

RUSSIAN
WORKS OF ART,
FABERGÉ
& ICONS

РУССКОЕ
ДЕКОРАТИВНО-ПРИКЛАДНОЕ
ИСКУССТВО, ФАБЕРЖЕ И ИКОНЫ

LONDON | 4 JUNE 2019



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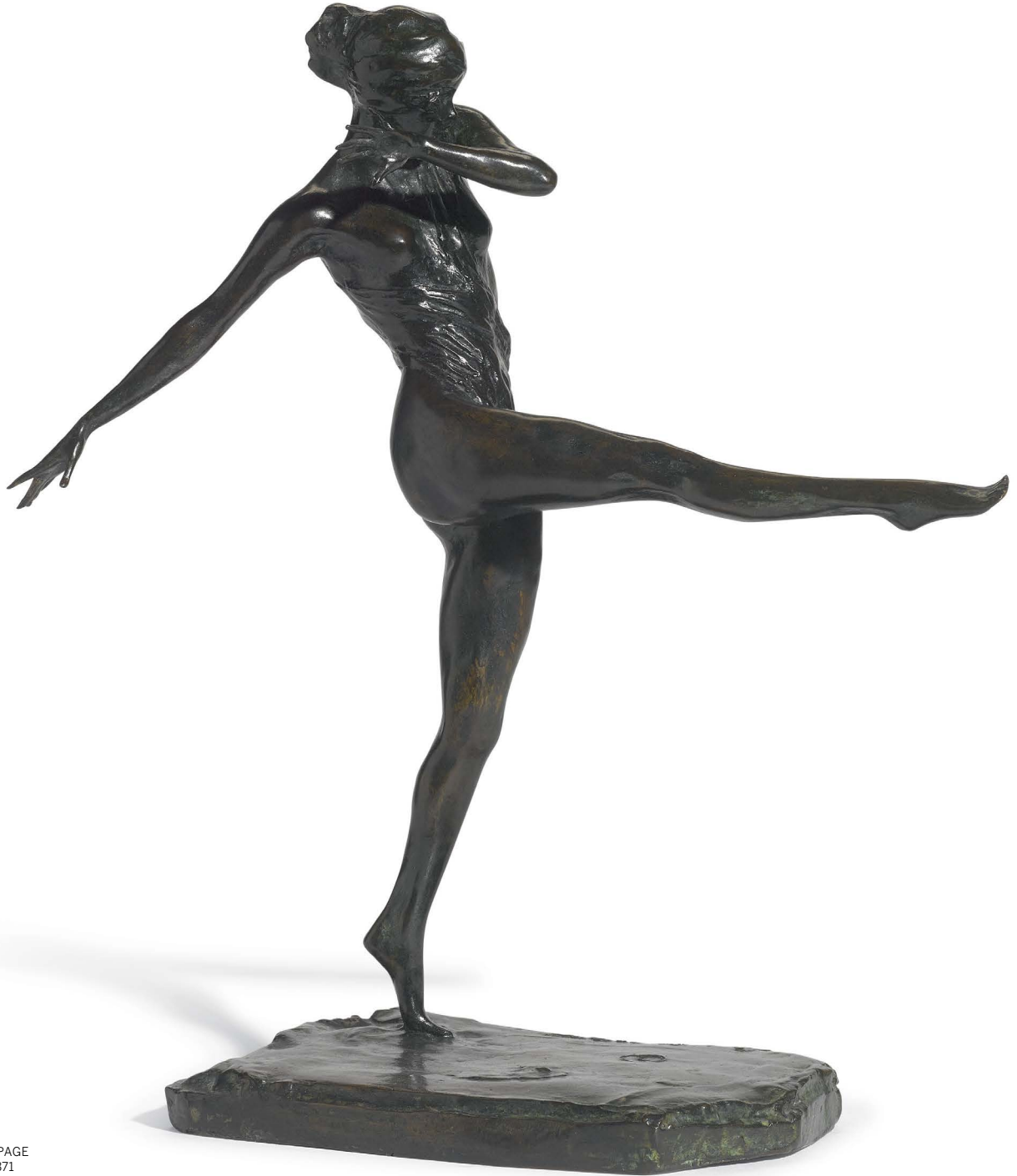


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RUSSIAN WORKS OF ART, FABERGÉ & ICONS

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ДЕКОРАТИВНО-ПРИКЛАДНОЕ
ИСКУССТВО, ФАБЕРЖЕ И ИКОНЫ

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4 JUNE 2019
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2.30 PM

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208

200

A FABERGÉ JEWELLED HARDSTONE EGG PENDANT, LATE 19TH / EARLY 20TH CENTURY

carved from citrine and enveloped in a diamond-set band terminating in a bow, *struck KF in Cyrillic, 56 standard*
height without loop 2.3cm, 1 $\frac{7}{8}$ in.

£ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300

203

A FABERGÉ JEWELLED GOLD AND HARDSTONE HEART-SHAPED PENDANT, WORKMASTER ALEXANDER TILLANDER, ST PETERSBURG, LATE 19TH / EARLY 20TH CENTURY

enamelled in opaque purple, decorated with a flower set with rose-cut diamonds, the back set with glass, possibly originally designed as a locket, *struck with workmaster's initials, partial 56 standard*
height without loop 1.7cm, $\frac{3}{4}$ in.

£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600

206

A SILVER AND ENAMEL EGG PENDANT, SCANDINAVIAN

enamelled in translucent dark purplish-blue over a finely engraved surface, *struck with initial S. in a diamond, Scandinavian 830 standard*
height without loop 2.2cm, $\frac{7}{8}$ in.

£ 2,000-3,000
€ 2,350-3,550 US\$ 2,650-4,000

201

A JEWELLED GOLD AND HARDSTONE PENDANT, CIRCA 1908

carved from pink quartz shaped as a globe, with a central diamond-set band forming the date '1908' in Roman numerals, interspersed with a star, *with unrecorded initials E.S. 56 standard*
height without loop 1.7cm, $\frac{5}{8}$ in.

£ 4,000-6,000
€ 4,700-7,100 US\$ 5,300-8,000

204

A GOLD-MOUNTED HARDSTONE EGG PENDANT, LATE 19TH / EARLY 20TH CENTURY

of light blue glass, the cap overlaid with entwining pink and green gold leaf bands, *struck with unrecorded initials V.F in Cyrillic, 56 standard*
height without loop 1.7, $\frac{5}{8}$ in.

£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600

207

A JEWELLED GOLD EGG PENDANT, ST PETERSBURG, 1899-1903

decorated with Art Nouveau style lilies, reeds and leaves, the lilies in pink gold and set with two rubies, the leaves set with rose-cut diamonds, *struck with unrecorded initials K.B in Cyrillic, 56 standard*
height without loop 2.5cm, 1in.

£ 2,000-3,000
€ 2,350-3,550 US\$ 2,650-4,000

202

A FABERGÉ GOLD AND ENAMEL EGG PENDANT, 1906

shaped as a sliced hard-boiled egg and enamelled accordingly in opaque white and yellow, the gold back inscribed '1906', *struck KF in Cyrillic, 56 standard*
height without loop 1.9cm, $\frac{3}{4}$ in.

£ 4,000-6,000
€ 4,700-7,100 US\$ 5,300-8,000

205

A JEWELLED GOLD AND ENAMEL EGG PENDANT, LATE 19TH / EARLY 20TH CENTURY

enamelled in translucent turquoise over a hatched surface, centred with a rose-cut diamond, *partially struck 56 standard*
height without loop 1.8cm, $\frac{3}{4}$ in.

£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600

208

A GEM-SET GOLD EGG PENDANT, LATE 19TH / EARLY 20TH CENTURY

set overall with rubies recalling a raspberry, *with illegible workmaster's initials, 56 standard*
height without loop 1.7cm, $\frac{1}{2}$ in.

£ 2,000-3,000
€ 2,350-3,550 US\$ 2,650-4,000



209



210



211



212

209

**A JEWELLED GOLD AND ENAMEL
EGG PENDANT, MOSCOW, LATE 19TH
/ EARLY 20TH CENTURY**

enamelled in strawberry red over radiating sunburst grounds, with a central strip set with rose-cut diamonds interspersed with white cross motifs on both sides. *56 standard* height without loop 1.7cm, $\frac{5}{8}$ in.

£ 2,000-3,000
€ 2,350-3,550 US\$ 2,650-4,000

210

**AN AMUSING GOLD AND ENAMEL
PENDANT MODELLED AS A CAT IN
A BOOT**

the boot of translucent red enamel on a streaked ground made in imitation of leather folds, the cat of opaque enamel in white, black, blue and pink, *with illegible marks* height 2cm, $\frac{3}{4}$ in.

£ 1,500-2,000
€ 1,800-2,350 US\$ 2,000-2,650

211

**A JEWELLED GOLD AND
HARDSTONE EGG PENDANT, LATE
19TH / EARLY 20TH CENTURY**

carved from amethyst and surmounted by a bow set with rose-cut diamonds, *with illegible workmaster's initials*, *56 standard* height without loop 2.4cm, $\frac{7}{8}$ in.

£ 2,000-3,000
€ 2,350-3,550 US\$ 2,650-4,000

212

**A GOLD AND ENAMEL EGG
PENDANT, ST PETERSBURG, 1899-
1903**

enamelled in translucent red over a hatched ground, with a central cross enamelled in opaque white, *with partial workmaster's initials AI or AT*, *56 standard* height without loop 1.5cm, $\frac{5}{8}$ in.

£ 1,500-2,000
€ 1,800-2,350 US\$ 2,000-2,650



213

**A GROUP OF NINE EGG PENDANTS,
VARIOUS MAKERS, LATE 19TH/
EARLY 20TH CENTURY**

comprising a small varicoloured glass egg, with illegible workmaster's initials, 56 standard; a small gold egg of plain polished surface and set with a rose-cut diamond, Saint Petersburg, with illegible workmaster's initials, 56 standard; a striped hardstone egg, Saint Petersburg, 56 standard; a blue egg enamelled in translucent bright blue over hatched surface, Saint Petersburg, 56 standard; a gold egg of plain polished surface with bands of purple and blue enamel, set with a rose-cut diamond, 56 standard; a Fabergé egg carved of gold aventurine, August

Hollming, struck with workmaster's initials, 56 standard; an egg enamelled in translucent yellow over hatched surface, with illegible mark, possibly 88 standard; a small gold egg of plain polished surface, set with a rose cut ruby, 56 standard; a small egg of green hardstone, Saint Petersburg, with obscured workmaster's initials, 56 standard; on a metal chain, likely later, unmarked

(9)
length of chain 27.5cm, 10³/₄in.

£ 6,000-8,000
€ 7,100-9,400 US\$ 8,000-10,600



214

A GROUP OF SEVEN JEWELLED EGG PENDANTS

of samorodok-like surface, centred with a sapphire surrounded with rose-cut diamonds, *unmarked*; plain polished surface decorated with repoussé swans, both set with oval-cut rubies, *unmarked*; set overall with diamonds and rubies between intertwining gold straps, *56 standard*; plain polished surface, set with rose-cut ruby and diamond, overlaid on the sides in imitation of ribbon tied in a bow on top, *illegibly marked*; plain gold openwork straps centred with a flower set with rubies and a diamond, Saint Petersburg, *with illegible workmaster's*

initials, 56 standard; plain surface decorated with wine leaves and grapes, centred with a rose-cut diamond, *unmarked*; textured gold surface with hatched star pattern, set with baguette-cut emerald, Saint Petersburg, *with obliterated hallmark and partial 56 standard*; on a chain, likely gold, *struck with illegible hallmarks*

(7)
length of chain 41cm, 16 $\frac{1}{8}$ in.

£ 10,000-15,000
€ 11,800-17,600 US\$ 13,200-19,800



215

**A GROUP OF SIXTEEN SILVER EGG
PENDANTS, LATE 19TH/EARLY 20TH
CENTURY**

comprising one egg engraved with sprigs and set with three rose-cut rubies, *partial maker's mark, possibly YaR in Cyrillic*; one with stippled surface and entwined bands, *84 standard*; one with stippled overall; one plain; one engraved with stars; one engraved with cursive Cyrillic HV for Christ is Risen in Russian, *with illegible maker's marks*; the rest all with Cyrillic HV for Christ is Risen in Russian: one *with initials L.M in Cyrillic*; five *with full or partial initials H.M.*

four unmarked; together with a silver chain, Kostroma; *all 84 standard* (16)
height of the largest 1.9cm, 3/4in.

£ 6,000-8,000
€ 7,100-9,400 US\$ 8,000-10,600



216



217

216

**A SILVER-GILT MAID OF HONOUR
CYPHER**

in the shape of the initial A for Empress
Alexandra Feodorovna surmounted by a crown,
set with pastes mounted in silver, *unmarked*
height 7.2cm, 2³/₄in.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900

217

**A SILVER-GILT MAID OF HONOUR
CYPHER**

formed as initials M and A for Dowager
Empress Maria Feodorovna and Empress
Alexandra Feodorovna below a hinged Imperial
crown surmount, set with pastes, *unmarked*
height 7.5 cm, 3in.

£ 10,000-15,000
€ 11,800-17,600 US\$ 13,200-19,800



218

218

**A SILVER EVENING BAG, IVAN
KHLEBNIKOV, MOSCOW, 1908-1917**

of rounded rectangular shape, decorated with a central laurel band, three floral festoons and a lobed lower edge, with a green glass thumbpiece, attached to a silver chain, the interior lined with pale blue silk, *struck Khlebnikov in Cyrillic beneath the Imperial warrant, 84 standard, the chain further struck with initials I.Kh. in Cyrillic* length 19cm, 7½in.

£ 7,000-9,000
€ 8,200-10,600 US\$ 9,300-11,900

219

**A RUSSIAN IMPERIAL
PRESENTATION JEWELLED
PLATINUM AND GOLD PENDANT
WATCH, MOSER & CO., ST.
PETERSBURG, 1908-1917**

the circular brooch centred with a gold, gem-set Imperial double-headed eagle within a border set with diamonds and pearls, suspending a circular watch, the case applied with the diamond-set initials Latin MS beneath a diamond-set coronet, with the original box, *the brooch struck with initials E.H., probably for Eduard Helenius, 56 standard, the watch numbered 50748, the works numbered 75243* height 6.7cm, 2½in.

PROVENANCE

Sotheby's New York, 08 April 2014, lot 10
On Imperial presentation watches, see U. Tjilander-Godenhielm, *The Russian Imperial Award System, 1894-1917*, Helsinki, 2005, p. 212.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900



219



220

220

**A GOLD AND NEPHRITE PASTE POT, ST
PETERSBURG, LATE 19TH CENTURY**

carved as a tomato or pumpkin, the gold handle of the brush
imitating the top leaves, *struck with an unknown maker's
mark I.O., 56 standard*
height with brush 6cm, 2¼in.

For a similar example please see: H. Hawley, *Fabergé and His
Contemporaries: The India Early Minshall Collection of the
Cleveland Museum of Art*, Cleveland, 1967, cat. 39, pp. 80-81.

‡ £ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900



221

221

A NEPHRITE KOVSH, PROBABLY RUSSIAN

carved from nephrite with an oval bowl, the pelta-form
handle applied with a gold crowned cypher MP, probably for
Grand Duke Mikhail Pavlovich, *apparently unmarked*
length with handle 10cm, 4in.

£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600

222

**A GOLD, ENAMEL AND HARDSTONE
SNUFFBOX, ST PETERSBURG, CIRCA 1840**

cartouche shape, the body of purple amethystine quartz, the cover chased and engraved with gold foliate scrolls on dark blue enamel background, centred with an enamel cameo painted with two women in Greek dress standing next to an urn, *struck with partial initials, possibly for Keibel, French guarantee marks, 56 standard* width 7.8cm, 3½in.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900



222



223

223

**AN IMPERIAL PRESENTATION GOLD
CIGARETTE CASE, IVAN ARKHANOV, ST
PETERSBURG, 1899-1903**

diagonal reeded surface, ruby cabochon thumbpiece, the lid applied with a chased gold Imperial eagle, *struck with maker's initials, 56 standard* height 9cm, 3½in.

± £ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300

224

**A GOLD CIGARETTE CASE, ST PETERSBURG,
1898-1903**

of rounded rectangular form, reeded surface, blue glass thumbpiece, the inside with the crowned signature of King Paul of Greece dated 25 December 1949, *struck with unrecorded initials J.P., Polish import marks, 56 standard and further inscribed on the edge "M. Mankielewicz Varsovie"* length 8cm, 3½in.

£ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300



224



225

225

**A SILVER AND ENAMEL CIGARETTE CASE,
IVAN BRITZIN, ST PETERSBURG, 1908-1917**

of rectangular shape, in translucent oyster-white enamel over an engine-turned wavy ground, with a rose-cut diamond-set thumbpiece, the interior gilt and inscribed "From Douschka / Paris / 1910", *struck with workmaster's initials, 88 standard*; with an associated Fabergé wooden case width 9.5cm, 3¾in.

£ 4,000-6,000
€ 4,700-7,100 US\$ 5,300-8,000



226

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A SMOKY QUARTZ FIGURAL DESK-SEAL, IN THE STYLE OF FABERGÉ, PROBABLY LATE 19TH CENTURY

carved from smoky quartz and modelled as a portrait bust of Nicholas II in Cossack uniform, on a tapering reeded foot on an ovoid base, the matrix stamped with the initials F. I. L. in Latin, apparently unmarked
height 7cm, 2¾in.

For similar seals by Fabergé please see: Exhibition catalogue, *Fabergé joaillier des Romanov*, Europalia, Brussels, 2005, p. 111 and Exhibition catalogue, *The Fabergé Menagerie*, Walters Art Museum, Baltimore, 2003, cat 11, pp. 72-73.

