in Cyrillic beneath the Imperial Warrant, illegible workmaster's initials or standard mark, scratched inventory number 21729*
height 4cm, 1½in.

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000

355

A pair of silver-gilt and cloisonné enamel kovshi, Feodor Rückert, Moscow, 1899-1908

the interior of both bowls enamelled with shaded polychrome foliage on pink and blue grounds, geometric borders, cartouche form handles, 84 standard, *scratched numbers 1734C and 1740C* (2)
length 10.5cm, 4¼in.

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000

356

A pair of silver-gilt and cloisonné enamel kovshi, Feodor Rückert, Moscow, 1899-1908

the interior of both bowls painted with a shaded polychrome bird within scrolling foliage on blue grounds, the outer bowls with leaf scroll borders, cartouche form handles, 88 standard, *scratched numbers 1738C and 1743C* (2)
length 10cm, 4in.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400



355



356





357



358



359

357

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

the surfaces painted with shaded pink flowers within leaf scrolls on stippled and turquoise-coloured grounds, bracket feet, the interior fitted with three compartments, 84 standard, scratched number 2753C
width 7.5cm, 3in.

‡ £ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000

358

A silver-gilt and champlevé enamel cigarette case, Karl Albrecht, St Petersburg, circa 1885

the sides decorated with polychrome opaque and translucent floral motifs and bandwork, with vesta compartment and tinder cord channel, 84 standard
width 10cm, 4in.

‡ £ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400

359

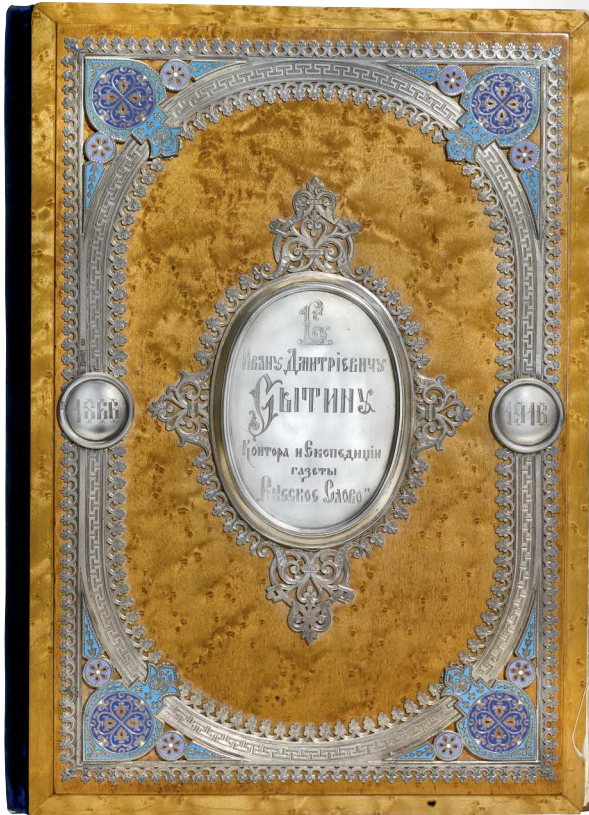
A silver-gilt and champlevé enamel tea caddy, Antip Kuzmichev, Moscow, retailed by Tiffany & Co., New York, 1899-1908

bell-shaped, decorated with polychrome opaque and translucent flowers, scrolls and bandwork, 88 standard
height 10.2cm, 4in.

PROVENANCE

Sotheby's New York, 13 December 1991, lot 151

‡ £ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400



360

360

A silver, enamel and wood portfolio, Moscow, 1890

the covers of bird's eye maple, the front with a raised central oval medallion later engraved with Roman numeral 50 and Russian inscription 'To Ivan Dmitrievitch/ Sytin/ [From the] Editors and Distributors/ of the Newspaper/ Russkoe Slovo/ 1866-1916', flanked by dates 1866 and 1916, key fret and palmette border, the corners applied with polychrome champlevé enamel brackets, the reverse with four convex feet, the interior silk-lined, struck with unidentified maker's mark U.G (Cyrillic), 84 standard height 39.5cm, 15½in.

± £ 4,000-6,000
 € 4,600-6,900 US\$ 5,600-8,400



361

361

A silver-gilt and cloisonné enamel tazza, Khlebnikov, Moscow, circa 1880

the interior of the bowl decorated with polychrome opaque and translucent flower and geometric motifs, four scroll feet, 84 standard diameter 19.5cm, 7¾in.

£ 3,000-5,000
 € 3,450-5,800 US\$ 4,200-7,000



362



364



363

362

A silver and cloisonné enamel kovsh, 6th Artel, Moscow, 1908-1917

with shaded polychrome foliate and geometric motifs, hook handle, 84 standard, French import mark
length 9.3cm, 3⁵/₁₆in.

£ 1,500-2,000
€ 1,750-2,300 US\$ 2,100-2,800

363

A silver-gilt and cloisonné enamel kovsh, 6th Artel, Moscow, 1908-1917

the lobed sides with shaded polychrome stylised flowers on vari-coloured grounds, hook handle, 84 standard
length 22cm, 8⁵/₁₆in.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400

364

A silver-gilt and cloisonné enamel kovsh, 6th Artel, Moscow, 1908-1917

with shaded polychrome floral motifs on stippled grounds, hook handle, 88 standard, French import mark
length 9.7cm, 3⁷/₁₆in.

£ 1,500-2,000
€ 1,750-2,300 US\$ 2,100-2,800



365



367



366

365

A silver-gilt and cloisonné enamel kovsh, Maria Semenova, Moscow, 1899-1908

the lobed sides with shaded polychrome flowers on stippled grounds, the hook handle with turquoise bead borders, 84 standard length 24.5cm, 9¾in.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400

366

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

with cloisonné scrolls and shaded polychrome floral motifs on stippled grounds, the cartouche-shaped handle with scroll support, 88 standard, French import mark length 10.3cm, 4in.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400

367

A silver-gilt and enamel kovsh, Khlebnikov, Moscow, 1899-1908

the interior of the bowl enameled in translucent red over an engraved dragon within cloisonné leaf scrolls, the border and prow of stylised plique-à-jour flowers, lobed handle, 88 standard, scratched number 5257C length 15cm, 5⅞in.

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000



368



369



A silver-gilt and cloisonné enamel tea service, Ovchinnikov, Moscow, 1890-1891

comprising a tea pot, sugar bowl with swing handle, cream jug, tea strainer, sugar scoop, lemon fork, a large spoon and small spoon, the surfaces with polychrome opaque and translucent formal flowers on stippled grounds within geometric borders, 84 and 88 standards

(8)

height of tea pot 12cm, 4³/₄in.

£ 6,000-8,000

€ 6,900-9,200 US\$ 8,400-11,200

A silver-gilt and cloisonné enamel tea glass holder, Ovchinnikov, Moscow, 1890

the surfaces with polychrome opaque and translucent formal foliage on stippled grounds, the handle with dolphin head bracket, 88 standard

height including handle 9.5cm, 3³/₄in.

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,800-4,200

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

comprising a bottle, tray and six beakers, all decorated in Japonese taste with shaded pastel foliage on gilt, cream- and pale green-coloured grounds, scroll and geometric borders, the tray centred with the raised bottle rest within lozenges of swirling blue leaf sprays, the knopped handles with scroll brackets, 84 standard

(8)

height of bottle 27.7cm, 10⁷/₈in.; width of tray including handles 46cm, 18¹/₂in.

LITERATURE

Illustrated and exhibited, G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, no. 65, p. 73.

± £ 30,000-50,000

€ 34,400-57,500 US\$ 42,000-70,000





371

371

A parcel-gilt silver pineapple cup, Moscow, mid 18th century

the body, lid and foot repoussé with lobes, the stem modelled as a fox in pursuit of a bird in a tree, struck with mark GC (Cyrillic) in a truncated heart, probably for Grigori Serebryanikov, further struck A.G (Cyrillic), illegible date mark ---6

height 38.2cm, 15in.

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,600-8,400

372

A silver tankard, Vasilii Nikitin, Moscow, 1741-1752

the side repoussé with warrior figures within scrolly cartouches, the lid with St Sebastian, scroll handle, three ball feet

height 17cm, 6¾in.

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,600-8,400

373

A parcel-gilt silver tankard, Moscow, 1747

the front repoussé with an Imperial eagle, the lid inset with a medal of Empress Elizabeth Petrovna commemorating her 1742 coronation within an engraved floral wreath, scroll handle, three chased ball feet, gilt interior, assay master Kuzma Grigorev, struck with maker's mark AI or DI, for either Andrei or Dmitri Ivanov

height 18.5cm, 7¼in.

£ 5,000-7,000

€ 5,800-8,100 US\$ 7,000-9,800



372



373

374

A silver table lighter, Andrei Bragin, St Petersburg, circa 1895

modelled as a trumpeting African elephant on hind legs, hinged head, her trunk forming the wick channel, red marble base, 84 standard
height overall 18.5cm, 7 $\frac{3}{8}$ in.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400



374

375

A silver table lighter, Grachev, St Petersburg, 1908-1917

modelled as a seated smoking chimpanzee, hinged head, his cigar forming the wick channel, 84 standard
height 10.5cm, 4 $\frac{1}{8}$ in.

£ 6,000-8,000
€ 6,900-9,200 US\$ 8,400-11,200



375

376

A Fabergé silver straight edge, Moscow, 1908-1917

formed as a cast and chased long haired whippet atop the long base, engraved with initials AP and inscription in Russian 'From a grateful patient', struck K.Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard, scratched inventory number rubbed, possibly 25034
length 34.8cm, 13 $\frac{5}{8}$ in.

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



376



377

377

**A silver tea and coffee service,
Johann Heinoin and Henrik Hacklin,
St Petersburg, 1872**

comprising a tea pot, coffee pot, covered sugar bowl and cream jug, the plain polished surfaces later engraved in Russian '1st Prize/ Two versts private flat race/ Krasnoe Selo/ 2 August 1887', ivory and bone separators, *the coffee pot Hacklin, the others Heinoin, 84 standard*

(4)
height of coffee pot 17.5cm, 6⁷/₁₆in.

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

378

**A silver punch service, Moscow,
1894**

comprising a bratina with kovsh-form ladle, tray and six charki, matte finish surfaces, engraved with Roman numeral 25 and initials VDF (Cyrillic), the tray with engraved inscription in Russian 'As a sign of love and respect/ To Vasily Somich/ Dent/ from the Mechanical Department/ of the Yaroslavl Grand/ Manufacture' dated 15 August 1869-1894, *all struck with maker's mark VA (Cyrillic), for V. Akimov or Vasili Andreev, 84 standard*, in a fitted leather Khlebnikov box, the lid applied with a plaque engraved in Russian 'From/ The Head of Office/ of Workshops/ (of) Locksmiths, Machinists/ Modellers, Blacksmiths/ Hammermen, Casters/ Woodturners/ Decorators, Gasmen/ Steammen, Greasers/ Stokers and others'

(9)
height of bratina 17cm, 6³/₁₆in.; diameter of tray 35.5cm, 14in.

‡ £ 20,000-30,000
€ 23,000-34,400 US\$ 28,000-42,000

379

**A silver-gilt punch service, Moscow,
circa 1892**

comprising a bucket with swing handle and kovsh-form ladle, a footed tray and six charki, all engraved with cartouches of ribbon-tied floral bouquets on matte finish grounds, *the tray and charki Barbara Baladanova, the bucket and ladle Alexander Fuld, dated 1892, 84 standard*, in a fitted wood box, the lid applied with a plaque engraved in Russian 'To Ernest Leopoldovitch Peti/ our director, as a memento/ from colleagues/ Debaltsevo/ Khartyzk' dated 6 March 1905

(9)
height of bucket 14.5cm, 5³/₁₆in.; diameter of tray 18cm, 11in.

