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LONDON | 27 NOVEMBER 2018



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LOT 37 (DETAIL)  
BACK COVER  
LOT 108 (DETAIL)  
THIS PAGE  
LOT 32 (DETAIL)

*W. B. ...*

RUSSIAN  
PICTURES





# RUSSIAN PICTURES

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ИСКУССТВО

**AUCTION IN LONDON**  
**27 NOVEMBER 2018**  
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**10.30 AM**

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THIS PAGE  
LOT 1 (DETAIL)



## Contents

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	<b>RUSSIAN PICTURES: LOTS 1–198</b>
165	ABSENTEE BID FORM
167	BUYING AT AUCTION
168	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
170	CONDITIONS OF BUSINESS FOR BUYERS
172	WAREHOUSE, STORAGE, COLLECTION INFORMATION
173	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
175	INTERNATIONAL DEPARTMENTS
176	INDEX SOTHEBY'S EUROPE

## LEV FELIKSOVICH LAGORIO

1827-1905

### Caucasian Landscape

signed in Cyrillic and dated 1873 l.r.

oil on canvas

60.5 by 98cm, 23¾ by 38½in.

Lev Lagorio was celebrated for his coastal scenes and his views of the Caucasus. In 1851 he was sent to the region by the Imperial Academy of Arts where he spent a year painting numerous landscapes, one of which was acquired by Nicholas I. Enchanted by the mountains, he returned frequently during his lifetime. Following a trip in 1861 he submitted three Caucasian views to the Emperor, and two years later he participated in the Caucasian campaign and was part of the retinue of Grand Duke Mikhail Nikolaevich.

A particularly fine example, the present work shows Lagorio's interest in the effects of weather as well as his ability to convey the vastness of the landscape; the horses and their riders are dwarfed by their surroundings and the receding planes of shadow and light add depth to the distant valleys and peaks. Recently cleaned and in very good condition, the painting is offered in its original frame which was most likely made by the Beggrov workshop in St Petersburg.

£ 50,000-70,000

€ 56,500-79,500 US\$ 65,000-91,000

## ЛЕВ ФЕЛИКСОВИЧ ЛАГОРИО

1827-1905

### Кавказский пейзаж

подписана по-русски и датирована 1873 внизу

справа

холст, масло

60,5 x 98 см, 23¾ x 38½ дюймов

Кавказские виды Льва Лагорио не менее известны, чем его приморские. Художник был командирован на Кавказ в 1851 году Императорской Академией, где за год написал множество пейзажей, один из которых был приобретен Николаем I. Лагорио был очарован горами Кавказа и многократно возвращался к этому сюжету на протяжении своего творческого пути. По итогам следующей поездки на Кавказ в 1861 г. он представил императору [Александр II] три картины с кавказскими видами, а спустя еще два года принял участие в Кавказской войне в составе свиты великого князя Михаила Николаевича.

Прекрасный образец мастерства художника, данная работа отражает как особый интерес Лагорио к переменчивым погодным явлениям, так и его умение передавать необъятность пейзажа; лошади и их наездники теряют свою значимость на фоне пейзажа, а нисходящие плоскости света и тени добавляют глубины долинам и вершинам на заднем плане. Недавно очищенная и приведенная в отличное состояние, картина предлагается на продажу в оригинальном багете, по всей видимости, произведенном фабрикой Беггрова в Санкт-Петербурге.





2

2

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

## BOGDAN PAVLOVICH VILLEVALDE

1818-1903

### Russian Troops Awaiting Orders

signed in Cyrillic and dated 1892 l.m.

oil on canvas

43.5 by 32cm, 17 by 12½in.

#### PROVENANCE

In the same Russian émigré family for at least  
three generations

£ 40,000-60,000

€ 45,200-68,000 US\$ 52,000-78,000



3



Fig.1. Label on the frame

### 3

PROPERTY FROM A PRIVATE COLLECTION,  
CALIFORNIA

## OTTO GOTTLIEB SCHWARZ

1800-1862

### Manoeuvres near Pavlovskoe, 3 August 1846

signed in Latin and dated 1847 l.r.

oil on canvas

56.5 by 82.5cm, 22¼ by 32½in.

#### PROVENANCE

Collection of Tsar Nicholas I, Krasnoe Selo

Acquired in Russia before 1917

A gift to the grandmother of the present owner

A Prussian artist who specialized in battle scenes and portraiture, Schwarz studied at the Royal Academy of Arts in Berlin and later under Franz Krüger. In 1843 he was invited to Russia as an Imperial court painter and produced works depicting Nicholas I on manoeuvres. He stayed in Russia after Nicholas' death and received a commission to paint a series of nine works on the subject of the coronation of Alexander II in 1856. Schwarz remained in St Petersburg until the end of his life. His paintings can be found in the palace collections at Pavlovsk, Gatchina and Tsarskoe Selo and in the State Russian Museum.

The original canvas is numbered 559 on the reverse which corresponds to the Imperial label on the frame. The canvas has since been lined.

£ 30,000-50,000

€ 33,900-56,500 US\$ 39,000-65,000

# TWO WORKS BY AIVAZOVSKY FROM A PRIVATE COLLECTION, UNITED STATES

LOTS 4-5



4

4

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## IVAN KONSTANTINOVICH AIVAZOVSKY

1817-1900

### The Black Sea

signed with initial I.r.; further signed in Cyrillic and dated 1900 on the reverse

oil on canvas

20.5 by 27.5cm, 8 by 10<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Sotheby's Arcade, *Old Master and 19th Century European Paintings and Drawings*, 12 July 1989, lot 279 as 'Attributed to Ivan Aivasoffsky'

*The present work is included in the numbered archive of the artist's work compiled by Gianni Caffiero and Ivan Samarine.*

± £ 25,000-35,000

€ 28,300-39,600 US\$ 32,500-45,400

5

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## IVAN KONSTANTINOVICH AIVAZOVSKY

1817-1900

### The Bay of Naples with Mount Vesuvius

signed in Latin and dated 1879 I.I.

oil on canvas

67.5 by 52.5cm, 26<sup>1</sup>/<sub>2</sub> by 20<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Estate of a Nobleman

Sotheby's London, *The Russian Sale*, 29 April 1999, lot 49

#### LITERATURE

G.Caffiero and I.Samarine, *Light, Water and Sky*, London: Alexandria Press, 2012, p.305 illustrated

The IR-reflectogram reveals underdrawing beneath the paint as well as Aivazovsky's signature on the reverse of the original canvas concealed by the lining.

*The present work is included in the numbered archive of the artist's work compiled by Gianni Caffiero and Ivan Samarine.*

± £ 100,000-150,000

€ 113,000-170,000 US\$ 130,000-195,000





6

6

**ALEXEI KONDRATIEVICH  
SAVRASOV**

1830-1897

**Moonlit Winter Landscape**

signed in Cyrillic I.I.

oil on canvas laid on board

35.5 by 25cm, 14 by 9¾in.

£ 25,000-35,000

€ 28,300-39,600 US\$ 32,500-45,400

7

**ALEXEI KONDRATIEVICH  
SAVRASOV**

1830-1897

**First Signs of Spring**

signed in Cyrillic I.I.

oil on canvas laid on board

35.5 by 25cm, 14 by 9¾in.

£ 25,000-35,000

€ 28,300-39,600 US\$ 32,500-45,400





# MINIATURE PORTRAITS FROM A PRIVATE COLLECTION, SCANDINAVIA

LOTS 8-13



8

8

## ATTRIBUTED TO IVAN IVANOVICH VINBERG

1834-1852

Portrait of Grand Duchess Elena Pavlovna (Princess Charlotte of Württemberg)

watercolour heightened with white on ivory  
14.5 by 11cm, 5¾ by 4¼in.

### PROVENANCE

Vladimir Rostislavovich Gardin (film director and actor; 1877-1965), Leningrad  
Acquired from the estate of the above by the parents of the present owner in the 1960s

A nearly identical necklace features in Karl Briullov's full-length portrait of Elena Pavlovna with her daughter Maria (1830, The State Russian Museum).

© £ 4,000-6,000  
€ 4,550-6,800 US\$ 5,200-7,800

9

## ATTRIBUTED TO JEAN-HENRI BENNER

1770-1836

Portrait of Alexander I

signed in Latin and dated 1815 m.r.  
watercolour and gouache on ivory  
image size: 16 by 12.5cm, 6¼ by 5in.

© £ 3,000-5,000  
€ 3,400-5,700 US\$ 3,900-6,500

10

## KARL WILHELM BARDOU

1757 - 1867

Portrait of a Young Officer

pastel on canvas  
30 by 23.5cm, 11¾ by 9¼in.

### PROVENANCE

Olga Iosifovna Rybakova, Leningrad  
Acquired from the above by the parents of the present in the 1960s

£ 4,000-6,000  
€ 4,550-6,800 US\$ 5,200-7,800

11

## CHRISTINA ROBERTSON

1796-1854

Portrait of a Lady

signed in Latin and dated 1840 (?) l.r.  
watercolour and pencil on paper  
image size: 23.5 by 18cm, 9¼ by 7in.

### PROVENANCE

Vladimir Rostislavovich Gardin (film director and actor; 1877-1965), Leningrad  
Acquired from the estate of the above by the parents of the present owner in the 1960s

£ 2,500-3,500  
€ 2,850-4,000 US\$ 3,250-4,550



9



10



11

12

**VLADIMIR LUKICH  
BOROVIKOVSKY**

1757-1825

**Portrait of a Lady**

oil on zinc  
image size: 23 by 19cm, 9 by 7½in.

**PROVENANCE**

Maria Ivanovna Ponna and Alexander  
Nikolaevich Kaverzin, Leningrad  
Acquired from the above by the parents of the  
present owner in the 1960s

**LITERATURE**

T.Alexeeva, *Vladimir Lukich Borovikovsky  
i russkaya kul'tura na rubezhe 18-19 vekov*,  
Moscow: Iskusstvo, 1975, p.77, no.35  
illustrated b/w, p.345, no.87 listed as *Portret  
neizvestnoy*, p.407, no.35 listed

Executed in the 1790s

The sitter of the present work has traditionally  
been identified as Ekaterina Yakovlevna  
Derzhavina (née Bastidon, 1760-94).

£ 50,000-70,000  
€ 56,500-79,500 US\$ 65,000-91,000



12

13

**VLADIMIR IVANOVICH  
HAU**

1817-1895

**Portrait of a Lady**

signed in Latin and dated 1850 m.r.  
watercolour heightened with white on paper  
image size: 23 by 19cm, 9 by 7½in.

**PROVENANCE**

Vladimir Rostislavovich Gardin (film director  
and actor; 1877-1965), Leningrad  
Acquired from the estate of the above by the  
parents of the present owner in the 1960s

£ 5,000-7,000  
€ 5,700-8,000 US\$ 6,500-9,100



13



14

14

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## EUROPEAN SCHOOL

19th Century

### A View of St Michael's Golden-Domed Monastery in Kiev

titled in Latin, numbered 865 and 38 and stamped *Bibliothèque de San Donato* in the lower margin

watercolour over pencil on paper

image size: 26 by 37.5cm, 10¼ by 14¾in.

#### PROVENANCE

Sotheby's London, *The Russian Sale*, 19 February 1998, lot 19

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800



15

15

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## ALFRED GOMERSAL VICKERS

1810-1837

### Religious Procession through the Vladimir Gate on Lubyanka Square

signed in Latin and dated 1835 l.l.

watercolour over pencil on paper

24 by 36.5cm, 9½ by 14½in.

#### PROVENANCE

Sotheby's London, *The Russian Sale*, 19 February 1998, lot 17

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



16

16

PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

## RUSSIAN SCHOOL

19th Century

### Portrait of Emperor Alexander I

oil on canvas

66 by 52.5cm, 26 by 20¾in.

#### PROVENANCE

Sotheby's London, *The Russian Sale*, 31 May 2001, lot 9

£ 6,000-8,000

€ 6,800-9,100 US\$ 7,800-10,400

17

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

**PIOTR IVANOVICH  
BALASHOV**

1835-1888

**Military Scene**

signed and dated 1877 l.r.  
watercolour over pencil heightened with white  
on paper  
43 by 34cm, 17 by 13½zin.

£ 15,000-20,000  
€ 17,000-22,600 US\$ 19,500-26,000



17

18

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

**PIOTR IVANOVICH  
BALASHOV**

1835-1888

**Military Inspection**

signed in Cyrillic and dated 1876 l.r.; further  
signed and inscribed *11<sup>ya</sup> Diviziya* on the  
reverse  
watercolour over pencil heightened with white  
on paper  
42 by 34cm, 16½ by 13½zin.

£ 15,000-20,000  
€ 17,000-22,600 US\$ 19,500-26,000



18



19

19

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

**IVAN KONSTANTINOVICH  
AIVAZOVSKY**

1817-1900

**Winter in Ukraine**

signed in Latin and dated 1874 l.l.  
pencil and chalk on tinted paper laid on card  
22.5 by 35cm, 9 by 13¾in.

**LITERATURE**

G.Caffiero and I.Samarine, *Neizvestny  
Aivazovsky: k 200-letiyu so dnya rozhdeniya*,  
Moscow: SLOVO, 2016, p.167 illustrated; p.366  
illustrated and listed as CS-1874-017

*The present work is included in the numbered  
archive of the artist's work compiled by Gianni  
Caffiero and Ivan Samarine.*

£ 18,000-25,000  
€ 20,400-28,300 US\$ 23,400-32,500

20



20

**IVAN KONSTANTINOVICH  
AIVAZOVSKY**

1817-1900

**Ship at Sea**

signed in Cyrillic and Armenian and dated 1873  
l.r.  
ink and wash on paper laid on card  
25.5 by 32.5cm, 10 by 12¾in.

*The present work is included in the numbered  
archive of the artist's work compiled by Gianni  
Caffiero and Ivan Samarine.*

£ 12,000-18,000  
€ 13,600-20,400 US\$ 15,600-23,400

21



21

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

**ALEXANDER KARLOVICH  
BEGGROV**

1841-1914

**Promenade in Narva**

signed in Latin, inscribed in Cyrillic Narva and  
dated 1908 l.m.  
watercolour over pencil on card  
11 by 20cm, 4¼ by 7¾in.

£ 3,000-5,000  
€ 3,400-5,700 US\$ 3,900-6,500



22

22

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

**IVAN KONSTANTINOVICH  
AIVAZOVSKY**

1817-1900

**Harbour Scene**

signed in Cyrillic l.r.  
pencil and gouache on tinted paper  
image size: 20 by 26cm, 8 by 10¼in.

*The present work is included in the numbered  
archive of the artist's work compiled by Gianni  
Caffiero and Ivan Samarine.*

£ 18,000-25,000  
€ 20,400-28,300 US\$ 23,400-32,500

PROPERTY FROM A PRIVATE COLLECTION

**IVAN PAVLOVICH  
POKHITONOV**

1850-1923

**Sunny Beach in La Panne**

signed in Cyrillic I.I. and signed in Latin I.r.;  
further numbered N82 and titled twice in  
Cyrillic on the reverse

oil on panel

13.5 by 19cm, 5¼ by 7½in.

**PROVENANCE**

Nadin collection, Liège  
Private collection, Belgium

**LITERATURE**

V.Petrov, *Pokhitonov*, Moscow: Belyi gorod,  
2002, p.45 illustrated

O.Bertrand, *Ivan Pokhitonov (1850-1932),  
Catalogue Raisonné, Volume 1*, Luxembourg:  
Belart International Editions, 2015, p.86,  
no.M15 illustrated

Executed in 1895

Pokhitonov made regular trips to the Belgian coast from Bressoux where he had settled in 1893, and in 1895 he rented a cottage in the dunes of La Panne where he and his family spent the summer. This coast evidently captured Pokhitonov's imagination and he became adept at painting the changing light on the sand and sun, as well as the fishermen, locals and holiday-makers who were also drawn to the area. The present work is thought to date to 1895, making it one of the earliest in this series.

£ 80,000-120,000

€ 90,500-136,000 US\$ 104,000-156,000

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ

**ИВАН ПАВЛОВИЧ  
ПОХИТОНОВ**

1850-1923

**Солнечный пляж в Ла-Панн**

подписана по-русски внизу слева и  
латинскими буквами внизу справа; на обороте  
снабжена номером N82 и названием по-русски  
в двух местах

доска, масло

13,5 x 19 см, 5¼ x 7½ дюйма

**ПРОВЕНАНС**

Коллекция Надэн, Льеж  
Частная коллекция, Бельгия

**ЛИТЕРАТУРА**

В.Петров, *Похитонов*, Москва: Белый город,  
2002, с. 45 илл.

О.Бертран, *Ivan Pokhitonov (1850-1932),  
Catalogue Raisonné, том 1*, Люксембург: Belart  
International Editions, 2015, с.86, илл. №M15

Выполнена в 1895 г.

Похитонов часто путешествовал по бельгийскому побережью из Брессу, где он поселился в 1893 г., а в 1895 г. художник снял дом в дюнах Ля-Панн, где проводил с семьей летние месяцы. Это побережье, очевидно, захватило воображение Похитонова, и он набил руку на изображении игры света на песке и солнце, рыбаков, местных жителей и отдыхающих, которые будут появляться на его пляжных видах на протяжении всего творческого пути художника. Данная работа предположительно относится к 1895 г., то есть в этой серии работ является самой ранней.



Fig.1. Vera and Nina Pokhitonov, the artist's daughters, 1880s







24

PROPERTY FROM A PRIVATE COLLECTION

**IVAN PAVLOVICH  
POKHITONOV**

1850-1923

**Steam-Powered Threshing  
Machine**

signed in Latin and inscribed in Cyrillic *I/N* l.r.; further numbered *N258* and titled in Cyrillic *Parovaya molotilka / V imenii A.N. Ugrinovich Elizavetgradskogo uezda* on the reverse oil on panel 11 by 27cm, 4¼ by 10½in.

**PROVENANCE**

Collection of Marie-Louise Naveau, Liège

**EXHIBITED**

Liège, Cercle des Beaux-Arts, *Exposition Iwan Pokitonow*, 20 May - 8 June 1922, no.6, *Batteuse. En Ukraine*

Executed in 1915

The present depiction of a steam-powered threshing machine is Pokhitonov's only work on the theme of the mechanisation of agriculture, and displays the precision and level of detail which earned him the nickname of 'sorcerer'. The choice of subject was not accidental and would have been important to the artist who was always close to the common people and understood their everyday struggles. The introduction of machines transformed traditional peasant life and eased what could sometimes be unbearably hard labour.

Pokhitonov would have witnessed the present harvest scene on the Nikolskoe estate owned by A.N. Ugrinovich in the steppes of the Kherson Governorate, where the artist spent the majority of 1915.

*The present lot will be included in the second volume of the catalogue raisonné currently being prepared by Olivier Bertrand.*

£ 60,000-80,000

€ 68,000-90,500 US\$ 78,000-104,000



PROPERTY FROM A PRIVATE COLLECTION,  
GERMANY

## ATTRIBUTED TO ISAAK ILICH LEVITAN

1860 - 1900

### Dacha

signed in Cyrillic l.r.  
oil on canvas  
48.5 by 60cm, 19 by 23¾in.

'How little Levitan has been appreciated and how poorly his work valued' lamented Levitan's great friend Anton Chekhov soon after his death. 'It's shameful. Here is a colossal, original, unique talent – something so fresh and strong. It ought to have marked a breakthrough. Alas, Levitan passed away too soon'. But in fact the impact of his lyrical landscapes would be immense; indeed 'it was so great that we can say without exaggeration that after Levitan, Russian landscape painting entered a new stage and acquired quite a new character' wrote Federov-Davidov.

Levitan's grand vistas are magnificent, but where he excelled was in drawing out the poetry of unremarkable pockets of the countryside – small copses, ramshackle houses, backwater ponds. The wooden porticos and stairways of a Russian dacha surrounded by lilac bushes and trees are a recurring motif in his work. For example, he often sketched and painted Chekhov's dacha at Babkino. The brilliant lighting on the flowers in the foreground of the present work, set against a dark background, is a technique commonly found in Levitan's oils (for example, *The First Green, May, 1888* or *Ferns by the Water, 1895*), while the depiction of the long-leafed shrubs is very reminiscent of his greenhouse study *The Orangery* (The Tula State Museum).

The feathery brushwork, the tone and the subject of the present work strongly suggest Levitan's hand and the signature also appears to be characteristic. Without a suggested date however, it is impossible to identify this painting in a listing of Levitan's works with any certainty and the attribution therefore remains unconfirmed.

£ 30,000-50,000  
€ 33,900-56,500 US\$ 39,000-65,000

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ,  
ГЕРМАНИЯ

## ПРИПИСЫВАЕТСЯ ИСААКУ ИЛЬИЧУ ЛЕВИТАНУ

1860 - 1900

### Дача

подписана по-русски внизу справа  
холст, масло  
48,5 x 60 см, 19 x 23¾ дюйма

А. П. Чехов писал о Левитане: «Как мало ценят – как мало дорожат вещами Левитана. Ведь это же стыдно. Это такой огромный, самобытный, оригинальный талант. Это что-то такое свежее и сильное, что должно было бы переворот сделать. Да, рано, рано умер Левитан». Однако его влияние на развитие лирического пейзажа будет огромным, настолько, что, по словам Федорова-Давыдова, «можно без преувеличения сказать: после Левитана пейзаж вышел на новый уровень и обрел новый характер».

Большие полотна Левитана великолепны, но особых высот он достиг, раскрывая поэзию неприметных уголков глубинки – маленьких рощиц, ветхих домишек, запруженных заводей. Деревянные портики и лестницы русских дач в окружении деревьев и кустов сирени – часто встречающийся в его творчестве мотив. К примеру, нередким сюжетом его набросков и картин маслом была дача Чехова в Бабкино. Яркое освещение цветов на переднем плане этой картины противопоставлено темному фону – такая техника часто встречается в работах Левитана маслом (например, в картинах *Первая зелень. Май 1988 г.* или *Папоротник у воды, 1985*), в то время, как манера изображения кустов с длинными листьями очень напоминает его этюд *Оранжевая* (Тульский государственный музей).

Перьеобразные мазки, а также палитра и сюжет представленной работы дают веские основания приписать ее авторство кисти Левитана, подпись также выглядит характерной для художника. Однако в отсутствие даты данную картину невозможно идентифицировать в перечне работ Левитана с какой бы то ни было точностью, поэтому вопрос ее атрибуции остается открытым.





26

## 26

PROPERTY OF A PRIVATE COLLECTION, FINLAND

### ATTRIBUTED TO ALEXEI PETROVICH BOGOLIUBOV

1824-1896

#### Harbour Scene

signed in Cyrillic l.r.; further inscribed with a dedication to General V.P.Svechin on the reverse and bearing an inventory label on the stretcher

oil on canvas

45.5 by 67cm, 18 by 26½in.

#### PROVENANCE

Acquired by the grandfather of the present owners

This warm, sunlit landscape bears close comparison with Bogoliubov's *View of the Bay of Sinop* (1870s, The Zaporozhe Art Museum): note the positioning of the cursive signature, the tone and palette, the towering cumulus clouds behind distant hills, as well as the scale of the figures, the red flags and the characteristically 'spindly' brushstroke which is used to depict an oar, or in the present work the shaft of a well and legs of the horses. The boy standing with his back to the viewer appears to be wearing a red fez.

The Svechin family was a noble one with a distinguished military history. Numerous generals and senior officers bearing the surname served in the Russian army from the 18<sup>th</sup> to the 20<sup>th</sup> century. One Valerian Petrovich Svechin is recorded as taking the position of Official of the Order of St Catherine from 25 January 1845 and lived until 1885. It is possible he is the figure to whom the inscription on the reverse refers, though his military status has not been ascertained.

£ 30,000-50,000

€ 33,900-56,500 US\$ 39,000-65,000

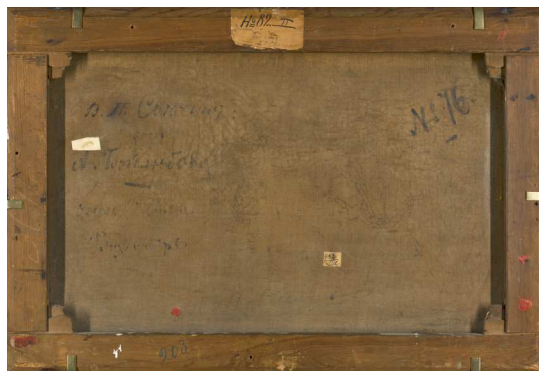


Fig.1. Reverse of the present lot

27

**NIKOLAI ANDREEVICH  
KOSHELEV**

1840-1918

**Portrait of a Young Roman  
Woman**

signed in Latin, dated 1879 and inscribed  
*Roma l.r.*  
oil on canvas  
50 by 40cm, 19¾ by 15¾in.

£ 6,000-8,000  
€ 6,800-9,100 US\$ 7,800-10,400



27

28

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

**NIKOLAI EGOROVICH  
SVERCHKOV**

1817-1898

**Mare and Foal**

signed in Cyrillic l.m.; further bearing a Galerie  
Basmadjian label on the stretcher  
oil on canvas  
68 by 52cm, 27¾ by 20½in.

**PROVENANCE**

Acquired from Galerie Basmadjian by the  
present owner in 1989

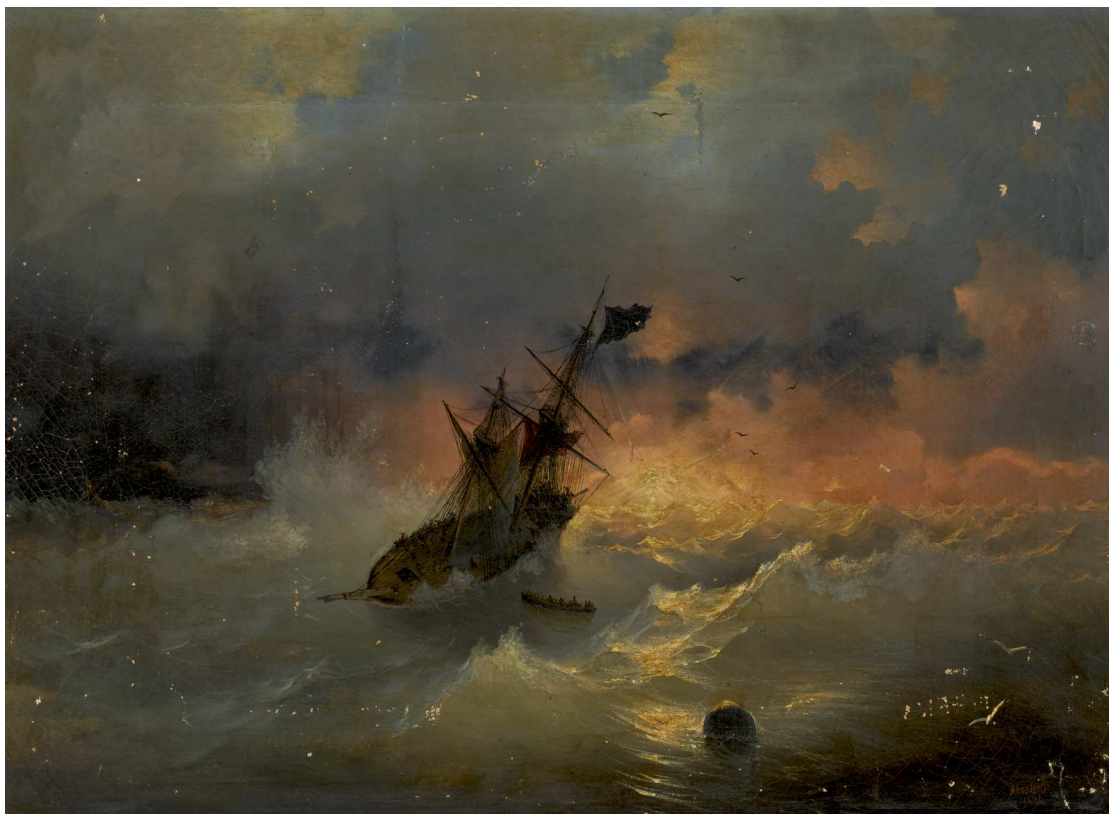
Passionate about horses from a very young age,  
Nikolai Sverchkov dedicated his life to drawing  
them. Unlike his immensely popular troika  
hunting scenes or battle scenes, the present  
portrait testifies to the artist's ability as an  
equestrian portraitist and offers an intimate view  
of his favorite subject.

£ 25,000-35,000  
€ 28,300-39,600 US\$ 32,500-45,400



28

29



29

29

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

**FOLLOWER OF IVAN  
KONSTANTINOVICH  
AIVAZOVSKY**

1817-1900

**Ship at Sea at Sunset**

signed in Cyrillic and dated 1846 l.r.

oil on canvas

53 by 76cm, 20¾ by 30in.

**PROVENANCE**

Acquired by the grandparents of the present owner in Italy *circa* 1935

The present lot was acquired by the grandmother of the present owner who married into a wealthy Italian family. She held the position of vice-consul of Austria in Naples and her husband was a bank attorney. It is believed the painting may have been a wedding gift.

The IR-reflectogram of the present work does reveal underdrawing, though it is not possible to determine whether this is Aivazovsky's hand or another. The application of paint in the sky is not uncharacteristic of Aivazovsky and there are parallels between the somewhat static depiction of the sea in the present work with the sharp peaks and troughs in the waves of works of his from the 1840s. Cleaning and conservation work may allow for a more conclusive analysis of authorship.

‡ £ 30,000-50,000

€ 33,900-56,500 US\$ 39,000-65,000





30

30

PROPERTY FROM AN IMPORTANT EUROPEAN  
COLLECTION

**IVAN KONSTANTINOVICH  
AIVAZOVSKY**

1817-1900

**Evening in Crimea**

signed in Cyrillic and dated 1895 l.r.  
oil on canvas laid on board  
36.5 by 59cm, 14½ by 23¼in.

*The present work is included in the numbered  
archive of the artist's work compiled by Gianni  
Caffiero and Ivan Samarine.*

£ 80,000-120,000

€ 90,500-136,000 US\$ 104,000-156,000

31

ALEXANDER  
ALEXANDROVICH  
KISELEV

1837-1911

Georgian Military Highway

signed in Cyrillic and dated 1897 l.r.; further bearing the label of the 1914 Baltic Exhibition on the reverse

oil on canvas

65 by 89.5cm, 25½ by 35¼in.

PROVENANCE

Knut Henrik Littorin (1860-1939), Bjertorp Castle

Uppsala Auktionskammare, *Important Sale*, 1 December 2009, lot 549

EXHIBITED

Malmö, *Exposition Baltique*, 1914

The Georgian Military Highway connects Georgia and Russia and follows the traditional route used by invaders and traders throughout the ages. Acquiring its name from its use in the 18<sup>th</sup> and 19<sup>th</sup> centuries as the main route of transportation for troops to the region, the highway became synonymous with the Caucasian Wars. It was under constant repair in the early 19<sup>th</sup> century on the orders of Alexander I and by the 1870s it was a high quality road with several lanes and iron bridges over the torrents, a showcase of Russian engineering.

The present lot was acquired by Knut Henrik Littorin, one-time Norwegian consul to pre-revolutionary Moscow and ardent collector of Russian art. Persuaded to exhibit part of his collection at the Baltic exhibition in Malmö in 1914, Littorin was unable to retrieve his paintings due to the outbreak of the First World War. Forced to flee Russia during the Revolution of 1917, legend has it that Littorin was able to leave Moscow in a horse-drawn carriage, swapping clothes with the coach driver en route. They were stopped by a patrol close to the Finnish border and the coach driver was executed but Littorin managed to escape to his native Sweden.

£ 180,000-250,000

€ 204,000-283,000 US\$ 234,000-325,000

АЛЕКСАНДР  
АЛЕКСАНДРОВИЧ  
КИСЕЛЕВ

1837-1911

Военно-Грузинская дорога

подписана по-русски и датирована 1897  
внизу справа; на обороте снабжена этикеткой  
Балтийской выставки 1914 г.

холст, масло

65 x 89,5 см, 25½ x 35¼ дюйма

ПРОВЕНАНС

Кнут Хенрик Литторин (1860-1939), Замок  
Бьерторп

Uppsala Auktionskammare, *Important Sale*,  
1 декабря 2009, лот 549

ВЫСТАВКИ

Мальме, *Балтийская выставка*, 1914

Военно-грузинская дорога связывает Грузию с Россией и следует историческому пути, которым веками пользовались захватчики и торговцы. Название за дорогой закрепилось вследствие ее использования в XVIII и XIX вв. в качестве главного маршрута транспортировки войск в регион, шоссе стало символом кавказских войн. В начале XIX века по приказу Александра I началась масштабная реконструкция дороги, и к 1870-м годам она превратилась в высококачественную многополосную магистраль с металлическими мостами, став образцом достижений российского инженерно-строительного дела.

Данная картина была приобретена Кнудом Хенриком Литториним, некогда норвежским консулом в дореволюционной Москве и страстным коллекционером русского искусства. Согласившись показать часть своей коллекции на Балтийской выставке в Мальме в 1914 году, Литторин так и не смог вернуть свои картины из-за начавшейся Первой мировой войны. Он был вынужден покинуть Россию во время революции 1917 года, согласно легенде, ему удалось бежать из Москвы на конном экипаже, по пути поменявшись одеждой с извозчиком. Вблизи финской границы их остановил патруль, извозчик был казнен, а Литторин смог вернуться на родину в Швецию.

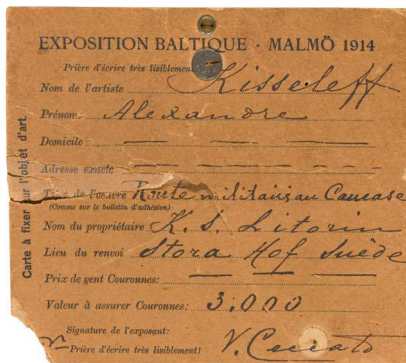


Fig.1. Exhibition label on the stretcher



## SERGEI ARSENEVICH VINOGRADOV

1869-1938

### Children Herding Calves

signed in Cyrillic I.I., further bearing two J. Daziaro stamps on the stretcher  
oil on canvas  
66 by 114cm, 26 by 45in.

#### PROVENANCE

Private collection, Vienna

Painted in 1895, *Children Herding Calves* dates from the period during which Sergei Vinogradov was living in Kharkov (1890-1898). While Vinogradov struggled to accept the rural pace of life and, as his close friend Mikhail Yarovoy recalled, 'missed Moscow and yearned for it', he was greatly influenced by the surrounding countryside and 'worked a lot both in drawing and composition', pastoral images becoming central to his work from this period.

Vinogradov made several preparatory sketches and studies for *Children Herding Calves* (fig.1), which allowed him to paint a second version later in 1895 which now belongs to the Brodsky Museum in St Petersburg (fig.2).

£ 80,000-120,000

€ 90,500-136,000 US\$ 104,000-156,000

## СЕРГЕЙ АРСЕНЬЕВИЧ ВИНОГРАДОВ

1869-1938

### Телят пасут

подписана по-русски внизу слева, содержит два штампа J. Daziaro на подрамнике  
холст, масло  
66 x 114 см, 26 x 45 дюймов

#### ПРОВЕНАНС

Частная коллекция, Вена

Написанная в 1895 году картина «Телят пасут» относится к периоду жизни Сергея Виноградова в Харькове (1890-1898). Пока Виноградов с трудом привыкал к провинциальному ритму жизни в Харькове и, как вспоминал его близкий друг Михаил Яровой, «тянуло его в Москву, и тосковал он по ней», то, что его окружало, оказывало на художника сильное влияние, и он «много работал и в рисунке, и в композиции»; так пасторальные образы становятся центральными в его творчестве того периода.

Разрабатывая композицию с натуры, Виноградов сделал несколько предварительных набросков и этюдов для «Телят пасут» (рис. 1), что позволило ему позднее в том же году написать вторую версию картины, которая теперь принадлежит Музею Бродского в Санкт-Петербурге (рис. 2).



Fig.1. *Village Boys*, sold at Sotheby's London in 2011



Fig.2. *Herding Calves*, Apartment Museum of Joseph Brodsky, St Petersburg



## KONSTANTIN EGOROVICH MAKOVSKY

1839-1915

### Portrait of the Artist's Daughters Olga and Marina with Teddy Bear

signed in Latin I.r.; further inscribed in Cyrillic  
on the stretcher

oil on canvas

89 by 71.5cm, 35 by 28½in.

#### LITERATURE

*Niva*, no.2, 1911, p.33 illustrated b/w

Makovsky's two daughters feature frequently in his sketches, oil studies and more finished watercolours (fig.1). The present large-scale oil is one of the finest in this series and was clearly prized by the artist himself since he chose it to be featured in the studio photograph taken by the renowned photographer, Karl Bulla (fig.2). A superb and intimate double-portrait, the rich palette and decorative interior is highly comparable to *Portrait of the Artist's Son in the Studio* (1882, The Novgorod State Museum). As Elena Nesterova remarks in her monograph on the artist, images of childhood occupy a special place in Makovsky's portraiture: 'The combination of formal and intimate, effective and sentimental, "toy-like" and "grown-up" features are turned into mere devices in Makovsky's portraits of children, but the brilliant and easy artistic manner made them original and memorable'. The painting has remained with the artist's descendants for over a century and the present auction marks its first public appearance.

£ 150,000-200,000

€ 170,000-226,000 US\$ 195,000-260,000

## КОНСТАНТИН ЕГОРОВИЧ МАКОВСКИЙ

1839-1915

### Портрет дочерей художника Ольги и Марины с игрушечным мишкой

подписана латинскими буквами внизу справа;  
на подрамнике имеются надписи на русском  
холст, масло

89 x 71,5 см, 35 x 28½ дюйма

#### ЛИТЕРАТУРА

*Нива*, № 2, 1911, с.33 ч/б илл.