£ 2,000-3,000
€ 2,350-3,550 US\$ 2,650-4,000



227

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A RARE GLASS CORONATION CUP, DAUM NANCY, FRENCH, 1896

engraved, gilt and enamelled after the design of the Khodynka Cup of Sorrows, with applied initials for Nicholas and Alexandra and the Russian Imperial Eagle, the base inscribed 'Tsar Nicolas II / Gobelet du Couronnement / Fac-Simile / Naum † Nancy / fecit 1869', otherwise unmarked
height 10.5cm, 4¼in.

The Khodynka Cup of Sorrows, also known as the Blood Cup, was part of the commemorative gift sets distributed as souvenirs during the coronation of Tsar Nicholas II and Tsarina Alexandra Feodorovna in 1896. The celebrations that took place on the Khodynka Field in Moscow were marred by a devastating stampede, resulting in the deaths of over a thousand people. The tragedy was perceived by many as an omen of Nicholas II's future reign, earning him the nickname 'Nicholas the Bloody'.

‡ £ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600



228

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**A PORTRAIT MINIATURE OF
COUNT HERMANN CARL GRAF VON
KEYSERLING, PROBABLY GERMAN,
CIRCA 1750-1760**

Painted on ivory, set in a 19th century gilt metal frame, based on the painting by Michael Christoph Hagelgans in the Kunstkammer, St Petersburg
width 8.5cm, 3³/₈in.

Count Hermann Karl von Keyserling (1697–1764) was one of the rare foreigners at the Russian court whose loyalty to the Russian Empire was not limited by the political and diplomatic service. Born in the Duchy of Courland, Keyserling was invited to St Petersburg by Empress Anna Ioannovna after she ascended the throne. He had a significant cultural impact,

holding the position of president of the Saint Petersburg Academy of Sciences and Arts. It was during his presidency that Vasily Trediakovsky joined this noble institution and was entrusted with the task of “cleaning the Russian language by writing poetry and prose.” The miniature is made after *The Portrait of Hermann Karl von Keyserling* (1697–1764) by the German painter Michael Christoph Emanuel Hagelgans, a court painter of the Holy Roman Empress Maria Theresa from 1761.

• £ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800



229

229

**A FABERGÉ JEWELLED GOLD BROOCH,
MOSCOW, 1899-1908**

of oval form with stylized foliage decoration set with a cabochon sapphire, moonstone and ruby and a matching cultured pearl, *struck KF in Cyrillic, 56 standard*; together with an associated matching brooch, shaped as a knotted pin with a cabochon sapphire and a rose-cut diamond, *struck with unrecorded initials F.L in Cyrillic, 56 standard* (2)

length 4.7cm, 1⁷/₁₆in.

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300

230

**A PAIR OF FABERGÉ JEWELLED METAL AND
ENAMEL CUFFLINKS, WORKMASTER AUGUST
HOLMSTRÖM, ST PETERSBURG**

rosette shaped, enamelled in translucent salmon pink over radiating engine-turned ground and set in the corners with rose-cut diamonds, *struck with workmaster's initials, scratched inventory number 59575, otherwise unmarked* diameter 1.4cm, 1/4in.

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300



230

231

**A FABERGÉ GOLD, ENAMEL AND DIAMOND
LOCKET, MOSCOW, 1899-1908**

of shaped oval form, with deep purple enamel over a sunburst ground, decorated with eight diamond lobes and centred with a diamond-set mandorla enclosing a marquise-cut diamond, *struck K.F. in Cyrillic, 56 standard* length 4.5cm, 1³/₄in.

£ 12,000-18,000

€ 14,100-21,100 US\$ 15,900-23,800



231



232

232

A FABERGÉ SILVER SEAL, WORKMASTER ANDERS NEVALAINEN, ST PETERSBURG, 1899-1908

of pommel form, plain polished surface, the top with bound reed border, the bottom chased with acanthus leaf border, the stamp base with engraved initials *HJ*; struck with workmaster's initials, 88 standard, scratched inventory number 12113
height 5.5cm, 2 $\frac{1}{8}$ in.

‡ £ 2,000-3,000
€ 2,350-3,550 US\$ 2,650-4,000

233

A FABERGÉ GOLD, PURPURINE AND AGATE DESK SEAL, WORKMASTER ERIK KOLLIN, ST PETERSBURG, 1899-1901

the purpurine handle applied with a gold double anchor, the gold mount modelled as a winch-handle and coiled rope, the white agate matrix engraved with an anchor and the initials *OK*, struck with workmaster's initials, 56 standard, scratched inventory number 65572
height 4.7cm, 1 $\frac{7}{8}$ in.

£ 10,000-15,000
€ 11,800-17,600 US\$ 13,200-19,800



233

234

A FABERGÉ SILVER-GILT AND ENAMEL BEAKER, WORKMASTER ANDERS NEVALAINEN, ST PETERSBURG, 1899-1904

shaped as an egg cup, the surface of translucent cherry red enamel over banded geometric engine-turned ground below the banded rim, flared base, struck with workmaster's initials, 88 standard, scratched inventory number 10920, with a later Soviet control mark
height 4.6cm, 1 $\frac{3}{4}$ in.

‡ £ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300



224



235



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235

A FABERGÉ SILVER-GILT, VARICOLOURED GOLD AND ENAMEL CIGARETTE HOLDER PENDANT, FEDOR AFANASSIEV, ST PETERSBURG, 1899-1908

the pendant of cylindrical barrel form enamelled in lilac over a geometric engine-turned ground, within opaque white collars, with applied varicoloured gold swags surmounted by diamond-set bows, the bottom set with a single rose-cut diamond and opens to reveal the cigarette holder, correspondingly enamelled, set with a carved amber stem, *struck with workmaster's initials FA in Cyrillic, 88 standard, scratched inventory number 16088* height with loop 6.6cm, 2⁵/₁₆in.

‡ £ 7,000-9,000
€ 8,200-10,600 US\$ 9,300-11,900

236

A FABERGÉ GOLD AND ENAMEL PAPER KNIFE AND PENCIL HOLDER, WORKMASTER VLADIMIR SOLOVIEV, ST PETERSBURG, 1908-1917

of arrow form, enamelled in translucent soft pink over a wavy engine-turned ground, the yellow gold pencil holder with a chased green gold laurel band, *struck with workmaster's initials, 56 standard, scratched inventory number 19578* length 11cm, 4³/₁₆in.

£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600

237

A FABERGÉ SILVER-GILT AND ENAMEL BELL-PUSH, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917

of circular cushion form, the surface enamelled in translucent oyster-white over radiating wavy engine-turned ground, the cabochon amethyst push-piece within a gilt border, *struck with workmaster's initials*, 88 standard diameter 5.1cm, 2in.

£ 4,000-6,000

€ 4,700-7,100 US\$ 5,300-8,000



237



238

238

A FABERGÉ GOLD, ENAMEL AND PEARL MINIATURE FRAME, WORKMASTER VICTOR AARNE, ST PETERSBURG, 1899-1904

of shaped rectangular form, the two oval apertures within a ridged gold border on a ground of translucent pink enamel, the corners set with pearls hung with four-colour gold floral swags, ribbon tie surmount, the mother-of-pearl back with a silver-gilt scroll strut, *struck with workmaster's initials and Fabergé in Cyrillic*, 56 standard, the strut 84 standard height 4.3cm, 1 $\frac{3}{4}$ in.

£ 12,000-18,000

€ 14,100-21,100 US\$ 15,900-23,800

239

A FABERGÉ MINIATURE GOLD AND ENAMEL FRAME, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1886-1899

in the shape of a six-pointed star, enamelled in translucent light blue over wavy engine-turned ground, replaced back, *struck with workmaster's initials*, 56 standard height 4cm, 1 $\frac{5}{8}$ in.

‡ £ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300



239

240

A FABERGÉ TWO-COLOUR GOLD-MOUNTED SILVER, ENAMEL AND SEED PEARL BELT BUCKLE, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1903

of cartouche form, the surface enamelled in translucent powder blue over banded wavy engine-turned ground and applied with gold mistletoe sprigs set with rose-cut diamonds, the aperture borders set with seed pearls, *struck with workmaster's initials and Fabergé in Cyrillic*, 88 standard height 6.7cm, 2⁵/₁₆in.

‡ £ 6,000-8,000
€ 7,100-9,400 US\$ 8,000-10,600



240

241

A FABERGÉ JEWELLED GOLD AND ENAMEL BROOCH, WORKMASTER OSKAR PIHL, MOSCOW, CIRCA 1895

of shaped rectangular outline, the surface of translucent copper-hued peach enamel over engine-turned reeding, the chased scroll borders set with four circular-cut diamonds, *struck with workmaster's initials*, 56 standard width 3.5cm, 1³/₁₆in.

For an almost identical belt buckle by the same workmaster, please see: Sotheby's New York, 14 December 1984, lot 476.

£ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300



241

242

A FABERGÉ GOLD-MOUNTED ENAMEL BELT BUCKLE, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1905

of cartouche form, the surface enamelled in translucent sky blue over banded wavy engine-turned ground within gold pellet-and-mullet borders, *struck with workmaster's initials and Fabergé in Cyrillic*, 56 and 91 standards, scratched inventory number 15256 height 7.3cm, 2⁷/₁₆in.

£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600



242

243

A FABERGÉ SILVER AND ENAMEL CIRCULAR BOX, WORKMASTER ANNA RINGE, ST PETERSBURG, 1899-1908

of circular form, chased with interspersed ribs, the central roundel set with a 1786 rouble coin of Catherine II, part-enamelled in translucent dark yellow over a hatched background, garnet thumbpiece, *struck with workmaster's initials AR. K. Fabergé in Cyrillic beneath the Imperial Warrant, 88 standard, scratched inventory number 6287* diameter 7.5cm, 3in.

£ 10,000-15,000
€ 11,800-17,600 US\$ 13,200-19,800



243

244

A FABERGÉ SILVER-GILT AND ENAMEL CIGARETTE CASE, WORKMASTER AUGUST HOLLMING, ST PETERSBURG, 1899-1904

rectangular, enamelled in translucent sky blue over radiating engine-turning, diamond-set thumbpiece, *struck with workmaster's initials, Fabergé in Cyrillic, 88 standard, scratched inventory number 7681* length 7.8cm, 3¼in.

£ 7,000-9,000
€ 8,200-10,600 US\$ 9,300-11,900



244

245

A FABERGÉ JEWELLED TWO-COLOUR GOLD AND ENAMEL BELLPUSH, ST PETERSBURG, 1899-1903

of tapering form resting on three circular feet, enamelled in translucent canary yellow over engine-turned grounds, applied with intertwining laurel sprigs, the cabochon ruby push-piece encircled with a rose-cut diamond band and a hexafoil laurel wreath, *struck with partial workmaster's initials PA or BA, Fabergé in Cyrillic, 56 standard* height 3.5cm, 1¾in.

£ 15,000-20,000
€ 17,600-23,500 US\$ 19,800-26,400



245



246

**A FABERGÉ SILVER AND ENAMEL TIMEPIECE,
WORKMASTER HENRIK WIGSTRÖM, ST
PETERSBURG, 1899-1908**

circular, the surface enamelled in translucent red over wavy engine-turning within an egg and dart border and a rounded meander border, ivory back, silver strut, *struck with workmaster's initials, Fabergé in Cyrillic, 88 standard* diameter 11.2cm, 4³/₈in.

PROVENANCE

The collection of the Dukes of Hamilton
Thence by descent

• £ 40,000-60,000
€ 46,900-70,500 US\$ 53,000-79,500



247

**A FABERGÉ SILVER AND ENAMEL TIMEPIECE,
WORKMASTER MICHAEL PERCHIN, ST
PETERSBURG, CIRCA 1900**

circular, enamelled in translucent turquoise blue over a wavy engine-turned ground and applied with a ring of entwined laurel, the aperture framed with a palmette border, replaced back, the edge struck with workmaster's initials, Fabergé in Cyrillic, 88 standard; the mechanism back and strut further struck with workmaster's initials for Henrick Wigström, 91 standard, scratched numbers 658A and BNMMM diameter 10.5cm, 4 $\frac{1}{8}$ in.

£ 40,000-60,000

€ 46,900-70,500 US\$ 53,000-79,500

**A RARE FABERGÉ SILVER-GILT, ENAMEL AND
SEED PEARL TRYPTECH CLOCK AND FRAME,
WORKMASTER JOHAN VICTOR AARNE, ST
PETERSBURG, 1880-1904**

enamelled in translucent vivid apple-green and oyster-white over wavy engine-turning, the central panel containing the clock with white enamel dial bordered by seed pearls, the enamel surrounds applied with berried foliage and rosettes, the hinged side panels with empty rectangular frames bordered by seed pearls, and with shaped rectangular reserves applied with swags and foliage, replaced back, *struck with workmaster's initials, Fabergé in Cyrillic, 88 standard, scratched inventory number 60167*
width open 21cm, 8¼in.

£ 150,000-200,000

€ 176,000-235,000 US\$ 198,000-264,000





249

249

A FABERGÉ JEWELLED GOLD AND HARDSTONE FRAME, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1899-1903

the square panel carved of nephrite, the corners applied with sprigs adorned with cabochon garnets and rose-cut diamonds, the round aperture within a laurel border, replaced wooden back, gold strut, *struck with workmaster's initials, Fabergé in Cyrillic, 56 standard* height 11cm, 4 1/4 in.

‡ £ 15,000-20,000
 € 17,600-23,500 US\$ 19,800-26,400



250

250

A FABERGÉ JEWELLED GOLD, ENAMEL AND HARDSTONE PARASOL HANDLE, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1895-1899

the amorphic handle carved of nephrite, the collar enamelled in translucent red over moiré engine-turning ground, with rose-cut diamond-set scrolls and border, *struck with workmaster's initials, Fabergé in Cyrillic, 56 standard, scratched inventory number 1305, later retailer's inventory number*; with a later wooden box height 4.7cm, 1 7/8 in.

PROVENANCE

Purchased at Wartski, London, in 1962 by the present owner

£ 6,000-8,000
 € 7,100-9,400 US\$ 8,000-10,600



251

251

A FABERGÉ VARICOLOURED GOLD-MOUNTED NEPHRITE CIGARETTE HOLDER, WORKMASTER HENRIK WIGSTRÖM, ST. PETERSBURG, 1903-1917

two-colour gold laurel border, the body applied with laurel swags descending from rose-cut diamond-set bows, *struck with workmaster's initials, 56 standard, scratched inventory number 12526*
length 8cm, 3¼in.

£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600



252

252

A FABERGÉ NEPHRITE, RUBY AND DIAMOND CIGARETTE CASE

of oval section, set with square-cut rubies and rose-cut diamonds, *struck Fabergé in Cyrillic, scratched inventory number 21256*
length 8,3cm, 3¼in.

For a similar example please see G. von Habsburg, *Fabergé-Cartier: Rivalen am Zarenhof*, Munich, 2003, cat. 168, p. 197.

£ 6,000-8,000
€ 7,100-9,400 US\$ 8,000-10,600



253

253

**A FABERGÉ WOOD AND ENAMEL FRAME,
THIRD ARTEL, ST PETERSBURG, 1908-1917**

of rectangular shape, with applied leaf-tip border, four silver-gilt scrolling decorations with flowers and foliage applied in each corner, the aperture decorated with pastel blue enamel over wavy engine-turned ground between a bound reed border and a leaf-tip border, wooden back and strut, *struck with 3YaA (Cyrillic), Fabergé in Cyrillic, 88 standard* height 19cm, 7³/₄in.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900



254

254

**A FABERGÉ SILVER-GILT AND ENAMEL
FRAME, WORKMASTER MICHAEL PERCHIN, ST
PETERSBURG, 1896-1903**

of rectangular form, enamelled in translucent blue over a sunburst ground, the central oval aperture with a pellet border, with laurel wreaths in each corner, bordered with a laurel motif, surmounted by a ribbon, ivory back, *struck with workmaster's initials, Fabergé in Cyrillic, 84 standard, scratched inventory number 45298* height 12.5, 4⁷/₈in.

• £ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900



255

**A FABERGÉ JEWELLED GOLD AND HARDSTONE
CARD CASE, WORKMASTER MICHAEL
PERCHIN, ST PETERSBURG, 1896-1903**

carved from rock crystal, the rim mount set with rose-cut diamonds and circular-cut rubies, struck with workmaster's initials, Fabergé in Cyrillic, 72 standard, scratched inventory number 57739 or 57729; in original fitted wooden case height 9cm, 3½in.

‡ £ 12,000-18,000

€ 14,100-21,100 US\$ 15,900-23,800

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

LOTS 256-257



Unknown Artist, *Portrait of Grand Duchess Maria Pavlovna*, circa 1900, The State Museum-Preserve "Pavlovsk" © The State Museum-Preserve "Pavlovsk"

Furniture of Fantasy

Related to the surprises found in Fabergé Imperial Eggs and amongst the most artistically creative works by the firm, miniature pieces of furniture are as rare as they are ingenious. Designed by Fabergé's most famous workmasters, these miniature objects of fantasy were conceived to delight the firm's very important collectors: members of the Imperial Family such as Empress Alexandra Feodorovna and Grand Duchess Maria Pavlovna, J. P. Morgan, Leopold de Rothschild and Maximilian Othmar Neuscheller, amongst others. Many examples subsequently passed to equally prestigious collections all over the world, such as the British Royal Collection, the Hermitage, the Forbes Magazine Collection, King Farouk of Egypt and the Link of Times Foundation, held at the Fabergé Museum in St Petersburg. In their ability to transform enamel and gold into rich trompe l'oeil mahogany grain and lustrous silks, replicating elegant architectural design on a miniature scale, the present Empire chair

(lot 256) and Louis XVI table (lot 257) represent some of the most artistically luxurious works ever made by Fabergé.