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



378 (part)



378



379 (part)



379



380

380

A silver tea and coffee service, Moscow, 1908-1917

comprising a tea pot, coffee pot, covered sugar bowl, cream jug and cake server, the plain polished surfaces below wide Slavic scroll borders, mother of pearl separators, struck with maker's mark VA (Cyrillic), for V. Akimov or Vasili Andreev, 84 standard

(5)

height of coffee pot 19cm, 7½in.; width of cake server 30.5cm, 12in.

£ 5,000-7,000

€ 5,800-8,100 US\$ 7,000-9,800

381

A silver and glass vase, 15th Artel, Moscow, 1908-1917

the body cut with interlocking lozenges of diaper pattern, flared base, the rim mount with ribbon-tied laurel festoons, canted scroll handles, 84 standard

£ 3,000-5,000

€ 3,450-5,800 US\$ 4,200-7,000



381

382

A large parcel-gilt silver charger, St Petersburg, 1896

the cavetto within a wide border of raised acanthus, laurel and scrolls enclosing cartouches, lobed rim, *struck with unrecorded maker's mark PL*, 84 standard diameter 59cm, 23¹/₄in.

The St Petersburg silversmith PL is known to have supplied the retailer Morozov; please see Sotheby's London, 6 June 2017, lot 387.

± £ 10,000-15,000
€ 11,500-17,200 US\$ 14,000-21,000



382

383

A silver cup, Sazikov, St Petersburg, 1850-1866

formed as a bucket atop a horseshoe and applied with a strapwork cartouche engraved with initials SM, swing handle, gilt interior, 84 standard height 9.4cm, 3³/₄in.

± £ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000

384

A silver tray, Kurlyukov, Moscow, 1899-1908

oval, leaf scroll handles, *further struck with maker's mark MS (Cyrillic)*, possibly for Maria Sokolova, 84 standard width including handles 50cm, 19¹/₂in.

£ 800-1,200
€ 950-1,400 US\$ 1,150-1,700



383



384



385



386

385

A silver and niello bowl, Moscow, circa 1865

with nielloed Arabic inscriptions including 'To its owner, Happiness and Well-being', within trellis and scroll borders, swing handle, gilt interior, struck with unrecorded maker's mark, possibly SYu (Cyrillic), 84 standard diameter 16.2cm, 6³/₄in.

‡ £ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000

386

A silver and niello bowl and ladle, Sazikov, Moscow, 1866

both nielloed with Arabic inscriptions within conjoined oval and circular reserves, scroll and geometric borders, gilt interiors, the bowl on a flared foot, 84 standard (2) diameter of bowl 14.6cm, 5³/₄in.; length of ladle 16cm, 6¹/₄in.

‡ £ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400



387

387

A silver-gilt and niello tea and coffee service, Vasili Semenov, retailed by Alexander Matissen, Moscow, 1884

comprising a tray, tea pot, coffee pot, milk jug, covered sugar bowl and tongs, twelve tea spoons, a tea strainer and a tea scoop, nielloed with views of the Moscow Kremlin and the coat of arms of the Cosnac family within arabesque strapwork on stippled grounds, ivory separators, 84 standard, French import marks, in original wood box, the lid applied with a plaque engraved with the arms and inscribed in French 'From the parishioners of St Louis/ April 1884'

(20)
height of coffee pot 19cm, 7½in.; width of tray including handles 50.4cm, 19¾in.

PROVENANCE

Antoine Médéric de Cosnac (1834-1899)

Ordained a priest in 1857, Antoine Médéric de Cosnac was the son of the Marquis de Cosnac; since the 13th century, the family has included a number of bishops and a cardinal. De Cosnac served at the Cathedral of Tulle, France, near his birthplace of Brive la Gaillard, before moving to Moscow in 1867 where he was the priest of the Church of Saint Louis of France in the Krasnoselsky District. The present lot was presumably a gift from members of the church on the occasion of his 50th birthday, 5 April 1884.

• £ 25,000-35,000
€ 28,700-40,100 US\$ 35,000-49,000



387 (detail)



388



389

388

A porcelain soup plate from the service of The Order of St Alexander Nevsky, Imperial Porcelain Factory, St Petersburg, period of Alexander II (1855-1881)

with green Imperial cypher of Alexander II
diameter 22.5cm, 8⁷/₈in.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400

389

A porcelain soup plate from the service of The Order of St Alexander Nevsky, Imperial Porcelain Factory, St Petersburg, period of Alexander II (1855-1881)

with green Imperial cypher of Alexander II
diameter 22.5cm, 8⁷/₈in.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400



390



391

390

Two porcelain plates from the Order of St George Service, Gardner Porcelain Factory, Verbilki, 1777-1778

with blue factory marks, one with impressed star
(2)
diameter 23.5cm, 9¼in.

PROVENANCE

Sotheby's New York, 26 April 2006, lot 359

± £ 15,000-20,000
€ 17,200-23,000 US\$ 21,000-28,000

391

Two porcelain plates from the Order of St Vladimir Service, Gardner Porcelain Factory, Verbilki, 1783-1785

with blue factory marks
(2)
diameter 23.2cm, 9¼in.

PROVENANCE

Sotheby's New York, 26 April 2006, lot 358

± £ 10,000-15,000
€ 11,500-17,200 US\$ 14,000-21,000



392

A set of eight porcelain luncheon plates, Imperial Porcelain Factory, St Petersburg, period of Nicholas I (1825-1855)

Painted with roses and other summer flowers within gilt tendrils, undulating scalloped gilt rims, with blue Imperial cypher of Nicholas I, three inscribed in Cyrillic G.2, one M.2, one gilt-inscribed L.2
(8)
diameter 21.5cm, 8.5cm

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400

393

A pair of porcelain vases, Imperial Porcelain Factory, St Petersburg, period of Nicholas I, dated 1831

of amphora form, both with cylindrical neck and everted rim, the spreading foot on a square gilt-bronze base, the lower body moulded with palmettes, acanthus and rosettes, both painted with a central panel of summer fruits and flowers including peonies, delphiniums, peaches, raspberries and cherries, within acanthus tip ciselé borders, on grounds of blue gilded and

ciselé with columns, lyres and rosettes, the aegricane brackets issuing scroll handles, both with blue Imperial cypher of Nicholas I dated 1831 (2)
height including handles 61.5cm, 24¼in.

PROVENANCE

Bukowskis Stockholm, 28 November - 1 December 2006, lot 983

± £ 80,000-120,000
€ 92,000-138,000 US\$ 112,000-168,000



393



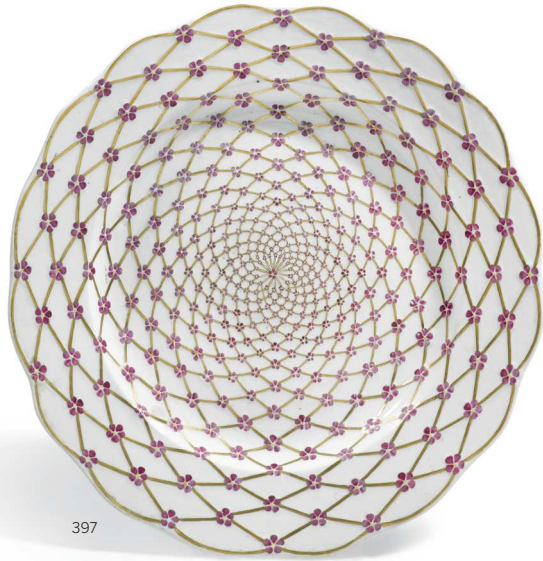
394



395



396



397



398



399

394

A porcelain dinner plate from The Raphael Service, Imperial Porcelain Factory, St Petersburg, period of Nicholas II, dated 1903

with gilt Imperial cypher of Nicholas II dated 1903
diameter 24cm, 9½in.

£ 8,000-12,000
€ 9,200-13,800 US\$ 11,200-16,800

395

A porcelain dinner plate from The Raphael Service, Imperial Porcelain Factory, St Petersburg, period of Alexander III, dated 1892

with gilt Imperial cypher of Alexander III dated 1892
diameter 24cm, 9½in.

£ 8,000-12,000
€ 9,200-13,800 US\$ 11,200-16,800

396

A porcelain plate from the Dowry Service of Grand Duchess Catherine Pavlovna, Imperial Porcelain Factory, St Petersburg, period of Alexander I, 1801-1802

the cavetto painted with a view of a 'Vue de la Ville en Sicile', titled on the reverse, with blue Imperial cypher of Alexander I
diameter 24cm, 9½in.

£ 6,000-8,000
€ 6,900-9,200 US\$ 8,400-11,200

397

A porcelain plate from the Private Service of Empress Elizabeth Petrovna, Imperial Porcelain Factory, St Petersburg, period of Nicholas I (1825-1855)

with blue Imperial cypher of Nicholas I
diameter 25.5cm, 10in.

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,800-4,200

398

A porcelain plate from the Ropsha Service, Imperial Porcelain Factory, St Petersburg, period of Nicholas II, dated 1903

with green Imperial cypher of Nicholas II dated 1903
diameter 24.5cm, 9½in.

± £ 1,500-2,000
€ 1,750-2,300 US\$ 2,100-2,800

399

A rare porcelain chocolate cup from The Orlov Service, Imperial Porcelain Factory, St Petersburg, period of Catherine II, 1762-1765

the side of the cup with a central rounded with initials GGO (Cyrillic) within a gilt and silvered band of flags, cannons and figures in a landscape with windmill, the borders of blue dots and gold swags, scroll handle, the lid finial modelled as two embracing putti, the cup with impressed Imperial eagle and circle and arrow, the lid with impressed circle and arrow
height 10.4cm, 4½in.

The Orlov Service was one of the first services produced during the reign of Catherine the Great, commissioned by the Empress as a gift for Count Grigori Orlov, one of the five brothers who led the 1762 coup which put her on the throne and also her lover. According to Anne Odom (Russian Imperial Porcelain at Hillwood, Washington, 1999, pp. 24-27), the service was likely produced in two parts, the first of which pre-dates 1765 and the reorganisation of the factory following her visit that year. The first part was less neoclassical in design and more thickly potted and included the present lot. It was used by Orlov during his morning toilette when he received visitors whilst being shaved and taking tea or chocolate.

£ 18,000-25,000
€ 20,700-28,700 US\$ 25,200-35,000

PROPERTY FROM A PRIVATE NORDIC COLLECTION

THE GRAND DUKE ALEXANDER ALEXANDROVICH SERVICE

LOTS 400-410

The first pieces of this service were commissioned from the Imperial Porcelain Factory in the mid 1860s for the personal use of Grand Duke Alexander Alexandrovich, who became Tsarevich at the age of twenty on the death of his brother Nicholas in 1865. In fact the service formed two parts: the following eleven lots comprise 129 pieces from the more formal Banqueting Service of Grand Duke Alexander Alexandrovich, all with scalloped borders painted with red-highlighted gilt diaper pattern, scrolling lambrequins and the crowned cypher of the Grand Duke. The second part of the service is

the Everyday Service, which was decorated with pale mauve borders flanking the cypher, after the designs by Vivant Beaucé (1818-1876), who worked at the factory from 1853 to 1868. Both services were created specifically for use at Anichkov Palace, which was to be Alexander's principal residence for the rest of his life. The dinner plates painted with frolicking putti presumably were first produced at the time of the Tsarevich's engagement to Princess Dagmar of Denmark in June of 1866. The service remained popular with the Imperial Family, with additions continuing into the reign of Nicholas II.



Eight porcelain plates from
the Grand Duke Alexander
Alexandrovich Service, Imperial
Porcelain Factory, St Petersburg,
period of Alexander III (1881-1894)

*all with green Imperial cypher of Alexander III,
dated 1885, 1887 (two), 1890, 1891 (three) and
1893*

(8)
diameter 22.6cm, 8⁷/₁₆in.