Две дочери Маковского часто появляются на набросках, этюдах маслом и более законченных акварелях художника (рис.1). Представленная картина маслом большого формата – одна из самых замечательных в этой серии: явно, что она ценилась и самим художником, раз он выбрал ее для изображения на студийной фотографии, сделанной известным фотографом Карлом Буллой (рис. 2). Великолепный и очень личный двойной портрет по богатству палитры и декоративности интерьера сопоставим с *Портретом сына в мастерской* (1882 г., Новгородский государственный музей). Как отмечает Елена Нестерова в своей монографии о художнике, детские образы занимают особое место в портретах Маковского: «В детских портретах Маковского сочетание парадного и интимного, эффектного и сентиментального, «кукольного» и «взрослого» становится приемом, но блестящее, непринужденно-артистичное исполнение придает им «изюминку», делает их запоминающимися, неповторимыми». Работа оставалась в собственности потомков художника более века, она впервые представлена публике.



Fig.1. *Portrait of the Artist's Wife and Daughters Olga and Marina*, sold at Sotheby's London in 2015



Fig.2. Photograph by Karl Bulla of Makovsky painting the present lot



PROPERTY FROM A PRIVATE COLLECTION, MEXICO

**ILYA EFIMOVICH REPIN**

1844-1930

**Portrait of Leo Tolstoy**

signed in Cyrillic and dated 1916 l.l.

oil on linoleum

115.5 by 85cm, 45½ by 33½in.

**PROVENANCE**

Vasily Levi, Finland

K.G.Lenbom, Sweden

Acquired in Mexico from a Russian immigrant by the father of the present owner in the early 1970s

**EXHIBITED**Petrograd, *The First State Free Art Exhibition*, 1919

Stockholm, Liljewalch's Konsthall, 1919

New York, Kingore Galleries, *The Ilya Repin Exhibition*, 1921, no.12**LITERATURE**C.Brinton, *The Ilya Repin Exhibition*, New York, 1921, no.12 listed; illustrated b/w

± £ 400,000-600,000

€ 452,000-680,000

US\$ 520,000-780,000

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, МЕКСИКА

**ИЛЬЯ ЕФИМОВИЧ РЕПИН**

1844-1930

**Портрет Льва Толстого**

подписана по-русски и датирована 1916 слева

внизу

линолеум, масло

115,5 x 85 см, 45½ x 33½ дюйма

**ПРОВЕНАНС**

Василий Леви, Финляндия

К.Г.Ленбом, Швеция

Преобретена отцом нынешнего владельца у Русского иммигранта в Мексике в 1970-х гг.

**ВЫСТАВКИ**Петроград, *Первая государственная свободная выставка произведений искусства*, 1919

Стокгольм, Лильевальхс, 1919

Нью-Йорк, Галерея Кингор, *The Ilya Repin Exhibition*, 1921, № 12**ЛИТЕРАТУРА**К. Бринтон, *The Ilya Repin Exhibition*, Нью-Йорк, 1921, указана в списке под № 12; ч/б илл.

Fig.1, Leo Tolstoy and Ilya Repin, Yasnaya Polyana, 1908







Fig.2. Leo Tolstoy Barefoot, 1901, The State Russian Museum  
©2018, State Russian Museum, St Petersburg

The present portrait of Leo Tolstoy is one of several studies the artist made of the author over the course of their long-lasting friendship. Repin and Tolstoy met for the first time on 7<sup>th</sup> October 1880, when the prolific author wandered into his studio in Moscow during a visit from his estate at Yasnaya Polyana. Repin was thrilled to meet Tolstoy in person, and this meeting of two greats, both already famous in their own right, flourished into a friendship which would last over thirty years.

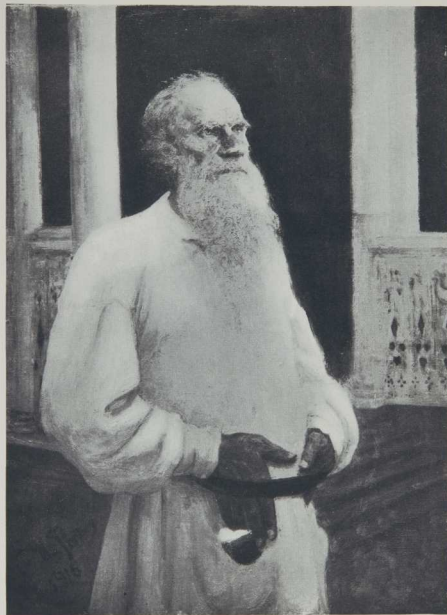
Repin found the well-known author to be a fascinating subject, writing 'as far as I can see, after his face, all other faces seem boring and lacking in curiosity' (Letter from Repin to V.G.Chertkov, 16<sup>th</sup> October 1891). Tolstoy posed for Repin on a number of occasions at Yasnaya Polyana, the resulting paintings now hanging in major museums such as the State Tretyakov Gallery and State Russian Museum, as well as at the author's estate. As the renowned arts critic Vladimir Stasov said, Repin was able to portray 'the inner creative workings of the great man's mind' (A.L. Kagarin, *Repin: His Artistic Legacy*, USSR: Academy of Science, 1949, vol.2, p.380).

The present lot is a version of a full-length portrait of Tolstoy painted in 1901 now at the State Russian Museum. (fig.2). The full-length portrait captures Tolstoy during a moment of one of his so-called 'prayers': his pose with his hands tucked into the belt wrapped around his linen rubakha, the traditional peasant shirt which became synonymous with the author, and the red book protruding from the pocket are motifs which Repin borrowed for the present work.

Completed in 1916, this portrait was painted at Repin's estate at Penaty, six years after the death of Tolstoy. Due to the shortages caused by the First World War, canvas was increasingly difficult to acquire, and, as with many of his other compositions from this period, this work was painted on linoleum, the embossed pattern of which can be seen in places through the paint surface.

The portrait was acquired by Vassily Levi, an artist and agent who represented the Repin family from 1918. Levi sold the work to K.G.Lenbom in early May 1920 along with a number of other works, all of which were destined for the Repin exhibition in New York in 1921 which was organised by Levi alongside Christian Brinton (fig.3).

*We would like to thank Liudmila Andrushchenko for providing additional cataloguing information.*



COUNT L. N. TOLSTOY

Fig.3. The present lot illustrated and listed in the 1921 exhibition catalogue

12 THE FUTURIST

Painted in Petrograd, 1916. Exhibited: Petrograd; also Liljewalch's Konsthall, Stockholm, 1919. Size 36 × 24½. Canvas. Signed and dated, lower right: I. Repin 1916.

13 COUNT L. N. TOLSTOY

One of Repin's numerous characteristic likenesses of the great novelist and social reformer. The painting recalls the celebrated full-length portrait in the Alexander III Museum, Petrograd. Painted at Yasnaya Polyana, Tolstoy's country estate in the Government of Tula. Exhibited: Petrograd; also Liljewalch's Konsthall, Stockholm, 1919. Size 45½ × 33. Canvas. Signed and postdated, lower left: I. Repin 1916.

14 SELF-PORTRAIT OF THE ARTIST

He wears a beret, wide white collar, and brown jacket, and holds a mahlstick in his right hand. The artist's first self-portrait is dated 1866, the same year he painted his life-long friend, the sculptor Antokolsky, when they were fellow-students. Painted in the artist's studio at Kuokkola, Finland, 1917. Size 21 × 30. Canvas. Signed and dated, lower left: II. Repin 1917.

15 ALEXANDER FYODOROVICH KERENSKY

First Minister of Justice, and subsequently Prime Minister and Minister of War and Navy of the Provisional Government of Russia, 1917. This portrait was painted at the request of a committee of the Premier's admirers, in the library of the Winter Palace, August, 1917. Size 45 × 33. Canvas. Signed and dated lower left: I. Repin 1917.

16 THE ARTIST'S SON, YURI REPIN

The only son of the painter, wearing fur coat, and in appearance somewhat suggesting Peter the Great as a young man. Yuri Repin was also an artist, devoting his talents mainly to portraiture and landscape. Painted in the studio at Kuokkola, Finland, 1919. Exhibited, Liljewalch's Konsthall, Stockholm, 1919. Size 31½ × 25. Canvas. Signed and dated, lower left: II. Repin 1919.

Этот портрет Льва Толстого входит в целую галерею портретов писателя, созданных Репиным за время их продолжительной дружбы. Репин и Толстой познакомились 7 октября 1880, когда великий писатель навесил художника в его мастерской в один из своих приездов в Москву из имения в Ясной Поляне. Репин был сильно взволнован личным знакомством с Толстым, и затем эта встреча двух гениев, каждый из которых уже был знаменит, переросла в дружбу, продлившуюся дольше 30 лет.

Репин находил известного писателя восхитительным предметом для изображения: «После его лица всякое другое лицо - сколько здесь смотрю - скучно и нелюбопытно» (Письмо Репина В.Г.Черткову, 16 октября 1891). Толстой неоднократно позировал Репину в Ясной Поляне, эти картины сейчас находятся в таких крупных музеях, как Государственная Третьяковская галерея и Государственный Русский музей, а также в музее-усадьбе писателя. Как писал известный искусствовед Владимир Стасов, Репин «попытался изобразить творчество и работающую, внутри головы, мысль великого человека» (А.Л. Кагарин, *Репин: Художественное наследие*, СССР: Академия наук, 1949, т. 2, с. 380).

Данная картина является версией другого портрета Толстого, написанного в 1901 г. (находится в Государственном Русском музее, рис. 2). На нем Толстой запечатлен в полный рост в момент так называемой молитвы: в характерной позе с руками за поясом, в льняной традиционной крестьянской рубашке, которая стала символом писателя, и с красной книгой в кармане – эти мотивы Репин повторил и в данной работе.

Этот портрет был закончен в усадьбе Репина «Пенаты» в 1916 г., через шесть лет после смерти Толстого. Из-за дефицита, вызванного Первой Мировой войной, холст доставать становилось все сложнее, поэтому данная работа, как и большинство других произведений художника этого периода, была написана на линолеуме, рельефный рисунок которого кое-где проглядывает сквозь краску.

Портрет был куплен Василием Леви, художником и доверенным лицом Репина с 1918 г. Леви продал работу К.Г. Ленбому в начале мая 1920 г. вместе с некоторыми другими работами, которые были предназначены для выставки Репина в Нью-Йорке, организованной Леви и Кристианом Бринтоном (рис. 3).

*Выражаем благодарность Людмиле Андрущенко за предоставленную дополнительную информацию.*



35



36

35

**VLADIMIR EGOROVICH  
MAKOVSKY**

1846-1920

**Ukrainian Girl**

signed and inscribed in Cyrillic and dated 1881  
*iyul' I.I.*

oil on canvas  
40.5 by 31.5cm, 16 by 12½in.

**PROVENANCE**

Acquired in Russia by the grandfather of the  
previous owner

The decorative attire of the regions of the Russian  
Empire was beautifully recorded in a number  
of Makovsky's paintings, including *Ukrainian  
Girl* (1882), a smaller oil on panel offered at  
Sotheby's in June 2008, which details the same  
white shirt, bright necklaces and headgear and  
brown pinafore as in the present lot. This work  
is a particularly cheerful example of Makovsky's  
peasant children portraits and comes from a  
collection which also contained an early still life  
by Valentin Serov.

£ 20,000-30,000  
€ 22,600-33,900 US\$ 26,000-39,000

36

**VLADIMIR EGOROVICH  
MAKOVSKY**

1846-1920

**A Servant to the Imperial Court**

signed in Cyrillic and dated 1904 l.r.

oil on panel  
24 by 19cm, 9½ by 7½in.

£ 15,000-20,000  
€ 17,000-22,600 US\$ 19,500-26,000

KONSTANTIN MAKOVSKY  
BLIND MAN'S BLUFF





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**KONSTANTIN EGOROVICH  
MAKOVSKY**

1839-1915

**Blind Man's Bluff**

signed in Latin t.r.  
oil on canvas  
180 by 235.5cm, 70¾ by 92¾in.

**PROVENANCE**

Sotheby's New York, *19th Century European Paintings, Drawings and Sculpture*, 20 February 1992, lot 84

**EXHIBITED**

St Petersburg, Imperial Academy of Arts, 1900  
St Petersburg, *Sankt Peterburgskoe obshchestvo khudozhnikov: Vtoraya narodnaya vystavka kartin v Sankt Peterburge*, 1901, no.42  
Moscow, *Sankt Peterburgskoe obshchestvo khudozhnikov: IX vystavka v Moskve*, 1901, no.127

**LITERATURE**

*Novoe vremya*, 1 March 1900, illustrated  
Exhibition catalogue *Katalog vtoroy narodnoy vystavki kartin v Sankt Peterburge*, St Petersburg Society of Artists, 1901, illustrated; p.7, no.42 listed as *Zhmurki*  
Exhibition catalogue *Sankt Peterburgskoe obshchestvo khudozhnikov: Katalog IX vystavki v Moskve*, St Petersburg Society of Artists, 1901, p.10, no.127 listed as *Zhmurki*  
*Niva*, no.2, 1911, p.33 visible in a photograph of the artist's St Petersburg studio  
*Niva*, no.42, 1915, p.768 illustrated

W £ 2,000,000-3,000,000  
€ 2,260,000-3,390,000 US\$ 2,600,000-3,900,000

ИЗ ЧАСТНОЙ ЕВРОПЕЙСКОЙ КОЛЛЕКЦИИ

**КОНСТАНТИН ЕГОРОВИЧ  
МАКОВСКИЙ**

1839-1915

**Жмурки**

подписана латинскими буквами сверху справа  
холст, масло  
180 x 235.5 см, 70¾ x 92¾ дюймов

**ПРОВЕНАНС**

Sotheby's Нью-Йорк, *19th Century European Paintings, Drawings and Sculpture*, 20 февраля 1992, лот 84

**ВЫСТАВКИ**

Санкт-Петербург, Императорская Академия художеств, 1900  
Санкт-Петербург, *Санкт-Петербургское общество художников: Вторая народная выставка картин в Санкт Петербурге*, 1901 № 42  
Москва, *Санкт-Петербургское общество художников: IX выставка в Москве*, 1901, № 127

**ЛИТЕРАТУРА**

*Новое время*, 1 марта 1900, илл.  
Каталог выставки *Каталог второй Народной Выставки Картин в Санкт Петербурге*, Санкт-Петербургское общество художников, 1901, илл.; с. 7, № 42 приведена в списке как *Жмурки*  
Каталог выставки *Каталог IX выставки в Москве*, Санкт-Петербургское общество художников, 1901, с. 10, № 127 приведена в списке как *Жмурки*  
*Нива*, № 2, 1911, видна на фотографии петербургской мастерской К.Е. Маковского на с. 33  
*Нива*, № 42, 1915, с. 786 илл.



Fig.1. The present lot illustrated in the 1901 St Petersburg Society of Artists exhibition catalogue



Fig.2. The present lot illustrated in *Niva*, 1915, no.42







Fig.3. A Boyar Wedding Feast, 1883, Hillwood Estate, Museum & Gardens, © Hillwood Estate, Museum & Gardens

The genre of history painting constitutes an important part of Konstantin Makovsky's oeuvre. It was in the 1890s and 1900s that the artist turned to the genre most frequently, executing a series of opulent renderings of 'colourful Muscovite Rus'. The reigns of Alexander III and his son Nicholas II saw the blossoming of Russian Revival in the arts which arose within the context of European historicism. Regarded as the most distinct period of national history, pre-Petrine Russia became the focus of the movement. The *fin de siècle* was also a period of increased interest in costume parties, especially popular with the aristocrats of St Petersburg who would dress up in boyar caftans, kokoshniks and leather boots once owned by their ancestors.

During this period Makovsky executed a group of works referencing widely-known historical figures and specific events, but equally he revelled in portraying the rituals of ancient Rus' and its poetic nature. Among Makovsky's literary sources at the time was Alexei Tolstoy's *Prince Serebrenni*. Set in 16<sup>th</sup> century Russia, it inspired a number of paintings including *The Kissing Rite* (1895, State Russian Museum). Makovsky

often represented the old Russia not through its important historical events but rather through intimate scenes set in chambers and terems which brought to focus the old customs and traditions of the Russian people. Such works included *A Boyar Wedding Feast* (fig.3), *Before the Wedding* (fig.4) and the almost identical *The Russian Bride's Attire* (1887, The Legion of Honour, San Francisco), *Sprinkling the Hops* (1901, collection of Sukarno, First President of the Republic of Indonesia) and *Christmas Eve Fortune Telling* (1905, Museum of the History of Religion and Atheism, St Petersburg). Part of the same cycle of works, *Blind Man's Bluff* depicts an old children's game often played in Russian izbas and terems. Makovsky fills the scene with a cast of lavishly dressed characters as well as a still life of silverware, old furniture, rugs, and richly decorated walls. The wealth of the setting was no doubt inspired by the artist's vast art collection.

A passionate collector, Makovsky was particularly drawn to everyday objects, jewellery and costumes which he used as props in his historical paintings. According to his daughter Elena, Makovsky was a true devotee

and connoisseur of Russian antiques, and he never skimped on such purchases. Objects from his collection lent his boyar scenes not only a sense of opulence but also a degree of realism. Makovsky's cast of characters were often inspired by the facial features of his family members and friends. The children depicted in *Blind Man's Bluff*, for example, bear a striking resemblance to his children from his third marriage to Maria Matavtina.

In 1900 *Blind Man's Bluff* was exhibited at the Imperial Academy of Arts, and the following year at the St Petersburg Society of Artists. It was reproduced in the catalogue of the latter as one of Makovsky's chief exhibits (fig.1), also appearing in the 1 March 1900 issue of the newspaper *Novoe vremya*.

In 1915, *Blind Man's Bluff* was published as an illustration to Makovsky's obituary in *Niva* (fig.2) which lamented his tragic and unexpected death. The painting is a testament to his dedication to and passion for the era of Russian boyars.

*We would like to thank Dr Elena Nesterova for providing this catalogue note.*

Исторический жанр был одним из ведущих в творчестве Константина Маковского. В 1890-х – 1900-х годах он все чаще обращается к теме национального прошлого, воспевав «узорную московскую Русь». Общеευропейское увлечение историзмом в России проявилось, в эпоху правления Александра III, а затем и Николая II, в повышенном интересе к допетровской Руси, как наиболее самобытному и истинно-национальному периоду ее развития. В конце XIX – начале XX столетия входят в моду костюмированные вечера, где петербургская аристократия, ощущая связь времен, примеряет костюмы своих родовитых предков, наряжаясь в боярские кафтаны, превращаясь в «добрых молодцев» и томных боярышень в кокошниках и сафьяновых сапожках.

В это время Маковский создает ряд произведений, посвященных не только известным событиям и персонажам отечественной истории, но и ее поэтической, обрядовой стороне. Его вдохновляет популярный роман А.К.Толстого «Князь Серебряный», откуда он черпает сюжеты, например, «Поцелуйный обряд» (ГРМ). Он любит изображать сцены, происходящие в палатах и теремах, не претендующие на статус масштабного исторического события,

но опирающиеся на народные приметы, традиции, предания. Так появились полотна «Боярский свадебный пир в XVII веке» (рис. 3), «Под венец» (рис. 4) и почти точное его повторение «Одевание невесты к венцу» (1887, Художественный музей в Сан-Франциско), «Хмелем осыпают. Свадебная церемония в XVII веке» (1901, коллекция президента Сукарно, Индонезия) и «Святочные гадания» (1905, Музей истории религии и атеизма, Санкт-Петербург). К этому циклу произведений относится и картина «Жмурки», изображающая популярную детскую игру, в которую издавна играли в избах и в царских теремах, и продолжают играть до сих пор. Художник насыщает произведение не только выразительными персонажами в нарядных костюмах, но и образцами старинной мебели, коврами, составляет натюрморты из серебряной посуды, богато декорирует стены терема. Все это художественное разнообразие в картине было вдохновлено предметами из обширной личной коллекции художника.

Маковский был страстным коллекционером и с удовольствием приобретал старинные предметы быта, украшения, одежду, которые затем использовал в своих картинах. По словам дочери живописца, Маковский «ценил русскую древность, был знатоком и

не скупился на такие покупки». Артефакты из коллекции художника сообщали его изображениям не только роскошь, но и убедительную достоверность. Маковский любил придавать своим картинным персонажам черты близких родственников и знакомых, делать их портретными. Так, детские образы в картине носят портретное сходство с детьми Маковского от последнего брака с Марией Матавиной.

Полотно «Жмурки» демонстрировалось на выставке в Академии художеств в 1900 году, а также на выставке Санкт-Петербургского общества художников в 1901. Оно было воспроизведено в каталоге последней выставки, как одно из ее «топовых» произведений (рис. 1), а 1 марта 1900 года картину напечатала на своих страницах газета «Новое время».

В 1915 году, после смерти художника, полотно было воспроизведено в журнале «Нива» (рис. 2), иллюстрируя статью, посвященную трагической, неожиданной гибели живописца. Картина «Жмурки» прекрасно иллюстрирует интересы и любовь художника к боярской Руси.

*Мы благодарны Елене Нестеровой за предоставленную статью для каталога.*



Fig.4. *Before the Wedding*, 1884, Serpukhov History and Art Museum



Fig.5. Makovsky's St Petersburg studio, *Niva*, 1911, no.2



38

38

PROPERTY OF A DISTINGUISHED COLLECTOR

**FEDOT VASILIEVICH SYCHKOV**

1870-1958

**Friends**

signed in Cyrillic and dated 1933 l.r.; further titled in Cyrillic on the label on the stretcher  
oil on canvas  
67 by 58.5cm, 26½ by 23in.

**PROVENANCE**

Christie's Amsterdam, *Nineteenth Century Art*, 18 April 2000, lot 158

£ 30,000-50,000  
€ 33,900-56,500 US\$ 39,000-65,000

39

PROPERTY FROM A PRIVATE COLLECTION, CANADA

**FEDOT VASILIEVICH SYCHKOV**

1870-1958

**Au Jardin**

signed in Latin and Cyrillic and dated 1928 l.l. and l.r.; further bearing remnants of a label from 1929 on the stretcher  
oil on canvas  
65.5 by 55cm, 25¾ by 21¾in.

**PROVENANCE**

Galleries Georges Petit, Paris  
Acquired from the above by Jean Logan in 1929

± £ 40,000-60,000  
€ 45,200-68,000 US\$ 52,000-78,000





40

40

**KONSTANTIN  
YAKOVLEVICH  
KRYZHITSKY**

1858-1911

**Winter**

signed in Latin and dated 1909 l.l.; further bearing *Avantso* stamp on the stretcher  
oil on canvas  
89.5 by 124.5cm, 35¼ by 49in.

**PROVENANCE**

Christie's South Kensington, *Russian Art and Icons*, 17 December 1999, lot 107  
Acquired at the above sale by the present owner

**EXHIBITED**

London, Embassy of the Russian Federation, *Russian Art from British Collections*, June 2001  
Sopot, Państwowa Galeria Sztuki, *Realizm rosyjski XIX - XX wieku z prywatnej kolekcji Żerlicynów - Żarskich*, 26 September - 23 November 2014

**LITERATURE**

Exhibition catalogue *Russian Art from British Collections*, London, 2001, listed  
Exhibition catalogue *Realizm rosyjski XIX - XX wieku z prywatnej kolekcji Żerlicynów - Żarskich*, Sopot, 2014, p.81 listed

The present lot is illustrated on a postcard produced by the St Eugenia Red Cross Society.

£ 100,000-150,000  
€ 113,000-170,000 US\$ 130,000-195,000



Fig.1. The present lot illustrated on a St Eugenia Society postcard

41

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

**FEDOT VASILIEVICH  
SYCHKOV**

1870-1958

**Young Girl**

signed in Cyrillic and dated 1910 l.r.  
oil on canvas laid on board  
44 by 37cm, 17¼ by 14½in.

**PROVENANCE**

Sotheby's London, *Icons, Russian Pictures and  
Works of Art*, 16 June 1994, lot 56  
Acquired at the above sale by the present owner

£ 10,000-15,000  
€ 11,300-17,000 US\$ 13,000-19,500



41

42

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

**FEDOT VASILIEVICH  
SYCHKOV**

1870-1958

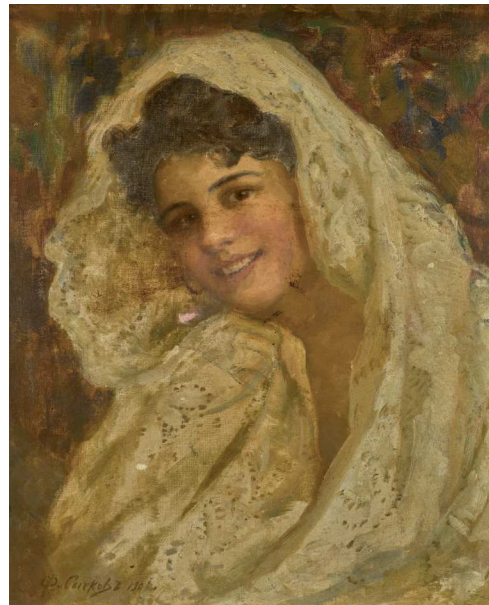
**Female Portrait**

signed in Cyrillic and dated 1906 l.l.  
oil on canvas laid on board  
44.5 by 37cm, 17½ by 14½in.

**PROVENANCE**

Acquired in Russia before 1917  
A gift to the grandmother of the present owner

± £ 5,000-7,000  
€ 5,700-8,000 US\$ 6,500-9,100



42

43

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

**YULI YULIEVICH KLEVER  
AND STUDIO**

1850-1924

**Winter Sunset**

signed in Cyrillic, dated 10 III 93 l.r. and inscribed  
with a dedication l.l.  
oil on canvas  
36 by 54cm, 14¼ by 21¼in.

**PROVENANCE**

Acquired in Russia before 1917  
A gift to the grandmother of the present owner

± £ 6,000-8,000  
€ 6,800-9,100 US\$ 7,800-10,400



43

PROPERTY OF A DISTINGUISHED COLLECTOR

**ALEXEI ALEXEEVICH  
HARLAMOFF**

1840-1925

**Girl with Flowers**

signed in Latin l.l.  
oil on canvas  
106 by 74cm, 41¾ by 29in.

**PROVENANCE**

Macconnal-Mason Gallery, London

**EXHIBITED**

St Petersburg, Moscow et al., *XXXI Itinerant Exhibition*,  
1903–1904, no.105

**LITERATURE**

*Illyustrirovanniy katalog XXXI vystavki tovarishchestva  
peredvizhnykh khudozhestvennykh vystavok*, Moscow,  
1903, p.XII, no.105 listed as *Devushka s tsvetami*; pl.36  
illustrated b/w  
G.Romanov (ed.), *The Society of Itinerant Art Exhibitions,  
1871-1923, An Encyclopaedia*, St Petersburg: Sankt-  
Peterburg Orkestr, 2003, p.277, no.3-394 listed and  
illustrated b/w  
O.Sugrobova-Roth and E.Lingenauber, *Alexei Harlamoff:  
Catalogue Raisonné*, Düsseldorf: Edition A.Harlamoff, 2007,  
p.180, no.132 listed; p.183, pl.126 illustrated

After his first appearance at the Paris Salon in 1875 where  
his paintings were well received by French critics, Harlamoff  
swiftly found commercial success. He rented a representative  
studio at Place Pigalle, where he would receive his mainly  
French and English patrons and sell his paintings directly  
without the need to exhibit them at the Salon.

Despite residing in Paris where he found international success,  
Harlamoff remained connected to Russia, often visiting his  
hometown and participating in various exhibitions. In the early  
1880s he joined the Itinerants, regularly submitting paintings  
to their shows. The present work was shown at the 31st  
Itinerant Exhibition in 1903-04.

£ 150,000-200,000

€ 170,000-226,000 US\$ 195,000-260,000

ИЗ ВАЖНОЙ КОЛЛЕКЦИИ

**АЛЕКСЕЙ АЛЕКСЕЕВИЧ  
ХАРЛАМОВ**

1840-1925

**Девушка с цветами**

подписана латинскими буквами внизу слева  
холст, масло  
106 x 74 см, 41 ¾ x 29 дюймов

**ПРОВЕНАНС**

Галерея Макконнел-Мейсон, Лондон

**ВЫСТАВКИ**

Санкт-Петербург, Москва и др., *XXXI Передвижная  
выставка*, 1903–1904, № 105

**ЛИТЕРАТУРА**

*Иллюстрированный каталог XXXI выставки Товарищества  
передвижных художественных выставок*, Москва, 1903,  
с. XII, № 105 указана под названием *Девушка с цветами*;  
pl.36 ч/б илл. Г. Романов (ред.), *Товарищество  
передвижных художественных выставок 1871-1923.  
Энциклопедия*, Санкт-Петербург: Санкт-Петербург  
оркестр, 2003, с.277, №3-394 указана в списке и илл. ч/б  
О. Сугрובה-Рот, Э. Лингенауберг, *Alexei Harlamoff:  
Catalogue Raisonné*, Дюссельдорф: Edition A.Harlamoff,  
2007, с.180, указана в списке под № 132; с.183, илл. 126

Первое участие Харламова в Парижском салоне 1875 г. и  
одобрение его картин французскими критиками вскоре  
принесли ему финансовую успешность. Он стал снимать  
представительную студию на Пляс Пигаль, где принимал  
преимущественно французских и английских заказчиков,  
которым и продавал свои работы напрямую, без нужды  
выставляться в Салоне.

Несмотря на жизнь в Париже, где он получил признание  
на международном уровне, Харламов сохранял связь с  
Россией, часто посещая родину и участвуя в различных  
выставках. В начале 1880-х он присоединился к  
передвижникам, регулярно представляя работы для их  
выставок. Данная картина участвовала в 31-ой выставке в  
1903-1904 гг.



Fig.1. The present work illustrated in the  
catalogue of the XXXI Itinerant Exhibition





# WORKS FROM THE ANTONÍN HRABĚ COLLECTION

Lot 45-52

The collection of Antonín Hrabě (1856-1940) encompassed a broad range of Russian art works dating from the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries. Collected over the course of the 40 years he lived in Moscow, items from his collection can now be found in the National Gallery in Prague, as well as in numerous private collections.

Born in Slaný in what is now the Czech Republic, Hrabě moved to Moscow in the 1870s to take up work as an apprentice to the widow of a framer specialising in gilt frames. With time he came to own several factories and shops producing and selling office stationery and art materials, as well as a commercial art gallery in the vicinity of the Kremlin. It was this work as an art dealer which brought him into contact with leading Russian artists, many of whom, such as Vasily Polenov, Isaak Levitan and Dmitry Marten, he went on to represent.

For many years Hrabě held the position of chairman of the Czechoslovakian Association, representing the interests of the Czech population living in Russia. On 20 August 1914, he was part of a delegation who was received by Tsar Nicholas II. Then under Austro-Hungarian rule, the Czech diaspora wanted to fight alongside Russia in the First World War in exchange for help in gaining their independence. During the audience, the Tsar promised the Czechs assistance in the creation of their own national government, an agreement which consequently prevented Russia and Austria-Hungary reaching a separate peace deal during the war, but nevertheless laid the foundation for the creation of the Czechoslovakian state.

Following the October Revolution of 1917, Hrabě and his wife left Moscow for their hometown of Slaný, taking the majority of their collection with them. In 1920, many items of Russian art from their collection were exhibited at the Topičův Salon in Prague.

Коллекция Антонина Грабе (1856-1940) содержала большое количество различных произведений русского искусства конца XIX – начала XX века. Предметы его коллекции, собранные за 40 лет, что он прожил в Москве, теперь можно найти в Национальном музее в Праге, а также в многочисленных частных коллекциях.

Рожденный в городе Слани на территории нынешней Чешской Республики, Грабе переехал в Москву в 1870-ых для учебы багетному ремеслу, специализируясь на изготовлении золоченых рам. Со временем он стал владельцем нескольких фабрик и мастерских, производивших и продававших канцелярские и художественные материалы, а также частной художественной галереи в Москве неподалеку от Кремля. Именно благодаря работе галеристом он познакомился с художественной элитой Москвы, картины многих ее представителей (в том числе Василия Паленова, Исаака Левитана и Дмитрия Мартена) он начал представлять в своей галерее.

Многие годы Грабе занимал должность председателя Чехословацкой Ассоциации, которая представляла интересы чешских граждан, проживавших в России. 20 августа 1914 года он вошел в число представителей московской чешской общины, получивших аудиенцию у царя Николая II. Чехи были готовы оказать военное сопротивление Австро-Венгрии и выступить в Первой Мировой войне на стороне России в обмен на помощь в получении независимости. В ходе аудиенции царь пообещал оказать чехам содействие в создании их собственного национального правительства, и этот договор впоследствии помешал России и Австро-Венгрии заключить сепаратный мир во время войны, но, тем не менее, лег в основу Чехословацкого государства.

После Октябрьской революции 1917-го года Грабе вместе с женой уехал из Москвы в свой родной город Слани, забрав с собой большую часть коллекции. В 1920 году многие предметы русского искусства из этой коллекции были представлены на выставке в галерее салоне Топича в Праге.



Fig.1. Antonín Hrabě and his wife Marií, 1929



45

45

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## VASILY DMITRIEVICH POLENOV

1844-1927

### The River Oka in Autumn

signed in Cyrillic I.I. and numbered 32 I.r.

oil on canvas laid on board

38.5 by 69cm, 15¼ by 27¼in.

#### PROVENANCE

The Antonín Hrabě Collection, Moscow and Slaný

#### EXHIBITED

Prague, Topičův Salon, *Výstava originálů ruských umělců (Moskva)*, October 1920, no.70

#### LITERATURE

Exhibition catalogue *Výstava originálů ruských umělců (Moskva)*, Prague, 1920, no.70 listed

£ 100,000-150,000

€ 113,000-170,000 US\$ 130,000-195,000



46

46

## DMITRY EMILIEVICH MARTEN

1860-1918

### Vologda in Winter

signed in Cyrillic, inscribed *Vologda* and dated 1917 l.l.  
tempera on paper laid on board  
61.5 by 80cm, 24 $\frac{1}{4}$  by 31 $\frac{1}{2}$ in.

#### PROVENANCE

The Antonín Hrabě Collection, Moscow and Slaný

#### EXHIBITED

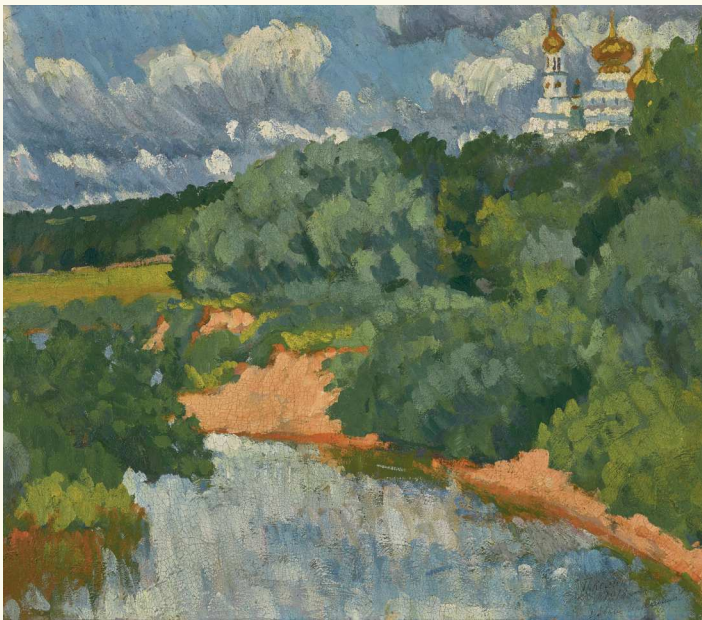
Prague, Topičův salon, *Výstava originálů ruských umělců (Moskva)*, October 1920, no.72

#### LITERATURE

Exhibition catalogue *Výstava originálů ruských umělců (Moskva)*, Prague, 1920, no.72 listed  
V.Fiala, *Russkaya zhivopis' v sobraniyakh Chekoslovakii*, Leningrad: Khudozhnik RSFSR, 1974, p.100 no.236 listed

£ 12,000-18,000

€ 13,600-20,400 US\$ 15,600-23,400



47

47

## PETR IVANOVICH KELIN

1874-1946

### New Jerusalem

signed and inscribed in Cyrillic and dated 1918 l.r.  
oil on board  
43 by 50cm, 17 by 19 $\frac{3}{4}$ in.

#### PROVENANCE

The Antonín Hrabě Collection, Moscow and Slaný

#### LITERATURE

V.Fiala, *Russkaya zhivopis' v sobraniyakh Chekoslovakii*, Leningrad: Khudozhnik RSFSR, 1974, p.82, no.133 listed

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,000-19,500



48

48

## MANUIL KHRISTOFOROVICH ALADZHALOV

1862-1934

### Plyos in Autumn

oil on canvas laid on board  
22.5 by 40cm, 8 $\frac{3}{4}$  by 15 $\frac{3}{4}$ in.

#### PROVENANCE

The Antonín Hrabě Collection, Moscow and Slaný

#### EXHIBITED

Prague, Topičův salon, *Výstava originálů ruských umělců (Moskva)*, October 1920, no.47

#### LITERATURE

Exhibition catalogue *Výstava originálů ruských umělců (Moskva)*, Prague, 1920, no.47 listed

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500

49

### VITOLD KAETANOVICH BYALYNITSKY-BIRULYA

1872-1957

#### View of Lake Udomlya

signed in Cyrillic l.r.

oil on canvas laid on board

19 by 28cm, 7½ by 11in.