In March 1902, the Imperial Family's Fabergé Collection was included in the 'Charity Exhibition of Fabergé Artistic Objects, Old Miniatures and Snuff Boxes' held at the Von Dervis Mansion in St. Petersburg. Empress Alexandra Feodorovna was the patron of the exhibition in aid of schools and it included many of the Imperial Easter Eggs owned by her and the Dowager Empress Maria Feodorovna.

Emperor Nicholas II wrote in his journal about the exhibition on March 9, 1902:

'...After breakfast we went to see the opening ceremony of Alix's charity fete in Dervise's house. It felt strange to see my own things as well as the things belonging to other people whom I knew very well. The collections of the old snuff-boxes and miniatures were very interesting...' (Fund 601, doc.237. January - September 1897, translated by Jsenya Dyakova)

The present gold and guilloché enamel Empire style chair, whose front is prominently decorated with a gold knob encircled in laurel, is clearly visible in archival photos from the 1902 exhibition, now held by the Hermitage Museum, St. Petersburg. This impressive chair was lent to the exhibition from the collection of Grand Duchess Maria Pavlovna and Grand Duke Vladimir Alexandrovich of Russia.

The extraordinary inventory of works by Fabergé belonging to Grand Duchess Maria Pavlovna and Grand Duke Vladimir Alexandrovich of Russia was compiled on the 30th of October 1917, just five days after the October Revolution. The full list, which includes 1,559 objects by Fabergé packed in twenty-one boxes was most likely created by Agathon Fabergé for the family, as it only includes treasures by Fabergé. Described in this list, under entry 466 is the present lot also pictured in the 1902 exhibition, a gold and enamel bonbonnière chair by Fabergé:

Л. 9 об.

465. Бонбоньерка-кресло
золотое работы Фаберже

466. то же золотое с эмалью,
раб. Фаберже

The inventory also contains one miniature bonbonnière table, similar to the present lot 257, listed as 'Bonbonnière-table, agate in gold settings and rock crystal, a work by Fabergé':

Л. 12

Ящик 8

Бонбоньерка-стол, агатовая
в золотой оправе и горным
хрусталем, работы Фаберже

Of rivalling importance to the Imperial collection itself, the formidable group of Fabergé and jewels belonging to Grand Duchess Maria Pavlovna was renowned for its quality and value. Born Marie of Mecklenburg-Schwerin, Grand Duchess Maria Pavlovna ruled over one of the most glittering Grand Ducal courts in St. Petersburg following her marriage to Grand Duke Vladimir Alexandrovich of Russia in 1874. An accomplished hostess, she styled herself and her court at the Vladimir Palace to rival that of her sister-in-law, Empress Maria Feodorovna.

The Grand Duchess shared a passion for Fabergé with Empress Maria Feodorovna and her collection was formed of many of the finest pieces ever made by the firm, including the present miniature chair. Her enthusiasm for Fabergé extended to historical jewels and she also acquired the hundred-carat emerald owned by her great-great-great-grandmother, Empress Catherine II and the five-carat ruby of Josephine de Beauharnais.

Grand Duchess Maria Pavlovna was the final Romanov to escape with her son from

revolutionary Russia to Venice in February of 1920, subsequently moving to Switzerland and finally settling in France where she died in September of the same year. The Grand Duchess left St. Petersburg in 1917 for Kislovodsk with only a handful of her collection and was dependent on the help of Albert Stopford, a British antiques dealer and friend of the Romanovs, to smuggle her jewels out of the country. Following her death, Grand Duchess Maria Pavlovna's sons sold much of their recovered collection to support their lives in exile. Notably, the Grand Duchess's Bolin tiara of diamond loops with pearl drops was acquired by Queen Mary, Queen Consort of the United Kingdom, and is now worn by H.M. Queen Elizabeth II.

In 2008, a further collection of cufflinks, cigarette cases and jewellery belonging to the Vladimir family was discovered in a safe within the Swedish foreign ministry and was sold by Sotheby's. The Grand Duchess's sons maintained belief that the Russian Empire would withstand the Revolution, so it is likely that the remainder of her collection was included in Bolshevik sales.



Fabergé Miniature Furniture: Style and Technique

There are few objects that better exemplify Fabergé's inspired use of historical design as a source for his objects of fantasy than the present miniature Empire style chair and Louis XVI table. Made as *bonbonnières*, both are at once purely whimsical in their scale and inspired in their use of diverse materials to emulate palace furniture, as well as ingeniously functional. The seat of the miniature chair pulls out to reveal a secret compartment, its tiny gold knob subtly incorporated into the design of the front of the seat; the handsome nephrite-mounted top of the table is discretely hinged to reveal a gold-lined box.

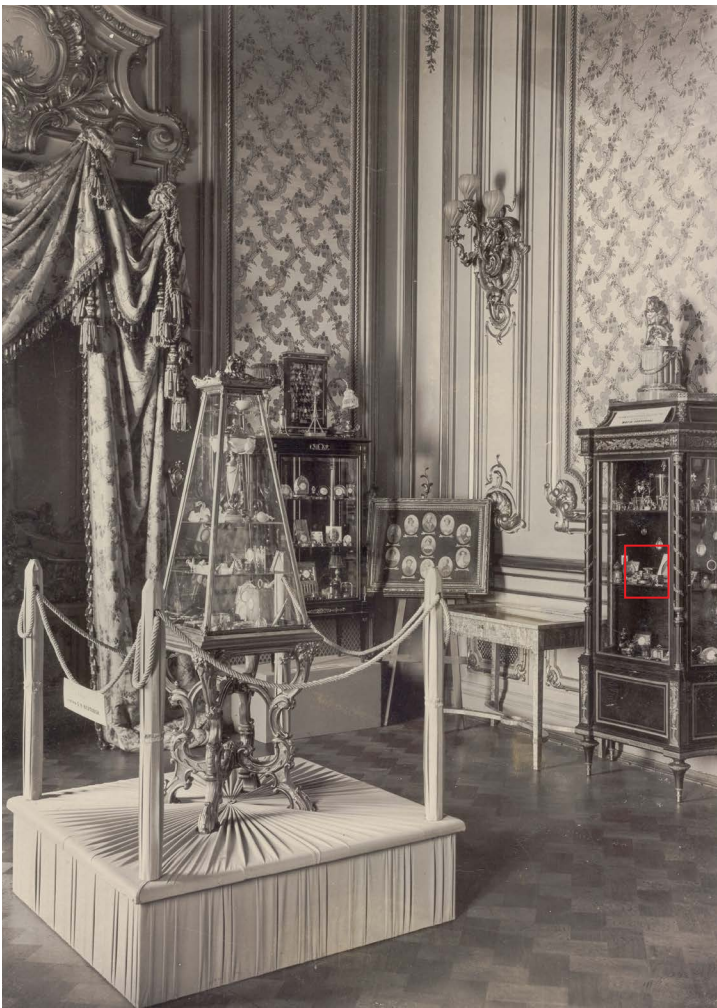
The present miniature chair is amongst the finest works ever created by head workmaster Michael Perchin (Mikhail Perkhin), and helps us

to truly understand why he was described as a 'phenomenal, prodigious talent' (U. Tillander-Godenhielm, *Fabergé: His Masters and Artisans*, London, 2018, p. 71). The minute scale of the present chair made it a showcase for Fabergé's craftsmen to demonstrate a range of skills in replicating the real materials of full-scale objects. Perchin was particularly renowned for his innovative use of guilloché enamels, the perfection of which can be seen in the intricately grained body of the chair, simulating mahogany and its shimmering green seat, set with Empire style gold pailions, enamelled to emulate *moiré* silk. Next to his Imperial Eggs, the present miniature chair is one of Perchin's most impressive expressions of his signature technique.

The ingenious combination of function with decorative fantasy embodied by the present chair has few corollaries. A related chair,

also designed in the Empire style by Henrik Wigström, circa 1911, formed part of the Forbes Magazine Collection and is now held by the Link of Times Foundation in the Fabergé Museum, St Petersburg. The original design for the example by Wigström is known and reproduced in U. Tillander-Godenhielm, P. Schaffer and A.M. Ilich, *Golden Years of Fabergé, Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 103, plate 207.

A further miniature chair created as a saltcellar in the shape of a miniature bidet is part of the India Early Minshall Collection at the Cleveland Museum of Art, Ohio. Created in the Louis XVI style, the original Wigström design for this example is also known (G. von Habsburg and M. Lopato, *Fabergé: Imperial Jeweller*, Washington DC, 1993, cat. 13-14, p. 94).



Photograph of the Fabergé exhibition held in the Von Dervis Mansion in St. Petersburg, 1902, Inv. no 77196, The State Hermitage Museum © The State Hermitage Museum /photo by Svetlana Suetova



Sources for the Design

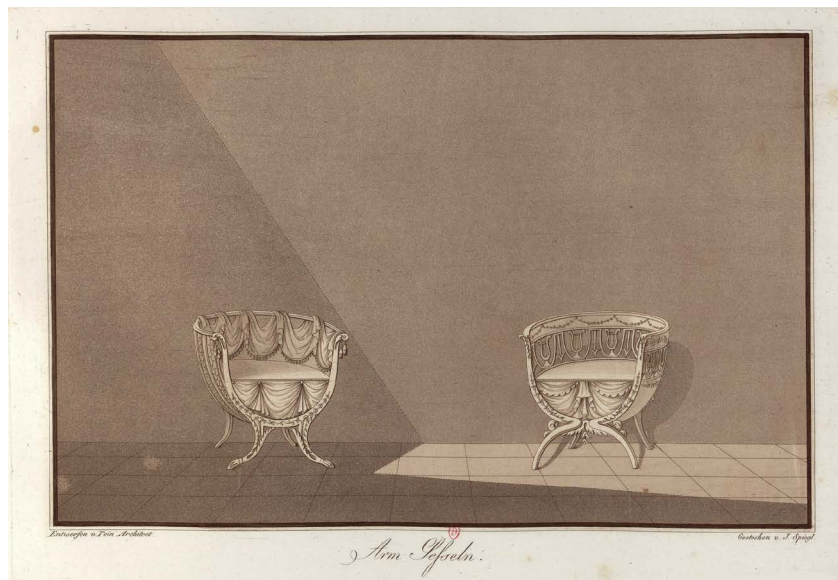
Beyond the vast imaginations of Fabergé's workmasters, little is known about the design sources for miniature pieces of furniture. Architectural drawings appear to have served as inspiration and it has been suggested that the designs of Leo von Klenze (1784-1864), an Imperial Bavarian court architect trained in Berlin and Paris, formed the prototype for the present miniature Empire style chair by Fabergé. The designs of Leo von Klenze are also

reflected in the design of the related Wigström chair in the Link of Times collection at the Fabergé Museum in St Petersburg. In 1839 von Klenze was commissioned by Emperor Nicholas I to build the New Hermitage in St. Petersburg and design all of its furnishings, including its 'furniture, tables, show-cases, armchairs and chairs' (T. Rappe, *The History of the Furniture Collections in the Hermitage, Furniture History*, Vol.29, 1993, pp205-216). Von Klenze sent his drawings for the furniture of the New Hermitage to St. Petersburg between 1842 and 1845 (M.

Gervits *Leo von Klenze and the New Hermitage, Visual Resources*, 1998, 14:2, --125-153). Earlier Leo von Klenze had also famously designed the furniture for a large part of the Royal residence in Munich.

The design of the present miniature chair with its lyre-set back, in particular, also relates to a model from 1810 by George Pein.

We are grateful for the assistance of Galina Korneva and Tatiana Cheboksarova in researching this note.



Georg Pein, *Design for two chairs*, 1809

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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**A FINE AND RARE FABERGÉ
GOLD AND ENAMEL MINIATURE
BONBONNIÈRE CHAIR,
WORKMASTER MICHAEL PERCHIN,
ST PETERSBURG, CIRCA 1898**

in the form of a French Empire *fauteuil en gondole*, the ground engraved to simulate mahogany grain beneath translucent red enamel, the arms and back with pierced lyre-form supports, the seat enamelled in imitation of silk with translucent green over banded wavy engine-turning and decorated with *paillions* including a central urn, the front with a removable drawer, *struck with workmaster's initials, Fabergé in Cyrillic, 72 standard, scratched inventory number 1920* height 5.7cm, 2¼in

PROVENANCE

The collection of Grand Duchess Maria Pavlovna
The Ratibor Family, Princes of Ratibor and Corvey
Sotheby's New York, 16-17 April 2007, lot 32
With Wartski

EXHIBITED

'Charity Exhibition of Fabergé Artistic Objects, Old Miniatures and Snuff Boxes', Von Dervis Mansion, St. Petersburg, 1902

LITERATURE

U. Tillander-Godenhielm, *Fabergé: his masters and artisans*, London, 2018, pp.70-71.

‡ £ 800,000-1,200,000
€ 940,000-1,410,000
US\$ 1,060,000-1,590,000



Fabergé, workmaster Henrik Wigström, *Armchair-shaped Bonbonnière*, St. Petersburg, circa 1911.
Fabergé Museum © Fabergé Museum



Related most closely to an example in the Royal Collection of H.M. Queen Elizabeth II and once part of the Forbes Magazine Collection, the present miniature bonbonnière table is of exceptional quality and rarity.

One of only a few known examples, the design of this table by Michael Perchin (Mikhail Perkhin) dating to circa 1901, exhibits Fabergé's famous whimsy paired with functional design: its top subtly incorporating a hinge to reveal an internal compartment. The diversity of materials used on such a minute scale also distinguishes this desk as a particularly fine showcase for Fabergé's craftsmen to demonstrate their range of skills. The real materials of grand palace furniture are replicated in an extraordinary use of guilloché enamel to emulate mahogany, fine polished nephrite to emulate the lustre of leather, and varicoloured gold mounts inspired by ormolu.

Perchin's sophisticated design for the present table, inspired by the Louis XIV ébénistes Riesener, Weisweiler and Carlin, is most closely related to that of the miniature desk in the Royal Collection of H.M. Queen Elizabeth II (C. de Guitaut, *Fabergé in the Royal Collection*, London, 2003, cat. 245, p. 192). The example in the Royal Collection, also by Perchin, differs only slightly in its use of mother-of-pearl and enamelled trophies to emulate porcelain plaques. It was purchased by Queen Mary from Wartski on 22 November 1947 for £650.

Only a handful of other miniature tables are known. There is a second table in the Royal Collection, presented by Lord Revelstoke to Queen Mary in 1921, of much simpler design, comprised mainly of nephrite panels set in gold (C. de Guitaut, *op.cit.*, cat. 235, p. 188).

A further example, also by Perchin, in the Louis XVI style with agate panels imitating wood set in gold was acquired by the Hermitage in 1984 (G. von Habsburg, *Fabergé Hofjuwelier der Zaren*, Munich, 1986, cat. 256, p. 175).

For another rectangular example using only gold-mounted hardstones, also by Perchin with stock number 5853, and a miniature guéridon with lapis lazuli top and yellow enamel bottom, both by Perchin, see G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, New York, 1979 cat. 51 and 52. A further circular example made by the Moscow branch of Fabergé, incorporating varicoloured gold and opals, was also held in the Forbes Magazine Collection.

The inventories of Grand Duchess Maria Pavlovna, compiled in 1917 (see lot 256), detail one further example of a miniature table by Fabergé, listed as number 559 and described as a bonbonnière table made of agate and rock crystal with gold mounts.

We are grateful for the assistance of Galina Korneva and Tatiana Cheboksarova in researching this note.

257

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**A FINE AND RARE FABERGÉ
VARI-COLOURED GOLD, ENAMEL
AND NEPHRITE MINIATURE
BONBONNIÈRE TABLE,
WORKMASTER MICHAEL PERCHIN,
ST PETERSBURG, CIRCA 1901**

in the form of a Louis XVI style table, the ground engraved to simulate mahogany grain beneath translucent red enamel, the tabletop in nephrite with lattice work edges, the skirt of the table decorated with translucent light blue enamel panels applied with gold flowers, with gold swags attached along the lower border of the skirt, with an openwork gold and nephrite basket sitting in the centre of the four crossbars stemming from the table's legs, *struck with workmaster's initials, Fabergé in Cyrillic, 56 standard, scratched inventory number 6864*; in an original fitted case height 8.9cm, 3½zin.

PROVENANCE

Aux Menus Plaisirs, London
The Forbes Magazine Collection, New York

EXHIBITED

Fabergé Hofjuwelier der Zaren, Kunsthalle der Hypo-Kulturstiftung, Munich, 1986
Fabergé Fantasies: the Forbes Magazine collection, Collection Thyssen-Bornemisza, Lugano, 1987

LITERATURE

A. von Solodkoff, *Fabergé*, London, 1988, p. 20.
A. von Solodkoff, *Fabergé: Juwelier des Zarenhofes*, Hamburg, 1995, cat. 200, p. 186.
A. von Solodkoff, *Russian Gold and Silver*, London, 1981, cat. 135.
G. Hill, *Fabergé and the Russian Master Goldsmiths*, New York, 1989, cat. 246.
G. von Habsburg, *Fabergé Hofjuwelier der Zaren*, Munich, 1986, cat. 525, p. 262.
Exhibition catalogue, *Fabergé Fantasies: the Forbes Magazine collection*, Milan, 1987, cat. 48, p.68.
R. Tromeur-Brenner, C. Forbes, *Fabergé: The Forbes Collection*, Fairfield, 1999, pp. 98-99.

£ 800,000-1,200,000
€ 940,000-1,410,000
US\$ 1,060,000-1,590,000





258

**A FABERGÉ SILVER-GILT AND CLOISONNÉ
ENAMEL KOVSH, WORKMASTER FEODOR
RÜCKERT, MOSCOW, 1908-1917**

the deep circular bowl and hook handle decorated with polychrome geometric motifs and stylized flowers in shades of green, grey and blue on mustard-coloured grounds, raised circular spreading foot, with the original fitted box, *struck with partially obscured K. Fabergé in Cyrillic, overstriking the Cyrillic workmaster's initials FR, 88 standard, scratched inventory number 28846*

length with handle 24.5cm, 9 $\frac{5}{8}$ in.