£ 10,000-15,000

€ 11,500-17,200 US\$ 14,000-21,000



401



Eight porcelain plates from the Grand Duke Alexander Alexandrovich Service, Imperial Porcelain Factory, St Petersburg, period of Alexander II (1855-1881)

all with green and blue Imperial cyphers of Alexander II, two dated 1880 (8)
diameter 22.6cm, 8⁷/₁₆in.

£ 10,000-15,000
€ 11,500-17,200 US\$ 14,000-21,000

402



Twenty three porcelain plates from the Grand Duke Alexander Alexandrovich Service, Imperial Porcelain Factory, St Petersburg, periods of Alexander II (1855-1881) and Alexander III (1881-1894)

four with green and blue Imperial cyphers of Alexander II, nineteen with green Imperial cypher of Alexander III, dated 1886, 1888 (four), 1889 (seven), 1890, 1892 (four), 1893, 1894 (23)
diameter 25.1cm, 9¹/₂in.

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



402 (1 of 23)



401



403



403

Eight porcelain serving dishes from the Grand Duke Alexander Alexandrovich Service, Imperial Porcelain Factory, St Petersburg, period of Alexander II (1855-1881)

comprising a caviar bowl, three sauce boats with plates and four vegetable dishes, all with blue and green Imperial cyphers of Alexander II (8)

diameter of caviar bowl 18.3cm, 7¼in.; length of sauce boats 27cm, 10⅝in.; width of vegetable dishes 23.2cm, 9¼in.

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,600-8,400



404 (1 of 18)



405 (1 of 18)

404

Eighteen porcelain soup plates from the Grand Duke Alexander Alexandrovich Service, Imperial Porcelain Factory, St Petersburg, periods of Alexander II (1855-1881) and Alexander III (1881-1894)

four with blue and green Imperial cypher of Alexander II, fourteen with green Imperial cypher of Alexander III, dated 1887 (two), 1888, 1889, 1891 (three), 1892 (six) and 1893 (18)

diameter 25.5cm, 10in.

£ 6,000-8,000

€ 6,900-9,200 US\$ 8,400-11,200

405

Eighteen porcelain caviar plates from the Grand Duke Alexander Alexandrovich Service, Imperial Porcelain Factory, St Petersburg, periods of Alexander II (1855-1881), Alexander III (1881-1894) and Nicholas II (1894-1917)

five with blue and green cyphers for Alexander II, twelve with green cyphers of Alexander III, dated 1886, 1887 (two), 1888 (two), 1889 (two), 1890 (three), and 1891 (two), one with green Imperial cypher of Nicholas II, dated 1896 (18)

diameter 12cm, 4¾in.

£ 3,000-5,000

€ 3,450-5,800 US\$ 4,200-7,000



406

Eight porcelain serving dishes from the Grand Duke Alexander Alexandrovich Service, Imperial Porcelain Factory, St Petersburg, period of Alexander II (1855-1881)

comprising two fish platters, three serving platters, two covered tureens and one serving bowl, all with green and blue Imperial cyphers of Alexander II

(8)

widths of fish platters 56, 66.5cm, 22, 26¼in.; widths of serving platters 38.7, 45.2cm, 15¼, 17¾in.; diameter of tureens 25.6cm, 10½in.; diameter of bowl 18.8cm, 7¾in.

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,600-8,400

406



407



408

407

Eight porcelain plates from the Grand Duke Alexander Alexandrovich Service, Imperial Porcelain Factory, St Petersburg, periods of Alexander II (1855-1881) and Alexander III (1881-1894)

three with blue and green Imperial cyphers of Alexander II, one dated 1880, five with green Imperial cyphers of Alexander III, dated 1887 (two), 1891 and 1893 (two)
(8)
diameter 22.6cm, 8⁷/₈in.

£ 6,000-8,000
€ 6,900-9,200 US\$ 8,400-11,200

408

Four porcelain tazzi from the Grand Duke Alexander Alexandrovich Service, Imperial Porcelain Factory, St Petersburg, period of Alexander II (1855-1881)

two with blue Imperial cypher of Alexander II, two unmarked or with concealed marks
(4)
heights 19.5, 28.5cm, 7⁷/₈, 11¹/₄in.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400





409



410

409

A porcelain coffee pot and twelve porcelain coffee cups and saucers from the Grand Duke Alexander Alexandrovich Service, Imperial Porcelain Factory, St Petersburg, periods of Alexander II (1855-1881) and Alexander III (1881-1894)

the coffee pot with blue and green Imperial cyphers of Alexander II, all of the cups with green Imperial cypher of Alexander III, dated 1885 (two), 1886, 1887 (three), 1889 (two), 1891, 1892 (two), one with illegible date mark, five saucers with blue and green Imperial cyphers of Alexander II, seven saucers with green Imperial cypher of Alexander III, dated 1887, 1889, 1890, 1891 (two) and 1892 (two) (13)
height of coffee pot 21.8cm, 8⁵/₁₆in.; height of cups 7cm, 2³/₁₆in.

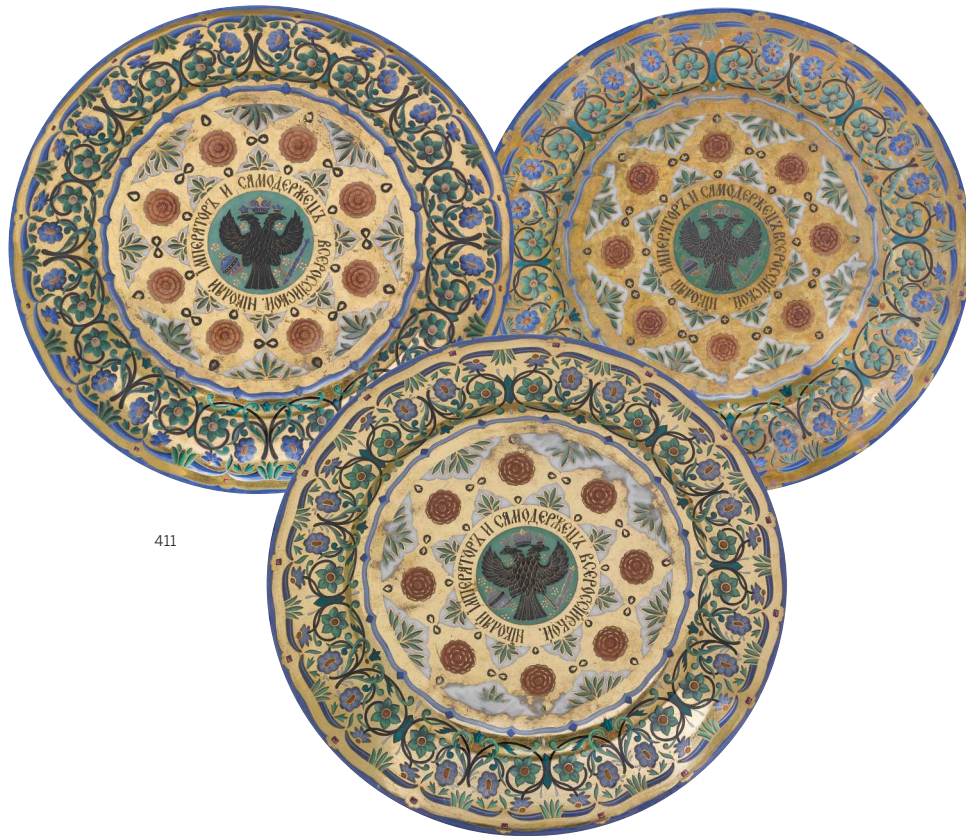
£ 5,000-7,000
€ 5,800-8,100 US\$ 7,000-9,800

410

A porcelain tea pot and twelve porcelain tea cups and saucers from the Grand Duke Alexander Alexandrovich Service, Imperial Porcelain Factory, St Petersburg, periods of Alexander II (1855-1881) and Alexander III (1881-1894)

the tea pot, eight of the cups and all of the saucers with blue and green Imperial cyphers of Alexander II, four of the cups with green Imperial cypher of Alexander III, all dated 1892 (13)
height of tea pot 14.5cm, 5³/₁₆in.; height of cups 8.8cm, 3¹/₁₆in.

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



411

411

OTHER PROPERTIES

Three porcelain plates from the Kremlin Service, Imperial Porcelain Factory, St Petersburg, period of Nicholas I (1825-1855)

all with blue Imperial cypher of Nicholas I, one numbered in gilt 'No. 14' and in red OKR (Cyrillic) 21891, one in black KR (Cyrillic) 44/80 and in red OKR (Cyrillic) 21800, one in purple 32

(3)
diameter 22cm, 8⁵/₁₆in.

± £ 6,000-8,000
€ 6,900-9,200 US\$ 8,400-11,200

412

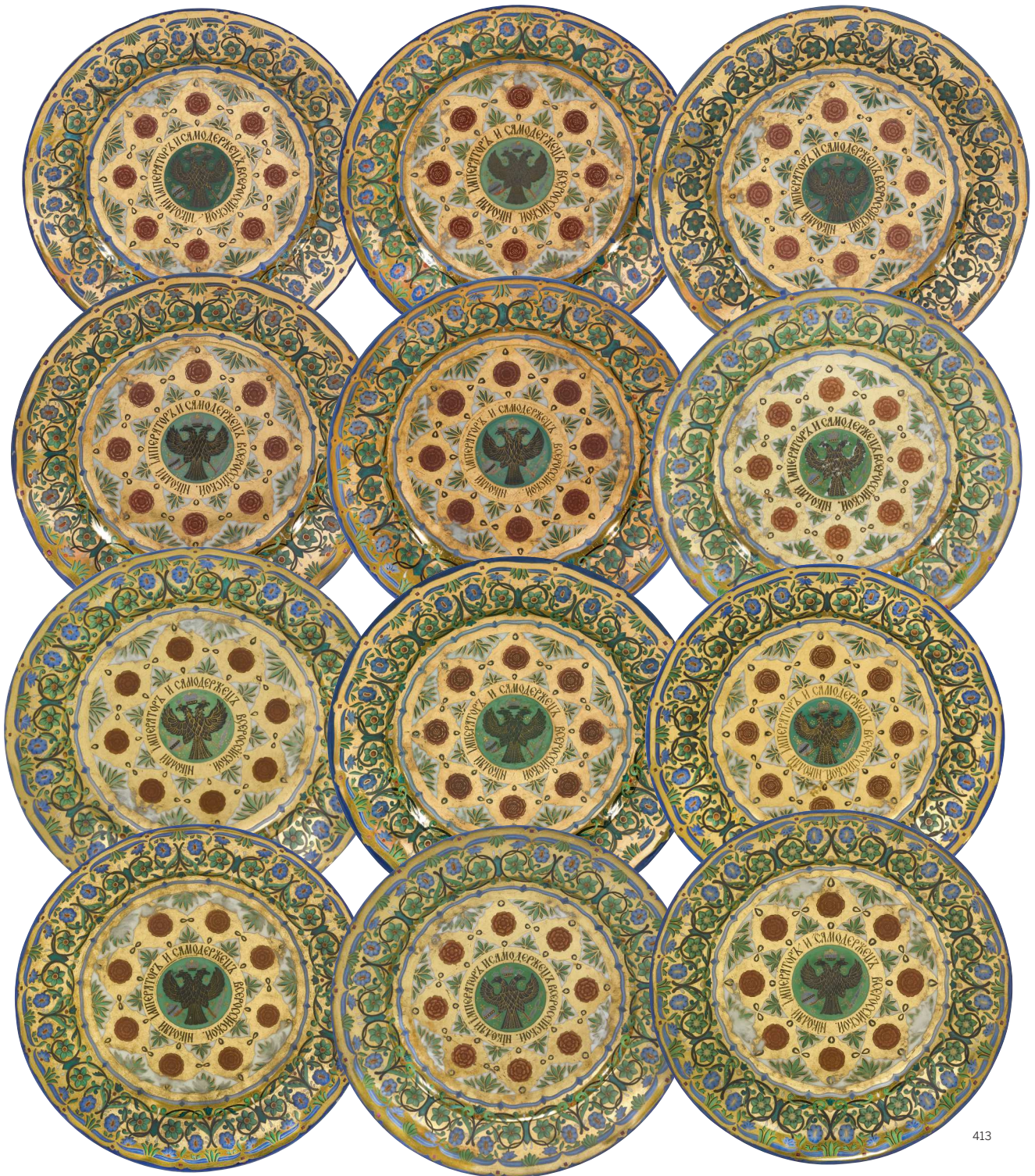
A porcelain tazza from the Kremlin Service, Imperial Porcelain Factory, St Petersburg, period of Alexander II (1855-1881)

with green Imperial cypher of Alexander II, numbered in red OKP (Cyrillic) 23034
diameter 22cm, 8⁵/₁₆in.