(3)

#### PROVENANCE

The Antonín Hrabě Collection, Moscow and Slaný

#### EXHIBITED

Prague, Topičův salon, *Výstava originálů ruských umělců (Moskva)*, October 1920, no.5

#### LITERATURE

Exhibition catalogue *Výstava originálů ruských umělců (Moskva)*, Prague, 1920, no.5 listed

V.Fiala, *Russkaya zhivopis' v sobraniyakh Chekhoslovakii*, Leningrad: Khudozhnik RSFSR, 1974, p.74, no.81 listed

The offered lot is sold together with a landscape by Vasily Baksheev measuring 14 by 18.5cm and a view of Byalynitsky-Birulya's house in springtime by another hand, measuring 12 by 16.5cm.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100



49 two of three illustrated

50

### NIKOLAI ALEXANDROVICH KLODT

1865-1918

#### Mist in the Caucasus

signed in Cyrillic l.l.

oil on canvas laid on board

41.5 by 59cm, 16¼ by 23¼in.

#### PROVENANCE

The Antonín Hrabě Collection, Moscow and Slaný

#### EXHIBITED

Prague, Topičův salon, *Výstava originálů ruských umělců (Moskva)*, October 1920, no.26

#### LITERATURE

Exhibition catalogue *Výstava originálů ruských umělců (Moskva)*, Prague, 1920, no.26 listed

£ 8,000-12,000

€ 9,100-13,600 US\$ 10,400-15,600



50



51 two of three illustrated



52

51

**NIKOLAI PETROVICH  
BOGDANOV-BELSKY**

1868-1945

**Forests near Moscow**

oil on canvas laid on board  
17.5 by 26.5cm, 7 by 10½in.  
(3)

**PROVENANCE**

The Antonín Hrabě Collection, Moscow and  
Slaný

The offered lot is sold together with a landscape  
by Victor Baturin measuring 16 by 22cm and  
another by Vikenty Troyanovsky measuring  
18 by 26cm.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100

52

**DMITRY EMILIEVICH  
MARTEN**

1860-1918

**Landscape near Moscow and The  
Herd**

both signed in Cyrillic l.r. and one dated 95  
oil on board and oil on canvas laid on board  
32 by 45cm, 12½ by 17¾in.; 24 by 40cm, 9½  
by 15¾in.  
(2)

**PROVENANCE**

The Antonín Hrabě Collection, Moscow and  
Slaný

**EXHIBITED**

Prague, Topičův salon. *Výstava originálů  
ruských umělců (Moskva)*, October 1920,  
no.28 (The Herd) and no.84 (Landscape near  
Moscow)

**LITERATURE**

Exhibition catalogue *Výstava originálů ruských  
umělců (Moskva)*, Prague, 1920, no.28 (The  
Herd) and no.84 (Landscape near Moscow)  
listed

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100



53

53

**ALEXEI NIKOLAEVICH  
POPOV**

1858-1917

**Cossacks on the Far Eastern Front**

signed in Cyrillic and dated 1907 l.r.

oil on canvas

80.5 by 135cm, 31¼ by 53¼in.

**PROVENANCE**

Sotheby's London, *Icons, Russian Pictures and Works of Art*, 14 November 1988, lot 72

£ 7,000-9,000

€ 8,000-10,200 US\$ 9,100-11,700

54

**IVAN ALEXEEVICH  
VLADIMIROV**

1869-1947

**Soldiers with Prostitute**

signed in Cyrillic l.l.

oil on board

25.5 by 21.5cm, 10 by 8½in.

£ 7,000-9,000

€ 8,000-10,200 US\$ 9,100-11,700



54



55



56

55

**RICHARD KARLOVICH  
ZOMMER**

1866-1939

**River Crossing**

signed in Cyrillic l.r.

oil on canvas

46 by 70.5cm, 18¼ by 27¾in.

± £ 15,000-20,000

€ 17,000-22,600 US\$ 19,500-26,000

56

**SERGEI IVANOVICH  
VASILKOVSKY**

1854-1917

**Ukrainian Churches in Eastern  
Galicia**

signed in Cyrillic l.l. and inscribed l.r.; further  
inscribed in Cyrillic on the reverse

oil on panel

24 by 36.5cm, 9½ by 14½in.

± £ 6,000-8,000

€ 6,800-9,100 US\$ 7,800-10,400



57

PROPERTY FROM A PRIVATE COLLECTION,  
GERMANY

## MIKHAIL MARKELOVICH GUZHAVIN

1888-1929

### Moonlit Village in Winter

signed in Cyrillic and dated 1926 l.r.  
oil on wood  
image size: 51 by 58.5cm, 20 by 23in.

#### PROVENANCE

Acquired by the grandmother of the present  
owners

£ 5,000-7,000  
€ 5,700-8,000 US\$ 6,500-9,100



57

58

## PETR PETROVICH GOSLAVSKY

1871-?

### City

signed in Cyrillic and dated 1904 l.r.  
oil on canvas  
145.5 by 201cm, 57¼ by 79¼in.

#### EXHIBITED

St Petersburg, Moscow *et al.*, XXXII Itinerant  
Exhibition, 1904-1905

#### LITERATURE

Exhibition catalogue *Illyustrirovannyi katalog  
XXXII vystavki Tovarishchestva peredvizhnikov  
khudozhestvennykh vystavok*, Moscow:

K.A. Fisher, 1904, p.17, no.234 listed; no.14  
illustrated b/w

G.Romanov (ed.), *The Society of Itinerant Art  
Exhibitions, 1871-1923, An Encyclopaedia*, St  
Petersburg: Sankt-Peterburg Orkestr, 2003,  
p.180, no.61 illustrated b/w

Thought to depict Sebastapol at sunset, the  
present work was originally larger and was cut at  
some point after it had been exhibited at the 32nd  
Itinerant exhibition in 1904-05.

W £ 6,000-8,000  
€ 6,800-9,100 US\$ 7,800-10,400



58

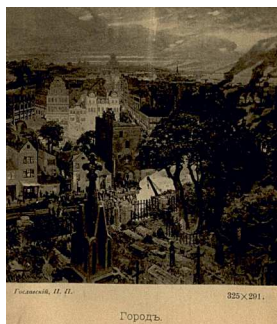


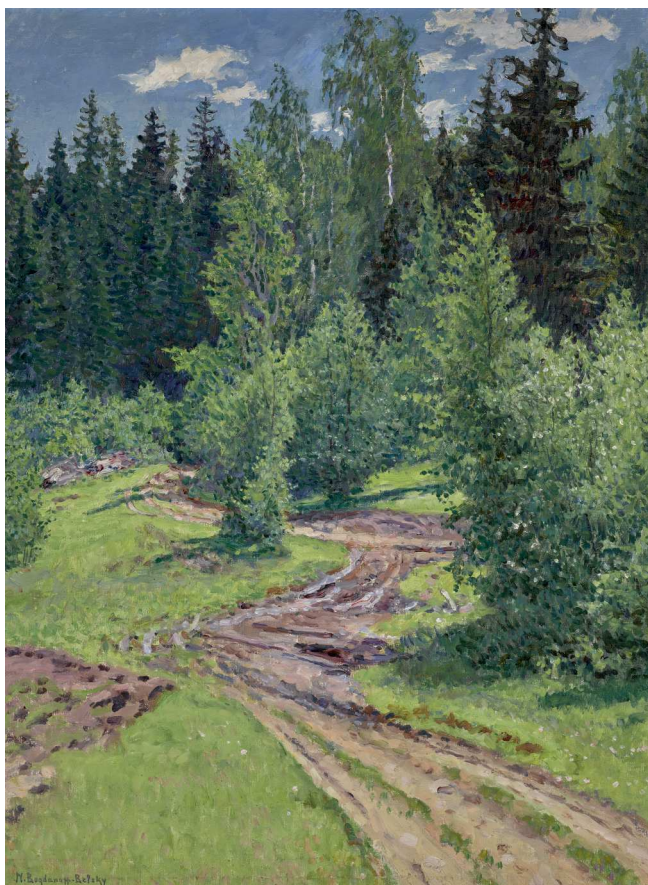
Fig.1, The present work illustrated in the  
catalogue of the XXXII Itinerant Exhibition



59



59 reverse



60

59

PROPERTY FROM A PRIVATE COLLECTION,  
CALIFORNIA

**ABRAHAM MANIEVICH**

1883-1942

**Church in the Snow**

oil on canvas  
59 by 59cm, 23½ by 23½in.

**PROVENANCE**

Acquired by the grandfather of the present  
owner prior to 1970

The work is double-sided. It is thought to date to  
*circa* 1908-9.

*We would like to thank Alan Pensler for providing  
additional catalogue information.*

£ 20,000-30,000  
€ 22,600-33,900 US\$ 26,000-39,000

60

**NIKOLAI PETROVICH  
BOGDANOV-BELSKY**

1868-1945

**Path through the Woods**

signed in Latin I.I.  
oil on canvas  
92.5 by 69.5cm, 36½ by 27¼in.

£ 12,000-18,000  
€ 13,600-20,400 US\$ 15,600-23,400

61

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

**NIKOLAI PETROVICH  
KRYMOV**

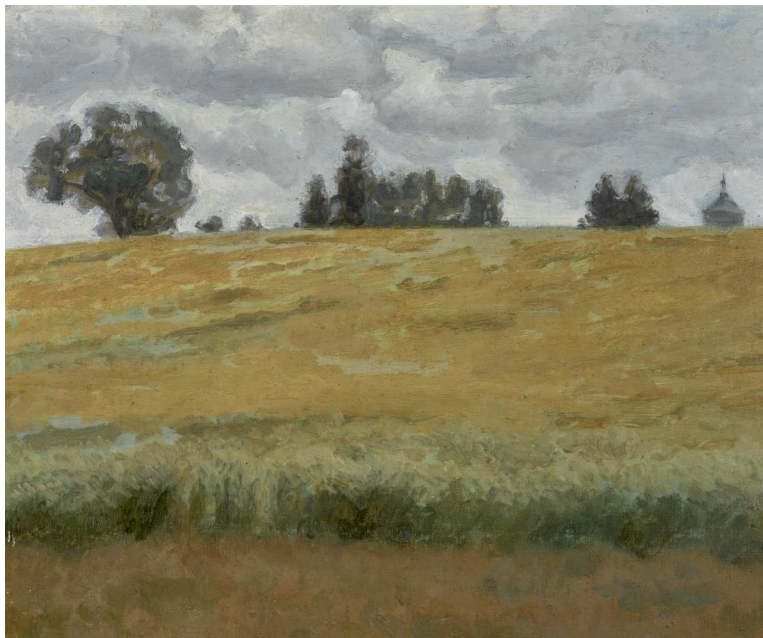
1884-1958

**Landscape**

oil on canvas laid on board  
28 by 34.5cm, 11 by 13½in.

£ 8,000-12,000

€ 9,100-13,600 US\$ 10,400-15,600



61

62

**NIKOLAI PETROVICH  
KRYMOV**

1884-1958

**Roofs**

signed and dated in Cyrillic I.I., further signed,  
dated and inscribed *Kryshi iz okna Poluektova  
pereulka* on the reverse  
oil on paper  
46 by 60cm, 18 by 23½in.

**LITERATURE**

I.Porto, *Nikolai Krymov. Zhivopis', grafika, teatr.  
Katalog-Rezone*, Moscow: Iskustvo-XXI vek,  
2009, p.121, no.627 illustrated b/w

Executed in 1931

† £ 8,000-12,000

€ 9,100-13,600 US\$ 10,400-15,600



62



63

63

PROPERTY FROM A PRIVATE COLLECTION, MONACO

**ALBERT NIKOLAEVICH  
BENOIS**

1852-1936

**View of Venice from the Riva degli  
Schiavoni**

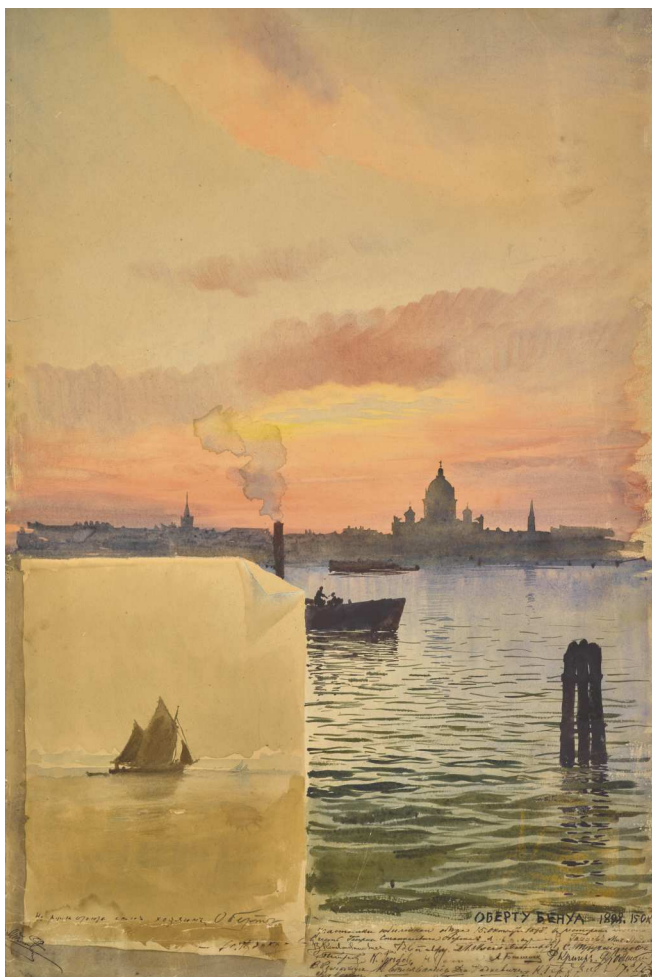
titled in Cyrillic on exhibition label on the  
reverse

watercolour over pencil heightened with white  
on paper laid on board

39.5 by 69cm, 15¾ by 27¼in.

£ 8,000-12,000

€ 9,100-13,600 US\$ 10,400-15,600



64

64

PROPERTY FROM A PRIVATE COLLECTION, MONACO

**ALBERT NIKOLAEVICH  
BENOIS**

1852-1936

**View of the Neva**

signed in Cyrillic, inscribed *Obertu* and dated  
1898 l.r.

watercolour on paper

61 by 40.5cm, 24 by 16in.

Benois dedicated this work to the architect Heinrich  
Stanislavovich Obert. It is signed by the attendees  
of his birthday lunch on 15 October 1898.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100



65

65

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**VALENTIN ALEXANDROVICH SEROV**  
1865-1911

**View of Amsterdam**

signed with monogram, titled in Latin and dated 1885 l.r.; further extensively inscribed and bearing a label on the backing board watercolour and gouache on paper laid on board 23 by 30cm, 9 by 11<sup>3</sup>/<sub>4</sub>in.

**PROVENANCE**

Fedor Shekhtel (1859-1926), Moscow  
Ekaterina Geltser (1876-1962), Moscow

**EXHIBITED**

St Petersburg, Stieglitz Museum of Applied Arts, *Vystavka akvareley, pasteley i risunkov*, 14 November - 12 December 1899  
St Petersburg; Moscow, *Posmertnaya vystavka proizvedenii V.A. Serova*, 1914  
Moscow, State Tretyakov Gallery, *Vystavka proizvedenii V.Serova 1865-1911*, 1935, no.288  
Moscow, Tsentralnyi dom rabotnikov iskusstv SSSR, *Vystavka Proizvedenii Valentina Aleksandrovicha Serova (40 let so dnya smerti)*, May - June 1952

**LITERATURE**

Exhibition catalogue *Vystavka akvareley, pasteley i risunkov*, St Petersburg, 1899, p.9, no.98 listed  
Exhibition catalogue *Katalog Posmertnoy vystavki proizvedenii V.A. Serova*, St Petersburg, 1914, p.6, no.40 listed  
Exhibition catalogue *Katalog Posmertnoy vystavki proizvedenii V.A. Serova*, Moscow, 1914, p.5, no.36 listed  
I.Grabar, *Valentin Aleksandrovich Serov. Zhizn' i tvorchestvo*, Moscow, 1914, p.37 illustrated b/w; p.284 listed  
Exhibition catalogue *Vystavka proizvedenii V.Serova 1865-1911*, Moscow: State Tretyakov Gallery, 1935, p.39, no.288 listed  
Exhibition catalogue *Vystavka Proizvedenii Valentina Aleksandrovicha Serova (40 let so dnya smerti)*, Katalog, Moscow, 1952, p.7, no.65 listed  
Exhibition catalogue *Vystavka Proizvedenii Valentina Aleksandrovicha Serova (40 let so dnya smerti)*, Moscow, 1953, p.25, no.81 listed  
A.Fedorov-Davydov, 'Master Peizazha', *Khudozhnik*, 1965, no.1, p.37 illustrated b/w  
D.Sarabianov, *Valentin Serov: Paintings, Graphic Works, Stage Designs*, Leningrad: Aurora Art Publishers, 1982, pl.14 illustrated b/w; p.286, no.86 listed

The present work dates from Serov's trip through Europe in 1885 and depicts Amsterdam from the elevated vantage point of the room Serov was staying in. Fedor Shekhtel was a leading representative of Art Nouveau in Russian architecture.

£ 80,000-120,000  
€ 90,500-136,000 US\$ 104,000-156,000



Fig.1. The present lot illustrated in the 1914 monograph by Igor Grabar

67



66

66

PROPERTY FROM A PRIVATE COLLECTION, LONDON

**KONSTANTIN  
FEDOROVICH YUON**

1875-1958

**Early Spring in the Village**

signed in Cyrillic l.r.

gouache over pencil on paper laid on card  
24 by 31.5cm, 9½ by 12¼in.

£ 20,000-30,000

€ 22,600-33,900 US\$ 26,000-39,000



67

67

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## KONSTANTIN FEDOROVICH YUON

1875-1958

### First Day of Easter

signed in Cyrillic I.I.; further bearing two Soviet  
exhibition labels on the backing board  
watercolour heightened with white over pencil  
on paper

image size: 26.5 by 23.5cm, 10½ by 9¼in.

#### PROVENANCE

V.Ya. Andreev  
N.N. Blokhin

#### EXHIBITED

Moscow, Central House of Artists, *Sovetskie  
khudozhniki starshego pokoleniya*, June 1958

#### LITERATURE

*Konstantin Fedorovich Yuon, Stoletie so dnya  
rozheniya, 1875-1975*, Moscow: Sovetskii  
khudozhnik, 1976, p.87 listed under works  
from 1915

Yu.Osmolovsky, *Konstantin Fedorovich Yuon*,  
Moscow: Sovetskii khudozhnik, 1982, p.227  
listed under works from 1915

Executed in 1915

£ 40,000-60,000

€ 45,200-68,000 US\$ 52,000-78,000

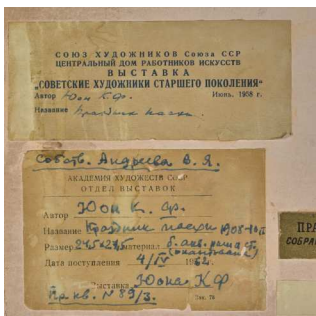


Fig.1. Labels on the backing board



68

68

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

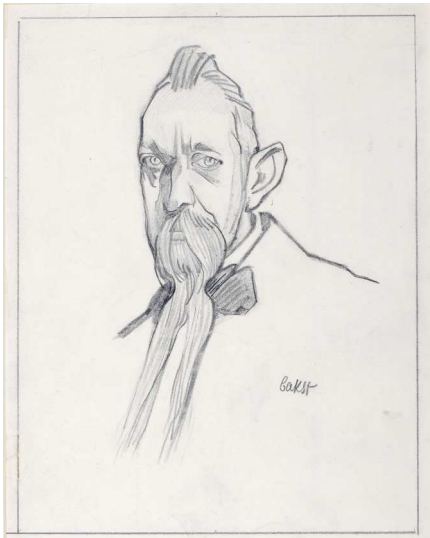
**SERGEI YURIEVICH SUDEIKIN**

1882 - 1946

**Carousel**

signed in Cyrillic l.r.  
ink on paper  
27.5 by 22.5cm, 10¾ by 8¾in.

£ 4,000-6,000  
€ 4,550-6,800 US\$ 5,200-7,800



69

69

**LÉON BAKST**

1866 - 1924

**Male Portrait**

signed in Latin l.r.  
pencil on paper  
sheet size: 33 by 26cm, 13 by 10¼in.

† £ 2,000-3,000  
€ 2,300-3,400 US\$ 2,600-3,900



70

70

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**ILYA EFIMOVICH REPIN**

1844-1930

**Study of a Singer**

signed in Cyrillic and dated *1917 goda 20-go aprel'ya* l.r.  
pencil on paper  
31.5 by 23cm, 12½ by 9in.

£ 3,000-5,000  
€ 3,400-5,700 US\$ 3,900-6,500





71

71

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**ALEXANDER NIKOLAEVICH  
BENOIS**

1870-1960

**The Hen Coop**

dated 7 VII 1953 l.r.; further titled in Latin on the reverse  
watercolour over pencil on paper  
24 by 31.5cm, 9½ by 12½in.

⊕ £ 3,000-5,000  
€ 3,400-5,700 US\$ 3,900-6,500

72

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**ILYA SEMENOVICH OSTROUKHOV**

1858-1929

**Avenue in the Park**

signed in Cyrillic and dated 86 l.r.  
watercolour on paper  
35 by 26.5cm, 13¾ by 10½in.

£ 4,000-6,000  
€ 4,550-6,800 US\$ 5,200-7,800



72

71



73

73

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**BORIS MIKHAILOVICH  
KUSTODIEV**

1878-1927

**Set Design for *Snow Maiden***

signed in Cyrillic, inscribed *Snegurochka* and  
dated 1918 l.r.

watercolour and pencil heightened with  
gouache on cardboard  
22.5 by 30cm, 8¾ by 11¾in.

± £ 10,000-15,000

€ 11,300-17,000 US\$ 13,000-19,500



74

74

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**LÉON BAKST**

1866 - 1924

**Costume Design for a Spear  
Carrier in *Cléopâtre***

signed in Latin and dated 1912 l.r., further  
stamped *G. Rasamatt depositaire exclusif des  
oeuvres de Leon Bakst*

gouache over pencil heightened with gold on  
paper  
27 by 14cm, 10¾ by 5½in.

**PROVENANCE**

Julian Barran Gallery, London  
G.Rasamatt, Paris

**EXHIBITED**

London, Julian Barran, *An Exhibition of Designs  
for the Russian Ballet*, 1994

Hokkaido, Kushiro Art Museum; Kyoto, The  
National Museum of Modern Art; Tokyo,  
Metropolitan Teien Art Museum et al., *A World  
of Stage: Russian Designs for Theater, Opera  
and Dance*, April - October 2007

**LITERATURE**

Exhibition catalogue, *An Exhibition of Designs  
for the Russian Ballet*, London, 1994, p.12, no.9  
listed, pl.9 illustrated

Exhibition catalogue, *A World of Stage: Russian  
Designs for Theater, Opera and Dance*, Japan:  
Art Impression Inc. 2007, p.36 illustrated

± £ 6,000-8,000

€ 6,800-9,100 US\$ 7,800-10,400

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

## LÉON BAKST

1866 - 1924

### Costume Design for Three Women Dancing a Polonaise in *Boris Godunov*

signed in Latin l.r. and inscribed m.r.; further  
bearing G.Rasamatt Gallery stamps on the  
reverse

watercolour and gouache heightened with gold  
and silver on paper laid on card  
image size: 26 by 39cm, 10¼ by 15¼in.

#### PROVENANCE

G.Rasamatt, Paris  
Sotheby's London, *Ballet and Theatre Material*,  
13 March 1980, lot 46

‡ £ 12,000-18,000  
€ 13,600-20,400 US\$ 15,600-23,400



75

## AFTER LÉON BAKST

### A Set of Twelve Postcards Published by the St Eugenia Society Depicting Costume Designs from *La Fée des Poupées*

signed in Cyrillic on each plate  
coloured lithograph

14 by 9cm, 5½ by 3½in.

(14)

Published in 1904

Including two contents cards in French and  
Russian.

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



76



77



78

77

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

**BORIS MIKHAILOVICH  
KUSTODIEV**

1878-1927

**Girl on the Banks of the Volga**

signed in Cyrillic and dated 1919 / 18 *sent.* l.l.  
gouache on silk  
width: 43cm, 16¾in.

£ 30,000-50,000

€ 33,900-56,500 US\$ 39,000-65,000

78

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**KONSTANTIN  
ANDREEVICH SOMOV**

1869-1939

**Lady with Lapdog**

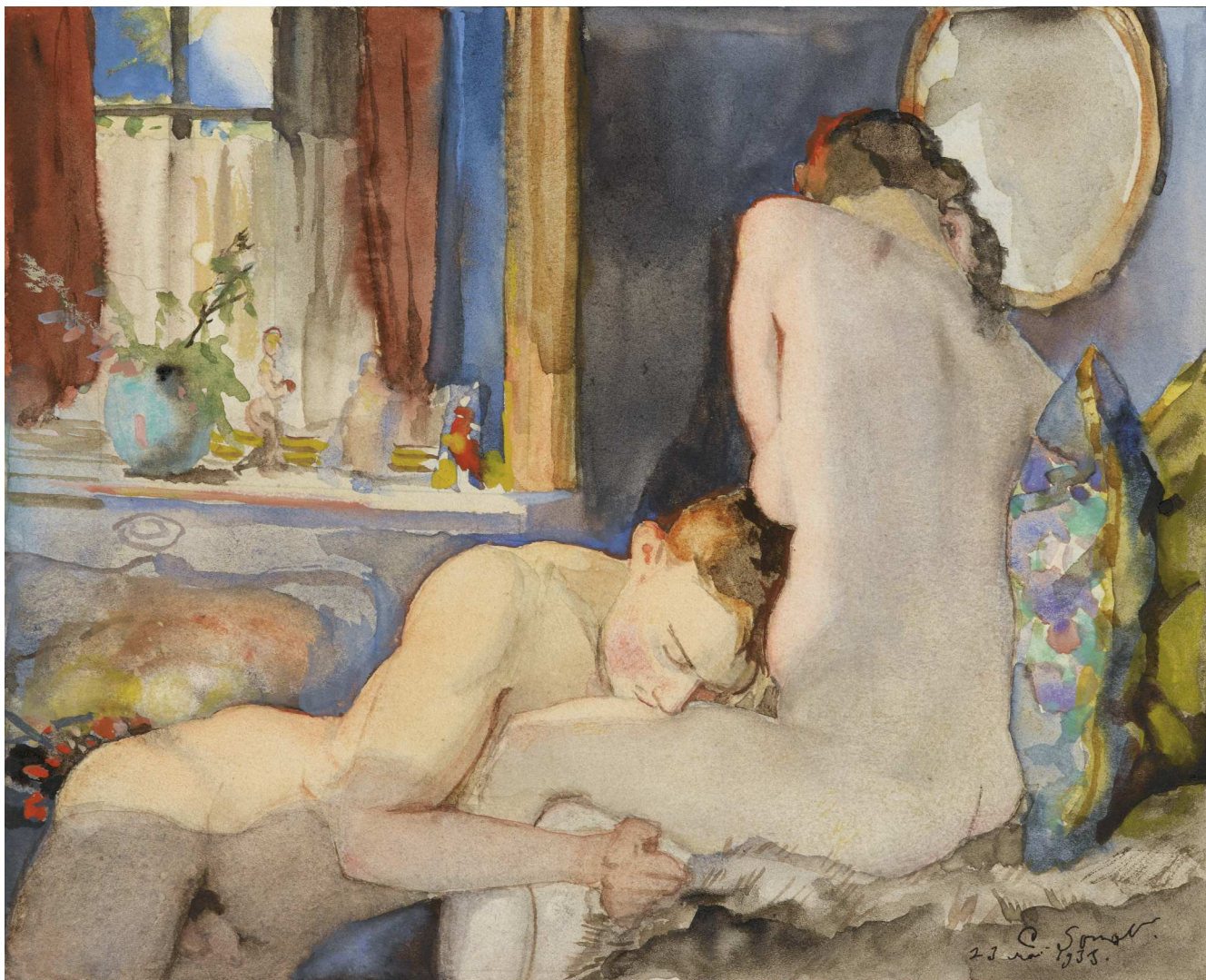
signed in Latin and dated 1927 t.l.  
watercolour heightened with white on paper  
5 by 4.5cm, 2 by 1¾in.

**PROVENANCE**

Raydon Gallery, New York

± £ 8,000-12,000

€ 9,100-13,600 US\$ 10,400-15,600



79

79

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

**KONSTANTIN  
ANDREEVICH SOMOV**

1869-1939

**The Lovers**

signed in Latin and dated 23 mai 1933 l.r.  
watercolour over pencil on paper  
image size: 16.5 by 20.5cm, 6½ by 8in.

**PROVENANCE**

Acquired from the estate of Michel Brodsky  
(1913-1997), France

£ 40,000-60,000

€ 45,200-68,000 US\$ 52,000-78,000



80



81

80

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, UNITED STATES

**VASILY SHUKHAEV AND ALEXANDER YAKOVLEV**

1887-1973 and 1887-1938

Study for Ceiling Mural in Firsanova's Villa, Prechistinka, Moscow

inscribed and dated 1915 on the reverse  
charcoal on paper  
44 by 104cm, 17¼ by 41in.

The ceilings of the main dining room in the Okhotnikov estate, located in central Moscow, are decorated with studies by Shukhaev and Yakovlev. The building's original owner was a wealthy member of the Imperial court, Pavel Yakovlevich Okhotnikov. However, the designs were commissioned by the villa's final owner, V.I Firsanova, as part of restoration works that took place in the 20<sup>th</sup> century. The style of the studies serves as a perfect rendition of the typical neo-classical style of the 19<sup>th</sup> century.

‡ £ 10,000-15,000  
€ 11,300-17,000 US\$ 13,000-19,500

81

**ALEXANDER EVGENIEVICH YAKOVLEV**

1887-1938

Chinese Restaurant

tempera on paper  
42 by 71cm, 16½ by 30in.

Executed circa 1918

‡ £ 5,000-7,000  
€ 5,700-8,000 US\$ 6,500-9,100



82



Fig.1. The present lot on exhibition in 2014

82

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

## VASILY IVANOVICH SHUKHAEV

1887-1973

### Study for *Carousel*

signed, titled and inscribed in Cyrillic and  
dated 1911-1912 on the reverse  
gouache on paper  
61.5 by 90.5cm, 24¼ by 35½in.

#### EXHIBITED

Moscow, Moscow Museum of Modern Art,  
*Vasily Shukhaev: A Retrospective*, October -  
December 2014

#### LITERATURE

Exhibition catalogue *Vasily Shukhaev: A  
Retrospective*, Moscow: Moscow Museum of  
Modern Art, 2014, no.56, illustrated pp.47 and  
120

The present lot is a study for the large-format  
canvas *Carousel* (whereabouts unknown),  
executed during the artist's stay in Italy between  
1912 and 1914. The work was exhibited at the  
1918 *Mir Iskusstva* exhibition and featured in the  
illustrated catalogue of the show. The present  
study for the painting was shown at a recent  
retrospective exhibition of Shukhaev, which took  
place at the Moscow Museum of Modern Art in  
2014 (fig.1).

£ 25,000-35,000  
€ 28,300-39,600 US\$ 32,500-45,400



83



84



85

83

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**SERGEI YURIEVICH  
SUDEIKIN**

1882 - 1946

Costume Design for the  
Chancellor from *The Magic Flute*

signed in Latin l.r., inscribed *Kantsler (2)* in  
Cyrillic t.r. and numbered #31 t.l.

gouache over pencil heightened with gold  
on card

35.5 by 22.5cm, 14 by 9in.

**PROVENANCE**

Nikita Lobanov-Rostovsky, New York  
Sotheby's London, *Ballet and Theatre Material*,  
5 June 1975, lot 12

± £ 1,200-1,800

€ 1,400-2,050 US\$ 1,600-2,350

84

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**SERGEI YURIEVICH  
SUDEIKIN**

1882 - 1946

Costume Design for Dicken's  
*Christmas Bells*, 1937, Radio City  
Music Hall

signed in Latin l.r.

gouache and ink on paper

61 by 45cm, 24 by 17¾in.

**PROVENANCE**

Raydon Gallery, New York

± £ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500

85

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**SERGEI YURIEVICH  
SUDEIKIN**

1882 - 1946

Costume Design for a Brigand

signed in Cyrillic and dated 1931 l.l.; titled t.r.  
watercolour and ink on paper laid on card  
22 by 9cm, 8¾ by 3½in.

± £ 1,000-1,500

€ 1,150-1,700 US\$ 1,300-1,950





86 four of five illustrated

86

**SERGEI YURIEVICH SUDEIKIN**

1882 - 1946

**Five Costume Designs**

each inscribed t.r., two signed in Latin and one inscribed N.Y.

gouache and ink on paper

each image: 24 by 16cm, 9½ by 6¼in.

(5)

**PROVENANCE**

Acquired from an American estate by the present owner

± £ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800

87

**SERGEI VASILIEVICH CHEKHONIN**

1878-1936

**Lady in a Flapper Dress**

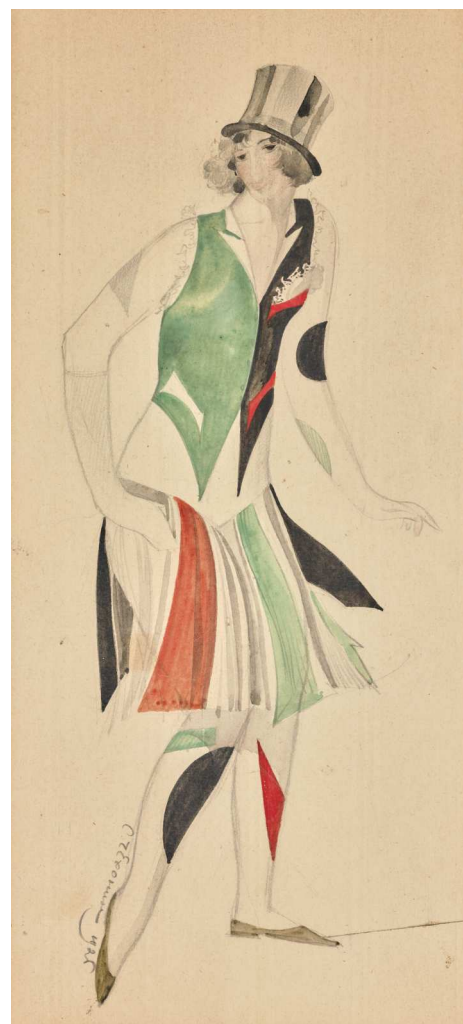
signed in Cyrillic and dated 1925 l.l.

watercolour and pencil on paper

29 by 13.5cm, 11½ by 5¼in.

± £ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



87



88

88

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**NATALIA SERGEEVNA  
GONCHAROVA**

1881-1962

**Woman at the Well**

watercolour over pencil on card  
61.5 by 47cm, 24¼ by 18½in.

± £ 10,000-15,000  
€ 11,300-17,000 US\$ 13,000-19,500



89

89

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**NATALIA SERGEEVNA  
GONCHAROVA**

1881-1962

**Looking out to Sea**

watercolour over pencil on card  
61.5 by 47cm, 24¼ by 18½in.

**PROVENANCE**  
Artcurial Paris, *Art Moderne Art Contemporain*,  
26 April 2005, lot 67

± £ 6,000-8,000  
€ 6,800-9,100 US\$ 7,800-10,400



90

90

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**NATALIA SERGEEVNA  
GONCHAROVA**

1881 - 1962

**Christmas Postcard**

stamped with Larionov's studio stamp on  
the verso; further inscribed with a letter from  
Alexandra Tomilina to Mr Ifan Kyrle Fletcher  
ink over pencil on card  
image size: 12 by 16.5cm, 4¾ by 6½in.

± £ 500-700  
€ 600-800 US\$ 650-950

91

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**NATALIA SERGEEVNA  
GONCHAROVA**

1881 - 1962

**Flight into Egypt**

stamped with initials in Cyrillic I.r.  
watercolour and gouache over pencil on paper  
27 by 21cm, 10½ by 8¼in.

**PROVENANCE**

ABA Gallery, New York

± £ 8,000-12,000

€ 9,100-13,600 US\$ 10,400-15,600



91

92

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

**NATALIA SERGEEVNA  
GONCHAROVA**

1881-1962

**Flowers**

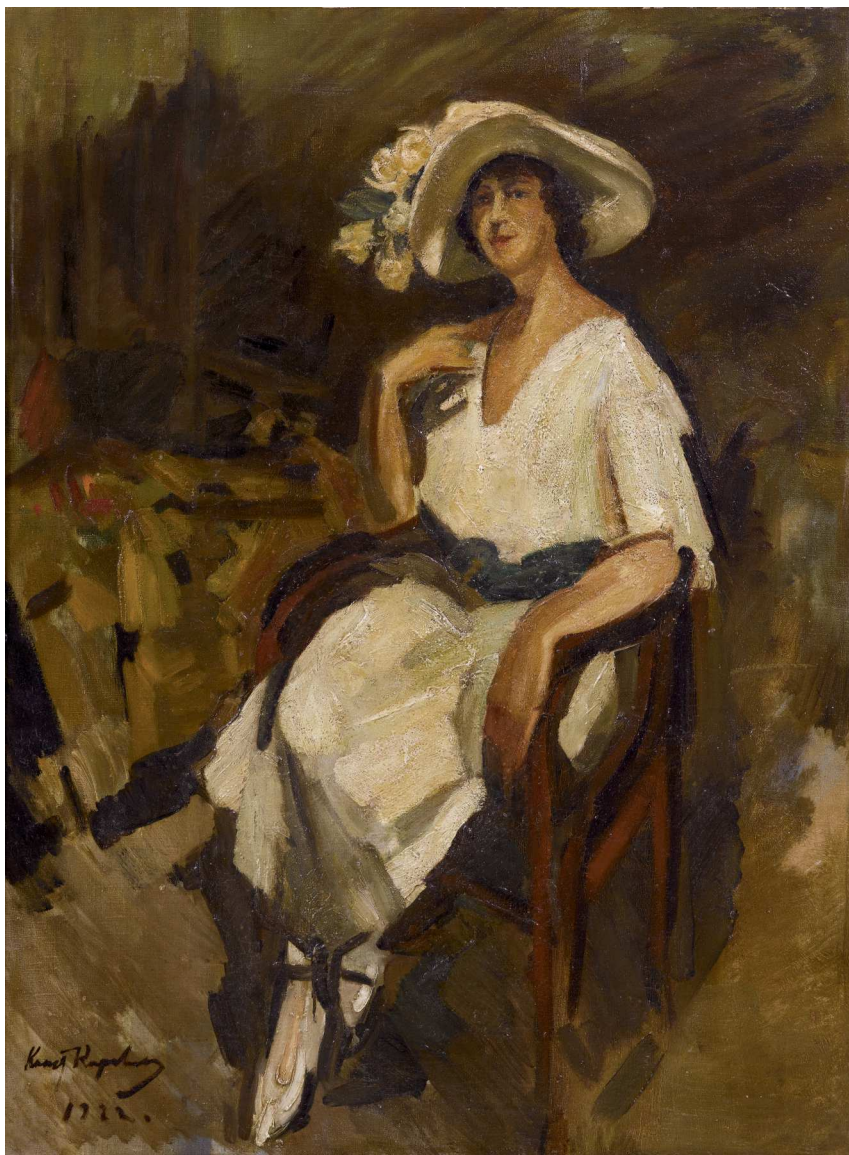
signed with initials in Latin I.r.  
pochoir on paper  
sheet size: 56 by 37.5cm, 22 by 14¾in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100



92



93

93

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

**KONSTANTIN  
ALEXEEVICH KOROVIN**

1861-1939

**Portrait of Madame Maria Deineka**

signed in Cyrillic and dated 1922 l.l.

oil on canvas

87 by 65cm, 34¼ by 25½in.