£ 60,000-80,000

€ 70,500-94,000 US\$ 79,500-106,000



259

**A SILVER-GILT AND CLOISONNÉ ENAMEL
THREE-HANDLED CUP, FEODOR RÜCKERT,
MOSCOW, 1899-1908**

formed as a small three-handled loving cup, chased with oval alternating lobes enamelled with griffins and stylized flowers against varicoloured grounds within applied cable borders, the upper border and shaped handles with stylized, colourful flowers and foliage on a cream ground, the lower register enamelled on varicoloured green grounds, the upper rim with cable border, gilt interior, *struck with maker's initials, 88 standard, scratched inventory number 9125*
height 7.5cm, 3in.

‡ £ 12,000-18,000

€ 14,100-21,100 US\$ 15,900-23,800



260

260

A SMALL FABERGÉ SILVER-GILT AND CLOISONNÉ ENAMEL CUP, PROBABLY BY WORKMASTER FEODOR RÜCKERT, MOSCOW, 1908-1917

barrel-shaped, on raised ring foot, enamelled overall with light pink geometric and floral ornaments on teal and navy grounds, *struck K. Fabergé in Cyrillic beneath the Imperial warrant, 88 standard, scratched inventory number 27987* height 4.3cm, 1 $\frac{5}{8}$ in.

£ 2,000-3,000
€ 2,350-3,550 US\$ 2,650-4,000

261

A SMALL FABERGÉ SILVER AND CLOISONNÉ ENAMEL KOVSH, PROBABLY BY WORKMASTER FEODOR RÜCKERT, MOSCOW, 1908-1917

the shallow circular bowl with unusually shaped and pierced upright handle, the surfaces enamelled with shaded geometric motifs and stylized flowerheads in shades of pink, green and blue on cream white grounds, *struck K. Fabergé in Cyrillic beneath the Imperial warrant, 88 standard, faintly visible rubbed inventory number 18100* length with handle 6.8cm, 2 $\frac{1}{2}$ in.

£ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300



261



262

262

A FABERGÉ SILVER-GILT AND CLOISONNÉ ENAMEL PILL BOX, PROBABLY BY WORKMASTER FEODOR RÜCKERT, MOSCOW, 1908-1917

circular with hinged lid, enamelled with geometric and floral ornaments on grounds of grey and teal, *struck K. Fabergé in Cyrillic beneath the Imperial warrant, 88 standard, scratched inventory number 26690* diameter 5.3cm, 2 $\frac{1}{4}$ in.

£ 4,000-6,000
€ 4,700-7,100 US\$ 5,300-8,000

263

A SILVER AND CLOISONNÉ ENAMEL BELLPUSH, PROBABLY BY FEODOR RÜCKERT, 1908-1917

circular, with scrolls and geometric motifs in shades of green and blue on brown grounds, the push-piece set with a green nephrite cabochon, replaced wooden base, *88 standard* diameter 7.6cm, 3in.

£ 2,000-3,000
€ 2,350-3,550 US\$ 2,650-4,000



263

A SMALL FABERGÉ SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH, PROBABLY WORKMASTER FEODOR RÜCKERT, MOSCOW, 1908-1917

decorated with stylized rosebuds on light pastel green grounds, pierced rectangular handle surmounted by a stylized horse, *struck Fabergé beneath the Imperial warrant*, 88 standard, scratched inventory number 25425
length with handle 6.8cm, 2⁵/₁₆in.

£ 4,000-6,000
€ 4,700-7,100 US\$ 5,300-8,000



A FABERGÉ WEDDING PAIR OF SILVER AND CLOISONNÉ ENAMEL ICONS, MOSCOW, 1908-1917

oval, the basmas, halos and loops enamelled with flowers and scrolls on dark green grounds, *both struck Fabergé in Cyrillic beneath the Imperial warrant (one partially rubbed off)*, 88 standard, with scratched inventory numbers 40655 and 40656

(2)
height with loop 8.5cm, 3³/₄in.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900





266

**A SILVER-GILT AND ENAMEL
PICTORIAL CIGARETTE CASE,
FEODOR RÜCKERT, MOSCOW, 1908-
1917**

the lid painted *en plein* after *The Kiss of the Wave* by Vasily Kotarbinsky (1849-1921) within a border of shaded cloisonné enamel foliate and geometric motifs on a blue ground, the reverse cast and enamelled with the arms of the Leslie family within a gilded cartouche, the border of further cloisonné enamel and cloison coils on varicoloured grounds, cabochon sapphire thumbpiece, gilt interior, *struck with workmaster's initials, 84 standard, Russian control mark L in Cyrillic denoting objects for public sale* width 11.3cm, 4 $\frac{3}{8}$ in.

PROVENANCE

Sotheby's London, 30 November 2011, lot 557

£ 30,000-50,000

€ 35,200-59,000 US\$ 39,600-66,000

267

**A SILVER-GILT AND CLOISSONNÉ ENAMEL
BELT BUCKLE, FEODOR RÜCKERT, MOSCOW,
1908-1917**

decorated with shaded polychrome enamel leaves and coiled
cloison scrolls, *struck with the workmaster's initials*, 84
standard
height 6cm, 2³/₁₆in.

£ 1,000-2,000
€ 1,200-2,350 US\$ 1,350-2,650



267

268

**A SMALL SILVER-GILT AND CLOISSONNÉ
ENAMEL KOVSH, FEODOR RÜCKERT, 1899-1908**

with stylized flowers and foliage in shaded pastel enamels on
black, blue and cream grounds, twisted ropework borders,
hooked handle, *struck with maker's initials*, 84 standard
length with handle 14cm, 5¹/₂in.

£ 4,000-6,000
€ 4,700-7,100 US\$ 5,300-8,000



268

269

**A SMALL FABERGÉ SILVER-GILT AND
CLOISSONNÉ ENAMEL KOVSH, PROBABLY BY
WORKMASTER FEODOR RÜCKERT, 1899-1908**

the body enamelled in typical Rückert style with stylized
foliate ornaments and geometric motifs in shades of green
and blue, shaped raised prow and hook handle, *struck
Fabergé in Cyrillic*, 88 standard
length with handle 10cm, 3⁷/₁₆in.

£ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300



269



270

270

A SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSH, FEODOR RÜCKERT, MOSCOW, CIRCA 1880

the *bombé* bowl decorated with opaque shaded flowerheads and scrolling leaves on an olive-coloured ground, translucent red enamel beaded border, shaped hooked handle, struck with maker's initials, 88 standard, scratched inventory number 7588
length with handle 17.5cm, 6 $\frac{7}{8}$ in.

£ 7,000-9,000

€ 8,200-10,600 US\$ 9,300-11,900

271

A SMALL FABERGÉ SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSH, MOSCOW, 1899-1908

of typical form, the body decorated with scrolling and foliate forms on cream ground, the hook handle with conforming decoration, struck twice with a partially obscured K. Fabergé in Cyrillic beneath the Imperial warrant, 88 standard, scratched inventory number 21857
length with handle 8cm, 3 $\frac{1}{8}$ in.

£ 4,000-6,000

€ 4,700-7,100 US\$ 5,300-8,000



271

272

A FABERGÉ SILVER AND CLOISONNÉ ENAMEL EGG CUP, MOSCOW, 1899-1908

enamelled with panels of stylized flowers and cockerels, struck *K. Fabergé* in Cyrillic beneath the Imperial warrant, 88 standard height 5.1cm, 2in.

£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600



272

273

A SMALL FABERGÉ SILVER-GILT AND CLOISONNÉ ENAMEL CHARKA, MOSCOW, CIRCA 1885

with alternate birds amidst flowers and scrolling foliage in polychrome enamels on gold ground, varicoloured shaded enamel scroll handle, gilt interior enamelled with a heron surrounded by scrolling foliage, struck *K.F* in Cyrillic, 88 standard height 4cm, 1 $\frac{5}{8}$ in.

£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600



273

274

A FABERGÉ SILVER ICON IN THE SHAPE OF A STAR, MOSCOW, 1908-1917

the round painting of a guardian angel covered by glass and set in a star-shaped silver frame, with a twisting border outlining the six points, chased with stylized flowers and foliage in each point, with pastes in imitation of cabochon rubies set in the intersections of each point, wooden back, struck *K. Fabergé* in Cyrillic beneath the Imperial warrant, 84 standard length 11.5cm, 4 $\frac{1}{2}$ in.

£ 10,000-15,000
€ 11,800-17,600 US\$ 13,200-19,800



274



275

**A FABERGÉ SILVER KOVSH,
MOSCOW, 1908-1917**

plain polished surface with raised geometric scrolls, with raised prow and pierced shaped handle, *struck Fabergé beneath the Imperial warrant, 84 standard* length with handle 36cm, 10¹/₄in.

£ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800



276

276

**A FABERGÉ GEM-SET SILVER KOVSH,
MOSCOW, 1899-1908**

the prow cast as a bogatyr's head, the cartouche-form handle with a harpy within a ropework border, the sides set with varicoloured cabochons within strapwork panels, *struck K. Fabergé in Cyrillic beneath the Imperial warrant, 84 standard* length with handle 35.2cm, 13³/₄in.

‡ £ 10,000-15,000
€ 11,800-17,600 US\$ 13,200-19,800

277

**A FABERGÉ SILVER AND CUT GLASS
FRUIT BOWL, MOSCOW, 1899-1908**

in Rococo style, chased with scrolls, sea shells and applied flowers and foliage, *struck K. Fabergé in Cyrillic under the Imperial warrant, 84 standard* height 24.5cm, 9⁵/₁₆in.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900



277



278

**A FABERGÉ SILVER AND HARDSTONE
INKWELL, MOSCOW, 1908-1917**

shaped as a resting elk, the inkwell and stamp compartment decorated with scrolling old Slavic motifs, on a rectangular serpentine base, *struck Fabergé in Cyrillic beneath the Imperial warrant*, 84 standard length 30.4cm, 11⁷/₈in.

W £ 20,000-30,000
€ 23,500-35,200 US\$ 26,400-39,600



279

279

**A FABERGÉ SILVER-MOUNTED CERAMIC
JUG, WORKMASTER JULIUS RAPPOPORT, ST
PETERSBURG, CIRCA 1890**

baluster form, the collar mount with stylized foliage, on a flared reeded base, *struck with workmaster's initials, Fabergé in Cyrillic, 88 standard* height 14cm, 5½in.

£ 4,000-6,000
€ 4,700-7,100 US\$ 5,300-8,000



280

280

**A FABERGÉ SILVER-MOUNTED CUT-GLASS
DECANTER, MOSCOW, 1908-1917**

the tapering glass body cut in a heavy diamond pattern, the plain polished neck chased with a border of flowers and foliage, with suspending bow-mounted laurel festoons, *struck K. Fabergé in Cyrillic beneath the Imperial warrant, 84 standard, scratched inventory number 29052* height 18.5, 7¼in.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900



281

**A FABERGÉ SILVER TABLE LIGHTER,
WORKMASTER JULIUS RAPPOPORT, ST
PETERSBURG, CIRCA 1890**

cast and chased as a standing rhinoceros, the detachable
horn fitted with the wick channel, *struck with workmaster's
initials and Fabergé in Cyrillic, scratched inventory number
9330, 88 standard*
length 15.5cm, 6 $\frac{1}{8}$ in.

‡ £ 30,000-50,000

€ 35,200-59,000 US\$ 39,600-66,000

282

A SILVER-GILT AND CHAMPLEVÉ ENAMEL TEAGLASS HOLDER, SAZIKOV, ST PETERSBURG, LATE 19TH CENTURY

tapering form, decorated with a geometric pattern on plain polished grounds, gilt interior, *struck Sazikov in Cyrillic next to the Imperial warrant, partial 84 standard* height 8cm, 3¹/₂in.

£ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300



282

283

A FABERGÉ SILVER TEA GLASS HOLDER, MOSCOW, 1908-1917

leaf tip border, the body applied with ribbons and laurel wreaths, centred with another leaf tip border suspending laurel swags, the geometric handle chased with a meander pattern border, engraved with Cyrillic initials, possibly *N.H.P.*, gilt interior, *struck K. Fabergé in Cyrillic beneath the Imperial warrant, 84 standard* height 9.4cm, 3⁵/₈in.

£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600



283

284

A FABERGÉ SILVER FOOTED BOWL, MOSCOW, 1908-1917

the circular bowl chased with antheria and palmettes around the rim, the scrolling handles decorated with acanthus leaves, the spreading foot with a stylized leaf border, *struck K. Fabergé in Cyrillic beneath the Imperial Warrant, 88 standard, scratched inventory number 21973* diameter 20.5cm, 8¹/₂in.

£ 2,000-3,000
€ 2,350-3,550 US\$ 2,650-4,000



284

285

A SMALL FABERGÉ SILVER BOWL, WORKMASTER STEFAN VÁKEVÁ, ST PETERSBURG, CIRCA 1898

circular, with a chased laurel leaf border, the bottom with a 1756 half-rouble silver coin of Catherine the Great, inscribed in Russian '22.II.1898 / Mikhailovsky racecourse / II prize / heavy-weight / The mare 'Esmaralda', 8 years', *struck with workmaster's initials, 84 standard, scratched inventory number 3938* diameter 7.8cm, 3in.

£ 1,000-1,500
€ 1,200-1,800 US\$ 1,350-2,000



285

**A FABERGÉ SILVER TEA AND COFFEE SERVICE,
MOSCOW, 1898-1908**

in Rococo taste, comprising a coffee pot, teapot, covered
sugar bowl and creamer, the sides cast and chased with
rocaille scrolls, gilt interiors, ivory insulators, *struck K*.

*Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard,
scratched inventory number 18159*

(4)

height of coffee pot 22cm, 8⁵/₈in.

• £ 20,000-30,000

€ 23,500-35,200 US\$ 26,400-39,600





287

287

A FABERGÉ SILVER TEA SET, MOSCOW, 1908-1917

comprising a teapot, milk jug and double-handled and lidded sugar-bow, all three of rounded shape with typical handles, replaced insulators, *all struck Fabergé in Cyrillic beneath the Imperial warrant, 84 standard, scratched inventory number 37553*

(3)

height of teapot 12.5cm, 47/8in.

± £ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300

288

A FABERGÉ SILVER BOWL, MOSCOW, 1899-1908

in Rococo style, the bowl repoussé with a scallop rim, the handles chased as scrolls, *struck Fabergé in Cyrillic beneath the Imperial warrant, 84 standard width with handles 38.4cm, 15½in.*

± £ 4,000-6,000

€ 4,700-7,100 US\$ 5,300-8,000



288



289

289

A PAIR OF SILVER-GILT AND CLOISSONNÉ ENAMEL SPOONS, 11TH ARTEL, MOSCOW, 1908-1917

the backs of the bowls with brightly coloured enamel floral and foliate ornament on a forest green ground, the twist handles with mitre finials, gilt bowl interiors, *both struck IMA, 84 standard*

(2)

length 19.3cm, 7⁵/₁₆in.

‡ £ 2,000-3,000

€ 2,350-3,550 US\$ 2,650-4,000

290

A SILVER-GILT, CHAMPLEVÉ AND PICTORIAL ENAMEL SPOON, KHLEBNIKOV, MOSCOW, 1895

the bowl enamelled *en plein* with flowers within a floral pattern border on gilt grounds, the handle further enamelled with a wavy pattern, shaped finial, *struck Khlebnikov in Cyrillic next to the Imperial warrant, 84 standard* length 19.5cm, 7⁷/₁₆in.

‡ £ 1,500-2,000

€ 1,800-2,350 US\$ 2,000-2,650



290

291

A PAIR OF SILVER-GILT AND ENAMEL SALT AND PEPPER SHAKERS, ANTIP KUZMICHEV, MOSCOW, 1896-1908

cast and decorated as the towers of the Moscow Kremlin, *struck with workmaster's initials, 84 and 88 standard*

(2)

height of tallest 10.2cm, 4in.

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300



291

**A SILVER AND CHAMPLEVÉ ENAMEL EGG,
OREST KURLYUKOV, MOSCOW, 1908-1917**

with Art Deco patterns representing peacocks and geometric motifs, *struck O. Kurlyukov in Cyrillic*, 84 standard height 10.8cm, 4¼in.

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900



293

294

**A MINIATURE SILVER AND CHAMPLEVÉ
ENAMEL SALT CHAIR, MOSCOW, CIRCA 1885**

decorated with brightly coloured geometric ornaments in translucent and opaque enamels, gilt interior, *struck with unrecorded initials A.L. in Cyrillic*, 88 standard height 4.5cm, 1¾in.

£ 2,000-3,000

€ 2,350-3,550 US\$ 2,650-4,000



292

293

**A SILVER-GILT AND CLOISSONNÉ ENAMEL EGG,
1899-1908**

enamelled with stylized flowers and foliage, opening to form a pair of egg cups, *with obscured maker's mark*, 84 standard height on stand 9.7cm, 3¾in.

£ 4,000-6,000

€ 4,700-7,100 US\$ 5,300-8,000



294



295

295

**A SILVER-GILT, PLIQUE-À-JOUR
AND CLOISONNÉ ENAMEL KOVSH,
GUSTAV KLINGERT, MOSCOW, CIRCA
1885**

enamelled in polychrome geometric and floral motifs, the prow terminating in a seed finial, with flat trefoil handle, raised on twisted cable foot, *struck with maker's initials*, 84 standard length with handle 19.1cm, 7½in.