± £ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400



412



413

413

Twelve porcelain plates from the Kremlin Service, Imperial Porcelain Factory, St Petersburg, period of Nicholas I (1825-1855)

with blue Imperial cypher of Nicholas I, variously numbered in gilt, black and mauve 3, 32, 38, 40, 54 and 88, one numbered in red OKR (Cyrillic) 22142, one with gilt initials _G (Cyrillic) (12)

diameters 21.4-22.2cm, 8⁵/₈-8³/₄in.

PROVENANCE

Sotheby's New York, 26 April 2006, lot 381

± £ 22,000-28,000

€ 25,300-32,100 US\$ 30,800-39,200

PROPERTY OF A PRIVATE COLLECTOR, USA

A pair of monumental gilt-bronze mounted porcelain vases, Imperial Porcelain Factory, St Petersburg, dated 1825

of bandeau form, each with flared neck and foot, on a square gilt-bronze base, the bodies and rims moulded with raised neoclassical friezes comprising acanthus, anthemion, rosettes and arches on burnished grounds, each painted with a landscape view with figures and animals, possibly after Karl von Kügelgen, one signed lower left in Cyrillic 'N. Kornilov', the other signed lower left in Cyrillic 'Stoletov', both dated 1825, within frames of ciselé leaf tips, the back of each painted with a gilt and ciselé trellis of rosettes on white ground, the gilt-bronze brackets cast with acanthus, issuing gilt-bronze scroll handles, possibly later, of grape vines, *apparently unmarked* (2)
height 137cm, 54in.

PROVENANCE

Property of a New York Museum, sold, Sotheby's New York, 21 April 2005, lot 61
Property of a Private Collector

‡ W £ 1,000,000-1,500,000
€ 1,150,000-1,720,000
US\$ 1,400,000-2,100,000

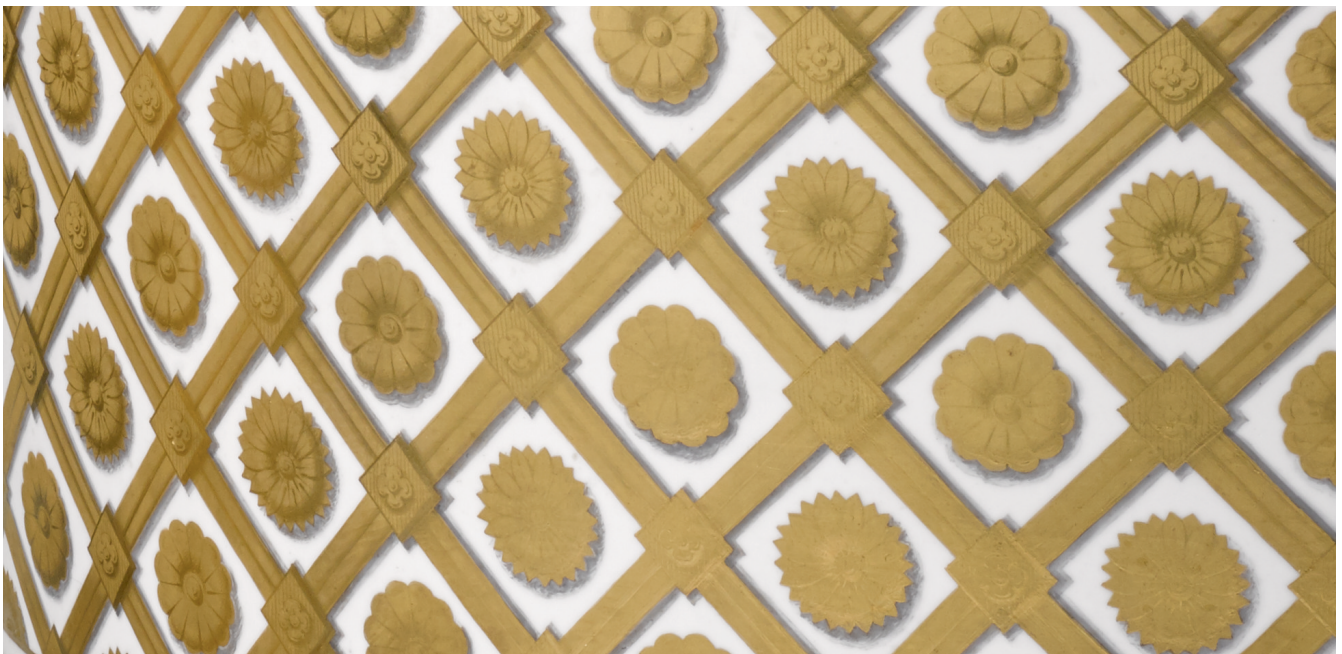
These vases are the earliest known pair of this monumental size produced by the Imperial Porcelain Factory. Dated 1825 in both paintings, their production almost certainly commenced during the reign of Emperor Alexander I, who died on 19 November (O.S.) of that year. (This may account for the fact that they lack the expected cypher mark; if they were finished perhaps just after the death of Alexander but produced mainly during his reign, it may have been deemed preferable to forgo marking them with the cypher of either Emperor.) As such early examples, they represent the beginning of what is considered the peak of porcelain production in Russia, the reign of Nicholas I, during which technical advances and the keen personal interest of the Emperor himself resulted in porcelain of the finest quality. Vases of this scale were usually intended for the use of the Emperor or Empress or another member of the Imperial family, or occasionally as gifts from the Emperor to foreign rulers.

The signature 'Stoletov' may refer to either Vasilii Alexandrovich Stoletov, born 1802, or P. Stoletov, both highly-regarded porcelain painters at the Imperial factory. V.A. was almost certainly the son or grandson of Imperial porcelain sculptor Alexander Stoletov, who was born circa 1762; P.'s relationship is less clear. It seems the former was more specialised in figures, the latter in landscapes. Thus a tentative attribution could be made in this case to P. Stoletov, who is known to have painted, in 1848, a pair of vases with pictures by the Dutch landscape artist Jacob van Ruisdael. P. Stoletov is also credited with painting the dramatic seascapes on a pair of vases now in the Russian Museum, St Petersburg, and which are dated 1840 and of campana form (illustrated, A. Lanceray, *Russian Porcelain*, Leningrad, 1968, pl. 162-163). It is possible that the Stoletovs, probably brothers,

worked in collaboration on the same painting, each responsible for his own speciality, figures or landscapes, and thus did not distinguish themselves one from another by signing with their first initials.

The painter-decorator N. Kornilov, died 1852, is known to have painted military plates (see Sotheby's New York, 26-28 April 2006, lot 363) as well as large-scale vases. He copied one of Philips Wouwerman's *The Stable Interiors* in 1848 on one of a pair of monumental vases which sold, Sotheby's London, 10 June 2009, lot 586; he copied two other Wouwerman pictures on a pair of 1835 vases which sold separately, Sotheby's London, 19 May 2005, lot 184, and Sotheby's London, 28 November 2006, lot 231. A vase painted by Kornilov after Paulus Potter's *The Punishment of the Hunter* was presented to Emperor Nicholas I at Christmas in 1830 and is now in the Hermitage (inv. no. ZPF-7363).

The whereabouts of the paintings from which the images on the present lots were copied is a mystery, as is the identity of the artist or artists who painted them. If indeed the original paintings were at the Hermitage in 1825, which would be expected, given that painter-decorators usually used paintings in the collection as source material, they appear to have left the collection since. They certainly date from the late 18th or early 19th centuries. Possible attributions include Jacob Philipp Hackert (1737-1807), Karl von Kügelgen (1772-1831) and Ludwig Philipp Strack (1761-1836), all of whose works bear resemblance to the paintings seen here. Von Kügelgen, German by birth, spent much of his career in St Petersburg and was a Court painter and member of the Russian Academy of Art; the Hermitage has today a number of his landscape works on paper and his self portrait, an oil on canvas (inv. no. GZ-4284).





414



415 (part)

415

OTHER PROPERTIES

An extensive group of porcelain from the Ordinary Service, Imperial Porcelain Factory, St Petersburg, period of Nicholas II (1894-1917)

comprising fifteen dinner plates, eight soup plates, sixteen luncheon plates, ten caviar plates, three side plates, three finger bowls, three egg cups, seven tea cups, five saucers, a tea pot, covered sugar bowl and cream jug, four oval serving bowls, two round serving bowls, two oval platters, two circular platters, a small bowl, a fish platter, a covered tureen, and a sauce boat, all painted with the Imperial eagle 'of the old type' within gilt borders, with green Imperial cypher of Nicholas II, dated between 1897 and 1915, one caviar plate with green Imperial cypher of Alexander III, dated 1891, together with two tea cups from the Coronation Service of Emperor Alexander III, both painted with the Imperial eagle 'of the new type', with green Imperial cypher of Nicholas II, dated 1895 and 1914

(89)

diameter of dinner plates 23.5cm, 9¼in.; width of fish platter 61cm, 24in.; diameter of tureen 20.4cm, 8in.

‡ £ 20,000-30,000

€ 23,000-34,400 US\$ 28,000-42,000



416



417

416

A gem-set silver and ceramic vase, Imperial Stroganov School, Moscow, 1906

of pear form, the earthenware body with turquoise-coloured glaze, overlaid with Art Nouveau flowers and swirls set with small polished stones, engraved with signature and date O. Troitskii/ 1906, the base with impressed marks for Stroganov and date mark for 1903, the silver struck ISU beneath the Imperial eagle, 84 standard height 16.5cm, 6½in.

The Stroganov School was founded in Moscow by Count Sergei Grigoryevich Stroganov in 1825 and became officially the Imperial Stroganov Central Institute for Industrial Art in 1901, when it was placed under the patronage of the Empress' sister, Grand Duchess Elizabeth Feodorovna.

Students followed an eight-year course of study and were encouraged to create their own designs in addition to copying well-known works of art.

Under the direction of Georgy Monakhov, the Imperial Stroganov School's ceramic workshop experimented extensively with new glazes that simulated the colour and texture of other materials including metal, gems or wood. For a Fabergé-mounted Stroganov ceramic kovsh glazed to look like wood, please see Sotheby's New York, 16 April 2008, lot 403. The body of the present lot has been glazed to imitate the colour of turquoise. The workshop won a gold medal at the Paris exhibition of 1900 for its ceramics. Today, the school is officially Stroganov Moscow State University of Arts and Industry.

£ 18,000-25,000
 € 20,700-28,700 US\$ 25,200-35,000

417

Round Dance of the Mermaids: A porcelain vase, Imperial Porcelain Factory, St Petersburg, period of Nicholas II, dated 1903

moulded by Pavel Shmakov after the model by August Timus, exuberantly formed as four hand-holding mermaids emerging from waves, with green Imperial cypher of Nicholas II dated 1903, incised in the paste with modeller's initials P.Sh (Cyrillic) and D (Latin) height 29cm, 11¾in.

