

RUSSIAN WORKS OF ART

IMPORTANT SILVER AND
OBJECTS OF VERTU

New York

20 May 2015



CHRISTIE'S

SPECIALISTS AND SERVICES FOR THIS SALE

SILVER SPECIALISTS

Jeanne Sloane,
International Head of Silver
jsloane@christies.com

Jennifer Pitman,
Specialist Head of Department
jpitman@christies.com
Tel: +1 212 636 2250
Fax: +1 212 636 4921

ADMINISTRATOR

Nick Dinerstein
ndinerstein@christies.com
Tel: +1 212 636 2250
Fax: +1 212 636 4921

BUSINESS MANAGER

Cameron Mehlich
cmehlich@christies.com
Tel: +1 212 636 2235
Fax: +1 212 636 4921

*For general enquiries about
this auction, email should
be addressed to the auction
administrator
Tel +1 212 636 2260
Fax +1 212 636 4925*

RUSSIAN WORKS OF ART SPECIALISTS

Alexis de Tiesenhausen
International Head of Russian Art
atiesenhausen@christies.com

Mark Moehrke
Head of Department
mmoehrke@christies.com
Tel: +1 212 636 2260
Fax: +1 212 636 4925

ADMINISTRATOR & CATALOGUER

Diana Friedman
difriedman@christies.com
Tel: +1 212 636 2260
Fax: +1 212 636 4925

BUSINESS MANAGER

Chloe Waddington
cwaddington@christies.com
Tel: +1 212 974 4469
Fax: +1 212 636 4925

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437
Fax: +1 212 636 4938

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Singapore
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cfasssingapore@christies.com

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ESTATES AND APPRAISALS

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Fax: +1 212 636 2370
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AUCTION CALENDAR

To include your property in these sales please consign ten weeks before the sale date. Contact the specialists or representative office for further information.

MAY 21

The English Collector
London, King Street

JUNE 1

Important Russian Art
London, King Street

JUNE 2

Centuries of Style
London, King Street

The Connoisseur's Eye
New York, Rock
Center

JUNE 3

Old Master Paintings
New York, Rock
Center

JUNE 10

European Furniture
and Works of Art
London, King Street

JUNE 10-11

20/21 Design
New York, Rock
Center

JUNE 18

The Art of Collecting:
A Private Collection
New York, Rock
Center

JUNE 30

The Collection of
Richard Mellon Scaife
New York, Rock
Center

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RUSSIAN WORKS OF ART

IMPORTANT SILVER AND OBJECTS OF VERTU

Wednesday 20 May 2015

PROPERTIES FROM

An Important Swiss Collector
The Descendants of Grand Duke George
Mikhailovich
A New England Collector
The Forbes Collection
A New York Private Collection
The Parisette Family Collection
A Northeastern Collection
A Distinguished Private Collection
The Descendants of Grand Duchess Xenia
Alexandrovna
The Collection of Mr. and Mrs. Wiegand
The Abbott-Guggenheim Collection
Mr. Jorge Comandari
The Collection of Robert Wood Johnson IV
Old South Church in Boston
The Collection of Mrs. James Bishop
Peabody
The Sabet Family Collection

AUCTION

Wednesday 20 May 2015
at 10.00 am (Lots 1-402)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	16 May	10.00 am – 5.00 pm
Sunday	17 May	1.00 pm – 5.00 pm
Monday	18 May	10.00 am – 5.00 pm
Tuesday	19 May	10.00 am – 5.00 pm

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be
referred to as **DIANA-3730**

AUCTIONEER

James Bruce-Gardyne (# 0940126)
Andrew McVinish (# 1379272)

CONDITIONS OF SALE

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

BUYING AT CHRISTIE'S

For an overview of the process, see the
Buying at Christie's section.
[43]

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Front cover: Lot 32
Back cover: Lot 277

CHRISTIE'S



1

A JEWELED GOLD CIGARETTE CASE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF EDWARD SCHRAMM, ST. PETERSBURG, CIRCA 1890

Rectangular with rounded corners, spot-hammered overall, the cover applied with a flower spray set with three heart-shaped cabochon rubies and three circular-cut diamonds, the hinged cover with cabochon sapphire push-piece, *marked on flange*
3¼ in. (8.3 cm.) high

\$6,000–9,000

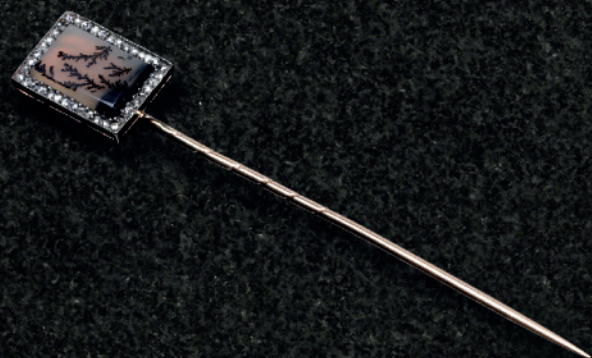
PROVENANCE:

Anonymous sale, Christie's, New York, April 20, 2001, lot 38.

With M.S. Rau Antiques, New Orleans. Acquired from the above by the present owner.

EXHIBITED:

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé*, 1986, no. 155, illustrated p. 152.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

2

A JEWELED GOLD AND MOSS AGATE PIN

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ALFRED THIELEMANN, ST. PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 95117 OR 25117

With a rectangular moss agate terminal within a rose-cut diamond border, with a later gilt-metal fastener, *marked on pin*
2⅝ in. (6.7 cm.) long

\$7,000–10,000



PROPERTY FROM THE FORBES COLLECTION

3

**A TWO-COLOR GOLD, NEPHRITE AND GUILLOCHÉ ENAMEL
HAND SEAL**

BY FABERGÉ, CIRCA 1905

The spherical carved nephrite handle supported on a cylindrical stem enameled in translucent pink over a wavy guilloché ground, the reeded domed foot beneath a gold laurel band, with a hardstone matrix engraved 'Trapped', *apparently unmarked*, in the original silk and velvet-lined wood case, stamped 'Fabergé St. Petersburg Moscow, London' beneath the Imperial warrant 1¼ in. (3.2 cm.) high

\$12,000–18,000

PROVENANCE:

With A La Vieille Russie, New York.

Mr. and Mrs. Ezra Zilkha, New York, by whom presented to Mr. and Mrs. Christopher Forbes.

LITERATURE:

Forbes, C. & Tromeur-Brenner, R. *Fabergé, The Forbes Collection*, New York, 1999, p. 194, ill. p. 195

PROPERTY FROM THE COLLECTION OF EUGENE V. THAW

4

A JEWELLED SILVER AND NEPHRITE MAGNIFYING GLASS

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST. PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 45502 OR 49502

Circular, the side of the silver mount cast and chased with a continuous guilloché pattern, the edges cast and chased with egg and dart motif, enclosing a convex glass, the upper part of the handle applied with intertwining snakes with diamond set eyes, the heads set with yellow diamonds, with tapering nephrite cylindrical lower section, *marked on upper handle*

6¾ in. (17.1 cm.) long

\$10,000–15,000





5

A PAIR OF JEWELLED AND ENAMELED GOLD CUFFLINKS

BY FABERGÉ, WORKMASTER'S MARK INDISTINCT, ST. PETERSBURG, CIRCA 1910, SCRATCHED INVENTORY NUMBER 86163

Circular, enameled in opaque pale green within rose-cut diamond borders, with gold links and bar terminals, *marked on posts*, in a fitted silk-lined case stamped in Russian 'Fabergé St. Petersburg Moscow London' beneath the Imperial warrant ½ in. (1.3 cm.) diameter

\$15,000–20,000

PROVENANCE:

Purchased by Lady Cooper of Hursley from Fabergé's London branch on February 22, 1910 for £24, 10 shillings.



6

A GEM-SET GOLD-MOUNTED, SILVER-GILT AND GUILLOCHÉ ENAMEL CIGARETTE CASE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST. PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 21854

Étui-form, the body enameled overall in translucent white over a wavy guilloché ground, the cover with a pearl set border, with a gold laurel band on either side and cabochon moonstone push-piece, the inside cover inscribed in Russian '[To] Dear Georgy, [From] Petey', in associated wood, silk and velvet-lined case stamped in Russian 'K. Fabergé/ St. Petesburg, Moscow, Odessa, London', *marked throughout*; together with a framed reproduction of the original design

3½ in. (9 cm.) high

\$15,000–20,000



7

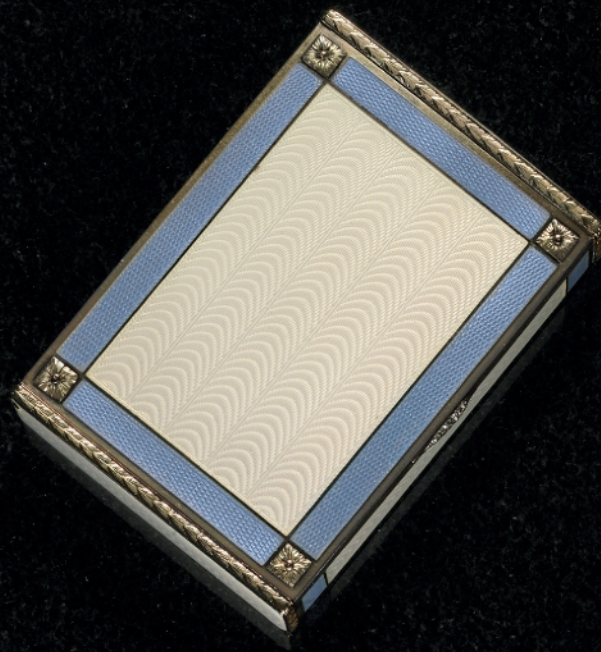
A SILVER-GILT AND GUILLOCHÉ ENAMEL DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST. PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 26756

Square, enameled in translucent white over a sunburst guilloché ground, centering a white enamel dial within a beaded border, black Arabic chapters and pierced rose gold hands, all within a guilloché pattern border, with scroll strut and later wood back, *marked throughout*

4 in. (10.2 cm.) high

\$50,000-70,000



VARIOUS PROPERTIES

8

**A JEWELED SILVER AND GUILLOCHÉ
ENAMEL CIGARETTE CASE**

BY FABERGÉ, WITH THE WORKMASTER'S MARK
OF VLADIMIR SOLOVIEV, ST. PETERSBURG,
1908-1917

Rectangular with rounded corners, enameled
overall in translucent white over a wavy
guilloché ground, within borders of light
blue enamel over a cross hatched ground,
the corners applied with silver-gilt rosettes
between chased gold laurel borders, with
diamond-set thumb-piece, *marked inside cover
and base*

3½ in. (8.9 cm.) long

\$8,000–12,000

PROVENANCE:

Anonymous sale; Christie's, New York,
October 31, 1990, lot 152.

Acquired at the above sale by the present
owner.



PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTION

9

**A PAIR OF JEWELED GOLD AND GUILLOCHÉ
ENAMEL CUFFLINKS**

BY FABERGÉ, CIRCA 1900, SCRATCHED
INVENTORY NUMBER 62425

Each circular, enameled overall in
translucent light pink over a wavy guilloché
ground, centering a diamond and within
rose-cut diamond set borders, with gold
terminals, *apparently unmarked*

¾ in. (1.9 cm.) diameter

\$10,000–15,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

10

**A GEM-SET GOLD, SILVER-GILT AND GUILLOCHÉ ENAMEL
PARASOL HANDLE AND PARASOL**

PROBABLY BY FABERGÉ, WITH INDISTINCT WORKMASTER'S MARK,
ST. PETERSBURG, 1899-1904

The cylindrical handle enameled overall in translucent light pink over a wavy guilloché ground, between chased laurel borders, the end with a laurel-chased openwork mount set with rubies, with a cabochon amethyst finial, mounted on a wood shaft with later fabric parasol, *marked on mount*

The handle 2 ½ in. (6.35 cm.) high

\$10,000–15,000



PROPERTY FROM THE FORBES COLLECTION

11

A JEWELED GOLD CIGARETTE CASE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLMSTRÖM, ST. PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 12229

Rectangular, engraved inside on one side, 'En souvenir des journées passées ensemble à Peterhof et au camp, Juillet 1894 Friedrich' and on the other 'Hold my hand and never let it go, I have put into it all my life, my dreams, and trust, Happiness I thought I'd never know, You gave to me; so hold my hand until it turns to dust - 9th July 1939', with gold-mounted cabochon sapphire push-piece, *marked inside cover and base*

3½ in. (9 cm.) long

\$7,000-9,000

PROVENANCE:

Grand Duke Friedrich of Mecklenburg (1861-1897).

Alexander Maximovich Reutern (1849-1912).

Baron and Baroness Max de Reutern, Rome.

Alexis P. Tessier, New York.

Acquired from the above by the present owner.

EXHIBITED:

Las Vegas, Rio All-Suites Hotel & Casino, *Peterhof: Treasures of Russia*, 1998/99, p. 103, illustrated.

LITERATURE:

Forbes, C. & Tromeur-Brenner, R. *Fabergé, The Forbes Collection*, New York, 1999, p. 140, illustrated. p. 141.

PROPERTY FROM THE FORBES COLLECTION

12

A JEWELED GOLD PRESENTATION CIGARETTE CASE

APPARENTLY UNMARKED, PROBABLY RUSSIA OR BULGARIA, CIRCA 1890

Rectangular with rounded corners, the cover applied with diamond, emerald, and ruby, cypher of King Ferdinand I of Bulgaria, beneath a crown, with integral vesta compartment and match strike and tinder cord, with emerald thumb-piece, *apparently unmarked*
3½ in. (8.9 cm.) long

\$8,000-12,000

PROVENANCE:

Presented by King Ferdinand I of Bulgaria (1861-1948) to

Alexander Maximovich Reutern (1849-1912).

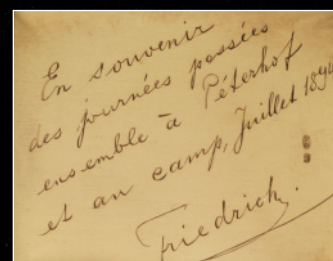
Baron and Baroness Max de Reutern, Rome.

Alexis P. Tessier, New York.

Acquired from the above by the present owner.

LITERATURE:

Forbes, C. & Tromeur-Brenner, R. *Fabergé, The Forbes Collection*, New York, 1999, p. 140, ill. p. 141.



11 (detail)



VARIOUS PROPERTIES

13

A SILVER-GILT AND AVENTURINE QUARTZ PHOTOGRAPH FRAME

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN,
ST. PETERSBURG, CIRCA 1890

Rectangular, the quartz panel centering an oval aperture within a dot-and-dash border, the corners applied with ribbon-tied laurel wreaths, all within a key pattern border, the silver-gilt backing with suspension loop and later scroll strut, *marked on back*
4¾ in. (12.1 cm.) high

\$30,000-40,000

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

14

**A RARE JEWELLED SILVER AND GOLD MAID OF
HONOR CYPHER**

ST. PETERSBURG, 18TH CENTURY AND LATER

In the form of the Cyrillic initial 'E' for the Empress Catherine II, set with rose-cut diamonds mounted in silver-topped gold, surmounted by a diamond-set crown, the reverse applied with a later gold hinged double pin and pin guard, *apparently unmarked*
2¾ in. (6.7 cm.) high

\$60,000–80,000

PROVENANCE:

Anonymous sale, Sotheby's, New York,
23–24 June 1980, lot 434.

Acquired at the above sale by the present owner.



14



The rank of maid of honor (*freilina*) was instituted by Catherine II (1729–1796), who reigned as empress from 1762 to 1796. The exact year the title was instituted is not known; however, it is thought to have been nearer the end of the empress's reign. The configuration of the award, which was introduced by Catherine and remained the same through the reign of Nicholas II, consisted of the reigning empress's initials surmounted by the imperial crown. When a new empress ascended to the throne, or upon the death of a dowager empress, the initials were changed. The present badge is in the form of the Cyrillic initial *E* and the numerals *II*, which stand for Ekaterina II. Examples of maid of honour badges from the reign of Catherine II are exceedingly rare. One example is held in the collection of the State Hermitage Museum in St. Petersburg and another was sold Christie's, Geneva, 17 November 1981, lot 179. The present brooch is thought to have been re-mounted in the nineteenth century using the original diamonds.

Young ladies who were appointed as maids of honour to the empress came from the most illustrious families of the Russian Empire. Their fathers served with distinction in either the civil service, the military, or at court. The nomination was thus an honour for her father and her family at large, as much as it was for the young lady. (U. Tillander-Godenhielm, *The Russian Imperial Award System 1894–1917*, Helsinki, 2005, p. 35). Prior to being appointed a maid of honour, a young lady's character, and her family and social circle, were carefully scrutinised. The position afforded a young lady many privileges, the foremost of which was access to the Imperial court. Such access allowed her to form an influential network, which could be beneficial to her future.

For a further discussion of the subject of maids of honour and ladies of the Russian Imperial court, see U. Tillander-Godenhielm, *op cit*, pp. 31–45.

We are grateful to Ulla Tillander-Godenhielm for her assistance with the present lot.



15





16

VARIOUS PROPERTIES

15

A JEWELED TWO-COLOR GOLD AND GUILLOCHÉ ENAMEL IMPERIAL PRESENTATION BROOCH

APPARENTLY UNMARKED, RUSSIA, PERIOD OF ALEXANDER II (1855-1881)

Converted from a ring, of diamond form, the central dark blue guilloché enamel plaque with the cypher of Emperor Alexander II beneath an Imperial crown, within a border of old-cut diamonds, *unmarked*

1 in. (2.5 cm.) high

\$10,000-15,000

PROVENANCE:

Acquired by Frederic Collin Walcott (1869-1949), Soviet Union, early 1920s.

By descent to the present owner.

Frederic Collin Walcott served as an assistant to President Herbert Hoover in the American Relief Administration (formerly the U.S. Food Administration) during the First World War. Created in 1917, the organization played a significant role in support of the reconstruction of Europe following the war and was a major source of food relief during the Russian Civil War (1917-1922). In 1921, Walcott traveled to the Soviet Union in his work with the American Relief Administration. He later served in the U.S. Senate from 1929 to 1935.

16

A RARE JEWELED SILVER AND GOLD MAID OF HONOR CYPHER

ST. PETERSBURG, 1828-1855

In the form of the Cyrillic initial 'A' for the Empress Alexandra Feodorovna, set with rose-cut diamonds mounted in silver-topped gold, surmounted by a hinged rose-cut diamond-set Imperial crown, *unmarked, numbered III*, with the original pale blue moiré silk ribbon 2 3/8 in. (6.7 cm.) high, with crown

\$50,000-70,000

There were two categories of maids of honor: maids of honor 'of the suite' and maids of honor 'of the city'. The former, who were required to live at the palace, constituted a much smaller group (from one to five during this period), and the latter a much larger group (approximately 250 in 1916) (U. Tillander-Godenhjelm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005, pp. 35-37).

Maid of honor cyphers consisted of the reigning Empress's initials surmounted by the Imperial crown. When a new empress ascended to the throne, or upon the death of a dowager empress, the design was changed. The present badge is in the form of the Cyrillic initial 'A', which stands for Empress Alexandra Feodorovna (1798-1860), dating the badge to the reign of Emperor Nicholas I (1796-1855). Based on the research of Valentin Skurlov and Ulla Tillander-Godenhjelm, it is possible to conclude that the present cypher was one of only fourteen presented between 1828 and 1855. Another cypher from the same period was sold Christie's, London, November 26, 2012, lot 315.

For a further discussion of the subject of maids of honor and ladies of the Russian Imperial court, see U. Tillander-Godenhjelm, *op. cit.*, pp. 31-45. Also see S. B. Patrikeev, A. D. Boinovich, *The Badges of Russia*, Vol. III, Moscow-St Petersburg, 2005, p. 140.

We are grateful to Ulla Tillander-Godenhjelm for her assistance with the present lot.

We are thankful to Valentin Skurlov for researching the present lot.

17

A JEWELED GOLD IMPERIAL PRESENTATION BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST. PETERSBURG, CIRCA 1913, SCRATCHED INVENTORY NUMBER 3495

Circular, centering an Imperial crown within a square reserve, the crown and corners set with faceted gem stones, within openwork filigree scrolls, all within a rose-cut diamond border, *marked on pin and pin guard*

1 in. (2.5 cm.) diameter

\$20,000–30,000

PROVENANCE:

Supplied by Fabergé to the Imperial Cabinet on January 10, 1913 at a cost of 150 roubles under the number 3495; entered into the Cabinet's stock under the number 289.

Discharged in 1916 for the journey of Dowager Empress Maria Feodorovna (1847–1928) to Kiev.

Decommissioned on May 23, 1917; the brooch possibly remained in the possession of the Dowager Empress.

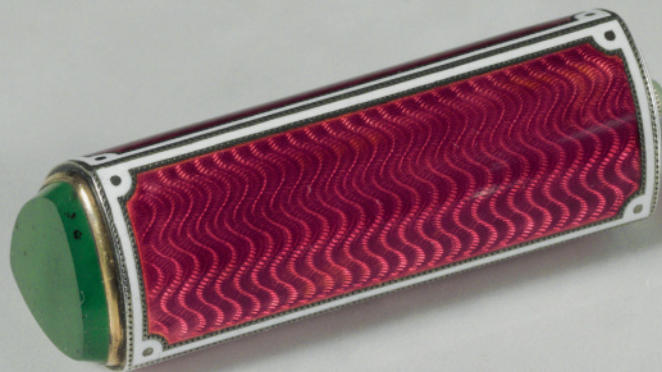


Copy of Fabergé invoice.

ПРИХОДЪ.					
НАЗВАНИЕ ВЕЩЕЙ.					
Възв.	Възв.	Възв.	Възв.	Възв.	Възв.
20	1913	Брошь из жел. руд. Фаберже	1	150	180
					180
РАСХОДЪ.					
КУДА ПОСТУПИЛИ.					
Възв.	Възв.	Възв.	Възв.	Възв.	Възв.
23.05	1917	По распоряж. Императрицы Марии Федоровны киев. 1916.	1	150	180

Copy of Imperial Cabinet ledgers.

Imperial Q



Copy of Fabergé invoice.

18

A SILVER-GILT, GUILLOCHÉ ENAMEL AND NEPHRITE HAND SEAL
BY FABERGÉ, ST. PETERSBURG, CIRCA 1906, SCRATCHED INVENTORY
NUMBER 12884

Of triangular section, enameled in translucent raspberry over a wavy
guilloché ground, within opaque white borders, with a circular
nephrite matrix and beryl finial, apparently unmarked
3¾ in. (9.5 cm.) long

\$14,000–18,000

PROVENANCE:

Purchased by the Dowager Empress Maria Feodorovna (1847–1928)
from Fabergé's St. Petersburg branch on May 12, 1906 for 165
roubles.

Nepin O



19

**AN IMPORTANT JEWELLED AND ENAMELED GOLD AND AGATE
SIGNET RING**

BY FABERGÉ, PETROGRAD, CIRCA 1915, SCRATCHED INVENTORY NUMBER
91968

Of typical form, with an oval agate matrix engraved with the cypher
of Grand Duchess Tatiana Nikolaevna beneath an Imperial crown,
the border enameled with white diamond pattern on a royal blue
ground, *apparently unmarked*

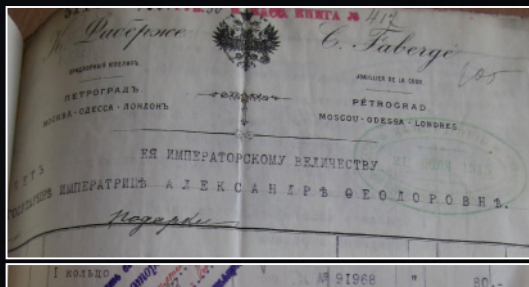
\$20,000–30,000

PROVENANCE:

Purchased by Empress Alexandra Feodorovna (1872–1918) from
Fabergé's Petrograd branch on March 18, 1915 for 80 roubles.



(detail of matrix)



Copy of Fabergé invoice.

Antiquities

PROPERTY OF A LADY OF TITLE

20

AN IMPORTANT JEWELLED SILVER-GILT IMPERIAL PRESENTATION BROOCH

BY F. BUTZ, ST. PETERSBURG, CIRCA 1883

In the form of the cypher for Emperor Alexander III, set with rose-cut diamonds, beneath a diamond-set Imperial crown, the reverse applied with a pin, *apparently unmarked, one edge engraved with the number III*

1¼ in. (3.2 cm.) long

\$12,000–15,000

PROVENANCE:

Grand Duchess Xenia Alexandrovna (1875–1960).

Prince Nikita Alexandrovich (1900–1974).

Prince Alexander Nikitich (1929–2002).

Based on the research by Valentin Skurlov, the present brooch is one of a small number designed by Julius Butz and made by the Russian Imperial Court Jeweler, F. Butz, for the coronation of Emperor Alexander III in 1883. For a presentation tie pin of similar design by F. Butz, see Ulla Tillander-Godenhielm, *Jewels from Imperial St. Petersburg*, St. Petersburg and La Berlière, 2012, p. 177.

PROPERTY OF A LADY OF TITLE

21

A RARE AND IMPORTANT ENAMELED GOLD COMMEMORATIVE PENDANT

PROBABLY BY FABERGÉ, ST. PETERSBURG, CIRCA 1888

Oval, the front enameled *en plein* with the icon of the Mandylyon [*Spas Nerukotvorenniy*], the reverse engraved with the crowned cyphers of Emperor Alexander III and Empress Maria Feodorovna and the Russian inscription 'In memory of [our] salvation', all within a blue enamel border, the lower edge engraved in Russian '[To] Dear Xenia', with suspension ring and loop, *indistinctly marked on loop*

1½ in. (3.8 cm.) high

\$14,000–18,000

PROVENANCE:

Grand Duchess Xenia Alexandrovna (1875–1960).

Prince Nikita Alexandrovich (1900–1974).

Prince Alexander Nikitich (1929–2002).

In October 1888, Emperor Alexander III and family were aboard the imperial train en route from Sevastopol to Moscow. The train was travelling too fast and derailed near the town of Borki. None of the imperial family was hurt, but twenty-two passengers were killed and thirty-five injured. The fact that the imperial family escaped unscathed was attributed to the Emperor's great strength, which allowed him to prevent the coach from crushing its occupants, and was regarded by the empress as a miraculous escape. To commemorate the event, the emperor and empress commissioned these gold medallions, each of which was given to members of the entourage. The present lot is notable for the fact that it was the personal medallion of Grand Duchess Xenia Alexandrovna, the eldest daughter of the emperor and empress. An important heirloom, it has descended in the family of the grand duchess to the present day.



21 (inscription)



21 (two views)

Xenia

PROPERTY OF A NEW ENGLAND ESTATE

22

AN IMPORTANT JEWELED AND ENAMELED TWO-COLOR GOLD IMPERIAL PRESENTATION SNUFF BOX

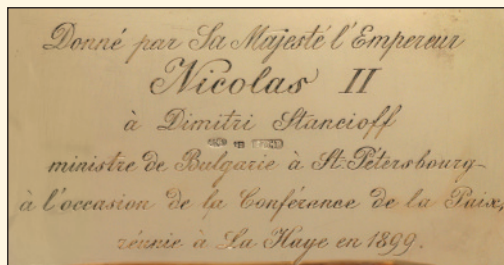
MARKED K. HAHN, WITH THE WORKMASTER'S MARK OF CARL BLANK, ST. PETERSBURG, 1899

Rectangular with canted corners, the hinged cover enameled in translucent steel blue over a wavy guilloché ground, bordered with trails of yellow gold flowers and pink gold rosettes, the corners set with cabochon emeralds, centering an applied diamond-set Imperial double-headed eagle within an oval cartouche enameled in translucent opalescent pink on a sunburst guilloché ground, within a rose-cut diamond border, all within a translucent red champlevé enamel border, and sides and base plain gold, with everted semi-circular gold thumb-piece, the inside cover inscribed in French, 'Given by His Majesty the Emperor Nicholas II to Dimitri Stancioff Bulgarian minister in St. Petersburg on the occasion of the Conference of Peace of 1899, met at the Hague in 1899', marked inside cover and base
3¼ in. (8.2 cm.) wide

\$120,000–180,000

PROVENANCE:

Presented by Emperor Nicholas II (1868–1918) to the Bulgarian minister in St. Petersburg, Dimitri Stancioff (1863–1940), on the occasion of the Hague Convention of 1899.



(inscription inside cover of box)



Dimitri Stancioff, circa 1899.

Image courtesy of the Stancioff family.



П Р И Х О Д Ъ .							
№ № по отпис.	Когда по- ступил на приходъ и по какому происхо- ждению.	Название вещей.	Кол-во.	По цѣбѣ.		На сумму.	
				Руб.	Коп.	Руб.	Коп.
		Набѣжки украшенныя французскими камнями					
33.	Завѣдѣна изображеніемъ Государственн. 1899. года герба, золотомъ и бриллиан- тами, рубли отъ 1000. Таблет.		1.	"	"	1000.	"

Copy of Imperial Cabinet ledger.

IMPERIAL PRESENTATION SNUFF BOXES

The Imperial Russian Court was renowned for presenting lavish gifts to Russian and foreign dignitaries, a tradition that flourished especially during the reign of Emperor Nicholas II (1894-1917). Presentation snuff boxes were typically awarded to Russians in state service, however they were also awarded to foreign dignitaries as an act of diplomacy or as a means of commemorating special occasions connected to the imperial family. These snuff boxes were primarily made by the court suppliers Hahn, Fabergé, Bolin and Koehli. Between 1894 and 1917, only 59 were produced by the firm of Hahn (U. Tillander-Godenhielm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005, p. 179).

These snuff boxes were usually applied with the cypher of the emperor; those applied with the imperial double-headed eagle, such as the present lot, are quite rare. During the reign of Nicholas II, 280 Russian subjects and 90 foreign dignitaries received imperial presentation snuff boxes with the emperor's jeweled cypher. According to the research of U. Tillander-Godenhielm, only five presentation snuff boxes with the imperial double-headed eagle have survived, and the present lot is the only box with a provenance. Another snuff box with the imperial double-headed eagle, by Fabergé, was sold as part of The Kazan Collection of Fabergé, Christie's, New York, April 15, 1997, lot 180. For a further discussion of the topic, see U. Tillander-Godenhielm, *op cit*, pp. 218-219.

HAHN AND CARL BLANK

The firm of Hahn was established by Karl Hahn in 1873 and eventually became an important supplier to the Russian Imperial Court, receiving the title of purveyor to the court during the reign of Emperor Alexander III (1881-1894). In 1903, the title of purveyor to the court was renewed for Karl Hahn's son, Dmitrii Karlovich. The production of the firm was handled primarily in the workshops of Carl Blank and Alexander Treiden, who worked exclusively for Hahn. Blank was the son of a Finnish blacksmith and served as head workmaster for Hahn from 1892 to 1909. The firm's many commissions to the Imperial Cabinet included the coronation crown of Empress Alexandra Feodorovna (1872-1918), diamond insignia of various orders, presentation jewelry, cigarette cases and snuff boxes (U. Tillander-Godenhielm, *op. cit.*, pp. 179-184). Related imperial snuff boxes made by Carl Blank for Hahn, applied with the diamond cypher of Nicholas II, were sold Christie's, London, May 28, 2012, lot 218 and Christie's, London, November 28, 2008, lot 229A. For a further comparable imperial presentation snuff box by Carl Blank for Hahn, please see G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 336, no. 907, illustrated. This snuff box was sold Sotheby's, New York, December 8, 1992, lot 184.

РАСХОДЪ.						
Когда выдана и по какому назначению.	Куда поступили.	Кол-во.	По цѣбѣ.		На сумму.	
			Руб.	Коп.	Руб.	Коп.
1899. года	Българскому Дипломату, г-ну Александру Станкову.	1.			1000.	

Copy of Imperial Cabinet ledger.

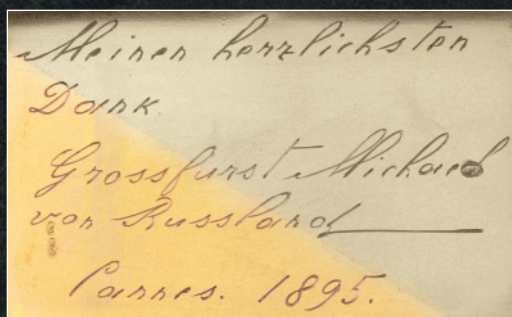
DIMITRI STANCIOFF

The present enameled gold snuff box by Hahn was originally entered into the Imperial Cabinet's ledgers on August 3, 1899 at the cost of 1,000 roubles under the number 33. The box was discharged on the same day and presented to Dimitri Stancioff, the Bulgarian minister in St. Petersburg.

Dimitri Stancioff (1863-1940) came from a prominent Bulgarian merchant family, which was closely associated with support for Bulgaria as an independent state. In 1896, as relations between Bulgaria and the Russian Empire began to warm, Stancioff became the first Bulgarian named as diplomatic agent to the court of the Russian Emperor. A posting to St. Petersburg was a tremendous honor, as governments trusted only their most skilled diplomats as representatives to Russia, one of the Great Powers of Europe. Stancioff and his family served in Russia for ten years, and while the Bulgarian mission to Russia was not an embassy, Stancioff's duties nevertheless increased as the relationship between the two countries grew closer. By 1898, the relationship had grown so close that the Bulgarian royal couple, Prince Ferdinand (1861-1948) and Princess Marie Louise (1870-1899), was invited to St. Petersburg for a state visit. The Stancioffs were integral to organizing the visit and ensuring that it was a success.

In 1899, Stancioff represented Bulgaria at the first Hague Peace Conference, which was convened at the initiative of Emperor Nicholas II (1868-1918). The main accomplishment of the conference was the establishment of the Permanent Court of Arbitration, the first global mechanism for the settlement of disputes between states. In recognition of Bulgaria's close relationship with Russia and his personal role in the peace conference, Stancioff was awarded the present enameled gold snuff box by Nicholas II. An inscription on the inside cover of the box marks the occasion. Stancioff was eventually promoted to the rank of minister plenipotentiary and envoy extraordinary to the court of the Russian Emperor, an honor that reflected the two countries' relationship and Stancioff's own accomplishments. For a further discussion of Dimitri Stancioff's life and career, see Dr. Mari A. Firkatian, *Diplomats and Dreamers: The Stancioff Family in Bulgarian History* (New York, 2008).