£ 4,000-6,000

€ 4,700-7,100 US\$ 5,300-8,000

296

**A SILVER-GILT AND PLIQUE-À-
JOUR ENAMEL KOVSH, GUSTAV
KLINGERT, MOSCOW, CIRCA 1880**

with panels of stylized flowerheads and scrolls in shades of blue and crimson, seed shaped finials, ropetwist borders, trefoil handle, 84 standard

length with handle 18.8cm, 7¾in.

For a very similar example please see Sotheby's New York, 16 April 2015, lot 7.

£ 4,000-6,000

€ 4,700-7,100 US\$ 5,300-8,000



296

297

**A SET OF SIX SILVER-GILT AND
PLIQUE-À-JOUR ENAMEL BEAKERS,
OVCHINNIKOV, MOSCOW, 1899-1908**

of typical form, decorated with stylized flowers and foliage, the base centred with a blossom ornament, *all struck with maker's initials in Cyrillic*, 84 standard

(6)

height 4.7cm, 1¾in.

‡ £ 7,000-9,000

€ 8,200-10,600 US\$ 9,300-11,900



297

298

**A SILVER-GILT AND CLOISONNÉ
ENAMEL SUGAR BOWL AND
CREAMER, 6TH ARTEL, MOSCOW,
1908-1917**

the lobed bodies enamelled with conforming
geometric and floral patterns in shades of
forest green and salmon pink, the handles
and the prow further decorated with shaded
varicoloured flowers, the bases engraved with
monogram 'LBH', both bases struck 6MA, 84
standard, scratched inventory number 3643c
(2)

height of bowl with handle 12.1 cm, 4¾ in.

PROVENANCE

Sotheby's, New York, June 16, 1988, lot 355

£ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800



298

299

**A SILVER-GILT AND CLOISONNÉ
ENAMEL CUP AND SAUCER, IVAN
SALTYKOV, MOSCOW, 1887**

with a stylized geometric handle, enamelled
throughout with oval arabesques encircling
stylized and varicoloured flowerheads and
foliage within turquoise bands and white
pellet borders, struck with maker's initials, 88
standard

(2)

height 7.9 cm, 3¼ in.

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300



299



300



301

300

A SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSH, KHLEBNIKOV, MOSCOW, 1908-1917

of oval shape, the stylized angular handle with circular piercing, in Art Deco taste, enamelled with geometric patterns in shades of crimson, mint-green and grey on a silver ground, gilt interior, *struck Khlebnikov in Cyrillic next to the Imperial warrant, 84 standard* length with handle 13 cm, 5 $\frac{1}{8}$ in.

For a similar example, please see G. von Habsburg, *Fabergé: Imperial Craftsman and his World*, London, 2000, cat. 58, p. 71.

£ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800

301

A SILVER-GILT AND CLOISSONNÉ ENAMEL KOVSH, OVCHINNIKOV, MOSCOW, 1899-1908

circular, enamelled in pastels with stylized foliage, pierced shaped handle, gilt interior, *struck with partially obscured mark for Ovchinnikov in Cyrillic, 84 standard, further scratched 44* length with handle 12.5cm, 4 $\frac{7}{8}$ in.

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300



303



302

302

**A SILVER AND CLOISSONNÉ ENAMEL KOVSH,
MARIA SEMYONOVA, MOSCOW, CIRCA 1900**

enamelled with colourful foliage, the front with the Russian Imperial eagle in bright shades of yellow and red on a moss green ground, struck with workmaster's initials, 84 standard, the foot of the bowl inscribed T.J. 32 6/3 length with handle 19cm, 7½in.

PROVENANCE

Sothebys New York, 15 April 2008, lot 440

£ 12,000-18,000

€ 14,100-21,100 US\$ 15,900-23,800

303

**A SILVER-GILT AND CLOISSONNÉ ENAMEL
KOVSH, MOSCOW, 1899-1908**

centred with a double-headed eagle, decorated overall with stylized flowers and foliage in pastel shades of pink and turquoise blue, the interior with a conforming enamelled medallion, struck with an indistinct maker's mark, 84 standard, later Latvian 875 standard length with handle 27.3cm, 10¾ in.

£ 15,000-20,000

€ 17,600-23,500 US\$ 19,800-26,400



304

304

**A SILVER AND CLOISSONNÉ ENAMEL
KOVSH, VASILII AGAFONOV,
MOSCOW, 1908-1917**

enamelled overall with varicoloured stylized foliate scrolls on stippled ground, white pellet borders, *struck with maker's initials, 84 standard*
length with handle 28.5cm, 11¼ in.

£ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800



305

305

**A SILVER-GILT AND CLOISSONNÉ
ENAMEL KOVSH, 11TH ARTEL,
MOSCOW, 1908-1917**

lobed body, enamelled overall with polychrome enamel flowers, berries, foliage and cloisons on gilt stippled grounds within caramel-coloured enamel borders, twisted ropework edges, hooked handle, *struck with 11A, 84 standard, French import marks*
length with handle 24.5cm, 9⅝ in.

£ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800



306

306

**A SILVER-GILT AND CLOISONNÉ
ENAMEL KOVSH, 20TH ARTEL,
MOSCOW, 1908-1917**

of traditional form, enamelled with scrolling floral garlands and blossoms against green and cream grounds with applied beads and cloisons, hook handle, *84 standard* length with handle 17.7cm, 7in.

£ 6,000-8,000

€ 7,100-9,400 US\$ 8,000-10,600



307

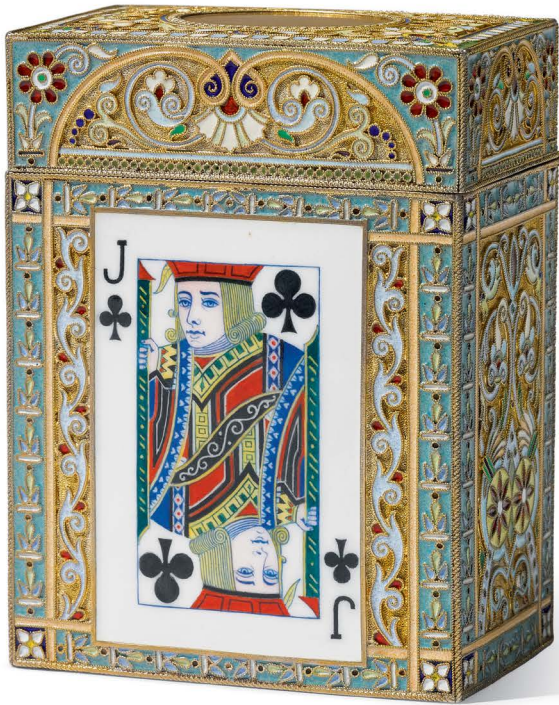
307

**A SILVER-GILT AND CLOISONNÉ
ENAMEL KOVSH, KONSTANTIN
SKVORTSOV, MOSCOW, 1908-1917**

the lobed sides and hook handle with shaded multi-coloured floral and geometric motifs accentuated with beaded rays and cloison coils, gilt interior, *struck with maker's initials*, *84 standard* length with handle 22.9cm, 9in.

£ 18,000-25,000

€ 21,100-29,300 US\$ 23,800-33,000



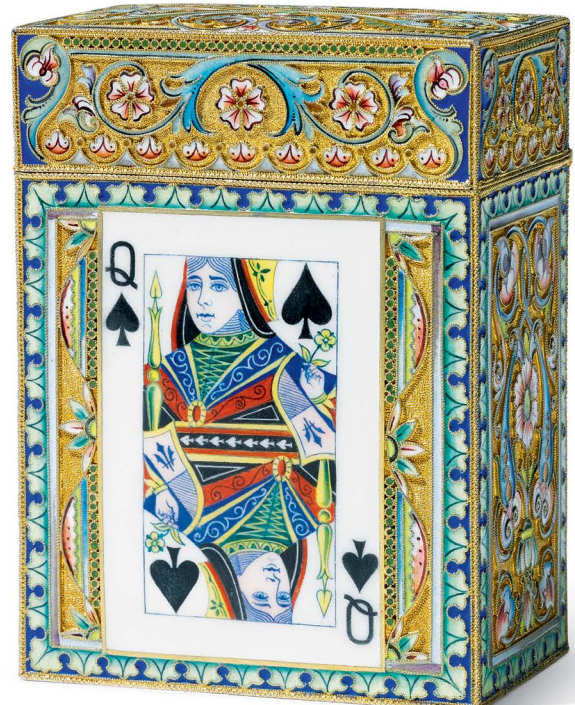
308

308

**A SILVER-GILT AND CLOISONNÉ ENAMEL
CARD CASE, 11TH ARTEL, MOSCOW, 1908-1917**

rectangular, enamelled with foliate and geometric motifs in opaque shades of pastel green and blue on gilt stippled grounds, the front *en plein* with a Jack of Clubs, gilt interior, *struck 11MA, 84 standard, scratched number 1601* height 9.8cm, 4in.

‡ £ 10,000-15,000
€ 11,800-17,600 US\$ 13,200-19,800



309

309

**A SILVER-GILT AND CLOISONNÉ ENAMEL
CARD CASE, 11TH ARTEL, MOSCOW, 1908-1917**

rectangular, decorated with fanciful blossoms and foliage in pastel varicoloured enamels against a stippled gilt ground, the front *en plein* with a Queen of Spades, the back with an oval cartouche engraved with a monogram ECC, gilt interior, *struck 11MA, 84 standard, scratched number 1602c* height 9.8cm, 4in.

‡ £ 10,000-15,000
€ 11,800-17,600 US\$ 13,200-19,800



310

**AN ENAMEL COMMEMORATIVE PLATTER,
OVCHINNIKOV, MOSCOW, 1899-1908**

the centre of plain polished silver with removed commemorative inscription, the border decorated with stylized flowers and foliage on gold ground, centred at the top with two harpies, the corners silver gilt and set with hardstone cabochons, set on a later wooden support, *struck P. Ovchinnikov in Cyrillic beneath the Imperial Warrant, 84 standard*

45.5 by 55.5cm, 17 $\frac{7}{8}$ by 21 $\frac{7}{8}$ in.

W £ 30,000-50,000

€ 35,200-59,000 US\$ 39,600-66,000



311

A SILVER-GILT, CHAMPLEVÉ AND PICTORIAL ENAMEL TANKARD, OVCHINNIKOV, MOSCOW, 1876

cylindrical, on a raised tapering foot, with a central cartouche enamelled *en plein* with a troika riding through a wintry landscape, the body lavishly decorated with foliate scrollwork and geometric motifs with green, blue and black enamel bands, the hinged lid with scrollwork surrounded by white and green enamel, centred with a raised flat dome finial surrounded by a

geometric Greek pattern, the handle enamelled with a row of hearts in translucent red, *struck P. Ovchinnikov in Cyrillic beneath the Imperial warrant, 91 standard* height 13.5cm, 5¼in.

‡ £ 12,000-18,000
 € 14,100-21,100 US\$ 15,900-23,800



312

**A GEM-SET SILVER-GILT
CLOISSONNÉ AND PICTORIAL
ENAMEL TABLE BOX, 11TH ARTEL,
MOSCOW, 1908-1917**

rectangular with stepped lid, the hinged cover with an *en plein* enamel plaque with a scene of a troika race in a Russian village, also set with four cabochon garnets, the sides enamelled with scrolling floral and foliate ornament on a stippled gilt ground within panels of translucent purple enamel, the interior of the cover

enamelled in transparent lavender over a wavy engine-turned ground, 84 standard width 15.2cm, 6 $\frac{1}{8}$ in.

PROVENANCE

Sotheby's New York, 29 October 2013, lot 63

± £ 35,000-45,000

€ 41,000-53,000 US\$ 46,200-59,500



313

**A SILVER-GILT AND ENAMEL BOWL,
OVCHINNIKOV, MOSCOW**

in late 17th century Solvychegodsk taste, circular, the interior enamelled *en plein* with a central medallion depicting a butterfly within an emerald dot border, the surround painted with flowers and birds on traditional white grounds, the exterior decorated with shaded cloisonné enamel flowerheads within scrolling filigree stems on gilt stippled grounds, the reverse with another central medallion inside the foot rim, enamelled with a fly within green spring, *struck*
P.O. in Cyrillic, partial 81 standard
diameter 10.1cm, 4in.

‡ £ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300



314

**A SILVER-GILT CLOSIONNÉ AND PICTORIAL
ENAMEL CASKET, MARIA SEMENOVA,
MOSCOW, 1899-1908**

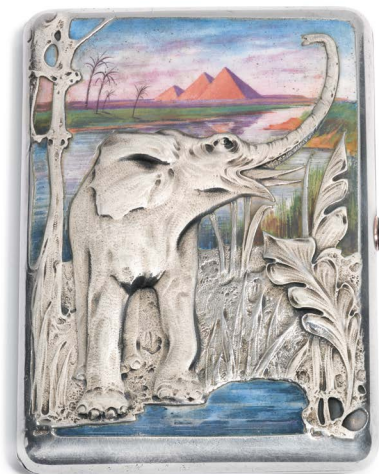
the cover finely enamelled with a bouquet of pansies and roses within a white pellet border, the sides enamelled with colourful shaded scrolling flowers and foliage on a gilt stippled ground, *struck with maker's initials*, 84 standard width 12.4cm, 5in.

‡ £ 12,000-18,000

€ 14,100-21,100 US\$ 15,900-23,800



315



317



316

315

**A RUSSIAN SILVER AND PICTORIAL ENAMEL
SALT THRONE, OREST KURLYUKOV, MOSCOW,
1908-1917**

the back of the throne pierced and set with cabochon hardstones and enamelled *en plein* with a scene of boyarina offering bread and salt before a walled city, the hinged lid and sides enamelled with Art Nouveau style ornament with pink Gerbera daisies, *struck O. Kurlyukov in Cyrillic*, 84 standard
height 12.7cm, 5in.

‡ £ 10,000-15,000
€ 11,800-17,600 US\$ 13,200-19,800

316

**A PARCEL-GILT SILVER AND CHAMPLEVÉ
ENAMEL CARD CASE, OVCHINNIKOV,
MOSCOW, 1874**

the lid decorated with the King of Diamonds in translucent and opaque enamels, the base with hexagonal diaper pattern within blue, gilt reeded sides, *struck P. Ovchinnikov in Cyrillic beneath the Imperial warrant*, 84 standard
height 9cm, 3½in.

‡ £ 4,000-6,000
€ 4,700-7,100 US\$ 5,300-8,000



318

317

**A SILVER AND ENAMEL CIGARETTE CASE,
15TH ARTEL, MOSCOW, 1908-1917**

the lid cast and chased with an elephant on a river bank before an *en plein* painted landscape of the Nile with the pyramids in the background, red cabochon thumbpiece, 84 standard width 11cm, 4³/₈in.

£ 2,000-3,000
€ 2,350-3,550 US\$ 2,650-4,000

318

**A GEM-SET SILVER KOVSH, 4TH ARTEL,
MOSCOW, RETAILED BY SCHEKLEEV, 1908-1917**

the prow centred with a green cabochon flanked by two repoussé birds, the low shaped handle with foliate scrolls and further set with green and red cabochons, struck 4M.A., N.Kl I.V.Schekleeva in Cyrillic, 84 standard length with handle 27.4cm, 10³/₄in.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900



319

**A SILVER, ENAMEL AND CUT-GLASS KOVSH,
KHLEBNIKOV, MOSCOW, 1908-1917**

oval, the handle enamelled *en plein* with a woman in traditional Russian dress, surrounded by cloisonné geometric Pan-Slavic motifs, *struck Khlenbikov in Cyrillic beneath the Imperial warrant*, 88 standard length with handle 32cm, 12³/₄in.

£ 20,000-30,000

€ 23,500-35,200 US\$ 26,400-39,600



320

320

A SILVER AND CRYSTAL BOWL, BOLIN, MOSCOW, 1908-1817

oval, the silver chased ornaments in Neoclassical taste, the body partially ribbed, resting on four lion feet with stylized scrolls and leaves, the cut-glass liner with an undulating cut border, *struck Bolin, 84 standard* length 44cm, 17³/₈in.

£ 5,000-7,000
 € 5,900-8,200 US\$ 6,600-9,300



321

321

A SILVER-MOUNTED CUT-GLASS DECANTER, 4TH ARTEL, MOSCOW, 1908-1917

the baluster body cut with diamonds and fluting, the plain polished collar mount suspending ribbon-tied laurel swags, the hinged lid with a cone finial, the pierced handle chased with further swags and *rocaille* scrolls, *struck 4.A., 84 standard* height 28cm, 11¹/₈in.

‡ £ 2,000-3,000
 € 2,350-3,550 US\$ 2,650-4,000



322

322

**A SILVER MONTEITH, CARL
TEGELSTEN, ST PETERSBURG, 1840**

oval, with a scalloped and shaped edge, chased with acanthus leaves, resting on four scroll feet, with coats of arms on each side, *struck with maker's initials*, 84 standard length 38cm, 15in.

‡ £ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900



323

323

**A LARGE SAMOVAR, BATASHEV
FACTORY, TULA, 1898**

of traditional shape, with wooden handle insulators, inscribed in Russian 'Gifted to the Imperial / Russian General / Consulate in London / by Yakov Vasilevitch / Vishau', with *Batashev factory marks, prizes and the logo of the All-Russian exhibition of 1896 in Novgorod* height 66cm, 26in.

W £ 18,000-25,000
€ 21,100-29,300 US\$ 23,800-33,000



324

**A LARGE SILVER SAMOVAR WITH
STAND AND BOWL, KHLEBNIKOV,
MOSCOW, 1896**

of urn shape, the lobed body flanked by two
scrolling handles with ivorine insulators, the
tap chased as the head of a swan, the tray with
lobed and scalloped edges and a lobed bowl,
*all struck Khlebnikov in Cyrillic with the Imperial
Warrant, 84 standard*

(3)

height 44cm, 17¼in.