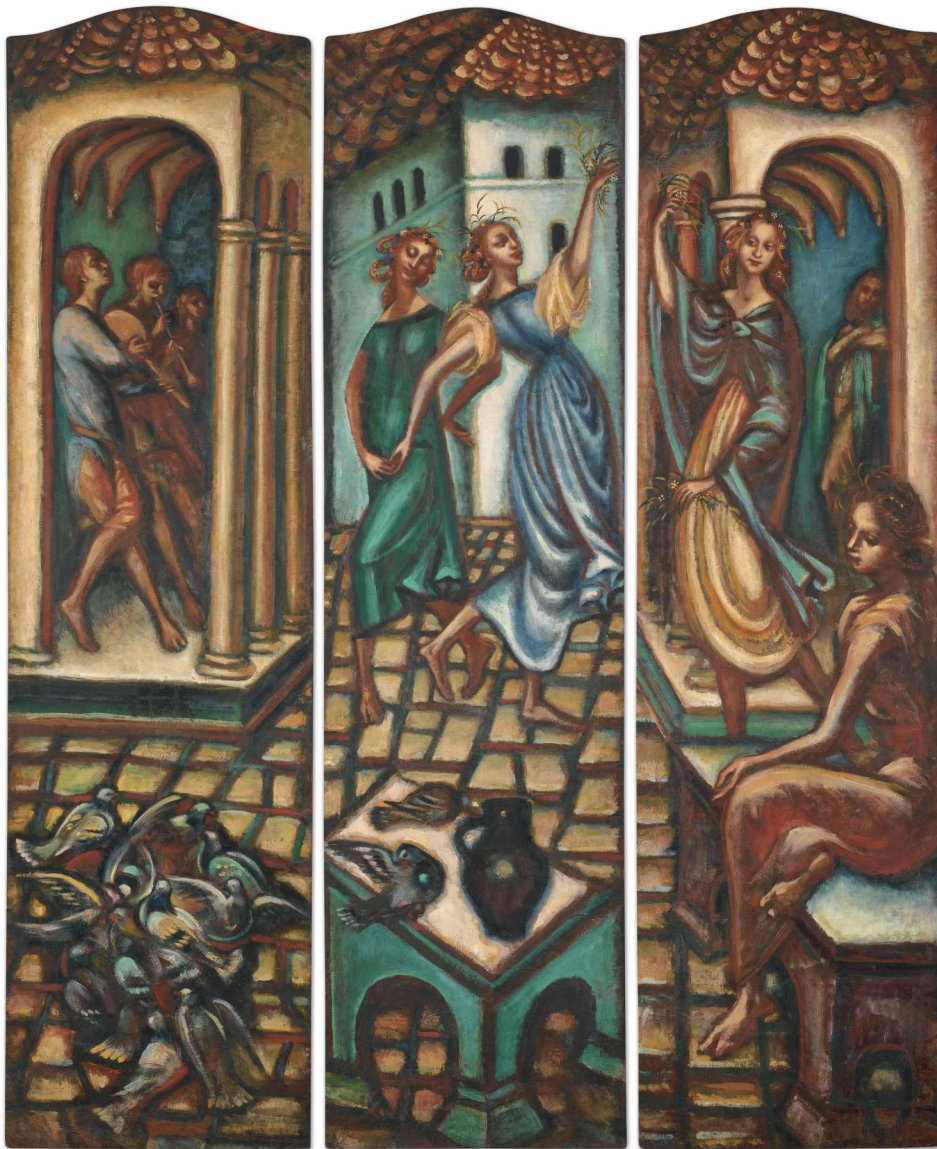
**PROVENANCE**

Collection of the sitter

Thence by descent

£ 50,000-70,000

€ 56,500-79,500 US\$ 65,000-91,000



94

94

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

## DMITRI SEMENOVICH STELLETSKY

1875 - 1947

### Triptych Screen

oil on canvas

overall: 171 by 139cm, 67¼ by 54¾in.

#### PROVENANCE

Acquired directly from the artist by the mother of the present owner

The present lot represents an unusual foray into furniture design for Stelletsky who is known to have decorated interiors through mural painting and large-scale sculptures such as fireplaces. In this rare folding screen, the artist celebrates the merry side of medieval life. The design forms a cohesive image, but as the screen folds, individual scenes appear on each panel. A trio of maidens with garlands in their hair dance across two of the panels, possibly in a springtime ritual, and their rhythmic movements are accompanied by a group of musicians on the left. The bare arms and feet of the figures and their relaxed poses stand in stark contrast to Stelletsky's more formal courtly interiors.

While the exact subject of the present lot is unknown, the red-tiled roofs and cobblestone streets suggest the scene is set in medieval Italy or France. Although Stelletsky was famed for his Russian-themed works, his emigration to France sparked a keen interest in the country's early medieval heritage, leading him to sketch buildings such as Chartres Cathedral and Saint-Pierre in Dreux and the rich collections of the Louvre and Cluny Museum in Paris. Stelletsky's home in Le Toit at La Napoule was also in close proximity to a number of medieval sites, including nearby Cannes.

W £ 50,000-70,000

€ 56,500-79,500 US\$ 65,000-91,000

## MIKHAIL FEDOROVICH LARIONOV

1881-1964

### Garden in Tiraspol

signed in Cyrillic l.r.; further indistinctly signed  
with initials on the reverse  
oil on canvas  
58 by 73cm, 22¾ by 28¾in.

#### PROVENANCE

Estate of Leonardo Benatov (1899-1972)  
Raoul Laurent, Paris  
Julian Barran, London

The painting is double-sided.

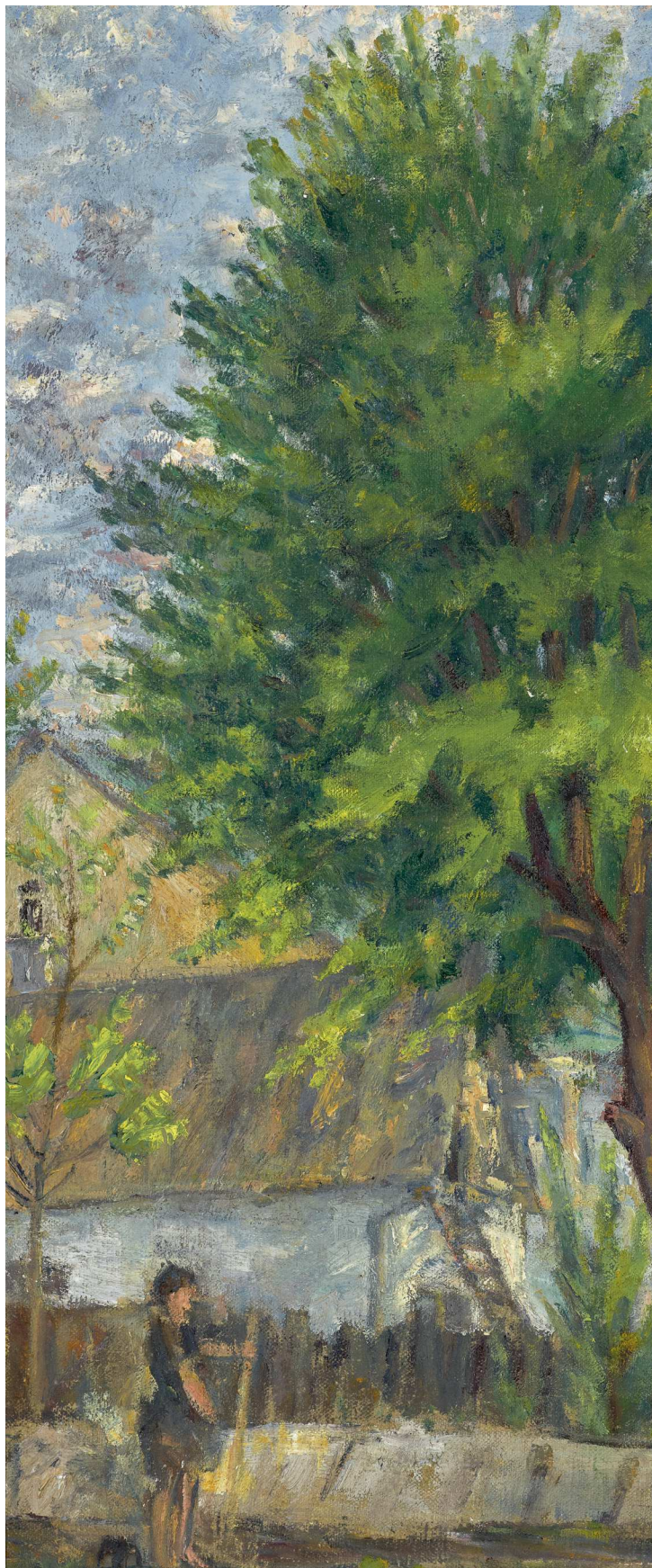
Leonardo Benatov, born Levon Bunatyan, was a prominent figure in Russian émigré circles in Paris and was friendly with many of his fellow artists who had settled there, including Natalia Goncharova and Mikhail Larionov. Benatov had received his artistic training at the Moscow School of Painting, Sculpture and Architecture, and then at Vkhutemas under Petr Konchalovsky. A portrait of Benatov painted by his teacher in 1920 was sold at Sotheby's London in November 2007.

£ 150,000-200,000

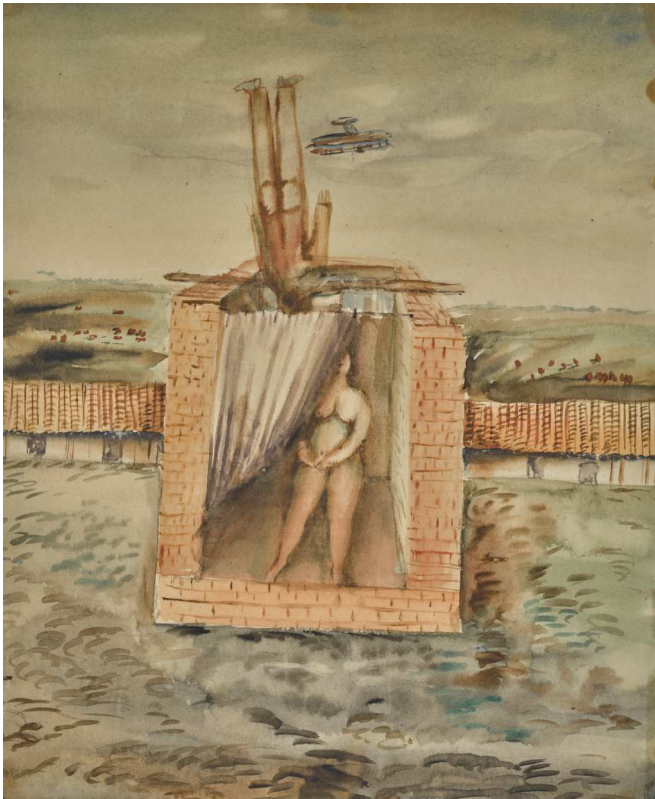
€ 170,000-226,000 US\$ 195,000-260,000



Fig.1. Reverse of the present lot







96

96

PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

**ALEXANDER  
GRIGORIEVICH TYSHLER**

1898-1980

**Crash Landing**

inscribed in Cyrillic and dated 1926 on the  
reverse

watercolour on paper

25 by 21.5cm, 9¾ by 8½in.

£ 2,500-3,500

€ 2,850-4,000 US\$ 3,250-4,550

97

**VERA MIKHAILOVNA  
ERMOLAEVA**

1893-1938

**Peasant Woman**

signed and inscribed in Cyrillic on the reverse

gouache on paper

29.5 by 22cm, 11½ by 8¾in.

**PROVENANCE**

Maria Borisovna Kazanskaya (1914-1942),  
from 1935

Alex Rabinovich, New York

Acquired from the above by the present owner

**LITERATURE**

A. Zainchkovskaya, *Vera Ermolaeva, 1893-  
1937*, Moscow: Galejev Gallery, 2009, p.52  
illustrated; p.165, no.204 listed

± £ 10,000-15,000

€ 11,300-17,000 US\$ 13,000-19,500



97



**VERA MIKHAILOVNA  
ERMOLAEVA**

1893-1938

**Dancer**

signed with initials in Cyrillic and dated 16/1/28  
l.r.; further signed and inscribed on the reverse  
gouache over pencil on paper  
48.5 by 34cm, 19 by 13¼in.

**PROVENANCE**

Maria Borisovna Kazanskaya (1914-1942),  
from 1935  
Alex Rabinovich, New York  
Acquired from the above by the present owner

**LITERATURE**

A.Zainchkovskaya, *Vera Ermolaeva, 1893-1937*,  
Moscow: Galeyev Gallery, 2009, p.162, no.63  
listed

± £ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800

**VERA MIKHAILOVNA  
ERMOLAEVA**

1893-1937

**Non-Objective Composition**

collage on paper  
15 by 19cm, 6 by 7½in.

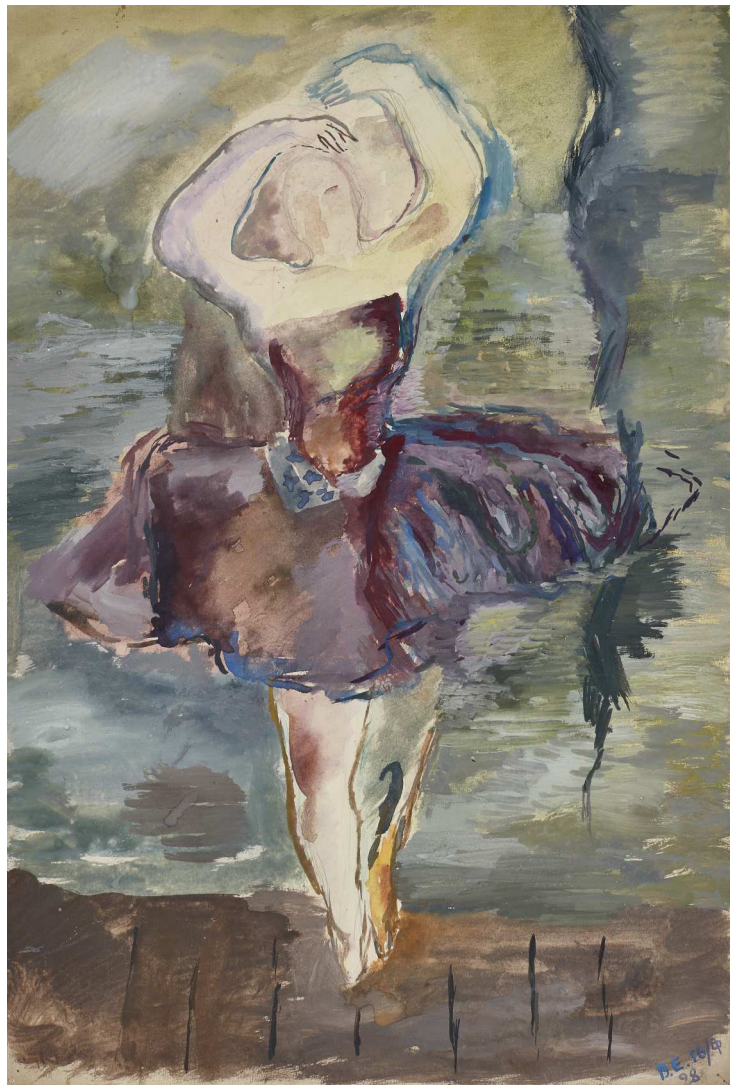
**PROVENANCE**

Maria Borisovna Kazanskaya (1914-1942),  
from 1935  
Alex Rabinovich, New York  
Acquired from the above by the present owner

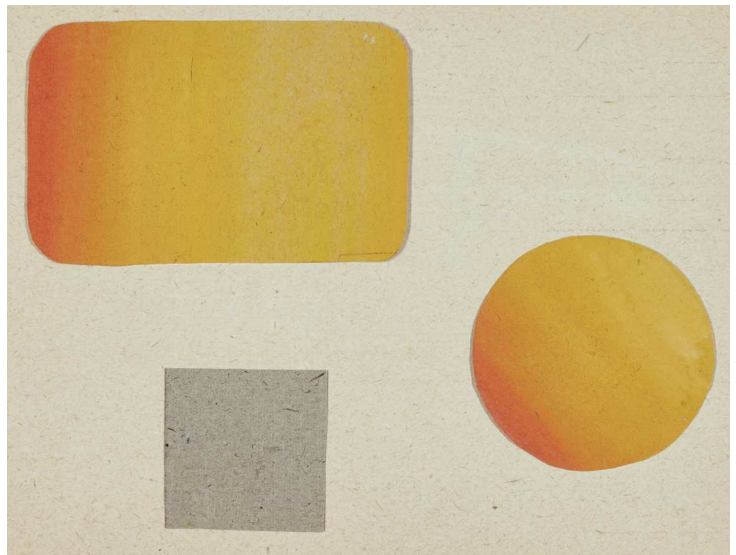
Executed in the 1930s

± £ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



98



99



100

100

**KONSTANTIN  
STEPANOVICH ELISEEV**

1890-1968

**Satirical illustration of Leon Trotsky**

signed with initials in Cyrillic l.r.; further stamped on the reverse  
gouache and ink on paper  
sheet size: 38 by 32cm, 15 by 12½in.

Konstantin Eliseev was as a caricaturist who worked for popular publications such as *Gudok* and *Krokodil* throughout his life. The present illustration lampoons Trotsky's insistence on the militarization of trade unions. Eliseev frequently caricatured Trotsky; another example of this is his November 1927 cover for *Krokodil*, which mocks Trotsky's reputation as a compelling public speaker and a gifted writer, and was exhibited in the Tate Modern exhibition *Red Star Over Russia* in 2017.

£ 3,000-5,000  
€ 3,400-5,700 US\$ 3,900-6,500

101

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**YURI PAVLOVICH  
ANNENKOV**

1889-1974

**Female Saint and Crucifixion**

ink on paper  
25.5 by 15.5cm, 10 by 6in.;  
12.5 by 14cm, 5 by 5½in.  
(2)

**PROVENANCE**

Estate of Yuri Annenkov  
Sotheby's London, *Russian Pictures*, 22 May  
2002, lot 128

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



101



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

## YURI PAVLOVICH ANNENKOV

1889-1974

### Portrait of Boris Pasternak

signed with initials in Cyrillic and dated 1921 i.r.  
ink over pencil on paper  
42 by 28cm, 16½ by 11in.

#### PROVENANCE

Sotheby's London, *Icons, Russian Pictures and  
Works of Art*, 16 June 1994, lot 9

#### LITERATURE

E.Zamiatin, M.Kuzmin, M.Babenchikov,  
*Portrety*, Petrograd: Petropolis, 1922, p.66  
illustrated

Annenkov lived in Paris before the First World War and the portraits he painted and drew on his return to Russia show the profound influence of French Cubism, with its geometric stylisation, emphasis on line and fractured planes. Among the other writers and artists who feature in Annenkov's famous 1922 volume of modernist portraits are Akhmatova, Altman, Benois, Chukovsky, Gorky, Khudosevich, Kuzmin, Remizov, Sologub, Zamyatin and Blok on his deathbed.

± ⊕ £ 80,000-120,000

€ 90,500-136,000 US\$ 104,000-156,000



102

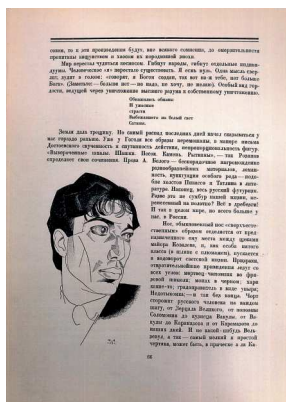
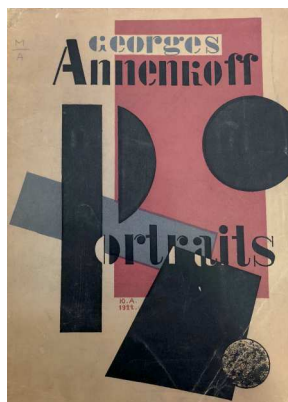


Fig.1. The present lot illustrated in *Portrety*, 1922

PROPERTY FROM A PRIVATE COLLECTION,  
GERMANY

## YURI IVANOVICH PIMENOV

1903-1977

### Street Scene in Novorossiysk

signed with monogram, inscribed *Novorossiysk*  
and dated *sentiyabr 1929 l.r.*

gouache over pencil on paper  
70.5 by 52.5cm, 27¾ by 20¾in.

In the late 1920s the newly-formed directorate for arts and culture 'Glaviskusstvo', organized trips for artists to agricultural and industrial regions of the country to imbue them with ideas on the development of Soviet society. In 1929 Yuri Pimenov was sent to record the daily life of the workers at a large cement factory in Novorossiysk. The country's main port on the Black Sea and a rapidly expanding industrial center, Novorossiysk was bustling with activity and the atmosphere of the city struck a chord with the young artist.

Urban life and industrial progress were central themes in Pimenov's work and he travelled extensively. 'Travel will always be travel, be it out of town, in the suburbs or the countryside, or just inside the city. What actually matters is your state of mind and the perceptiveness of your gaze at that moment in time. A journey will always contain the excitement and curiosity of departure, but best of all is the joy of returning. For an artist, travelling is an exhausting, interesting and very hard way to earn their daily bread' – the artist wrote later in his career (quoted in *Yuri Pimenov: k 110-letiyu so dnya rozhdeniya*, 2013, p.116).

£ 50,000-70,000

€ 56,500-79,500 US\$ 65,000-91,000



Fig.1. *Café*, sold at Sotheby's New York in 2011

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ,  
ГЕРМАНИЯ

## ЮРИЙ ИВАНОВИЧ ПИМЕНОВ

1903-1977

### Уличная сцена в Новороссийске

подписана монограммой, надпись  
*Новоросийск* и датирована *Сентябрь 1929 г.*  
внизу справа

бумага, гуашь по карандашу  
70,5 x 52,5 см, 27¾ x 20¾ дюйма

В конце 1920-х гг. Главискусство, только что сформированное ведомство по делам искусства и культуры, организовало серию творческих командировок в аграрные и индустриальные районы Советского Союза с целью пропитать молодых русских художников идеями и духом нового советского общества. Юрий Пименов совершил пару поездок в колхозы и на государственные фабрики. В 1929 году его отправили на один из крупнейших цементных заводов в Новоросийске, чтобы запечатлеть повседневную жизнь его рабочих. Жизнь в Новоросийске – главном черноморском порту и развивающемся промышленном центре – была ключом, что резонировало с творческими интересами художника, вдохновляя его на написание повседневных сценок из жизни города.

В то время все, что имело отношение к теме движения, городской жизни и промышленного прогресса, занимало центральное место в творчестве Пименова, и путешествия постепенно стали важнейшим источником его вдохновения. «Путешествие – всегда путешествие, пусть оно будет за город, пусть в пригород, пусть на окраину или просто в городе, – важно, как в это время настроена душа и как открыты глаза. Путешествие – всегда волнение и любопытство отъезда, но лучше в нем – это радость возвращения. Для художника путешествие – это утомительный, интересный и очень трудный хлеб» – писал позднее художник. (цит. по: *Юрий Пименов, 1903-1977: К 110-летию со дня рождения*, Москва, 2013 г., с. 116)





104

104

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**KIRILL ZDANEVICH**

1892 - 1969

**Still Life with Grapes and Pears**

signed with a dedication in Cyrillic to Dmitry  
Gordeev l.l. and dated 19 5/IV 44 l.r.  
pencil and coloured pencil on paper  
20 by 27.5cm, 7¾ by 10¾in.

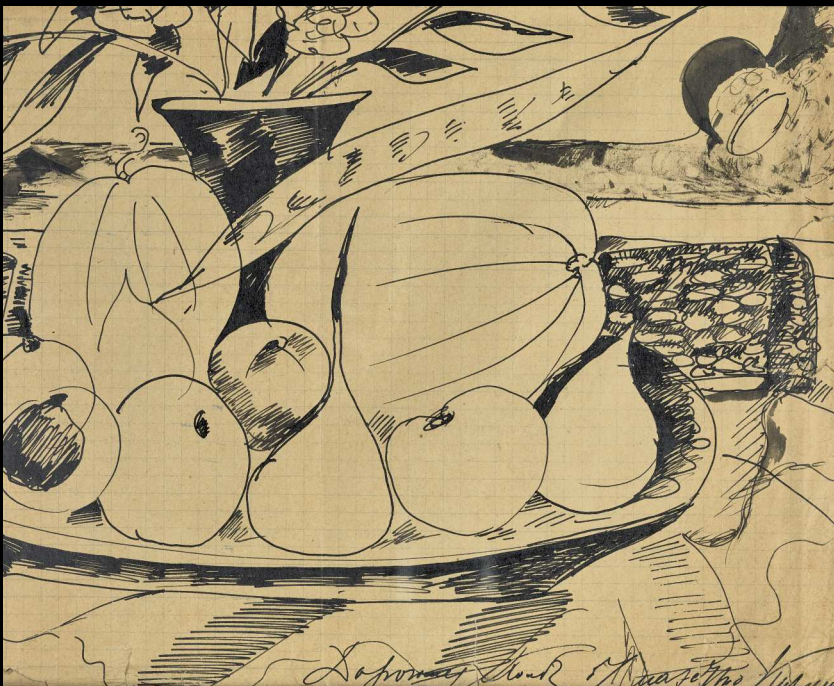
**PROVENANCE**

Dmitry Gordeev

Dmitry Gordeev (1889-1968) was an artist and  
art historian, as well as an archaeologist and  
historian, specialising in medieval Georgian art.  
Based in Tiflis, Gordeev became close to the  
literary and artistic elite of the city, eventually  
becoming involved in, and chronicling  
the activities of, the Futurist collective 41  
Degrees. It was here that he befriended the  
artist Ilya Zdanevich, the two artists going  
on to collaborate together on a number of  
publications produced by 41 Degrees.

£ 2,000-3,000  
€ 2,300-3,400 US\$ 2,600-3,900

105



105

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**KIRILL ZDANEVICH**

1892 - 1969

**Still Life with Pumpkin**

inscribed with a dedication in Cyrillic and dated  
1917 l.r.  
ink on graph paper  
image size: 20 by 25cm, 7¾ by 9¾in.

**PROVENANCE**

Dmitry Gordeev

£ 4,000-6,000  
€ 4,550-6,800 US\$ 5,200-7,800

106

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**KIRILL ZDANEVICH**

1892 - 1969

**Futuristic Nude**

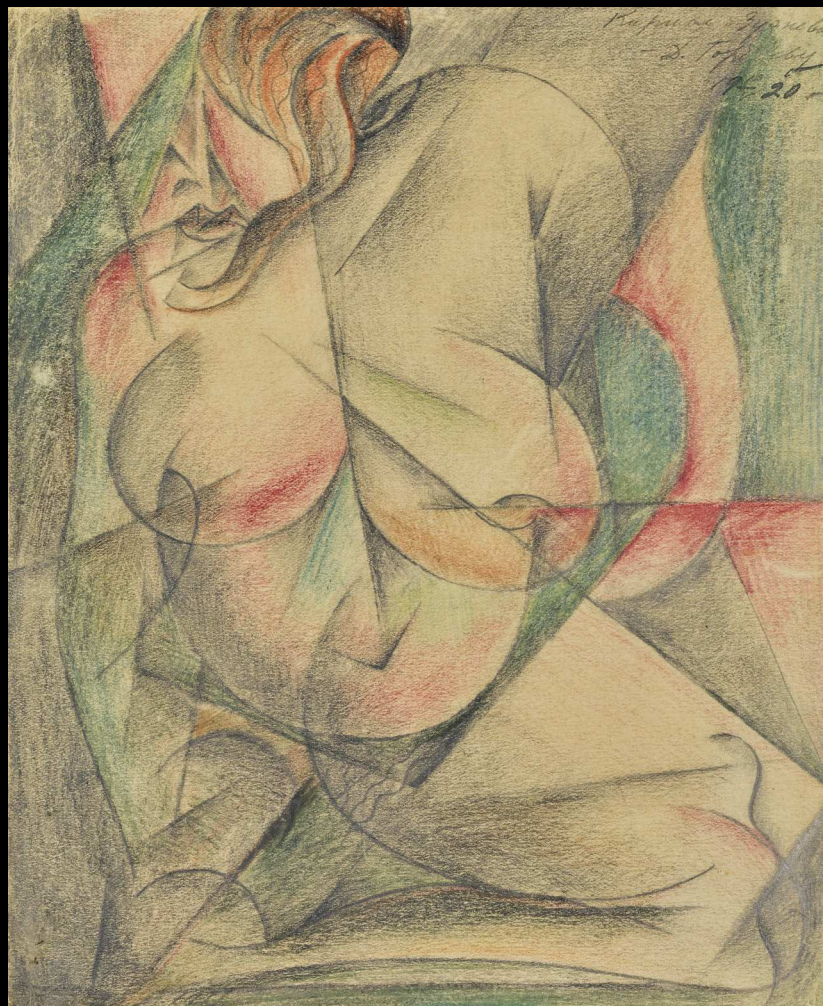
signed in Cyrillic and dated 1916 t.l.; further  
signed and bearing a dated dedication to  
Dmitry Gordeev t.r.  
pencil and coloured pencil on paper  
22 by 18cm, 8¾ by 7in.

**PROVENANCE**

Dmitry Gordeev

± £ 6,000-8,000

€ 6,800-9,100 US\$ 7,800-10,400



107

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**KIRILL ZDANEVICH**

1892 - 1969

**Celebration Table**

signed in Cyrillic, dated 1958 *leto* and bearing  
a dedication to Dmitry Gordeev t.r.; further  
titled t.l.  
gouache on paper  
23.5 by 34cm, 9¼ by 13½in.

**PROVENANCE**

Dmitry Gordeev

± £ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800



106

107

PROPERTY SOLD TO BENEFIT THE REED LIBRARY  
AT THE STATE UNIVERSITY OF NEW YORK AT  
FREDONIA, UNITED STATES

## NIKO PIROSMANI (GEORGIAN)

1862-1918

### Georgian Woman Wearing a Lechaki

inscribed in Cyrillic *gruzinka* l.l.  
oil on oilcloth  
105 by 85cm, 41¼ by 33½in.

#### PROVENANCE

Stefan and Friderike Zweig  
Professor Harry Zohn (1923-2001), by 1953,  
a gift from Friderike Zweig  
The Stefan Zweig Collection at Fredonia, by  
1981, a gift from the above

#### LITERATURE

J.Schweik, 'From Europe's "Volcanic Eruption"  
to Fredonia: The Zweig Collection', *Modern  
Austrian Literature*, Vol.14, No.3/4, Special  
Stefan Zweig Issue, 1981, p.363 illustrated b/w  
E.Kuznetsov, *Niko Pirosmani: 1862-1918*,  
Leningrad: Aurora, 1983, p.288, no.77  
illustrated b/w; p.289, no.77 listed as *Georgian  
Woman Wearing a Lechaki* (Ex. S. and F.M.  
Zweig Collection)

± £ 500,000-700,000

€ 565,000-795,000 US\$ 650,000-910,000

СРЕДСТВА ОТ ПРОДАЖИ БУДУТ НАПРАВЛЕННЫ  
БИБЛИОТЕКЕ РИДА ГОСУДАРСТВЕННОГО  
УНИВЕРСИТЕТА НЬЮ-ЙОРКА ВО ФРЕДОНИИ, США

## НИКО ПИРОСМАНИ (ГРУЗИЯ)

1862-1918

### Грузинка в лечаки

снабжена надписью на русском *грузинка* внизу  
слева  
клеенка, масло  
105 x 85 см, 41¼ x 33½ дюйма

#### ПРОВЕНАНС

Стефан и Фредерика Цвейг  
Профессор Гарри Зон (1923-2001), до 1953,  
подарена Фредерикой Цвейг  
Передана предыдущим владельцем в коллекцию  
Стефана Цвейга во Фредонии

#### ЛИТЕРАТУРА

Дж. Швейк, "From Europe's "Volcanic Eruption" to  
Fredonia: The Zweig Collection", *Modern Austrian  
Literature*, т. 14, № 3/4, Special Stefan Zweig Issue,  
1981, с. 363 ч/б илл.  
Э.Кузнецов, *Нико Пиросмани: 1862-1918*,  
Ленинград: Аврора, 1983, с. 288, №77 ч/б илл.;  
с. 289, №77 в списке под названием *Georgian  
Woman Wearing a Lechaki* (бывшая коллекция  
С. и Ф.Цвейгов)



Fig.1. Stefan Zweig in front of his house in Salzburg  
© Franz Xaver Setzer / Imagno / picturedesk.com







Fig.2. The present lot illustrated and listed in Erast Kuznetsov's monograph



77

**Georgian Woman Wearing a Lechaki**

Oilcloth. 92 × 86

Private collection, USA (Ex S. and F. M. Zweig collection)

The Austrian author Stefan Zweig was introduced to the works of Niko Pirosmiani in 1928 during a visit to Moscow for the centenary celebrations of the birth of Leo Tolstoy. Zweig, an admirer of Henri Rousseau and primitivist art more generally, saw Pirosmiani's works in the Tretyakov Gallery, later writing '[in the gallery] one encounters a completely unexpected array of magnificent Russian paintings completely unknown to us over here [in Europe]' (S.Zweig, *Reise nach Russland*, 1928). He declared that Pirosmiani would be a 'true discovery for Europe' and nicknamed the artist the 'great Piro' (Diary of Grigol Robakidze, 13 September 1928).

Zweig acquired the present lot during this trip and the painting quickly became his favourite (Schweik, *op.cit.*) and it hung in his home in Salzburg prior to his emigration from Austria in 1934, via London and New York, to Brazil. He was Europe's most translated author at the time, with his work available in nearly forty languages, and he in turn was as broad in his collecting as in his own writing and worldview, passionately believing in a united European continent. Following Zweig's death in 1942 the painting remained in the possession of his first wife Friderike Maria Zweig,

until it was gifted to Dr Harry Zohn in 1953. Dr Zohn, founder of the International Stefan Zweig Society and friend of Friderike, donated the painting to the Zweig Room in the Reed Library at the State University College at Fredonia, New York in 1981 where it has remained until this sale.

Pirosmiani was famously 'discovered' in Georgia in 1912 by the Futurists Ilya and Kirill Zdanevich, who arranged for several of his works to be sent to Moscow in 1913 to be exhibited at the Mishen' exhibition alongside those of his avant-garde contemporaries, including Natalia Goncharova and Mikhail Larionov. His approach to painting was exciting because it extended the boundaries of what counted as 'acceptable' art – and inevitably invited the ridicule of conservative critics who mocked his inability to paint 'correctly'. The Georgian was a withdrawn figure with no formal artistic education, and up until this point had earned a meagre living decorating interiors and painting shop signs in Tbilisi, often accepting food and drink in lieu of payment. He tended to paint directly onto the material most readily available to him such as tablecloths belonging to the establishments he was working for.

Just as his work began to garner wider attention Pirosmiani retreated into obscurity, which only fueled the air of mystery that would come to be associated with his name after his death in Tbilisi in 1918. His raw untutored aesthetic inspired a generation of Georgian and Russian artists who were looking to break free from the academic stagnation of the traditional schools of art. *Georgian Woman Wearing a Lechaki* is one of a series of 'Georgian Women' painted by Pirosmiani, the majority of which are now owned by the State Museum of Georgia (fig.4). There are minor variations between the five known examples of this composition (the present lot included), such as the wings of the bird on her lapel and decorative detail on her clothing. While only one of the known examples is dated '1906', at least one other is also inscribed 'gruzinka'.

Kuznetsov records the dimensions of the present lot incorrectly as 92 by 86cm. Inconsistencies in dimensions are not unusual in his otherwise authoritative monograph (fig.2). In this case the painting would have already been in the United States at the time of publication and unavailable for first-hand verification.