We are thankful to Ulla Tillander-Godenhielm, Valentin Skurlov and Dr. Mari A. Firkatian for their assistance in researching the present imperial snuff box by Hahn.



(inscription inside cover)

23

A SILVER AND GOLD PRESENTATION CIGARETTE CASE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLMSTRÖM, ST. PETERSBURG, CIRCA 1895

Rectangular with rounded corners, the cover split diagonally in half and chased with reeding in gold, the other half spot-hammered on silver, one corner applied with the cypher of Grand Duke Michael Mikhailovich beneath Imperial crown, with integral vesta compartment with match strike, one end fitted with tinder cord, with a gold-mounted cabochon sapphire thumb-piece, the inside cover inscribed in German 'My heartfelt thanks/ Grand Duke Michael/ from Russia/ Cannes. 1895.', marked inside cover and base, in a later fitted wood, silk and velvet-lined case stamped in Russian 'Fabergé/ St. Petersburg/ Moscow, London' beneath the gilt Imperial crown

3¾ in. (9.5 cm.) wide

\$18,000-24,000

PROVENANCE:

Presented by Grand Duke Michael Mikhailovich (1861-1929) to an unknown recipient, Cannes, 1895.

Anonymous sale, Sotheby's, New York, April, 2007, lot 404.



VARIOUS PROPERTIES

24

A GEM-SET TWO-COLOR GOLD IMPERIAL PRESENTATION TIE PIN

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ALFRED THIELEMANN, ST. PETERSBURG, CIRCA 1910, SCRATCHED INVENTORY NUMBER 2639

Shaped as an Imperial double-headed eagle centering a ruby, in the original silk and velvet-lined leather box stamped with the Imperial warrant, *marked on pin*
 3¼ in. (8.3 cm.) long

\$7,000–10,000

PROVENANCE:

Acquired by the Cabinet of His Imperial Majesty from Fabergé's St. Petersburg branch on August 3, 1910 for 25 roubles.

According to Ulla Tillander-Godenhielm, models for tie-pins decorated with the Imperial double-headed eagle, such as the present lot, or with an Imperial crown were produced in small quantities: a maximum of six pins for each model. These Fabergé pins were then presented to people of different ranks during state visits by the Imperial family.

We are thankful to Valentin Skurlov for researching the present lot.

For another nearly identical pin, see *Fabergé and the Russian Jewellers*, Wartski, London, 2006, no. 135, p. 54, illustrated p. 49.

For further information on Imperial presentation tie-pins and a nearly identical tie-pin set with a sapphire, by Alfred Thielemann, see Ulla Tillander-Godenhielm, *The Russian Imperial Award System during the Reign of Nicholas II, 1894-1917*, Helsinki, 2005, pp. 206-207.



25

A GEM-SET GOLD STICKPIN

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST. PETERSBURG, 1899-1908

The terminal formed as the cypher of Grand Duke George Mikhailovich, surmounted by a diamond and ruby set Imperial crown, *marked on pin*, in later fitted case
 2¾ in. (7 cm.) high

\$5,000–7,000



VARIOUS PROPERTIES

26

A SILVER AND ENAMEL VODKA CUP IN THE FORM OF A KHIVER

MAKER'S MARK OF E. E. PARKINEN, ST. PETERSBURG, 1908-1917

Shaped as a khiver of an officer from the General Staff attached to Guard units, the top, lower rim and cap of the khiver enameled in black within borders enameled in translucent red, the central part with blue enamel, applied with a silver double-headed Imperial eagle surmounted by a star of the order of St. Andrew, with a detachable cone-shaped finial imitating feathers, *marked on base*
2¾ in. (7 cm.) wide

\$10,000-15,000



27

28

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

27

A TWO-COLOR GOLD PENCIL

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF VLADIMIR SOLOVIEV, ST. PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 25847

Flattened rectangular with rounded corners, reeded overall, with a laurel-chased border, containing a gold-mounted pencil, *marked throughout*

2 $\frac{5}{8}$ in. (6.7 cm.) long

\$3,000–5,000

PROPERTY FROM THE FORBES COLLECTION

28

A GOLD AND COMPOSITION STICKPIN

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST. PETERSBURG, CIRCA 1890

The terminal realistically modeled as the head of a horse, set with hardstone eyes and a gold reins, in a later case, *marked on pin*

2 $\frac{1}{2}$ in. (6.35 cm.) long

\$2,000–3,000

LITERATURE:

William R. Johnston, *The Fabergé Menagerie, The Walters Art Museum*, London, 2003, p. 150, ill. 150.



29

VARIOUS PROPERTIES

29

A PARCEL-GILT SILVER CIGARETTE CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST. PETERSBURG, CIRCA 1913, SCRATCHED INVENTORY NUMBERS 17925 AND 22511

Rectangular, of curved section, reeded overall and with cabochon sapphire thumbpiece, gilt interior, the inside cover with later inscription, *marked inside cover and base, with English import marks for R. Landstone and Co., London, 1909*, in the original fitted silk-lined case stamped in Russian 'Fabergé St. Petersburg Moscow London' beneath the Imperial warrant

3 in. (7.7 cm.) long

(2)

\$6,000–8,000

PROVENANCE:

Purchased by Grand Duke Michael Alexandrovich (1878–1918) from Fabergé's London branch on December 29, 1913 for £7 (as inventory number 17925). Returned on January 12, 1914.

Purchased by Nicholas Fabergé from Fabergé's London branch on June 5, 1914 for £4, 15 shillings (as inventory number 22511).

We are thankful to Valentin Skurlov for researching the present lot.

30

A GOLD WATCH FOB

ST. PETERSBURG, CIRCA 1890

Formed as four five-rouble coins joined with hinged pink gold mounts, surmounted with a link chain and clip, suspending a clip for a watch, *marked on mount, maker's mark indistinct, the coins, variously dated* 6½ in. (16.5 cm.) long

\$5,000–7,000



30

Property from the Descendants of Grand Duke George Mikhailovich (Lots 31-80)

Grand Duke George Mikhailovich (1863-1919) was the third son of Grand Duke Michael Nikolaevich (1832-1909) and the grandson of Emperor Nicholas I (1796-1855). In 1900, he married Princess Marie Georgievna (1876-1940), the second daughter of George I, King of the Hellenes (1845-1913), and Queen Olga (1851-1926), née Grand Duchess Olga Konstantinovna of Russia. The couple had two daughters, Nina (1901-1974) and Xenia (1903-1965). The family lived at Mikhailovskoe, the St. Petersburg palace of Grand Duke Michael Nikolaevich, before settling at their Crimean estate, Kharaks, in 1907.

Grand Duchess Marie and the children left Russia for England in the summer of 1914, intending to stay there for three weeks. However, when the First World War broke out, they were forced to stay in England, never to return to Russia. Grand Duke George, who had been granted permission to live in Finland in 1917, was later arrested and exiled to Vologda. By July of 1918, he had been sent back to Petrograd and imprisoned, along with his brother Grand Duke Nicholas Mikhailovich (1859-1919) and their cousin Grand Duke Paul Alexandrovich (1860-1919). In January 1919, the three grand dukes were executed by a Bolshevik firing squad at the Peter and Paul Fortress.

In 1922, Princess Nina married Prince Paul Alexandrovich Chavchavadze (1899-1971) in London. Prince Paul was descended from the Chavchavadze family of Georgia and in a direct line from the last King of Georgia, George XII (1746-1800). The couple had one son, David (1924-2014). In 1927, the young family moved to the United States, living first in New York and eventually moving to Massachusetts. Princess Xenia Georgievna married twice, first to William Bateman Leeds (1902-1971), and then to Herman Jud (1911-1987). She lived with William Leeds on the North Shore of New York's Long Island. The couple had a daughter, Nancy Helen Marie Leeds, who married Edward Judson Wynkoop, Jr.





31

A GOLD, AMETHYST AND DIAMOND BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLMSTRÖM, ST. PETERSBURG, CIRCA 1898, SCRATCHED INVENTORY NUMBER 60251

An octagonal-cut amethyst set within an openwork diamond-set geometric border, within two diamond-set borders, the reverse with removable gold pin, *marked on pin*
1¼ in. (3.2 cm.) wide

\$30,000–50,000

PROVENANCE:

Discharged by the Imperial Cabinet in August of 1898 for the journey of the Dowager Empress Maria Feodorovna (1847–1928) to Livadia.

Grand Duchess Marie Georgievna (1876–1940).

Princess Nina Georgievna Chavchavadze (1901–1974).

Prince David Pavlovich Chavchavadze (1924–2014).

By descent to the present owner.

№. №. инвент.	НАЗВАНИЕ ВЕЩЕЙ	Цена.	ОТМЕТКИ
	Золотая брошь с аметистом и бриллиантами	200	✓

Copy of Imperial Cabinet ledger.

Maipier Q



Copy of Fabergé invoice.

32

A SILVER-GILT AND GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI) NEVALAINEN, ST. PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 9164

Heart-shaped, the body enameled in translucent pink over a wavy guilloché ground, centering an oval aperture enclosing a photograph of Princess Nina Georgievna, within a silver border surmounted by a silver-gilt ribbon crest, with silver back and scroll strut, *marked on back and strut*

2¾ in. (7 cm.) high

\$45,000–55,000

PROVENANCE:

Purchased by Emperor Nicholas II (1868–1918) from Fabergé's St. Petersburg branch on 16 July, 1907 for 140 rubles.
Grand Duke George Mikhailovich (1863–1919) and Grand Duchess Marie Georgievna (1876–1940).
Princess Nina Georgievna Chavchavadze (1901–1974).
Prince David Pavlovich Chavchavadze (1924–2014).

Heron



33

A SILVER CIGARETTE CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST. PETERSBURG, CIRCA 1901

Rectangular, with rounded corners, one side with integral vesta compartment with hinged cover fitted with a strike, with opening for a tinder cord and fitted with gold chain, the cover with the enameled inscription: 'Nina / 7 June 1901', commemorating the birthday of Princess Nina Georgievna, with a gold thumb-piece, gilt interior, the inside cover inscribed in French and Russian: "Borzhom 14 Septembre, 1901 / From Tipi 1922 / London", *marked on inside cover and base* 4½ in. (1.6 cm.) wide

\$8,000–10,000

PROVENANCE:

Grand Duke George Mikhailovich (1863–1919).

Princess Nina Georgievna Chavchavadze (1901–1974).

Prince David Pavlovich Chavchavadze (1924–2014).

In the autumn of 1901, Grand Duke George and Grand Duchess Marie, along with several members of their extended families, accompanied Grand Duke Michael Nikolaevich (1832–1909), George's father, to his estate in the Caucasus, Borzhom. Grand Duke Michael, who had served as Viceroy of the Caucasus, was traveling to the region to mark the centenary of its union with Russia.

34

A SILVER CHILD'S SET

MARKED GRACHEV BROTHERS WITH THE IMPERIAL WARRANT, ST. PETERSBURG, 1904–1908

Comprising a silver tray and a beaker, each engraved with the Cyrillic monogram 'NG' for Princess Nina Georgievna beneath the Imperial crown, *each marked under base*
The tray 7½ in. (19 cm.) long

\$6,000–8,000

PROVENANCE:

Princess Nina Georgievna Chavchavadze (1901–1974).

Prince David Pavlovich Chavchavadze (1924–2014).





35

A SILVER-MOUNTED WOOD PHOTOGRAPH FRAME

MARKED K. FABERGÉ, WITH THE WORKMASTER'S MARK OF ANDERS (ANTI) NEVALAINEN, ST. PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 8763

Circular, the wood body centering a circular aperture enclosing a photograph of Nina, within a beaded silver border, surmounted by a silver ribbon crest, with ball feet, the wood back with silver scroll strut, *marked on strut*
4½ in. (10.5 cm.) high

\$20,000–30,000

PROVENANCE:

Grand Duke George Mikhailovich (1863–1919).
Princess Nina Georgievna Chavchavadze (1901–1974).
Prince David Pavlovich Chavchavadze (1924–2014).



36

A PARCEL-GILT SILVER PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF VIKTOR AARNE, ST. PETERSBURG, 1899-1904

Rectangular, enclosing a photograph of Princess Nina Georgievna, with beaded border and surmounted by a tied-ribbon crest, with wood back and scroll strut, the back inscribed 'Xmas 1904', *marked on lower edge and strut*
2⅝ in. (6.7 cm.) high

\$10,000–15,000

PROVENANCE:

Grand Duke George Mikhailovich (1863–1919) and Grand Duchess Marie Georgievna (1876–1940).
Princess Nina Georgievna Chavchavadze (1901–1974).
Prince David Pavlovich Chavchavadze (1924–2014).
By descent to the present owner.



37

A GEM-SET PARCEL-GILT SILVER PECTORAL CROSS

MARK OF OLOVYANISHNIKOV, MOSCOW, 1908-1917

Cruciform, the arms depicting the Evangelists amidst scrolling foliage, the center inset with rose-cut diamonds, beneath a hinged crown set with diamonds, rubies, and peridots, with suspension loop and silver-gilt chain, *marked on reverse; the chain with the Cyrillic mark of 'AM', Moscow, 1908-1917, marked on suspension loop* 4 $\frac{5}{8}$ in. (11.7 cm.) high

\$6,000-9,000

PROVENANCE:

Grand Duke George Mikhailovich (1863-1919) and Grand Duchess Marie Georgievna (1876-1940). Princess Nina Georgievna Chavchavadze (1901-1974). Prince David Pavlovich Chavchavadze (1924-2014).



38

A SILVER AND CHAMPLEVÉ ENAMEL PENDANT ICON OF THE MOTHER OF GOD OF KAZAN

MARK OF PAVEL OVCHINNIKOV, MOSCOW, 1899-1908

Rectangular, the raised image of Mother of God and Christ child with his right hand raised in benediction, with blue enamel inscriptions in the upper left and right corners, the square suspension loop with red cross *pattée* and white dots, *marked on reverse* 2 in. (5.1 cm.) high

\$4,000-6,000

PROVENANCE:

Grand Duke George Mikhailovich (1863-1919). Princess Xenia Georgievna Chavchavadze (1903-1965). By descent to the present owner.

39

A SILVER-GILT TRIPTYCH ICON OF CHRIST PANTOCRATOR

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, CIRCA 1911, SCRATCHED INVENTORY NUMBER 30603

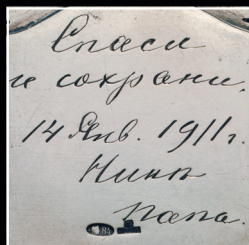
Arched rectangular form, the pediment cast with scrolling foliage and centering a cabochon sapphire, with hexagonal suspension loop, opening to reveal an icon of Christ, realistically painted on light brown ground, within a geometric border, the reverse with an engraved inscription in Russian: 'Save and protect / 14 Jan 1911 / Nina / Papa', marked throughout

2¾ in. (6 cm.) high

\$25,000–30,000

PROVENANCE:

Princess Nina Georgievna Chavchavadze (1901–1974).
Prince David Pavlovich Chavchavadze (1924–2014).



(inscription on reverse)



40

A SILVER TRIPTYCH ICON

MARKED M. OVCHINNIKOV WITH THE IMPERIAL WARRANT, ST. PETERSBURG, CIRCA 1901

Arched rectangular, depicting St. Nina Equal of the Apostles flanked by St. Mary Magdalene and St. George standing full length, the kyot with strapwork hinges and engraved on the reverse with a cross above the Russian inscription, "Blessings from the parents to their daughter Nina Georgievna born the 7th of July 1901," marked throughout, significant paint losses

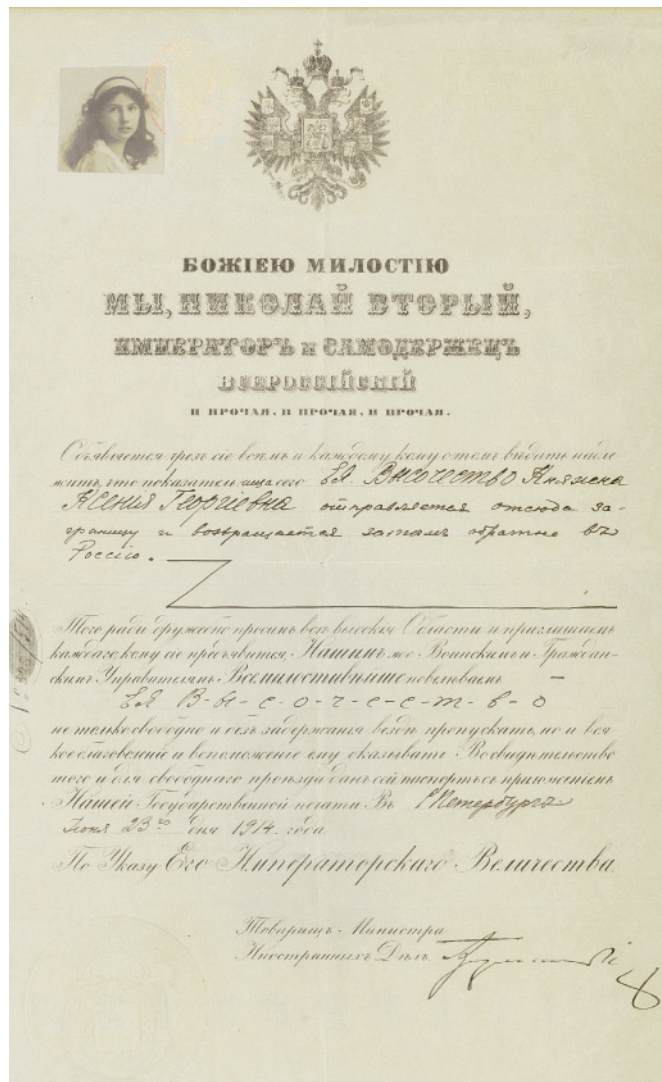
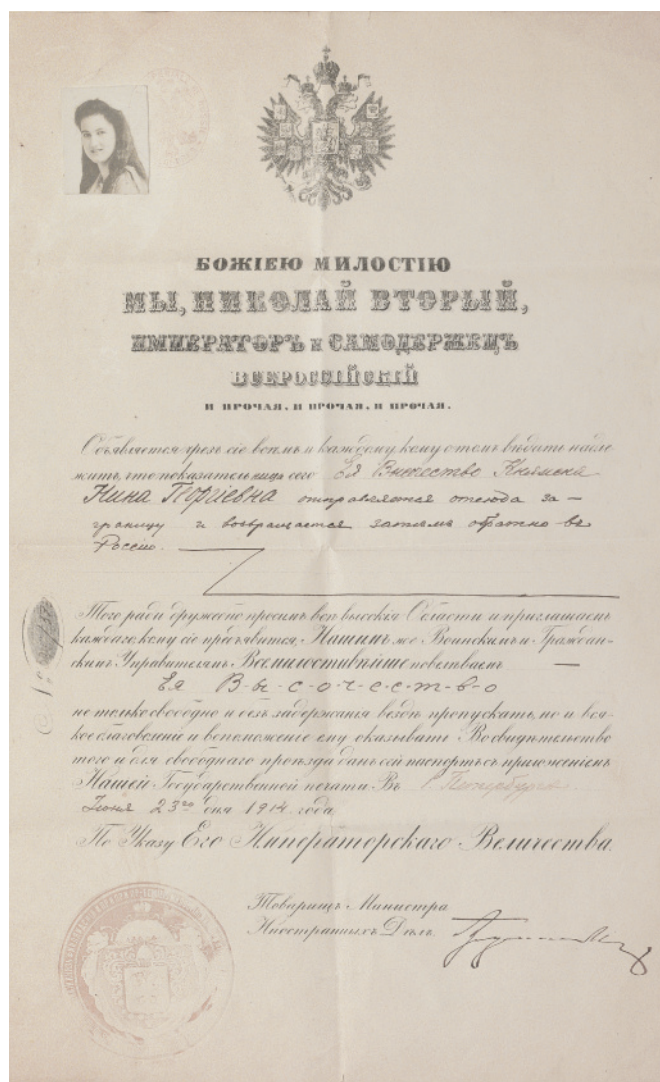
11¼ in. (29.8 cm.) wide, extended

\$6,000–9,000

PROVENANCE:

Princess Nina Georgievna Chavchavadze (1901–1974).
Prince David Pavlovich Chavchavadze (1924–2014).







43
IMPERIAL FAMILY: A POSTCARD SIGNED AND INSCRIBED BY
GRAND DUCHESSES OLGA NIKOLAEVNA, TATIANA NIKOLAEVNA,
MARIA NIKOLAEVNA, AND ANASTASIA NIKOLAEVNA

The front with a reproduction of a painting by G. Kapustin, the reverse addressed to Princess Nina Georgievna, with Christmas and New Year's greetings from all four grand duchesses, *signed and dated 1915*
 3 ½ x 5 ½ in.

\$3,500-4,500

PROVENANCE:

Princess Nina Georgievna Chavchavadze (1901-1974).
 Prince David Pavlovich Chavchavadze (1924-2014).
 By descent to the present owner.



44
IMPERIAL FAMILY: A POSTCARD SIGNED AND INSCRIBED BY
GRAND DUCHESSES OLGA NIKOLAEVNA, TATIANA NIKOLAEVNA,
MARIA NIKOLAEVNA, AND ANASTASIA NIKOLAEVNA

The front with a reproduction of a painting by I. Shishkin, the reverse addressed to Princess Nina Georgievna, with Christmas and New Year's greetings from all four grand duchesses, *signed and dated 1917*
 3 ½ x 5 ½ in. (9 x 14 cm.)

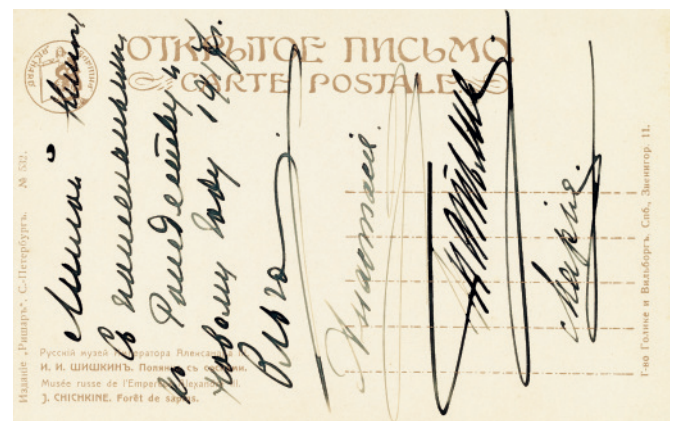
\$3,500-4,500

PROVENANCE:

Princess Nina Georgievna Chavchavadze (1901-1974).
 Prince David Pavlovich Chavchavadze (1924-2014).
 By descent to the present owner.



43 (reverse)



44 (reverse)

M.
 ALBUM I. 1905
 Les constructions de
 notre maison d'été
 de Charax en Crimée



45
KHARAKS: A PHOTO ALBUM DOCUMENTING THE CONSTRUCTION OF THE ESTATE
 RUSSIA, CIRCA 1905

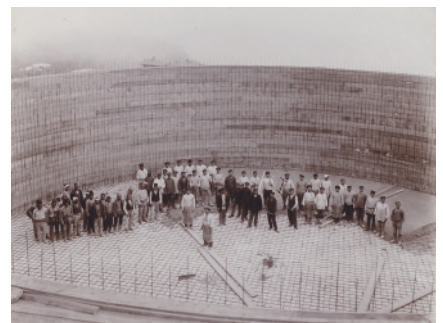
A photo album documenting the construction of the house and church of Kharaks in the Crimea, the estate of Grand Duke George Mikhailovich and family. The inside cover inscribed with the cypher of the grand duke and dated 1905. Including 625 photos of the construction of the home, the church, etc., some including members of the Russian Imperial family, most of the photos with indentifying inscriptions in French. Together with a set of postcards depicting the gardens of Kharaks, early 20th century.

\$5,000-7,000

PROVENANCE:

Grand Duke George Mikhailovich (1863-1919) and
 Grand Duchess Marie Georgievna (1876-1940).
 Princess Nina Georgievna Chavchavadze (1901-1974).
 Prince David Pavlovich Chavchavadze (1924-2014).
 By descent to the present owner.

Kharaks, the Crimean estate of Grand Duchess George Mikhailovich and family, was built by the architect Nikolai Krasnov (1864-1939), whose other commissions in the Crimea included the Livadia Palace for Emperor Nicholas II and Prince Yusupov's palace, Koreis. Construction began in 1905 and was completed by 1907. Grand Duchess Marie recalled in her memoirs: "As I always had a passion for everything English I insisted upon building an English cottage." Upon moving in during the autumn of 1907, she continues: "We arrived at Harax [and we] were agreeably surprised by all we saw, and my husband, our children and myself at once fell in love with our new home. All the houses were built of a stone found on the estate, a blue-gray granite and the roofs were of red tiles. It looked exactly as I had hoped..." (Grand Duchess George, *A Romanov Diary: The Autobiography of H.I. & R.H. Grand Duchess George*, G.N. Tantzov and M.A. Eilers, ed., New York, 1988, pp. 121 and 131).



Kharaks.



(detail of matrix)



(inscription on box)

46

A SILVER HAND-SEAL

MARKED K. FABERGÉ, MOSCOW, CIRCA 1910

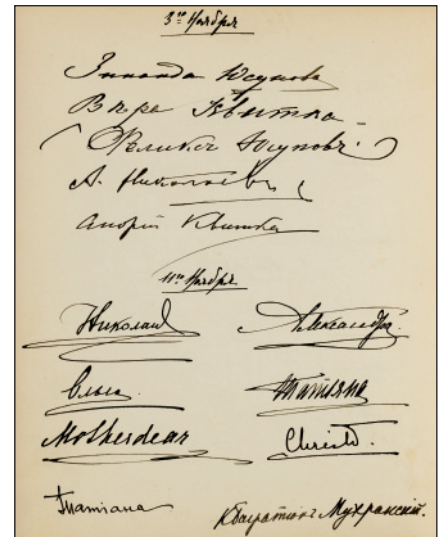
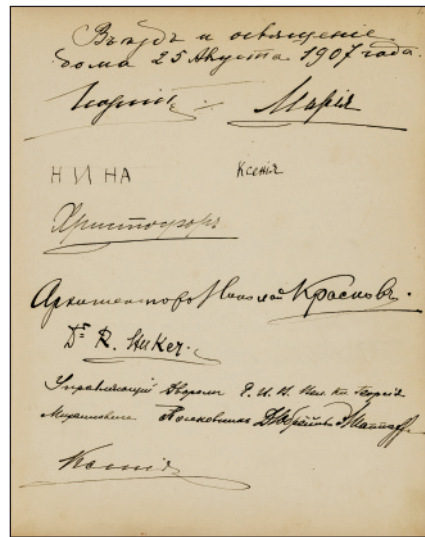
Trapezoidal, the lower border cast and chased with stylized whorls beneath cabochon sapphires on either side, the matrix engraved in Cyrillic: 'Khara...', the circular silver handle with conforming decoration, in the original wood box stamped 'K. Fabergé/ Moscow/ St. Petersburg, Odessa' beneath the Imperial warrant, further inscribed in Russian '20 Feb. 1910 - [?] GM', marked on top of handle 2¼ in. (.9 cm.) high

\$15,000–20,000

PROVENANCE:

Grand Duke George Mikhailovich (1863–1919).
Princess Nina Georgievna Chavchavadze (1901–1974).
Prince David Pavlovich Chavchavadze (1924–2014).

Lapackes.



47
KHARAKS: A LEATHER BOUND GUEST BOOK
 RUSSIA, CIRCA 1907

The cover stamped in Russian *Kharaks*, and with the cypher of Grand Duke George Mikhailovich and the date 1907, the binding by Petersen, St. Petersburg. Signed by Grand Duke George and family and their visitors to Kharaks, including Emperor Nicholas II, Alexander Feodorovna and family, Grand Duchesses Xenia and Olga Alexandrovna, Feodor Chaliapin, Felix Yusupov, et al. Marking the opening of the palace in 1907 and the rescue of members of the Russian Imperial family from Yalta in 1919 by the HMS Marlborough.

\$10,000–15,000

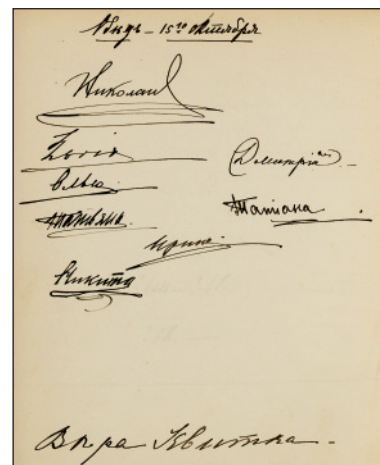
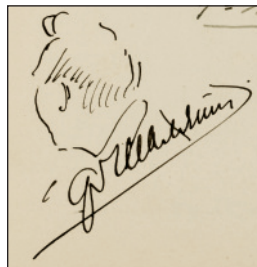
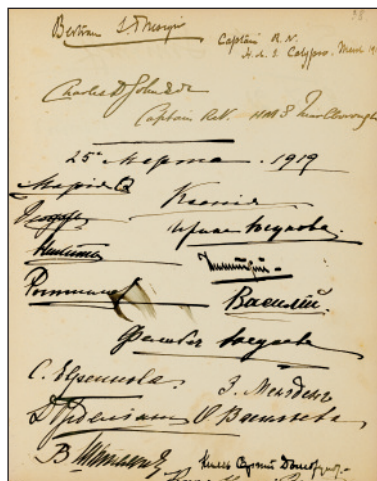
PROVENANCE:

Grand Duke George Mikhailovich (1863–1919).

Princess Nina Georgievna Chavchavadze (1901–1974).

Prince David Pavlovich Chavchavadze (1924–2014).

Located close to the Emperor's palace at Livadia and Ai Todor, the palace of Grand Duke Alexander Mikhailovich and Grand Duchess Xenia Alexandrovich, members of the imperial family were frequent visitors to Kharaks. "The Tsar came two or three times a week, when living at Livadia, to dine with us. The Empress sometimes came too," Grand Duchess Marie recalled in her memoirs. "The Emperor would bring his two oldest daughters, Olga and Tatiana [and he] always told me he loved coming to us because he could be himself and it was such a change to the usual routine of this daily life. He really enjoyed himself like a boy on those occasions and never would leave before one o'clock in the morning." (Grand Duchess George, *A Romanov Diary: The Autobiography of H.I. & R.H. Grand Duchess George*, G.N. Tantz and M.A. Eilers, ed., New York, 1988, p. 133). Dowager Empress Maria Feodorovna lived at Kharaks from 1918 to 1919 when she left for England. In April 1919, the HMS Marlborough arrived in the Crimea under orders of the British Royal Navy to evacuate the Dowager Empress, sister of Queen Alexandra, and members of the Russian Imperial Family. One of the last pages of the Kharaks guest book records the signatures of Dowager Empress Marie Feodorovna, Grand Duchess Xenia Alexandrovna and her children, Prince Felix Yusupov, and the captain of the HMS Marlborough, C.D. Johnson, and the captain of the HMS Calypso, B.S. Thesiger. The guest book presumably was taken from Kharaks by the Dowager Empress, brought on board the ship and then delivered to Grand Duchess Marie in England.



Kharaks.



The present lot in situ at Kharaks.

48

A SILVER-GILT MOUNTED WOOD TRIPTYCH PHOTOGRAPH FRAME
 MARKED K. FABERGÉ, WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI)
 NEVALAINEN, ST. PETERSBURG, 1899-1904, SCRATCHED INVENTORY
 NUMBER 11395

Each arched-rectangular panel centering a circular aperture, enclosing
 photographs of Grand Duke George Mikhailovich, Grand Duchess
 Marie Georgievna, and Princess Nina Georgievna, within a beaded
 silver border with tied ribbon crest, joined by hinges with pine cone
 finials, on toupie feet, with wood backs, *marked on lower edges of silver
 frame*

6¼ in. (2.5 cm.) high

\$70,000-90,000

PROVENANCE:

Grand Duke George Mikhailovich (1863-1919).
 Princess Nina Georgievna Chavchavadze (1901-1974).
 Prince David Pavlovich Chavchavadze (1924-2014).

The present photograph frame originally sat on the mantelpiece in the
 salon at Kharaks. It is clearly visible in a photograph of the room which is
 part of the album of the construction of Kharaks (lot 45).

Kharaks.



49

A SILVER TRAY

MARKED GRACHEV BROTHERS WITH THE IMPERIAL WARRANT,
ST. PETERSBURG, 1894

Circular, with reeded scalloped border, the center engraved with the cypher of Grand Duke George Mikhailovich beneath the Imperial crown, *marked on reverse, further engraved with the scratch weight 2 F[unt] 46 Z[olotnik]*
12 in. (30.5 cm.) diameter

\$4,000–6,000

PROVENANCE:

Grand Duke George Mikhailovich (1863–1919).
Princess Nina Georgievna Chavchavadze (1901–1974).
Prince David Pavlovich Chavchavadze (1924–2014).
By descent to the present owner.

50

A SILVER PLATTER

MARKED GRACHEV WITH THE IMPERIAL WARRANT, ST. PETERSBURG, 1894

Oval, with a reeded border, engraved with the crowned cypher of Grand Duke George Mikhailovich, *marked on reverse, further with scratched weight '4 F[unt] 46 Z[olotnik]'*
18½ in. (47 cm.) long
58.8 oz. (1829.7 gr.)

\$8,000–10,000

PROVENANCE:

Grand Duke George Mikhailovich (1863–1919).
Princess Nina Georgievna Chavchavadze (1901–1974).
Prince David Pavlovich Chavchavadze (1924–2014).

51

A SILVER WAITER

MARKED K. FABERGÉ, WITH THE WORKMASTER'S MARK OF ALEXANDER W?KEVA (V?KEV?), ST. PETERSBURG, CIRCA 1913, SCRATCHED INVENTORY NUMBER 21005

Circular, with ribbon tied reeded border, the center engraved with presentation inscription in Russian: To Her Highness Princess Nina Georgievna/ on the day/ of the 300th Anniversary/ of the Royal House of the Romanov Family /from the loyal/ subjects of the court/ 1613-1913, *marked on the reverse*
5½ in. (2 cm.) diameter

\$15,000-20,000

PROVENANCE:

Princess Nina Georgievna Chavchavadze (1901-1974).
Prince David Pavlovich Chavchavadze (1924-2014).