W £ 30,000-50,000

€ 35,200-59,000 US\$ 39,600-66,000



325



327



326



328

325

**A SILVER PAPER KNIFE
REPRESENTING LEO TOLSTOY,
KHLEBNIKOV, MOSCOW, 1908-1917**

*struck Khlebnikov beneath the Imperial warrant, 84 standard
length 23.5cm, 9½in.*

† £ 1,500-2,000
€ 1,800-2,350 US\$ 2,000-2,650

326

**A SILVER TEA-GLASS HOLDER,
NICHOLLS AND PLINKE, ST
PETERSBURG, LATE 19TH CENTURY**

*chased and modelled as a bucolic scene, struck
PK and N:P, 84 standard*

height 8.5cm, 3¾in.

‡ £ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300

327

**A SILVER TEA GLASS HOLDER, EGOR
SAMOSHIN, MOSCOW, 1899-1908**

*cast and repoussé with The Three Bogatyrs
holding shields, the handle decorated with
geometric Pan-Slavic motifs and terminating in
a horse's head, further repoussé with the title
in Russian '[The] Bogatyrs' outpost', struck
G. Samoshin and with initials G.S in Cyrillic, 84
standard
height 11cm, 4¼in.*

£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600

328

**A SILVER AND NIELLO TANKARD,
VASILY SEMENOV, MOSCOW, LATE
19TH CENTURY**

*the ribbed body and hinged cover bordered with
Pan-Slavic geometric frieze, the body centred
with a circular reserve and two cartouches
nielloed with views of the Moscow Kremlin and
St Basil's Cathedral, gilt interior, struck with
maker's initials, 84 standard
height with handle 12.3cm, 4¾in.*

‡ £ 4,000-6,000
€ 4,700-7,100 US\$ 5,300-8,000

329

A SILVER ASHTRAY, NICHOLLS & PLINCKE, ST PETERSBURG, 1870

cast and chased as a stylized open-mouthed dolphin, *struck N:P beneath the Imperial warrant, 84 standard* height 11.3cm, 4⁵/₈in.

£ 4,000-6,000

€ 4,700-7,100 US\$ 5,300-8,000



329



330

330

A SILVER OWL, IVAN GUBKIN, MOSCOW, 1857

modelled as an owl perched on a branch, on a rectangular base, *struck with Gubkin in Cyrillic and the State Coat of Arms for Supplier to the Imperial Court, 84 standard* height 15cm, 5⁷/₈in.

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900

331

A SILVER STIRRUP CUP, ANTIP KUZMICHEV, RETAILED BY NEMIROV-KOLODKIN, MOSCOW, 1896

cast, chased and engraved as the head of a bear, with cabochon rubies as eyes, *struck with maker's initials and retailer's mark, 84 standard* height 6.6cm, 2⁵/₈in.

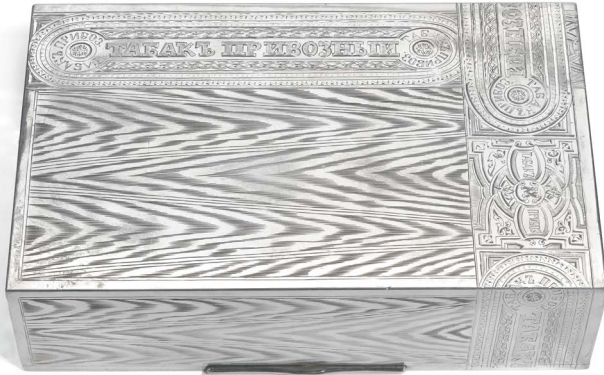
£ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,600



331

332



332

A SILVER TROMPE L'OEIL TABLE CIGAR BOX, IVAN KRUTIKOV, MOSCOW, 1908-1917

engraved and decorated to simulate a wooden cigar box with a label of the cigarmaker Julian ALV and with import tax bands, gilt interior, struck with maker's initials, 84 standard width 17.5cm, 7in.

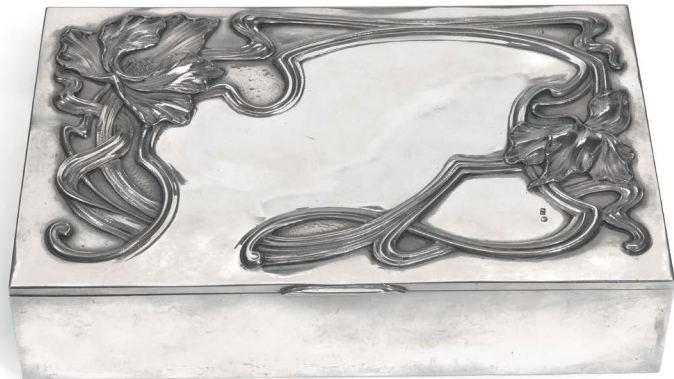
‡ £ 4,000-6,000
€ 4,700-7,100 US\$ 5,300-8,000

333

A SILVER CIGAR BOX, UNKNOWN WORKMASTER, MOSCOW, 1908-1917

plain polished surfaces, the cover repoussé and chased with Art Nouveau flowers, struck with initials G. R. in Cyrillic, 84 standard width 18.6cm, 7³/₈in.

‡ £ 2,000-3,000
€ 2,350-3,550 US\$ 2,650-4,000



333

334

A PAIR OF SILVER TROMPE L'OEIL CIGAR AND CIGARETTE BOXES, ALEXAND MUKHIN AND AN UNKNOWN MAKER, MOSCOW, 1887 AND 1908-1917

both engraved in imitation of wooden cigar boxes, the first decorated with the label of cigarmaker H. Upmann and import tax bands, the lid interior engraved 'A. L. / 1890', struck with maker's initials A.M, 84 standard; the second with an excise duty band, struck with an unrecorded mark VU in Cyrillic, later Polish silver marks

(2)
width of largest 12.4cm, 4⁷/₈in.

£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600



334



335

**A SILVER, NEPHRITE AND ENAMEL
CASKET, SAZIKOV, ST PETERSBURG,
1875**

of trunk form, the stone panels within pelleted and bracketed mounts, the arched lid set with a circular enamel plaque painted with a bird amongst flowers, the ends with swing handles, 88 *standard* width 31.5cm, 12³/₈in.

PROVENANCE

Sotheby's London, 30 November 2011, lot 661

£ 40,000-60,000

€ 46,900-70,500 US\$ 53,000-79,500

**A SILVER TROMPE L'OEIL TEA SET,
ALEXANDER SOKOLOV, ST PETERSBURG,
CIRCA 1882**

chased to imitate basket weave, comprising a coffee pot, a tea pot, a lidded sugar-bowl, milk jug, rectangular handled basket, strainer, sugar tongs and a set of twelve teaspoons, with inscribed monogram JKS, gilt interiors, contained within a fitted wooden box, 84 standard; together with a matching kettle on a four-legged stand and a lamp with ivory handle, 4th Artel, Moscow, 1908-1917, the maker's mark overstruck with unrecorded Cyrillic initials G.Ya, 84 standard (22)

height of kettle on stand 38cm, 15in.

• W £ 40,000-60,000

€ 46,900-70,500 US\$ 53,000-79,500



**A SILVER-GILT AND LACQUER TEA SET,
OVCHINNIKOV, MOSCOW, 1885**

comprising six beakers repoussé and chased with foliage and insects on a deep red lacquer ground, together with a rounded triangular tray of conforming design, decorated with a silver inlaid cobweb, insects and a leaf, in the original fitted box, *struck P.Ovchinnikov in Cyrillic beneath the Imperial warrant, 84 standard*

(7)

height of beakers 8.5cm, 3¼in.

£ 30,000-50,000

€ 35,200-59,000 US\$ 39,600-66,000



**A MONUMENTAL PORCELAIN VASE,
IMPERIAL PORCELAIN FACTORY, ST
PETERSBURG, 1857**

of bandeau form with cylindrical neck and flared foot, on a square gilt-bronze base, the central register painted in imitation of diamond bugnato, with a rounded arch framing a panel based on the *Childhood of the Virgin* by Francisco de Zurbarán, (1658-1660 in the Hermitage Museum, St Petersburg) inscribed on the lower left 'After the picture by Zurbarán' and lower right 'E. Daladugin 1857', the reverse panel painted with gold stylised branches interlocking a cream flower garland with five putti heads, the lower register gilded and decorated with bas-relief flowers and foliage, the scroll handles issuing from acanthus leaves and terminating in flower finials, *apparently unmarked*
height 101.6cm, 40in.

‡ W £ 200,000-300,000
€ 235,000-352,000 US\$ 264,000-396,000

Emblematic of the excellency of the Imperial Porcelain Factory's production, this sumptuous vase is one the last pieces created in the lavish style popularised during the reign of Nicholas I. The beginning of the 19th century saw the expansion of new technical and artistic achievements in painting and form at the Imperial Porcelain Manufactory, which reached their peak in the late eighteen fifties, when this vase was created.

During this time, large and exceptionally crafted vases such as the present lot were commissioned as diplomatic gifts or as presents to be given within the Imperial family on special occasions. One of the favoured traditions of this period was the incorporation of copied canvases in the porcelain design, together with elements borrowed from architecture and decor of the era. Vases were particularly popular both in the Medici and the *bandeau* form, with a large central area of the body that allowed them to be treated as a canvas – something that factory artists enthusiastically took advantage of to

display their work. When decorating vases such as this one, the accomplished master craftsmen from the Imperial Porcelain Factory would seek inspiration among the rich plethora of paintings and decorative arts in the Hermitage Museum. Spanish, Dutch and Italian Old Masters were then transposed on porcelain with the utmost virtuosity, demonstrating the unrivalled level of skill acquired by porcelain painters during this time.

This vase exemplifies the final peak of the classical grand traditions in Imperial porcelain. After the ascension of Alexander II to the throne, the commission of large porcelain pieces dwindled, and the personal tastes of Empress Maria Alexandrovna shifted the porcelain trends into new directions. And even though the second half of the 19th century saw the production of new original forms and designs, very few of them matched the splendour and the scale of the style of earlier periods, so characteristically illustrated in the design and execution of the present lot.



Francisco de Zurbarán, *Childhood of the Virgin*, 1658-1660, St. Petersburg, The State Hermitage Museum
© The State Hermitage Museum /photo by Svetlana Suetova



reverse





339

A PORCELAIN SNUFFBOX IN THE SHAPE OF AN ENVELOPE, IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1762

the lid inscribed with a dedication to Fedosia Mikhailovna Turchaninova, framed with a silver-gilt mount, the thumbpiece decorated with coloured glass in imitation of precious stones, the bottom decorated with a red seal with a depiction of a female head in imitation of a wax letter seal, *unmarked*
width 8.4cm, 2³/₄in.

PROVENANCE

Duke Vladimir Argutinsky-Dolgoruky, St. Petersburg (1874–1941)

LITERATURE

S.N. Kaznakov, *Paketoviya tabakerki Imperatorskago Farforovago zavoda*, St. Petersburg, 1913, Table 17, pp. 153-155.

Produced in the first decades since the inception of the Imperial Porcelain Factory, this rare envelope is an elegant intertwining of established European and emerging Russian porcelain traditions. Although originally conceived in Western Europe, Russian envelope-shaped snuff boxes were more faithful to the epistolary theme, presenting inscriptions with the names and addresses on the lid as well as red stamps imitating the wax seal on the reverse. Quite probably, these boxes would hide a letter inside when they were sent to their receivers as gifts, creating a playful pun. The inscriptions on the lid would be stylized to look like the actual hand writing of the sender, which would have made the gift even more personal and endearing. Another particularity of Russian snuff boxes was that they were made of porcelain rather than enamel, the latter being more commonly used in the European tradition. One of the reasons for this was the foundation of the Imperial Porcelain Factory in St Petersburg in 1744, which quickly gained a reputation for creating refined pieces such as this one.

Envelope-shaped snuff boxes from the Imperial Porcelain Factory were commissioned by private patrons, and each example was carefully documented in the factory's registers. The box from the collection of Vladimir Nikolayevich Argutinsky-Dolgoruky (1874–1941), a Russian art historian and collector, was addressed to a "gracious Fedosia Mikhailovna, honourable titular counsellor Madam Turchaninova at Sysert plant of the Empress Anna." Fedosia Mikhailovna Turchaninova (1722–1763) was a daughter of a wealthy owner of saltworks in Solikamsk near Perm, and her epitaph described her as "pious and merciful." Although snuff boxes in the form of envelopes are sometimes considered as flirtatious souvenirs, the piece addressed to Turchaninova was perhaps an expression of another sort of appreciation considering her righteous reputation.

£ 30,000-50,000
€ 35,200-59,000 US\$ 39,600-66,000



340

340

**A PORCELAIN BOTANICAL
PLATE, YUSUPOV FACTORY,
ARKHANGELSKOE, 1827**

the border with gilt laurel wreath between two gold bands, the cavetto painted with rose specimen after P.J. Redouté titled 'Rosier blanc Royal', the reverse with gilt inscription 'Archangelski 1827' and 'Tome 1er p-36' diameter 24.5cm, 9⁵/₁₆in.

‡ £ 7,000-9,000
€ 8,200-10,600 US\$ 9,300-11,900



341

341

**A PORCELAIN BOTANICAL
PLATE, YUSUPOV FACTORY,
ARKHANGELSKOE, 1826**

the border with a gilt laurel wreath between two gold bands, the cavetto painted with rose specimen after P.J. Redouté titled 'Rosier Eglantier var couleur ponceu', the reverse with gilt inscription 'Archangelski 1826' and 'Tome 1 p 24' diameter 23.5cm, 9¹/₄in.

‡ £ 7,000-9,000
€ 8,200-10,600 US\$ 9,300-11,900



342



343



344

342

A GROUP OF TEN PLATES FROM THE EVERYDAY SERVICE, IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIODS OF CATHERINE THE GREAT (1762-1796) AND PAUL I (1796-1801)

all decorated with flower bouquets and with lightly scalloped edges, comprising one small plate with moulded decoration in the shape of scrolling flowers and foliage and nine plates of various size, all with the border moulded with basket weave, seven with Imperial cypher of Catherine II, two with Imperial cypher of Paul I, one unmarked

(10)
the largest diameter 29.5cm, 11 $\frac{1}{2}$ in.

‡ £ 6,000-8,000
€ 7,100-9,400 US\$ 8,000-10,600

343

A GROUP OF TEN PORCELAIN DISHES FROM THE EVERYDAY SERVICE, IMPERIAL PORCELAIN FACTORY, ST PETERSBURG AND GARDNER PORCELAIN FACTORY, VERBILKI

decorated with flower bouquets on white ground, comprising one small serving plate in the shape of a leaf, a small serving plate with scalloped edges, six round plates, and two large serving dishes, one with blue crossed swords of Gardner Porcelain Factory, 18th century, two with blue factory marks for Imperial Porcelain Factory, period of Paul I, the others unmarked

(10)
the largest diameter 32.9cm, 12 $\frac{7}{8}$ in.

‡ £ 6,000-8,000
€ 7,100-9,400 US\$ 8,000-10,600

344

A PORCELAIN TUREEN AND SERVING DISH FROM THE EVERYDAY SERVICE, IMPERIAL PORCELAIN FACTORY, ST PETERBURG, PERIOD OF CATHERINE THE GREAT (1762-1796)

the tureen decorated with flower bouquets, the cover with rosette finial, *impressed in paste 'pa', '2', '11'*; the dish in conforming style with moulded basketweave borders, with blue Imperial cypher of Catherine II

(2)
length of tureen 41cm, 16 $\frac{1}{2}$ in.

‡ W £ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600



345



346

345

**A PORCELAIN PLATE FROM
THE SERVICE OF THE ORDER
OF ST ALEXANDER NEVSKY,
IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF
ALEXANDER II (1855-1881)**

the cavetto painted with the star of the order and motto 'For Labours and Fatherland' in Russian, the border with moiré sash and badge, gilt rim, with green Imperial cypher of Alexander II
diameter 23.8cm, 9³/₁₆in.

‡ £ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600

346

**A PORCELAIN CENTREPIECE,
PROBABLY IMPERIAL PORCELAIN
FACTORY, ST. PETERSBURG**

the bowl with scrolling gilt handles, the body painted with Neoclassical ornaments and fine landscape views in oval reserves against a buff ground, scalloped rim, the foot in the shape of four lion paws resting on an oval stepped base, impressed in the paste with I.F. in Cyrillic
length 34cm, 13³/₁₆in.

For a similar example by the Imperial Porcelain Factory, please see Sotheby's New York, 17 April 2012, lot 89

‡ £ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300



347

347

A PORCELAIN PLATE FROM THE SERVICE OF THE ORDER OF ST ANDREW, IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG, PERIOD OF ALEXANDER II (1855-1881)

the cavetto painted with the star of the order and motto 'For Faith and Loyalty' in Russian, the border with collar and badge, gilt-edged scalloped rim, with green Imperial cypher of Alexander II
diameter 24.6cm, 9³/₄in.

‡ £ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300



348

348

A PORCELAIN PLATE FROM THE SERVICE OF THE ORDER OF ST ANDREW, GARDNER PORCELAIN FACTORY, VERBILKI

the cavetto painted with the star of the order and motto 'For Faith and Loyalty' in Russian, the border with collar and badge, gilt-edged scalloped rim, with blue factory mark
diameter 24.6cm, 9³/₄in.