Another example of this vase modelled by Shmakov in 1904 is in the Hermitage (inv. no. MZI-1995) and is illustrated, T. Kudriavtseva, *Russian Imperial Porcelain*, St Petersburg, 2003, p. 228.

£ 15,000-20,000
 € 17,200-23,000 US\$ 21,000-28,000



418

418

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

Painted after the design by Rudolf Vilde, the decoration concealing an Imperial era coat of arms, with hammer, sickle and cog dated 1921 and obliterated Imperial cypher diameter 23.8cm, 9 $\frac{3}{8}$ in.

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

£ 10,000-15,000
€ 11,500-17,200 US\$ 14,000-21,000



419

419

From the Heights of Science: A Soviet porcelain plate, State Porcelain Factory, Petrograd, 1921

after the design by Sergei Chekhonin, with a Russian inscription 'From the heights of science you will see the dawn of the new day sooner than from the below, from the depth of trivial turmoil of everyday life', with hammer, sickle and cog dated 1921 diameter 24cm, 9 $\frac{1}{2}$ in.

For further information, please see T. Nosovich, I. Popova, *Gosudarstvennyy Farforoviy Zavod, St Petersburg*, 2005, p. 234 and N. Lobanov-Rostovskiy, *Revolutionary Ceramics, Soviet Porcelain 1917-1927*, London, 1990, p. 43.

£ 6,000-8,000
€ 6,900-9,200 US\$ 8,400-11,200



420

420

Kapital: A Soviet porcelain plate, State Porcelain Factory, Petrograd, 1921

after the design by Mikhail Adamovich, with hammer, sickle and cog dated 1921, obliterated Imperial cypher diameter 25cm, 9 $\frac{7}{8}$ in.

For further information, please see N. Lobanov-Rostovskiy, *Revolutionary Ceramics, Soviet Porcelain 1917-1927*, London, 1990, p. 32.

£ 10,000-15,000
€ 11,500-17,200 US\$ 14,000-21,000



421



423



422

421

Knowledge Lightens Work: A Soviet porcelain plate, State Porcelain Factory, Petrograd, 1921

after the design by Rudolf Vilde, the trowel concealing an Imperial era coat of arms, with hammer, sickle and cog dated 1921 and with green Imperial cypher of Nicholas II dated 1913 diameter 23.8cm, 9³/₁₆in.

PROVENANCE

Formerly in the collection of Nicholas Lynn

For comparison, please see N. Lobanov-Rostovsky, *Revolutionary Ceramics: Soviet Porcelain, 1917-1927*, London, 1990, no. 56, p. 71.

£ 8,000-12,000
€ 9,200-13,800 US\$ 11,200-16,800

422

A Soviet porcelain plate, State Porcelain Factory, Petrograd, 1923

after the design by Nikolai Yankin, with 5-year jubilee mark and green Imperial cypher of Nicholas II dated 1912, numbered 572/ 8 diameter 26.3cm, 10³/₁₆in.

Yankin's original design for this plate is in the collection of the Hermitage (inv. no. MZ-G-67) and is illustrated, T. Kudryavtseva, *Circling the Square: Avant-Garde Porcelain from Revolutionary Russia*, London, 2005, no. 68, p. 163.

Nikolai Petrovich Yankin (1887-c.1942) was encouraged into the avant garde movement by his first cousin, Nikolai Lapshin, with whom he grew up. They worked together at the porcelain factory in the early 1920s. In 1923, the year the present lot was produced, Yankin formally changed his profession from artist working in applied arts to technical draughtsman. He was also active in woodworking and was a teacher throughout his career.

An identical plate numbered 572/ 4 sold, Lempertz Berlin, 2 May 2015, lot 306.

£ 8,000-12,000
€ 9,200-13,800 US\$ 11,200-16,800

423

Red Star: A Soviet porcelain plate, State Porcelain Factory, Petrograd, 1920

after the design by Mikhail Adamovitch, with hammer, sickle and cog dated 1920 diameter 24.5cm, 9³/₁₆in.

For further information, please see T. Nosovich, I. Popova, *Gosudarstvenniy Farforoviy Zavod, St Petersburg*, 2005, p. 259 and N. Lobanov-Rostovsky, *Revolutionary Ceramics, Soviet Porcelain 1917-1927*, London, 1990, p. 77.

£ 10,000-12,000
€ 11,500-13,800 US\$ 14,000-16,800



424



426



425



424

Workers of the World, Unite:
A Soviet porcelain plate, State
Porcelain Factory, Petrograd, 1921

after the design by Rudolf Wilde, with hammer,
sickle and cog dated 1921, green Imperial cypher
of Alexander III dated 1891
diameter 24cm, 9½in.

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

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

425

**Two Soviet porcelain plates, State
Porcelain Factory, Petrograd, 1918
and 1921**

after the design by Sergei Chekhonin, both with
hammer, sickle and cog, one dated 1918 with
green Imperial cypher of Nicholas II dated 1886,
the other dated 1921, with obliterated Imperial
cypher

(2)
diameters 24-24.5cm, 9½-9¾in.

For further information, please see N. Lobanov-
Rostovskiy, *Revolutionary Ceramics, Soviet
Porcelain 1917-1927*, London, 1990, p. 107.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400

426

**RSFSR: A Soviet porcelain plate,
State Porcelain Factory, Petrograd,
1921**

painted by Gavril Sudarchikov after the design by
Sergei Chekhonin, with hammer, sickle and cog
dated 1921, green Imperial cypher of Nicholas II
dated 1907, inscribed in Russian 'after the design
by Chekhonin' and with painter's initials GS
(Cyrillic)

diameter 27.6cm, 10½in.

For further information, please see T. Nosovich,
I. Popova, *Gosudarstvenniy Farforoviy Zavod*,
St Petersburg, 2005, p. 228 and N. Lobanov-
Rostovskiy, *Revolutionary Ceramics, Soviet
Porcelain 1917-1927*, London, 1990, p. 42.

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000



427

427

A rare and monumental Soviet porcelain kumys pot for the Mongolian People's Republic, Lomonosov State Porcelain Factory, Leningrad, 1939

the form designed after a traditional Chinese vessel by Serafima Yakovleva, painted after the design by Ivan Riznich, the sides with a reddish brown yak, horse, Bactrian camel and sheep, on a white ground, the borders of stylised foliage and red stars within lappets issuing pine branches, the rim border painted with red flowers within green diaper pattern, with blue LFZ factory mark diameter 54.5cm, 21½in.

While the precise origins of this commission, presumably ordered by the government of the Soviet Union, for the Mongolian People's Republic, are unknown, the first public mention of it appeared in the Lomonosov State Porcelain Factory's weekly newspaper *Lomonosovets* on

15 November 1938, when the 'Factory News' column included a notice saying that the factory artists Ivan Riznich, Mikhail Mokh, and Grigorii Gorkov were designing four separate schemes for the decoration of vessels for kumys, a strong fermented drink made from milk. This would have been an important diplomatic presentation gift at the time. The Soviet Union's relationship with Mongolia took on increasing significance in the latter half of the 1930s, given Japan's encroachment into continental Asia.

When work on the commission began in 1938, Serafima Yakovleva designed a form exclusively for the project, taking inspiration from Chinese pottery in the collection of the State Hermitage Museum. The massive and sturdy pot was meant not only for holding and serving large quantities of kumys, but also for its lengthy preparation process. Ivan Riznich then designed the decoration, based on regional decorative motifs and the sacred animals of the nomadic peoples of

Mongolia. All the animals depicted can produce milk used for making kumys. Red stars are incorporated, symbolising the Soviet liberation and the Socialist future of the Republic.

The original commission was for 400 vessels, but it is not known how many were actually produced and delivered. Only two other kumys vessels from the commission are known to have survived, both in private collections. The present lot can be said to be among the rarest examples of Soviet porcelain.

We are grateful to Natalia Petrova and Dr Karen Kettering for their assistance in researching and cataloguing this lot. For a more detailed essay on this lot, written by Dr Kettering, based on original research by Ms Petrova, Curator of the Lomonosov Porcelain Museum, St Petersburg, please visit sothebys.com.

Ω £ 35,000-55,000
 € 40,100-63,500 US\$ 49,000-77,000



428

428

A monumental gilt-bronze mounted glass vase, probably Russian, late 19th century

of amphora form with flared neck and foot, blown of cobalt blue glass in three sections divided by bronze rings cast with foliage, the handles with vine leaves, bracket feet, *apparently unmarked* height 132cm, 52in.

PROVENANCE

Sotheby's London, 1 December 2005, lot 266

‡ W £ 60,000-80,000
€ 69,000-92,000 US\$ 84,000-112,000

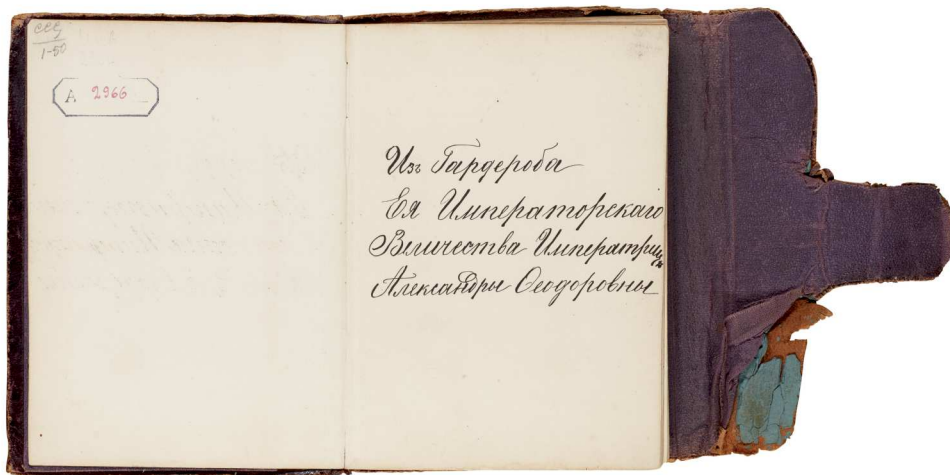
429

Empress Alexandra Feodorovna: A ledger of the parcels sent by the Empress, 1897-1905

comprising 168 pages with printed headings 'To whom' and 'Signature' in Russian, the 713 individual entries inscribed in various hands in Russian, German, French and English, from 4 December 1897 to 22 December 1905, the first page inscribed in Russian 'From the wardrobe of Her Imperial Highness Empress Alexandra Feodorovna', leather wallet-style binding height 17.3cm, 6¾in.

This newly discovered original document provides fresh insight into the life of Empress Alexandra Feodorovna, her generous and thoughtful nature, and her shopping habits. It lists the parcels she sent, with dates and recipients, presumably recorded by her ladies-in-waiting. The whole of her and the Emperor's extended families appear, including her brother and sisters and their spouses, first and second cousins, her grandmother Queen Victoria, and her wide circle of friends, many from her childhood. There are several entries of packages to retailers across Europe. The Empress was shopping on approval, returning things she did not wish to keep, and some things may have been sent for repairs. There are fourteen entries to Fabergé, half occurring in the autumn of 1900. Touchingly, she sent an annual package of goods to the hospital her late mother had founded, Princess Alice's Hospital in Darmstadt, probably as part of a fundraising drive.

There was of course a flurry of sending gifts around Christmas time, and the dates of many of the entries correspond to the recipient's birthday. For example, there are three parcels to Queen Victoria, listed simply as 'The Queen', on 4 May 1898, sent to Balmoral, 5 December 1898, Osborne, and 6 May 1899, Windsor Castle; Queen Victoria's birthday was 27 May. (There is an entry for 'Osborne' on 18 December 1897, a parcel which was also presumably a Christmas gift to the Queen.) One of these parcels may have contained the jewelled rock crystal desk clock in the Royal Collection (RCIN 40100) which is known to have been a gift from the Empress to her grandmother.