Fig.3. A Georgian woman in traditional costume



Fig.4. Georgian Woman with Tambourine, 1906, The Georgian Art Museum, Tbilisi

Австрийский писатель Стефан Цвейг познакомился с работами Нико Пирсмани в 1928 г. во время своего приезда в Москву на празднование столетней годовщины со дня рождения Льва Толстого. Цвейг, поклонник Анри Руссо и в целом искусства примитивизма, увидел работы Пирсмани в Третьяковской галерее, позже написав об этом: «[в галерее] встречается совершенно неожиданное множество великолепных русских картин, совершенно неизвестных нам здесь [в Европе]» (С.Цвейг, *Reise nach Russland*, 1928). Он заявил, что Пирсмани был бы «настоящей находкой для Европы» и прозвал художника «Великий Пиро» (Дневник Григола Робакидзе, 13 сентября 1928).

В эту поездку Цвейг и приобрел данную картину, и вскоре она стала его любимой (Швейк, цит. произв.), провисев в его доме в Зальцбурге до самой эмиграции писателя из Австрии в 1934 г. (через Лондон и Нью-Йорк) в Бразилию. Он был самым переводимым европейским автором того времени, его произведения были доступны примерно на 40 языках, широкие взгляды Цвейга на жизнь проявлялись как в его творчестве, так и в коллекционировании – он страстно верил в идею единства европейского континента. После смерти Цвейга в 1942 г. картина оставалась в собственности его первой жены

Фредерики Марии Цвейг до 1953 г., когда она подарила ее доктору Гарри Зону. Основатель Международного общества Стефана Цвейга и друг Фредерики доктор Зон передал картину в Зал Цвейга библиотеки Рида в Государственном университете Нью-Йорка во Фредонии в 1981 г., где она оставалась до этого аукциона.

Пирсмани, как известно, был «открыт» в Грузии в 1912 г. футуристами Ильей и Кириллом Зданевичами, которые организовали отправку нескольких его работ в Москву в 1913 г. для участия в выставке «Мишень» наряду с картинами современников-авангардистов, в числе которых были Наталия Гончарова и Михаил Ларионов. Его подход к живописи был интересен, так как расширял границы того, что считалось «приемлемым» искусством, но и неизбежно вызывал насмешки консервативных критиков над его неспособностью писать «правильно». Грузин был замкнутой личностью, он не имел настоящего художественного образования, и до этого момента едва сводил концы с концами, зарабатывая на жизнь оформлением интерьеров и вывесок для магазинов в Тбилиси, часто принимая еду и питье в качестве оплаты. Как правило, он использовал материалы, которые были для него наиболее

доступны, например, клеенки из заведений, в которых он работал.

Как только его творчество стало привлекать более широкое внимание, Пирсмани еще больше замкнулся в себе, подогрев атмосферу тайны, которая окутала его имя после смерти художника в Тбилиси в 1918 году. Его наивная эстетика вдохновила целое поколение грузинских и русских художников, стремившихся освободиться от академического застоя традиционных художественных школ. *Грузинка в лечаки* входит в целую серию «грузинок», написанных Пирсмани, большинство из которых теперь принадлежат Государственному музею Грузии (рис. 4). Между пятью известными вариантами этой композиции (включая данный лот) существуют незначительные различия, такие как птичьи крылья на лацкане и декоративные детали на одежде. При этом лишь один из этих образцов датирован 1906 годом и, по меньшей мере еще на одном имеется надпись «грузинка».

Кузнецов приводит ошибочные размеры данной картины – 92 x 86 см. Несовпадения в размерах не редкость в этой монографии, в остальном достоверной (рис. 2). В данном случае к моменту публикации картина уже находилась в Соединенных Штатах, уточнить ее размеры не представлялось возможным.



109

109

PROPERTY FROM AN AMERICAN ESTATE

**NIKOLAI  
KONSTANTINOVICH  
ROERICH**

1874-1947

**Desert landscape**

signed with the artist's monogram l.l.  
tempera on board  
30.5 by 40.5cm, 12 by 16in.

The present work is an Arizona landscape most likely painted in 1921 or 1922.

† £ 25,000-35,000

€ 28,300-39,600 US\$ 32,500-45,400

110



110

**NIKOLAI  
KONSTANTINOVICH  
ROERICH**

1874-1947

**Belukha**

inscribed *Belukha* l.r.; further inscribed *R.M.*  
633 on the reverse  
tempera and pencil on paper laid on card  
20.5 by 27.5cm, 8 by 10¾in.

**PROVENANCE**

Nicholas Roerich Museum, New York (1927-1935)  
Collection of Louis & Nettie Horch (1935-1977)  
Charles Posusta (1977-2009)

**EXHIBITED**

Nicholas Roerich Museum, New York, 1927-1935

**LITERATURE**

*Roerich Museum Catalogue*, New York, 1930,  
no.633 listed  
A.Yaremenko, *Nikolai Konstantinovich Roerich.  
His Life and Creations during the past forty  
years: 1889-1929*, New York: Central Book  
Trading Company, 1931

Executed in 1926

† £ 12,000-18,000

€ 13,600-20,400 US\$ 15,600-23,400

## SVETOSLAV ROERICH

1904-1993

## Large Decorative Panel

signed with the artist's monogram and dated  
41 l.r.

tempera on canvas

178 by 89cm, 70 by 35in.

## PROVENANCE

Collection of Nettie S. Horch, New York  
Sotheby's London, *The Russian Sale*, 31 May  
2006, lot 105

W £ 50,000-70,000

€ 56,500-79,500 US\$ 65,000-91,000

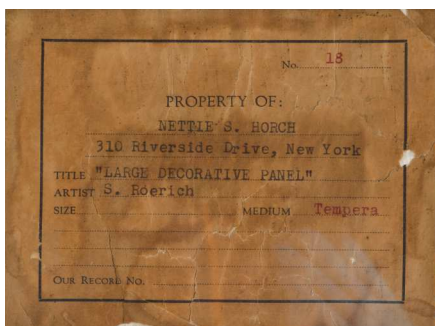


Fig.1. Inventory label on the backing board



PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## NIKOLAI FECHIN

1881-1955

## Portrait of a Young Girl

bearing signature in Latin l.r.; further bearing labels on the stretcher, frame and backing board  
oil on canvas  
51.5 by 44.5cm, 20¼ by 17½in.

## PROVENANCE

The artist

Thence by descent to his daughter Eya Fechin Branham  
Private collection, USA

Christie's New York, *Important American Paintings, Drawings and Sculpture*, 29 November 2000, lot 95  
Acquired at the above sale by the present owner

## EXHIBITED

New York, Hammer Galleries, *Fechin*, 21 March - 8 April  
1961

Canyon, Texas, Panhandle-Plains Historical Museum,  
*Enchanted: Taos Art from Texas Collections*, 5 September -  
15 November 1998, no.26

## LITERATURE

H. McCracken, *Catalogue of Works by Nicolai Fechin in the Collection of his Daughter, Eya Fechin Branham*, New York, 1961, no.3 listed and illustrated b/w in the listing of the works from Fechin's Russian period  
G. Tuluzakova, *Nicolai Fechin*, St Petersburg: Zolotoi vek, 2010, pl.27 illustrated; p.473 listed

Executed in the 1910s

Galina Tuluzakova has identified the present portrait in a photograph of Nikolai Fechin at work in a rural studio setting (fig.1), allowing us to date it to his Russian period, most likely the early 1910s. The fact that this portrait was published in the 1961 Hammer Galleries catalogue of the Fechin family collection confirms that the artist would have brought the painting with him on emigrating to the United States and that it remained in his personal collection until his death. Fechin typically did not sign paintings which were not intended for sale. The signature on the present lot is an addition by the artist's wife, Alexandra Nikolaevna Fechina, who would sign or stamp paintings from the family collection at the point of sale.

± £ 250,000-350,000

€ 283,000-396,000 US\$ 325,000-454,000

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, США

## НИКОЛАЙ ФЕШИН

1881-1955

## Портрет девушки

подписана латинскими буквами внизу справа; снабжена выставочными этикетками на подрамнике, раме и заднике холст, масло  
51,5 x 44,5 см, 20¼ x 17½ дюйма

## ПРОВЕНАНС

Коллекция художника

Перешла по наследству его дочери Ии Николаевне  
Фешиной-Брэнхэм

Частная коллекция, США

Аукцион Christie's Нью-Йорк, *Important American Paintings, Drawings and Sculpture*, 29 ноября 2000, лот 95

На вышеуказанных торгах приобретена нынешним  
владельцем

## ВЫСТАВКИ

Нью-Йорк, Галерея Хаммер, *Fechin*, 21 марта - 8 апреля 1961  
Каньон, Техас, Исторический музей Пэнхэндл-плэйнс,  
*Enchanted: Taos Art from Texas Collections*, 5 сентября -  
15 ноября 1998, № 26

## ЛИТЕРАТУРА

Х. Маккрэкен, *Catalogue of Works by Nicolai Fechin in the Collection of his Daughter, Eya Fechin Branham*, Hammer Galleries, Нью-Йорк, 1961, в списке работ Фешина русского периода под № 3 и ч/б илл.

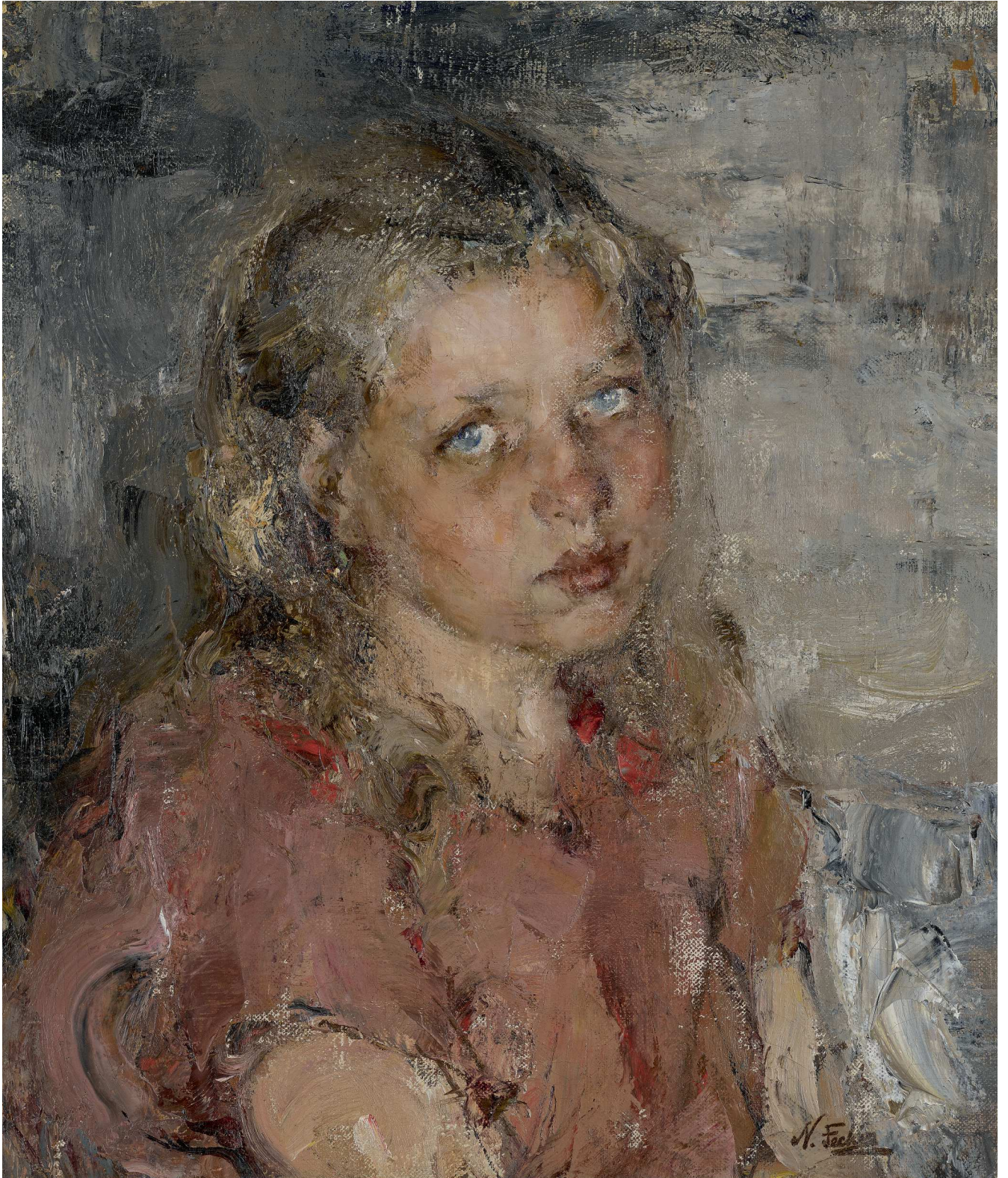
Г. Тулузакова, *Николай Фешин*, Санкт-Петербург: Золотой век, 2010, л. 27 илл.; указана в списке на с. 473

Выполнена в 1910-х

Галина Тулузакова идентифицировала данный портрет на фотографии Николая Фешина за работой в обстановке его загородной студии (рис.1), что позволяет нам отнести его к русскому периоду творчества писателя, по-видимому, началу 1910-х гг. Тот факт, что портрет был напечатан в каталоге галереи Хаммер в 1961 г., посвященном семейной коллекции Фешина, подтверждает, что художник забрал его с собой при эмиграции в США, картина оставалась в его личном собрании до самой смерти. Фешин часто не подписывал работы, не предназначавшиеся для продажи. Подпись на данной картине была добавлена женой художника, Александрой Николаевной Фешиной, которая подписывала или проштамповывала работы из семейной коллекции перед их продажей.



Fig.1. The present lot in view behind Nikolai Fechin, 1910s





113

113

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

**GRIGORI EFIMOVICH  
GLUCKMANN**

1898-1973

**Midinettes**

incised with the artist's signature in Latin l.r.;  
further bearing Dalzell Hatfield Galleries label  
on the reverse

oil on wood

94.5 by 75cm, 37¼ by 29½in.

**PROVENANCE**

Dalzell Hatfield Galleries, Los Angeles

Acquired from the above by the mother of the  
previous owner

Acquired by the present owner from the above  
circa 2010

£ 80,000-120,000

€ 90,500-136,000 US\$ 104,000-156,000



114

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

**GRIGORI EFIMOVICH  
GLUCKMANN**

1898-1973

**Nude**

incised with the artist's signature in Latin l.r.;  
further bearing exhibition label on the reverse  
oil on panel  
31 by 48.5cm, 12¼ by 19in.

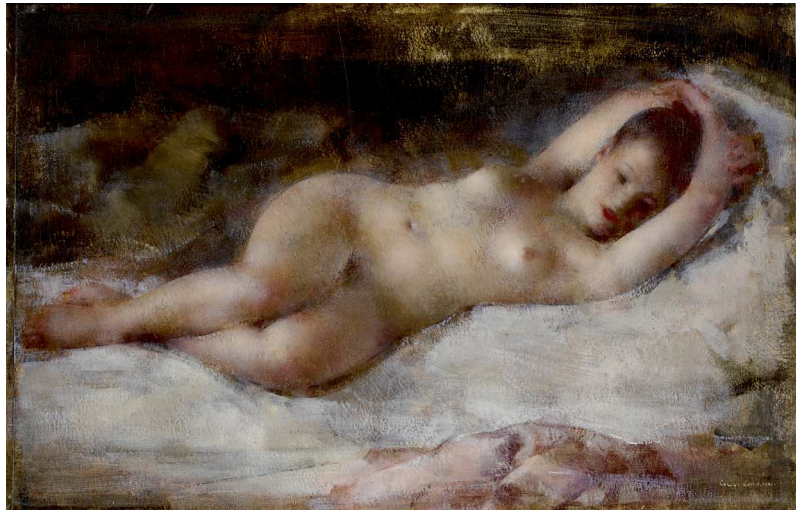
**PROVENANCE**

Acquired by the mother of the present owner,  
a close friend of the artist

**EXHIBITED**

The Milch Galleries, New York, *Gregory  
Gluckmann*: 24 April - 12 May 1962

± £ 20,000-30,000  
€ 22,600-33,900 US\$ 26,000-39,000



114

115

**ALEXANDER  
EVGENIEVICH YAKOVLEV**

1887-1938

**Le Sommeil**

signed in Latin and dated 1929 l.r.; further  
bearing a label for exhibition on the reverse  
oil on canvas laid on board  
44.5 by 37.5cm, 17½ by 14¾in.

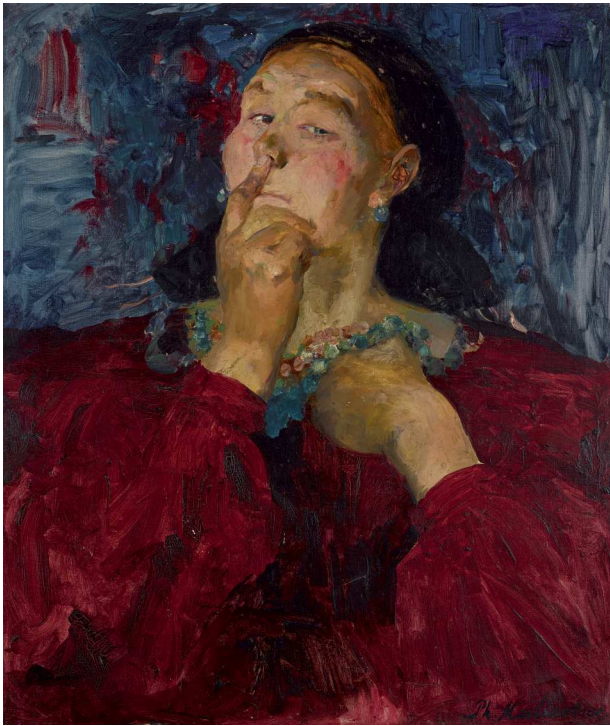
**EXHIBITED**

Probably Brussels, Galeries d'Art Kodak,  
*Exposition d'Alexandre Iacovleff*,  
30 November - 9 December 1929, no.46

£ 10,000-15,000  
€ 11,300-17,000 US\$ 13,000-19,500



115



116

116

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

**PHILIP ANDREEVICH MALIAVIN**

1869-1940

**Russian Baba**

signed in Latin I.r.  
oil on canvas  
71 by 61cm, 28 by 24in.

**PROVENANCE**

Acquired by the grandfather of the present owner in Europe

± £ 30,000-50,000  
€ 33,900-56,500 US\$ 39,000-65,000

117

**PHILIP ANDREEVICH MALIAVIN**

1869-1940

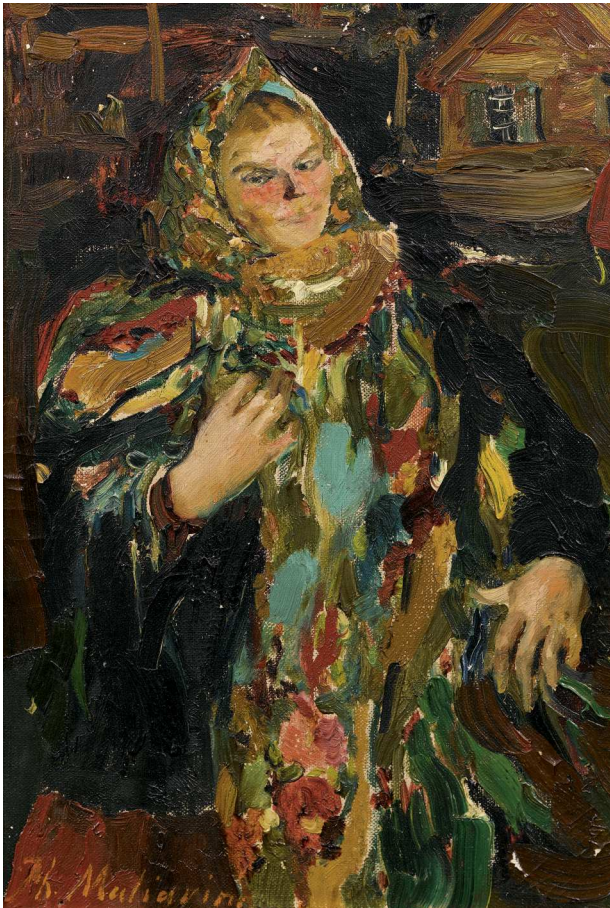
**Russian Peasant Woman**

signed in Latin I.I.; further bearing a dedication to G.Schenck and dated XIX-IV-XI.IX.1926. on the reverse  
oil on canvas  
35 by 24cm, 13¾ by 9½in.

**PROVENANCE**

Acquired directly from the Schenck family by the present owner

£ 6,000-8,000  
€ 6,800-9,100 US\$ 7,800-10,400



117



118

118

PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

**PHILIP ANDREEVICH  
MALIAVIN**

1869-1940

**Nude with Satyr**

signed in Latin l.r.  
oil on canvas  
73 by 90cm, 28<sup>3</sup>/<sub>4</sub> by 35<sup>1</sup>/<sub>2</sub>in.

**PROVENANCE**

Sotheby's London, *The Russian Sale*, 20  
November 2001, lot 93

£ 20,000-30,000  
€ 22,600-33,900 US\$ 26,000-39,000



119

119

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

**LEV TCHISTOVSKY**

1902-1969

**Reclining Nude**

signed in Latin and inscribed *Paris I.I.*  
watercolour over pencil on paper  
33 by 43.5cm, 13 by 17¼in.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800

120

PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

**MARIE MAREVNA**

1892-1984

**Portrait of Marika**

signed in Latin and dated 66 I.I.; further  
bearing a Cooling Galleries label on the frame  
oil on canvas  
51 by 61cm, 20 by 24in.

**PROVENANCE**

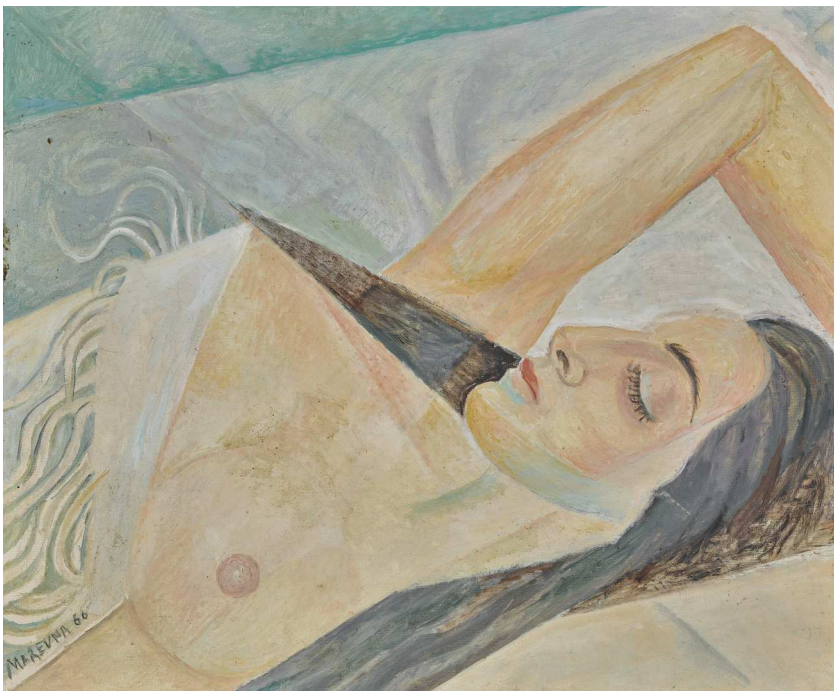
Marika Rivera, the artist's daughter  
David Philipps, by descent  
A gift from the above to the present owner

**EXHIBITED**

London, Cooling Galleries, *Marevna*, October -  
November 1990

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100



120

121

PROPERTY FROM THE FAMILY OF THE ARTIST

**ZINAIDA EVGENIEVNA  
SEREBRIAKOVA**

1884-1967

**Seated Nude on a Green Cushion**

signed in Latin, inscribed *Paris* and dated 1929  
I.I.; further bearing the artist's estate stamp on  
the reverse  
pastel on paper  
63.5 by 48cm, 25 by 19in.

† ⊕ £ 60,000-80,000

€ 68,000-90,500 US\$ 78,000-104,000





122

122

PROPERTY OF A DISTINGUISHED COLLECTOR

**KONSTANTIN  
ANDREEVICH  
TERESHKOVICH**

1902-1978

**La Plage**

signed in Latin I.I.

oil on canvas

27.5 by 46.5cm, 10¾ by 18¼in.

**PROVENANCE**

Sotheby's London, *Russian Art*, 27 November 2007, lot 256

£ 6,000-8,000

€ 6,800-9,100 US\$ 7,800-10,400



123

123

**NATALIA SERGEEVNA  
GONCHAROVA**

1881-1962

**Portrait of a Young Woman**

signed in Latin I.r.

oil on panel

37.5 by 28cm, 14¾ by 11in.

**PROVENANCE**

Acquired from the granddaughter of the sitter  
by the present owner

£ 25,000-35,000

€ 28,300-39,600 US\$ 32,500-45,400



124

124

EKATERINA NIKOLAEVNA  
KACHURA-FALILEEVA

1886-1948

The Bathers

signed in Latin l.r.

oil on canvas

90 by 74.5cm; 35½ by 29¼in.

£ 12,000-18,000

€ 13,600-20,400 US\$ 15,600-23,400



125

125

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

**ISSACHAR BER RYBACK**

1897-1935

**Au large**

signed in Latin l.r.; further titled and numbered  
N27 on a label on the stretcher

oil on canvas  
65 by 54cm, 25½ by 21¼in.

**PROVENANCE**

Acquired by the grandmother of the present  
owner, possibly in Paris in the 1950s

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800

126

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

**GEORGES A. DE POGEDAIEFF**

1897 - 1997

**Still Life with Red Wine and  
Vegetables**

signed in Latin and dated 66 l.r.; further signed,  
titled, dated and inscribed with the artist's  
monogram on the label on the reverse

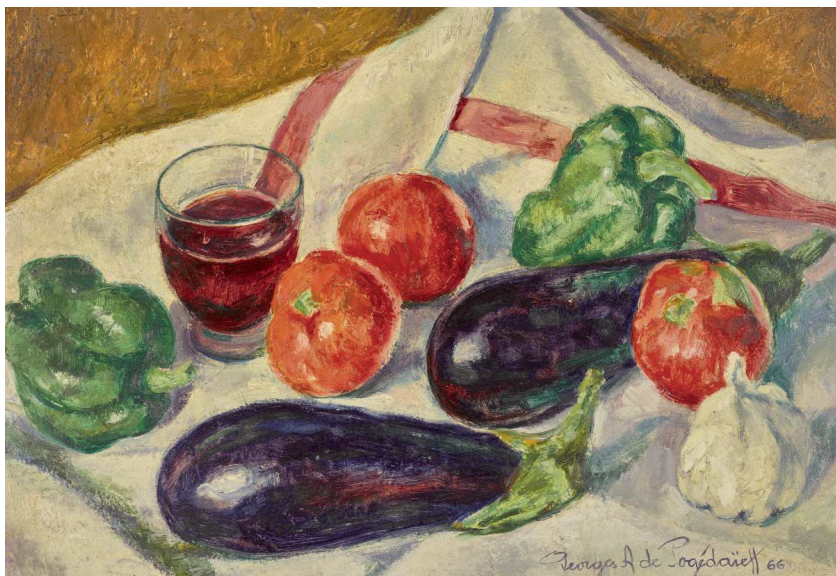
oil on masonite  
38.5 by 55cm, 15¼ by 21¾in.

**PROVENANCE**

In the family of the present owner since the  
1960s

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



126





127

127

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**DAVID DAVIDOVICH  
BURLIUK**

1882-1967

**Flowers Caught by High Tide**

signed and titled in Latin and dated 1962 l.r.

oil on canvas

127 by 99cm, 50 by 39in.

**PROVENANCE**

Private collection, New York, acquired directly  
from the artist *circa* 1962

Sotheby's New York, *Russian Art*, 21-22 April  
2010, lot 356

Acquired at the above sale by the present  
owner

£ 30,000-50,000

€ 33,900-56,500 US\$ 39,000-65,000



128



129

128

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, UNITED STATES

**BORIS IZRAILEVICH ANISFELD**

1878-1973

Day

signed and dated 1917 l.r.; inscribed *Mural N4* on the reverse; further bearing William Benton Museum of Art exhibition label on the backing board

tempera and charcoal on paper laid on board  
image size: 35 by 92cm, 13¾ by 36¼in.

**PROVENANCE**

Estate of the artist

**EXHIBITED**

New York, The Brooklyn Museum et al., *The Boris Anisfeld Exhibition*, 1918-1920, no.84, listed in the catalogue

Worcester, Worcester Art Museum et al., *Exhibition of Paintings and Drawings by Boris Anisfeld*, 1924-1925, no.61, listed in the catalogue  
Storrs, The William Benton Museum of Art, *Boris Anisfeld 1879-1973. The Early Works / Theater Sketches*, 1979, no.12, listed on p.20 of the catalogue  
Chicago, Gillman Galleries, *Boris Anisfeld 1879-1973. Retrospective Exhibition*, 1981-1982

**LITERATURE**

E.Lingenauber and O.Sugrobova-Roth, *Boris Anisfeld Catalogue Raisonné*, Düsseldorf: Edition Libertars, 2011, p.298, no.W002 illustrated

‡ £ 18,000-25,000  
€ 20,400-28,300 US\$ 23,400-32,500

129

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

**BORIS IZRAILEVICH ANISFELD**

1878-1973

Bacchanal

signed in Latin l.l.; further bearing inventory and exhibition labels on the stretcher and backing board

oil on canvas

70 by 99.5cm, 27½ by 39¼in.

**PROVENANCE**

Estate of the artist  
Sotheby's London, *Russian Pictures*, 20 November 2002, lot 105

**EXHIBITED**

New York, Brooklyn Museum et al., *The Boris Anisfeld Exhibition*, 1918-1920, no.49, listed in the catalogue

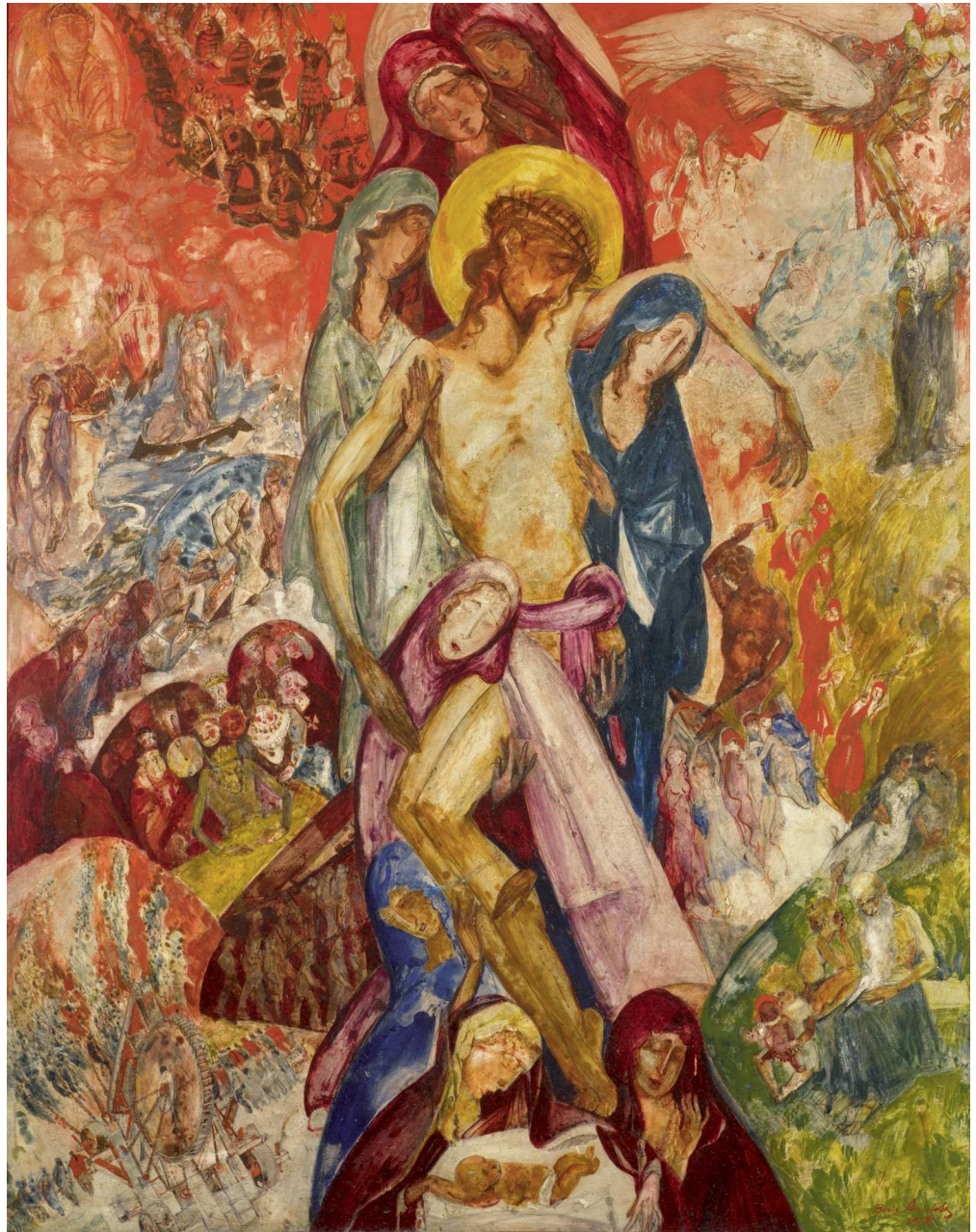
Connecticut, The William Benton Museum of Art, *Boris Anisfeld: The Early Works*, 13 October - 18 November 1979, no.10, illustrated in b/w on p.10 and listed on p.20 of the catalogue

Moscow, Museum of Contemporary Art, *Boris Anisfeld*, 2001, illustrated on p.39 of the catalogue

**LITERATURE**

E.Lingenauber and O.Sugrobova-Roth, *Boris Anisfeld: Catalogue Raisonné*, Düsseldorf: Edition Libertars, 2011, p.109, no.P080 illustrated

£ 20,000-30,000  
€ 22,600-33,900 US\$ 26,000-39,000



130

130

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**BORIS IZRAILEVICH  
ANISFELD**

1878-1973

**Deposition from the Cross**

signed in Latin and dated 1934 l.r.  
tempera over pencil and gesso on board  
94 by 75.5cm, 37 by 29¾in.

**PROVENANCE**  
Estate of the artist

**EXHIBITED**  
Chicago, Baptist Graduate Student Center, *6th  
Annual Religious Art Show*, 25 April - 10 May 1965

**LITERATURE**  
*Christian Art*, January 1965, illustrated on the  
cover  
E.Lingenauber and O.Sugrobova-Roth, *Boris  
Anisfeld Catalogue Raisonné*, Düsseldorf:  
Edition Libertars, 2011, p.114, no.P102  
illustrated

The present lot is closely related to *Destiny*  
(1956) sold at Sotheby's London in 2011,  
which also combines scenes of the nativity and  
crucifixion of Christ with vignettes from other  
paintings by the artist in the background.

± £ 50,000-70,000  
€ 56,500-79,500 US\$ 65,000-91,000

113



131

131

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**BORIS IZRAILEVICH  
ANISFELD**

1878-1973

**Thoughts of Maternity**

wood and copper  
height: 58.5cm, 23in.

**EXHIBITED**

Chicago, Gillman Galleries, *Boris Anisfeld 1879-1973. Retrospective Exhibition*, 1981-1982

**LITERATURE**

*Christian Art*, January 1965, p.5 illustrated  
E.Lingenauber and O.Sugrobova-Roth, *Boris Anisfeld Catalogue Raisonné*, Düsseldorf: Edition Libertars, 2011, p.301, no.S006 illustrated

‡ £ 8,000-12,000  
€ 9,100-13,600 US\$ 10,400-15,600

132

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**AFTER NIKOLAI FECHIN**

1881-1955

**Eya**

marked *N.Fechin 1930 / (c) Eya Fechin*  
bronze  
height: 30cm, 11¾in.

‡ £ 6,000-8,000  
€ 6,800-9,100 US\$ 7,800-10,400



132

133

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**ALEXANDER  
EVGENIEVICH YAKOVLEV**

1887-1938

**Nude**

stamped with the artist's Chinese stamp and  
studio stamp l.l.  
sanguine on paper  
92.5 by 49cm, 36½ by 19¼in.

**PROVENANCE**

Comte Georges Martin du Nord  
Sotheby's London, *Works by Alexander  
Yakovlev and Nikolai Kalmakov from the Estate  
of a French Nobleman*, 10 June 2008, lot 203

± £ 25,000-35,000  
€ 28,300-39,600 US\$ 32,500-45,400



134

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

**ALEXANDER  
EVGENIEVICH YAKOVLEV**

1887-1938

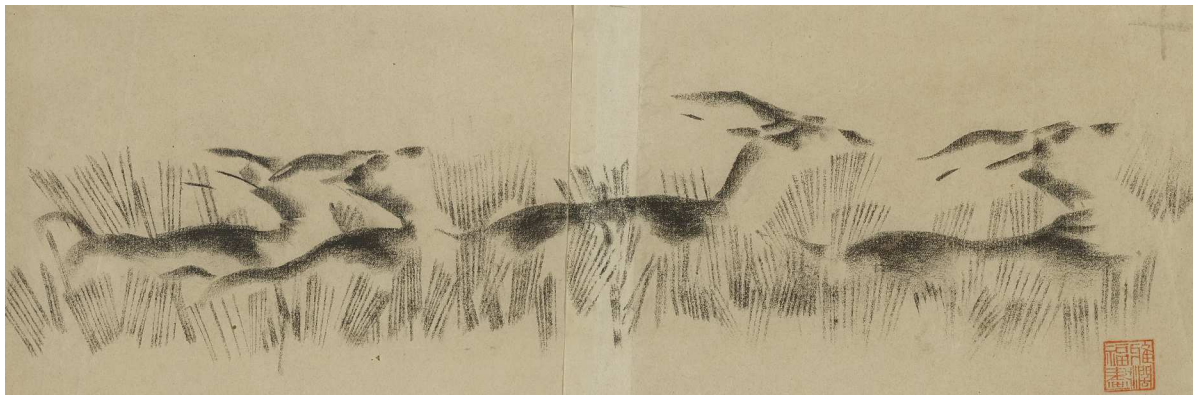
**Antelope**

stamped with the artist's Chinese stamp l.r.  
charcoal on paper  
image size: 15 by 45cm, 6 by 18in.