‡ £ 4,000-6,000
€ 4,700-7,100 US\$ 5,300-8,000



350



349

349

A PORCELAIN CUP AND SAUCER FROM THE RAPHAEL SERVICE, IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1893 AND 1901

decorated with Neo-classical motifs, the cup centred with a battle of sea gods *en grisaille* against an iron red ground within a shaped cartouche with gilded border with mastic decoration reserved against a band of cream with foliate trophies and grotesques relieved by scenes of classical goddesses against celadon green grounds; with green Imperial cypher of Alexander II and overlaid gilt Imperial cypher of Alexander III, dated 1893; the saucer with panels of foliate trophies and grotesques in celadon, cream, and iron red within gilt borders, with gilt Imperial cypher of Nicholas II dated 1901

(2)
height 8cm, 3¹/₂in.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900

350

A PORCELAIN OYSTER DISH FROM THE RAPHAEL SERVICE, IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG, 1899

of circular shape with rounded handle, the centre with a finely painted vignette of a centaur regarding a classical herm *en grisaille* against an iron red ground in a circular reserve, surrounded by nine radiating panels decorated with foliate trophies and grotesques, the handle with a dragon *en grisaille* against an iron red ground, gilt rim and foot, with gilt Imperial cypher of Nicholas II dated 1899

length 14.5cm, 5⁵/₁₆in.
£ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300



351

**TWO PORCELAIN FIGURES, NOVIY BROTHERS
FACTORY, KUZAYEVO, EARLY 19TH CENTURY**

modelled as a couple wearing oriental clothing and turbans,
both seated on stools smoking hussar pipes, the man
holding a money bag and the woman holding a gilt palmette,
with blue underglaze factory marks

(2)

height 23cm, 9in.

‡ £ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900



352

FEATS OF LABOUR: A SOVIET PORCELAIN PLATTER, STATE PORCELAIN FACTORY, PETROGRAD, CIRCA 1921

Painted by Vasily Timorev, the cavetto with a military scene depicting Soviet soldiers fighting against the Polish white eagle inscribed 'Pan's Poland', the border with a motto in Russian 'From feats of labour to feats of war and from feats of war to feats of labour', signed 'V. Timorev 20.12', with green Imperial cypher of Alexander III dated [18]90, blue factory mark diameter 37.5cm, 14³/₄in.

£ 30,000-50,000

€ 35,200-59,000 US\$ 39,600-66,000

For a comparable platter by Timorev, please see T.N. Nosovich and I.P. Popova, *Gosudarstvennyi farforovyy zavod, 1904-1944*, St. Petersburg, 2005, p. 252.

The visually bold and impressive platter depicts the military conflict on the Polish front. The Polish-Soviet War of 1919–1921 erupted as a continuation of the Russian Civil War and shortly acquired an international dimension. For Lenin, guided by Marxist ideology, this conflict was an opportunity to sovietise Poland and export the socialist revolution further west into capitalist Europe. Renowned worldwide for its strong graphic appeal and a new visual style, *agitfarfor*, or propaganda porcelain, was one of the favoured tools of the new Soviet states to promote their dreams and ideology to the people.

The painter Vasily Timorev trained in the workshop of Ilya Repin at the Saint Petersburg Academy of Arts and Elizaveta Kruglikova's studio in Paris. Timorev began his career as a graphic artist, thereby mastering the skill of creating a synthesis between visual narrative and finely calligraphed inscriptions. In 1918, he started working on propaganda porcelain at the State Porcelain Factory alongside other talented artists who helped the young Soviet government to champion their new vision of the world.



353

**1917-1921: A SOVIET PORCELAIN
PLATTER, STATE PORCELAIN
FACTORY, PETROGRAD, 1921**

oval, painted with bright red numbers commemorating the 5-year anniversary of the Revolution on a field of flowers and foliage, with green Imperial cypher of Nicholas II dated 1907, blue factory mark dated 1921
length 48.8cm, 19¼in.

W £ 15,000-20,000
€ 17,600-23,500 US\$ 19,800-26,400



Alexandra Schekatikhina-Pototskaya (1892–1967) was a visual artist of many genres: painter, illustrator, set and costume designer. However, her landmark works were undoubtedly created in the porcelain workshops of the State Porcelain Factory which she joined at the invitation of Sergei Chekhonin in 1918.

Her upbringing in the family of Old Believers and the influence of her icon painter grandfather sparked the artistic fire that would brightly burn throughout her life. Later, as a student of Nicholas Roerich and Ivan Bilibin, she soaked in their romantic imagery and love of folklore, while in the studios of Maurice Denis, Paul Sérusier and Félix Vallotton she developed her colouristic and ornamental feeling. Schekatikhina's talent in decoration brilliantly matched the Revolutionary pathos of early Soviet porcelain. In her plates and tea sets, the restless energy of avant-garde is masterfully coupled with the refined aesthetics of *Mir Iskusstva*. Each object painted by Schekatikhina-Pototskaya reveals a profound visual reflection, be it a nostalgic story of Russian tradition or a reaction to the ground-breaking modernity of the new Soviet State.

354

**FOLKTALES: A SOVIET PORCELAIN PLATE,
STATE PORCELAIN FACTORY, LENINGRAD,
1925**

after the design by Alexandra Shekatikhina-Pototskaya, the vivid cobalt grounds decorated with four cartouches depicting traditional folk scenes, with scrolling ciselé gilt foliage and a standing central figure, with green Imperial cypher of Nicholas II dated 1895, blue factory mark dated 1925

diameter 25.5, 10¹/₂in.

For comparison, please see T.N. Nosovich and I.P. Popova, *Gosudarstvennyi farforovyi zavod, 1904-1944*, St. Petersburg, 2005, p. 293.

£ 15,000-20,000

€ 17,600-23,500 US\$ 19,800-26,400



355

**1921: A SOVIET PORCELAIN PLATE, STATE
PORCELAIN FACTORY, PETROGRAD, 1921**

after the design by Alexandra Shekatikhina-Pototskaya, the
cavetto painted with flowers, foliage and ciselé gilt wheat
spikelets intertwining the numbers 1921, with green Imperial
cypher of Nicholas II dated 1899, blue factory mark dated
1921
diameter 25cm, 9⁷/₈in.

For comparison, please see N. Lobanov-Rostovsky, *Revolu-
tionary Ceramics: Soviet Porcelain, 1917-1927*, London, 1990,
no. 40, p. 61.

£ 12,000-18,000

€ 14,100-21,100 US\$ 15,900-23,800



356

356

VICTORY TO THE WORKERS: A SOVIET PORCELAIN PLATE, STATE PORCELAIN FACTORY, PETROGRAD, 1921

after the design by Rudolf Vilde, the cavetto painted with flowers and wheat, the rim inscribed 'Sieg-Der-Werktatigen! / 25.Oktober', with green Imperial cypher of Nicholas II dated 1910, blue factory mark dated 1921
diameter 23.7cm, 9³/₁₆in.

£ 12,000-18,000
€ 14,100-21,100 US\$ 15,900-23,800



357

357

RED STAR: A SOVIET PORCELAIN PLATE, STATE PORCELAIN FACTORY, PETROGRAD, 1921

after the design by Mikhail Adamovitch, the cavetto with a red star containing a hand plough and hammer, the rim with agricultural tools and letters, symbolising the promotion of literacy and education of the workers, with green Imperial cypher of Nicholas II dated 1895, cobalt blue factory mark dated 1921
diameter 24cm, 9¹/₂in.

For an identical plate, please see N. Lobanov-Rostovsky, *Revolutionary Ceramics: Soviet Porcelain, 1917-1927*, London, 1990, no. 65, p. 76.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900



358

358

LONG LIVE THE SOVIET POWER: A SOVIET PORCELAIN PLATE, STATE PORCELAIN FACTORY, PETROGRAD, 1921

after the design by Elizaveta Rosendorf, the cavetto painted with hammer, sickle and pliers, the rim inscribed with the slogan in Russian, with green Imperial cypher of Nicholas II dated 1898, blue factory mark dated 1921 diameter 24cm, 9½in.

£ 6,000-8,000
 € 7,100-9,400 US\$ 8,000-10,600



359

359

THE IDLE BELLY MUST NOT ENJOY WHAT TOILING HANDS HAVE WON: A SOVIET PORCELAIN PLATE, STATE PORCELAIN FACTORY, PETROGRAD, 1918

after the design by Sergei Chekhonin, plain white cavetto, the rim inscribed with the quote from Dmitry Minaev's Russian translation of 'Germany. A Winter's Tale' by Heinrich Heine (1844) and a single flower, puce border, with an obscured Imperial cypher of Nicholas II, blue factory mark dated 1918 diameter 23.4cm, 9¼in.

For comparison, please see T.N. Nosovich and I.P. Popova, *Gosudarstvennyi farforovyi zavod, 1904-1944*, St. Petersburg, 2005, p. 234.

£ 8,000-12,000
 € 9,400-14,100 US\$ 10,600-15,900

360

**THE INTERNATIONALE: A SOVIET
PORCELAIN PLATE, STATE
PORCELAIN FACTORY, PETROGRAD,
1921**

the cavetto decorated with two red stars and grey *cisé* geometric shapes, surrounded with the lyrics to The Internationale ('Stand up, damned of the Earth, stand up, prisoners of starvation...'), the borders decorated with colourful geometric shapes and silver inscription 'Workers of the world, unite!', with green underglaze Imperial cypher for Nicholas II dated 1909 and blue factory mark dated 1921, further impressed in the paste with numbers 11 and 0

diameter 23.5cm, 9³/₄in.

£ 6,000-8,000

€ 7,100-9,400 US\$ 8,000-10,600

361

**LUNACHARSKY: A SOVIET
PORCELAIN PLATE, STATE
PORCELAIN FACTORY, PETROGRAD,
1921**

after the design by Alisa Golenkina, the cavetto painted with a portrait of Anatoly Lunacharsky, head of the People's Commissariat of Education (Narkompros), the rim inscribed in Russian 'Through the new school to new life', with obscured green Imperial cypher of Nicholas II, blue factory mark dated 1921

diameter 23.4cm, 9³/₄in.

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900



360



361

362

ARABESQUE AND WREATH: A SOVIET PORCELAIN CUP AND SAUCER, LOMONOSOV PORCELAIN FACTORY, LENINGRAD, 1934

decorated with blue, gold and turquoise geometric patterns and bands of pink, lilac and blue flowers, gilt rims and handle, with green Imperial Cypher of Alexander III dated [18]93, signed, titled and dated by painter Alexey Vorobievskiy

(2)
height of cup 7.5cm, 3in.

PROVENANCE

Private Collection, United Kingdom

£ 800-1,200
€ 950-1,450 US\$ 1,100-1,600



362

363

TWO SOVIET PORCELAIN CUPS, STATE PORCELAIN FACTORY, PETROGRAD, 1922 AND 1923

one with a black basket of fruit and flowers on white ground, gilt rim and handle, with green Imperial cypher of Alexander III dated [18]92, black factory mark dated 1922, N 80/22; the other part of the 'Three Roses' tete-a-tete service by Sergey Chekhonin, with green Imperial cypher of Nicholas II dated 1912, blue factory mark dated 1923

(2)
height of largest 6cm, 2³/₈in.

PROVENANCE

The collection of Nicholas Lynn
Private Collection, United Kingdom

£ 800-1,200
€ 950-1,450 US\$ 1,100-1,600



363

364

WE CELEBRATE BY WORKING: A SOVIET PORCELAIN TEAPOT, STATE PORCELAIN FACTORY, PETROGRAD, 1921

after the design by Rudolf Vilde, the body inscribed with the slogan entwining with a puce ribbon, the base further decorated with flowers, vivid green borders, with green Imperial cypher of Nicholas II dated 1898, blue factory mark dated 1921

height 14cm, 5¹/₂in.

£ 7,000-9,000
€ 8,200-10,600 US\$ 9,300-11,900



364

Evgeni Lanceray's *Bogatyr* (1885) belongs to the canonical depictions of Ilya Muromets in Russian art and was most likely inspired by the monumental painting *The Knight at the Crossroads* by Viktor Vasnetsov (1882, presently in the collection of the State Russian Museum, Saint Petersburg). This impressive bronze captures Ilya Muromets caught in the dramatic moment of choosing his uncompromising destiny: "If I go to the right, I will be rich; if I go to the left, I will be married; if I go straight ahead, I will be killed..." The hero chooses the last option; faithful to his calling, he chooses freedom and dignity over the fleeting pleasures of mortal life.

The Russian Revival style of the late 19th century rediscovered the heritage of traditional myth and fable. Bogatyrs, the legendary heroes, were holding Russia's burgeoning national idea on their shoulders, and Ilya Muromets was an incarnation of the Russian spirit with his enormous power, tremendous courage and, at the same time, endearing humility.

The similarities between Vasnetsov's picture and Lanceray's sculpture are distinct, from the overall romantic mood of the pensive bogatyr holding a lance to the compositional structure of the horseman holding a lance. The lovingly elaborated details, from the intricate folds of the traditional dress and chainmail to the emotional expressions of both the rider and the horse, make this portrait perhaps one of the most psychological works in Lanceray's oeuvre.



365

365

BOGATYR: A BRONZE FIGURAL GROUP, AFTER THE MODEL BY EVGENI LANCERAY (1848-1886), CAST BY CHOPIN, ST PETERSBURG, 1885

dated and inscribed in Cyrillic 'E. Lansere' and 'F. Chopin'

height 80.3, 31½in.

W £ 30,000-50,000

€ 35,200-59,000 US\$ 39,600-66,000

366

COSSACK AND HIS SWEETHEART DESCENDING A ROCKY SLOPE: A BRONZE FIGURAL GROUP, AFTER THE MODEL BY VASILII GRACHEV (1831-1905), CAST BY WOERFFEL FOUNDRY, ST PETERSBURG

inscribed Fabr. C.E. Woerffel.

height 35.5 cm, 14in.

W £ 7,000-9,000

€ 8,200-10,600 US\$ 9,300-11,900



366



367

**SVYATOSLAV ON THE WAY TO
TSARGRAD: A BRONZE FIGURAL
GROUP, AFTER THE MODEL BY
EVGENI LANCERAY (1848-1886), CAST
BY SHTANGE, 1848-1886**

the front of the base with a plaque inscribed in Russian "Мы пострашиме и для России, и для Костяни Жерчи во сража не ии..." / Svyatoslav, on the road to Tsargrad in 970', signed E. Lanceray and N. Shtange
height 55cm, 21½in.

W £ 50,000-70,000
€ 59,000-82,000 US\$ 66,000-92,500

The bronze sculpture depicting the Grand Prince of Kiev Svyatoslav Igorevich was one of the last models designed by Evgeni Lanceray (1848-1886) before his premature death at the age of 37.

A nation forever seeking its identity between West and East, old and new, 19th century Russia was looking back to its history and to the heroes of old times. The Prince of Kiev was known for his military talent and outstanding bravery, which resulted in a significant territorial expansion of the Kievan Rus' back in the tenth century. Almost a thousand years later, Svyatoslav's campaign in Bulgaria was repeated by another great Russian warrior, Alexander II,

who fought against the Ottoman Empire over the Balkans.

Throughout his career, Lanceray worked extensively on historical subjects and created a series of sculptures on the 1877-1878 Russo-Turkish War. In this powerful bronze, the sculptor masterfully caught the fierce temper of the Prince whom Nikolay Karamzin called "Alexandre the Great of ancient Russian history." His open arm holding the sword, the twist of his torso and the impatient horse tossing its head create a dynamic composition which inevitably engages the viewer in this demonstration of bravura and determination.

368

WOLF CAUGHT IN A TRAP: A SMALL GILT-BRONZE FIGURE, AFTER THE MODEL BY NIKOLAI IVANOVICH LIEBERICH (1828-1883), CAST BY WOERFFEL FOUNDRY, ST PETERSBURG

signed Lieberich and Fabr. C. F. Woerfel
height 15cm, 5 $\frac{7}{8}$ in.

£ 7,000-9,000
€ 8,200-10,600 US\$ 9,300-11,900



369

POINTER DOG RESTING: A BRONZE FIGURE, AFTER THE MODEL BY NIKOLAI LIEBERICH (1828-1883), CAST BY WOERFFEL FOUNDRY, ST PETERSBURG, LATE 19TH CENTURY

inscribed in Cyrillic on the collar with 'N. Lieberich', and on the underside with 'Fabr. K F. Woerffel'
length 37 cm, 14 $\frac{1}{2}$ in.

£ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300





370

**LADY CONSTANCE STEWARD
RICHARDSON, AFTER THE MODEL
BY PAUL TROUBETZKOY**

*inscribed 'Paul Troubetzkoy' on the base
height 36cm, 14¼in.*

"I try to portray the spiritual, the abstract – the body animated by the spirit within, not the external features alone," said Paolo Troubetzkoy (1866–1938) about his sculptural portrait of a rebellious British aristocrat turned dancer, Lady Constance Stewart Richardson.

Coming from a noble Scottish family, in her early years, Lady Constance was celebrated in high society as an excellent swimmer and gymnast. However, after reinventing herself as a dancer and performing barefoot, and even bare-legged, in front of laymen at popular London music halls, she angered Edward VII to the point where he ordered to strike her name from the royal records. However, it did not stop her from pursuing her passion, on the contrary, it contributed to her international success.

In this remarkable figurine, the sculptor beautifully captured the grace and tenacity of Lady Constance. Troubetzkoy's society portraits gained him world-wide recognition and were perhaps his favourite genre. The form of portrait-statuettes allowed the artist to depict his models dynamically and fill the space with their charismatic presence, as well as to illustrate his unique capacity for capturing the grace of the living form.

W £ 15,000-20,000
€ 17,600-23,500 US\$ 19,800-26,400



371

**BUCKING BRONCO: A BRONZE
FIGURAL GROUP, AFTER THE
MODEL BY PRINCE PAOLO
TROUBETZKOY (1866 - 1938), 1933**
dated and inscribed 'Paolo Troubetzkoy'
height 43cm, 17in.

Ω W £ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900



372

372

**AN ICON OF THE TRANSFIGURATION
ON MOUNT TABOR, IN A GILT-
METAL AND CLOISSONNÉ ENAMEL
FRAME, ATTRIBUTED TO VASILY
PETROVICH VERESCHAGIN,
MOSCOW, LATE 19TH CENTURY**

the Saviour standing transfigured on Mount Tabor, his garments of shining white, flanked by the Old Testament prophets Elijah and Moses having been granted the vision of theophany, below on the mountain slope the apostles Peter, James and John kneeling in front of the divine light, held in a gilt-metal and enamel frame decorated with foliate forms in Old Russian style and applied with colourful enamel roundels, the border of the painting decorated with enamel motifs and pilasters
71.2 by 41cm, 27³/₈ by 16¹/₂in.