429

Месяц и число.	№	Кому адресовано.	Роспись.	Месяц и число.	№	Кому адресовано.	Роспись.
Март 10	1	The Queen Windsor Castle.	W. Bassewold	Март 3	2	Gräfin Nantzen Furtz Holsheim	W. Bassewold
Апрель 1	1	Gräfin von Krumm Sachsenstadt H. Böhme	W. Bassewold	Апрель 1	1	Gräfin von Krumm Darmstadt H. Böhme	W. Bassewold
Март 27	1	Prinzessin Luise von Rattenburg Hessen	W. Bassewold	Апрель 17	1	Gräfin Nantzen Kiel	W. Bassewold
Апрель 3	1	Generalia von Holsheim Hessen	W. Bassewold	Апрель 1	1	Hil. Luise Koch Darmstadt Hessen	W. Bassewold

Although only a handful of entries include mention of the contents, in some cases, the contents of the parcels can be surmised from surviving objects known to have been gifts from the Empress and with their dates recorded. The Fabergé gold cigarettes case with plique-à-jour enamel dragonflies (included in the 2016 Schloss Fasanerie exhibition and illustrated, ex. cat. *Fabergé Geschenke der Zarenfamilie, Eichenzell*, 2016, no. 58, p. 124) which she gave to her brother and which she had engraved 'For darling Ernie from Nicky + Alix xmas 1900' is listed in Fabergé's invoice to the Imperial Cabinet with a purchase date of 30 November 1900. It was almost certainly in the package which she sent to her brother the following day, 1 December 1900. Her Christmas gift to her sister Victoria, Princess Louis of Battenberg, a Fabergé silver case inscribed in enamel 'Alix/ Weihnachten/ 1904' (illustrated, *ibid.*, no. 3, p. 51), was certainly included in the parcel she sent to her on 7 December 1904, in a spree of postings on that day which also included parcels to her uncle and her husband's aunt, King Edward VII and Queen Alexandra.

In addition to Fabergé, other retailers listed include the jewellers Bolin and Butz in St Petersburg; Madame Brissac, the leading couturière in St Petersburg, who made the Empress' gowns; several other St Petersburg shops including Weiss, Tehran, Zhidkov, Malm, Alexander, and the furrier Greenwald; the photographer Pazetti; Maison Spritzer in Vienna; Maison Morin-Blossier, Paris; Edwards & Sons, who made vanity cases and jewellery in London; the jewellers Koch in Frankfurt and Wondra in Darmstadt; Walter Thornhill, dressing cases, London; the firm of Sir Pryce Pryce Jones of Newton, North Wales, who sold flannel to Queen Victoria, who knighted him in 1887, and Royal households across Europe; the London milliner Robert Heath; Pavel Buré, watches, St Petersburg; a shoemaker called Vels; Grachev, silver, St Petersburg; the Avantsso shop in Moscow; Swears & Wells, makers of hosiery and gloves in London; Romanes and Patterson, Edinburgh, for tartans and cashmere; Egerton Burnette of Wellington, Somerset, who produced clothes and other soft goods; and Green & Abbott, Oxford Street, London, for chintzes and Chinese wallpaper.

The last entry, on 22 December 1905, rather poignantly, given their relationship, was to her mother-in-law, always listed in the ledger with her full style and title, who was in Copenhagen to avoid the unrest in Russia — 1905 was 'a year of nightmares' for the Dowager Empress — and spent Christmas there. The date corresponds to that of a letter, which was certainly enclosed in the parcel, from her son, who writes, 'All my prayers are with you for the forthcoming holidays. This is the second time that I have to spend Christmas without you. The first time was when you were at home and we were away in India. Very sad not to have your Christmas tree again this year; it used to be so cosy upstairs at Gatchina during these holidays' (E. Bing, ed., *The Letters of Tsar Nicholas and Empress Marie*, London, 1937, p. 205).

For additional information, please visit sothebys.com

± £ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000



430

430

Cossack on Horseback: A bronze figurative group, after the model by Petr Samonov (1863-c.1930), cast by Woerffel, St Petersburg

brown patina, inscribed in Russian 'Samonoff' and 'FABR.C.F. Woerffel/ St. Petersburg' height 35cm, 17 $\frac{1}{2}$ in.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400

431

Cossack on a Galloping Horse: A bronze figurative group, after the model by Evgeni Lanceray (1875-1946), cast by Chopin, St Petersburg

brown patina, inscribed in Russian 'E. Lansere' and 'F. Chopin' width 24.5cm, 9 $\frac{3}{4}$ in.

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,800-4,200



431



432

432

Don Cossacks Crossing The Balkans: A bronze figural group, after the model by Evgeni Lanceray (1875-1946), cast by Chopin, St Petersburg

brown patina, inscribed in Russian 'E. Lansere 1880' and 'F. Chopin'
width 50cm, 19½in.

± £ 20,000-30,000
€ 23,000-34,400 US\$ 28,000-42,000



433

433

An Arab Traveller on a Donkey: A bronze figural group, after the model by Evgeni Lanceray (1875-1946), cast by Chopin, St Petersburg

brown patina, inscribed in Russian 'E. Lansere' and 'F. Chopin' height 22cm, 8⁵/₁₆in.

± £ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000



434

434

An Arab Man on a Horse: A bronze figural group, after the model by Evgeni Lanceray (1875-1946), cast by Chopin, St Petersburg light brown patina, inscribed in Russian 'E. Lansere', inscribed in Latin 'F. Chopin', with impressed foundry mark height 44cm, 17¹/₄in.

£ 7,000-9,000
€ 8,100-10,400 US\$ 9,800-12,600



435

435

Galloping Cherkessians: A bronze figural group, after the model by Vasily Grachev (1831-1905), cast by Woerffel, St Petersburg

brown patina, inscribed in Russian 'Modelled by Grachev' and 'FABR.C.F. Woerffel', numbered 2/100, on a green marble base width 48cm, 18 $\frac{7}{8}$ in.

± £ 8,000-12,000

€ 9,200-13,800 US\$ 11,200-16,800



436

436

The Lisino Bear: A bronze figure, after the model by Nikolai Lieberich (1828-1883)

brown patina, on a rough-hewn rhodonite base height 60.5cm, 23⁷/₁₆in.

An enthusiastic bear hunter with both guns and bear spears, Emperor Alexander II narrowly escaped an unusually large beast during a hunt at Lisino near St Petersburg in 1865, inspiring this well-known model. Originally cast with the bear standing beside a tree stump, editions with the bear on a hardstone base are known to have existed since the late 19th century, one of which was illustrated in an article on Russian bronzes published in Harper's New Monthly magazine in January 1889.

‡ W £ 20,000-30,000
 € 23,000-34,400 US\$ 28,000-42,000

437

Nathan the Wise: A bronze bust, after the model by Mark Antokolsky (1843 - 1902), cast by the Gruet Foundry, Paris

brown patina, *inscribed in Russian 'M. Antokolskyi', with impressed foundry mark*, on a red marble pedestal height 23cm, 9 in.

Mark Antokolsky was one of the most prominent sculptors of 19th century Russia, his work admired by the Imperial family and represented in the largest museums in Russia and abroad. Faithful to his religious origins, Antokolsky did not shy from representing Jewish figures in his work despite the then-prevalent preference for Slavic and Orthodox themes in art.

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

£ 8,000-12,000
 € 9,200-13,800 US\$ 11,200-16,800



438



437

438

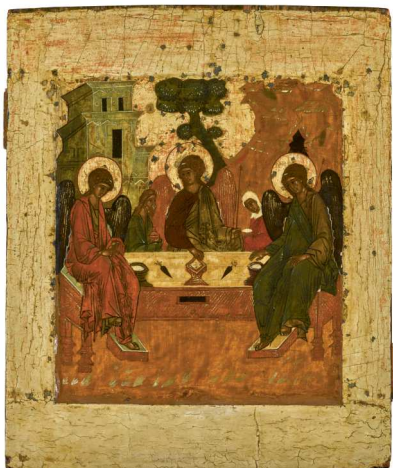
The Milepost: A bronze figural group, after the model by Vasily Grachev (1831-1905), cast by Woerffel, St Petersburg

brown patina, inscribed in Russian 'Modelled by Grachev' and 'Factory (of) K.F. Woerffel', on a brown marble base
width 43cm, 17in.

± £ 8,000-12,000
€ 9,200-13,800 US\$ 11,200-16,800

PROPERTY FROM THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE EUROPEAN PAINTINGS ACQUISITION FUND

LOTS 439-444



439

439

The Trinity, Russian, circa 1600

tempera on wood
32.7 by 27cm, 12⁷/₈ by 10⁵/₈in.

PROVENANCE

Gift of Humanities Fund Inc., 1972

‡ £ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400



440

440

A Monk Saint, Russian, 17th century

tempera on wood
30.8 by 26cm, 12¹/₈ by 10¹/₄in.

PROVENANCE

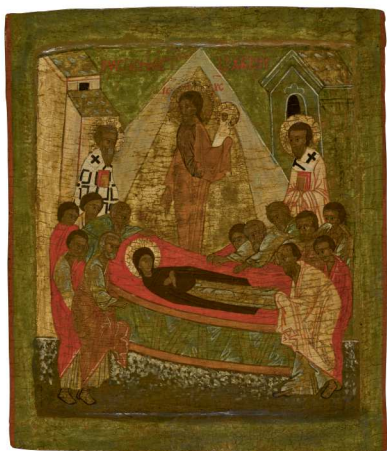
Gift of Humanities Fund Inc., 1972

EXHIBITED

Century Club, New York, *Russian Icons*, no. 32, lent by Boris Bakhmeteff, 1941.

This is probably a fragment of an icon, re-panelled as a vrezka in the 19th century.

‡ £ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000



441

441

The Dormition of the Virgin, Russian, Northern School, 16th century

tempera on wood
33.7 by 29.2 cm, 13³/₄ by 11¹/₂in.

PROVENANCE

Gift of Humanities Fund Inc., 1972

EXHIBITED

Century Club, New York, *Russian Icons*, no. 4, as influenced by Theophanes the Greek; lent by Boris Bakhmeteff

‡ £ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400

442

Saint John The Theologian 'In Silence', Russian, circa 1700

tempera on wood
31.8 by 27.5cm, 12½ by 10⅝in.

PROVENANCE

Gift of Humanities Fund Inc., 1972

‡ £ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000



442

443

Our Lady of Vladimir, Russian, late 16th century

tempera on wood
21.9 by 17.5cm, 8⅝ by 6⅞in.

PROVENANCE

Gift of Humanities Fund Inc., 1972

‡ £ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000



443

444

Saint Parasceve, Russian, 16th century

tempera on wood
23.5 by 18.7cm, 9¼ by 7⅞in.

PROVENANCE

Gift of Humanities Fund Inc., 1972

‡ £ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000



444



445

445

OTHER PROPERTIES

Murder of the Tsarevich Dmitry of Uglich, Russian, possibly early 18th century

tempera on wood
31 by 27cm, 12³/₈ by 10⁵/₈in.

Known outside of Russia mostly through the Mussorgsky opera 'Boris Godunov', Tsarevich Dmitry (1582-1591) was the only surviving son of Tsar Ivan IV 'The Terrible'. Most likely murdered aged only eight years old, he was the last direct male line descendant of the Rurik dynasty, which ruled Russia or its parts from as early as the 9th century. His death brought with it the Time of Troubles, which ended with the establishment of the new Romanov dynasty. In 1606 Dmitry was canonised as a Saint by the Russian Orthodox Church; he is considered to be the Patron Saint of children, orphans and the disabled.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400

446



446

The Mother of God of the Burning Bush, Russian, Palekh, 19th century

tempera on wood
35.8 by 29.6cm, 14¹/₈ by 11²/₈in.