52

A SILVER TWO-HANDLED TRAY

MARKED K. FABERGÉ, WITH THE WORKMASTER'S MARK OF STEFAN WÁKEVA (VÁKEVÁ), ST. PETERSBURG, CIRCA 1902, SCRATCHED INVENTORY NUMBER 5929

Rectangular, with beaded and lotus border, with two reeded handles, the center engraved with the cypher of Grand Duchess Anastasia Mikhailovna and the signatures of Anastasia and Friedrich Franz III, Grand Duke of Mecklenburg-Schwerin, further inscribed in Russian: '11 Aug 1902 / Mikhailovskoe', *marked on the reverse*
14¾ in. (5.8 cm.) wide across the handles

\$14,000-18,000

PROVENANCE:

Grand Duke George Mikhailovich (1863-1919) and Grand Duchess Marie Georgievna (1876-1940).
Princess Nina Georgievna Chavchavadze (1901-1974).
Prince David Pavlovich Chavchavadze (1924-2014).

Grand Duchess Anastasia Mikhailovna (1860-1922), the sister of Grand Duke George Mikhailovich, was married to Frederick Francis III, Grand Duke of Mecklenburg-Schwerin (1851-1897). The couple would have been visiting St. Petersburg in August of 1902 for the marriage of Grand Duchess Elena Vladimirovna (1882-1957) to Prince Nicholas of Greece and Denmark (1872-1938), the brother of Grand Duchess Marie Georgievna. Grand Duchess Elena was the daughter of Grand Duchess Maria Pavlovna (1854-1920), née Marie of Mecklenburg-Schwerin, the sister of Frederick Francis III. In 1902, Grand Duke George and family were living at Mikhailovskoe, the palace in St. Petersburg belonging to his father, Grand Duke Michael Nikolaevich (1832 -1909).



53

A SILVER-GILT MOUNTED RED LACQUER BOX

BY THE LUKUTIN FACTORY, MOSCOW,
1881-1894

Rectangular, with rounded corners, the cover applied with silver mount cast as four intertwined snakes and set with cabochon sapphires, *the mount apparently unmarked, the inside cover with factory mark*

5¾ in. (14.6 cm.) long

\$5,000-7,000

PROVENANCE:

Grand Duke George Mikhailovich (1863-1919) and Grand Duchess Marie Georgievna (1876-1940).
Princess Nina Georgievna Chavchavadze (1901-1974).
Prince David Pavlovich Chavchavadze (1924-2014).



54

A PIETRA DURE, TURQUOISE AND SILVER SNUFF-BOX

APPARENTLY UNMARKED, RUSSIA,
2ND HALF OF 19TH CENTURY

Rectangular with rounded corners and waisted sides, set with turquoise stone throughout, the hinged cover mounted with a pietra dure plaque depicting a floral bouquet, the base with a silver-gilt cartouche, enclosing a handwritten note inscribed in Russian: 'Belonging to my uncle Grand Duke Michael Nikolaevich. Died in 1910', *apparently unmarked*

2½ in. (6 cm.) long

\$5,000-7,000

PROVENANCE:

Grand Duke Michael Nikolaevich (1832-1909).
Grand Duke George Mikhailovich (1863-1919) and Grand Duchess Marie Georgievna (1876-1940).
Princess Nina Georgievna Chavchavadze (1901-1974).
Prince David Pavlovich Chavchavadze (1924-2014).

Grand Duke Michael Nikolaevich (1832-1909) was the son of Emperor Nicholas I (1796-1855) and Charlotte of Prussia (1798-1860) and the father of Grand Duke George Mikhailovich (1863-1919).



55

A SILVER PART TEA-SET

MARKED SAZIKOV WITH THE IMPERIAL WARRANT, ST. PETERSBURG, 1857

Comprising a two-handled tray and teapot, the teapot with lobed elongated ovoid body, with composite scroll handle, the tray with scalloped border and interlaced handles, each engraved with the cypher of Grand Duke Michael Nikolaevich beneath an Imperial crown, the teapot further engraved with an Imperial double-headed eagle beneath an Imperial crown, *marked under bases, further engraved with scratch weights for* teapot '2. F[unt] 29. Zo[lotnik] and the tray '5. F[unt] 72. Zo[lotnik]

The teapot is 8 in. (20.3 cm.) high

\$12,000–18,000

PROVENANCE:

Grand Duke Michael Nikolaevich (1832–1909).

Grand Duke George Mikhailovich (1863–1919) and Grand Duchess Marie Georgievna (1876–1940).

Princess Nina Georgievna Chavchavadze (1901–1974).

Prince David Pavlovich Chavchavadze (1924–2014).

Grand Duke Michael Nikolaevich (1832–1909) was the son of Emperor Nicholas I (1796–1855) and Charlotte of Prussia (1798–1860) and the father of Grand Duke George Mikhailovich (1863–1919).



56

A SILVER-GILT MOUNTED HARDSTONE EGG

MARK OF OLOVYANISHNIKOV, MOSCOW, 1908-1917

Egg-shaped, the hardstone body applied with silver cross flanked by palms, with silver Staurogram cross form finial, with a suspension loop, *marked throughout*

2½ in. (6 cm.) high

\$1,000–1,500

PROVENANCE:

Grand Duke George Mikhailovich (1863–1919) and Grand Duchess Marie Georgievna (1876–1940). Princess Nina Georgievna Chavchavadze (1901–1974). Prince David Pavlovich Chavchavadze (1924–2014).



57

A PORCELAIN EASTER EGG

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG, CIRCA 1915

Ovoid, with the gilt cypher of Empress Alexandra Feodorovna beneath the Imperial crown, on a white ground, *unmarked*

2½ in. (6 cm.) high

\$300–500

PROVENANCE:

Grand Duke George Mikhailovich (1863–1919) and Grand Duchess Marie Georgievna (1876–1940). Princess Nina Georgievna Chavchavadze (1901–1974). Prince David Pavlovich Chavchavadze (1924–2014).

58

**A PARCEL-GILT SILVER AND NIELLO
TROMPE L'OEIL TANKARD**

MARK OF VASILII SEMENOV, MOSCOW, 1867

The body tapering cylindrical, the sides nielloed with views of the Moscow Kremlin, enclosed in roundels, chased and engraved with scrolling geometric motifs at intervals, inscribed on the upper border with Russian drinking sayings, the hinged cover with conforming decoration, with shaped thumb-piece and curved handle, the interior gilt, *marked inside cover and under base*

6 in. (15 cm.) high
25.1 oz. (780.3 gr)

\$7,000–9,000

PROVENANCE:

Grand Duke George Mikhailovich

(1863–1919).

Princess Nina Georgievna Chavchavadze

(1901–1974).

Prince David Pavlovich Chavchavadze

(1924–2014).



59

A SILVER-GILT SEALING WAX CASE

MAKER'S MARK 'CG', DEVICE BETWEEN,
FRENCH, CIRCA 1850

Cylindrical, each side engraved with panels with dots engraved on an engine turned ground, between foliate borders, the matrix engraved with a monogram: 'C de S', *marked on flange 'CG'*

5 in. (12.7 cm.) long

\$2,000–3,000





60

**A SILVER TRIPTYCH PHOTOGRAPH FRAME
AND A SILVER AND ENAMEL DIPTYCH
PHOTOGRAPH FRAME**

ENGLAND, LATE 19TH/ EARLY 20TH CENTURY

Each rectangular, the triptych frame with reeded silver exterior, enclosing photographs of Grand Duke George Mikhailovich, Princess Nina Georgievna, and Grand Duchess Marie Georgievna, the diptych frame engraved with the crowned cypher of Grand Duchess Marie, the interior body enameled in translucent red over a sunburst guilloché ground, with oval apertures enclosing photographs of family members, with suspension loop, *marked throughout*
The larger 2½ in. (6.7 cm.) high (2)

\$2,000–3,000

PROVENANCE:

Grand Duchess Marie Georgievna
(1876–1940).
Princess Nina Georgievna Chavchavadze
(1901–1974).
Prince David Pavlovich Chavchavadze
(1924–2014).

61

A MISCELLANEOUS GROUP OF JEWELRY

VARIOUS MAKERS, CONTINENTAL,
LATE 19TH/ EARLY 20TH CENTURY

Comprising: a diamond set gold brooch in the form of a buckle; a jeweled silver and gold pendant cross; a jeweled silver and gold arrow-form pin; a gold flower-form brooch; a diamond, amethyst and enameled gold hat pin, *the arrow pin marked 'Cartier' and dated circa 1895*

The pin: 6 in. (15.2 cm.) long (5)

\$2,000–3,000

PROVENANCE:

Grand Duchess Marie Georgievna
(1876–1940).
Princess Nina Georgievna Chavchavadze
(1901–1974).
Prince David Pavlovich Chavchavadze
(1924–2014).





62

A SILVER-GILT AND GUILLOCHÉ ENAMEL AND AGATE DESK CLOCK

CARTIER, PARIS, CIRCA 1925

Rectangular, on an agate base with bracket feet, the body enameled overall in translucent pale blue over a sunburst guilloché ground, centering a white enamel dial with Arabic numerals and diamond set hands, within a white pellet border, each side centering a diamond, all within a white champlevé enamel border, *dial signed Cartier*
2½ in. (6.3 cm.) high

\$7,000–9,000

PROVENANCE:

Grand Duchess Marie Georgievna (1876–1940).

Princess Nina Georgievna Chavchavadze (1901–1974).

Prince David Pavlovich Chavchavadze (1924–2014).

63

**A RARE AND IMPORTANT JEWELLED GOLD AND GUILLOCHÉ
ENAMEL PHOTOGRAPH FRAME**

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN,
ST. PETERSBURG, CIRCA 1901, SCRATCHED INVENTORY NUMBER 3748

Heart-shaped, the body enameled overall in translucent white over
sunburst guilloché ground, fitted with three oval hinged covers
enameled in moss agate, enclosing photographs of Grand Duke
George Mikhailovich, Grand Duchess Marie, and Princess Nina
Georgievna, all within a gold border surmounted by a ribbon crest
set with a rose-cut diamond, the lower border set with a rose-cut
diamond push piece to open photograph covers, with gold back and
gold scroll strut, *marked on back and strut*
1½ in. (3.8 cm.) high

\$60,000–80,000

PROVENANCE:

Grand Duke George Mikhailovich (1863–1919) and
Grand Duchess Marie Georgievna (1876–1940).
Princess Nina Georgievna Chavchavadze (1901–1974).
Prince David Pavlovich Chavchavadze (1924–2014).

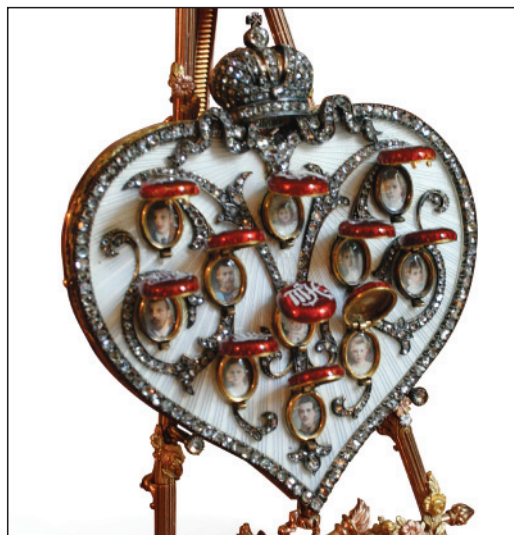


(signatures inside frame)

The present lot, which contains photographs of Grand Duke George Mikhailovich, Grand Duchess Marie and their eldest daughter Princess Nina Georgievna as an infant, appears to date to circa 1901, the year Nina was born. Made in the workshop of Fabergé's head workmaster, Michael Perchin, this rare frame clearly drew its inspiration from the surprise in the Imperial Pansy Egg (1899), an enameled heart-shaped photograph frame on an easel, also made in Perchin's workshop. Both frames are made with functioning windows which are operated by a push-piece, positioned at the lower edge or point of the heart, and powered by an intricate mechanism located inside the back cover. While there are no extant records listing this frame, such an unusual, sophisticated object would have been costly.

The interior of the present frame is inscribed with multiple signatures for *K. Ingman* in both Latin and Cyrillic letters. Little is known of Ingman, and as yet there are no records that he worked for Fabergé, either in Michael Perchin's workshop or elsewhere. However, church registers from 1900 to 1905 record Karl Richard Ingman as a goldsmith working in St. Petersburg. The 1900 edition of *Ves' Peterburg* records Ingman's working address as Kazanskaya, 9, a street where other Finnish workmasters who worked for Fabergé lived, including Holmström, Hollming and Nevalainen. By 1906, Ingman was no longer listed in *Ves' Peterburg*, and his death is recorded in 1908. Further research has revealed that Karl Ingman was born outside Helsingfors in 1863. He left for St. Petersburg as a boy and worked in the city as a journeyman goldsmith in the 1880s, having spent time in the workshop of Tillander. Returning to Helsingfors, he qualified as a master goldsmith in 1889, and he is listed in the city's register of goldsmiths from 1889 to 1893. By 1895, he was no longer listed in the registers, having likely returned to St. Petersburg.

We are thankful to Valentin Skurlov, Ulla Tillander-Godenhielm and Nikolai Bachmakov for their assistance with the research of the present lot.



Detail of surprise in Imperial Pansy Egg (1899),
Private Collection.



(another view)



64

A JEWELED GOLD-MOUNTED GUILLOCHÉ ENAMEL AND NEPHRITE HAND-SEAL

BY FABERGÉ, APPARENTLY UNMARKED, CIRCA 1902, SCRATCHED INVENTORY NUMBER 5819

The ovoid nephrite handle with diamond finial, above a diamond set gold collar, on spreading circular base enameled in translucent white over hatched guilloché ground, the hardstone matrix engraved with the crowned initial 'M' for Grand Duchess Marie Georgievna, *apparently unmarked, numbered on lower border*

1½ in. (3.8 cm.) high

\$14,000–18,000

PROVENANCE:

Purchased by Grand Duchess Xenia Alexandrovna (1875–1960) from Fabergé's

St. Petersburg branch on August 14, 1902 for 70 roubles.

Grand Duchess Marie Georgievna (1876–1940).

Princess Nina Georgievna Chavchavadze (1901–1974).

Prince David Pavlovich Chavchavadze (1924–2014).

We are thankful to Valentin Skurlov for researching the present lot.



Copy of Fabergé invoice.



(detail of matrix)

Xenia's



65

A SILVER-GILT AND GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF VIKTOR AARNE, ST. PETERSBURG, 1899-1904,
SCRATCHED INVENTORY NUMBER 2747

Of a six-pointed star form, enameled in translucent white over a sunburst guilloché ground,
centering a circular aperture enclosing a photograph of Grand Duchess Marie Georgievna,
within a seed-pearl set bezel, with mother of pearl back and later silver scroll strut, *marked on
lower border*

2 $\frac{3}{8}$ in. (6 cm.) high

\$30,000-40,000

PROVENANCE:

Grand Duke George Mikhailovich (1863-1919) and
Grand Duchess Marie Georgievna (1876-1940).
Princess Nina Georgievna Chavchavadze (1901-1974).
Prince David Pavlovich Chavchavadze (1924-2014).

Maria



66

**GRAND DUKE GEORGE MIKHAILOVICH AND FAMILY:
A PHOTOGRAPH ALBUM**

LATE 19TH/ EARLY 20TH CENTURY

Enclosing 117 photographs, some depicting Grand Duke George Mikhailovich and family; together with a miscellaneous group of photographs depicting the Grand Duke, Grand Duchess Marie and family

\$4,000-6,000

PROVENANCE:

Grand Duke George Mikhailovich (1863-1919) and Grand Duchess Marie Georgievna (1876-1940). Princess Nina Georgievna Chavchavadze (1901-1974). Prince David Pavlovich Chavchavadze (1924-2014). By descent to the present owner.



67



67
A GOLD PURSE PRESENTED TO
GRAND DUCHESS MARIE GEORGIEVNA
 MAKER'S MARK 'H.M.', BIRMINGHAM, 1910

Rectangular, with rounded corners and hinged cover, the front centering the cypher of Grand Duchess Marie Georgievna, the reverse inscribed 'Presented to/ Her Imperial Highness' The Grand Duchess George of Russia/ as a mark of esteem & gratitude/ from the Harrogate boys/ who have been under her care/ 1914-1918', with link chain, *marked on reverse*
 3½ in. (9 cm.) wide

\$2,000-3,000

PROVENANCE:

Grand Duchess Marie Georgievna (1876-1940).
 Princess Xenia Georgievna Chavchavadze (1903-1965).
 By descent to the present owner.

During the summer of 1914, Grand Duchess Marie and her two daughters, Nina and Xenia, left Russia for England. Xenia had been ill, and on their doctor's advice, they left for Harrogate for the 'bracing air,' with the intention of staying three weeks. The outbreak of war prevented the family from returning home safely, and they settled in London and Harrogate. Grand Duchess Marie "decided to organize a small hospital [in Harrogate] for twelve beds to be of some small use to the country we were stranded in" (Grand Duchess George, *A Romanov Diary: The Autobiography of H.I. & R.H. Grand Duchess George*, G.N. Tantzios and M.A. Eilers, ed., New York, 1988, p. 159). With the assistance of the mayor and other members of the community, she established hospitals which cared for wounded soldiers over the course of the next five years. In recognition for her service, Grand Duchess Marie was awarded the Royal Red Cross by King George V (1865-1936) in 1915. The present two lots, a gold purse and silver-mounted parasol, were given to her by the local community she served.

68

A SILVER-MOUNTED WOOD PARASOL PRESENTED TO GRAND
DUCHESS MARIE GEORGIEVNA

MAKER'S MARK '?N', BIRMINGHAM, CIRCA 1915

The bulbous silver handle with emblem of the 11th Battalion of the King's Own Yorkshire Light Infantry, fitted with a silver plaque with engraved presentation inscription: 'To Grand Duke George of Russia from the 11th Battalion of the King's Own Yorkshire Light Infantry as a memento of HIH visit May 8 1915', mounted on an ebonized wood shaft and fabric parasol, *marked on handle*
 35½ in. (90.5 cm.) long

\$4,000-6,000

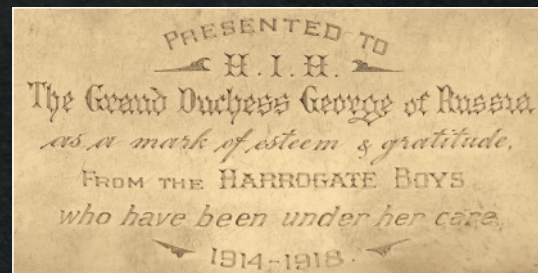
PROVENANCE:

Grand Duchess Maria Georgievna (1876-1940).
 Princess Nina Georgievna Chavchavadze (1901-1974).
 Prince David Pavlovich Chavchavadze (1924-2014).

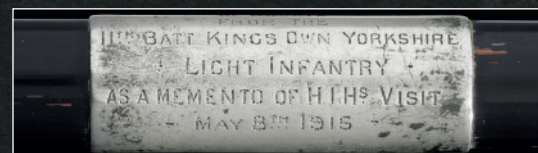
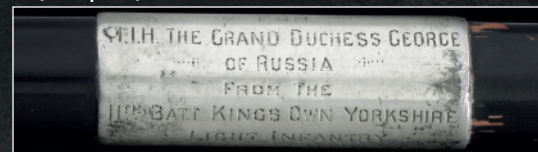
68



Grand Duchess Marie and her daughters in Harrogate.



67 (inscription)



68 (inscription)



69

A PHOTOGRAPH OF THE GREEK ROYAL FAMILY

LATE 19TH CENTURY

Enclosed in a wood frame applied with a gilt-metal crown, signed by each sitter: King George I, Queen Olga, Prince Constantine, Prince George, Princess Alexandra, Prince Nicholas, Princess Maria, Princess Olga, Prince Andrew, Prince Christopher

The frame 14¾ x 16⅞ in. (37.5 x 43 cm.)

\$6,000–8,000

PROVENANCE:

Grand Duchess Marie Georgievna (1876–1940).

Princess Nina Georgievna Chavchavadze (1901–1974).

Prince David Pavlovich Chavchavadze (1924–2014).

By descent to the present owner.



70

GRAND DUKE GEORGE MIKHAILOVICH AND FAMILY: A GROUP OF PERSONAL FAMILY PHOTOGRAPHS

LATE 19TH/ EARLY 20TH CENTURY

Including personal family photographs of Grand Duke George Mikhailovich and family, the largest photograph depicting Maria Rodzianko, each enclosed in an original leather or metal frame or a leather wallet

15¼ x 12¼ in. (38.7 x 31.1 cm.) and smaller

(7)

\$6,000–8,000

PROVENANCE:

Grand Duke George Mikhailovich (1863–1919) and Grand Duchess Marie Georgievna (1876–1940).

Princess Nina Georgievna Chavchavadze (1901–1974).

Prince David Pavlovich Chavchavadze (1924–2014).

By descent to the present owner.

71

**GRAND DUCHESS MARIE GEORGIEVNA:
PHOTOS AND MEMORABILIA**

CIRCA 1900-1940

Comprising two guest books, each cover applied with the crowned cypher of the Grand Duchess (1906-1940), signed by the Grand Duchess's family and friends, including members of the Russian Imperial family; a backgammon set and playing cards in a fitted case with the crowned cypher of the Grand Duchess; seven photos of Grand Duchess Marie, Princess Nina, and the Imperial family, some signed

\$5,000-7,000

PROVENANCE:

Grand Duchess Marie Georgievna
(1876-1940).

Princess Nina Georgievna Chavchavadze
(1901-1974).

Prince David Pavlovich Chavchavadze
(1924-2014).

By descent to the present owner.



72

**GRAND DUCHESS MARIE GEORGIEVNA:
A LEATHER BOUND STEAMER TRUNK**

YU. MYULLER, ST. PETERSBURG, CIRCA 1900

Rectangular, the top applied with a silvered-metal plaque engraved with the cypher of Grand Duchess Marie Georgievna beneath the Imperial crown, the interior fitted with shelves and with the retailer's label in Russian, 'Yu. Myuller, Bolshaya Morskaya, No. 16/8, St. Petersburg'

24 x 45 x 23 in. (61 x 114.3 x 58.4 cm.)

\$1,000-1,500

PROVENANCE:

Grand Duchess Marie Georgievna
(1876-1940).

Princess Nina Georgievna Chavchavadze
(1901-1974).

Prince David Pavlovich Chavchavadze
(1924-2014).

By descent to the present owner.



72 (detail of plaque)



73

AN OBSIDIAN MODEL OF A HIPPOPOTAMUS

BY FABERGÉ, CIRCA 1900

Carved in seated position and smiling, with rose-cut diamond-set eyes, *unmarked*
2¼ in. (5.7 cm.) long

\$45,000–55,000

PROVENANCE:

Grand Duke George Mikhailovich (1863–1919) and Grand Duchess Marie Georgievna (1876–1940).
Princess Nina Georgievna Chavchavadze (1901–1974).
Prince David Pavlovich Chavchavadze (1924–2014).



74

A BOWENITE MODEL OF A PIGLET

BY FABERGÉ, CIRCA 1900

Realistically modeled in a standing position, with ruby-set eyes, *unmarked*
1¼ in. (3.2 cm.) long

\$14,000–18,000

PROVENANCE:

Grand Duke George Mikhailovich (1863–1919) and Grand Duchess Marie Georgievna (1876–1940).
Princess Nina Georgievna Chavchavadze (1901–1974).
Prince David Pavlovich Chavchavadze (1924–2014).



75

A JEWELLED TWO-COLOR GOLD, SILVER AND GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF VIKTOR AARNE, ST. PETERSBURG, CIRCA 1901, SCRATCHED INVENTORY NUMBER 5138

Trefoil, enameled in translucent royal blue over a wavy guilloché ground, with three oval apertures enclosing photographs of Grand Duke George Mikhailovich, Grand Duchess Marie, and Princess Nina Georgievna, applied with gold laurel vines and diamond set stars, with mother of pearl back and silver-gilt scroll strut, the back inscribed 'X-Mas-1901' / G. M. N.', marked on lower edge and strut 2¼ in. (5.7 cm.) high

\$60,000–80,000

PROVENANCE:

Grand Duke George Mikhailovich (1863–1919) and Grand Duchess Marie Georgievna (1876–1940). Princess Nina Georgievna Chavchavadze (1901–1974). Prince David Pavlovich Chavchavadze (1924–2014).



76

MIKHAIL MIZERNYUK (DATES UNKNOWN)

Grand Duke George Mikhailovich

signed in Cyrillic and dated 'M. Mizernyuk/1916, June' (lower right)
graphite, pastel and charcoal on paper
14½ x 11 in. (37 x 28 cm.)

\$7,000–10,000

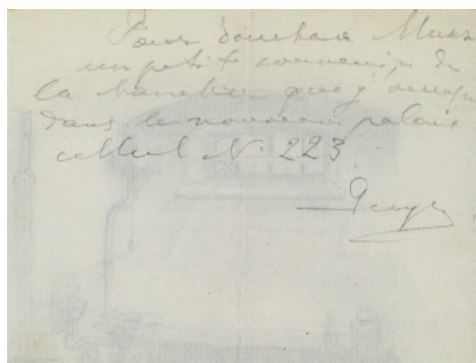
PROVENANCE:

Grand Duke George Mikhailovich (1863–1919).

Princess Xenia Georgievna Chavchavadze (1903–1965).

By descent to the present owner.

The artist Mikhail Mizernyuk, was most famous for his portrait sketches of Russian military heroes during the early twentieth century. Among these heroes are General Mikhail Alekseyev (1857–1918), Commander Nikolai Yudenich (1862–1933) and Grand Duke George Mikhailovich (1863–1919), all of whom served in the Imperial Russian army during the First World War.



77

A LETTER AND DRAWING BY GRAND DUKE GEORGE MIKHAILOVICH

PETROGRAD, 1918

Two drawings by Grand Duke George Mikhailovich to his family, depicting his prison cell in Petrograd, the front and reverse of each letter inscribed, the reverse of one letter inscribed in French '...A little souvenir from the room I occupy, within my new palace, cell#: 223', the other inscribed on the reverse in Russian 'For my dearest Xenia, in remembrance from Papa', signed and dated throughout; in later matte and frame

Each letter 8¾ x 5¼ in. (21.3 x 13.3 cm.)

(2)

\$10,000–15,000

PROVENANCE:

Grand Duke George Mikhailovich (1863–1919).

Princess Xenia Georgievna Chavchavadze (1903–1965).

By descent to the present owner.

In June of 1917, as the Russian Revolution escalated, Grand Duke George was granted permission to go to Finland, hoping eventually to reach Sweden or Norway. He remained there until April of 1918, when he was arrested, brought back to Petrograd and then exiled to Vologda. In July, he was once again arrested and returned to Petrograd, where he was imprisoned along with his brother Grand Duke Nicholas Mikhailovich (1859–1919) and their cousin Grand Duke Paul Alexandrovich (1860–1919). In a letter to Grand Duchess Marie, he wrote: "If it were not for you three who are everything to me in life, it would, I believe, be indifferent to me if I were shot" (Grand Duchess George, *A Romanov Diary: The Autobiography of H.I. & R.H. Grand Duchess George*, G.N. Tantzios and M.A. Eilers, ed., New York, 1988, p. 232). While still imprisoned, Grand Duke George sent the present lot, a sketch of his prison cell, to his youngest daughter Xenia in London.

In January 1919, the three grand dukes were executed by a Bolshevik firing squad. The grand duchess learned of her husband's death in the newspaper on February 4, 1919, news which was confirmed the following day by a wire from Finland. "It is useless," she recalled, "to try to describe the agony I went through having to tell this news to my poor girls..." (Grand Duchess George, *op cit.*, p. 239).



78

78

GRAND DUCHESS OLGA (1882-1960)

Easter table

signed 'Olga' (lower right)

watercolor on paper

8 x 9 7/8 in. (21.6 x 23 cm.)

\$2,000-3,000

PROVENANCE:

Princess Nina Georgievna Chavchavadze (1901-1974).

Prince David Pavlovich Chavchavadze (1924-2014).

79

MARINO: A PHOTOGRAPH ALBUM OF THE STROGANOV ESTATE

RUSSIA, 1878-1888

Enclosing thirty-seven photographs depicting the Stroganov family estate at Marino and its environs, including photographs of the exterior and interior of the palace, and Maria Alexandrovna (Missy) Stroganov, each photo with identifying inscription and signed indistinctly

\$4,000-6,000

PROVENANCE:

Grand Duke George Mikhailovich (1863-1919) and

Grand Duchess Marie Georgievna (1876-1940).

Princess Nina Georgievna Chavchavadze (1901-1974).

Prince David Pavlovich Chavchavadze (1924-2014).

By descent to the present owner.



79



Bookplates.



80

HORSCHOLT, THEODOR (1829-1871)

KAVKAZSKIE POKHODNYE RISUNKI. [FIELD SKETCHES IN THE CAUCASUS.]
ST. PETERSBURG: EXPEDITION FOR THE PREPARATION OF STATE PAPERS, 1895.

Rectangular, the black marbled cover centering the title, interior cover with ex-libris of Emperor Nicholas II, further cover with ex-libris of Tsarevich Alexis Nikolaevich, containing four blue album covers, containing 50 prints depicting people native to the Caucasus, *some signed in pencil*

\$10,000–15,000

PROVENANCE:

Nicholas II (bookplate).

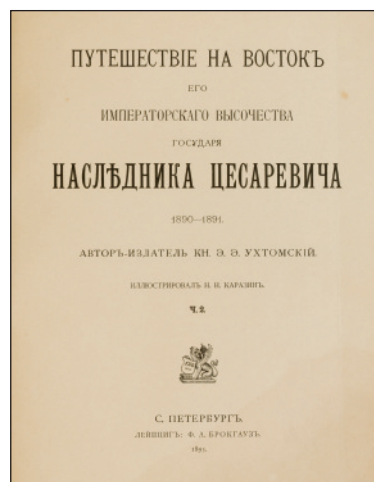
Tsarevich Alexis Nikolaevich (bookplate).

Princess Nina Georgievna Chavchavadze (1901–1974).

Prince David Pavlovich Chavchavadze (1924–2014).

By descent to the present owner.

Horschelt made these sketches between 1858 and 1863 when he fought on the Russian side in the Caucasus War, having volunteered to join the staff of General Baryatinski. It was for drawings of this period that Horschelt was elected to the Russian Academy of Fine Arts.



PROPERTY OF A GENTLEMAN

81

A GROUP OF BOOKS

Four volumes entitled 'Travels In the East of Nicholas II of Russia' in a modern gilt leather binding, original wrappers within; together with a large folio album entitled 'Photographies du Comte Nostitz', 1896, from the personal library of Emperor Nicholas II, in a later 20th century brown cloth, with original upper cover laid down, title page laid down, containing photographs of Russian people and architecture laid down; also with three volumes entitled 'The Russian Revolution', containing various newspaper clippings and ephemera pertaining to the period, circa 1920, *all apparently unmarked*. The largest 12¼ x 17½ in. (31 x 44.5 cm.) (8)

\$4,500-6,500



Bookplate.

82

**TSAREVICH ALEXEI NIKOLAEVICH
(1904-1918)**

Portrait photograph, shown three fourths in military coat and hat, $3\frac{3}{4} \times 2$ in. (95 x 51 mm.); together with a letter, inscribed 'Dear Kate/ I would be very pleased if you would let Polly come with you, Gertie and Poppet also. Please come as soon as you can as I have nothing to do./Alexis.', $6 \times 3\frac{3}{4}$ in. (152 x 95 mm.), all within a later gilt frame

\$3,000-5,000

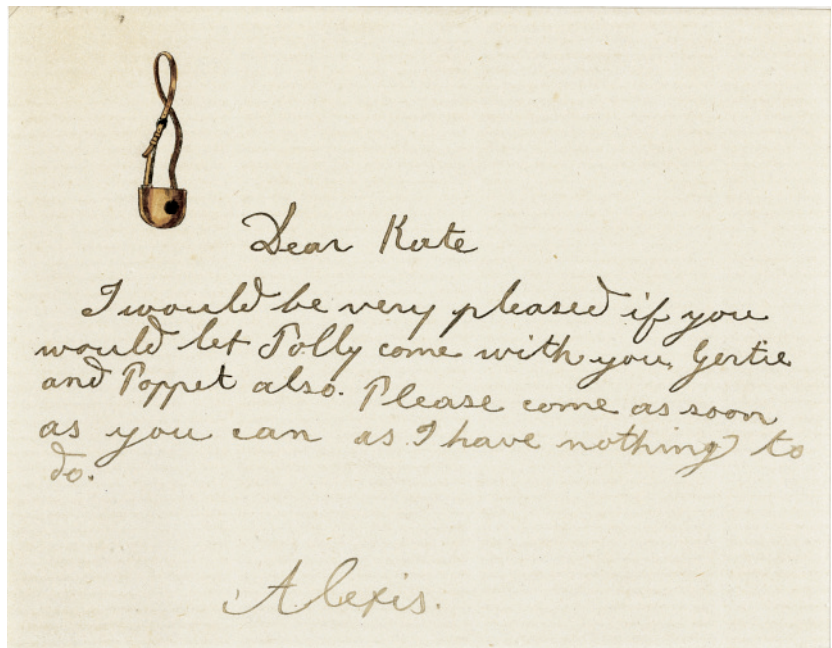
PROVENANCE:

With Marvin Lyons.

Acquired from the above by the present owner.



82



82

83

TSAR NICHOLAS II (1868-1918)

Portrait photograph signed in Cyrillic 'Nikolai/1913', shown half length in military uniform, by Boissonnas et Eggler, St. Petersburg, $8\frac{3}{4} \times 6\frac{3}{4}$ in. (222 x 171 mm.), in a later gilt wood and red fabric frame, surmounted by a gilt-metal Imperial crown, signed bottom edge; together with a leather folio with gilt Imperial crown

\$7,000-9,000

PROVENANCE:

With St. Petersburg Antiques, Paris.