**PROVENANCE**

Acquired from the estate of Sandra Yakovlev,  
the artist's sister, in the 2000s

£ 3,000-5,000  
€ 3,400-5,700 US\$ 3,900-6,500



133

134

115



135



136

135

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**PAVEL TCHELITCHEW**

1898 - 1957

**Three Women on a Swing  
(Backdrop Design for *Chastushki*)**

stamped with signature in Latin on the reverse  
gouache on paper  
32 by 37.5cm, 12½ by 14¾in.

**PROVENANCE**

Richard Nathanson  
Private collection, acquired from the above  
in 1977  
Bonhams London, *The Russian Sale*, 5 June  
2013, lot 36

**EXHIBITED**

London, The Alpine Club, *Pavel Tchelitchew:  
A Collection of Fifty-Four Theatre Designs  
c.1919-1923*, 13-22 December 1976

**LITERATURE**

*Pavel Tchelitchew: A Collection of Fifty-Four  
Theatre Designs c.1919-1923*, London, 1976,  
p.14, no.12 illustrated b/w

± £ 6,000-8,000  
€ 6,800-9,100 US\$ 7,800-10,400

136

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**PAVEL TCHELITCHEW**

1898 - 1957

**Lion and Mice: Two Imaginary  
Landscapes**

one signed in Latin and dated 1940 l.r., further  
inscribed on the reverse; the other signed in  
Latin and dated 1939 l.r., further signed and  
inscribed on the reverse  
one ink over pencil on paper, the other pencil,  
watercolour and coloured ink on paper  
both, image size: 21 by 28cm, 8½ by 11in.  
(2)

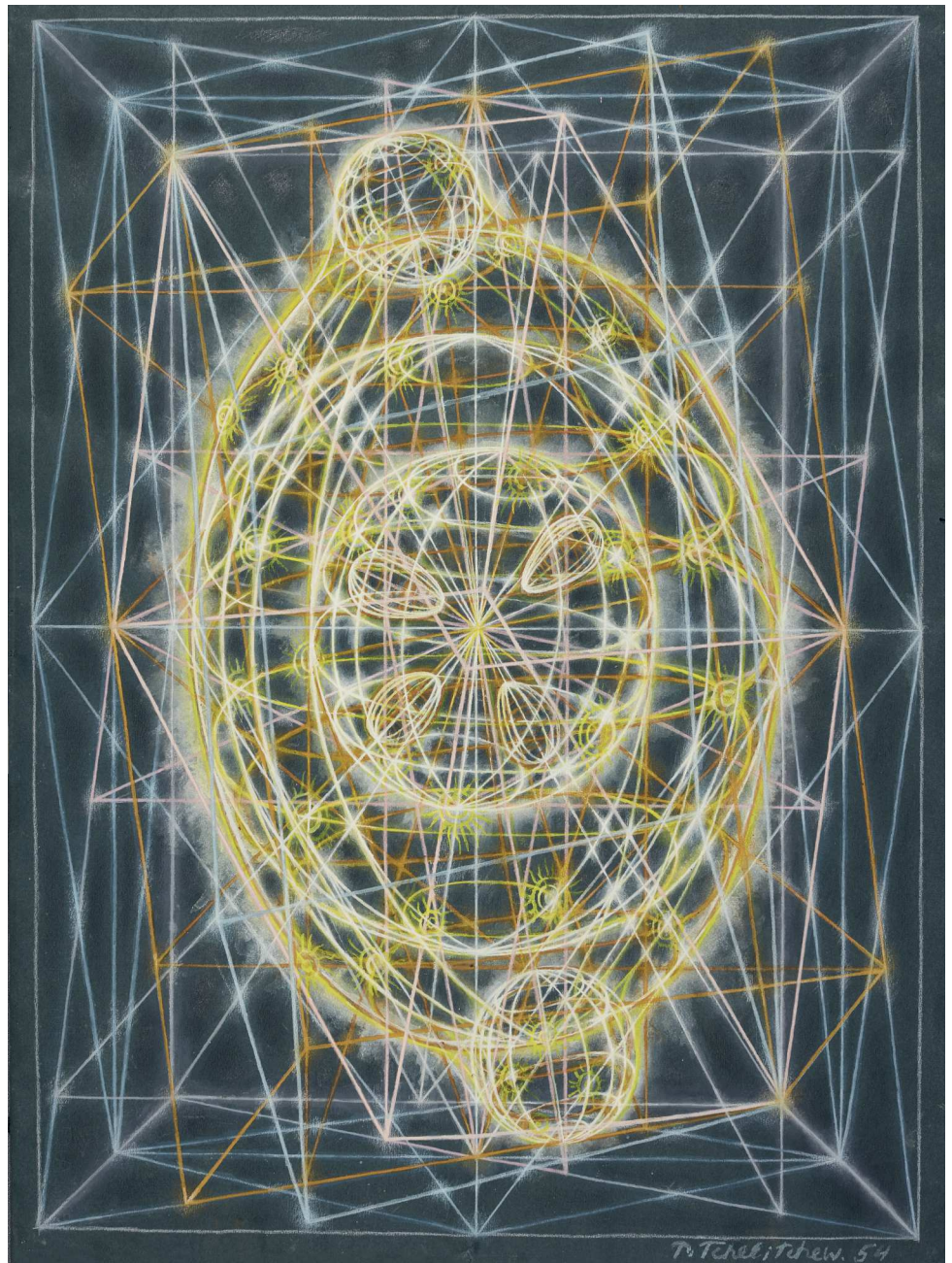
**PROVENANCE**

Sotheby's Arcade, *Modern and Contemporary  
Art*, 23 February 2005, lot 77  
Edward Thorp Gallery, New York

**LITERATURE**

L.Owen, *Mouse Muse: the Mouse in Art*,  
New York: Monacelli Press, 2014, pp.88-89  
illustrated

± £ 4,000-6,000  
€ 4,550-6,800 US\$ 5,200-7,800



137

137

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**PAVEL TCHELITCHEW**

1898 - 1957

**Lemon**

signed in Latin and dated 54 l.r.  
pastel on coloured paper  
66 by 48.5cm, 26 by 19in.

**PROVENANCE**

Galerie Rive Gauche, Paris

Cornette de Saint Cyr Bruxelles, *Art  
Contemporain*, 18 October 2010, lot 74  
Private collection, Monaco  
Auctionata, *Blue Chips: Post-War &  
Contemporary Art*, 25 June 2015, lot 54

**LITERATURE**

A. Kuznetsov, *Pavel Tchelitchew.  
Metamorphoses*, Stuttgart: ARNOLDSCHÉ Art  
Publishers, 2012, p.272, no.248 illustrated

‡ £ 25,000-35,000

€ 28,300-39,600 US\$ 32,500-45,400



138



139

138

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

**MARTIROS SERGEEVICH SARYAN**

1880-1972

**View of Mount Ararat**

signed in Latin and dated 1930 l.r.; further signed and titled in Cyrillic and dated on the reverse  
oil on canvas  
50 by 61cm, 19¾ by 24in.

**PROVENANCE**

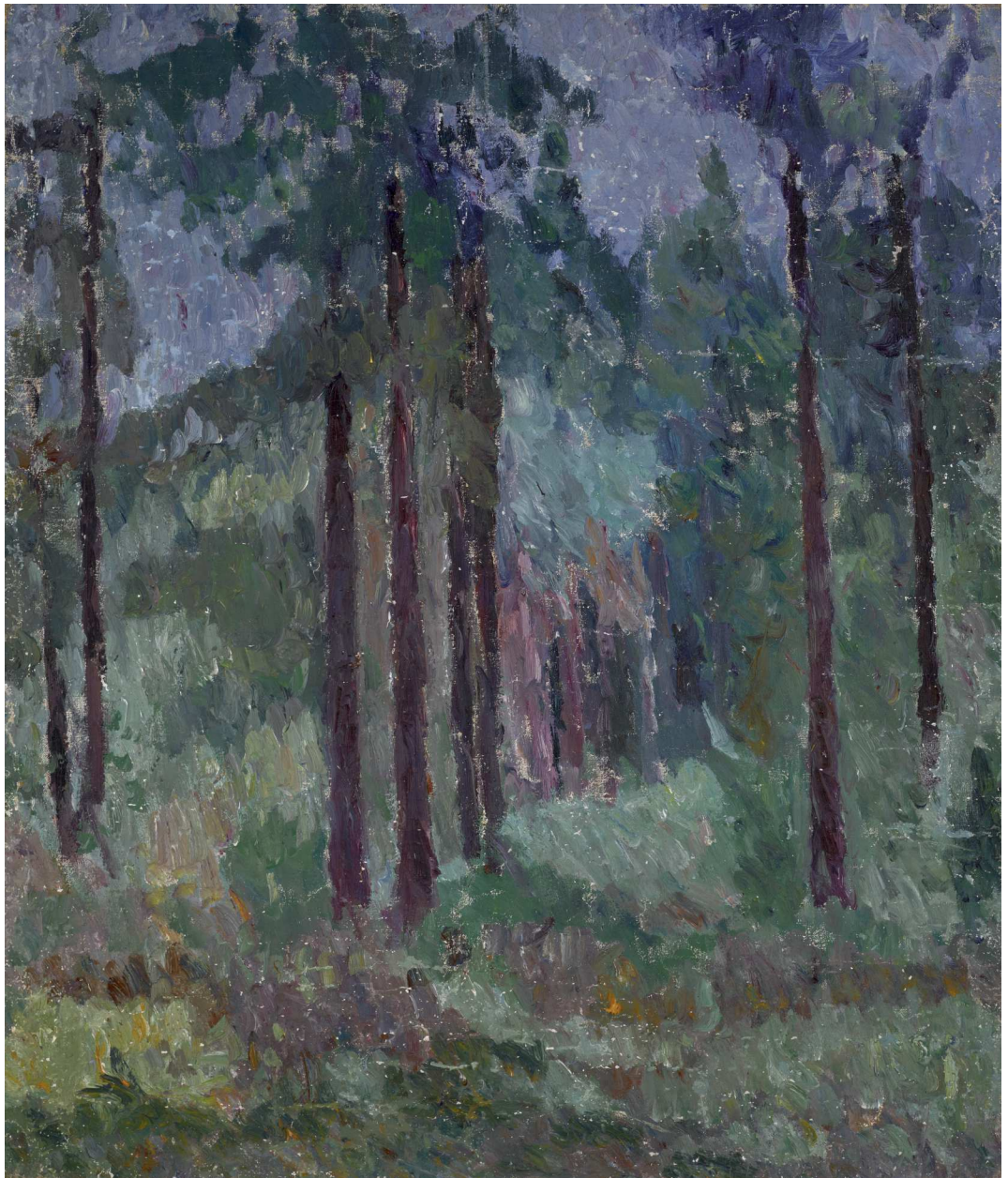
Sotheby's London, *The Russian Sale*, 10 May 2000, lot 71

**LITERATURE**

S.Khachaturian, *Martiros Saryan, Ville*  
St-Laurent: AAA Publishing House, 2001, p.172  
illustrated

± £ 30,000-50,000  
€ 33,900-56,500 US\$ 39,000-65,000





140

139

**LEONID ZAKHAROVICH  
TANKLEVSKY**

1906-1986

**Viktoria**

signed and titled in Cyrillic and dated 1925 on  
the reverse; further bearing a Soviet export  
label on the stretcher

oil on canvas

106 by 75cm, 41¾ by 29½in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100

140

**ALEXANDER DAVIDOVICH  
DREVIN**

1889-1938

**Forest near Moscow**

signed and titled in Cyrillic and dated 1924 on  
the reverse

oil on canvas

105 by 90.5cm, 41¼ by 35½in.

£ 60,000-80,000

€ 68,000-90,500 US\$ 78,000-104,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,  
MOSCOW

## ALEXANDER VASILIEVICH KUPRIN

1880-1960

### Autumn Bouquet Against Blue Background (Krylatskoe)

bearing Vsekokhudozhnik and Soviet Academy of Arts  
exhibition labels on the stretcher

oil on canvas

88.5cm by 75.5cm, 34¾ by 29¾in.

#### PROVENANCE

Tatiana Anisimova-Kuprina (1902-1987), the artist's wife  
A gift from the above to the family of the present owners

#### EXHIBITED

Leningrad, Academy of Arts of the USSR, *A.V.Kuprin,  
S.D.Lebedev, N.P.Ulyanov, 1977*

#### LITERATURE

K.Kravchenko, *A.V.Kuprin*, Moscow: Sovetskii khudozhnik,  
1973, p.10, no.89 illustrated b/w; p.89 illustrated;  
p.235 listed

Exhibition catalogue *A.V.Kuprin, S.D.Lebedev, N.P.Ulyanov*,  
Leningrad: Iskusstvo, 1977, p.24 listed under works  
from 1923

Executed in 1923

'Everything is brought together in the centre' wrote the art  
critic Lev Mochalov of Kuprin's paintings, 'and then from  
this central nucleus the main compositional rays propel  
outwards like droplets which spin out from a stone when it  
splashes into water'. The tight knot of autumn leaves in the  
present still life spray outwards from the centre in exactly the  
manner Mochalov describes, lending a sense of dynamism  
to the composition characteristic of Kuprin's best works and  
accentuating the contiguity of forms with overlapping colour.

± £ 100,000-150,000

€ 113,000-170,000 US\$ 130,000-195,000

ИЗ ВАЖНОЙ ЧАСТНОЙ КОЛЛЕКЦИИ,  
МОСКВА

## АЛЕКСАНДР ВАСИЛЬЕВИЧ КУПРИН

1880-1960

### Букет осенних листьев на голубом фоне. Село Крылатское

снабжена двумя выставочными этикетками на подрамнике  
холст, масло

88,5 x 75,5 см, 34¾ x 29¾ дюйма

#### ПРОВЕНАНС

Татьяна Анисимова-Куприна (1902-1987), жена художника  
Последней была подарена семье нынешних владельцев

#### ВЫСТАВКИ

Ленинград, Академия художеств СССР, *А.В.Куприн,  
С.Д.Лебедев, Н.П.Ульянов, 1977*

#### ЛИТЕРАТУРА

К.Кравченко, *А.В.Куприн*, Москва: Советский художник,  
1973, с. 10, № 89 ч/б илл.; с. 89 илл.; в списке на с. 235  
Каталог выставки *А.В.Куприн, С.Д.Лебедев, Н.П.Ульянов*,  
Ленинград: Искусство, 1977, в списке работ с 1923 г.  
на с. 24

Выполнена в 1923

«Обычно композиция завязывается в центре, и от  
центрального ядра, как разлетающиеся траектории  
брызг от камня, брошенного в воду». Так описывал  
известный искусствовед Лев Мочалов работы Куприна.  
Это можно увидеть на данной картине, где, точно как  
по описанию Мочалова, тугая связка осенних листьев из  
центра вырывается наружу, придавая листьям ощущение  
динамичности, которая характерна лучших работ Куприна,  
и подчеркивая соприкосновение форм со слоями цвета.

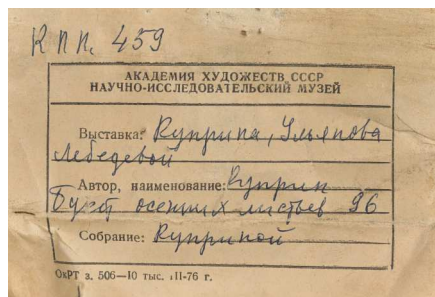


Fig.1. Academy of Arts of the USSR exhibition label



Fig.2. Vsekokhudozhnik label



**ALEXANDER  
MIKHAILOVICH  
GERASIMOV**

1881-1963

**Apple Tree in Bloom**

oil on canvas  
162 by 212cm, 63¾ by 83½in.

**PROVENANCE**

Family of the artist

**EXHIBITED**

Moscow, *Vystavka proizvedenii Aleksandra Mikhailovicha Gerasimova k 50-letiyu tvorcheskoi deyatel'nosti*, 1956  
Moscow, State Historical Museum, *Aleksandr Gerasimov. K 135-letiyu khudozhnika*, 10 February - 14 March 2016

**LITERATURE**

*Vystavka proizvedenii Aleksandra Mikhailovicha Gerasimova k 50-letiyu tvorcheskoi deyatel'nosti*, Moscow, 1956, p.18 listed under works from 1953  
*Aleksandr Gerasimov. K 135-letiyu khudozhnika*, State Historical Museum: Moscow, 2016, p.52-53 illustrated

Executed in 1953

† W £ 100,000-150,000

€ 113,000-170,000 US\$ 130,000-195,000

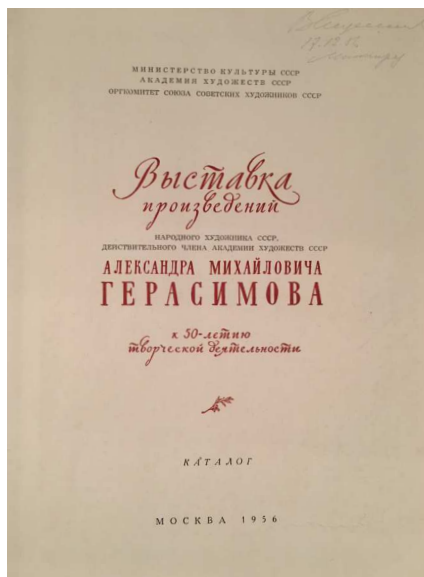
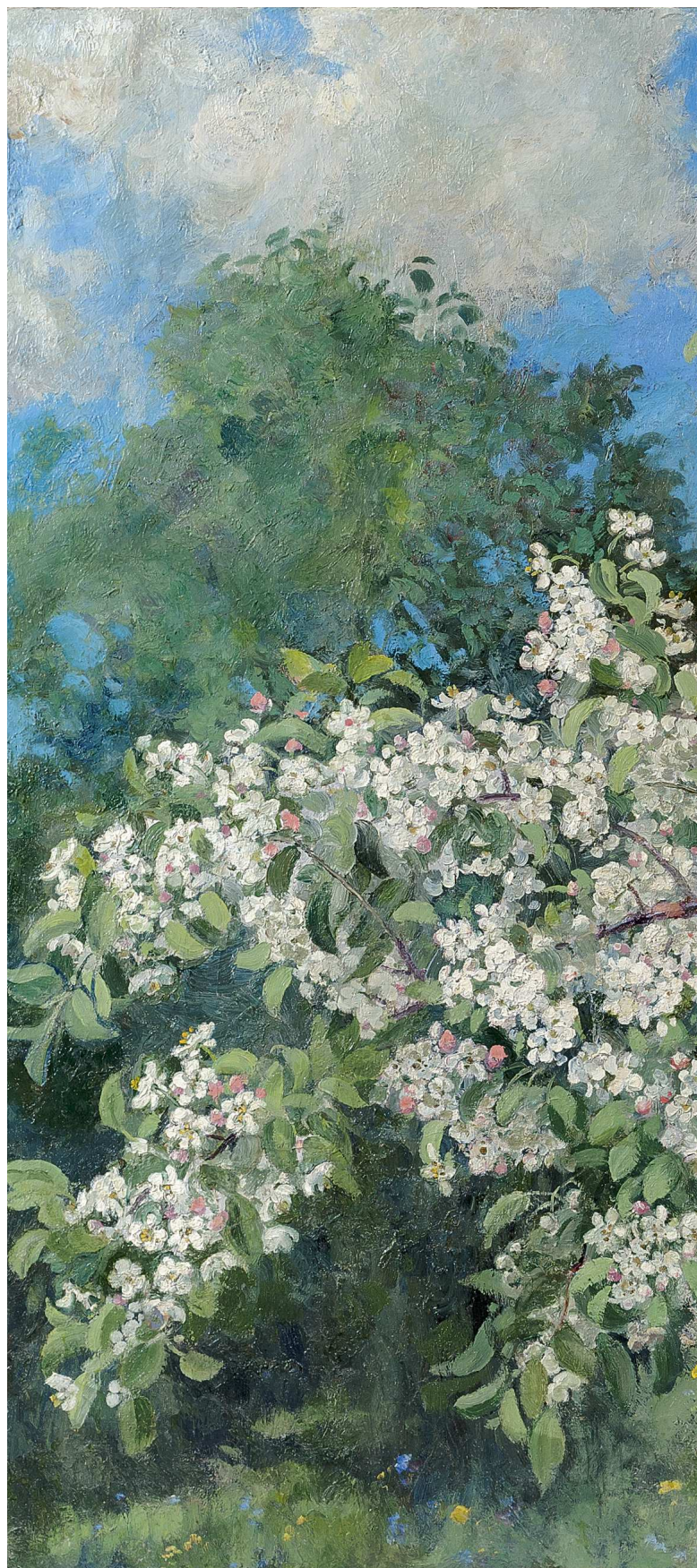


Fig.1. Cover of the 1956 exhibition catalogue







143

143

PROPERTY FROM A PRIVATE COLLECTION, RUSSIA

**PETR PETROVICH  
KONCHALOVSKY**

1876-1956

**Standing Nude by a Stream**

signed in Cyrillic l.r.; further signed in Latin,  
numbered 1016 and dated 1932 on the reverse;  
also inscribed with a dedication by Mikhail  
Konchalovsky and bearing the remnants of a  
label on the reverse  
oil on canvas  
72.5 by 58cm, 28½ by 22¾in.

**PROVENANCE**

Mikhail Konchalovsky, the artist's son  
Nikolai Antipin, a gift from the above in 1995  
Thence by descent to the present owner

**EXHIBITED**

Moscow, *Vystavka kartin zaslužennogo  
deyatela iskusstv P.P.Konchalovskogo  
1930-1932*, 1932  
Moscow, *Vystavka proizvedenii P.P.  
Konchalovskogo*, 1933  
Krasnoyarsk, *Vystavka proizvedenii P.P.  
Konchalovskogo*, 1946

**LITERATURE**

Exhibition catalogue *Vystavka kartin  
zaslužennogo deyatela iskusstv  
P.P.Konchalovskogo 1930-1932*, Moscow, 1932,  
no.91-97 listed  
*Konchalovsky. Khudozhestvennoe nasledie*,  
Moscow: Iskusstvo, 1964, p.130 listed as  
*zhi 829*

£ 100,000-150,000  
€ 113,000-170,000 US\$ 130,000-195,000



144

144

PROPERTY FROM A PRIVATE COLLECTION, RUSSIA

## PETR PETROVICH KONCHALOVSKY

1876-1956

### Skiers

signed in Cyrillic and dated 1929 l.r.; further signed in Latin, numbered 789 and dated 1929 on the reverse; also inscribed with a dedication by Mikhail Konchalovsky and bearing the remnants of a 1932 Venice Biennale label on the reverse

oil on canvas

57.5 by 71.5cm, 22¾ by 28¼in.

### PROVENANCE

Mikhail Konchalovsky, the artist's son  
Nikolai Antipin, a gift from the above in 1995  
Thence by descent to the present owner

### EXHIBITED

Moscow, *Vystavka kartin zasluzhennogo deyatela iskusstv P.P.Konchalovskogo*, 1930  
Venice, *XVIII Esposizione Biennale Internazionale d'Arte di Venezia*, 1932  
Yalta, *Vystavka kartin moskovskikh khudozhnikov*, 1937

### LITERATURE

Exhibition catalogue *Vystavka kartin zasluzhennogo deyatela iskusstv P.P. Konchalovskogo*, Moscow, 1930, n.77 listed  
Exhibition catalogue *XVIII Esposizione Biennale Internazionale d'Arte*, Venice, 1932, p.268, no.34 listed as *Paesaggio invernale - sciatori*  
Exhibition catalogue *Katalog vystavki kartin moskovskikh khudozhnikov*, Moskva, 1937, p.6, no.80 listed as *Lyzhnyi sport Konchalovsky. Khudozhestvennoe nasledie*, Moscow: Iskusstvo, 1964, p.121 listed as *zhi 648*

± £ 100,000-150,000

€ 113,000-170,000 US\$ 130,000-195,000



145

## 145

PROPERTY FROM A PRIVATE COLLECTION, ITALY

### PETR PETROVICH KONCHALOVSKY

1876-1956

#### Fir Tree in Winter

signed in Cyrillic l.r.; further signed in Latin,  
dated 1931 and numbered 971 on the reverse  
oil on canvas

39.5 by 49.5cm, 15½ by 19½in.

#### PROVENANCE

Aram Yakovlevich Abramyan, Moscow

#### EXHIBITED

Moscow, *Vystavka moskovskikh khudozhnikov*,  
1937

#### LITERATURE

*Konchalovsky. Khudozhestvennoe nasledie*,  
Moscow: Iskusstvo, 1964, p.128 listed as zhi  
800

£ 20,000-30,000

€ 22,600-33,900 US\$ 26,000-39,000





146

146

ALEXANDER VASILIEVICH  
KUPRIN

1880-1960

Crimean Landscape

signed in Cyrillic l.r.

oil on board

33 by 47cm, 13 by 18½in.

£ 25,000-35,000

€ 28,300-39,600 US\$ 32,500-45,400

**VASILY VASILIEVICH  
ROZHDESTVENSKY**

1884-1963

**Northern Landscape**

signed in Cyrillic and dated 34 l.r.; further bearing a Vsekokhudozhnik inventory label on the reverse

oil on canvas

101 by 77cm, 37¾ by 30¼in.

Vasily Rozhdestvensky's annual trips to Northern Russia throughout the 1930s took him to Karelia, the White Sea and Northern Urals, inspiring a superb series of landscapes such as *White Night on the Purnemsky Lake* (1932) and *By the Pinega River. Grey day* (1935), both in the collection of the State Russian Museum. Unlike his fellow 'Knave of Diamonds' artists who favoured still lifes and portraiture, Rozhdestvensky had always been drawn to the genre of landscape painting. The present motif of the lake seen through trees and the lush, if subdued, colour-scheme are characteristic of his work from this period.

± £ 80,000-120,000

€ 90,500-136,000 US\$ 104,000-156,000

**ВАСИЛИЙ ВАСИЛЬЕВИЧ  
РОЖДЕСТВЕНСКИЙ**

1884-1963

**Северный пейзаж**

подписана по-русски и датирована 34 внизу справа; на обороте снабжена этикеткой «Всекохудожник»

холст, масло

101 x 77 см, 37¾ x 30¼ дюйма.

Во время ежегодных поездок на Русский Север в 1930-е годы Василий Рождественский побывал в Карелии, Беломорье и Северном Урале. Эти путешествия вдохновили художника на создание серии пейзажей, в числе которых *Белая ночь на Пурнемском озере* (1932 г.) и *Серый денек на реке Пинеге* (1935 г.), обе работы находятся в собрании Государственного Русского Музея. В отличие от его коллег из «Бубнового валета», предпочитавших натюрморты и портреты, Рождественского всегда привлекала пейзажная живопись. Мотив с озером, проглядывающим сквозь деревья, а также богатая, хоть и приглушенная цветовая гамма – характерны для творчества художника этого периода.

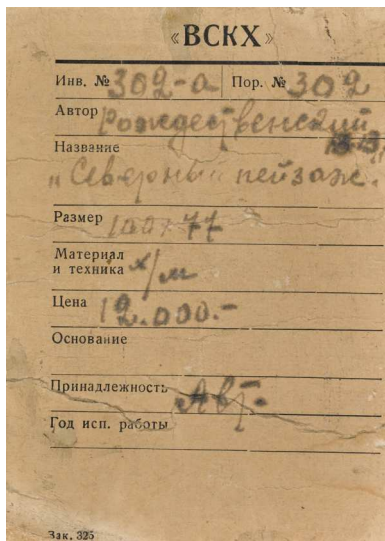
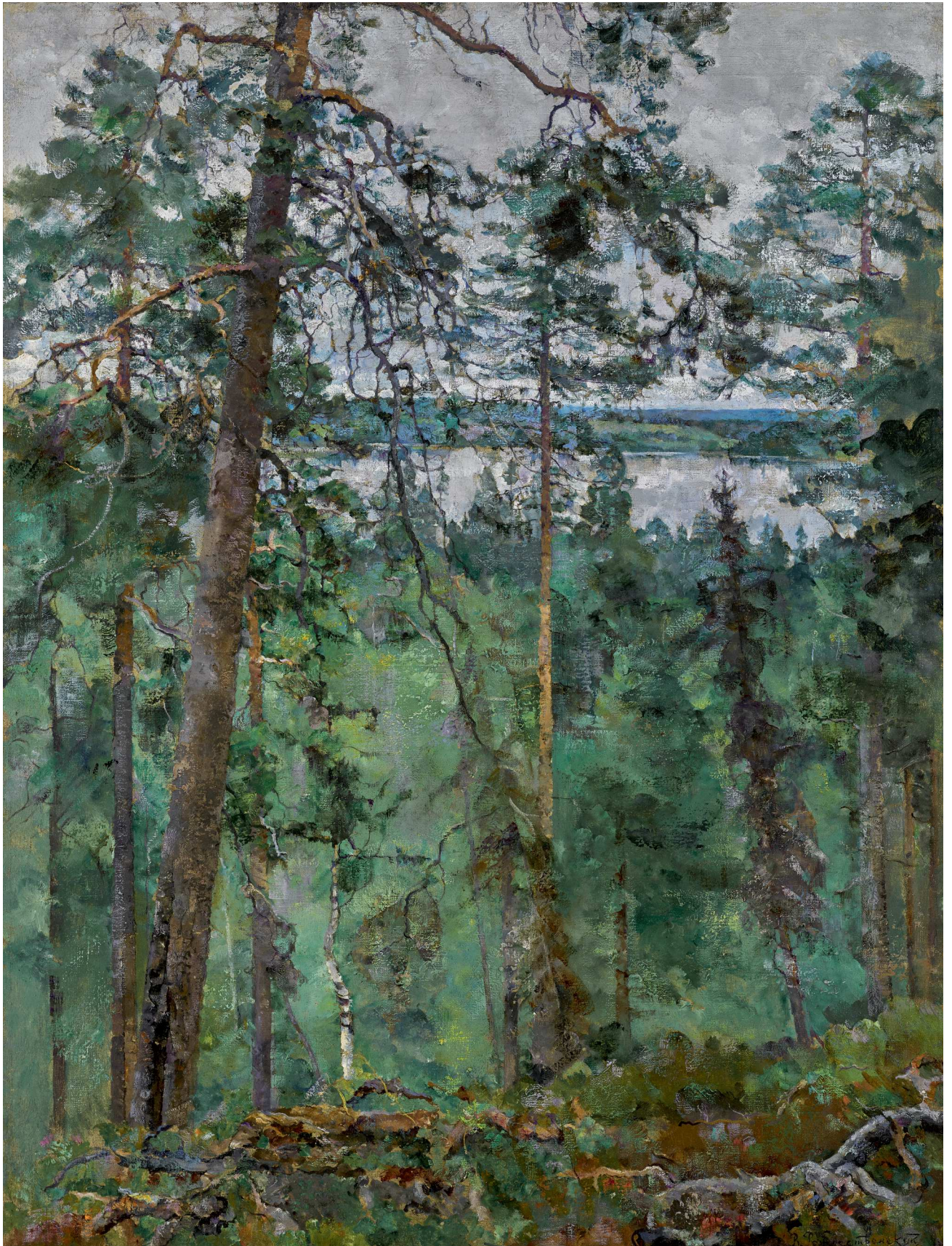


Fig.1. Label on the reverse



# PROPERTY FROM THE COSTAKIS FAMILY COLLECTION

LOTS 148-155

148

PROPERTY FROM THE COSTAKIS FAMILY COLLECTION

## ROBERT RAFAILOVICH FALK

1886-1958

### Greek Woman (Portrait of Inna Costakis)

signed in Cyrillic I.I.; further signed on the reverse and inscribed and dated 55 on the stretcher  
oil on canvas  
73 by 59.5cm, 28¾ by 23½in.

#### PROVENANCE

The artist  
Angelina Shchekin-Krotova, the artist's widow  
Acquired from the above by George Costakis  
Inna Costakis, the sitter and daughter of the above

#### EXHIBITED

Moscow, *Vystavka proizvedenii Roberta Rafailovicha Fal'ka*, 1958  
Moscow, *Vystavka proizvedenii R.R. Fal'ka*, 1966  
Moscow, State Tretyakov Gallery, *Georgii Kostaki k 100-letiyu kollektcionera*, 12 November 2014 - 8 February 2015, no.217

#### LITERATURE

Exhibition catalogue *Vystavka proizvedenii Roberta Rafailovicha Fal'ka*, Moscow, 1958, illustrated  
Exhibition catalogue *Vystavka proizvedenii R.R. Fal'ka. Katalog*, Moscow, 1966  
D.Sarabianov and Yu.Didenko, *Zhivopis' Roberta Fal'ka. Polnyi katalog proizvedenii*, Moscow: Elysium Gallery, 2006, p.786, no.1184 illustrated  
Exhibition catalogue *Georgii Kostaki k 100-letiyu kollektcionera*, Moscow: State Tretyakov Gallery, 2014, p.223 illustrated, p.411 listed

⊕ £ 200,000-300,000

€ 226,000-339,000 US\$ 260,000-390,000

ИЗ КОЛЛЕКЦИИ СЕМЬИ КОСТАКИ

## РОБЕРТ РАФАИЛОВИЧ ФАЛЬК

1886-1958

### Гречанка (Портрет Инны Костаки)

подписана по-русски внизу слева; на обороте снабжена подписью, названием и датирована «55» на подрамнике холст, масло  
73 x 59.5 см, 28¾ x 23½ дюймов

#### ПРОВЕНАНС

Коллекция художника  
Ангелина Щекин-Кротова, вдова художника  
Приобретена у последней Георгием Костаки  
Дочь вышеуказанного владельца и натурщица Инна Костаки

#### ВЫСТАВКИ

Москва, *Выставка произведений Роберта Рафаиловича Фалька*, 1958  
Москва, *Выставка произведений Р.Р.Фалька*, 1966  
Москва, Государственная Третьяковская Галерея, *Георгий Костаки. К 100-летию коллекционера*, 12 ноября 2014 - 8 февраля 2015, № 217

#### ЛИТЕРАТУРА

Каталог *Выставки произведений Роберта Рафаиловича Фалька*, Москва, 1958, с иллюстрацией  
Каталог *Выставки произведений Р.Р.Фалька*, Москва, 1966  
Д. Сарабьянов и Ю.Диденко, *Живопись Роберта Фалька. Полный каталог произведений*, Москва: Галерея Элизиум, 2006, с. 786, № 1184, илл. Каталог выставки *Георгий Костаки. К 100-летию коллекционера*, Москва, Государственная Третьяковская Галерея, 2014, с. 223 илл., в списке на с. 411

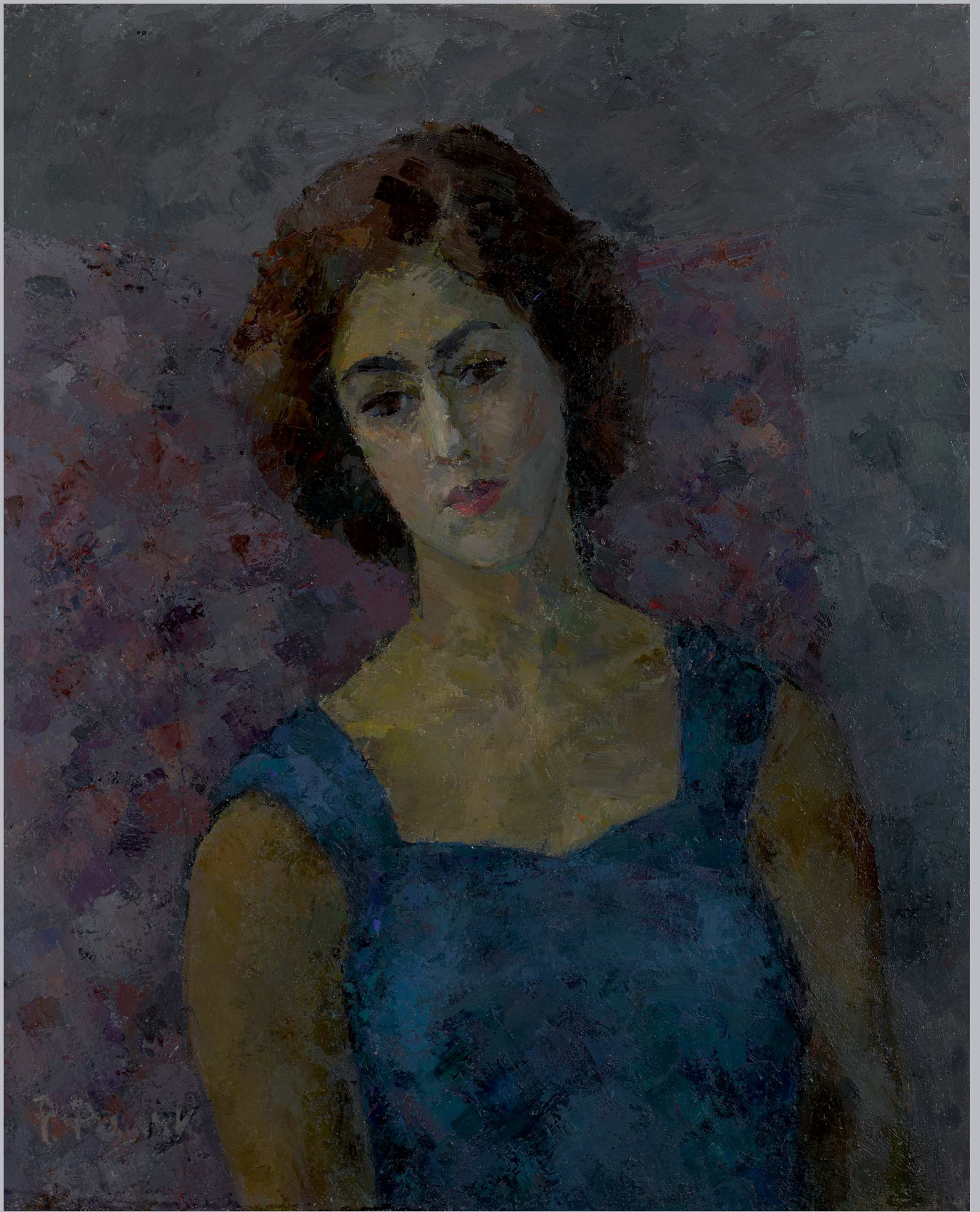




Fig.1, Inna Costakis



Fig.2, Reverse of the present lot

Inna, the 20-year-old daughter of the renowned collector of Russian art, George Costakis, first met Falk in 1953 at her family apartment in Moscow, where the artist was a guest of her father's. George Costakis and Falk had met due to Costakis's interest in the avant-garde and the two had quickly become friends.