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000

447

Saint Matthew, Russian, 19th century

tempera on wood
diameter 24cm, 9¹/₂in.

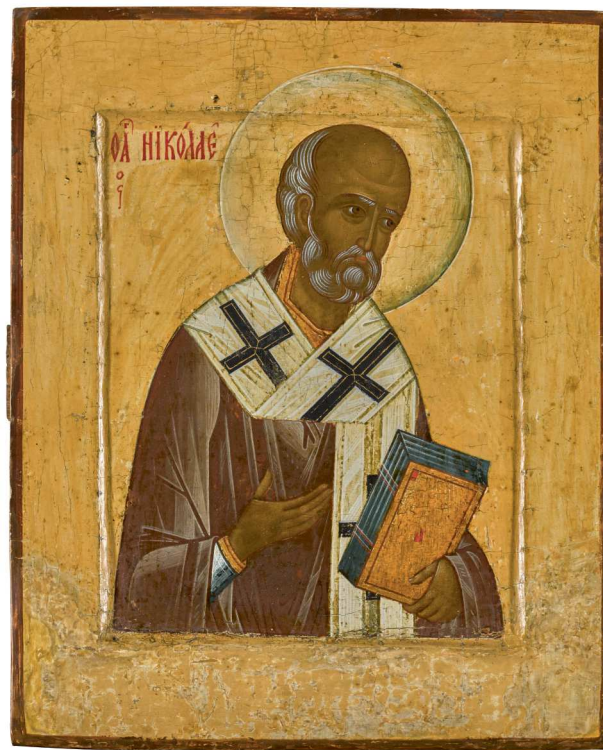
£ 400-600
€ 500-700 US\$ 600-850



447



448



449

448

Saint John the Forerunner, Russian, 17th century

tempera on wood
32 by 27.5cm, 12⁵/₈ by 10⁷/₈in.

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000

449

Saint Nicholas, Russian, probably Rostov, late 16th century

tempera on wood
27 by 22.5cm, 10⁵/₈ by 9in.

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

450

Saint Catherine with Scenes from Mount Sinai, Greek, 18th century

tempera on wood
26.7 by 22.5cm, 10¹/₂ by 8⁵/₈in.

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,600-8,400



450



451

451

A gilt-metal icon of the Mother of God from a Deesis, Armory Chamber School, Moscow, 1670-1690

tempera on wood
32 by 27.5cm, 12½ by 10⅞in.

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



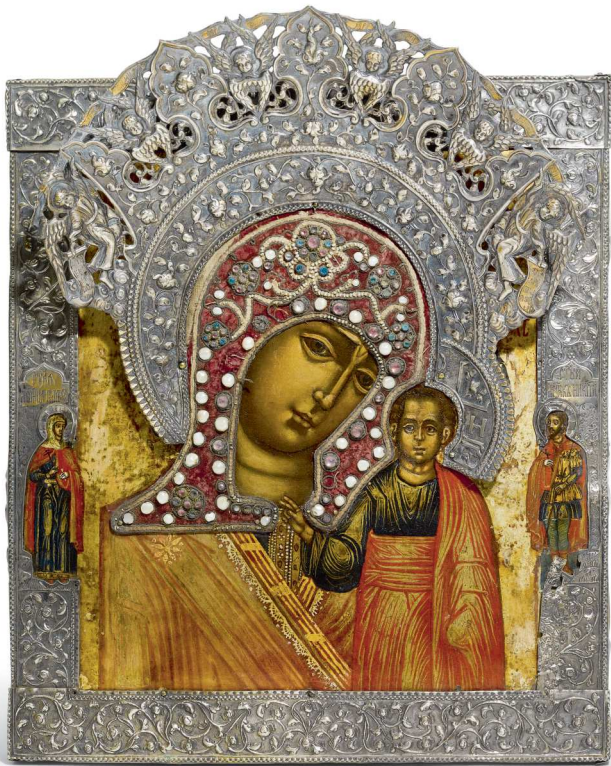
452

452

A gilt-metal icon of the Tikhvinskaya Mother of God, Russian, 19th century

tempera on wood
33.5 by 28.5cm, 13¼ by 11¼in.

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000



453

453

A silver and pearl icon of the Kazanskaya Mother of God, Ilya Serebrenikov, Kostroma, 1782

tempera on wood, her mantle applied with pearls and green and pink pastes
35.5 by 32cm, 13¾ by 12½in.

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



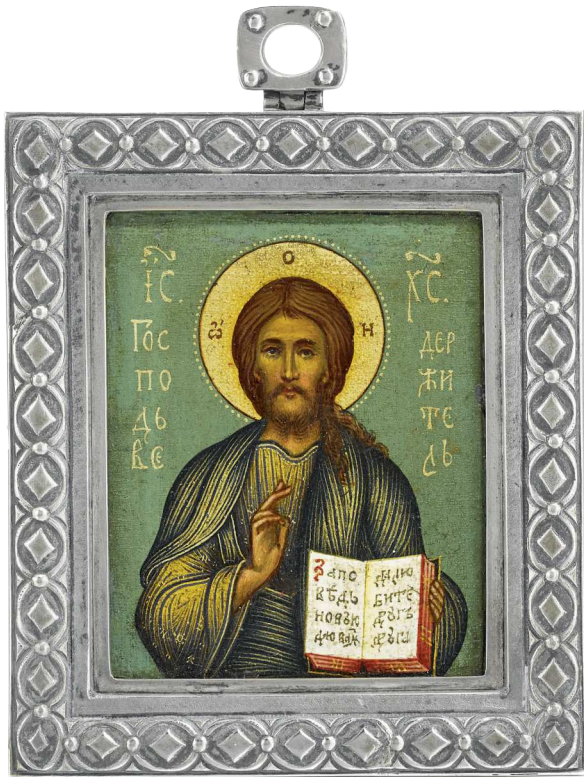
454

454

A silver-gilt and cloisonné enamel icon of the Iverskaya Mother of God, Moscow, 1899-1908

tempera on wood, struck with unrecorded maker's mark A.E.
84 standard
31.5 by 27cm, 12¾ by 10½in.

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000



455

455

A Fabergé silver icon of Christ Pantocrator, Moscow, 1908-1917

Painted on metal, the frame repoussé with lozenges within conjoined ovals, pendant loop, wood back, struck K. Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard, scratched inventory number 32600, the reverse with illegible Russian inscription in ink dated 1915
6.4 by 5.5cm, 2½ by 2¾in.

± £ 8,000-12,000
€ 9,200-13,800 US\$ 11,200-16,800



456

456

A silver and champlevé enamel icon of Christ Pantocrator, Khlebnikov, Moscow, 1883

84 standard
32.8 by 28.4cm, 12⅞ by 11¼in.

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,200-7,000



457



Grand Duke Paul Alexandrovich

457

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

An Imperial silver-gilt and cloisonné enamel icon of Christ Pantocrator, Grachev, St Petersburg, 1894

the Holy Figure finely painted on metal, signed lower left 'Platonov', His robes and chiton repoussé and engraved, the gospel page of champlevé enamel, the riza enamelled with a floral diaper pattern, the frame, corner brackets and halo with light and dark blue scrolls and translucent red flowers on stippled grounds, struck with unidentified workmaster's initials AP (Cyrillic), 88 standard, the reverse applied with a silver-gilt presentation plaque inscribed in Russian 'A blessing to His Imperial Highness/ Grand Prince/ Pavel Alexandrovich' dated 10 June 1894, the plaque struck with illegible maker's mark, possibly _F (Cyrillic), 84 standard, in a wood kiot with plush-covered mount
22.7 by 18.2cm, 9 by 7 1/8in.

457

PROVENANCE

Presented to Grand Duke Paul Alexandrovich (1860-1919) Possibly with Hammer Galleries, New York, from whom purchased by the parents of the present owners

Feodor Platonov was an independent icon painter in St Petersburg who supplied Fabergé, Grachev and other makers, and carried out orders for the Imperial Cabinet. Another icon painted by him was also given to Grand Duke Paul Alexandrovich on the eve of his wedding in 1889, a gift from his ten valets (sold, Sotheby's London, 1 December 2010, lot 704). Another Platonov icon was mounted by Grachev in the same year as the present lot (sold, Christie's New York, 20 May 2015, lot 124).

The present lot is similar to another by the same unidentified maker AP, also retailed by Grachev, given to Emperor Nicholas II (sold, Sotheby's New York, 15-16 April 2008, lot 493).

£ 12,000-18,000

€ 13,800-20,700 US\$ 16,800-25,200

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

A Wedding Gift to Their Imperial Majesties: A Rare and Important Imperial Silver-Gilt and Enamel Triptych Icon of the Feodorovskaya Mother of God, Savelev Brothers, Kostroma, 1894

rectangular with onion dome upper section, the front doors of two panels both centred with a raised polychrome cloisonné enamel rosette, the grounds of opaque turquoise enamel with scrolling cloison tendrils, the convex borders of gilt scrolls on blue champlévé enamelled grounds, the upper section centred with a blue enamel roundel applied with a chased Imperial eagle, the individual civic arms of shaded enamel plaques, Celtic-form cross finial clasp, the apron of gilt palmettes on translucent blue and red grounds, on four pad feet, two issuing from the banded side columnar hinges with foliate finials, the doors opening to reveal the central icon of the Feodorovskaya Mother of God, the faces, hands and legs of the Mother and Child enamelled *en plein*, their chased robes, halos and crowns painted with vari-coloured enamels to simulate jewels, the scroll-chased border applied at the corners with medallions of four Apostles, within an aedicule of double columns enamelled with diaper pattern on tall sectioned pedestals of shaded cloisonné enamel flowers and leaf scrolls on stippled grounds, the chevron base and palmette upper frame on blue grounds, the central upper section applied with an icon of the Mandylion, Christ's face enamelled *en plein*, within a raised columnar frame, the ground of scrolling foliage, the border of raised rosettes within cusps, the interior of the left door enamelled with an image of Saint Alexandra, the right with Saint Nicholas, both finely painted standing on fleuron tile floors within raised champlévé and cloisonné enamel frames, the upper side sections both applied with a raised roundel enamelled with a stylised

fleur-de-lys, the reverse with the engraved and part-enamelled civic arms of Kostroma, within a ribbon-tied oak wreath below an Imperial crown, above a raised inscription in Russian: 'To His Imperial Highness the faithful Emperor Nikolai Alexandrovich and to his wife the faithful Empress Alexandra Feodorovna/ A devout offering from the Kostroma state/ The year 1894, November 14', struck Br. Savelev of Kostroma in Cyrillic beneath the firm's exhibition medals, 84 standard, in a fitted plush-lined wood case, the reverse with partial paper label for Hammer Galleries, New York, and the remains of another label, presumably an exhibition label, dated _ 31, 1937 height 33.7cm, 13¼in.

PROVENANCE

Given by the government of the city of Kostroma to Emperor Nicholas II and Empress Alexandra as a wedding gift in 1894

Presumably purchased by Armand Hammer from the Soviet authorities in the 1920s
With Hammer Galleries, New York
Purchased from the above by the parents of the present owners

The wedding of the Tsarevich Nicholas Alexandrovich and Princess Alix of Hesse and by Rhine was originally planned for April 1895, following their engagement at Coburg in April 1894, and was to include a week of public celebrations in St Petersburg, with all of the pomp attaching to a State occasion. The death of Emperor Alexander III at Livadia on 20 October (O.S.) 1894 meant a change in both the date and the nature of the ceremony. Thrust onto the throne at the age of just twenty-six and aware that he was ill-prepared, the new Emperor Nicholas II insisted on being married as soon as possible; his fiancée was the only person who gave him confidence, and he yearned for the closeness that marriage would afford them. His first wish was to marry at Livadia before his father's funeral, 'while Papa is still under this roof'. His mother was amenable to the idea, but his influential uncles insisted that the wedding of an Emperor was too important an

event for the nation and that it must happen in St Petersburg; their view prevailed.