Acquired from the above by the present owner.



83



VARIOUS PROPERTIES

Δ84

A SILVER-MOUNTED WOOD BREAD AND SALT PLATE

BY THE K. SHOLTZ WORKSHOP, MOSCOW, CIRCA 1900

Circular, the center applied with the silver monogram of Emperor Nicholas II, the Imperial crown and the engraved coat-of-arms of Pskov, all within a carved berried laurel wreath, the border inscribed in Russian 'BREAD SALT' above a ribbon-tied wreath of oak and laurel, with raised scalloped rim, *signed on reverse*

18 in. (46.7 cm.) diameter

\$4,000–6,000

THE PROPERTY OF A PRIVATE COLLECTOR

85

A GROUP OF SIX ENAMELED METAL COMMEMORATIVE CORONATION 'CUP OF SORROWS' BEAKERS

RUSSIA, CIRCA 1896

Each tapering cylindrical, the body enameled in red and blue on white ground with strapwork surrounding the Imperial crowned initials of Emperor Nicholas II and 1896, the reverse with Russian Imperial arms, gilt borders, *unmarked*

The largest 4¼ in. (10.8 cm.) high (6)

\$1,500–2,500



PROPERTY OF A GENTLEMAN

86

NIKOLAI GEORGIEVICH SHLEIFER (1864-1940)

A bronze medallion depicting Emperor Nicholas II (1868-1918)

signed and inscribed in Russian 'N. Shleifer' (lower right)

bronze with brown patina

7½ x 7½ (19.1 x 19.1 cm.)

\$10,000–15,000

PROVENANCE:

Probably Grand Duchess Xenia

Alexandrovna (1875–1960),

Frogmore House.

Prince Andrew Romanoff (b. 1923).

Nikolai Shleifer, an influential political figure, sculpted portraits of several members of the Russian Imperial family, including Emperor Nicholas II (1868-1918), Emperor Alexander III (1845-1894) and Grand Duke Konstantin Konstantinovich (1858-1915). A bronze portrait bust of Emperor Alexander III by Shleifer, formerly in the collection of Grand Duchess Xenia Alexandrovna, was sold Christie's, New York, April 23, 2010, lot 170.



PROPERTY FROM THE FORBES COLLECTION

87

A BRONZE BUST OF GRAND DUKE SERGEI ALEXANDROVICH (1857-1905)

RUSSIA, CIRCA 1900

Realistically cast as Grand Duke Sergei Alexandrovich, in military uniform,

unmarked

11 in. (28 cm.) high

\$8,000–12,000

Grand Duke Sergei Alexandrovich (1857-1905), the son of Emperor Alexander II (1818-1881), was a prominent figure during the reigns of his brother Emperor Alexander III (1845-1894) and his nephew Emperor Nicholas II (1868-1918), who was also his brother-in-law through Sergei's marriage to Princess Elisabeth of Hesse (1884-1918), the sister of Empress Alexandra Feodorovna (1872-1918). Governor General of Moscow from 1891 to 1905, Grand Duke Sergei's conservative policies made him a polarizing figure. In February 1905, he was assassinated by a terrorist's bomb while riding in his the carriage in the Kremlin.



PROPERTY OF A GENTLEMAN

88

**A GROUP OF THREE PORCELAIN
EASTER EGGS**

BY THE IMPERIAL PORCELAIN FACTORY,
ST. PETERSBURG, LATE 19TH/ EARLY
20TH CENTURY

Each ovoid, on a white ground, two of the eggs with the gilt cypher of Empress Alexandra Feodorovna, the reverse of one with a red cross, with a blue moiré suspension ribbon, the third egg with gilt diaper pattern and centering the gilt cypher of the Dowager Empress Maria Feodorovna, the reverse centering a red cross and dated '1916', *unmarked*

The largest 2¾ in. (7 cm.) high (3)

\$2,000–3,000



(reverse)



89

**EMPRESS ALEXANDRA FEODOROVNA
(1872-1918)**

Portrait photograph signed 'Alexandra/ 96.', shown in three fourths length in dress, jewels, and kokoshnik, by Alfred Pasetti, St. Petersburg, 6¼ x 4¼ in. (159 x 108 mm.), in a later gilt-wood frame, within a wood shadow box frame, *signed upper left*

\$3,000–5,000

PROVENANCE:

With Sophie Dupré, London.

Acquired from the above by the present owner.

90

**A BOUND 1915 MEMORIAL BOOK BELONGING TO
EKATERINA SCHNEIDER [PAMYATNAYA KNIZHKA]**

ST. PETERSBURG, MILITARY PRESS, 1915

Rectangular, the red moiré silk cover with gilt '1915' within a scrolling motif, with gilt borders and metal clasp, in a paper case, with doublures of white moiré silk, the first page with inscription in Russian from Empress Alexandra Feodorovna to Ekaterina Schneider (Trina): 'To my dear Trina, with the very best wishes for the New Year. May the Lord in His Mercy bless for you the crown of the coming year. Many kisses. Alexandra,' with the original manuscript label of the Alexander Palace, No. 70, *apparently unmarked, the box signed in Cyrillic 'E.A. Schneider' and inscribed 'N. 70'*

7 x 5½ in. (18 x 14 cm.)

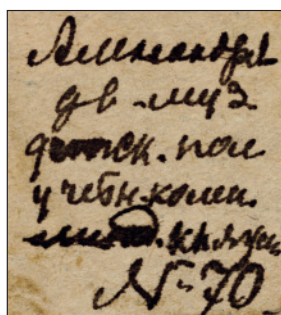
\$4,000-6,000

PROVENANCE:

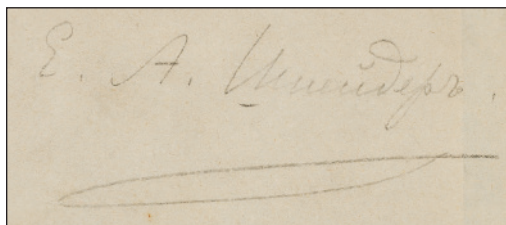
Alexander Palace (manuscript label of the classroom of the younger princesses).

Collection of Rare Russian Books, The Plaza Book Auction Corp., April 12th and 13th, 1934, lot 177.

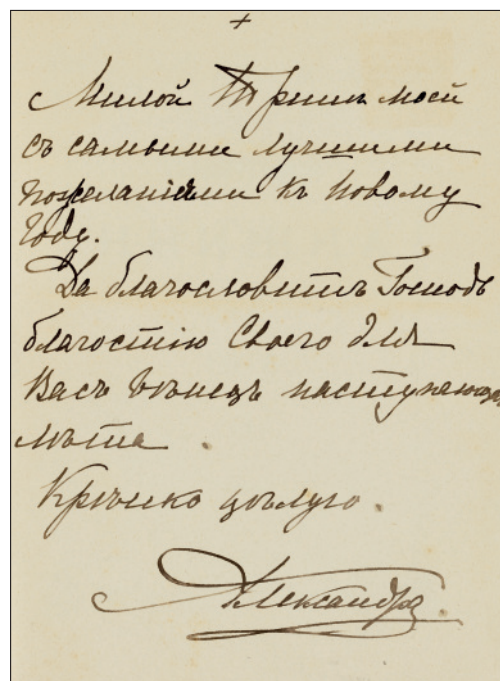
Ekaterina Schneider (1856-1918), of Baltic descent, was hired as a teacher of Russian for Grand Duchess Elizabeth Feodorovna (1864-1918), sister of Empress Alexandra Feodorovna (1872-1918), for whom she later served as a teacher after her engagement to Tsarevich Nicholas Alexandrovich (1868-1918). Schneider eventually grew close to the Empress and her family, who affectionately called her "Trina." After the Empress no longer required a teacher, Schneider was given the position of *gof-lektrissa* and lived with the family at the Winter Palace and the Alexander Palace. Following the abdication of the Nicholas II, Schneider voluntarily followed the family to Yekaterinburg and was later killed during the Red Terror.



(Alexander Palace label)



(inscription on box)



(inscription on first page)



91

**A BOUND 1913 MEMORIAL BOOK
[PAMYATNAYA KNIZHKA]**

ST. PETERSBURG, MILITARY PRESS, 1913

Rectangular, the cover applied with an Imperial crown above a shaped blue-enamel shield applied with the gold cypher of Grand Duke Michael Alexandrovich, with brass catch and gilt edges
4¾ x 3¼ in. (12.1 x 8.2 cm.)

\$2,500–3,500

PROVENANCE:

With St. Petersburg Antiques, Paris.
Acquired from the above by the present owner.



92

**GRAND DUCHESS MARIA PAVLOVNA
(1854-1920)**

Portrait photograph, colored by hand, signed in Russian 'Maria/19 March 1914', 9¼ x 6 in. (235 x 152 mm.), in a later wood frame, surmounted by a gilt metal Imperial crown, *signed bottom edge*

\$3,000–5,000

PROVENANCE:

With St. Petersburg Antiques, Paris.
Acquired from the above by the present owner.



93

DOWAGER EMPRESS MARIA FEODOROVNA (1847-1928)

Portrait photograph signed in Russian '1916/?, Maria', show in full length in a suit dress and hat, 9 x 6½ in. (229 x 165 mm.), in a later leather bound frame, with gilt scrolling foliage, *signed bottom edges*

\$3,000–5,000

PROVENANCE:

With Sophie Dupré, London.

Acquired from the above by the present owner.



94 (inside pages)



VARIOUS PROPERTIES

94

A SILVER-GILT LAPIS LAZULI PHOTO ALBUM

ST. PETERSBURG, 1867

Rectangular, the cover applied with lapis lazuli stone on both sides and binding, within a silver-gilt border, the flat shaped clasp cut to show '1867', the interior cover and end-pages silk moiré lined, containing twenty album pages, each page with photographs of the various members of the Russian Imperial family and royal families of Europe, with gilt page edges, *marked throughout* 6¼ x 9½ in. (16 x 24.1 cm.)

\$7,000–9,000



PROPERTY OF A GENTLEMAN

95

GRAND DUCHESS XENIA ALEXANDROVNA (1875-1960) AND GRAND DUCHESS OLGA ALEXANDROVNA (1882-1960)

Portrait photograph signed in Russian 'Ksenia' and dated '1916', shown seated in dress and jewels, by Boissonnas, St. Petersburg, 133 x 108 mm, in a later red velvet frame, with scrolling gilt foliage, surmounted by the Imperial Crown and tied ribbon work, *signed upper left*
Together with two photographs and a letter, inscribed 'To Kayo Roy/Olga/Mrs. N. Kulikovsky/ born Grand Duchess of Russia', the top photograph shown in full length seated with a dress, by Levitsky, 210 x 86 mm, the bottom photograph shown in portrait profile, 107 x 70 mm, all in a leather bound wood frame, with gilt line borders, *signed on card* (2)

\$4,000-6,000

PROVENANCE:

St. Petersburg Antiques, Paris.

Acquired from the above by the present owner.



PROPERTY FROM THE DESCENDANTS OF GRAND DUCHESS XENIA ALEXANDROVNA

96

A MISCELLANEOUS GROUP OF LETTERS TO AND FROM GRAND DUCHESS XENIA ALEXANDROVNA (1875-1960)

EUROPE, CIRCA 1900-1940

Comprising of miscellaneous letters, telegrams, and receipts, primarily from the Grand Duchess to various family members and friends, a large number of letters addressed to 'Monsieur Ralguine' [Dimitri Nikolaevich Ralguine] the governor of the Grand Duchess' children (132)

\$3,000-5,000

PROVENANCE:

Grand Duchess Xenia Alexandrovna (1875-1960).

Grand Duke Andrei Alexandrovich (1897-1981).

By descent to the present owner.

97

A MISCELLANEOUS GROUP OF DRAWINGS AND PAINTINGS BY GRAND DUCHESS XENIA ALEXANDROVNA (1875-1960)

RUSSIA, LATE 19TH CENTURY

Comprising miscellaneous drawings and watercolor paintings, signed and dated by the Grand Duchess, some with handwritten inscriptions, together with a watercolor painting by Grand Duchess Olga

(1882-1960)

The largest 7¾ x 9½ in. (19.7 x 24.1 cm.)

(11)

\$5,000-7,000

PROVENANCE:

Grand Duchess Xenia Alexandrovna (1875-1960).

Grand Duke Andrei Alexandrovich (1897-1981).

By descent to the present owner.



98

A GROUP OF NEGATIVES DEPICTING WINDSOR TOGETHER WITH A PHOTO ALBUM OF FROGMORE COTTAGE AND GUEST BOOK

ENGLAND, EARLY-MID 20TH CENTURY

Comprising miscellaneous photographs negatives, a photograph album and guest book, depicting the Imperial family, the guest book containing signatures of various members of the Russian Imperial family and guests

(208)

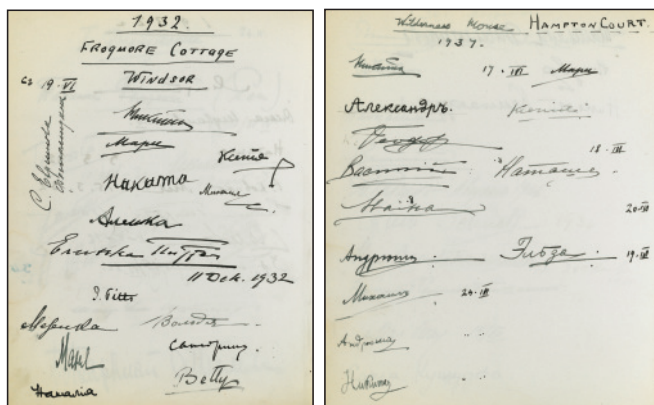
\$3,000-5,000

PROVENANCE:

Grand Duchess Xenia Alexandrovna (1875-1960).

Grand Duke Andrei Alexandrovich (1897-1981).

By descent to the present owner.



101
DOWAGER EMPRESS MARIA
FEODOROVNA: A MISCELLANEOUS GROUP
OF PHOTOS TOGETHER WITH TWO SMALL
WATERCOLORS

EUROPE, MID 20TH CENTURY

Comprising miscellaneous photographs of various sizes, two small watercolors depicting interior scenes and four small negatives, all depicting the Russian Imperial family and interior scenes of the Dowager Empress's residence Hvidovre in Copenhagen

(42)

\$4,000–6,000

PROVENANCE:

Grand Duchess Xenia Alexandrovna
 (1875–1960).

Grand Duke Andrei Alexandrovich
 (1897–1981).

By descent to the present owner.



102
GRAND DUCHESS XENIA ALEXANDROVNA:
A MISCELLANEOUS GROUP OF POSTCARDS
AND PHOTOGRAPHS RELATED TO THE
GRAND DUCHESS

MID 19TH-EARLY 20TH CENTURY

Comprising one hundred and twelve photographs and negatives of the Dowager Empress and throughout her life, both alone and with family; together with forty-six postcards written to and from the Dowager Empress

(158)

\$5,000–7,000

PROVENANCE:

Grand Duchess Xenia Alexandrovna
 (1875–1960).

Grand Duke Andrei Alexandrovich
 (1897–1981).

By descent to the present owner.





PROPERTY OF A GENTLEMAN

103

GRAND DUKE ALEXIS ALEXANDROVICH (1850-1908) AND GRAND DUKE BORIS VLADIMIROVICH (1877-1943)

Portrait photograph signed 'Alexis', shown three fourths length in military uniform, by Levitsky, St. Petersburg, $3\frac{1}{4} \times 2\frac{1}{4}$ in. (82 x 57 mm.), in wooden frame surmounted with an inlaid gilt metal Imperial crown within a circular border, *signed bottom edge*; together with a portrait photograph signed in Cyrillic 'Boris/1894', '1896', shown full length in profile in military uniform, by Wilhelm Lapré, Tsarskoye Selo, $6 \times 4\frac{1}{4}$ in. (146 x 108 mm.), in a later gilt-metal and red fabric frame, *signed upper left* (2)

\$3,000–5,000

PROVENANCE:

With St. Petersburg Antiques, Paris.

Acquired from the above by the present owner.



(detail of interior)

VARIOUS PROPERTIES

104

A SILVER-MOUNTED PRESENTATION PHOTOGRAPH ALBUM

MAKER'S MARK CYRILLIC 'A.L.', MOSCOW, 1899

Rectangular, the maroon velvet cover applied with dedicatory silver plaque engraved with a bogatyr upon a steed, on a field surrounded by weaponry, inscribed in Russian 'From the employees, artisans and workers of the textile factory of I.A. Treumov in the city of Kovrov, to Aleksey Yakovlevich Marshalov, May 1st 1899.' with flat pin clasp, the reverse with four silver circular silver feet, the interior containing 16 decorated album prints, each frame with gilt border, the sides of each page printed with various Russian naturalistic and folk scenes, signed in Cyrillic 'N. Karadin', *marked throughout* 13 x 10 in. (33 x 25.4 cm.)

\$8,000–12,000

PROVENANCE:

Anonymous sale, Sotheby's, New York, June 10, 1992, lot 187.

105

**A PARCEL-GILT CHAMPLEVÉ AND
GUILLOCHÉ ENAMEL SILVER-MOUNTED
PORTFOLIO COVER**

MARKED 'P. OVCHINNIKOV' WITH THE IMPERIAL
WARRANT, MOSCOW, 1872

Rectangular, centering a crowned silver-gilt and red guilloché enamel monogram 'K' of Grand Duke Konstantin Nikolaevich, within a laurel wreath, against a silver drapery background, surmounted by a red, blue and white champlevé enamel Imperial crown, all on purple velvet ground, the border decorated with silver-gilt strapwork, *marked lower left edge*

17¾ x 22½ in. (45 x 57.2 cm.)

\$6,000–8,000

PROVENANCE:

Anonymous sale, Sotheby's Parke Bernet, New York, October 27 & 28, 1970, lot 471 (part).



106

**A PORTFOLIO OF PHOTOGRAPHS FROM THE RUSSIAN
POLYTECHNIC EXHIBITION**

MOSCOW, CIRCA 1872

Rectangular, the folding cloth case tied with red, blue and white ribbon, printed in Russian 'Exhibition of the Imperial Polytechnical Society for the Lovers of Natural History, Anthropology and Ethnography, under the auspices of Moscow University' depicting a view of the exhibition, containing seventy mounted photographs of exterior and interior exhibition spaces, *the case and each photograph numbered*

16 x 21 in. (40.6 x 53.3 cm.)

\$3,000–5,000

PROVENANCE:

Anonymous sale, Sotheby's Parke Bernet, New York, October 27 & 28, 1970, lot 471 (part).

The first All-Russian Polytechnic Exhibition of 1872 was Russia's largest trade show of the nineteenth century. Timed to coincide with the bicentennial anniversary of the birth of Peter I (1672-1725), it showcased advances in the field of industry, agriculture, transportation, military affairs, science, technology and culture. The grand opening on May 30 (June 11) 1872 was attended by Grand Duke Konstantin Nikolaevich (1827-1892) and Moscow Governor-General Prince Dolgoruky (1810–1891), among others. Peter Tchaikovsky wrote a special *Cantata for the exhibition opening*, which was performed by musicians of the Bolshoi Theater on the Troitsky Bridge of the Kremlin.



107

108

107

A PAIR OF SILVER-GILT AND CLOISONNÉ ENAMEL BOTTLE COASTERS

MARKED 'P. OVCHINNIKOV' WITH THE IMPERIAL WARRANT, MOSCOW, 1881

Circular, each enameled overall with blue, green, white and black scrolling foliage and geometric motifs, on a stippled ground, with four legs cast to resemble bird feet, surmounted by blue and white enameled rosettes, *marked under bases*

2¼ in. (5.7 cm.)

(2)

\$5,000–7,000

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

108

A PARCEL-GILT SILVER AND CLOISONNÉ ENAMEL BASKET

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1891

Of circular form with swing handle, enameled with geometric motifs and scrolling foliage in white, red, green and three shades of blue, beneath a chevron and beaded band, on stippled ground, *marked under base and handle*

3¾ in. (9.5 cm.) diameter

\$2,500–3,500

PROPERTY OF AN IMPORTANT SWISS COLLECTOR

109

A SILVER-GILT AND CHAMPLEVÉ ENAMEL SALT THRONE

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1881

Of traditional form, on eight stepped bracket feet, the base *champlevé* enameled with geometric border, the hinged cover and trapezoid back also *champlevé* enameled in blue, green, white and translucent red with scrolling foliage, the back cast and chased with small blue and white enameled arches at intervals, *marked under base and cover*

3 in. (7.5 cm.) high

\$2,000–3,000



109



110



111

VARIOUS PROPERTIES

110

A SILVER-GILT AND ENAMEL SHERBET CUP AND STAND

MARK OF ANTP KUZMICHEV, MOSCOW, 1899-1908

The cup, *champlevé* enameled overall with varicolored geometric and foliate motifs, on a domed circular foot, rising to a tapering knopped stem and three beaded supports, centering three coats-of-arms of Russian cities, surmounted by a bowl with *plique-à-jour* enameled rim, the interior enameled in translucent red over a wavy guilloché ground; the stand similarly enameled, centering a monogram 'RHR', marked throughout

The cup: 6¾ in. (17.1 cm.) high

\$8,000–12,000

111

A SILVER-GILT AND CLOISONNÉ ENAMEL BOX

MARK OF ANTP KUZMICHEV, MOSCOW, 1899-1908, RETAILED BY TIFFANY & CO.

Of cartouche form, the body enameled overall with geometric motifs in shades of blue, turquoise, purple and white on gilt stippled ground, the hinged cover with a clasp at the front, the inside cover engraved with a monogram, the interior gilt, marked under base and on clasp 5½ in. (14 cm.) wide

\$5,000–7,000

112

A PAIR OF SILVER-GILT CLOISONNÉ ENAMEL CANDLESTICKS

MARK OF ANTP KUZMICHEV, MOSCOW, CIRCA 1890

Each with ovoid base on bracket feet, with knobbed stem, ovoid candle cup and removable circular nozzle, decorated with scrolling foliage and geometric motifs in blue, turquoise, red and white enamel, marked throughout

5½ in. (14 cm.) high

\$7,000–9,000



112

(2)



113

•113 NO RESERVE

A SET OF TWO SILVER SUGAR-BOWLS

VARIOUS MAKERS, MOSCOW, LATE 19TH CENTURY

Comprising two sugar bowls, both ovoid with handle, one with three ball feet, the body enameled with varicolor foliage, on a gilt ground, *mark of Gustav Klingert, 1899-1908, at handle joint and under base*; the other sugar-bowl with angular handle, on a circular foot, *marked 'P. Ovchinnikov' with the Imperial warrant, 1872, under base*

The largest 2¼ in. (5.7 cm.) high

(2)

\$1,500-2,500



114

•114 NO RESERVE

A SILVER-GILT AND CLOISONNÉ ENAMEL CREAM-JUG AND SUGAR-BOWL WITH TONGS

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, WITH WORKMASTER'S MARK 'AO', MOSCOW, CIRCA 1890

Comprising a sugar-bowl with silver gilt handle and spreading foot, cream-jug and tongs, each decorated with blue, green, red and white scrolling foliage and geometric motifs, on a gilt stippled ground, *marked under base and in center of tongs*

The largest 3½ in. (9 cm.) high

(3)

\$3,000-4,000

PROPERTY FROM A NEW YORK PRIVATE
COLLECTION

115

**A SILVER-GILT AND CLOISSONNÉ ENAMEL
KOVSH**

MARK OF LIUBAVIN, MOSCOW, CIRCA 1890

Of navette form on circular spreading foot,
the raised prow surmounted by a double-
headed eagle finial, the body enameled
overall with stylized yellow and pink floral
sprays and blossoms amid scrolling foliage
on a green ground, centering a roundel with
a white bead border depicting a bird, the
shaped flat handle with similar decoration,
all within twisted ropework borders, *marked
on handle and under base*
7½ in. (18.1 cm.) long

\$6,000–8,000



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

116

**A SET OF FOUR SILVER-GILT AND
CLOISSONNÉ ENAMEL SHERBET CUPS**

MARK OF OLGA MUKHINA, MOSCOW, 1891

Each on a circular base, enameled overall
with scrolling foliage and geometric motifs
on a gilt-stippled ground, the lower sections
decorated with a blue beaded border, the
stem and base with conforming decoration,
with twisted wirework borders, *marked on
rims and under base*
4¼ in. (10.8 cm.) high (4)

\$6,000–8,000





117

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

117
A SILVER AND CLOISSONNÉ ENAMEL KOVSH
MARK OF MARIA SEMENOVA, MOSCOW, CIRCA 1908

Of traditional form, with raised prow and shaped hook handle, the body with lobed ropework cartouches enameled with varicolored stylized floral and geometric motifs on alternating green, purple, pale blue and cream grounds, the prow and handle similarly decorated, the side with a white beaded border, *marked under base; date and assay mark rubbed, also with later Polish import mark*

4¾ in. (12.1 cm.) long

\$4,000–6,000



118

VARIOUS PROPERTIES

118
A SILVER-GILT AND CLOISSONNÉ ENAMEL BEAKER
MARK OF KONSTANTIN SKVORTSOV, MOSCOW, 1908-1917

Tapering cylindrical, on spreading circular foot, the body enameled overall with varicolor stylized swans and floral motifs, on a green, cream, and light pink ground, *marked under base*
4 in. (10.2 cm.) high

\$3,000–5,000



119

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

119
A SILVER, CLOISSONNÉ AND GUILLOCHÉ ENAMEL KOVSH
INDISTINCTLY MARKED, MOSCOW, 1899-1908

Of traditional form, on oval foot with raised prow, the interior guilloché enameled in translucent green over an engine turned ground, within a border of blue and varicolor stylized scrolling foliage in cloisonné enamel, rising to a shaped flat handle with conforming decoration, *marked under base and on foot*
5 in. (12.7 cm.) long

\$2,500–3,500

VARIOUS PROPERTIES

120

A SILVER-GILT AND CLOISONNÉ ENAMEL DIPTYCH EGG

MARK OF PAVEL OVCHINNIKOV, MOSCOW, 1908-1917

Ovoid, the body enameled overall with varicolor pastel-colored stylized scrolling foliage, each side centering an angel, on a gilt ground, opening to reveal icons of Mary Magdalene and the Guardian Angel, with halo and names painted above, on a gilt ground, with post for a suspension loop, *marked on flange*
3¼ in. (8.2 cm.)

\$12,000–18,000



120 (open)



PROPERTY FROM THE PARISSETTE FAMILY COLLECTION

121

A PORCELAIN EASTER EGG

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG,
MID-19TH CENTURY

Ovoid, with silver moiré suspension ribbon, centering an oval panel painted with a portrait of St. Paul the Apostle holding a book and sword, within a gilt *cisé* border, inscribed in Russian above the miniature 'Sv. Apostle Paul' with the Cyrillic initials 'V.M.', the gilt ground of the reverse with a circular starburst motif, within a foliate border, *unmarked*
4¾ in. (12.1 cm.) high

\$5,000–7,000

PROVENANCE:

By descent in the family of the present owner, prior to 1967.





122

A PARCEL-GILT SILVER MOUNTED ICON OF CHRIST PANTOCRATOR

MARKED M. OVCHINNIKOV WITH THE IMPERIAL WARRANT, ST. PETERSBURG, 1899-1904

Oval, Christ realistically painted with his right hand in a blessing, his left hand holding the Gospels, the border of the frame chased with scrolls and foliage, with a suspension loop, the reverse engraved in Russian with the verses from Scripture, Numbers 6:24, Psalm 16:5 and Joshua 24:15, *marked throughout*
3 1/8 in. (8.3 cm.) high

\$6,000-9,000



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

123

A SILVER-GILT ICON OF ST. NICHOLAS THE WONDER WORKER

MAKER'S MARK CYRILLIC 'I.G.', ST. PETERSBURG, 1899-1904

Rectangular, the Saint realistically painted, raising his right hand in a blessing, his left hand holding the Gospels, the vestments, Gospels and mitre *repoussé* and chased, with applied halo, *marked on halo and lower left edge*
9 3/4 in. (24.8 cm.) high by 7 in. (17.8 cm.) wide

\$7,000-9,000



VARIOUS PROPERTIES

124

A SILVER-GILT ICON OF ARCHANGEL MICHAEL

MARKED GRACHEV WITH THE IMPERIAL WARRANT, ST. PETERSBURG, 1894

Rectangular, the Archangel realistically painted, in his right hand holding a sword, in his left hand holding a spear, standing in a cloudscape, all within a silver border cast and chased with scrolling foliage and crosses at the corners, with velvet backing, signed in the lower right corner in Cyrillic 'F. Platonov', *marked on lower border and lower edge*

12 in. (30.5 cm.) high by 8¼ in. (21 cm.) wide

\$15,000–25,000



125

A SILVER AND CHAMPLEVÉ ENAMEL ICON OF CHRIST PANTOCRATOR

MARK OF DMITRII GORBUNOV, MOSCOW, 188(?)

Oval, Christ realistically painted with his right hand in a blessing, his left hand holding the Gospels, the halo and border enameled with varicolor geometric and foliate motifs, on a chased sunburst ground, with suspension loop, *marked throughout, date mark indistinct*

6 in. (15.2 cm.) high

\$2,000–3,000



126

A SILVER-GILT AND CLOISONNÉ ENAMEL ICON OF CHRIST PANTOCRATOR

MARK OF ANTIP KUZMICHEV, MOSCOW, 1896

Rectangular, Christ realistically painted, raising his right hand in a blessing, his left hand holding the Gospels, the garment *repoussé* and chased, the background engraved, the name plaque and gospel with blue *champlevé* enamel, the halo and border enameled with stylized foliage and beads in shades of white, purple, translucent red, green, and two shades of blue, the corners applied with floral rosettes, *marked on border and halo*, in a wood kyot

9½ in. x 8¾ in. (24.13 x 22.2 cm.)

\$12,000–18,000



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

127

A SILVER-GILT ICON OF FIVE SAINTS

MAKER'S MARK CYRILLIC 'I.G.', ST. PETERSBURG, 1908-1917

Rectangular, realistically painted with saints Nadezhda, Gurii Archbishop of Kazan, Aviv and Samonas of Edessa, and Nikolai the Wonder Worker, depicted full length, with gilt haloes and names above each figure, *marked on front and lower edge*

10½ x 8¾ in. (25.4 x 22.2 cm.)

\$7,000–10,000



PROPERTY FROM THE DESCENDANTS OF
GRAND DUCHESS XENIA ALEXANDROVNA

128

**A JEWELLED SILVER-GILT AND CLOISONNÉ ENAMEL ICON OF THE
MOTHER OF GOD OF SMOLENSK**

MAKER'S MARK 'E.A.', MOSCOW, 1899-1908

Rectangular, the figures painted realistically, the Christ child with his right hand raised in a blessing, the Mother of God behind him, each with a varicolor cloisonné enamel halo, within a similarly enameled border set at intervals with hardstone cabochons, with suspension loop and velvet backing, the edges with later inscriptions in Russian 'Blessings [from] Amama/ 17th of [June] 1945', *marked on front and lower edge*

4¼ in. (10.8 cm.) high with suspension loop

\$10,000–15,000

PROVENANCE:

A gift from Grand Duchess Xenia Alexandrovna (1875–1960).
By descent to the present owner.



Grand Duchess Xenia Alexandrovna.

Всесвятости Акакия

(inscription)

PROPERTY OF A LADY OF TITLE

129

**A SILVER, WOOD AND CLOISSONNÉ
ENAMEL ICON OF CHRIST PANTOCRATOR**

INDISTINCT MAKER'S MARK, MOSCOW,
1899-1908

Rectangular, Christ realistically painted
with his right hand in a blessing, his left
hand holding the Gospels, halo and oklad
enameled with yellow, green, blue, and pink
cloisonné scrolling foliage, *marked on edge*; in
a wood kyot with arched top and two doors,
the front centering a silver cross
3¾ in. (9.5 cm.) high

\$6,000-8,000

PROVENANCE:

Grand Duchess Xenia Alexandrovna
(1875-1960).

Prince Nikita Alexandrovich (1900-1974).

Prince Alexander Nikitich (1929-2002).



VARIOUS PROPERTIES

130

**A PARCEL-GILT SILVER ICON OF THE MANDYLION
[SPAS NERUKOTVORENNYI]**

MARK OF IGNATII SAZIKOV WITH THE IMPERIAL
WARRANT, ST. PETERSBURG, 1868

Rectangular, Christ's face realistically painted upon
a cloth background, the edges of the silver frame
inscribed in Russian 'Blessings to Baron Modest
Modestovich Korf 15 April, 1868', *marked on lower
edge*

4 in. (10.2 cm.) high with suspension loop

\$5,000-7,000



(inscriptions)





VARIOUS PROPERTIES

•131 NO RESERVE

THREE RUSSIAN ICONS AND A SILVER MOUNT

VARIOUS MAKERS, RUSSIA/ EUROPE, 19TH AND 20TH CENTURY

Comprising: one porcelain icon of Archangel Michael, an enamel (*finift*) icon of the Transfiguration, a silver icon of an archangel and saints, and a silver mount depicting Saint Lawrence, *marked on reverse*
The largest 6¾ in. (17 cm.) high (4)

\$1,000–1,500

132

**A PARCEL-GILT SILVER ICON OF ST. NICHOLAS
THE WONDER WORKER IN WOOD KYOT**

INDISTINCT MAKER'S MARK, MOSCOW, 1908-1917

Rectangular, the Saint realistically painted, raising his right hand in a blessing, his left hand holding the Gospels, flanked by two angels, the vestments, Gospels and mitre *repoussé* and chased, with applied halo, *marked on halo and lower edge*, in a wood kyot
19¼ x 14½ in. (49 x 36.8 cm.) in kyot

\$7,000–9,000



133

**A PARCEL-GILT TRIPTYCH ICON OF THE IVERSKAYA MOTHER OF
GOD WITH SAINTS NATALIA AND PLATON**

MAKER'S MARK INDISTINCT, MOSCOW, 1867

Arched rectangular, each realistically painted and with engraved garments and haloes on an engine turned ground, within a conforming wood kyot applied with silver strapwork panels, *marked on front*

5⅝ in. (14.3 cm.) wide, opened

\$5,000–8,000



PROPERTY FROM THE FORBES COLLECTION

134
A SILVER-GILT ICON OF ST. MATTHEW THE EVANGELIST

MAKER'S MARK CYRILLIC 'AP', MOSCOW, 1840

Rectangular, the Saint realistically painted, raising his right hand in blessing, his left hand holding his Gospel, engraved with the first chapter and verse, with *repoussé* garments and applied halo, standing in a landscape, *repoussé* and chased with vegetation and city townscape in the background, within a scrolling foliate border, the reverse inscribed in Russian 'Saint. Matthew the Evangelist', marked on border and halo

10½ in. x 8¾ in. (26.7 cm. x 22.2 cm.)