Having taken up smoking, Inna would sneak out onto the fire escape of the apartment building so that her father wouldn't catch her. Falk, however, was more perceptive, and realised what she was doing. Turning to her father, he said 'I think that little Inna has become a grown-up girl. Why should she have to dash out and hide from you if she smokes?' And so, as Inna herself later acknowledged, from that day forward she became a 'grown-up girl'.

Costakis gave Falk permission to paint his daughter, and so, between the spring and autumn of 1955, Inna would go to his studio for sittings, always carrying bread rolls or coffee as a gift. It took Falk a while to decide how to compose the painting and he spent a long while sketching. One day, however, when Inna was sat by a window and the light was falling from above, he suddenly envisaged her as Aphrodite and the vision for his work was born.

Originally Falk had wanted to paint Inna full-length (the resulting painting, *Young Woman in a Ball Gown*, now hangs in the Brodsky Art Gallery in Berdyansk, Ukraine) but she began to feel ill from standing still for such long periods, and so the artist decided to paint her sitting down instead. Inna remembered Falk as being very engaging during her sittings, 'very chatty, always asking questions'. Nevertheless, he refused to show her the work while it was in progress, and always kept it covered up until he had completed it.

*Greek Woman (Portrait of Inna Costakis)* appeared in an exhibition organised by the prolific Russian pianist, Sviatoslav Richter, at his apartment in 1957, as well as in two retrospective exhibitions of Falk's works in 1958 and 1966 (both also in Moscow). Inna Costakis only received the painting in 1977, shortly before her emigration to Greece. The painting has remained in the possession of Inna's family ever since, coming up for auction for the first time in this sale.

Инна, 20-летняя дочь известного коллекционера русского искусства Георгия Костаки, познакомилась с Фальком в 1953 году в квартире ее семьи в Москве, где художник гостил по приглашению ее отца. Георгий Костаки и Фальк познакомились благодаря увлечению Костаки авангардом и очень быстро сдружились.

Начав курить, Инна тайком пробиралась на пожарную лестницу здания, чтобы отец не поймал ее. Фальк, однако, был более проницательным и обо всем догадался. Повернувшись к ее отцу, он сказал: «Я считаю, что Инночка уже взрослая девочка. Почему же она должна выбегать куда-то, если она курит, и прятаться от Вас?» И, как впоследствии признавалась сама Инна, с этого самого дня она стала «взрослой девочкой».

Костаки разрешил Фальку написать свою дочь, и так с весны по осень 1955 года Инна ходила в его студию для позирования, всегда с булочками или кофе в качестве угощения. Фальк долго думал над композицией картины, и много времени он провел, делая наброски. Но однажды, когда Инна сидела у окна, и свет падал на нее сверху, он вдруг представил ее Афродитой, так и родился образ для его картины.

Первоначально Фальк хотел написать Инну в полный рост (получившаяся картина «Девушка в вечернем платье» сейчас находится в Художественном музее им. Бродского в Бердянске, Украина), но ей становилось плохо от продолжительного неподвижного позирования стоя, поэтому художник решил изобразить ее сидящей. Инна вспоминала, что во время работы Фальк был очень обаятелен, «все время разговаривал, задавал какие-то вопросы». Тем не менее, он отказывался показать ей свою работу и закрывал картину до тех пор, пока она не была закончена.

*Гречанка (Портрет Инны Костаки)* появилась на выставке, организованной успешным русским пианистом Святославом Рихтером в его квартире в 1957 году, а также выставлялась на двух ретроспективных выставках художника в 1958 и 1966 годах (обе также в Москве). Инна Костаки получила картину лишь в 1977 году, незадолго до своей эмиграции в Грецию. С тех пор картина оставалась во владении семьи Инны, и сейчас впервые выставляется на аукцион для продажи.





149

149

PROPERTY FROM THE COSTAKIS FAMILY  
COLLECTION

**MARIA MIKHAILOVNA  
SINIAKOVA**

1898-1989

**PROVENANCE**

George Costakis  
Thence by descent

£ 25,000-35,000

€ 28,300-39,600 US\$ 32,500-45,400

**Spring**

signed in Cyrillic l.r.; further inscribed on the  
stretcher

oil on canvas

86 by 73cm, 33¾ by 28¾in



150

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PROPERTY FROM THE COSTAKIS FAMILY  
COLLECTION

**ROBERT RAFAILOVICH  
FALK**

1886-1958

**Autumn Leaves**

signed with initials in Cyrillic and dated 42 l.l.  
watercolour over pencil on paper  
43.5 by 60cm, 16¾ by 23½in.

**PROVENANCE**

Given as a present by the artist to Inna  
Costakis in 1955

⊕ £ 4,000-6,000  
€ 4,550-6,800 US\$ 5,200-7,800



150

151

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PROPERTY FROM THE COSTAKIS FAMILY  
COLLECTION

**ARTUR FONVIZIN**

1883 - 1973

**Portrait of Zinaida Costakis**

signed in Cyrillic l.r.  
watercolour on paper  
51.5 by 35cm, 20¼ by 13¾in.

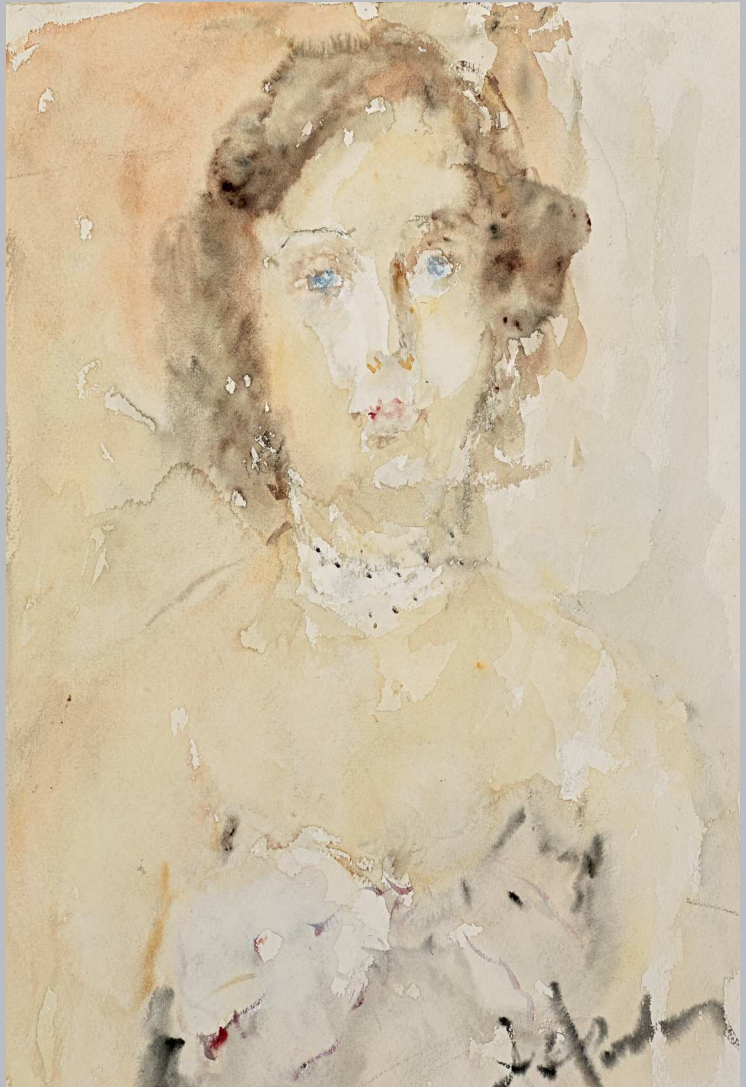
**PROVENANCE**

Acquired directly from the artist by George  
Costakis

Thence by descent

Zinaida Costakis was the wife of George Costakis.

£ 5,000-7,000  
€ 5,700-8,000 US\$ 6,500-9,100



151



152

152

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PROPERTY FROM THE COSTAKIS FAMILY  
COLLECTION

**ALEXANDER  
GRIGORIEVICH TYSHLER**

1898-1980

**Stage Design**

signed in Cyrillic and inscribed *k spektaklyu*  
*'Semya Ovadis'* on the reverse

oil on wood

35 by 51cm, 13¾ by 20in.

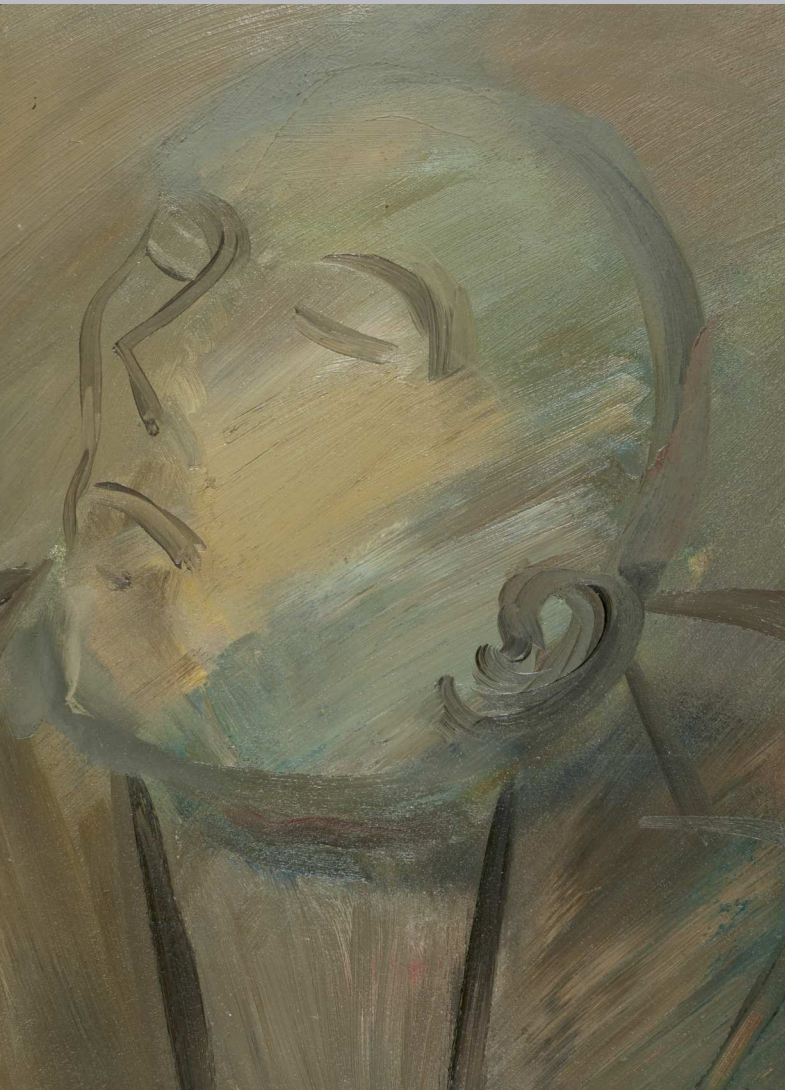
**PROVENANCE**

George Costakis

Thence by descent

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800



153

153

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PROPERTY FROM THE COSTAKIS FAMILY  
COLLECTION

**SOLOMON BORISOVICH  
NIKRITIN**

1898-1965

**Head**

oil on card

41 by 30cm, 16¼ by 11¾in.

**PROVENANCE**

George Costakis

Thence by descent

Executed in 1929

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800

154

PROPERTY FROM THE COSTAKIS FAMILY  
COLLECTION

**VLADIMIR YAKOVLEV**

1934-1998

Untitled

oil on canvas  
60 by 79.5cm, 23½ by 31¼in.

**PROVENANCE**

Acquired directly from the artist by George  
Costakis  
Thence by descent

£ 6,000-8,000  
€ 6,800-9,100 US\$ 7,800-10,400



154

155

PROPERTY FROM THE COSTAKIS FAMILY  
COLLECTION

**DMITRI KRASNOPEVTSEV**

1925-1995

Untitled

incised with initial and dated K-60 I.I.  
oil on board  
47.5 by 41cm, 18¾ by 16¼in.

**PROVENANCE**

Acquired directly from the artist by George  
Costakis  
Thence by descent

£ 10,000-15,000  
€ 11,300-17,000 US\$ 13,000-19,500



155

# PROPERTY FROM AN AMERICAN ESTATE

LOTS 156-158



156

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**156**

PROPERTY FROM AN AMERICAN ESTATE

**DMITRI KRASNOPEVTSEV**

1925-1995

**Still Life with Scroll and Inkpot**

signed with initial and dated *K-71* l.r.  
oil on masonite  
61 by 46.2cm, 24 by 18 $\frac{1}{4}$ in.

**PROVENANCE**

Acquired by the family of the present owners in Moscow in the 1970s

† £ 12,000-18,000  
€ 13,600-20,400 US\$ 15,600-23,400



157

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**157**

PROPERTY FROM AN AMERICAN ESTATE

**DMITRI KRASNOPEVTSEV**

1925-1995

**Still Life with Hanging Jar**

incised *K-69* l.r.  
oil on masonite  
70.5 by 52.7cm, 27 $\frac{3}{4}$  by 20 $\frac{3}{4}$ in.

**PROVENANCE**

Acquired by the family of the present owners in Moscow in the 1970s

† £ 15,000-20,000  
€ 17,000-22,600 US\$ 19,500-26,000



158

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**158**

PROPERTY FROM AN AMERICAN ESTATE

**VLADIMIR NEMUKHIN**

1925-2016

**Unfinished Solitaire**

signed in Cyrillic and dated *1968* l.m.; further signed,  
inscribed and dated on the reverse  
oil and mixed media on canvas  
99.5 by 85.7cm; 39 $\frac{1}{4}$  by 33 $\frac{3}{4}$ in.

**PROVENANCE**

Acquired by the family of the present owners in Moscow in the 1970s

† £ 10,000-15,000  
€ 11,300-17,000 US\$ 13,000-19,500



159

## 159

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

**VLADIMIR GRIGORIEVICH  
WEISBERG**

1924-1985

**Little Black Vase**

signed with artist's initials and dated 76 t.r.  
oil on canvas  
48 by 53.5cm, 19 by 21in.

**PROVENANCE**

Collection of Elfrida Filippi, Paris  
Thence by descent

**EXHIBITED**

Moscow, Angelicos Gallery, *Vladimir Weisberg: collection particulière Elfrida Filippi*, June-August 1997, no.504

**LITERATURE**

*Vladimir Grigorievich Weisberg. Paintings, Watercolors, Drawings*, Moscow: Gendalf, 1994, p.129, no.504 listed  
Exhibition catalogue *Vladimir Weisberg: collection particulière Elfrida Filippi*, Moscow, 1997, p.22, no.504 illustrated

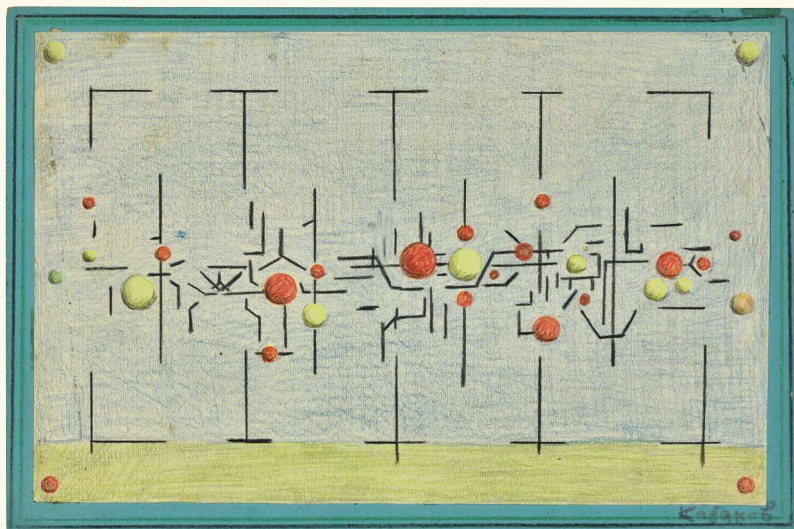
H. Amirsadeghi (ed.), *Frozen Dreams: Contemporary Art from Russia*, London: Transglobe, 2011, p.279 illustrated

£ 30,000-50,000

€ 33,900-56,500 US\$ 39,000-65,000

# PROPERTY FROM THE BAR-GERA COLLECTION

LOTS 160-170



160

160

PROPERTY FROM THE BAR-GERA COLLECTION

**ILYA KABAKOV**

b. 1933

**Composition No.3**

signed in Cyrillic l.r.; further bearing various exhibition labels on the frame and backing board  
coloured pencil and pencil on paper  
17.5 by 26.5cm, 7 by 10½in.

**EXHIBITED**

St Petersburg, The State Russian Museum et al., *Nonkonformisty: vtoroy russkiy avangard 1955-1988*, 1996-1997, illustrated on p.149 of the catalogue  
Bern, Kunstmuseum Bern, *Avantgarde im Untergrund. Russische Nonkonformisten aus der Sammlung Bar-Gera*, 3 February - 24 April 2005, listed no.73 on p.168 of the catalogue  
Executed in the 1960s

£ 2,500-3,500  
€ 2,850-4,000 US\$ 3,250-4,550



161

161

PROPERTY FROM THE BAR-GERA COLLECTION

**ILYA KABAKOV**

b. 1933

**Ornament No.2**

signed in Cyrillic l.r.; further bearing various exhibition labels on the backing board  
coloured pencil and pencil on paper  
16 by 22cm, 6¼ by 8¾in.

**EXHIBITED**

St Petersburg, The State Russian Museum et al., *Nonkonformisty: vtoroy russkiy avangard 1955-1988*, 1996-1997, illustrated on p.151 of the catalogue  
Ashdod, Art Museum Ashdod, *Persecuted Art & Artists under Totalitarian Regimes in Europe During the 20th Century*, 22 June - 21 September 2003, illustrated on p.228 and listed on p.279 of the catalogue  
Bern, Kunstmuseum Bern, *Avantgarde im Untergrund. Russische Nonkonformisten aus der Sammlung Bar-Gera*, 3 February - 24 April 2005, listed no.75 on p.168 of the catalogue  
Bratislava, The Slovak National Gallery, *Nonkonformisti. Druhá ruská avantgarda 1955-1988. Zbierka Bar-Gera*, 14 November 2008 - 22 February 2009  
Executed in the 1960s

£ 2,500-3,500  
€ 2,850-4,000 US\$ 3,250-4,550

162

PROPERTY FROM THE BAR-GERA COLLECTION

## EDUARD STEINBERG

1937-2012

### Composition with Black Square

signed with initials in Cyrillic and dated 1980  
l.r.; further bearing an exhibition label on  
the frame  
gouache, pencil, ink and coloured pencil  
on card  
42 by 40cm, 16½ by 15¾in.

#### EXHIBITED

St Petersburg, The State Russian  
Museum; Moscow, The State Tretyakov  
Gallery; Frankfurt am Main, Städel et al.,  
'*Nonkonformisty: vtoroy russkiy avangard 1955-1988*', 1996-1997, illustrated on p.212  
of the catalogue

± £ 2,000-3,000

€ 2,300-3,400 US\$ 2,600-3,900



162

163

PROPERTY FROM THE BAR-GERA COLLECTION

## EDUARD STEINBERG

1937-2012

### One - Two - Three

signed with initials in Cyrillic and dated 1991  
l.r.; further bearing various exhibition labels  
on the frame and backing board  
gouache and collage on paper  
100 by 69.5cm, 39¼ by 27¼in.

#### EXHIBITED

St Petersburg, The State Russian  
Museum; Moscow, The State Tretyakov  
Gallery; Frankfurt am Main, Städel et al.,  
*Nonkonformisty: vtoroy russkiy avangard 1955-1988*, 1996-1997, no.N213  
Ashdod, Art Museum Ashdod, *Persecuted Art  
& Artists under Totalitarian Regimes in Europe  
During the 20th Century*, 22 June -  
21 September 2003, illustrated on p.225 and  
listed on p.284 of the catalogue  
Bern, Kunstmuseum Bern, *Avantgarde im  
Untergrund: Russische Nonkonformisten aus  
der Sammlung Bar-Gera*, 3 February 2005 -  
24 April 2005, illustrated on p.113 and listed on  
p.175 of the catalogue

± £ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



163



164

164

PROPERTY FROM THE BAR-GERA COLLECTION

**SERGEI SHABLAVIN**

b.1944

*Intersection from the Structure of Circle Series*

signed and titled in Cyrillic, dated 93 on the reverse and bearing various exhibition labels on the reverse and stretcher  
tempera on canvas  
diameter: 84cm, 33in.

**EXHIBITED**

St Petersburg, The State Russian Museum; Moscow, The State Tretyakov Gallery; Frankfurt am Main, Städel et al., *Nonkonformisty: vtoroy russkiy avangard 1955-1988*, 1996-1997  
Ashdod, Art Museum Ashdod, *Persecuted Art & Artists under Totalitarian Regimes in Europe During the 20th Century*, 22 June - 21 September 2003, illustrated on p.244 and listed on p.283 of the catalogue  
Bern, Kunstmuseum Bern, *Avantgarde im Untergrund. Russische Nonkonformisten aus der Sammlung Bar-Gera*, 3 February - 24 April 2005, illustrated on p.159 and listed on p.173 of the catalogue  
Bratislava, The Slovak National Gallery, *Nonkonformisti. Druhá ruská avantgarda 1955-1988. Zbierka Bar-Gera*, 14 November 2008 - 22 February 2009, illustrated on p.127 and listed on p.170 of the catalogue

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 4,000-6,000  
€ 4,550-6,800 US\$ 5,200-7,800



165

165

PROPERTY FROM THE BAR-GERA COLLECTION

**VLADIMIR NEMUKHIN**

1925-2016

*Composition Dedicated to El Lissitzky*

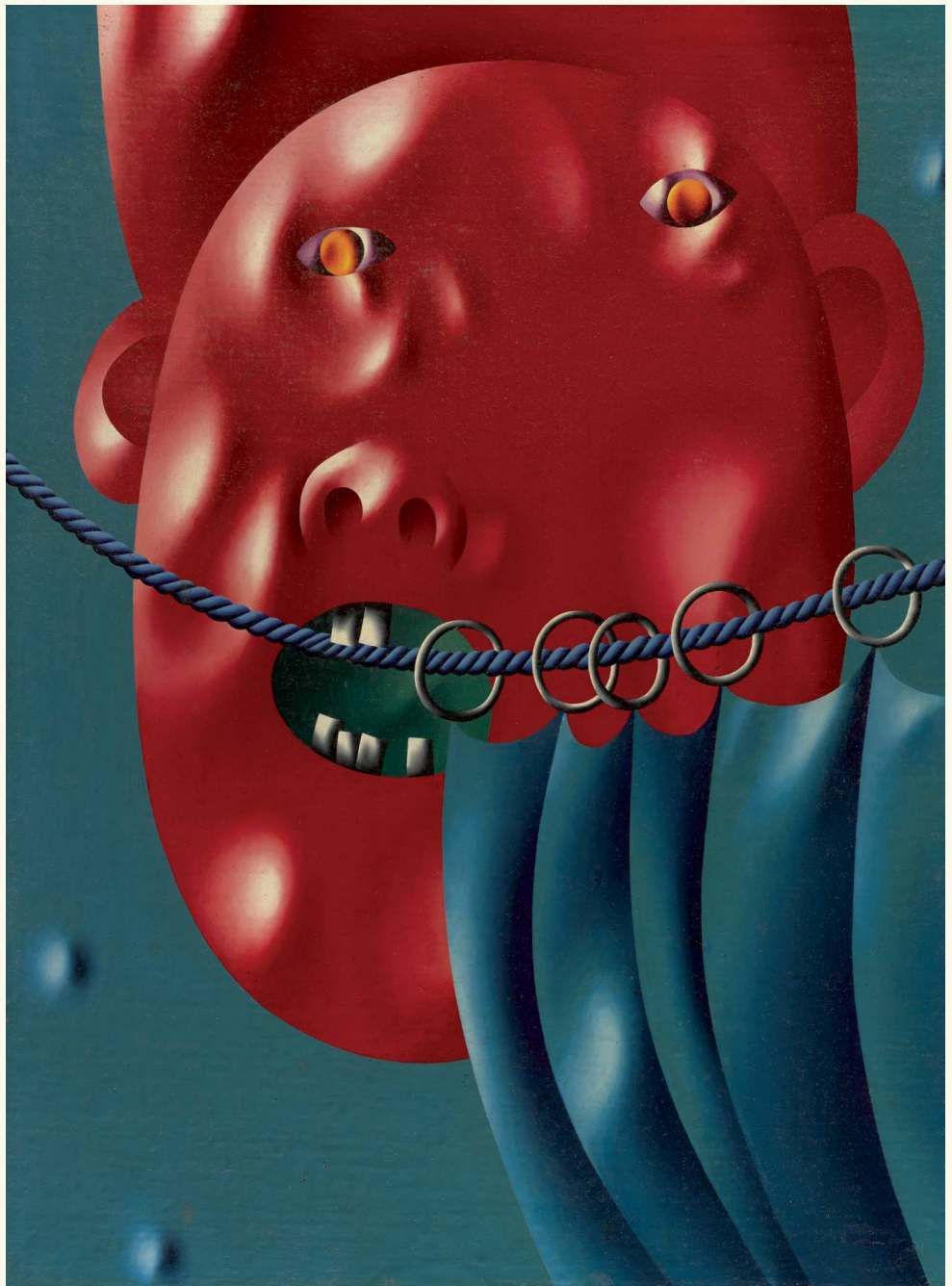
signed in Cyrillic, numbered 9/6 and dated 87 along the bottom  
bronze  
height including base: 17cm, 6¾in.

**EXHIBITED**

Ashdod, Art Museum Ashdod, *Persecuted Art & Artists under Totalitarian Regimes in Europe During the 20th Century*, 22nd June - 21 September 2003, listed on p.281 of the catalogue

£ 2,500-3,500  
€ 2,850-4,000 US\$ 3,250-4,550





166

166

PROPERTY FROM THE BAR-GERA COLLECTION

**OLEG TSELKOV**

b.1934

**Circus**

signed, titled and inscribed in Cyrillic and dated 1969 on the reverse and bearing various exhibition labels on the stretcher  
oil on canvas laid on board  
50 by 38cm, 19¾ by 15in.

**EXHIBITED**

St Petersburg, The State Russian Museum; Moscow, The State Tretyakov Gallery; Frankfurt am Main, Städel et al., *Nonkonformisty: vtoroy russkiy avangard 1955-1988*, 1996-1997, illustrated on p.264 of the catalogue

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

± £ 40,000-60,000  
€ 45,200-68,000 US\$ 52,000-78,000



167

167

PROPERTY FROM THE BAR-GERA COLLECTION

**VLADIMIR NEMUKHIN**

1925-2016

**Tree**

signed in Cyrillic and dated 1964 l.l., further bearing various exhibition labels on the reverse

oil on wood  
50 by 42.5cm, 19¾ by 16¾in.

**EXHIBITED**

St Petersburg, Moscow, Frankfurt et al., *Nonkonformisty: vtoroy russkiy avangard 1955-1988*, 1996-1997, illustrated on p.179 of the catalogue  
Bern, Kunstmuseum Bern, *Avantgarde im Untergrund. Russische Nonkonformisten aus der Sammlung Bar-Gera*, 3 February - 24 April 2005, illustrated on p.84 and listed on p.171 of the catalogue  
Bratislava, Slovak National Gallery, *Nonkonformisti. Druhá ruská avantgarda 1955-1988. Zbierka Bar-Gera*, 14 November 2008 - 22 February 2009

£ 12,000-18,000  
€ 13,600-20,400 US\$ 15,600-23,400



168

168

PROPERTY FROM THE BAR-GERA COLLECTION

**VLADIMIR YAKOVLEV**

1934-1998

**Religious Curtain**

bearing various exhibition labels on the frame and backing board

gouache on paper  
86 by 61.5cm, 33¾ by 24¼in.

**LITERATURE**

St Petersburg, The State Russian Museum; Moscow, The State Tretyakov Gallery; Frankfurt am Main, Städel et al., *Nonkonformisty: vtoroy russkiy avangard 1955-1988*, 1996-1997, illustrated on p.137 of the catalogue  
Verona, Palazzo Forti, *L'arte vietata in URSS 1955-1988*, 7 March - 4 June 2000, illustrated on p.138 of the catalogue  
Bern, Kunstmuseum Bern, *Avantgarde im Untergrund. Russische Nonkonformisten aus der Sammlung Bar-Gera*, 3 February - 24 April 2005, listed on p.167 of the catalogue  
Executed in 1969

£ 2,000-3,000  
€ 2,300-3,400 US\$ 2,600-3,900

169

PROPERTY FROM THE BAR-GERA COLLECTION

## VLADIMIR WEISBERG

1924-1985

### Portrait of Vishnyakova

signed in Cyrillic and dated 63 t.r.; further bearing various exhibition labels on the reverse

oil on canvas  
80 by 55.5cm, 31½ by 21¾in.

#### EXHIBITED

St Petersburg, The State Russian Museum; Moscow, The State Tretyakov Gallery; Frankfurt am Main, Städel et al., *Nonkonformisty: vtoroy russkiy avangard 1955-1988*, 1996-1997, illustrated on p.249 of the catalogue  
Verona, Palazzo Forti, *L'arte vietata in URSS 1955-1988*, 7 March - 4 June 2000  
Ashdod, Art Museum Ashdod, *Persecuted Art & Artists under Totalitarian Regimes in Europe During the 20th Century*, 22 June - 21 September 2003, illustrated on p.158 and listed on p.285 of the catalogue  
Bern, Kunstmuseum Bern, *Avantgarde im Untergrund. Russische Nonkonformisten aus der Sammlung Bar-Gera*, 3 February - 24 April 2005, illustrated on p.78 and listed on p.141 of the catalogue

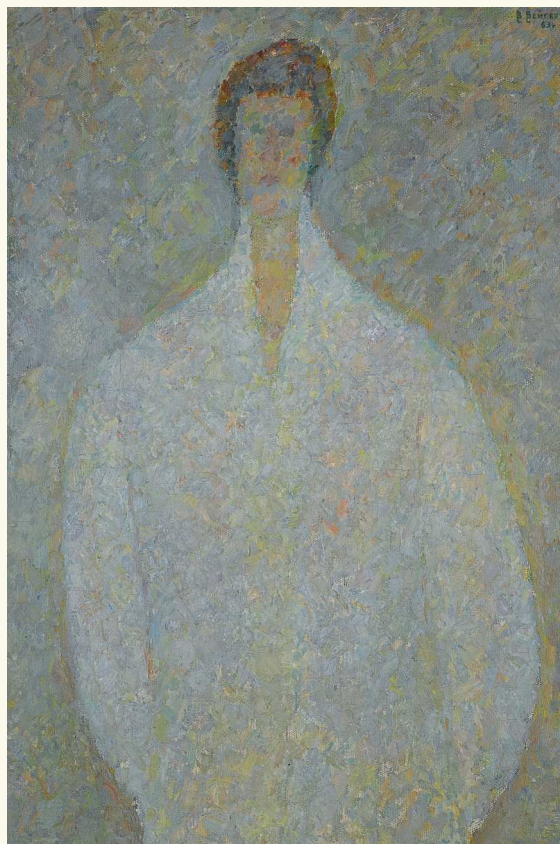
#### LITERATURE

Vladimir Grigorievich Weisberg, *Paintings, Watercolors, Drawings*, Moscow: Gendalf, 1994, p.116, no.284 listed

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

± £ 30,000-50,000

€ 33,900-56,500 US\$ 39,000-65,000



169

170

PROPERTY FROM THE BAR-GERA COLLECTION

## VLADIMIR YAKOVLEV

1934-1998

### Russian Gravestone

signed in Cyrillic and dated 69 l.r.; further bearing various exhibition labels on the frame and backing board

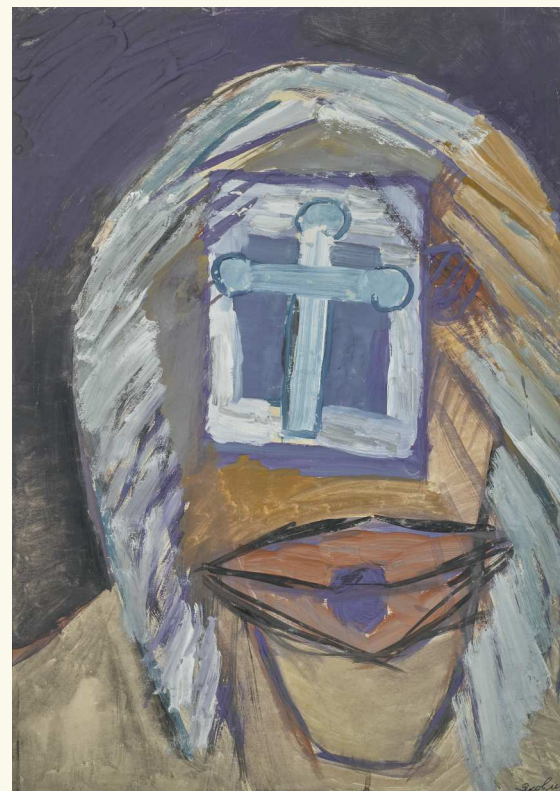
gouache on paper  
86.5 by 61.5cm, 34 by 24¼in.

#### EXHIBITED

St Petersburg, The State Russian Museum; Moscow, The State Tretyakov Gallery; Frankfurt am Main, Städel et al., *Nonkonformisty: vtoroy russkiy avangard 1955-1988*, 1996-1997, illustrated on p.133 of the catalogue  
Verona, Palazzo Forti, *L'arte vietata in URSS 1955-1988*, 7 March - 4 June 2000, illustrated on p.139 of the catalogue  
Bern, Kunstmuseum Bern, *Avantgarde im Untergrund. Russische Nonkonformisten aus der Sammlung Bar-Gera*, 3 February - 24 April 2005, illustrated on p.90 and listed on p.167 of the catalogue

± £ 2,000-3,000

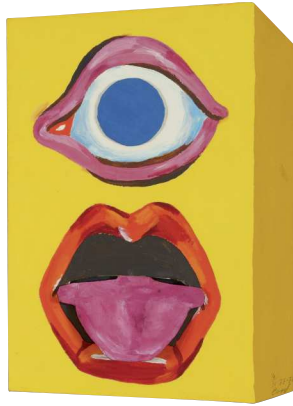
€ 2,300-3,400 US\$ 2,600-3,900



170



171



171

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**LEONID SOKOV**

1941-2018

**Portrait of Viacheslav Sokhransky  
and Teaser**

one signed in Cyrillic, indistinctly numbered and dated 77-78 l.r.;

the other signed in Cyrillic, numbered 4/11 and dated 77-78 l.r.

oil on cardboard

22 by 30cm, 7¾ by 11¾in.;

35 by 30cm, 13¾ by 11¾in.

(2)

The present works come from a series of cut-outs based on larger wooden sculptures dating back to 1974. Several of the original sculptures were mechanized, for example allowing the eyes and tongue of *Teaser* to move around. The works functioned as a great leveler, stripping Soviet propaganda of its protective mantle of etiquette and respect. The production of small editions of two-dimensional works facilitated their smuggling out of the Soviet Union to the West in order to raise funds for the non-conformist magazine *A-Ya*.

‡ £ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100

172

PROPERTY FROM A PRIVATE COLLECTION,  
SWITZERLAND

**EDUARD STEINBERG**

1937-2012

**Fish**

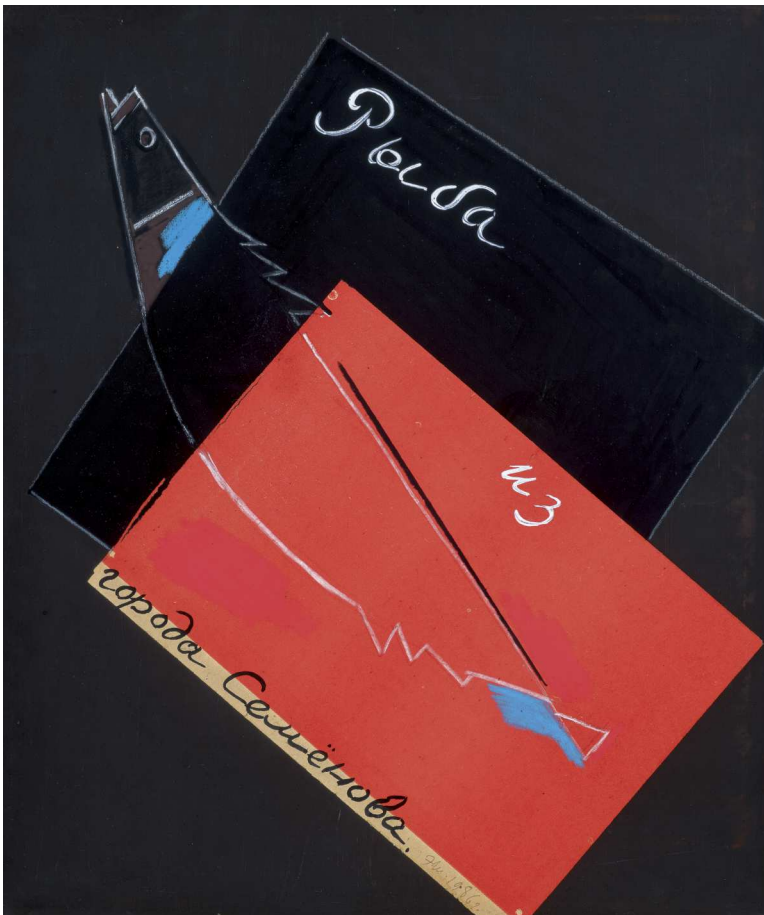
signed with initials in Cyrillic and dated 1986 m.r.

mixed media on cardboard

41.5 by 48.5cm, 16¼ by 19in.