Nicholas and Alexandra were married on 14 November (O.S.), a week after Alexander III's funeral, the date chosen because it was the Dowager Empress' birthday, which meant that Court mourning could be relaxed. Maria Feodorovna helped dress Alexandra for the ceremony, and together they drove to the Winter Palace and proceeded to the chapel, where the Emperor waited in his Hussar uniform. They each held a lighted candle as they became husband and wife, the precise moment depicted in Tuxen's well-known painting (illustrated). Alix wrote to her sister 'One day in deepest mourning lamenting a beloved one, the next in smartest clothes being married. There cannot be a greater contrast, but it drew us more together, if possible.... Such was my entry into Russia'.

Wedding gifts were sent from throughout the Empire and abroad, many from municipal governments. The more bespoke and elaborate of these would have been put into production as soon as the engagement was announced. Moving the wedding forward by five months necessitated a scramble for craftsmen in manufacturing centres across Russia to finish their work. It is unknown when the present lot reached St Petersburg, but it would not have been completed in time for the wedding. Officials in Kostroma may have felt a special pressure to give an incredible gift, as the city considered itself the birthplace of the Romanov dynasty. Michael Romanov was there when he was elected Tsar in 1613. When he left for Moscow to be crowned, he took with him a copy of the Feodorovskaya Icon of the Mother of God, a gift from his mother. Thus the icon became the patron icon of the family, and Kostroma officials chose it as the subject of their gift.

The Savelev firm of silversmiths was founded in Kostroma by Vasili Savelev in 1849. He was later joined by his son Alexander, and they are recorded as working together until 1893, when the elder silversmith either died or retired. Alexander apparently then brought his brother into the business, which became Savelev Brothers, though the brother's identity is not recorded. The brother may not have been a silversmith himself, as there is no record of him having registered a hallmark. Throughout its existence, the firm specialised in the manufacture of icon oklads and was therefore a natural choice for commissioning by the city leaders of the wedding icon for the new Emperor and his bride. The firm was never very large, and Savelev works remain rare on the international market. A Savelev icon sold, Sotheby's New York, 16-17 April 2007, lot 232; another was offered, Wannenes Genoa, 10-11 November 2014, lot 357. The Postnikova-Losseva entry for the firm does not mention any works in enamel; as the workshop was not extensive, it is unlikely they had in-house enamellers and therefore probably outsourced the extensive and very accomplished enamel work on the present icon.



Laurits Regner Tuxen, Wedding of Nicholas II and Grand Princess Alexandra Feodorovna, The State Hermitage Museum, St. Petersburg
Photograph © The State Hermitage Museum / photo by Vladimir Terebenin

£ 80,000-120,000
€ 92,000-138,000 US\$ 112,000-168,000





459



460

459

OTHER PROPERTIES

A monumental parcel-gilt silver icon of the Rostov Saints, Dmitri Andreev, St Petersburg, 1849

with engraved inscriptions in Russian 'Rostov Saints' and 'This riza created [during the time of] Elder Andrew and Elder Yakov Ivanovitch Frolov' and date 1849. 84 standard 117 by 82cm, 46 by 32½in.

W £ 20,000-30,000
€ 23,000-34,400 US\$ 28,000-42,000

460

A large silver icon of Saint George, Andrei Grigoriev, Moscow, 1812

with a later inscription 'Image of the Great Martyr Saint George', tempera on wood, 84 standard 71 by 57.7cm, 28 by 22½in.

W £ 12,000-18,000
€ 13,800-20,700 US\$ 16,800-25,200

END OF SALE

Sotheby's EST. 1744

Collectors gather here.



Single leaf from a block book
Apocalypse
The Netherlands, circa 1465–1470
Estimate £15,000–20,000

Medieval and Renaissance Manuscripts
Continental and Russian Books
Auction London 3 July 2018

Viewing 29 June – 2 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5893 CHARLOTTE.MILLER@SOTHEBYS.COM
SOTHEBYS.COM/MANUSCRIPTS

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS
#SOTHEBYSMANUSCRIPTS



Sotheby's EST. 1744
Collectors gather here.

Order of St Andrew, Collar (detail)
and Collar Badge by Julius Keibel,
from the set of insignia presented to
H.R.H. Prince George, Duke of Cambridge, in 1874
Estimate £150,000–250,000



ROYAL ORDERS AND MEDALS

from the Collection of George, Duke of Cambridge (1819-1904)
King George III's Grandson

Auction London 3 July 2018

Viewing 29 June – 3 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5470 SHIONA.FOURIE@SOTHEBYS.COM
SOTHEBYS.COM/ROYALORDERS

In association with
MORTON & EDEN

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS
#SOTHEBYSDECARTS



Sotheby's <sup>EST.
1744</sup>

Collectors gather here.

The
MIDAS TOUCH

The Midas Touch

Auction London October 2018

NOW ACCEPTING CONSIGNMENTS

Gold Paintings, Sculpture, Vertu, Design, Antiquities and Books

34-35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5704 CONSTANTINE.FRANGOS@SOTHEBYS.COM

SOTHEBYS.COM/MIDAS

DOWNLOAD SOTHEBY'S APP

FOLLOW US @SOTHEBYS

#SOTHEBYSMIDAS





Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L18113 | **Sale Title** RUSSIAN WORKS OF ART, FABERGÉ & ICONS | **Sale Date** 5 JUNE 2018

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

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 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. 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, 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 £41,018. 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: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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.

◊ 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 □ 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 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.ori.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 prin-

cial 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.

(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.

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.

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\$1.399

£1 = €1.145

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.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

PAINTINGS

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 STYLE OF; FOLLOWER OF GIOVANNI BELLINI

In our opinion a work by a painter working in the artist's style, contemporary or nearly

contemporary, but not necessarily his pupil.

6 MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

7 AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

8 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

10 Dimensions are given height before width.

11 Pictures are framed unless otherwise stated.

SILHOUETTES AND MINIATURES

1 A portrait miniature catalogued with the forename(s) and surname of the painter is in our opinion a work by that artist; e.g. Samuel Cooper. When an artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 A portrait miniature catalogued as Attributed to... is in our opinion probably a work by the artist; e.g. Attributed to Samuel Cooper.

3 A portrait miniature catalogued as Studio of... is in our opinion a work from the studio of the artist which may or may not have been executed under his direction; e.g. Studio of Samuel Cooper.

4 A portrait miniature catalogued as Manner of... is in our opinion a work in a style related to that of the artist, and of the period; e.g. Manner of Samuel Cooper.

5 A portrait miniature catalogued as School accompanied by the name of a place or country and a date means that in our opinion the portrait miniature was executed at that time and in that location; e.g. Liverpool School, 18th century.

6 A portrait miniature catalogued as After an artist is in our opinion a copy of any date after a work by that artist; e.g. After Samuel Cooper.

7 The term signed and/or dated and/or inscribed and/or blind stamped means that in our opinion the signature and/or date and/or inscription and/or blind stamp are from the hand of the artist.

8 The term bears a signature and/or date and/or inscription means that in our opinion the artist's name and/or date and/or inscription have been added by another hand.

9 All references to signature, inscriptions, and dates refer to the present state of the work.

10 Dimensions: the larger measurement only of the rectangle or oval is given and excludes the frame.

INTERNATIONAL DEPARTMENTS

МЕЖДУНАРОДНЫЙ ОТДЕЛ

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

London / ЛОНДОН

FABERGÉ & WORKS OF ART
ФАБЕРЖЕ И ПРИКЛАДНОЕ
ИСКУССТВО

Darin Bloomquist
Head of Russian Works of Art
Marie Sapozhnikova

RUSSIAN PICTURES
РУССКАЯ ЖИВОПИСЬ

Reto Barmettler
Head of Sale
Bella Radenovic
Charlotte Larkin

Mark Poltimore
Chairman
Sotheby's Russia and CIS

Jo Vickery
International Director, Russian Art

New York / НЬЮ-ЙОРК

RUSSIAN PICTURES
РУССКАЯ ЖИВОПИСЬ

Frances Asquith

Moscow / МОСКВА

Irina Stepanova
General Director
Sotheby's Russia
Margarita Danshina

Paris / ПАРИЖ

RUSSIAN ART
РУССКОЕ ИСКУССТВО

Wladimir Witkowsky

FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

RUSSIAN PICTURES

5 June 2018
London

TREASURES

4 July 2018
London



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

Photography
Amanda Harvey
Malcolm Smith
Donald Thompson
Catalogue Designer
Terence Sullivan
Colour Editor
Phil White
Production Controller
Victoria Ling

NOTES

BOARD OF DIRECTORS

Domenico De Sole
Chairman of the Board

The Duke of Devonshire
Deputy Chairman of the Board

Tad Smith
**President and
Chief Executive Officer**

Jessica Bibliowicz
Linus W. L. Cheung
Kevin Conroy
Daniel S. Loeb
Olivier Reza
Marsha E. Simms
Diana L. Taylor
Dennis M. Weibling
Harry J. Wilson

**SOTHEBY'S
EXECUTIVE MANAGEMENT**

Jill Bright
**Human Resources
& Administration
Worldwide**

Amy Cappellazzo
**Chairman
Fine Art Division**

Valentino D. Carlotti
**Business Development
Worldwide**

Kevin Ching
**Chief Executive Officer
Asia**

Adam Chinn
**Chief Operating Officer
Worldwide**

Lauren Gioia
**Communications
Worldwide**

David Goodman
**Digital Development
& Marketing
Worldwide**

Mike Goss
Chief Financial Officer

Scott Henry
**Technology & Operations
Worldwide**

Jane Levine
**Chief Compliance Counsel
Worldwide**

Laurence Nicolas
**Global Managing Director
Jewelry & Watches**

Jonathan Olsoff
**General Counsel
Worldwide**

Jan Prasens
**Managing Director
Europe, Middle East, Russia,
India and Africa**

Allan Schwartzman
**Chairman
Fine Art Division**

**SOTHEBY'S INTERNATIONAL
COUNCIL**

Robin Woodhead
**Chairman
Sotheby's International**

John Marion
Honorary Chairman

Juan Abelló
Judy Hart Angelo
Anna Catharina Astrup
Nicolas Berggruen
Philippe Bertherat
Lavinia Borromeo
Dr. Alice Y.T. Cheng
Laura M. Cha
Halit Cingillioğlu
Jasper Conran
Henry Cornell
Quinten Dreesmann
Ulla Dreyfus-Best
Jean Marc Etlin
Tania Fares
Comte Serge de Ganay
Ann Getty
Yassmin Ghandehari
Charles de Gunzburg
Ronnie F. Heyman
Shalini Hinduja
Pansy Ho
Prince Aryn Aga Khan
Catherine Lagrange
Edward Lee
Jean-Claude Marian
Batia Ofer
Georg von Opel
Marchesa Laudomia Pucci Castellano
David Ross
Patrizia Memmo Ruspoli
Rolf Sachs
René H. Scharf
Biggi Schuler-Voith
Judith Taubman
Olivier Widmaier Picasso
The Hon. Hilary M. Weston,
CM, CVO, OOnt

CHAIRMAN'S OFFICE

AMERICAS

Lisa Dennison
Benjamin Doller
George Wachter

Thomas Bompard
Lulu Creel
August Uribe

EUROPE

Oliver Barker
Helena Newman
Mario Tavella
Dr. Philipp Herzog von Württemberg

David Bennett
Lord Dalmeny
Claudia Dwek
Edward Gibbs
Caroline Lang
Lord Poltimore

ASIA

Patti Wong
Nicolas Chow

Richard C. Buckley
Quek Chin Yeow

Sotheby's EST. 1744
Collectors gather here.