\$6,000–8,000



VARIOUS PROPERTIES

135
A SILVER-GILT ICON OF THE MOTHER OF GOD OF TIKHVIN

MARK OF SEMEN KUZOV, MOSCOW, 1781

Rectangular, the figures realistically painted, the Christ child with his right arm raised in a blessing, the Mother of God behind him, their garments and border *repoussé* and chased with scrolling foliage, the upper corners with name plates, the applied halos with crown and halo, marked on halo and edge

12½ x 10¾ in. (31.8 x 27.3 cm.)

\$5,000–7,000





136

A GOLD-MOUNTED SILVER-GILT AND ENAMEL PECTORAL CROSS

MAKER'S MARK CYRILLIC 'NL', ST. PETERSBURG, 1908-1917

Cruciform, the front centering a gold cross with the crucified Christ on an opaque blue enamel ground, the arms applied with paste flowers, all within a border of paste stones, suspending a paste-set pendant and surmounted with a hinged crown, with a link chain, *marked and engraved '19 g' on reverse, the chain marked for Moscow, 1908-1917, in a later fitted case* 6 $\frac{3}{8}$ in. (16.2 cm.) high

\$10,000-15,000

137

A BRASS-MOUNTED WOOD PANEL TRIPTYCH ICON

RUSSIA, LATE 17TH CENTURY

Finely painted with the Transfiguration flanked by the Intercession of the Theotokos [*Pokrov*] and the Assembly of Archangel Michael, in a hinged brass kyot, *unmarked*

10 $\frac{5}{8}$ in. (27 cm.) wide, extended

\$3,000-5,000

PROVENANCE:

Acquired at a Torgsin shop in Leningrad in 1932.
By descent to the present owner.





PROPERTY FROM A NEW YORK PRIVATE COLLECTION

138

A SILVER-GILT AND ENAMEL ICON OF THE SVENSKAYA-PECHERSKAYA MOTHER OF GOD WITH SAINTS ANTONY PECHERSKY AND FEODOSII PECHERSKY

MAKER'S MARK OF IVAN SAVELEV, MOSCOW, 1771

Rectangular, the figures realistically painted, the Christ child with his right hand raised in blessing, the Mother of God behind him sitting on a throne, the oklad *repoussé* and chased, each halo of The Mother of God and Christ child with varicolored enamel floral motifs, flanked by Saint Antony Pechersky and Saint Feodosii Pechersky, each with enamel name plate, the text enameled on white ground, the border *repoussé* with scrolling foliage on a stippled ground, *marked on lower edge*

12¼ x 10½ in. (31.1 x 26.7 cm.)

\$14,000–18,000



VARIOUS PROPERTIES

139

A SILVER-GILT AND NIELLO RELIQUARY CROSS

RUSSIA, CIRCA 1777

Cruciform, the cover depicting the crucified Christ, flanked by the Mother of God and St. John the Baptist, on a gilt ground, the arms set with paste stones, suspending a paste-set pendant, all beneath a hinged openwork crown with paste stones, the reverse engraved with the Mother of God and Christ Child flanked by angels and dated 1777, *apparently unmarked*, on a later link chain, *marked AA*, *St. Petersburg, 1899-1904*, in a later fitted case

5¼ in. (13.5 cm.) high

\$14,000–18,000



(reverse)



140

A SILVER-GILT AND NIELLO CHALICE

RUSSIA, LATE 17TH CENTURY

Of goblet form, finely nielloed throughout with scrolls and foliage, the domed spreading foot depicting the events leading to the Crucifixion, rising to a baluster form stem depicting St. John Chrysostom, St. Basil the Great, St. Gregory the Theologian, and Cherubim and Seraphim, the bowl nielloed with Christ, the Mother of God, St. John the Baptist, Sts. Peter and Paul, and Archangels Michael and Gabriel, the rim inscribed in Old Church Slavonic, 'Drink from it, all of you. For this is My blood of the new covenant, which is shed for many for the remission of sins', *marked under foot rim with Cyrillic letter 'Ya'*

13¼ in. (33.7 cm.) high

28.88 oz. (898.3 gr.)

PROVENANCE:

Acquired at a Torgsin shop in Leningrad in 1932.

By descent to the present owner.

Another silver-gilt and niello chalice, dated 1795, was sold Christie's, New York, April 13, 2011, lot 229.

\$12,000–18,000



141

**A PARCEL-GILT SILVER AND
NIELLO SNUFF BOX**

VELIKII USTIUG, SECOND HALF 18TH CENTURY

Of cartouche form, the hinged cover depicting a bird and fruit in a landscape, the base depicting an architectural view, all with *rocaille* borders, the sides depicting amorous pastoral figures in landscapes, all on a gilt stippled ground, *apparently unmarked*

4¼ in. (10.8 cm.) long

6.6 oz. (206.4 gr.) gross

\$10,000–15,000

A nearly identical snuff box is currently part of the collection of the State Historical Museum, Moscow (inventory no. GIM 456shch, OK 344); see *Russkoe Srebro XVI - nachala XX veka*, St. Petersburg, 2004, illustrated p. 106.



142

**A PARCEL-GILT SILVER AND
NIELLO SNUFF BOX**

RUSSIA, LATE 18TH CENTURY

Rectangular, the hinged cover nielloed depicting a classical figure seated beside a temple, each side depicting elegant amorous couples in a landscape, all within *rocaille* on a gilt stippled ground, *apparently unmarked*

3½ in. (9 cm.) wide

6.1 oz. (190.9 gr.) gross

\$7,000–9,000

143

A PARCEL-GILT SILVER TANKARD

MAKER'S MARK CYRILLIC 'ISHS', MOSCOW, 1738

Cylindrical and on three ball feet *repoussé* and chased with foliage, the body finely engraved with scenes of peasants working the land beneath German inscriptions concerning the benefits of hard work, the engraving probably Baltic, between panels of *repoussé* fruit and foliage, with scroll handle and ball finial, the hinged cover centering the engraved arms of von Freytag Loringhoven amidst *repoussé* foliate scroll work, the interior gilt, *marked under base and inside cover*
7½ in. (19 cm.) high
25.5 oz. (793 gr.)

\$20,000–30,000



THE PROPERTY OF A PRIVATE COLLECTOR

144

A SILVER-GILT CUP AND COVER

MAKER'S MARK INDISTINCT, ASSAYMASTER'S MARK OF DANILA MOSHALKIN, MOSCOW, 1758

Tapering cylindrical, on a domed circular foot, *repoussé* and chased with flowers and scrolling foliage, the detachable cover similarly decorated, with knob finial, *marked on cover and under base*
10½ in. (26.7 cm.) high
15.01 oz (466.8 gr.)

\$6,000–8,000





145

**A PARCEL-GILT SILVER AND NIELLO
SNUFF BOX AND SEALING WAX CASE**

MOSCOW, LATE 18TH/ EARLY 19TH CENTURY

The snuff box rectangular with rounded corners, the cover depicting a hound pursuing a bird in a landscape, within rocaile borders, the sides and base with architectural views, the sealing wax case of etui form, nielloed with rosettes on a striped ground, *marked throughout*

4 in. (10.2 cm.) long and smaller

4.74 oz. (147.3 gr.) gross

(2)

\$3,000–5,000



146

**A PARCEL-GILT SILVER AND
NIELLO CIRCULAR BOX**

APPARENTLY NO MAKER'S MARK, MOSCOW,
CIRCA 1780

Circular, the cover and base centering an oval cartouche on a stippled ground, depicting buildings in a landscape, within beaded and ropework borders, *marked inside cover and on flange*

3⅜ in. (8.6 cm.) diameter

7.7 oz. (239.7 gr.)

\$5,000–7,000

147
TWO SILVER-GILT AND NIELLO
SNUFF BOXES

MOSCOW, CIRCA 1840

One rectangular with rounded corners,
the other of cartouche form, each nielloed
throughout with scrolling foliage, *marked*
throughout

3½ in. (8.9 cm.) wide and smaller

8.57 oz. (266.4 gr.) gross

(2)

\$3,000–5,000



VARIOUS PROPERTIES

148
A SILVER-GILT AND NIELLO ETUI

MAKER'S MARK CYRILLIC 'DA', MOSCOW, 1825

Of typical form, nielloed overall with
stripes, the front depicting the 'The Bronze
Horseman', the reverse depicting 'The
Monument to Minin and Pozharsky',
on a gilt stippled ground within an oval
cartouche, both within a laurel border, the
top and bottom depicting military or musical
trophies, *marked throughout*

4¾ in. (12.1 cm.) long

5.2 oz. (160.7 gr.) gross

\$3,000–5,000





PROPERTY OF AN IMPORTANT SWISS COLLECTOR

149

FOUR PARCEL-GILT SILVER AND NIELLO PICTORIAL SERVING SPOONS

VARIOUS MAKERS, MOSCOW, 1883, CIRCA 1890, 1889, 1845

With circular and oval bowls, the reverse of the bowls nielloed with views of Moscow and St. Petersburg landmarks, the twist stems with shaped knopped finials, *marked on stems; some also with Swiss import marks*

The largest: 7¾ in. (19.7 cm.) long

7.9 oz. (245.7 gr.) gross

(4)

\$2,500–3,500

PROVENANCE:

The spoon dated 1883: with A La Vieille Russie, New York.

The spoon dated circa 1890: with the A La Vieille Russie, New York.

The spoon dated 1889: with A La Vieille Russie, New York, 1981.

The spoon dated 1845: with A La Vieille Cité, Paris, 1981.

All acquired from the above by the father of the present owner.



VARIOUS PROPERTIES

150

A PARCEL-GILT SILVER TROMPE L'OEIL MODEL OF A LOAF OF BREAD AND SALT THRONE

MARK OF IGNATII SAZIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1864

Circular, realistically cast and chased as a freshly baked loaf of bread, the circular hinged cover surmounted by a parcel-gilt salt throne, the cover of the salt throne inscribed with a Russian saying, 'Lunch without salt / and bread / is just half a meal', with engraved dedication in Russian 'V.S./ 29 January/ 1869', *marked throughout*

3¾ in. (9.5 cm.) high

9.5 oz. (295.1 gr.) gross

\$4,000–6,000



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

151

A PARCEL-GILT SILVER AND NIELLO BEAKER AND BASKET

VARIOUS MAKERS, MOSCOW, LATE 19TH CENTURY

Each with spreading foot, the beaker cylindrical, slightly tapering, the body with roundels depicting views of Moscow landmarks, amidst scrolling foliage and geometric motifs, the rim inscribed with Russian drinking sayings, on gilt stippled ground, *marked under base* 'P. Ovchinnikov' with Imperial warrant, with the maker's mark of Vasilii Semenov, 1874; the basket of circular form with swing handle, the body centering a view of Moscow, amidst scrolling foliage, *marked under base with the maker's mark of Vasilii Semenov, 1883*

The beaker 4¾ in. (12 cm.) high

11.59 oz. (360.6 gr.) gross

(2)

\$3,000–5,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

152

A PARCEL-GILT TROMPE L'OEIL SILVER AND GLASS VODKA SET

MAKER'S MARKS CYRILLIC P(E)D AND N.?, ST. PETERSBURG, CIRCA 1887

Comprising a frosted glass flask with silver holder and four vodka cups, each body chased and engraved to simulate basketweave, the flask holder of slightly tapering square and cylindrical form, applied with twisted rope below rim, the flask with cork stopper, surmounted by a shot glass simulating tied burlap, engraved with a monogram, each vodka cup of cylindrical form with scroll handle, *marked throughout, also with import marks*

7½ in. (19 cm.) high and smaller

\$7,000–10,000

PROPERTY OF A RUSSIAN PRINCESS

153

A SET OF SIX SILVER TROMPE L'OEIL STOPKAS

MARK OF MARSHAK, KIEV, LATE 19TH CENTURY

Comprising six stopkas, each realistically cast a Russian musician or dancer, in traditional dress, standing on a simulated wood barrel, *each marked on lower rim, date and time marks indistinct*

3¾ in. (9.5 cm.)

12.7 oz. (395.6 gr.) gross

\$6,000–8,000





VARIOUS PROPERTIES

154
A PORCELAIN GROUP OF NEWLY ARRIVED PEASANTS

BY THE GARDNER FACTORY, MOSCOW, 1870-1890

Realistically modeled and painted, both standing and wearing gray caps, one man wearing a full length beige coat with red sash, the other man wearing a full length charcoal coat with green sash, a gray and yellow bag between them, on a naturalistic base painted to resemble cobblestone, *marked under base with impressed factory mark and numeral '34'*

9 in. (23 cm.) high

\$3,000–5,000



PROPERTY FROM THE COLLECTION OF MR. AND MRS. WIEGAND

155
A PORCELAIN FIGURE OF A BAST SHOE MAKER

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, 1830-1850

Realistically modeled and painted, the seated figure of a man wearing a traditional Russian belted rubakha and blue trousers, making a bast shoe, on a rectangular base painted with floor boards, *marked under base with impressed factory mark and numeral '2'*

6¼ in. (15.9 cm.) high

\$2,000–3,000



VARIOUS PROPERTIES

156
A PORCELAIN GROUP OF A WOMAN AND CHILD WITH DRUNKEN HUSBAND

GARDNER FACTORY, MOSCOW, LATE 19TH CENTURY

Realistically modeled and painted as a drunken man wearing one shoe, a black overcoat and top hat, holding a bottle, beside him a woman wearing a blue dress, brown coat and pink kerchief, holding a young child in white dress and the man's shoe, on a naturalistic circular base, *marked under base with red underglaze factory mark and impressed numeral '15'*

9 in. (23 cm.) high

\$3,000–5,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

157

A PORCELAIN GROUP OF A KIRGHIZ MAN AND WOMAN

BY THE GARDNER FACTORY, MOSCOW, 1880-1890

Realistically modeled and painted, the man standing above the seated woman, each wearing traditional dress, on a naturalistic rectangular base with the Russian inscription 'Kirghiz', marked under base overglaze factory mark, also with impressed number '301'

10¼ in. (26 cm.) high

\$7,000-10,000



PROPERTY FROM THE FORBES COLLECTION

158

A SET OF ELEVEN PORCELAIN PLATES

BY THE KORNILOV FACTORY, ST. PETERSBURG, 1891-1917

Each circular, with the center painted with various scenes of Russian daily life throughout the seasons, with a gilt and scrolling green border, the rim painted with similar nature scenes alternating with a geometric scrolling pattern, marked under base with underglaze factory mark, inscribed 'Made in Russia by Kornilow Bros.' and numbered

9½ in. (24.1 cm.) diameter

(11)

\$10,000-15,000





THE PROPERTY OF A PRIVATE COLLECTOR

159

A PORCELAIN PART TABLE SERVICE

BY THE KORNILOV FACTORY, ST. PETERSBURG, 1861-1884

Comprising six dinner plates, six dessert plates, one platter; the center of each decorated with red simulated cross-stitch Imperial double-headed eagle within a geometric border and blue cavetto band, the borders with Russian sayings within blue and peach foliate and strapwork panels, *marked under base with overglaze factory marks*
9½ in. (24.1 cm.) diameter (13)

\$3,000–5,000

VARIOUS PROPERTIES

160

A SET OF SIX PORCELAIN PLATES

BY THE KORNILOV FACTORY, ST. PETERSBURG, 1884-1917

Each circular, with varicolor and gilt geometric and foliate motifs throughout, each rim with roundel enclosing an Imperial double-headed eagle on blue ground, *marked under bases with overglaze factory mark*

9½ in. (24.1 cm.) diameter

(6)

\$30,000–50,000



161

A SET OF SIX PORCELAIN PLATES

BY THE KORNILOV FACTORY, ST. PETERSBURG,
1903-1917

Each circular, the center painted with various scenes from Russian fairy tales, after Ivan Bilibin (1878-1942) and signed in Cyrillic 'I. Bilibin', with gilt border, the rim painted with a varicolored border of hexagons containing forest animals alternating with trees, *marked under base with overglaze factory mark, inscribed 'Made in Russia by Kornilow Bros.'* and numbered 10¼ in. (26 cm.) diameter (6)

\$30,000-50,000



162

A SET OF SIX PORCELAIN PLATES

BY THE KORNILOV FACTORY, ST. PETERSBURG,
1903-1917

Each circular, the center painted with various scenes from Russian fairy tales, after Ivan Bilibin (1878-1942) and signed in Cyrillic 'I. Bilibin', with gilt border, the rim painted with a varicolored border of hexagons containing forest animals alternating with trees, *marked under base with overglaze factory mark, inscribed 'Made in Russia by Kornilow Bros.'* and numbered 10¼ in. (26 cm.) diameter (6)

\$30,000-50,000





PROPERTY FROM THE FORBES COLLECTION

163

A BRONZE MODEL OF A SOLDIER ON HORSEBACK KISSING HIS SWEETHEART

CAST BY C.F. WOERFFEL AFTER THE MODEL BY VASILII GRACHEV, LATE 19TH CENTURY

On a naturalistic oval base, modeled as a rider embracing his sweetheart, *signed on base in Cyrillic 'V. GRACHEV,' with foundry mark 'ZAV. K. WOERFFEL. SPB'*

10 in. (25.4 cm.) high

\$4,000–6,000



VARIOUS PROPERTIES

164

A BRONZE GROUP OF A UKRAINIAN (LITTLE RUSSIAN) PLOW WITH FOUR OXEN

CAST BY CHOPIN AFTER THE MODEL BY EVGENII LANCERAY, 1877

On a naturalistic oval base, realistically cast as two young Chumaks driving a plow with oxen, *signed and dated on base in Cyrillic 'MODELLÉ [BY] E. LANCERAY. 1877'* and with the Cyrillic foundry mark 'F. CHOPIN.'

and Finance Ministry stamp dated 1877

21 in. (53.3 cm.) long

\$7,000–9,000

For the original wax model, see L.A. Dementieva, *Album of Models by the Sculptor Eugene Lanceray*, pp. 116–117, 324, no. 50.

165

A BRONZE MODEL OF A HORSE HERDER

CAST BY SHTANGE AFTER THE MODEL BY
EVGENII LANCERAY, 1873

On a naturalistic oval base, realistically cast
as a Circassian horse herder on horseback,
signed in Cyrillic and dated on base 'E.

LANCERAY. 1873.' and with Cyrillic foundry
mark 'N. SHTANGE'

15½ in. (39.3 cm.) high

\$10,000–15,000

For the original wax model, see L.A. Dementieva,
Album of Models by the Sculptor Eugene
Lanceray, pp. 64-65, 314, no. 17. For further
discussion of this model, see G. Sudbury, et al.,
Evgueni Alexandrovich Lanceray: le sculpteur
russe du cheval, Paris, 2006, p. 108.



166

A BRONZE GROUP OF TWO HORSEMEN

CAST BY WOERFFEL AFTER THE MODEL BY VASILII
GRACHEV, ST. PETERSBURG, LATE 19TH CENTURY

On oblong base with canted corners,
realistically modeled, one on a rearing horse,
the other reining his steed, *signed on the base*
in Cyrillic 'LEP. GRACHEV', with foundry
mark 'FABR. C.F. WOERFFEL.

17½ in. (44.5 cm.) long

\$10,000–15,000





167

A GILT-BRONZE GROUP OF A GEORGIAN PRANCING ON A HORSE

CAST BY CHOPIN AFTER A MODEL BY EVGENII LANCERAY, LATE 19TH CENTURY

On a rectangular base with canted corners, cast as a man in a sheepskin hat riding a horse, *signed on base in Cyrillic 'E. LANCERAY' with the Cyrillic foundry mark 'F. CHOPIN' and finance ministry stamp* 10½ in. (26.7 cm.) high

\$7,000–10,000

PROPERTY OF A NORTHEASTERN COLLECTION

168

A BRONZE GROUP OF A SOLDIER ON HORSEBACK KISSING HIS SWEETHEART

CAST BY C.F. WOERFFEL AFTER THE MODEL BY VASILII GRACHEV, ST. PETERSBURG, LATE 19TH CENTURY

On a naturalistic base, modeled as a rider embracing his sweetheart, *signed on base in Cyrillic 'LEP. GRACHEV,' with foundry mark 'ZAV. K. WOERFFEL PETERBURG'*

13¼ in. (33.7 cm.) high

\$4,000–6,000



VARIOUS PROPERTIES

169

A BRONZE TROIKA GROUP

AFTER A MODEL BY ROBERT BACH, RUSSIA, LATE 19TH CENTURY

On an rectangular base, realistically cast as two men riding a troika, drawn by three horses galloping through the snow, the passenger apparently Napoleon, *signed on base 'Bach'*

16 in. (40.6 cm.) wide

\$6,000–8,000





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

170

**A GEM-SET SILVER AND ONYX BELL-PUSH AND ASHTRAY
SCYTHIAN [SKIF]**

MARK OF THE FIRST KIEV ARTEL, KIEV, CIRCA 1913

Finely cast and chased as a Scythian rider grasping the reins of his mount with one gloved hand, set with cabochon gemstones, on a square onyx base mounted with a silver push-piece at one corner, *marked on lower edge*

4½ in. (11.4 cm.) high, the base 6¼ in. (16 cm.) square

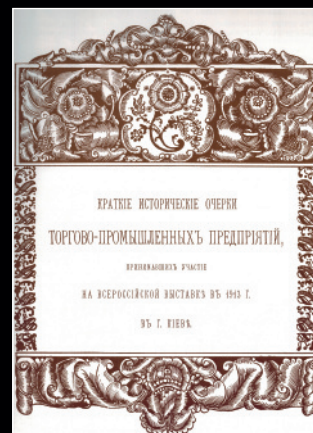
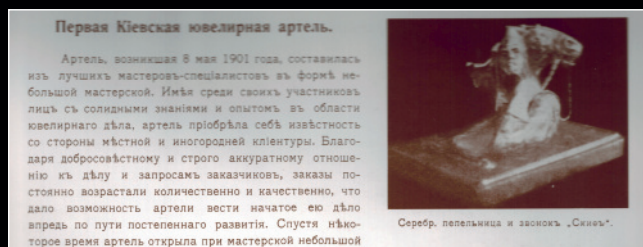
\$30,000–50,000

LITERATURE:

Exhibition catalogue, *Khudozhestvenno-Illustrativnyi al'bom Vserossiiskoi vystavki v g[orode] Kieve. 1913 g.*, Kiev, 2003, illustrated p. XXXIX.

Founded in 1901, the First Kiev Artel quickly grew in reputation and size, establishing both its own retail shop and factory, which employed up to 100 workers. The artel was one of the exhibitors at the 1913 All-Russian Exhibition in Kiev, which showcased the country's achievements in agriculture, industry, manufacturing, and the arts and sciences. The firm's works in silver were admired by visitors to the exhibition for their exceptional quality. Several of the best works, including *Scythian [Skif]*, were reproduced in the illustrated album of the exhibition.

We are thankful to Valentin Skurlov for researching the present lot.



1913 All-Russian Exhibition album.



PROPERTY OF AN IMPORTANT SWISS COLLECTOR

171

A SILVER-GILT AND CLOISSONNÉ ENAMEL SALT THRONE

MAKER'S MARK CYRILLIC 'PF', MOSCOW, 1908-1917

Of traditional form, on four bracket feet, with a shaped multi-arched back, enameled overall with varicolor flower-heads and foliage in shades of pink, brown, blue and green on pale green ground, the interior gilt, *marked under base and on cover edge*
3¼ in. (8.3 cm.) high

\$2,000–3,000

VARIOUS PROPERTIES

172

A SILVER-GILT AND CLOISSONNÉ ENAMEL SERVING SPOON

MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917

The circular bowl enameled in shades of green, blue, turquoise, and red with stylized scrolling foliage and geometric motifs, the flat shaped handle with conforming decoration and with plique-à-jour flower heads and terminal, *marked on stem*
8 in. (20.5 cm.) long

\$7,000–9,000



173

A SILVER AND CLOISSONNÉ ENAMEL KOVSH

MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917

Of traditional form with raised prow and spreading foot, enameled overall with pink, green, blue and brown stylized floral and geometric motifs, on an oxidized silver ground, the shaped hook handle with conforming decoration, *marked under base*
3¼ in. (8.3 cm.) high

\$10,000–15,000



174

A SILVER-GILT, CLOISONNÉ AND PLIQUE-À-JOUR ENAMEL KOVSH

MARK OF FEODOR RÜCKERT, MOSCOW, 1899-1908

Of traditional form, on domed foot, the shaped oval body enameled with varicolored foliate and floral sprays, with cabochon emeralds and garnets, all on a speckled cream and blue grounds, the upright scroll handle similarly enameled, the raised prow in the form of a cockerel's head, decorated with varicolored plique-à-jour enamel, the gilt interior engraved with a monogram, *marked under base; also with French import mark*

7½ in. (19.1 cm.) high

\$90,000–120,000

A comparable silver-gilt and cloisonné enamel kovsh was sold Christie's, London June 3, 2013, lot 249, and Christie's, New York October 20, 2008, lot 3.



PROPERTY OF AN IMPORTANT SWISS COLLECTOR

175

A SILVER-GILT AND CLOISONNÉ ENAMEL SERVING SPOON

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, OVERSTRIKING THE MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 47603

The circular bowl enameled in shades of blue, ochre, purple, dark green and white with stylized scrolling foliage and geometric motifs, the flat shaped handle similarly enameled, with knopped stem, *marked on stem*

8 in. (20.5 cm.) long

\$6,000–8,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, June 10, 1992, lot 218. Acquired at the above sale by the father of the present owner.

FROM A NEW YORK PRIVATE COLLECTION

176

A SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH

MARK OF MARIA SEMENOVA, MOSCOW, 1908-1917

Of traditional form with raised prow and hook handle, enameled with varicolor floral and geometric motifs on beige ground beneath a band of wirework scrolls on a green ground, the prow enameled with peacocks, the handle similarly decorated, all within wirework borders, *marked under base*

9 in. (22.9 cm.) long

\$6,000–8,000





VARIOUS PROPERTIES

177

A SOVIET PROPAGANDA PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG,
PERIOD OF NICHOLAS II, 1904, AND THE STATE PORCELAIN FACTORY, LENINGRAD, 1925

Circular, with scalloped rim, painted after a design by Sergei Tchekhonin, centering cobalt blue hammer, sickle and cog, within vari-colored scrolling flowers, the rim painted with blue, ochre and brown stylized foliage, all within a fuschia line border, *marked under base with green underglaze factory mark, dated '1904', and blue overglaze hammer, sickle and cog, dated '1925'*
10 in. (25.3 cm.) diameter

\$10,000–15,000

PROVENANCE:

Dr. Mikhail Klatchko, acquired circa 1930.
By descent to the present owner.



179

A SOVIET PROPAGANDA PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG, PERIOD OF ALEXANDER II,
AND THE STATE PORCELAIN FACTORY, LENINGRAD, 1924

Circular, with scalloped rim with dark blue border, painted after a design by Bazilka Stepanovna Radonich, centering a Russian woman in traditional dress and kokoshnik holding a flower, surrounded by a varicolor floral band and gilt-painted in Russian '1 May', all within a gilt floral border, *marked under base with green underglaze factory mark, and black overglaze hammer, sickle and cog, and dated '1924', signed in Cyrillic 'B. Radonich'*
9½ in. (24.1 cm.) diameter

\$10,000–15,000

PROVENANCE:

Dr. Mikhail Klatchko, acquired circa 1930.
By descent to the present owner.



178

A SOVIET PROPAGANDA PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG, PERIOD OF NICHOLAS II,
AND THE STATE PORCELAIN FACTORY, LENINGRAD, 1920

Circular, with scalloped rim, painted after a design by Alexandra Shekotikhina-Potoskaya, centering a Russian man with his arms raised, holding a hammer and sickle, surrounded by the inscription 'Russia', the rim painted with a book on a stand and wheat fields, *marked under base with green underglaze factory mark, and numbered '606/11.'*, and black overglaze hammer, sickle and cog

10 in. (25.3 cm.) diameter

\$10,000–15,000

PROVENANCE:

Dr. Mikhail Klatchko, acquired circa 1930.

By descent to the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

180

A SOVIET PROPAGANDA PORCELAIN CUP

NOVGUBFARFOR, VOLKHOVO, CIRCA 1927

Tapering cylindrical, on a white ground, the front centering a red star and the Roman numeral X above a trophy of a hammer and sickle, sheaves of wheat and the dates 1917-1927, all beneath the Russian inscription 'Anniversary', with gilt rim, *marked under base with overglaze blue factory mark*
 3½ in. (8.9 cm.) high

\$7,000-10,000



VARIOUS PROPERTIES

181

A PORCELAIN FIGURE OF A STEPAN (STENKA) RAZIN

BY THE STATE PORCELAIN FACTORY, LATE 1920S-1930S

After a model by B. Savitskii, realistically modeled and painted as a Cossack, wearing a traditional tunic, cobalt blue trousers, pink boots with gilt scrolls and yellow hat, on a naturalistic base made to resemble a rock, with impressed signature 'B. Savitskii', *marked under base with green hammer, sickle and cog*
9½ in. (24.13 cm.) high

\$10,000-15,000

PROPERTY FROM THE COLLECTION OF MR. AND MRS. WIEGAND

182

A SOVIET PROPAGANDA PORCELAIN FIGURE OF A MOTHER AND CHILD WITH FISH

BY THE STATE PORCELAIN FACTORY, LENINGRAD, 1920S-1930S

After a model by Natalya Danko, realistically modeled and painted as a woman, in a white shirt, gray patched skirt, and floral headscarf, holding a fish wrapped in a copy of *Pravda*, beside her is a child in a purple dress, eating a fish, all on a naturalistic base, *impressed factory mark under base*

9 in. (22.9 cm.) high

\$15,000-25,000

A comparable Soviet porcelain group of a mother and child with fish was sold Christie's, London 29 November 2006, lot 270.





VARIOUS PROPERTIES

183

SERGE YOURIÉVITCH (1876-1969)

La Danseuse Nattova

signed, numbered and inscribed 'S.
YOURIEVITCH SCULP./50/LA
DANSEUSE NATTOVA' (on base)

bronze with brown-black patina

30 in. (76.2 cm.) high

\$8,000–12,000

PROPERTY FROM THE COLLECTION OF
MR. AND MRS. WIEGAND

184
A PORCELAIN FIGURE OF A YOUNG DANDY
BY THE GARDNER PORCELAIN FACTORY,
MOSCOW, CIRCA 1830

Realistically modeled and painted as a young man standing, wearing a yellow robe, floral shirt, pink pants and a pink and white turban, his left hand holding his sword, on a circular base with brown foliate border, *marked under base with blue underglaze factory mark*

5 in. (12.7 cm.) high

\$3,000–5,000

185
A PORCELAIN FIGURE OF A FINNISH WOMAN (MAIMISTIKHA)
BY THE POPOV PORCELAIN FACTORY, MOSCOW,
1830S-1840S

Modeled standing before a tree-stump in traditional dress, the mound base edged with *rocaille* scrolls enriched in gilt, the reverse with gilt inscription in Russian 'Maimistikha', *marked under base with blue underglaze factory mark*

6¾ in. (17.1 cm.) high

\$3,000–5,000

186
A PORCELAIN FIGURE OF A PANTLONE
BY THE GARDNER FACTORY, MOSCOW,
1830-1850

Realistically modeled and painted, wearing a striped shirt and trousers, with a brown and pink robe and yellow shoes and black cap, on a naturalistic base, *marked under base, with impressed factory mark and numeral '6'*

4¾ in. (12.1 cm.) high

\$4,000–6,000

VARIOUS PROPERTIES

187
A PORCELAIN GROUP OF THE JOKER
BY THE POPOV MANUFACTORY, MOSCOW,
MID-19TH CENTURY

Realistically modeled and painted, as a young boy in a white shirt and maroon jacket, with blue trousers, holding a staff, resting against a tree, beside him a hat and pitcher, another young boy in a white shirt and pink vest, with yellow patterned trousers, teasing his friend with a lobster, *marked under base*

6 in. (15.24 cm.) high

\$6,000–8,000



184

185

186



187



188

A GILT-DECORATED AND ENAMELED GLASS JUG

PROBABLY BY THE IMPERIAL GLASS WORKS, ST. PETERSBURG, PERIOD OF ALEXANDER III

Ovoid, red glass, painted with varicolor cartouches, enameled and gilt decorated throughout with quatrefoils enclosing flowers, and set with red and green colored composite colored stones, with scroll handle, *unmarked*

4½ in. (11.4 cm.) high

\$6,000–9,000

PROVENANCE:

Presented by Emperor Alexander III (1845–1894) to Pedro Christóphersen (1845–1930). By descent to the present owner.

Pedro Christóphersen (1845–1930), a Norwegian emigrant to Argentina, was a successful businessman and diplomat. He served as Consul General of Russia in Buenos Aires, and in this capacity he was influential in petitioning Emperor Alexander III (1845–1894) to establish an Orthodox church in Buenos Aires in 1888. Christóphersen was also one of the chief supporters of the Antarctic expedition (1910–1912) led by Norwegian explorer Roald Amundsen, the first to reach the South Pole in December of 1911.



Pedro Christóphersen.