PROVENANCE

Sotheby's London, 8 June 2011, lot 674

This icon is stylistically close to the icon of St Pelagia and St John the Baptist, attributed to Vasily Petrovich Vereschagin (1835-1909), executed for The Cathedral of Christ the Saviour in Moscow, circa 1879-1931. Possibly the offered lot comes from the same Cathedral. Please see Sotheby's London, 1 December 2009, lot 709.

£ 40,000-60,000
€ 46,900-70,500 US\$ 53,000-79,500

373

**AN ICON OF ST ALEXEI,
METROPOLITAN OF MOSCOW, IN
A SILVER-GILT AND CLOISONNÉ
ENAMEL OKLAD, MOSCOW, 1899-1908**

the oklad embossed with pricked robes and book, geometrical hatched ground, the raised halo and corners enamelled with floral motifs, struck with unrecorded workmaster's initials S.G., 84 standard
43.5 by 34.5cm, 17¹/₈ by 13¹/₂in.

£ 15,000-20,000
€ 17,600-23,500 US\$ 19,800-26,400

374

**AN ICON OF ST BARBARA, IN A
SILVER-GILT AND CLOISONNÉ
ENAMEL OKLAD, MOSCOW, 1899-1908**

the borders repoussé and chased with scrolling foliage, the raised halo and crown enamelled in opaque shades of blue and translucent red, with corresponding motifs in the corners, struck I.T. in Cyrillic, possibly for Ivan Tarabrov, 84 standard
31 by 26cm, 12¹/₄ by 10¹/₄in.

Saint Barbara from Heliopolis of Phoenicia, also known as Great Martyr Barbara and one of the Fourteen Holy Helpers, is venerated in both Orthodox, Catholic and Anglican Church. A daughter of a rich idolater Dioscorus, who refused to accept Barbara's Christian faith, she was subjected to torture and beheading. As a punishment for his cruelty, Dioscorus was struck by lightning, which has been associated with the Saint ever since: she is a patron of artillery and mining, is invoked against thunder and lightning, and her blessing is known to protect from sudden and violent death. Saint Barbara is often depicted with a chalice which symbolizes the Last Rites and Barbara's prayers for all those who commemorate her and her sufferings.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900



373



374



375

375

AN ICON OF THE LAMENTATION OF THE MOTHER OF GOD, IN A SILVER-GILT AND CLOISSONNÉ ENAMEL OKLAD, MOSCOW, 1908-1917

depicting the Entombment of Christ, the raised oklad halo enamelled with shaded varicoloured flowers and adorned with pastes in imitation of garnets, the corners enamelled with corresponding motifs, *struck with unknown initials NG in Cyrillic, 84 standard*
37 by 32cm, 14½ by 12⅝in.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900



376

376

AN ICON OF ST SERAPHIM, IN A SILVER-GILT AND CLOISSONNÉ ENAMEL OKLAD, IVAN TARABROV, MOSCOW, 1908-1917

repoussé and chased with the saint praying in a forest, the corners decorated with enamelled flowerheads and scrolls, *struck with workmaster's initials, 84 standard*
31.8 by 27cm, 12½ by 10⅝in.

Saint Seraphim of Sarov, born Prokhor Moshnin (1754–1833), is one of the most respected and loved saints in the Russian Orthodox Church. He was born into a family of a merchant, but from an early age strained towards God and found joy in prayer and reading gospels. Throughout his life, Seraphim of Sarov had many visions of the Virgin Mary who protected him in disease and other hardship. After spending almost 25 years in a forest as a hermit, at the end of his life, he opened his cell to many visitors who looked for a blessing of the famous *starets* and wonder-maker. In 1903, Serafim was canonised, and the glorification ceremony was attended by Tsar Nicholas II and other members of the Imperial Family.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,600-15,900



377

377

AN ICON OF MARY MAGDALEN, IN A SILVER-GILT AND CLOISONNÉ ENAMEL OKLAD, OREST KURLYKOV, MOSCOW, 1894

depicting the Saint standing full length, the silver-gilt oklad repoussé and finely chased, with applied spandrels in opaque blue, red and white enamels, the halo enamelled with the saint's name, the borders with a scrolling foliate pattern, *struck with maker's mark*, 84 standard 32.3 by 27.6cm, 12³/₈ by 10 4/8 in.

PROVENANCE

Sotheby's London, 1 December 2010, lot 710

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900



378

378

AN ICON OF THE TWO METROPOLITANS OF MOSCOW, IN A SILVER-GILT OKLAD, MIKHAIL CHEIN, MOSCOW, 1865

depicting St Peter and St Alexis; the oklad repoussé with scrolling foliage, *struck with workmaster's initials*, 84 standard 31.2 by 26.5cm, 12¹/₄ by 10¹/₂in.

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300



379

379

AN ICON OF THE IVERSKAYA MOTHER OF GOD, IN A SILVER-GILT OKLAD, MOSCOW, 1896-1908

the raised halos and robes decorated with pastes in imitation of precious stones, *struck with workmaster's initials N.I in Cyrillic*, 84 standard 31.6 by 26.6cm, 12³/₈ by 10¹/₂in.

± £ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,600



380

380

AN ICON OF THE FEODORVSKAYA MOTHER OF GOD, IN A SILVER-GILT OKLAD, MOSCOW, 1834

the oklad repoussé and chased with rocaille scrolls, plain polished raised halo, *struck VP in Cyrillic*, possibly for Vasiliy Popov, 84 standard 31.5 by 27cm, 12³/₈ by 10⁵/₈in.

± £ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,600





381

381

**AN ICON OF THE KAZANSKAYA
MOTHER OF GOD, IN A SILVER-GILT
AND CLOISSONNÉ ENAMEL OKLAD,
IVAN ALEXEEV, MOSCOW, 1899-1908**

the robes and borders delicately repoussé and chased, the raised halo and corners enamelled with a floral ornament in opaque pastel shades, struck with workmaster's initials, 84 standard 31.3 by 27cm, 10¼ by 10⅝in.

£ 4,000-6,000
€ 4,700-7,100 US\$ 5,300-8,000

382

**AN ICON OF THE FEASTDAY, IN A
SILVER-GILT OKLAD, T. ZALESOV, ST
PETERSBURG, 1853**

struck with workmaster's initials, 84 standard 35.5 by 30.5cm, 14 by 12in.

£ 4,000-6,000
€ 4,700-7,100 US\$ 5,300-8,000



382

383

AN ICON OF THE ANASTASIS, IN A SILVER-GILT OKLAD, MOSCOW, 1804

repoussé and chased with Christ after the Resurrection, struck with workmaster's initials E.G in Cyrillic, 84 standard
32 by 27cm, 12⁵/₈ by 10⁵/₈in.

PROVENANCE

Private Collection, France.

£ 4,000-6,000

€ 4,700-7,100 US\$ 5,300-8,000

384

THE OLD TESTAMENT TRINITY, RUSSIA, LATE 16TH CENTURY

90 by 68cm, 35¹/₂ by 26³/₄in.

PROVENANCE

Sotheby's London, 16 June 1994, lot 350

Stockholm Auktionsverk, 8 December 2010, lot 2994

£ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800



383



384



385



386



387

385

THE ARCHANGELS MICHAEL AND GABRIEL WITH SCENES, GREECE, LATE 17TH CENTURY

47 by 38cm, 18½ by 14⅞in.

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300

386

SAINT PARASKEVE, GREECE, CIRCA 1600

47.5 by 30.5cm, 18¾ by 12in.

PROVENANCE

Private Collection, Germany

LITERATURE

I. Bentshev, *Ikony svjatykh pokrovitelej*, Moscow, 2007, p. 347.

E. Haustein-Bartsch, *Pforte des Himmels*, Recklinghausen, 2008, cat. no. 27, pp. 44-45.

£ 6,000-8,000

€ 7,100-9,400 US\$ 8,000-10,600

387

ST PETER AND ST PAUL, GREECE, 17TH CENTURY

28.7 by 21.5cm, 11¼ by 8½in.

£ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,600



388



389

388

**MOTHER OF GOD GLYKOPHILOUSA, GREECE,
CIRCA 1700**

30 by 24cm, 11¾ by 9½in.

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300

389

**ANNUNCIATION, VOLGA REGION, RUSSIA,
MID-17TH CENTURY**

72.5 by 56cm, 28½ by 22½in.

PROVENANCE

Paul M. Fekula Collection, New York, USA
Dörling Auktionen, Hamburg, 2 November 1985, Lot No. 160
Private collection, Switzerland

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900

390

**ANGEL IN THE DESERT: ST. JOHN THE
FORERUNNER, NORTHERN SCHOOL,
PROBABLY VYG REGION, RUSSIA, PROBABLY
18TH OR EARLY 19TH CENTURY**

53 by 32cm, 20⅞ by 12⅝in.

£ 4,000-6,000

€ 4,700-7,100 US\$ 5,300-8,000



390



391

391

**BAPTISM OF CHRIST, PSKOV, RUSSIA, LATE
16TH CENTURY**

84 by 63.5cm, 33 by 24³/₄in.

£ 20,000-30,000

€ 23,500-35,200 US\$ 26,400-39,600



392



393

392

EVANGELIST SAINT MARC, RUSSIA, 16TH CENTURY

58.5 by 41cm, 23 by 16 1/2 in.

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900

393

CALENDAR DECEMBER, RUSSIA, 19TH CENTURY

56 by 57.5cm, 22 by 22 3/8 in.

£ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,600

394

A COMPLETE SET WITH THE ANNUNCIATION AND THE FOUR EVANGELIST, OLD BELIEVERS WORKSHOP, RUSSIA, LATE 19TH CENTURY

rare and complete set from a Royal Door (5)

Annunciation 59 by 17.5cm, 23 1/4 by 6 7/8 in.

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300



394



395



396



397

395

THE NATIVITY, MITKOVKA, RUSSIA, 1848

signed and dated in old Slavonic 'Savva Simeonov Stepanov'
with frame 68 by 60cm, 26³/₄ by 23⁵/₈in.

£ 4,000-6,000
€ 4,700-7,100 US\$ 5,300-8,000

396

**SHUISKAYA MOTHER OF GOD, NORTHERN
RUSSIA, CIRCA 1700**

71 by 53cm, 28 by 20⁷/₈in.

PROVENANCE

Phillips Amsterdam, April 1979, Lot 106
Private Collection, The Netherlands

£ 7,000-9,000
€ 8,200-10,600 US\$ 9,300-11,900

397

**MOTHER OF GOD JOY OF ALL WHO SORROW,
PALEKH, RUSSIA, LATE 19TH CENTURY**

36.5 by 28.5cm, 14¹/₈ by 11¹/₄in.

£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600



398



398

398

DORMITION AND THE ELEVATION OF THE TRUE CROSS, RUSSIA, 19TH CENTURY

(2)
each panel 20.5 by 18cm, 8 by 7 1/8 in.

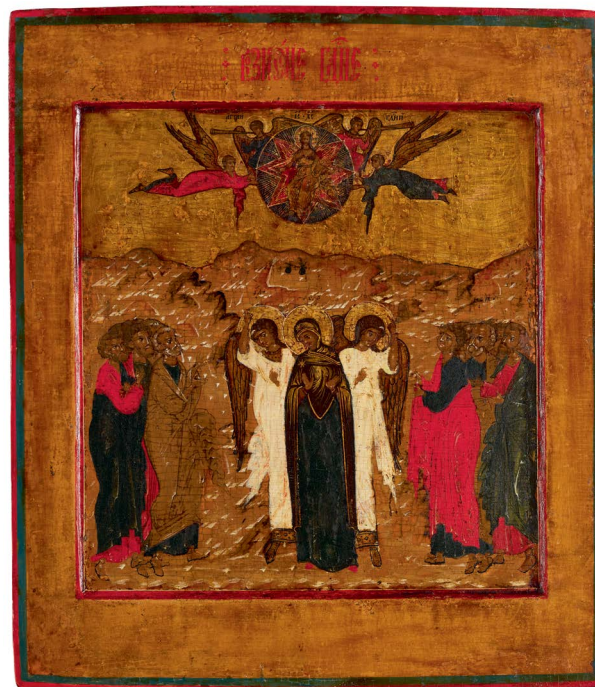
£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600

399

ASCENSION OF CHRIST, RUSSIA, 18TH CENTURY

31.2 by 27.5cm, 12 1/4 by 10 7/8 in.

£ 3,000-5,000
€ 3,550-5,900 US\$ 4,000-6,600



399

END OF SALE

Sotheby's EST. 1744

MIKHAIL LARIONOV, *Still Life*
Estimate £1,000,000–1,500,000*

Russian Pictures

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* Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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A Russian Neo-Classical
Gilt-Bronze Guéridon
Late 18th Century
Estimate £40,000–£60,000*



STYLE
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J.M.W. TURNER, R.A.
Sun-rise. Whiting Fishing at Margate
Estimate £800,000–1,200,000



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“The Fife Tiara is an incredibly exciting acquisition, and its display at Kensington helps us bring the palace’s glittering past to life like never before.”

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How to Bid



1. Browse

FIND WORKS YOU ARE
INTERESTED IN AT
[SOTHEBYS.COM/AUCTIONS](https://www.sothebys.com/auctions)

2. Register

SIGN UP TO BID IN
YOUR DESIRED SALES

3. Bid

CHOOSE YOUR PREFERRED
BIDDING METHOD

Guide for Telephone Bidders

General

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

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

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

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

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

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

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

Registering to Bid

Please indicate the sale number, sale title and sale date.

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

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

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

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

New Clients

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

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

Conditions of Telephone Bidding

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

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

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

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

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction (including guidance on how to bid during the online pre-bidding period prior to the live auction). All bidders should read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property.

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 £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% 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.

Bidding in advance of the live auction If you are unable to attend the live auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on www.sothebys.com or via the Sotheby's App or via any other online platform through which bidding is made available (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to the item of property on which you want to bid, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will automatically continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform dur-

ing the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) indicating whether you have won or lost each lot on which you have placed a bid. Alternatively, you may continue to bid during the live auction in person or on the telephone, in each case pursuant to the Conditions of Business applicable to the relevant sale. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

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 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 cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. 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 exhibition. 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 below.

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 publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. 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 live auction (of which any bidding in advance of the start of the live auction (via an Online Platform or otherwise) forms a part) 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 live auction (including by submission of a bid in advance of the start of the live action via

an Online Platform or otherwise) 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 the Live Auction Bids may be executed prior to the start of the live auction by the method explained above and bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

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 published below.

Bidding in Person If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. 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.

Advance Bidding Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION") and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid during the live auction above your predetermined maximum bid via an Online Platform at the next increment above your maximum bid.

Telephone Bids If you cannot attend the live 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. Please contact the Bids Department for further assistance.

Live Online Bidding If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the "Bidding in advance of the live auction" method described in the section headed 'BEFORE THE AUCTION' above and during the live auction via an Online Platform). For information about registering to bid via an Online Platform on www.sothebys.com or via the Sotheby's App, please refer to www.sothebys.com. Bidders using an On-

line Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed below at www.sothebys.com, as well as the Conditions of Business applicable to this 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 published below.

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 (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

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. 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 published below.

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 published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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

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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further 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

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 11 of the Conditions of Business for Buyers published below). 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 beside the lots of property included in this sale.

◊ 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 suc-

cessfully 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 included in this sale 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 included in this sale are offered without a reserve, these lots are indicated by a box (□). If all lots included in this sale 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 11 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 sale. 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 below.

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 live 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 cataloguing (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 live 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 property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

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

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Dunceggan 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 published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live 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 cataloguing 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 cataloguing, 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 live auction. Bidders who wish to bid in person 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) Where available, telephone 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 live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, 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 start of the live 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) During the live auction, 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 live 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 live 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 live 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 live 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.

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 live 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. 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 live 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 live 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 live auction.

11. 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 published in respect of the lot 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.

12. 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 of the sale. 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.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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 ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on www.sothebys.com or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs 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 Online Terms.

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing

through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an 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, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the 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 saleroom notices and announcements which will be accessible on the Online Platforms.

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. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on www.sothebys.com 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 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 is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a

client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

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

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 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 live 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 live 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 live 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 live 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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

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

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

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

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

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

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

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

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IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

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

£1 = US\$1.318

£1 = €1.17

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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

COLLECTION OF LOTS MARKED 'W'

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

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

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

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

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

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

❖ NOTICE REGARDING BURMESE JADEITE AND RUBIES

Jadeite and rubies of Burmese origin and articles of jewellery containing jadeite or rubies of Burmese origin less than 100 years old may not be imported into the US. Certification of non-Burmese origin will be required before import of jadeite or ruby into the US.

It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation before shipping. The inability of import of any such items shall not justify cancellation or rescission of the sale contract 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.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of timber covered by upholstery or fabric.

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GLOSSARY OF TERMS

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

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

PAINTINGS

1 GIOVANNI BELLINI

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

2 ATTRIBUTED TO GIOVANNI BELLINI

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

3 STUDIO OF GIOVANNI BELLINI

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

4 CIRCLE OF GIOVANNI BELLINI

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

5 STYLE OF.....; FOLLOWER OF GIOVANNI BELLINI

In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

6 MANNER OF GIOVANNI BELLINI

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

7 AFTER GIOVANNI BELLINI

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

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

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

10 Dimensions are given height before width.

11 Pictures are framed unless otherwise stated.

SILHOUETTES AND MINIATURES

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

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

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

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

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

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

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

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

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

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

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In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures,

Sotheby's UK

has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



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

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