‡ £ 2,000-3,000

€ 2,300-3,400 US\$ 2,600-3,900



172

173

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## GRISHA BRUSKIN

b.1945

### Monuments

oil on canvas  
inscribed in Cyrillic and dated 1982 on  
the reverse  
45 by 40cm, 17¾ by 15¾in.

£ 20,000-30,000  
€ 22,600-33,900 US\$ 26,000-39,000



173

174

## NIKOLAI SMIRNOV

b.1938

### Old Petersburg

signed in Cyrillic and dated 1976 l.l.  
tempera and collage on plywood  
99.5 by 70.5cm, 39¼ by 27¾in.

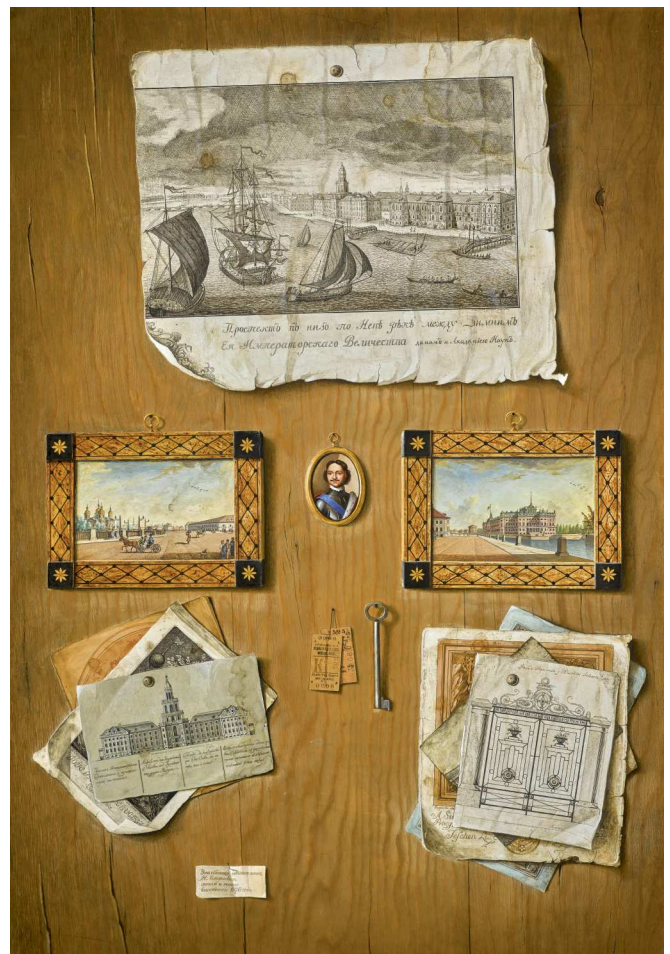
#### EXHIBITED

St Petersburg, State Russian Museum, *Nikolai Smirnov: Eternal Return*, 22 April - 7 June 2010

#### LITERATURE

*Nikolai Smirnov: Eternal Return*, St Petersburg:  
Palace Editions, 2010, pp.82-83 illustrated

£ 15,000-20,000  
€ 17,000-22,600 US\$ 19,500-26,000



174



175

175

PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

**LEONID LAMM**

1928-2017

Untitled (Gorby and Madonna)

signed with initials in Latin and dated 90 l.l.;  
further signed, titled and dated on the reverse  
oil, collage and gold paint on canvas  
127 by 127cm, 50 by 50in.

**PROVENANCE**

Nathan Berman Gallery, New York

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100



176

176

PROPERTY FROM A PRIVATE COLLECTION,  
GERMANY

**VLADIMIR OVCHINNIKOV**

b.1941

Kazan Cathedral

signed in Cyrillic and dated 83 l.r.; further  
signed, titled and dated on the reverse  
oil on canvas  
200 by 145cm, 78¾ by 57in.

W £ 10,000-15,000

€ 11,300-17,000 US\$ 13,000-19,500

177

**VLADIMIR OVCHINNIKOV**

b.1941

The Billiard Players

signed in Cyrillic and dated MM l.l.; further  
signed, titled and dated 2000 on the reverse  
oil on canvas  
75 by 85cm, 29½ by 33½in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100



177

178

ARSEN SAVADOV

b.1962

Untitled from the *Project Red Series*

signed and titled in Latin, dated 98 and  
numbered 1/5 on the reverse  
c-print  
121.5 by 100cm, 47¾ by 39¼in.

**PROVENANCE**

Private collection, Norway, acquired directly  
from the artist  
Sotheby's London, *Russian Pictures*, 2 June  
2015, lot 183  
Acquired at the above sale by the present owner

£ 3,000-5,000  
€ 3,400-5,700 US\$ 3,900-6,500

179

ARSEN SAVADOV

b.1962

Untitled from the *Love Story Series*

signed and titled in Latin, dated 2000 and  
numbered 1/7 on the reverse  
c-print, mounted on aluminium and Plexiglass  
123 by 182cm, 48½ by 71½in.

**PROVENANCE**

Private collection, France, acquired directly  
from the artist  
Sotheby's London, *Russian Pictures*, 2 June  
2015, lot 182  
Acquired at the above sale by the present owner

W £ 3,000-5,000  
€ 3,400-5,700 US\$ 3,900-6,500



178



179



180

180

**VLADIMIR FEDOROVICH  
STOZHAROV**

1926-1973

**Windy Day, Yaroslavl**

dated 8 8 56 t.r.; further bearing a USSR export label on the reverse and a Gekkoso label on the backing board  
oil on card laid on board  
43 by 54cm, 17 by 21¼in.

**PROVENANCE**

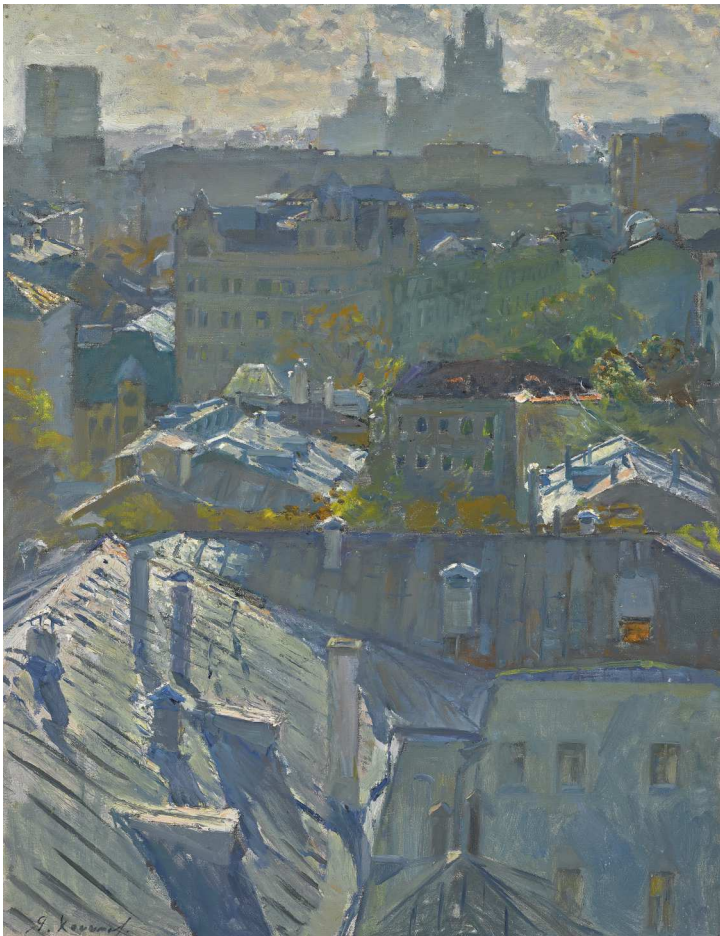
Gekkoso Gallery, Tokyo

**LITERATURE**

*Vladimir Fedorovich Stozharov. Katalog proizvedenii. Zhivopis', risunok, Moscow: Sovetskii khudozhnik, 1977, p.73 listed*

‡ £ 12,000-18,000

€ 13,600-20,400 US\$ 15,600-23,400



181

181

**YAKOV MARKOVICH KHAIMOV**

1914-1991

**View from the Artist's Studio, Moscow**

signed in Cyrillic I.I.  
oil on canvas  
89.5 by 70cm, 35¼ by 27½in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100

182

**VASILY IVANOVICH VIKULOV**

1904-1971

**Palace Bridge in Leningrad**

signed in Cyrillic I.r.; further inscribed and dated 1967 on the reverse  
oil on canvas  
93 by 141cm, 36½ by 55½in.

**PROVENANCE**

Acquired directly from the family of the artist

**EXHIBITED**

Leningrad, *V.I. Vikulov. Vystavka proizvedenii, 1977*

**LITERATURE**

*Exhibition catalogue V.I. Vikulov. Vystavka proizvedenii. Katalog, Leningrad: Khudozhnik RSFSR, 1977, listed under works from 1967, titled Neva. Dvortsovyi most*

† £ 15,000-20,000

€ 17,000-22,600 US\$ 19,500-26,000





182

183

## VASILY IVANOVICH VIKULOV

1904-1971

### Nevsky Prospect

signed in Cyrillic and dated 63 l.r.  
oil on canvas laid on board  
69.5 by 49.5cm, 27¼ by 19½in.

#### PROVENANCE

Acquired directly from the family of the artist

#### EXHIBITED

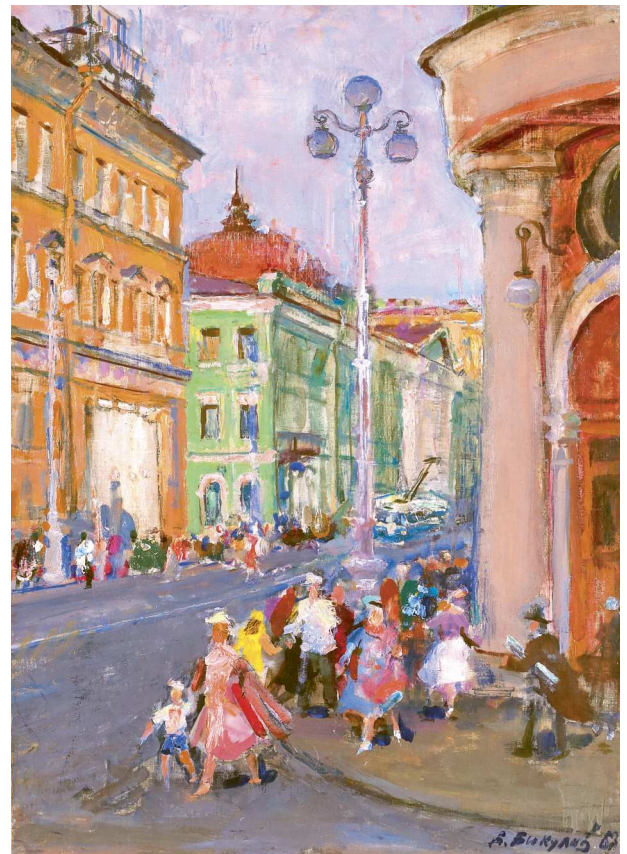
Leningrad, V.I. Vikulov, *Vystavka proizvedenii*, 1977

#### LITERATURE

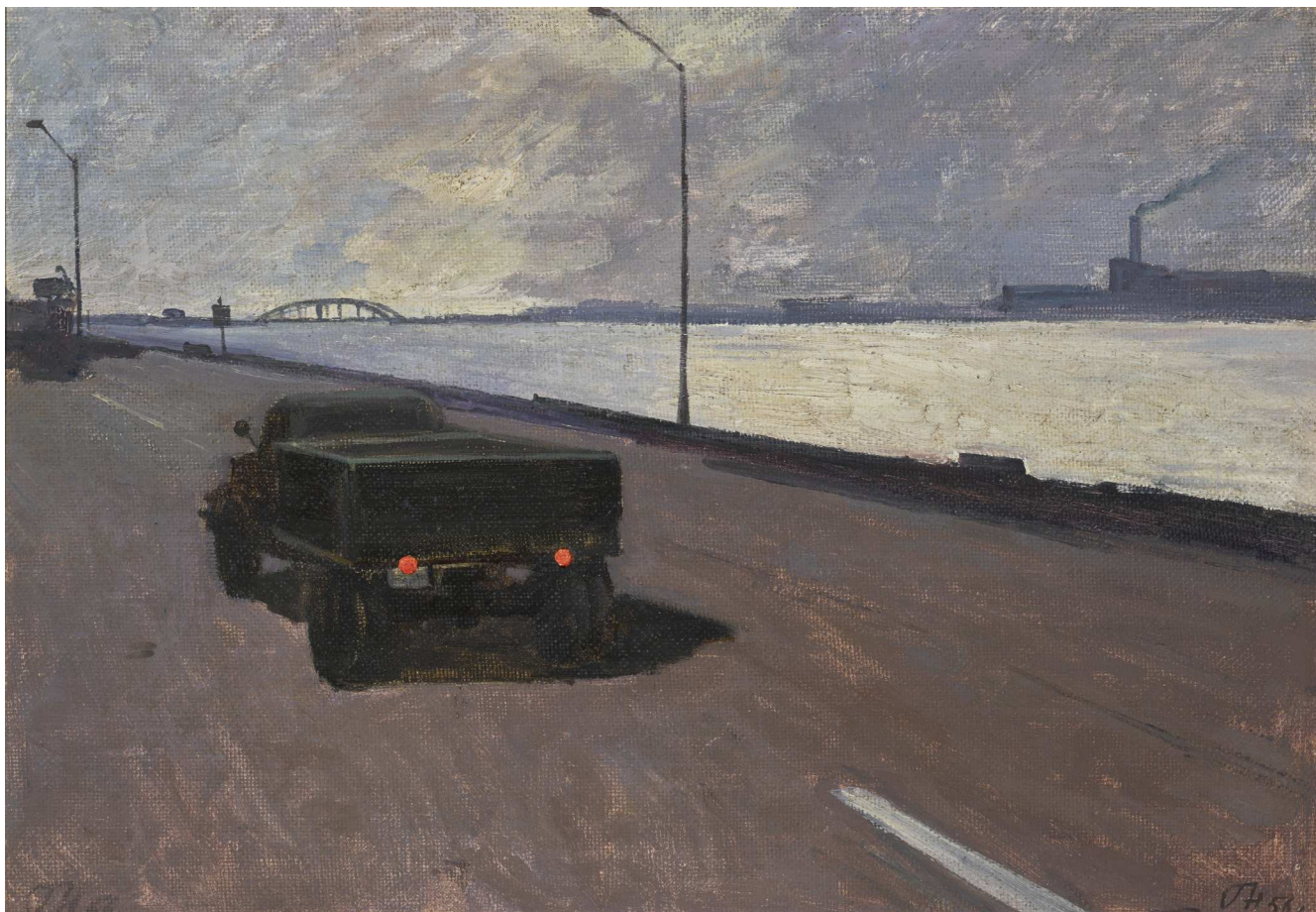
Exhibition catalogue *V.I. Vikulov. Vystavka proizvedenii. Katalog*, Leningrad: Khudozhnik RSFSR, 1977, listed under works from 1963, titled *Etyud k kartine 'Nevskii prospekt'*

† £ 10,000-15,000

€ 11,300-17,000 US\$ 13,000-19,500



183



184

**184**

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PROPERTY FROM A PRIVATE COLLECTION,  
GERMANY

**GEORGY GRIGORIEVICH  
NISSKY**

1903-1987

**Embankment**

twice signed with initials in Cyrillic and dated

56 l.l. and l.r.

oil on canvasboard

34.5 by 50cm, 13½ by 19¾in.

£ 8,000-12,000

€ 9,100-13,600 US\$ 10,400-15,600



185

**185**

PROPERTY FROM A PRIVATE COLLECTION

**KONSTANTIN  
MEFODIEVICH MAKSIMOV**

1913-1993

**Chinese Junks**

signed and titled in Cyrillic on the reverse  
oil on canvas

70.5 by 89cm, 27¾ by 35in.

£ 30,000-50,000

€ 33,900-56,500 US\$ 39,000-65,000



186



187

186

**NIKOLAI SERGEEVICH  
SERGEEV**

1908-1989

**Among Birch Trees**

signed in Cyrillic l.r.; further signed, titled and dated 1959-60 on the reverse  
oil on canvas  
99 by 138.5cm, 39 by 54½in.

£ 6,000-8,000

€ 6,800-9,100 US\$ 7,800-10,400

187

**YAKOV MARKOVICH  
KHAIMOV**

1914-1991

**Sunlit Forest**

signed in Cyrillic l.l.; further signed, titled and dated 1950 on the stretcher  
oil on canvas  
100.5 by 80cm, 39½ by 31½in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100

188

DMITRI NALBANDIAN

1906 - 1993

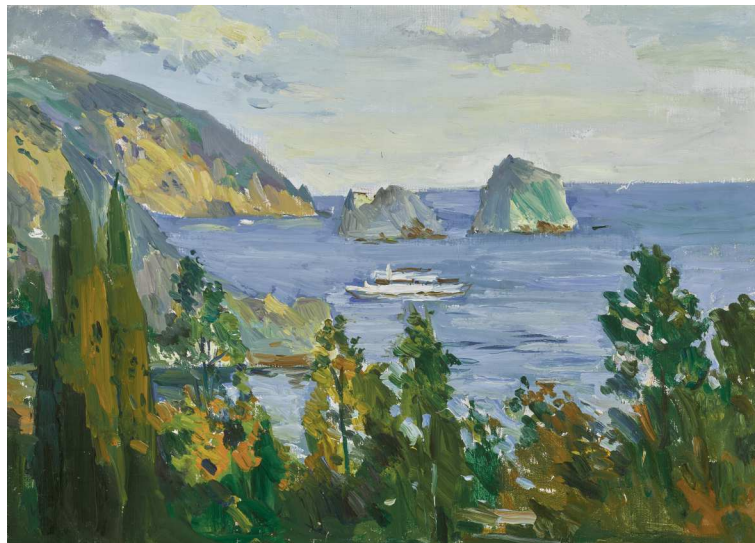
Gurzuf

signed, titled in Cyrillic and dated 1976 on the reverse; further bearing a Gekkoso label on the backing board  
oil on canvasboard  
50.5 by 70cm, 21¾ by 27½in.

PROVENANCE

Gekkoso Gallery, Tokyo

£ 10,000-15,000  
€ 11,300-17,000 US\$ 13,000-19,500



188

189

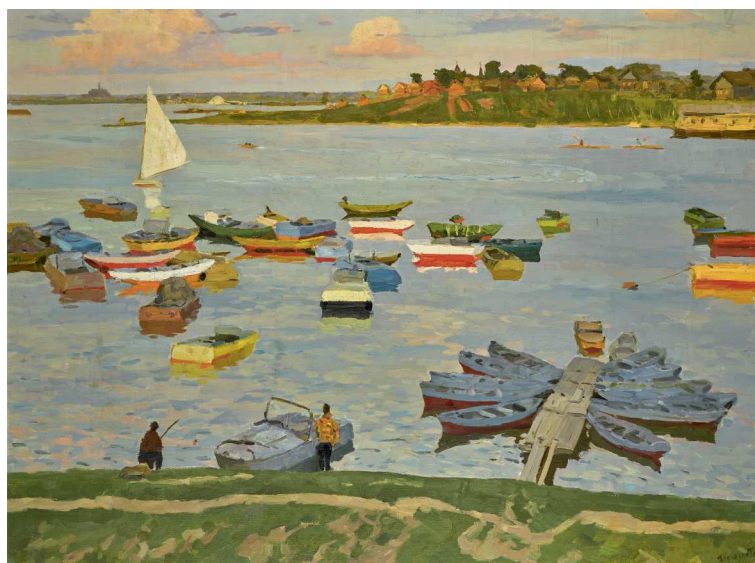
PETR KROKHONYATKIN

1929-2018

Yacht Club

signed in Cyrillic and dated 60 l.r.; further signed, titled and dated on the reverse  
oil on canvas  
88 by 118cm, 34¾ by 46½in.

£ 2,500-3,500  
€ 2,850-4,000 US\$ 3,250-4,550



189

190

LEV VASILIEVICH  
GUDSKOV

1922-1997

Chkalova Street

signed in Cyrillic and dated 62 l.r.; further bearing Soviet inventory label on the reverse  
oil on board  
49.5 by 69.5cm, 19½ by 27¼in.

£ 3,000-5,000  
€ 3,400-5,700 US\$ 3,900-6,500



190



191

191

**NOE NESTEROVICH  
GEDENIDZE**

1914-2002

**Still Life with Garlic**

signed and titled in Cyrillic and dated 1986 on  
the reverse

oil on canvas

69 by 79cm, 27¼ by 31in.

£ 2,000-3,000

€ 2,300-3,400 US\$ 2,600-3,900

192

**YURI VLADIMIROVICH  
MATUSHEVSKY**

1930-1999

**Still Life with Cornflowers**

signed in Cyrillic l.r.; further signed, titled and  
dated 1969 on the reverse

oil on canvas

75 by 84.5cm, 29½ by 33¼in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



192

193

**YURI VLADIMIROVICH  
MATUSHEVSKY**

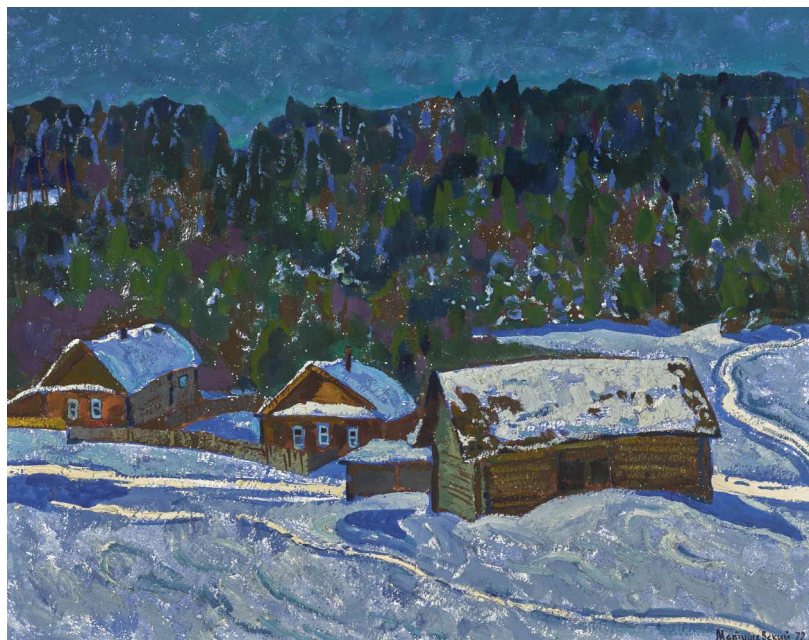
1930-1999

**First Snow**

signed in Cyrillic and dated 72 l.r.; further  
signed, titled and dated on the reverse  
oil on card  
77 by 98cm, 30¼ by 38½in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



193

194

**VIKTOR POPKOV**

1932-1974

**Club Sputnik**

signed and titled in Cyrillic and dated 1962 on  
the reverse  
gouache on paper  
59.5 by 80cm, 23 by 31½in.

**PROVENANCE**

Acquired from the artist's studio in 1993

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800



194



195

195

**VLADIMIR VASILIEVICH  
KUZNETSOV**

b.1924

**A Hot Noon**

signed in Cyrillic and dated 85-87 l.r.; further  
signed and titled on the reverse  
oil on canvas  
178.5 by 131.5cm, 70¼ by 51¾in.

± W £ 4,000-6,000  
€ 4,550-6,800 US\$ 5,200-7,800

196

PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

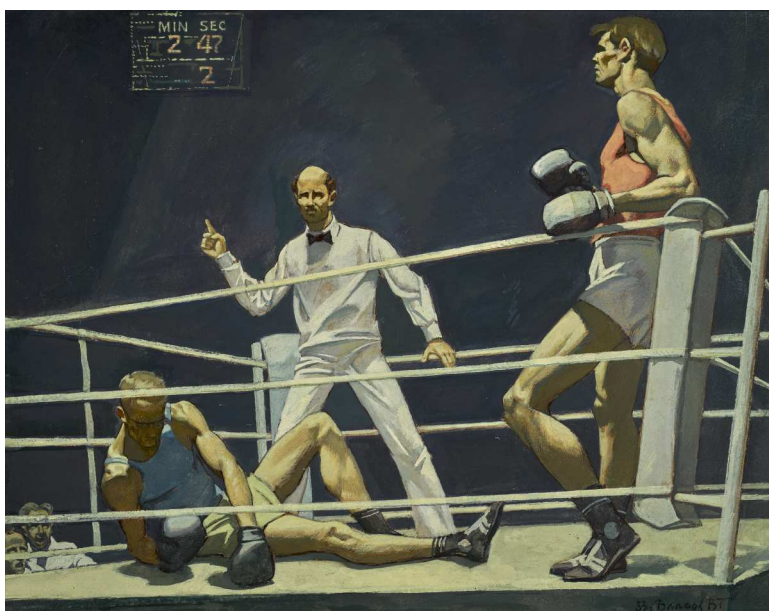
**VLADIMIR GRIGORIEVICH  
VLASOV**

1927-1999

**Knockout**

signed in Cyrillic and dated 83 l.r.  
oil on masonite  
57.5 by 73.5cm, 22¾ by 29in.

£ 4,000-6,000  
€ 4,550-6,800 US\$ 5,200-7,800



196



197

**VLADIMIR IVANOVICH  
EREMENKO**

1922-1988

**Aleshka**

signed with initials in Cyrillic and dated 63 I.I.;  
further signed and titled on the reverse  
oil on canvas  
119.5 by 72cm, 47 by 28¼in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100



197

198

**ANDREI ALEKSEEVICH  
YAKOVLEV**

1934-2012

**Arctic Wonder**

signed in Cyrillic I.I.; further signed and titled  
on the reverse  
oil on canvas  
76.5 by 81cm, 30 by 32in.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800



198

A jewelled silver-gilt and pictorial enamel casket, Feodor Rückert, Moscow, 1889–1908  
Estimate £150,000–200,000



## Russian Works of Art, Fabergé & Icons

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A parcel-gilt silver and niello presentation  
kovsh, Russian, dated 1701



## ROSTROPOVICH-VISHNEVSKAYA THE PRIVATE COLLECTION

**AUCTION LONDON 28 NOVEMBER**

**EXHIBITION FREE AND OPEN TO THE PUBLIC 23 – 27 NOVEMBER**

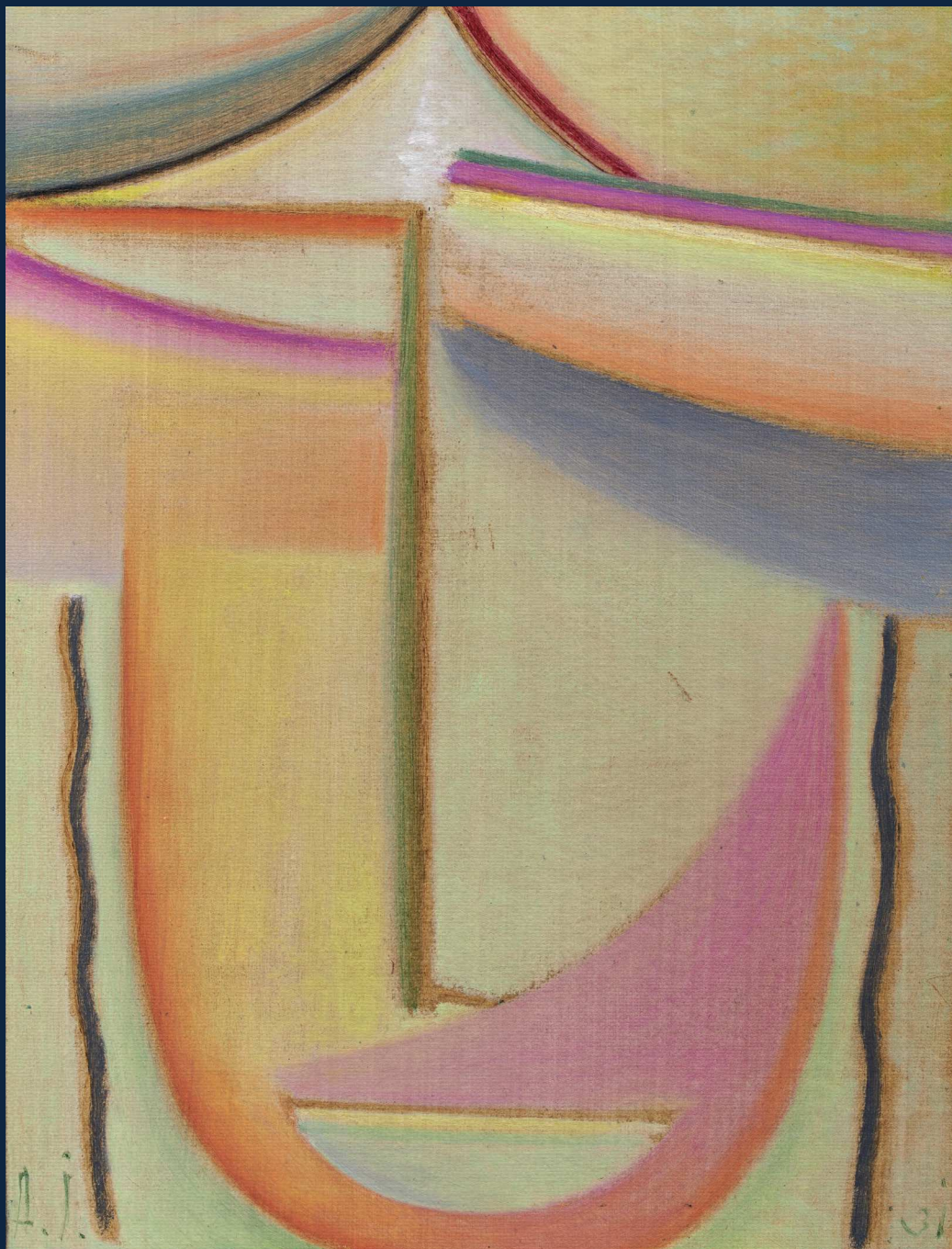
34–35 NEW BOND STREET, LONDON W1A 2AA

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ALEXEJ VON JAWLENSKY  
*Abstrakter Kopf*  
(*Poesie des Morgens*)  
(*Abstract Head*  
(*Poetry of the Morning*))  
Estimate £280,000–450,000

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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.

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TITLE FIRST NAME LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE COUNTRY

DAYTIME PHONE MOBILE PHONE FAX

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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)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

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SIGNATURE

PRINT NAME DATE

## Guide for Absentee and Telephone Bidders

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**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.

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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.

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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.

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

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

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

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

### Payment

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

### Data Protection

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

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



## BUYING AT AUCTION

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

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

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

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

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

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

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

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

any intended use, the electrical system is checked and approved by a qualified electrician.

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

### 2. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

**Online Bidding via BIDnow** If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential.

For information about registering to bid via BIDnow, please refer to [sothebys.com](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

#### Consecutive and Responsive Bidding

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

#### Interested Parties Announcement

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

#### Employee Bidding

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

#### US Economic Sanctions

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

### 3. AFTER THE AUCTION

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

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

Cheques should be made payable to Sotheby's. Although personal and

company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

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

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

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

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

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

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

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

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period

of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:  
Post Sale Services (Mon-Fri 9am to 5pm)  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910  
Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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 α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be 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 requisite export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

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

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

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

Claim forms are available from:

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

### 7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is

registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## CONDITIONS OF BUSINESS FOR BUYERS

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

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

### 1. INTRODUCTION

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

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

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

### 2. COMMON TERMS

In these Conditions of Business:

**"Bidder"** is any person considering,

making or attempting to make a bid, by whatever means, and includes Buyers;

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

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

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

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

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

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

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

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

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

**"Sotheby's Company"** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

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

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

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

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

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

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

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

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

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

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

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

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

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

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

### 5. BIDDING AT AUCTION

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

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

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

### 6. CONDUCT OF THE AUCTION

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

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

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids

on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

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

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

## 7. PAYMENT AND COLLECTION

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

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

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(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.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale

room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE\_TERMS

## 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.

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### 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.

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## Index

- Aivazovsky, I.K. 4, 5, 19-21, 29, 30  
Aladzhalov, M.K. 48  
Anisfeld, B.I. 128-131  
Annenkov, Yu.P. 101, 102
- Bakst, L. 69, 74, 75  
Bakst, L., After 76  
Balashov, P.I. 17, 18  
Bardou, K.W. 10  
Beggrov, A.K. 22  
Benner, J.H. 9  
Benois, A.N. 63, 64, 71  
Bogdanov-Belsky, N.P. 51, 60  
Bogoliubov, A.P. 26  
Borovikovsky, V.L. 12  
Bruskin, G. 173  
Burliuk, D.D. 127  
Byalynitsky-Birulya, V.K. 49
- Chekhonin, S.V. 87
- Drevin, A.D. 140
- Eliseev, K.S. 100  
Eremenko, V.I. 197  
Ermolaeva, V.M. 97-99  
European School 14
- Falk, R.R. 148, 150  
Fechin, N. 112, 132  
Fonvizin, A. 151
- Gedenidze, N.N. 191  
Gerasimov, A.M. 142  
Gluckmann, G.E. 113, 114  
Goncharova, N.S. 88-92, 123  
Goslavsky, P. 58  
Gudskov, L.V. 190  
Guzhavin, M.M. 57
- Harlamoff, A.A. 44  
Hau, V.I. 13
- Kabakov, I. 160, 161  
Kachura-Falileeva, E.N. 124  
Kelin, P.I. 47  
Khaimov, Ya.M. 181, 187  
Kiselev, A.A. 31  
Klever, Yu.Yu. (and studio) 43  
Klodt, N.A. 50  
Konchalovsky, P.P. 143-145  
Korovin, K.A. 93  
Koshelev, N.A. 27  
Krasnopevtsev, D. 155, 156, 157  
Krymov, N.P. 61, 62  
Kryzhitsky, K.Ya. 40  
Kuprin, A.V. 141, 146  
Kustodiev, B.M. 73, 77  
Kuznetsov, V.V. 195
- Lagorio, L.F. 1  
Lamm, L. 175  
Larionov, M.F. 95  
Levitan, I.I. 25
- Makovsky, K.E. 33, 37  
Makovsky, V.E. 35, 36  
Maksimov, K.M. 185  
Maliavin, Ph.A. 116-118  
Manievich, A. 59  
Marevna, M. 120  
Marten, D.E. 46, 52  
Matushevsky, Yu.V. 192, 193
- Nalbandian, D. 188  
Nemukhin, V. 158, 165, 167  
Nikritin, S.B. 153  
Nissky, G.G. 184
- Ostroukhov, I.S. 72  
Ovchinnikov, V. 176, 177
- Pimenov, Y.I. 103  
Pirosmani, N. 108  
Pogedaieff, G.A. de 126  
Pokhitonov, I. 23, 24  
Polenov, V.D. 45  
Popkov, V. 194  
Popov, A.N. 53
- Repin, I.E. 34, 70  
Robertson, C. 11  
Roerich, N.K. 109, 110  
Roerich, S. 111  
Rozhdestvensky, V.V. 147  
Russian School 16  
Ryback, I.B. 125
- Saryan, M.S. 138  
Savadov, A. 178, 179  
Savrasov, A.K. 6, 7  
Schwarz, O.G. 3  
Serebriakova, Z.E. 121  
Sergeev, N.S. 186  
Serov, V.A. 65  
Shablavin, S. 164  
Shukhaev V. and Yakovlev A. 80  
Shukhaev, V.I. 82  
Siniakova, M.M. 149  
Smirnov, N. 174  
Sokov, L. 171  
Somov, K.A. 78, 79  
Steinberg, E. 162, 163, 172  
Stelletsy, D.S. 94  
Stozharov, V.F. 180  
Sudeikin, S.Y. 68, 86  
Sudeikin, S.Y. 83, 84, 85  
Sverchkov, N.E. 28  
Sychkov, F.V. 38, 39, 41, 42
- Tanklevsky, L.Z. 139  
Tchelitchew, P. 135-137  
Tchistovsky, L. 119  
Tereshkovich, K.A. 122  
Tselkov, O. 166  
Tyshler, A.G. 96, 152
- Vasilkovsky, S.I. 56  
Vickers, A.G. 15  
Vikulov, V.I. 182, 183  
Villevalde, B.P. 2  
Vinberg, I.I. 8  
Vinogradov, S.A. 32  
Vladimirov, I.A. 54  
Vlasov, V.G. 196
- Weisberg, V. 169  
Weisberg, V.G. 159
- Yakovlev, A.A. 198  
Yakovlev, A.E. 81, 115, 133, 134  
Yakovlev, V. 154, 168, 170  
Yvon, K.F. 66, 67
- Zdanevich, K. 104-107  
Zommer, R.K. 55

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