189

A PAIR OF FLORAL-DECORATED GREEN GROUND PORCELAIN VASES

BY THE POPOV FACTORY, MOSCOW, MID-19TH CENTURY

Of krater form, each fluted body finely painted with trails of varicolor roses and wildflowers, within panels with gilt borders, on bright green ground, the base with conforming decoration, *each marked under base with blue underglaze factory mark*

11 in. (27.9 cm.) high

(2)

\$10,000–15,000

190

**A PAIR OF FLORAL-DECORATED
PORCELAIN SAUCE TUREENS,
COVERS AND STANDS**

BY THE POPOV FACTORY, MOSCOW,
SECOND QUARTER 19TH CENTURY

Each ovoid, on a circular stand, the body
applied with three female masks and finely
painted with bouquets of varicolor roses and
wildflowers, within blue line borders and
gilt floral bands, the cover with conforming
decoration, floriform finial, *each with*
underglaze factory mark under foot
7½ in. (19 cm.) high (2)

\$5,000–7,000



191

**A PAIR OF FLORAL-DECORATED
PORCELAIN FRUIT COOLERS**

BY THE POPOV FACTORY, MOSCOW,
SECOND QUARTER 19TH CENTURY

Each ovoid, with two foliate-scroll handles,
finely painted with bouquets of varicolor
roses and wildflowers, with blue line borders
and gilt floral bands, the liner with everted
rim and gilt scalloped edges, the cover with
conforming decoration, surmounted by a
blue and gilt pine cone finial, *each marked*
under base with underglaze blue factory mark
13 in. (33 cm.) height (2)

\$7,000–10,000





•192 NO RESERVE

A PART PORCELAIN TABLE SERVICE

PROBABLY BY THE GARDNER FACTORY, MOSCOW, CIRCA 1780

Comprising six plates, a vegetable dish and cover and an associated leaf-shaped dish, each painted with varicolor floral bouquets centering a bouquet of roses, all on white ground, *unmarked, the vegetable dish with impressed 'P.A/ 2'*

The vegetable dish 16¼ in. (41.3 cm.) long

(8)

\$2,500-3,500

LITERATURE:

A La Vieille Russie, An Imperial Fascination: Porcelain - Dining with the Czars at Peterhof, New York, 1991, pp. 135-137, nos. 317 and 318 (the plates and vegetable dish and cover).

PROPERTY OF A GENTLEMAN

193

A PARTIAL SET OF PORCELAIN TABLEWARES FROM THE BANQUET SERVICE OF ALEXANDER ALEXANDROVICH

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG, PERIODS OF ALEXANDER II AND ALEXANDER III

Comprising two plates, five soup plates, a sauce boat and stand, a teapot, two cups and saucers, and a covered dish, each decorated on a white ground with gilt and trellis scrollwork borders centering the monogram of Grand Duke Alexander Alexandrovich (the future Emperor Alexander III) beneath the Imperial crown, with gilt rims, *all marked under base with green underglaze and/or blue overglaze factory mark; some with impressed, incised or inscribed letters and numerals*

The largest 10 in. (25.4 cm.) diameter and smaller

(14)

\$12,000-18,000



194

A PORCELAIN CHARGER

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG,
PERIOD OF NICHOLAS II

Circular, the center gilt depicting a view of Kamenny Island and Palace in St. Petersburg, after a painting by Semyon Shchedrin, the gilt geometric foliate border centering the cypher of Alexander II of Russian (1818-1881) beneath the Imperial crown, with gilt rim, *marked under base with overglaze factory mark* 14¼ in. (36.2 cm.) diameter

\$10,000-15,000

PROVENANCE:

With St. Petersburg Antiques, Paris.

Acquired from the above by the present owner.



195

**A PARTIAL SET OF PORCELAIN TABLEWARES FROM THE
ROPSHA SERVICE**

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG,
PERIODS OF ALEXANDER II AND ALEXANDER III

Comprising a set of seven plates, one serving bowl, an oval stand, and one serving dish, each on a white ground, centering a gilt double-headed eagle, within a border of stylized gilt *cisé* palmettes and lotus flowers on blue ground, together with a dish by the Kornilov Factory, with confirming decoration, *marked under bases with green underglaze factory marks* 10¾ in. (27.3 cm.) wide and smaller (10)

\$12,000-15,000





PROPERTY OF A GENTLEMAN

196

A GILT-DECORATED PORCELAIN CABINET CUP

PROBABLY BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG,
SECOND QUARTER 19TH CENTURY

Of cylindrical form, with *ciselé* floral motifs on a gilt ground, centering a biscuit medallion depicting the Old Saint Petersburg Stock Exchange after Thomas de Thomon, within a gilt beaded border, the handle in the form of a harpy, *apparently unmarked* 4½ in. (11.4 cm.) high

\$7,000–9,000

VARIOUS PROPERTIES

•197

A PAIR OF PORCELAIN TAZZAS FROM THE KREMLIN SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG,
PERIOD OF ALEXANDER II

Each circular, on spreading foot, the bowl centering a black Imperial double-headed eagle on a green ground, within circular reserve with green waterleaf, black and gold alternating borders, the rim similarly decorated, the exterior body gilt painted with orange-red rosettes and green foliage within triangular cartouches, within shaped blue bands, *each marked inside the foot with underglaze green factory marks and indistinct letters*

3½ in. (8.9 cm.) high (2)

(2)

\$2,500–3,500

•198 NO RESERVE

A PORCELAIN TAZZA FROM THE PETERHOF BANQUET SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG,
PERIOD OF ALEXANDER III

Circular, on spreading foot, with gilt scalloped rim, decorated with four cobalt blue 'cabbage leaf' patterns within the cavetto, enclosing varicolored bouquets and floral sprays, the rim with two later silver-gilt mounts above each handle, the foot with conforming decoration, *marked under base with underglaze factory mark and numeral '2'*

6 in. (15.2 cm.) high

\$2,500–3,500





199



200

PROPERTY OF A GENTLEMAN

199

A GROUP OF PORCELAIN FROM THE IMPERIAL YACHT SERVICES
BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG, SECOND HALF
19TH CENTURY - EARLY 20TH CENTURY

Comprising four plates, two platters, and one soup tureen and cover: the soup tureen and cover, a plate, and a platter from the service of the Imperial yacht 'Tsarevna', periods of Alexander III and Nicholas II, a platter from the Imperial yacht 'Onega' service, period of Nicholas II, a plate from the Service of the Imperial yacht 'Standart', period of Nicholas II, one plate from service of the Imperial yacht 'Alexandria', period of Nicholas II, one plate from the Service of the Imperial yacht 'Queen Victoria', period of Alexander II, *all marked under bases with underglaze green factory marks*

The largest platter 21¾ in. (55.2 cm.) long

(7)

\$8,000–12,000

200

A GROUP OF PORCELAIN FROM THE IMPERIAL YACHT SERVICES
BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG, SECOND HALF
19TH CENTURY - EARLY 20TH CENTURY

Comprising six plates, one soup plate, and one small dish: the soup plate, small dish and four plates from the service of the Imperial yacht 'Livadia', period of Alexander II–Nicholas II, two plates from the service of the Imperial yacht 'Derzhava', period of Alexander II and Alexander III, *all marked under bases with underglaze green factory marks*
The soup plate 9¾ in. (24.8 cm.) diameter

(8)

\$14,000–18,000

The Imperial Yacht Livadia Service

The Property of a Private Collector

(Lots 201-205)

201

A SET OF TWELVE PORCELAIN DINNER PLATES FROM THE IMPERIAL YACHT LIVADIA SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG,
PERIOD OF ALEXANDER II (1855-1881)

Circular, with scalloped rims, the green borders decorated with intertwined chains set with anchors at intervals and centered with *en grisaille* Imperial crown within beaded border surrounded by a ribbon-tied laurel, *marked under base with underglaze green factory mark*
10¼ in. (26 cm.) diameter (12)

\$25,000-35,000

202

A SET OF TWELVE PORCELAIN DINNER PLATES FROM THE IMPERIAL YACHT LIVADIA SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG,
PERIOD OF ALEXANDER II (1855-1881)

Circular, with scalloped rims, the green borders decorated with intertwined chains set with anchors at intervals and centered with *en grisaille* Imperial crown within beaded border surrounded by a ribbon-tied laurel, *marked under base with underglaze green factory mark*
10¼ in. (26 cm.) diameter (12)

\$25,000-35,000

203

A PAIR OF PORCELAIN SERVING BOWLS AND STANDS FROM THE IMPERIAL YACHT LIVADIA SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG,
PERIOD OF ALEXANDER II (1855-1881)

Ovoid, with scalloped rims, the green borders decorated with intertwined chains set with anchors at intervals and centered with *en grisaille* Imperial crown within beaded border surrounded by a ribbon-tied laurel, *marked under base with underglaze green factory mark*
The stands 12½ in. (31.8 cm.) diameter (4)

\$10,000-15,000

204

A PAIR OF PORCELAIN PLATTERS FROM THE IMPERIAL YACHT LIVADIA SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG,
PERIOD OF ALEXANDER II (1855-1881)

Oval, with scalloped rims, the green borders decorated with intertwined chains set with anchors at intervals and centered with *en grisaille* Imperial crown within beaded border surrounded by a ribbon-tied laurel, *marked under base with underglaze green factory mark*
16 in. (40.6 cm.) long (2)

\$6,000-9,000

205

A PAIR OF PORCELAIN PLATTERS FROM THE IMPERIAL YACHT LIVADIA SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG,
PERIOD OF ALEXANDER II (1855-1881)

Circular, with scalloped rims, the green borders decorated with intertwined chains set with anchors at intervals and centered with *en grisaille* Imperial crown within beaded border surrounded by a ribbon-tied laurel, *marked under base with underglaze green factory mark*
16 in. (40.6 cm.) long (2)

\$6,000-9,000





VARIOUS PROPERTIES

206

A PORCELAIN CELADON-GROUND VASE

BY THE IMPERIAL PORCELAIN FACTORY,
ST. PETERSBURG, PROBABLY PERIOD OF
ALEXANDER III

Ovoid, on spreading circular foot, with
waisted neck and everted rim, with two
handles in the form of butterflies, *marked
under base with green underglaze factory mark
effaced*

8¾ in. (22.2 cm.) high

\$5,000–7,000

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

207

A SILVER-MOUNTED CERAMIC JARDINIÈRE

MARKED GRACHEV BROTHERS WITH IMPERIAL
WARRANT, ST. PETERSBURG, CIRCA 1890

Oval, on a silver-mounted reeded foot, the
bowl within a silver mount with a goat's
head on each side joined on both sides by
two ribbon-tied laurel festoons, each side
surmounted by laurel wreath handles, *marked
on mounts, the bowl impressed with numerals*
6 ½ in. (16.5 cm.) wide across handles

\$8,000–12,000



VARIOUS PROPERTIES

208

**A SET OF SIX CORDIAL GLASSES FROM
A SERVICE FOR GRAND DUKE MIKHAIL
ALEXANDROVICH (1878-1918)**

BY THE IMPERIAL GLASS WORKS,
ST. PETERSBURG, CIRCA 1900

Tapering octagonal in form, on a knopped
stem and octagonal spreading foot, the body
engraved with the cypher of Grand Duke
Mikhail Alexandrovich beneath the Imperial
crown, within a diamond-shaped cartouche,
apparently unmarked

7 in. (17 cm.) high

(6)

\$5,000–7,000

PROVENANCE:

Anonymous sale; Sotheby's, London,
December 15, 1993, lot 414.



•209 NO RESERVE

A SILVER-MOUNTED CUT-GLASS TAZZA

MARK OF NIKOLAI TARABROV, MOSCOW,
1908-1917

On an octagonal base, with scalloped edges and engraved with a monogram, the openwork stem supporting the bowl, set with two angular handles, the colorless glass bowl engraved with a monogram, *marked throughout*

8 in. (20.3 cm.) high

\$1,000–1,500

•210 NO RESERVE

A GROUP OF THREE SILVER-MOUNTED CUT-GLASS DISHES

VARIOUS MAKERS, MOSCOW, 1908-1917

Oval and circular, each colorless cut-glass body with a silver leaf-cast rim mount, the largest bowl with two laurel wreath handles, *marked on rims, the smallest bowl indistinctly marked*

The largest 6 in. (15.2 cm.) diameter (3)

\$2,000–3,000





PROPERTY FROM THE FORBES COLLECTION

211

A GILT-METAL AND MALACHITE PAPERKNIFE

RUSSIA, LATE 19TH CENTURY

The tapering gilt-metal blade a slightly tapering cylindrical malachite handle, *apparently unmarked*, in a silk and velvet-lined leather box stamped in Russian 'F. Woerffel/ St. Petersburg' beneath the Imperial Warrant

9¾ (24.8 cm.) long

\$800-1,200

VARIOUS PROPERTIES

•212 NO RESERVE

A SILVER-GILT DESSERT FLATWARE SERVICE

MARK OF CARL GUSTAV MÜLLER, ST. PETERSBURG, 1791

Comprising of four knives, four forks and four spoons, each upturned silver-gilt handle engraved with a monogram, all within a scrolling border, *marked on blade and handle*, in later fitted 'A La Vieille Russie' box

The knives 8¼ in. (21 cm.) long

(12)

\$2,000-3,000

PROVENANCE:

With A La Vieille Russie, New York.





•213 NO RESERVE

A SILVER STAND WITH TRIANGULAR DISH AND CIRCULAR SILVER SNUFF BOX

VARIOUS MAKERS, RUSSIA, 18TH-20TH CENTURIES

Comprising a stand with triangular dish and circular box, the stand possibly from a dowry service, circular with scrolled foliate border, *mark of Carl Tegelsten, St. Petersburg, 1843, further engraved N:1. and with weight*; the triangular dish inset with an enameled silver coin depicting Catherine II, on three ball feet, *indistinctly marked*; the snuff box circular, the cover centering a roundel depicting the Imperial crown and dated 1742, on a sunburst ground, *indistinctly marked, apparently Moscow, 1787*

The largest 9½ in. (24.1 cm.) diameter

(3)

\$1,000–2,000

•214 NO RESERVE

A PAIR OF SILVER SERVING PLATTERS

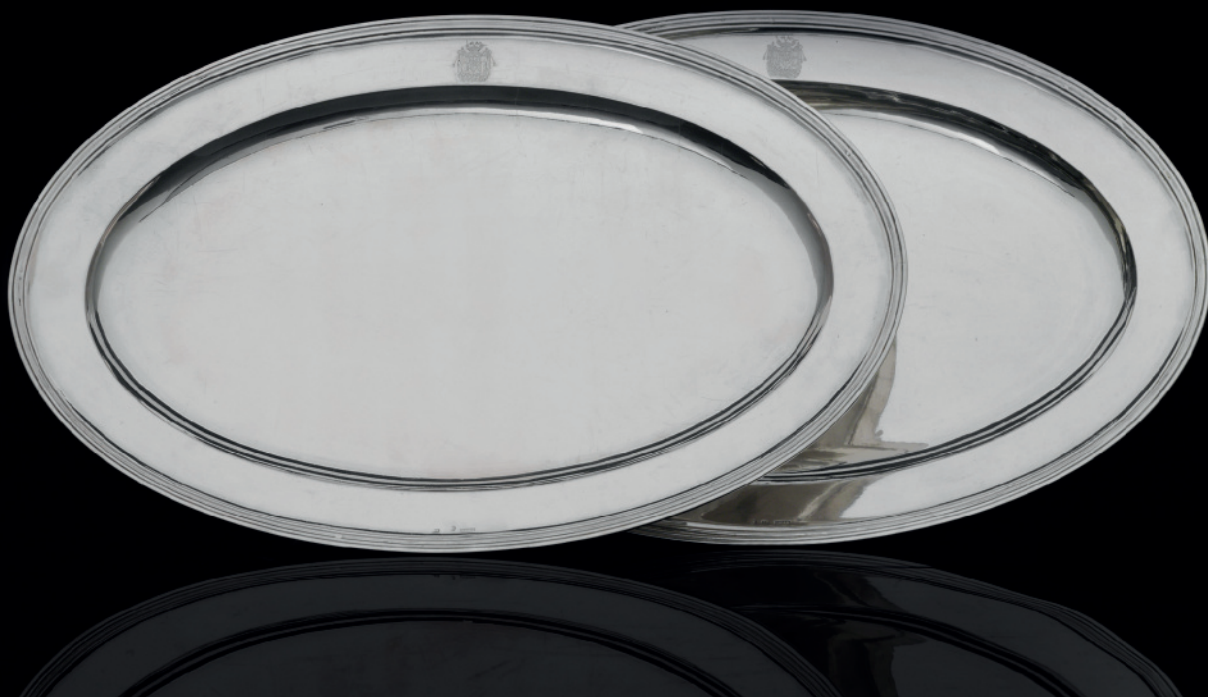
MARKED UNGER, ST. PETERSBURG, WITH THE ASSAY MASTER'S MARK OF NIKIFOR MASHCHALKIN, CIRCA 1800

Each oval, with reeded border, engraved with a coat-of-arms, *marked on border*

22⅞ in. (56.2 cm.) long

(2)

\$3,000–4,000





215
A SILVER AND AGATE FRUIT SERVICE
 MARK OF ANTON CHEVARZIN, MOSCOW, 1895

Comprising six forks and six knives; each tapering rectangular agate handle with beveled edges, *marked on blade and stems*
 The knives 8½ in. (21.6 cm.) long

\$5,000–7,000

•216 NO RESERVE
A MISCELLANEOUS GROUP OF SILVER FLATWARE

VARIOUS MAKERS, MOSCOW AND ST. PETERSBURG, EARLY 19TH CENTURY-EARLY 20TH CENTURIES

Comprising six large tablespoons, numbered on stem, eight silver-gilt dessert spoons, twelve dessert forks, eighteen teaspoons, fifteen coffee spoons, some with engraved monogram, *marked on stem*

The serving spoons 8½ in. (21.6 cm.) long
 (48)

\$1,000–1,500





Δ217

A SILVER FLATWARE SERVICE

MARKED KHLEBNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1908-1917

Comprising twelve dinner knives, twelve dessert knives, twelve fish knives, twelve butter knives, twelve dinner forks, eleven dessert forks, twelve fish forks, twelve oyster forks, twelve dinner spoons, eleven dessert spoons, twelve teaspoons, twelve demitasse spoons, ten assorted serving pieces, each handle cast with foliate motifs within reeded tied-ribbon borders, monogrammed, in the original fitted case stamped in Russian 'I.P. Khlebnikov & Sons,' *marked throughout*

256.1 oz. (7258.3 gr.) weighable silver

\$10,000-15,000



218

A SILVER-MOUNTED CUT-GLASS BOWL

MARK OF THE 4TH ARTEL, MOSCOW, 1908-1917

Circular, the colorless glass body cut with diamond and stellar patterns, the rim mount cast and chased with a band of alternating lotus and palmettes, centering a scrolled foliate cartouche engraved with the Cyrillic initials 'VBA', within a circular bezel border, the two sides with upturned scrolling foliate handles, draped with berried laurel garlands, *marked on lower mount*

10 in. (25.4 cm.) diameter

\$5,000-7,000



219

A SILVER SERVING BOWL

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1908-1917

Of kovsh form, with raised prow and shaped upturned scroll handle, on gadrooned spreading foot, the gadrooned bowl with rocaille border, each side centering a vacant cartouche within a scrolling foliate border, *marked under base*

8 in. (20.3 cm.) high

\$15,000-25,000



226

A SILVER-MOUNTED CUT-GLASS CENTERPIECE

MARKED 'F.A. LORIE' WITH THE IMPERIAL WARRANT, MOSCOW, 1899-1908

Navette-form, the colorless glass body cut with stylized floral motifs, the silver spreading base in *repoussé* and chased with rocaille scrolls and foliage, the sides with two foliate-scroll handles, one side engraved in Russian 'Samara December 1904', marked on lower edge 23½ in. (60 cm.) wide across the handles

\$20,000–30,000

Important Silver & Objects of Vertu

Gold Boxes (Lots 230-249)

Continental Silver (Lots 250-280)

English Silver (Lots 281-333)

Modern Silver (Lots 334-373)

American Silver (Lots 374-402)



Detail Lot 252



230



231

VARIOUS PROPERTIES

•230 NO RESERVE

A CONTINENTAL GOLD AND GEM-SET CIGARETTE AND VESTA CASE

CIRCA 1920

Oblong, the front and back with radiating flutes, with cabochon sapphire thumbpiece, one end with hinged cover enclosing a steel match striker, the side near hinge pierced for a cord, *marked with French import control mark for 18k*
3 ¾ in. (95 mm.) long

\$4,000–6,000

•231 NO RESERVE

AN AUSTRIAN SILVER-GILT AND GEM-SET CIGARETTE CASE

MARK OF G. A. SCHEID, VIENNA, CIRCA 1910

Rounded rectangular, the matte-finished ground set with diamonds, a ruby, and a green stone, the thumbpiece of cabochon moonstone, *marked inside base and cover*

3 ½ in. (87 mm.) long

\$1,500–2,500



232

•232 NO RESERVE

AN INDIAN SILVER-GILT, GOLD, AND STONE-SET SNUFF BOX
19TH/20TH CENTURY

Octagonal, the cover set with a hardstone panel inlaid with cabochon rubies, seed pearls and green stones in Mughal style, within a border of turquoises, the sides engraved with stylized foliage, the interior gilt, *apparently unmarked*
2 3/8 in. (76 mm.) long

\$4,000–6,000



233

•233 NO RESERVE

A GOLD, SILVER-GILT AND TURQUOISE-SET ZARF
19TH/20TH CENTURY

Of typical form, with scalloped rim and footrim, set overall with graduated cabochon turquoises, the interior lined in silver-gilt, *apparently unmarked*
2 1/8 in. (53 mm.) high

\$2,000–3,000



234

PROPERTY OF A NEW ENGLAND ESTATE

234
A SWISS GOLD AND ENAMEL SNUFF BOX FOR THE TURKISH MARKET

GENEVA, CIRCA 1830

Rectangular, the cover set with a panel depicting two gentlemen in a carriage decorated with crescents, the base with an oval panel with military trophies, the green enamel ground with gold and polychrome foliate, *apparently unmarked*
 3 1/8 in. (82 mm.) long

\$3,000–5,000

PROPERTY OF AN ASIAN COLLECTOR

235
A SWISS OR GERMAN GOLD AND ENAMEL SNUFF BOX

GENEVA OR HANAU, CIRCA 1820

Rectangular with rounded corners, the cover centering an enamel plaque with a rustic landscape, the sides and base painted *en grisaille* with foliate panels, and the cover and base with chased gold foliate and two demi-lune reserves; *the bezel struck twice with later French control mark*

3 3/4 in. (95 mm.) wide

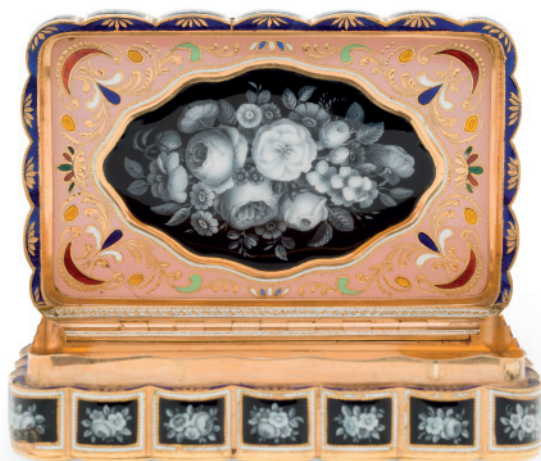
\$7,000–10,000



236



235



236 (alternate view)

236

A SWISS GOLD AND ENAMEL SNUFF BOX FOR THE TURKISH MARKET

GENEVA, CIRCA 1830

Fluted rectangular, the cover and base with radiating floral panels painted *en grisaille*, the interior of cover painted *en grisaille* with a bouquet of flowers within a pink enamel surround with polychrome details; the bezel struck twice with later French control mark
3 ¼ in. (84 mm.) wide

\$6,000–9,000



VARIOUS PROPERTIES

•237 NO RESERVE

THREE CONTINENTAL GILT-METAL "POMPONNE" OBJECTS

TWO BOXES FRENCH, LATE 18TH CENTURY; THE ETUI PROBABLY GERMAN, MID 18TH CENTURY

The first a snuff box, canted rectangular, with engine-turned panels semé with dots and chased with trophies at the angles, *unmarked*; the second a double bonbonnière with two detachable covers, with engine-turned concentric decoration, *marked inside both bases with maker's mark ?GD*; the third an étui chased with rocaille and fitted with a folding knife, a spoon, a large needle and an associated earpick, *unmarked*

The snuff box 2 ¾ in. (70 mm.) long, the bonbonnière 2 ⅞ in. (72 mm.) long, the étui 3 ½ in. (9 mm.) long (3)

\$1,500–2,500

•238 NO RESERVE

TWO FRENCH GOLD, GEM-SET, AND ENAMEL DECORATIONS OF HISTORICAL INTEREST

PARIS, CIRCA 1895

The first for a Chevalier of the Légion d'Honneur, formed of a diamond-set cross enclosed and surmounted by emerald-set wreathes, centering a yellow gold relief plaquette within an enamel border, set in rose gold and silver, with a loop for suspension; the second for a Chevalier Palmes of the Académie Française formed of a palm frond and laurel branch each with purple enamel spine, set with diamonds and rubies, set in rose gold and silver, with a loop for suspension, in a fitted box stamped *LEMAITRE FABRIQUE D'ORDRES*; together with a German vari-color gold snuff box, Hanau, circa 1780, later set inside with a mirror, *marked with pseudohallmarks*; and an Austrian silver and enamel compact, post-1925, *marked in interior*

The first 1 ⅝ in. (40 mm.) long (4)

\$1,500–2,500

The presentation box is stamped with the inscription: *Le Personnel Civil & Militaire de l'Administration Pénitentiaire en Nouvelle Calédonie à Mr A. Vérignon son Directeur*

Mr. A. Vérignon was appointed the director of the penitentiary administration for the French penal colony of Nouvelle Calédonie, off the coast of Australia, on 22 December 1891.



PROPERTY OF AN EAST COAST FAMILY

239

A FINE SWISS GOLD, ENAMEL, PEARL- AND GEM-SET MUSICAL SNUFF BOX

MARK OF PIGUET & CAPT (THE MOVEMENT) AND JEAN-GEORGE REMOND (THE BOX), GENEVA, CIRCA 1810

Purse-form, the cover, sides and base with translucent blue and black *guilloché* enamel, set with split pearls and the clasp with a diamond, the movement playing tunes, with brass and steel key, *marked inside base and on bezel with maker's marks I over GRC in lozenge, and P&C in an oval, also with French guaranty mark for 1809-1819*

2 ¼ in. (58 mm.) long

\$25,000–35,000

Isaac Daniel Piguet (1775-1841) and Henry Capt (1773-1841), in partnership from 1802-1811, specialized in musical and automaton watches and boxes. Capt, Piguet's brother-in-law, was one of the first in Geneva to use the pinned cylinder and tuned-tooth comb musical mechanism.

A closely-related purse-form musical box by the same makers was sold in these Rooms, 26 October 2007, lot 1.



VARIOUS PROPERTIES

•240 NO RESERVE

A LOUIS XVI TWO-COLOR GOLD BONBONNIERE AND A LOUIS XV SMALL GOLD SNUFF BOX

THE FIRST MARK OF PIERRE-INNOCENT ZURICH, PARIS, 1783; THE SECOND MARK OF PHILIPPE-EMMANUEL GARBE, PARIS, 1773

The first circular, with engine-turned panels semé with dots and within ropetwist borders, the cover and base centering a flowerhead, *marked inside base, cover and sides, with charge and discharge of Henri Clavel II and Jean-François Kalendrin*; the second oval, with hinged cover, the engine-turned panels within engraved borders, *marked inside cover, sides and base and on bezel, with the charge and discharge of Julien Alaterre*. The first 2 ½ in. (64 mm.) diameter; the second 1 ½ in. (42 mm.) long

(2)

\$2,500–3,500

•241 NO RESERVE

A LOUIS XVI TWO-COLOR GOLD AND ENAMEL ETUI-A-CIRE

MARK OF NICOLAS-AUGUSTIN DELIONS, PARIS, 1776

Tapering oval, with chased stiff-leaf borders, the *guilloché* blue-grey enamel ground decorated with gold *paillons* with script monogram DL on one side and love trophies on the other, the matrix cut with the same monogram DL beneath a chaplet, *marked inside cap and on bezel, with the charge and discharge of Jean Baptiste Fouache*; also with later French control marks

4 5/8 in. (116 mm.) long

\$4,000–6,000

•242 NO RESERVE

A LOUIS XVI VARI-COLOR GOLD AND ENAMEL ETUI-A-CIRE

PARIS, 1783

Tapering oval, with oval panels chased with love trophies and landscape vignettes, the sides with Corinthian columns, the ground with blue translucent enamel, the matrix with engraved monogram SC, *marked on cap with charge of Henry Clavel II and Jean-François Kalendrin, date letter, and illegible maker's mark*; the bezel struck with later French control marks

4 3/4 in. (120 mm.) long

\$2,000–3,000

•243 NO RESERVE

TWO CONTINENTAL GOLD ETUIS

THE FIRST PARIS, 1773, MARK PROBABLY THAT OF JEAN-BAPTISTE LEBRUN; THE SECOND CIRCA 1750, POSSIBLY GERMAN

The first with engine-turned panels within chased garlands, *marked with charge and discharge of Julien Alaterre and with later French control marks*; the second chased overall with rocaille, *apparently unmarked except for later French control marks*

each 3 7/8 in. (98 mm.) long

(2)

\$2,000–3,000



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

244

A GERMAN VARI-COLOR GOLD AND ENAMEL SNUFF BOX

HANAU, LATE 18TH CENTURY

Elongated oval, the cover set with relief plaque of the Toilet of Venus, the sides set with similar plaques of putti in various pursuits representing the Four Seasons, the borders and the medallion on base all chased with vari-color gold flowers and tied reeds, against a blue translucent enamel ground with narrow white enamel borders, *marked inside base and cover with prestige marks; also marked on bezel with French and Dutch control marks*

3 1/8 in. (82 mm.) long

\$10,000–15,000

PROVENANCE:

Sotheby's Paris, 8 November 2012, lot 10



245

245
A EUROPEAN TWO-COLOR GOLD AND AGATE SNUFF BOX
 THE CAGEWORK POSSIBLY ENGLISH, CIRCA 1765

Circular, the hinged cover set with finely chased cage-work scene of two boys clambering amidst foliage and rocaillie, with gold rim and footrim, *apparently unmarked*
 3 in. (75 mm.) diameter

\$5,000–8,000

PROVENANCE:
 Sotheby's Paris, 8 November 2012, lot 48



246

246
A GERMAN GOLD SNUFF BOX
 MARK OF CARL MARTIN WEISHAUP & SONS, HANAU, CIRCA 1845

Rectangular, the surface engraved overall with leaves against a scrolled ground, the center of the cover with a now vacant cartouche, *marked inside cover and base, also with factory number 2981*
 3 ¼ in. (82mm.) long

\$4,000–6,000

PROVENANCE:
 An Iberian Private Collection, sold Christie's, London, 8 December 2011, lot 191



247

ANOTHER PROPERTY

247
A GERMAN GOLD SNUFF BOX
 MARK OF CHARLES COLINS SONS, HANAU, CIRCA 1840

Cartouche-form, the cover, sides and base elaborately engraved in rococo motifs, the cover centering a Chinese pagoda and figures, the interior cover engraved with inscription, *marked inside base and cover*
 3 in. (77 mm.) wide

\$3,000–5,000

The inscription reads:
 Von Seiner Majestät dem Kaiser
 Alexander II
 zum Andenken an d: 25 Mai 1856
 für J. C. M. Hess



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

248

A GEORGE II GOLD SNUFF BOX

MARK OF JACOB NEALE, LONDON, 1736

Cartouche-form, the cover boldly chased, matted and burnished with a scene of the Judgment of Hercules within a border of rocaille, with molded sides, *marked inside base and on bezel*

3 ⅛ in. (79 mm.) wide

\$15,000–25,000

PROVENANCE:

Christie's London, 25 June 1968, lot 143

An Iberian Private Collection, Christie's London, 8 December 2011, lot 157

The chased scene on this box is based on an engraving by Simon Gribelin after Paolo de Matteis, published in Anthony, Earl of Shaftsbury, *Characteristics*, 3rd ed., London, 1723.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

249

A GEORGE II GOLD BONBONNIERE OF SCIENTIFIC INTEREST

CIRCA 1730

Circular, the detachable cover chased with putti pointing to a celestial globe and looking through a telescope, within a border of late baroque ornament, the sides, base and interior of cover engraved with conversion tables and equations for weights and measures for metals and other commodities; the base inscribed "*Cubic Feet of Metal . in Pd.s & Decimals Averdup.s & Inches of the Same in Ounces & Decimals*"; *apparently unmarked*

2 ¾ in. (70 mm.) diameter

\$8,000–12,000

PROVENANCE:

An Iberian Private Collection, Christie's, London, 8 December 2011, lot 86

The engravings on the sides and base of the box contain the mathematical values and conversions for various metals and other commodities, such as ivory and oak, together with their corresponding ancient metal symbols. These symbols appear to have attained their final form in the 11th and 12th centuries, and were used by most of the medieval alchemists and astronomers. The circle was seen as the sign of perfection and was thus given to gold, and by this reasoning, the less noble a metal the more intricately disfigured was the circle. During these times only seven metals were known, and a link was established between these seven and the same number of known celestial bodies: the sun, the moon and five planets. Thus every metal had its corresponding celestial body, with gold associated with the sun and silver with the moon.





PROPERTY OF MR. JORGE COMANDARI

250

A FRENCH SILVER, SILVER-GILT AND PORCELAIN PART DINNER SERVICE

THE PLATES MARK OF TETARD FRERES, PARIS, 1973-1982; THE VEGETABLE DISHES AND STANDS MARK OF GUSTAVE KELLER, PARIS, CIRCA 1920

Each octagonal with banded rims, the plates engraved at the center with a monogram JC; the two open vegetable dishes and conforming shaped stands engraved twice with a different script monogram, *marked on reverse and under rims*, comprising:

Six silver service plates, 11 $\frac{3}{4}$ in. (30 cm.) wide

Six silver-gilt bread plates, 5 $\frac{7}{8}$ in. (15 cm.) wide

Two silver open vegetable dishes, 9 $\frac{3}{4}$ in. (24.7 cm.) wide

Two silver conforming stands, 11 $\frac{3}{4}$ in. (30 cm.) wide

Together with a set of Limoges (Jean Louis Coquet) porcelain plates, 20th century, signed in Green L.C. and inscribed in iron-red by the Paris *atelier* Le Chambrelain each of octagonal 'Lotus' form, hand-painted with a single botanical specimen flower, comprising:

Sixteen porcelain dinner plates, 9 $\frac{5}{8}$ in. (24.4 cm.) wide

Eight porcelain soup plates, 8 $\frac{3}{8}$ in. (21.3 cm.) wide

Eight porcelain dessert plates, 8 in. (20.4 cm.) wide

272 oz. 10 dwt. (8,490 gr.)

(48)

\$7,000-10,000



250 (with porcelain plates)



PROPERTY OF MR. JORGE COMANDARI

251

A GERMAN SILVER-GILT AND HARDSTONE DESSERT SERVICE

MARK OF BRUCKMAN & SÖHNE, HEILBRONN, CIRCA 1860

With standard mark, 13, each with tapered handle in red porphyry, green porphyry, agate and jasper, comprising:

Twenty-four dessert spoons

Twenty-four dessert forks

Twenty-four dessert knives

in a fitted tooled and gilt leather custom case

(72)

\$20,000–30,000



252 (detail of border designs)

PROPERTY OF MR. JORGE COMANDARI

252

AN EXCEPTIONAL FRENCH SILVER-GILT DINNER AND TABLE SERVICE IN ANCIENT GREEK STYLE

SPECIALLY COMMISSIONED FROM TETARD FRERES, PARIS, 1973-1982

Each modeled after ancient Minoan and Mycenaean originals in the National Archaeological Museum of Athens; of exceptionally heavy gauge with hand-hammering and with matte gilding, the table silver with oak handles, *each marked, also with inscription under base* "Pièce exécutée spécialement pour Mr. Jorge Comandari par Tétard Frères," comprising:

The Dinner Service

Eight cups chased with two rows of stylized ivy ornament, angular handles, 5 ¼ in. (14 cm.) long overall

A pair of large circular serving dishes, the border with ivy decoration *ensuite* with the cups, 13 in. (33 cm.) diameter

A pair of sauce boats with beaded and gadrooned ring handle, 6 ⅝ in. (6.8 cm.) long

A pair of circular stands for the sauceboats, with gadrooned border, 6 ¾ in. (17.2 cm) diameter

A pair of large circular serving bowls with beaded ring handles and gadrooned border *ensuite* with sauceboats and stands, 11 in. (28 cm.) long overall

Eight flaring cylindrical goblets, angular handles, 5 in. (12.2 cm.) high

Eight circular serving dishes with charging-bull border, 10 ⅜ in. (25.3 cm.) diameter

Eight circular serving bowls with wavy scroll border, 7 ½ in. (19 cm.) diameter

Four silver-gilt mounted oak candlesticks, with wavy scroll border *ensuite* with the above, 6 ½ in. (16.5 cm.) high

The Table Service

Eight table spoons

Eight dessert spoons

Sixteen table forks

Eight dessert forks

Sixteen table knives

Eight dessert knives

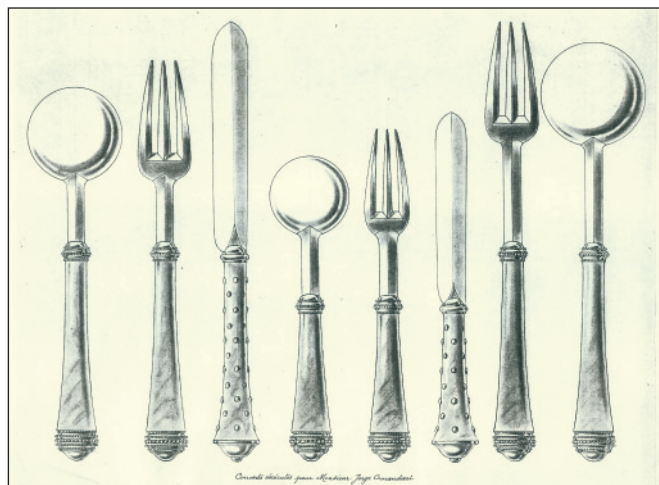
Two serving forks

Two serving spoons

318 oz. (9,912 gr.) weighable silver

(112)

\$40,000-60,000



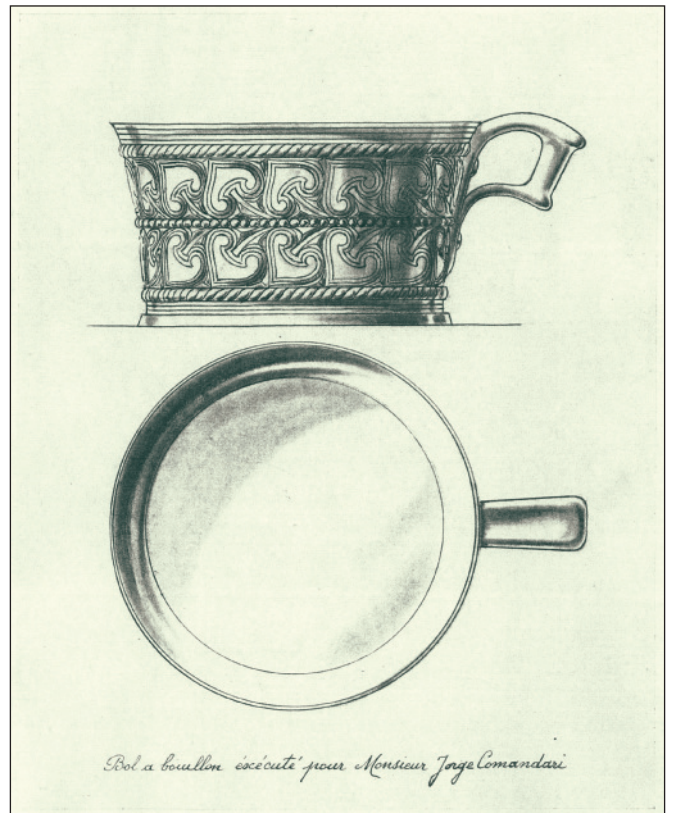
Tétard custom design for table silver.



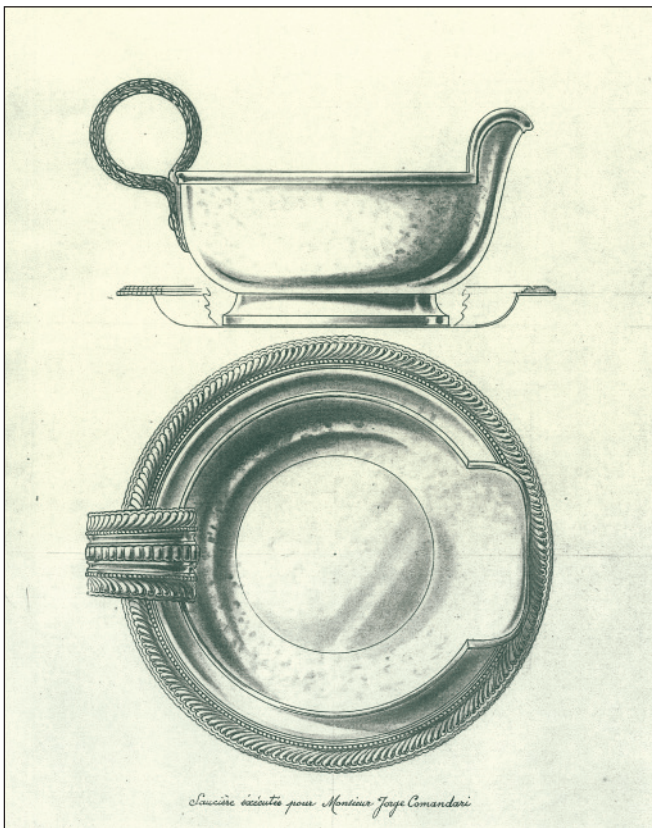




These cups were designed after the famous gold Vaphio Cups of Minoan Crete, by special permission from the National Archaeological Museum of Athens.



Tétard custom design for bouillon cups.



Tétard custom design for sauceboats and stands.



The sauceboats and the matching serving bowls were designed after late Minoan examples, by special permission from the National Archaeological Museum of Athens. A bronze basin of identical form, circa 1450 B.C., is illustrated in *From the Land of the Labyrinth: Minoan Crete, 3000-1100 B.C.*, 2008, fig. 72.



Tétard design for ewer.

PROPERTY OF MR. JORGE COMANDARI

253

A FRENCH SILVER EWER AND STAND

MARK OF TETARD FRERES, PARIS, CIRCA 1965

Helmet shaped, the faceted body on circular gadrooned pedestal foot, chased and engraved in the Regence style with angular handle capped with a turbaned head at the join, and with bands of strap work and bulrush, the circular stand with similar strap work border, *marked on foot rim and stand*

9 ½ in. (24.1 cm.) high; 52 oz. (1,630 gr.)

(2)

\$2,500–3,500

PROPERTY OF MR. JORGE COMANDARI

254

A MAGNIFICENT FRENCH SILVER DINNER SERVICE IN THE LOUIS XVI STYLE

SPECIALY COMMISSIONED FROM TETARD FRERES, PARIS, 1973-1982

Each piece of exceptionally heavy gauge, hand-chased with Vitruvian scroll and acanthus borders, the *écuelles* with monogram JC on sides, *each marked on reverse, also with inscription "Pièce exécutée spécialement pour Mr. Jorge Comandari par Tétard Frères,"* fitted in five custom tooled-leather chamois-lined cases with sculptural silver-gilt carrying handles, comprising:

Case #1

Eight service plates, 11 in. (28 cm.) diameter

Eight bread plates, 5 $\frac{5}{8}$ in. (14.3 cm.) diameter

Eight butter plates, 4 $\frac{1}{8}$ in. (10.5 cm.) diameter

Case #2

Eight *écuelles* and covers for bouillon, 7 in. (17.7 cm.) wide over handles

Eight circular stands for the above, 7 in. (17.7 cm.) diameter

Case #3

A large oval meat dish, 25 $\frac{1}{4}$ in. (64 cm.) long

A pair of medium oval meat dishes 17 $\frac{1}{4}$ in. (43.7 cm.) long

A large elongated oval fish dish, 25 $\frac{1}{4}$ in. (64 cm.) long

Case #4

A pair of open *écuelle*-form vegetable dishes, 12 in. (30.5 cm.) wide over handles

A pair of circular stands for the above, 13 in. (33 cm.) diameter

A pair of sauce boats on fixed oval stands, 10 in. (25.4 cm.) long

A pair of small oval meat dishes, 11 $\frac{5}{8}$ in. (29.5 cm) long

Case #5

A pair of large *écuelle*-form entree dishes, 12 in. (30.5 cm.) wide over handles

A pair of stands for the above, 13 in. (33 cm.) diameter

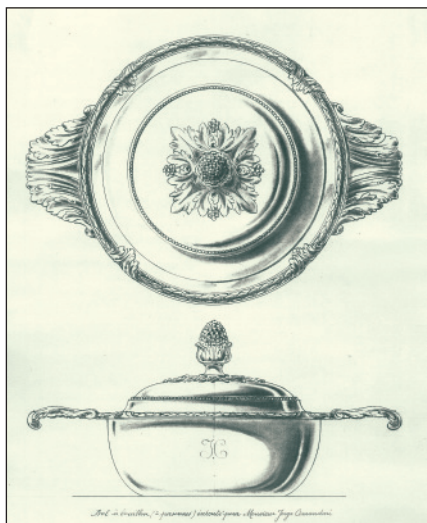
A pair of smaller *écuelle*-form vegetable dishes, 9 $\frac{1}{2}$ in. (24 cm.) wide over handles

A pair of stands for the above, 10 in. (25.4 cm.) diameter

1,277 oz. (39,744 gr.)

(60)

\$50,000-80,000



Tétard custom design for *écuelle*.



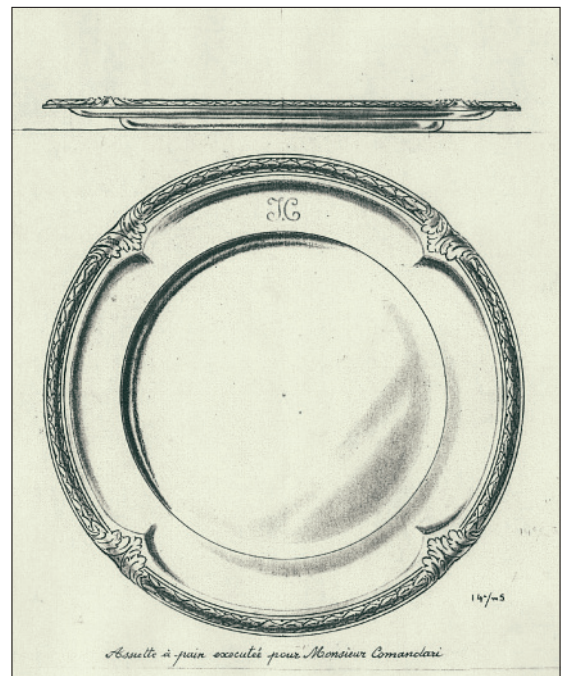




The five tooled-leather cases for this service, each with silver-gilt carrying handles.



Service plates.



Tétard custom design for bread plate.

PROPERTY OF AN ASIAN COLLECTOR

255

A FRENCH SILVER TABLE SERVICE

MARK OF TETARD FRERES, PARIS, CIRCA 1900

In neoclassical style, with beading and oval cartouche, engraved with a monogram comprising:

Twenty-four table spoons

Twelve teaspoons

Twelve coffee spoons

Twelve ice cream spoons, with gilt bowls

Twenty-four table forks

Twelve fish forks

Twelve dessert forks

Twelve oyster knives, lacking monogram

Twenty-four table knives, with steel blades

Twelve cheese knives, with steel blades

Twelve fruit knives, with silver blades

Twelve fish knives, with silver blades,

lacking monogram

A fish fork and slice

A lifter

An olive fork

A butter knife

A serving fork and spoon, with gilt bowls

A pair of sandwich tongs

A soup ladle

A salad fork and spoon

Two serving forks

Two serving spoons

Two sauce ladles

Two serving spoons, with gilt bowls

A pierced sugar spoon

A pierced spoon

A pair of sugar nips

A petit-four fork and lifter

In a fitted wood canteen fitted with seven

drawers, the canteen with silver-plated

mounts

280 oz. 10 dwt. (8,732 gr.) weighable silver

(204)

\$10,000–15,000



255





256

ANOTHER PROPERTY

256

A PAIR OF GERMAN SILVER FOUR-LIGHT CANDELABRA

DRESDEN, 19TH CENTURY, MAKER'S MARK C.S.

In 18th-century style, each on a shaped circular base, the baluster form stem supporting four branches, chased all over with scrolls and shells, each branch terminating with circular socket and shaped circular waxpan, *marked on bases and on one branch bezel, also stamped DRESDEN, one stamped with gothic X, the other with gothic W* 18 in. (45.7 cm.) high; 206 oz. 10 dwt. (6,436 gr.)

\$7,000–10,000

These candelabra are based upon a design by Christian Heinrich Ingermann, who crafted much of the silver for the court of Augustus III of Saxony. Examples of Ingermann's candelabra have sold in these Rooms, 30 October 1991, lot 64 and 18 October 1994, lot 46.

The model was revived in the late 19th century by the Dresden court silversmith, Mortiz Elimeyer, and pair of seven-light candelabra sold in these Rooms, 22 May 2008, lot 78. A pair of four-light candelabra by Heinrich Mau sold Christie's London, 17 November 2009, lot 218.



257

A LARGE FRENCH SILVER TRAY

MARK OF TETARD FRERES, PARIS, CIRCA 1890

Rectangular with canted corners and foliate strapwork border, with scrolled handles cast in high relief with a female nude reclining among cattails, *marked on reverse near rim* 34 ½ in. (87.5 cm.) long; 290 oz. (9,056 gr.)

\$7,000–10,000

257

258 No Lot



259

PROPERTY OF MR. JORGE COMANDARI

259

A FRENCH SILVER-GILT DINNER SERVICE

MARK OF TETARD FRERES, PARIS, THE SERVICE PLATES CIRCA 1965,
THE BREAD PLATES 1973-1982

Comprising six service plates and six bread plates, each circular
with stiff leaf banding at the rims, *each marked underneath*
11 in. (28 cm.) and 5 ¼ in. (13.1 cm.) diameter; 172 oz.
(5,351 gr.) (12)

\$7,000–10,000

PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

260

A PAIR OF FRENCH SILVER LOW CANDLESTICKS

MARK OF CLAUDE-ISAAC BOURGOIN, PARIS, 1789-1809

Each on a stepped circular base with beaded border, the
waxpan with conforming beaded border, *marked on outside foot*
rim, inside foot rim, on upper stems, and on waxpan bezel
4½ in. (11.4 cm.) high; 9 oz. 10 dwt. (304 gr.) (2)

\$1,000–1,500



260



PROPERTY OF MR. JORGE COMANDARI

261

A FRENCH SILVER-GILT EWER AND STAND

MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1798-1809

Urn-shaped raised on a circular pedestal foot, with hinged cover and a leaf-clad wood handle with acanthus and anthemion joins, the shoulders engraved with a band of laurel leaves and the lower body with wide overlapping calyx leaves, the stand with conforming decoration, *marked underneath bases and cover, also with later import marks* 12 $\frac{3}{4}$ in. (32.4 cm.) high; 33 oz. 10 dwt. (1,051 gr.) gross weight (2)

\$6,000–8,000

PROVENANCE:

Galerie J. Kugel, Paris, c. 1965



262



PROPERTY OF MR. JORGE COMANDARI

262
A PAIR OF FRENCH SILVER-GILT VEGETABLE
TUREENS AND STANDS

THE TUREENS WITH MARK OF FRANCKSON-DENIS
 FRANCOIS, PARIS, 1798-1809, THE STANDS MARK OF
 JEAN-CHARLES CAHIER, PARIS, 1809-1819

Each cylindrical with angular openwork
 handles applied with a floret, the domed cover
 surmounted by a foliate cone finial, with
 anthemion rims, side and cover engraved with a
 coat-of-arms; the circular stands with matching
 rims, stand engraved at one side with a different
 coat-of-arms, *marked on bases, covers, and stands*
 10 $\frac{3}{4}$ in. (27.4 cm.) across handles of tureen; 127
 oz. (3,959 gr.) (4)

\$8,000–12,000

PROVENANCE:

Galerie J. Kugel, Paris, c. 1965

PROPERTY OF MR. JORGE COMANDARI

263
A FRENCH SILVER-GILT JUG AND STAND

MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS,
 1798-1809

Of urn form, raised on a circular pedestal
 base, with anthemion-clad wood handle, the
 shoulders engraved with a band of laurel leaves
 above overlapping calyx near the foot, the
 circular stand with matching bands, *marked under*
bases and beneath rims with later import marks
 9 in. (23 cm.) high; 22 oz. 10 dwt. (710 gr.)
 gross weight (2)

\$4,000–6,000

PROVENANCE:

Galerie J. Kugel, Paris, c. 1965



263



Grand Duke Mikhail Pavlovich of Russia.



Monogram and Imperial coronet of Grand Duke Mikhail.

THE PROPERTY OF MR. JORGE COMANDARI

264

AN IMPORTANT FRENCH SILVER-GILT TABLE SILVER FROM THE GRAND DUKE MIKHAIL PAVLOVICH SERVICE

MARK OF FRANCOIS-DOMINIQUE NAUDIN, THE KNIVES MARK OF JEAN-CHARLES CAHIER AND MARTIN-GUILLAUME BIENNAIS, PARIS, 1819-1838

Comprising:

Twenty-four table forks

Twenty-four table spoons, five later and unmarked

Twelve dessert forks

Twelve dessert spoons

Twelve ice-cream spades

Twenty-four table knives, with steel blades, twelve marked AU

SINGE VIOLET

Twelve dessert knives, with silver-gilt blades

in a fitted leather canteen

204 oz. 10 dwt. (6,363 gr.) weighable silver

(120)

\$50,000–80,000

PROVENANCE:

Grand Duke Mikhail Pavlovich (1798–1849), son of Russian Emperor Paul I (r. 1798–1801) and brother of Emperor Alexander I (r. 1801–1825) and Emperor Nicholas I (r. 1825–1855)

Probably Alexander Lyudvigovich, 2nd Baron Stieglitz (d.1884), St. Petersburg

Confiscated either from the Stieglitz family or the Stieglitz Museum by the Soviet Government, circa 1917

Property of a Lady, sold Christie's, London, 30 June 1965, lot 117 (part)

Galerie J. Kugel, Paris, circa 1965

Grand Duke Mikhail Pavlovich (1798–1849) was the fourth son of Russian Emperor Paul I.

In 1819, Grand Duke Mikhail began building a magnificent palace, designed by Carlo Rossi in neoclassical taste, which is today the State Russian Museum in St. Petersburg. Paid for in part by his father, Emperor Paul I and then by his brothers, Emperor Alexander I and Emperor Nicholas I, the palace cost some 9 million roubles by the time of its completion in 1823. During the same period, Mikhail commissioned a vast silver-gilt service from the Paris retailers Martin-Guillaume Biennais and Jean-Charles Cahier. Together, Biennais, Cahier, and their affiliated workshops produced an enormous service, in fitting style for the palace, which had the finest interiors in all of Russia.

A large component of the Grand Duke Mikhail dinner service matching this table silver was sold at Christie's, London, 30 November 2004, lot 438. Like the present service, it bore the marks of both Cahier and Biennais (whose shop-name, "Au Singe Violet," is marked on these knives). As typical of such a large order, the table silver was created in several Parisian workshops under the auspices of Biennais and Cahier, and a significant number of pieces of the Grand Duke Mikhail table silver are marked by François-Dominique Naudin (see a set of 58 pieces from this service, all marked by Naudin, sold Christie's Geneva, 17 November 1998, lot 166).

It appears that, like so many artistic treasures in Russia, the Grand Duke Mikhail silver service was confiscated following the Revolution, and then sold by the Soviet Government in the 1920s and 1930s to raise much-needed foreign currency. A substantial part of the service appeared as a single lot at auction at Christie's in London on 30 June 1965.

Examples from the Grand Duke Mikhail service can be found today in the Hermitage Museum, the Rijksmuseum, and the Santo Spirito Foundation in Lisbon.





265

PROPERTY FROM THE COLLECTION OF MRS. JAMES BISHOP PEABODY

265

A SET OF FOUR DUTCH SILVER CANDLESTICKS

MARK OF SVANTE STRIEBECK, AMSTERDAM, 1782

Each square fluted and beaded base supporting a fluted columnar stem with corinthian sockets with detachable waxpans, *marked under bases, the nozzles apparently unmarked*

12 ½ in. (31.8 cm.) high; 78 oz. 10 dwt. (2,453 gr.) gross weight (4)

\$7,000–10,000

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

266

A DUTCH SILVER-GILT SNUFF BOX

MARK OF H. VAN DE WOERT, AMSTERDAM, 1773

Elongated cartouche form, the cover with relief scene of Venus and Adonis, the sides with trellis pattern, *marked inside base*
2 ⅝ in. (66 mm.) long

\$400–600

PROVENANCE:

B.W.G. Wttewaall collection (inv. No. D485)

Christie's Amsterdam, 10 December 2007, lot 271 (part)

LITERATURE:

B.W.G. Wttewaall, *Nederlands Klein Zilver*, Abcoude, 2003, pp. 270–271, fig. 839



266

ANOTHER PROPERTY

•267

A SET OF TWELVE DUTCH SILVER TABLE KNIVES AND ONE LARGER CARVING KNIFE

18TH CENTURY

Each pistol handle capped with a shell and with scrolls in the rococo style, with stainless steel blades, the largest with steel blade, *marked on handle and blade*; the handles engraved PG, *marked on handles*, also with later Dutch control marks

(13)

\$1,200–1,800



267



PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

268

A GERMAN SILVER-GILT SUGAR BOX

MARK OF GOTTLIEB SATZGER, AUGSBURG, 1759-1761

Bombé oval form, on shaped foot decorated with animals and flowers, the body chased with four cartouches, each with shells, scrolls, animals and birds, the cover with conforming decoration, centering a figural scene and scroll, shell and floral thumbpiece, *marked under base* 7 in. (17.8 cm.) long; 16 oz. (505 gr.)

\$5,000-8,000



269



270 (part)



271 (part)

VARIOUS PROPERTIES

•269 NO RESERVE

THREE LOUIS XV PROVINCIAL SILVER BASTING SPOONS

MARK OF GUILLAUME II HARDY, ANGERS, THE PAIR 1759; THE SINGLE 1767

Each fiddle pattern, comprising:

A pair with accolé coats-of-arms beneath a marquis' coronet, and a single with different accolé coats-of-arms beneath a marquis' coronet.

12 5/8 in. (32 cm.) and 12 1/4 in. (31 cm.) long; 13 oz. 10 dwt. (422 gr.) (3)

\$1,500-2,500

•270 NO RESERVE

TWO SETS OF SIX FRENCH SILVER DESSERT FORKS AND SPOONS

THE FIRST MARK OF NICOLAS-HILAIRE VILAIN, PARIS, 1735; THE SECOND PARIS, 1753, MAKER'S MARK ?C

Fiddle thread and shell pattern, each set comprising six spoons and six forks, the earlier set engraved with a coat-of-arms on one side and a later crest on the other; *marked on back of each handle, the first with charge and discharge of Hubert Louvet, the second with those of Julien Berthe*

48 oz. (1,493 gr.)

(24)

\$1,500-2,500

•271 NO RESERVE

A GROUP OF CONTINENTAL TABLE SILVER

FRENCH, GERMAN AND RUSSIAN, 19TH/EARLY 20TH CENTURY

The French pieces comprising a set of six fiddle-back fruit spoons, six fiddle-back fruit knives, handles monogrammed, and ten fiddle-back teaspoons, all mid-19th century; twelve parcel-gilt engraved spoons, *mark of JB*; one silver-gilt tea spoon, a meat knife and a meat fork, a tablespoon, 1819-1838, *marked LL*, a silver-plated Christoffe fork; the German pieces comprising: eleven gilt spoons, *Hamburg maker's initials AZ*, ten silver-plated Louis XV style ice shovels, *marked EL*, two Russian spoons, *Moscow, 1884, and circa 1908-1917*; together with a shell-shaped sugar sifter with engraved loaded handle, a Norwegian red enameled silver-gilt fork and another plated fork; and a cake slice with plated blade, *marked LM with a star*; together with a silver-plated coin-set beaker on silver foot (altered) and a German silver liner for a bowl, 18th century

46 oz. 10 dwt. (1,466 gr.) weighable silver(69)

\$600-1,000

272

**A DUTCH SILVER WEDDING CASKET,
KNOTTEKISTJE**

MARK OF HARMANUS VAN ROON,
LEEWARDEN, CIRCA 1715

Rectangular, set on four ball feet, the hinged
arched cover engraved with a marriage
scene and with swing handle, the body
engraved with cartouches enclosing figures
in landscapes, *marked underneath*

3 ¼ in. (8.3cm.) long; 4 oz. (127 gr.)

\$6,000–9,000

From the early 17th century it became a Friesian tradition that a man asked a woman to marry him by presenting her with a coin knotted into a costly cloth. This cloth is named *knottedoek* after the special knot, *knotte*. If the girl drew the knot tighter, they considered themselves engaged. The *knottedoek* was later replaced by a small textile bag and in the late seventeenth century by a silver casket, which by analogy was called a *knottekistje*. The most common type is the trunk-shaped casket on four ball supports with domed cover and swing handle. Friesian marriage caskets are delicately engraved with symbolic scenes concerning love and marriage. Apart from Friesland, they were also made in West-Friesland, the most northern part of Holland (see L. van den Bergh-Hoogterp, 'Trouw moet blinken', *Cachet* (1999) 3, pp. 10-13; A.L. Den Blaauwen, *Nederlands Zilver 1580-1830*, Den Haag, 1979, pp. 19, 372-373; E. Voet Jr., *Merken van Friese Goud- en Zilvermeden*, The Hague, 1974, pp. 83-84; B.W.G. Wttewaai, *Klein Nederlands Zilver*, Abcoude, 2003, pp. 314-315).



272

PROPERTY FROM THE ABBOTT-GUGGENHEIM
COLLECTION

273

A GERMAN PARCEL-GILT SILVER CANISTER

MARK OF PAUL SOLANIER, AUGSBURG, CIRCA
1690

Barrel form, on four ball feet, the lobed body
with chased grapevine decoration, the cover
with ring handle, *marked on cover and under
base*

7½ in. (19 cm.) high; 15 oz. (475 gr.)

\$8,000–12,000



273



274



ANOTHER PROPERTY

274

A PAIR OF ITALIAN SILVER CANDLESTICKS

MANTUA, CIRCA 1750

Octagonal, each marked on foot and socket
6 5/8 in. (16.8 cm.) high; 25 oz. (777 gr.) (2)

\$5,000–7,000

PROVENANCE:

Sotheby's, Paris, 1 December 2011, lot 230

PROPERTY OF OLD SOUTH CHURCH IN BOSTON

275

A NORWEGIAN SILVER PEG TANKARD

BERGEN, CIRCA 1667

Cylindrical, on spreading circular foot, the scroll handle with engraved flowers and winged cherub terminal, the interior gilt, with pegs, the hinged domed cover with eagle thumb piece and engraved with flowers and a banner with initials and dated 1697, the body engraved with "Samuel Johnson from his wife Mary Dec. 25.1874"; marked on base with scratch weight
7 in. (17.8 cm.) high; 28 oz. (883 gr.)

\$1,500–2,500

PROVENANCE:

The Old South Church was organized in Boston in 1669 and the congregation grew to include some of America's most prominent thinkers and statesmen. Benjamin Franklin was baptized there in 1707, and patriots Samuel Adams and William Dawes launched the Boston Tea Party from its steps in 1773.



275



PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

276

A LARGE GERMAN PARCEL-GILT SILVER COVERED BEAKER

MARKS OF CARL SCHUCH, AUGSBURG, CIRCA 1690

The beaker on three lion feet with applied foliate joins centering medallion heads, the cover with foliate and medallion strap work, with lion finial, *marked under base and on and under cover; also with mark G over IW in a heart*

12¼ in. (31 cm.) high; 50 oz. 10 dwt. (1,582 gr.)

\$15,000–25,000



ANOTHER PROPERTY

277
A SUPERB GERMAN RENAISSANCE SILVER-GILT CUP
FORMED AS A BEAR

MARK OF VALENTIN I HUETTER, AUGSBURG, 1560-1570

The seated bear wearing a collar of rosettes with a ring at the back, the detachable head with mouth, nose and eyes with red, white and black cold-painted enamel, holding in his paws a strapwork shield, marked under base with town mark (Seling, 1980, no.6) and maker's mark (Seling 578)

6 7/8 in. (17.4 cm.) high; 16 oz. 10 dwt. (516 gr.)

\$200,000–300,000

PROVENANCE:

Baron Maximilian von Goldschmidt-Rothschild, Frankfurt am Main
 Confiscated from the above by the German authorities, after 1938, and transferred to the city of Frankfurt
 Restituted to the heirs of Baron Maximilian von Goldschmidt-Rothschild, February 29, 1949 (inv.no. 156)
 J.J. Klejman, New York, February 14, 1957
 Sotheby's, New York, April 16, 1997
 A Private Collection, Madrid

EXHIBITED:

Ausstellung Freiherrn Max von Goldschmidt-Rothschild, Frankfurt am Main, 1914, no. 77

LITERATURE:

Marc Rosenberg, *Der Goldschmiede Markzeichen*, III, 1889, no. 363b
 José Manuel Cruz Valdovinos, *Platería Europea en España*, 1997, illus. pp. 180–181
 Helmut Seling, *Die Augsburger Gold- und Silberschmiede 1529-1868*, 2007, p. 69

The offering of a Willkommen Pokal, or "welcome cup," of wine to a guest was a long established tradition throughout Europe, and resulted by the late 16th century in the creation of imaginative animal-form drinking cups with detachable heads. The surviving cups from this period, formed as stags, owls, horses, dogs, and other creatures, comprise some of the most attractive, amusing, and desirable objects ever made in silver or, more usually, silver-gilt. Vessels in the form of game most likely graced the treasuries of princely hunting-lodges, while some of the animals represented those used in the coats-of-arms of a family or the symbols of a guild or corporation. Other cups, such as the horse-form examples, may have been prizes for competitions. Whatever their initial purpose, animal-form cups remain some of the most enchanting links with a vanished age.

Two bear-form cups from the collection of Yves Saint Laurent and Pierre Bergé, also late 16th century, were sold at Christie's, Paris, 24 February 2009, lots 173 and 175. Another, from the collection of Princess Salimah Aga Khan, was sold at Christie's, Geneva, 19 May 1998, lot 179.





278

PROPERTY OF A NEW YORK FAMILY

278

A JAPANESE SILVER SIX-PIECE TEA AND COFFEE SERVICE

MARK OF KONOIKE, YOKOHAMA, CIRCA 1900

With *repousse* decoration of iris and stylized water comprising a coffee pot with hinged cover, a teapot with swing handle and cover, a two-handled sugar bowl and cover, a milk jug, a two-handled waste bowl, a tea caddy with inner lid and cover and two miniature salts, *all marked underneath with jungin pure silver seal; together with a lantern-form pepper shaker, marked on base, two silver salt spoons and a pair of sugar tongs, all apparently unmarked; in fitted box*

The coffee pot 8 ½ in. (21.5 cm.) high; 104 oz. 10 dwt. (3,250 gr.)

(12)

\$4,000–6,000

ANOTHER PROPERTY

279

A LARGE SOUTH AMERICAN SILVER COQUERA

PROBABLY 19TH CENTURY

Oval, on four scroll feet with applied cast lions, the body chased all over with scrolls, shells, and lions, the two hinged handles with scrolls, shells, and putti masks, the domed cover with conforming decoration and cast finial, *apparently unmarked*
18 in. (45.7 cm.) long; 256 oz. 10 dwt. (7,989 gr.)

\$8,000–12,000



279



PROPERTY FROM AN ILLINOIS PRIVATE COLLECTION

280

AN INDIAN COLONIAL FOUR-PIECE SILVER TEA AND COFFEE SERVICE

MARK OF OOMERSI MAWJI & SONS, BHUJ KUTCH, LATE 19TH CENTURY

Comprising a coffee pot, teapot, milk jug, and open sugar bowl, each cylindrical with leaf-capped serpent-form handles, the sides chased with birds and combative beasts on a dense foliate granulated ground, the teapot and coffee pot with elephant form finials, the cream jug with chinkara-head (Indian gazelle) spout, the handles with replaced insulators, *each marked underneath O.M. BHUJ*

The coffee pot 10 in. (25.5 cm.) high; 97 oz. (3,024 gr.) gross weight

(4)

\$6,000–9,000

A Indian Colonial silver trophy cup from the Royal Bombay Yacht Club, also by Oomersi Mawji & Sons, circa 1883, sold in these Rooms, 22 October 2014, lot 99.



281



ANOTHER PROPERTY

281

A PAIR OF VICTORIAN SILVER THREE-LIGHT SCONCES

MARK OF R & S GARRARD & CO., LONDON, 1866, BRANCHES PROBABLY 1851

The shield-shaped gadrooned back plate with scrolling foliate arms supporting flori-form wax pans and nozzles, later wood mounts, *marked on back plates, wax pans and on four removable nozzles; the reverse inscribed 1 and 2, the nozzles 1851*

16 ½ in. (42 cm.) high; 168 oz. (5,231 gr.)

(2)

\$4,000–6,000



282

PROPERTY OF A LADY

282

A VICTORIAN SILVER EPERGNE

MARK OF WILLIAM GIBSON & JOHN LANGMAN, LONDON, 1888

The waisted and gadrooned openwork frame on four foliate legs supporting a central oval pierced basket above four detachable branches with circular dishes, molded with swags and oval medallions, *marked on body, basket, branches and dishes*

14 ½ in. (37 cm.) high; 70 oz. (2,190 gr.)

\$3,000–5,000



283



PROPERTY OF AN ASIAN COLLECTOR

283

A PAIR OF VICTORIAN SILVER FIGURAL SALT CELLARS

MARK OF WALTER & JOHN BARNARD, LONDON, 1887

Each cast as a courting figure in 18th century dress, standing on a fluted circular socle base with vacant cartouches, and holding an oval basket, silver-gilt to the interior, *each marked on base, under basket and two nuts*

8 ½ in. (21.5 cm.) high; 34 oz. 10 dwt. (1,083 gr.)

\$8,000–12,000

These figural salt cellars were designed by French sculptor Louis-Victor Fréret (1801-1879) for Barnard's in the 1860s. This pair of figures was dubbed the "High Life;" another pair of figures depicting a peasant couple was referred to as the "Low Life." A pair of "High Life" figures from 1862 is illustrated in John P. Fallon, *House of Barnard, A Notable Family of Manufacturing Silversmiths to the Trade*, 2012, p. 406.

PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

284

A SILVER-GILT GARNITURE VASE

20TH CENTURY

In the Charles II style, ovoid, chased with acanthus and ribbon decoration on a matted ground, the domed cover with conforming decoration, with melon-form finial, *marked under base and on cover, bearing spurious marks*

15 in. (38.1 cm.) high; 64 oz. (1,996 gr.)

\$4,000–6,000

This vase appears to be the example from the collection of William Randolph Hearst, offered Sotheby's, 14 December 1938, lot 74, when it was catalogued as dating to 1658, maker's mark R.N. between mullets, perhaps for Richard Neale.



284

PROPERTY OF AN EAST COAST COLLECTOR

285

A VICTORIAN PARCEL-GILT SILVER NINE-PIECE TABLE GARNITURE
MARK OF ELKINGTON & CO., BIRMINGHAM, 1879, THE CENTERPIECE, 1878

Comprising a pair of six-light candelabra, a set of four candlesticks, a large shaped oval centerpiece, and a pair of oval fruit stands:

The pair of six-light candelabra, each on circular base with two satyrs, the fluted column stem with ram's masks, the detachable leaf-capped scroll branches with circular drip pans and vase-shaped sockets, with detachable nozzles, the central baluster stem with flower and dove finial, *marked on base, figures, ram's horn, bird finial, drip-pans, sockets and nozzles, one nozzle missing, the branches apparently unmarked*

The set of four candlesticks, each on oval base, the fluted cylindrical stem applied with ram's heads, the fluted drip-pan and socket chased with vines and ivy, *marked on bases, putti and nozzles*

The centerpiece, in the form of a two-handled basket on shaped oval plateau, each side applied with a coat-of-arms and two cornucopiae, chased with allegorical figures of summer and flanked by a male and female faun, the fluted oval basket on crossed thyrsi, with cut-glass bowl, the base with wood backing, *marked on bowl, base, figures, cornucopia, cartouches, three bosses, hinges, one foot engraved ELKINGTON & CO, also with patent registration mark*

The pair of fruit stands, each with oval base applied with cornucopiae, the tapering stem with floral garlands and applied with two seated fauns, the fluted bowl with pierced scrolling foliage and glass bowls, *marked on bases, plinth, bowl and figures*, the base with wood backing

The candelabra 31 in. (77 cm.) high; 460 oz. (14,320 gr.) gross weight; the candlesticks 12 in. (30 cm.) high; 122 oz. 10 dwt. (3,813 gr.); the centerpiece 35 in. (88.9 cm.) long, the stands 10 ¾ in. (26.9 cm.) high

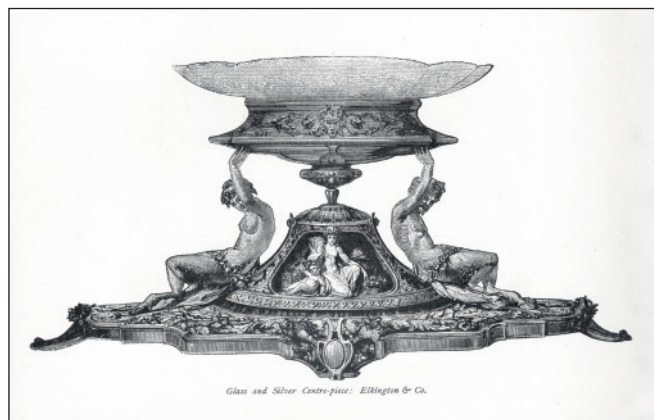
(9)

\$100,000–150,000





The design of this service is attributed to the French designer Léonard Morel-Ladeuil (d.1888). Morel-Ladeuil studied under sculptor Antoine Vechte and worked from 1859 for Elkington & Co. He is chiefly remembered for a number of masterpieces such as the Invention Vase produced in 1853, the Milton Shield of 1867 and the Helicon Vase of 1871. In 1876, at the Philadelphia Centennial Exhibition, Elkington and Co. exhibited several dinner and dessert services made expressly for that exhibit. A dessert service, designed by Morel-Ladeuil, and valued at two thousand guineas, was featured in the 1876 *Art Journal*. The Centennial dessert service undoubtedly served as the model for the present service. Other Elkington table garnitures of this model sold in these Rooms on 20 April 2001, lot 226 and 27 October 2005, lot 323.



Centerpiece by Morel-Ladeuil, designed for Elkington and exhibited at the Centennial Exposition, Philadelphia, 1876, illustrated in G. Ferris, *Gems of the Centennial Exhibition*, 1877, p. 32







PROPERTY FROM A CALIFORNIA PRIVATE COLLECTION

286

A GEORGE V SILVER TABLE SERVICE

MARK OF MAPPIN & WEBB, SHEFFIELD, 1903-1931

The pointed tied-reeded stems with bellflowers and ribbon wreaths, most with an engraved coat-of-arms, comprising:

- Twelve table spoons
- Twelve soup spoons
- Twelve dessert spoons
- Twelve teaspoons
- Twelve coffee spoons
- Twenty-four table forks
- Twelve dessert forks
- Twelve fish forks
- Twelve dessert forks
- Twelve fish knives, with silver blades
- Twelve dessert knives, with silver blades
- Four serving spoons
- A large soup ladle
- Two sauce ladles
- A fish serving fork
- A fish serving knife with silver blade
- A crumb scoop
- A pair of grape shears
- A pair of sugar tongs
- Two walnut crackers
- Twenty-three table knives, with stainless steel blades, *Roberts & Belk, 1994, lacking coat-of-arms*
- Twelve dessert knives with stainless steel blades, *Roberts & Belk, 1994, lacking coat-of-arms*
- A sharpening steel, *maker's mark Roberts & Belk, 1979*
- In a velvet lined fitted inlaid satinwood chest on four tapering legs
- 289 oz. (8,997 gr.) weighable silver

(194)

\$10,000-15,000

PROVENANCE:

Christie's, New York, 11 April 1995, lot 179





ANOTHER PROPERTY

287

A VICTORIAN SILVER RACE TROPHY

MARK OF JOHN SAMUEL HUNT, LONDON, 1861

On circular foot, with egg-and-dart border, strapwork cartouches and a coat-of-arms, the knopped baluster stem applied with hound heads and supporting a cup with strapwork decoration and two cartouches, one inscribed YORK 1861, the cup with two stag-head handles with swords and horns, the cover surmounted by a figural group of a horse, his jockey and groom, marked on base, cover, jockey, horse and swords, the base inscribed *John Samuel Hunt John Hunt Robert Roskell 1st June 1861*, with a wood plinth inscribed WON BY WIZARD and STEWARDS C.C. GRENVILLE, ESQUIRE EARL OF STAMFORD & WARRINGTON H. SAVILE, ESQUIRE, together with a book, J.S. Fletcher, *The History of the St. Leger Stakes*, 1902.

27 in. (67.5 cm.) high; 181 oz. 10 dwt. (5,650 gr.)

\$20,000–30,000

The York Race Cup of 1861, valued at £200 was won by Mr. A. Nichol's *The Wizard*, by West Australian and daughter of The Cure. As *The Wizard* was the only horse to appear at the post for the race, he won as a walk-over. Despite *The Wizard*'s uncontested win at the York Cup, he was regarded "by a good many competent judges to be the finest race-horse which the century had produced up to his day" (see J. S. Fletcher, *The History of the St. Leger Stakes*, 1902, p. 321.)



288

PROPERTY OF A NEW JERSEY COLLECTOR

288

AN ASSEMBLED GEORGIAN AND VICTORIAN SILVER TABLE SERVICE

MARK OF GEORGE ADAMS, LONDON, 1836-1881; THE DINNER KNIVES MARK OF PAUL STORR, LONDON, 1810

Fiddle, thread and shell pattern, comprising:

Nineteen table spoons, 1843-1881, two single struck and monogrammed

Twenty-nine dessert spoons, 1861-1881, one single struck; twelve monogrammed

Forty-seven teaspoons, 1846-1881; eight monogrammed, nine with crest

Seventeen table forks, 1843-1872, various monograms and crests

Fifteen dessert forks, 1842-1869, monogrammed; one single struck and monogrammed

One fruit fork, 1863

Four fish knives, 1836-1877, two Mary Chawner

Twelve dinner knives with steel blades, *all blades marked Storr & Co., crest on handles*

Two basting spoons, 1857; 1866

Two pairs of sugar tongs, 1861; 1867

Three sauce ladles, 1854; 1867

One sifter ladle, 1853

One butter spreader, 1852

Two small salt spoons, 1854 and with crests

together with one similar dessert spoon, mark of Mary Chawner, 1836, single struck and monogrammed

213 oz. (6,650 gr.) weighable silver (156)

\$8,000-12,000

289 (part)



290

PROPERTY OF A GENTLEMAN

289

SEVEN PAIRS OF GEORGIAN SILVER SUGAR NIPS AND ONE VICTORIAN SILVER PAIR

INCLUDING DUBLIN, CIRCA 1750; THE VICTORIAN PAIR MARK OF GEORGE W. ADAMS, (CHAWNER & CO.) LONDON, 1879

Each of typical form, *each marked*

4 ½ in. (11.5 cm.) long; 7 oz. 10 dwt. (245 gr.)

(8)

\$1,500-2,500

PROPERTY OF A LADY

290

A WILLIAM IV SILVER KETTLE-ON-STAND

MARK OF PAUL STORR, LONDON, 1831

Melon-fluted, set on pierced frame, the kettle engraved with a crest, the burner with a different crest, *the burner mark of Robert Hennell II, London, 1825, marked on kettle, cover, handle, frame, burner cover and basin, also stamped STORR & MORTIMER on kettle base*

14 in. (35.6 cm.) high; 83 oz. (2595 gr.)

(2)

\$4,000-6,000



PROPERTY OF AN ASIAN COLLECTOR

291

A WILLIAM IV SILVER SOUP TUREEN AND STAND

MARK OF THOMAS WIMBUSH, LONDON, 1831, RETAIL MARK OF GREEN AND WARD

Of lobed oval form, the sides with oak leaf branch handles and engraved with a sailing vessel and presentation inscription relating to the Queen's cup at the Cowes Regatta, 1843, supported on foliate scrolled feet fitted into the conforming-shaped two-handled stand, the domed cover with branch handle, the cover engraved on each side with a coat-of-arms and crest, *marked on body, under cover, under stand, and on handle, also stamped GREEN AND WARD GOLDSMITHS TO THE KING LONDON*

The stand 28 $\frac{3}{4}$ in. (73 cm.) long; 385 oz. 10 dwt. (11,995 gr.)

\$15,000–25,000

PROVENANCE:

Richard Wordsworth Cooper (1801–1850), of Longford Lodge, in Kingstown, Co. Dublin

ENGRAVED:

The Queen's Cup/won by Eudora/ at the Cowes Regatta/ 11th August 1843/Beating/The Hebe, Charm and Intrepid

The arms are those of Cooper quartering Synge and others for Cooper of Markree Castle, co. Sligo, Ireland

This tureen was awarded as *Her Majesty's Cup*, with a value of £100, to Richard Wordsworth Cooper's *Eudora* at the Cowes Regatta in 1843. Richard Wordsworth Cooper (1801–1850) was the second surviving son of Edward Synge Cooper, governor of Bengal. He married Emilia Eleanor, daughter of the 1st Viscount Frankfort de Montmorency. Their son, Edward Henry Cooper (1827 – 1902), inherited Markree Castle, an estate of 30,000 acres in county Sligo.



292

THE PROPERTY OF A NEW YORK FAMILY

292

A PAIR OF REGENCY SILVER MEAT DISHES

MARK OF PAUL STORR, LONDON, 1819

Each of shaped oval form, the border gadrooned and engraved with two coats-of-arms, *marked on reverses*

13 ½ in. (34.3 cm.) long; 58 oz. 10 dwt. (1,823 gr.)

(2)

\$4,000–6,000

VARIOUS PROPERTIES

293

A PAIR OF ROYAL WILLIAM IV/VICTORIAN SILVER ENTREE DISHES AND STANDS

ONE EDWARD BARNARD & SONS, LONDON 1840; ONE ROBERT GARRARD, LONDON, 1845

Each shaped rectangular dish with shell and gadroon rim, the footed stand with leaf-clad reeded handles, with warmer and dish, each engraved on each side with a Royal garter motto, the domed covers with gadrooned edges and surmounted by a Royal Duke's crest and coronet, engraved on each side with Royal Arms, the 1840 dishes engraved on one side with monogram VR, the cover engraved with Royal Arms of Queen Victoria, *marked under stands, liners, dishes, covers and finials*

14 in. (35.5 cm.) wide; 227 oz. (7,060 gr.) weighable silver

(2)

\$15,000–25,000

PROVENANCE:

The 1840 entree dish: Queen Victoria (1819–1901) and George William Charles, 2nd Duke of Cambridge (1819–1904); the 1845 entree dish: George William Charles, 2nd Duke of Cambridge (1819–1904), sold Catalogue of the Valuable Collection of Old English and Foreign Silver and Silver-Gilt Plate of His Royal Highness, The Duke of Cambridge, sold Christie's, London, 6–7 June 1904, lot 21 (part)

George William Charles, 2nd Duke of Cambridge (1819–1904) was the only son of Adolphus Frederick, Duke of Cambridge (1744–1850), and grandson of George III. He served for many years as the Commander-in-Chief of the Army. He took seriously his duties as a member of the royal family, which were particularly heavy following the death of his cousin Queen Victoria's husband. In 1847, he secretly married the actress Louisa Fairbrother, who became known as Mrs. Fitz-George. Their children bore the name of Fitz-George. Another pair of entree dishes sold in these Rooms 19 April 2002, lot 358.



293



294

PROPERTY OF A NEW YORK COLLECTOR

294

A GEORGE III SILVER AND CUT-GLASS EPERGNE

MARK OF MATTHEW BOULTON, BIRMINGHAM, 1807

The circular frame applied with grapevines and lion's masks, the cut glass bowl supported on four pilasters above a shaped square base with central urn-form finial, with four reeded curved arms each holding a cut-glass dish, engraved with two crests; *marked on the interior of the circular rim and on each arm*
13 $\frac{3}{4}$ in. (35 cm.) high; 88 oz. (2,743 gr.)

\$5,000–8,000

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

295

A SET OF TWELVE REGENCY SILVER DINNER PLATES

MARK OF SAMUEL HENNEL, LONDON, 1812

Altered, each of shaped circular form, the border gadrooned and engraved with three crests, beneath an Earl's coronet, *marked on reverses*

9 $\frac{1}{2}$ in. (24.1 cm.) diameter; 193 oz. 10 dwts. (6,027 gr.)

(12)

\$4,000–6,000



295



296

PROPERTY FROM A CALIFORNIA PRIVATE COLLECTION

296
A GEORGE III SILVER SOUP TUREEN

MARK OF JOHN WAKELIN AND ROBERT GARRARD, LONDON, 1792

Oval, on four scroll feet, with gadrooned rim and reeded handles, the lower body and cover bezel partially gadrooned, the domed cover with foliate loop handle, engraved with a later monogram, *marked under body, also engraved NO. 1 and 91..14 under base, No. 1 on cover* 15 ½ in. (39.4 cm.) long over handles; 89 oz. 10 dwt. (2,796 gr.)

\$7,000–10,000

PROVENANCE:

Christie's, New York, 12 April 1995, lot 258

297
A PAIR OF GEORGE III SILVER MEAT DISHES

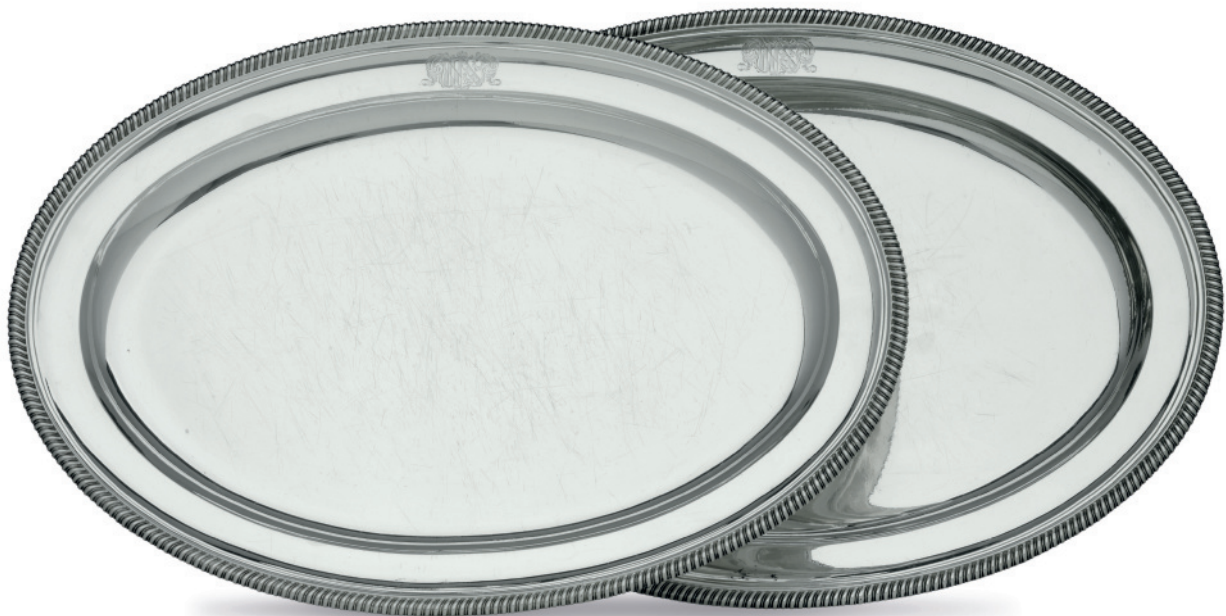
MARK OF PAUL STORR, LONDON, 1809

Each oval, the borders gadrooned and engraved with a coat-of-arms, *marked on reverses* 18 in. (45.8 cm.) long; 144 oz. (4,479 gr.) (2)

\$7,000–10,000

PROVENANCE:

Sotheby's, New York, 12 April 1995, lot 242



297



Sir John Grey-Egerton (1766-1825), 8th baronet, MP 1807-1818
Courtesy Chester Town Hall.

PROPERTY FROM AN OHIO COLLECTION

298

AN IMPORTANT SET OF FOUR REGENCY SILVER WINE COOLERS

MARK OF PAUL STORR, LONDON, TWO 1811, TWO 1813

Each urn form raised on lion's-paw feet with foliate acanthus joins, the lower body with quilting, flanked by shell, foliate-capped handles with lion's-head joins, below a gadrooned rim, with detachable waisted collar and plain liner, engraved on the body with two coats-of-arms, the collars and two liners with two crests, two liners, collars and bases engraved with a different crest, *marked under bases or body, collars and liners*

10 in. (25 cm.) high; 501 oz. (1,560 gr.)

(4)

\$250,000-350,000

PROVENANCE:

Sir John Grey-Egerton (1766-1825), 8th baronet, of Oulton Park, Cheshire

The arms are those of Egerton with those of Jackson on an escutcheon of pretence, for Sir John Grey-Egerton, 8th baronet, and Maria, daughter of Thomas Scott Jackson. The arms on the other side are those of Egerton with thirty-four quartervines representing Sir John Grey-Egerton's ancestry.

Egerton married in 1795 Maria, daughter and sole heiress of Thomas Scott Jackson, one of the Directors of the Bank of England. In 1814 he took the surname Grey-Egerton, having succeeded to the Egerton baronetcy upon the death of Thomas Egerton, Viscount Grey de Wilton and Earl of Wilton. Egerton was a member of Parliament for Chester from 1807-1818 and a successful race horse owner. He died without issue in 1825 when the title devolved on his brother the Rev. Sir Philip Grey-Egerton. A set of twelve dinner plates by Paul Storr of 1811, engraved with the same arms, sold Christie's, New York, 18 October 2005, lot 242.





299 (part)

PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

299

A GEORGE III SILVER NUTMEG GRATER

MARK OF THOMAS PHIPPS AND EDWARD ROBINSON, LONDON, 1789

Of vase form, with steel grater inside, *marked twice inside and under cover*; together with a modern French silver covered box, rectangular, with canted corners, body applied with satyr masks, *bearing marks for Paris 1744-48*; a German silver kiddush cup cylindrical, engraved with the initials K.B., a Hebrew inscription and the date 1903, *marked under base with maker's mark W/R*; and an American match safe shaped rectangular, chased with scrolls and foliage, engraved on one side with a monogram and on the other the date 3 April 1861-1903

The largest 4 ½ in. (11.4 cm.); 9 oz. (283 gr.) (4)

\$1,000-1,500

PROPERTY FROM THE SABET FAMILY COLLECTION

300

A SET OF THREE GEORGE III SILVER TRAYS

MARK OF JOHN CROUCH AND THOMAS HANNAM, LONDON, 1790/91

Each oval with beaded rims and leaf-clad beaded handles, raised on four feet, engraved with a coat-of-arms within a foliate medallion border, *marked on reverses, the larger tray 1790*

16 ⅞ and 22 ¼ in. (43 to 56.5 cm.) long; 145 oz. 10 dwt. (4,531 gr.) (3)

\$7,000-10,000



300

PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

301

A GEORGE III SILVER PRESENTATION HORN

MARK OF ROBERT NASH, LONDON, 1794

Of typical form, decorated with bands of oak leaves on matted ground between narrower guilloché bands, the front applied with the Prince of Wales's feathers, engraved with a coat-of-arms, crest, and monogram, with attached chain and ring handle, *marked on body* 8¾ in. (22.2 cm.) long; 8 oz. 10 dwt. (270 gr.)

\$3,000–5,000

A nearly identical silver horn sold Christie's, South Kensington, 13 July 2006, lot 264, and was given as an archery prize by the Prince of Wales to a member of the Bowman's society.



301

ANOTHER PROPERTY

302

A GEORGE IV SILVER-GILT SNUFF BOX AND A WILLIAM IV SILVER SNUFF BOX

THE FIRST MARK OF LEDSAM, VALE & WHEELER, BIRMINGHAM, 1829; THE SECOND MARK OF THOMAS SHAW, BIRMINGHAM, 1830

Rectangular, the cover with relief plaque of a hunting scene, with foliate borders and engine-turned sides and base, *marked inside base and cover*; the second rectangular, the cover engraved with a coat-of-arms, with a foliate thumbpiece, the interior gilt, *marked inside base and cover*; together with a small modern pillbox

The snuffboxes 3 5/8 in. (87 mm.) long and 3 1/4 in. (82 mm.) long (3)

\$2,000–3,000



302 (part)

PROPERTY OF A GENTLEMAN

303

A GEORGE I SILVER PENSIONER'S ARM BADGE AND A VICTORIAN SILVER PRESENTATION BADGE

THE FIRST DATED 1724, THE SECOND MARK OF HENRY HOLLAND, LONDON, 1859

The first oval chased with a coat-of-arms above the inscription "The gift of ye Hon'ble Cha: Cecil of Snape 1724", two applied loops to back, *apparently unmarked*; the second oval with applied top loop with floral border engraved with a presentation inscription beneath a coat-of-arms, *marked on reverse*

The first 2 3/4 in. (7 cm.) high; the second 7 1/4 in. (18.5 cm.) high; 7 oz. (226 gr.) (2)

\$2,500–3,500

The presentation inscription on the Victorian badge reads: "Presented to Bro. P.F. Palmby By 75 bros. of the Land of Plenty Lodge no. 25 of the Loyal Order of Ancient Shepherds. This Emblem was Presented on our 13th Anniversary December 31 1859, in acknowledgment of his Valuable and Honorary Services as Treasurer Secretary & C Made Honorary Member on the 19th Jan. 1849"

The arms on the George I badge are those of Cecil.



303



PROPERTY OF A MANHATTAN FAMILY

304

A SET OF FOUR GEORGE III SILVER GRADUATED MEAT DISHES

MARK OF EDWARD FERNELL, LONDON, 1788

Each oval shaped, the border gadrooned and engraved with a crest, *marked on reverses, and with scratch weights No. 13/31.5; No. 15/38.17; No. 19/63.1; No. 22/86.6*

14 $\frac{5}{8}$ in. (37.2 cm.); 16 $\frac{1}{4}$ in. (41.3 cm.); 20 in. (50.8 cm.); 23 $\frac{1}{8}$ in. (58.8 cm.) long;
209 oz. 10 dwt. (6,527 gr.)

(4)

\$6,000–9,000



PROPERTY OF A LADY

305

A SET OF FOUR GEORGE III SILVER SAUCE TUREENS AND COVERS

MARK OF PAUL STORR, LONDON, 1802

Each of oval form raised on a conforming shaped stepped base with gadrooned band, the body with gadrooned lower section and with leaf-clad angular reeded handles, with slightly domed cover and branch-form handle, engraved on the cover with a crown and crest with motto, the sides engraved with coat-of-arms, crest and motto, *marked on each cover and foot* 9 ¾ in. (24.8 cm.) long over handles; 102 oz. 10dwt. (3,191 gr.) (4)

\$12,000–18,000



PROPERTY FROM A CALIFORNIA PRIVATE COLLECTION

306

A GEORGE III SILVER TEA TRAY

MARK OF TIMOTHY RENOU, LONDON, 1799

Oval, with gadrooned borders and foliate-clad handles, raised on four gadrooned splayed feet, the center engraved with a lozenge-of-arms within a scrolling foliate and cartouche band, *marked on reverse*

26 $\frac{3}{8}$ in. (67.5 cm.) long over handles; 115 oz. (3,587 gr.)

\$5,000–8,000

PROVENANCE:

Christie's, New York, 11 April 1995, lot 330

The arms are those of Wiltshire of Stone, Kent with those of another on an escutcheon of pretence.



PROPERTY OF A LADY

307
A GEORGE III SILVER PRESENTATION SOUP TUREEN AND LADLE, WITH FITTED CASE

MARK OF ANDREW FOGELBERG AND STEPHEN GILBERT, LONDON, 1791, THE LADLE MARK OF WILLIAM SUMNER I, LONDON, 1802

The tureen oval, on oval foot with beaded border, the body part-fluted with reeded upswept handles and a beaded border, the domed cover part-fluted and with reeded ring-form finial, one side of the body engraved with a Royal Duke's arms, the other side engraved with presentation inscription, the cover and foot engraved on one side with a crest, *marked on body and cover*; the ladle engraved with conforming crest and Royal Badge, *marked on reverse*; the hexagonal wooden case with handle and fastening hooks, *No. Admr Sir Wm Parker painted on cover, with wax seals and paper traveling labels for Sir Wm Parker and the Lady Parker Blackbrook House*

The tureen 18¼ in. (46.4 cm.) long, the ladle 14 ⅞ in. (35.9 cm.) long; 96 oz. (2,988 gr.) (3)

(2)

\$15,000–25,000

PROVENANCE:

Sir William Parker, 1st baronet (1781–1866), of Shenstone, Admiral of the Fleet

THE GIFT OF HIS ROYAL HIGHNESS THE DUKE OF KENT TO CAPTN PARKER, Commander of His Majesty's Ship Amazon as a token of regard and an acknowledgment of his polite attention to himself and suit on the Passage from GIBRALTAR to ENGLAND in May 1803

The Royal arms are those of Prince Edward, Duke of Kent and Strathearn (1767–1820). The crest is that of Parker, as borne by Sir William Parker, 1st baronet (1781–1866).

Prince Edward, Duke of Kent (1767–1820) is best known as the father to Queen Victoria, and the fourth son of George III. Dubbed the "forgotten son," the Duke of Kent spent many years abroad, with postings in Geneva, Gibraltar, Quebec and Halifax, where he served as the Commander in Chief of British Forces in North America. In 1802 he was reappointed to Gibraltar, to serve as the Governor and to reform the garrison there. The Duke of Kent was known for his harsh treatment of soldiers: "His Royal Highnesses' Discipline was strict almost to the point of severity," and these methods resulted in a mutiny. The uprising was quelled and three were put to death. When news of the mutiny reached London, Prince Edward was recalled. On May 1st, 1803 the Duke of Kent boarded the *Amazon*, commanded by Admiral Parker, who received this silver tureen as a mark of gratitude.

The Gibraltar episode marked the end of the Prince's career in active duty. In 1818, his domestic life with his companion of 27 years, Julie St. Laurent, was forever ruptured when he married Victoria of Saxe-Coburg and Saalfeld, to ensure an heir to the throne. Princess Victoria was born in 1819, and the Duke died seven months later.



PROPERTY FROM AN OXONIAN COLLECTION

308

A PAIR OF GEORGE III SILVER SOUP TUREENS FROM THE ELGIN SERVICE

MARK OF ANDREW FOGELBERG AND STEPHEN GILBERT, LONDON, 1792

Each circular on a circular foot, the lower body fluted, with gadrooned rim, the domed cover similarly fluted with reeded ring handle, one side of the body engraved with Royal arms, the cover engraved with Royal badge, *marked on foot and cover bezel, also engraved under bases with scratch-weights 85=1 and 83=0*

14¾ in. (37.4 cm.) wide over handles; 166 oz. 10 dwt. (5,192 gr.)

(2)

\$30,000–50,000

PROVENANCE:

Thomas Bruce, 7th Earl of Elgin (1766–1841)
by descent to Edward James Bruce, 10th Earl of Elgin (1881–1968),
sold Christie's, London, 23 May 1962, lot 159
Garrard & Co., London, 1980s

The arms are those of King George III.

These soup tureens form part of the ambassadorial plate furnished to Thomas Bruce, 7th Earl of Elgin, while British Minister at Brussels 1792–1795. Born in 1766, he enjoyed a distinguished diplomatic career and was Ambassador to Constantinople 1799–1803, during which time he carried out the removal of the sculpture on the pediment of the Parthenon known as *The Elgin Marbles*, now at the British Museum.

Other pieces of the Elgin service have appeared at auction, including a set of four silver entree dishes, sold in these Rooms, 14 April 1994, lot 416, and a set of twelve silver-gilt dessert plates, sold Christie's, London, 23 May 2012, lot 20.



ANOTHER PROPERTY

309

A GEORGE III SILVER EIGHT-BRANCH EPERGNE

MARK OF WILLIAM PITTS AND JOSEPH PREEDY, LONDON, THE BASE 1792, THE BRANCHES 1797

In neoclassical style, the base oval, on four scroll and acanthus legs with medallions and bellhusk swags between, the field with cast classical figure with a lyre, supporting a fluted gallery with scrolling foliage at intervals, upper gallery with conforming decoration, supported on six tapering legs with foliate joins, the scrolling branches with acanthus and cinquefoils, the silver basket mounts with conforming decoration, the branches supporting eight cut-glass bowls, the upper gallery supporting a conforming large oval cut-glass bowl, the field engraved with a crest, *marked under base, on six branch bezels, and on all silver baskets, two branches and the cast figure apparently unmarked*

28 in. (71 cm.) long; 160 oz. 10 dwt. (4,996 gr.)

\$15,000–25,000



310

PROPERTY FROM THE COLLECTION OF MRS. JAMES BISHOP PEABODY

310

A GEORGE III SILVER FLUTED DISH AND TEA CADDY

THE DISH MARK OF THOMAS HEMING, LONDON, 1774; THE CADDY MARK OF HENRY CHAWNER, LONDON, 1788

The dish circular with fluted and scalloped rim, *marked on reverse and with engraved crest and coronet*; the tea caddy of oval fluted form, with bright-cut engraving and two vacant oval cartouches, the domed cover with urn-shaped finial, with key, *marked under base and cover, with scratch weight 13..3*

The dish 8 $\frac{5}{8}$ in. (22 cm.) diameter; the caddy 5 $\frac{1}{2}$ in. (14 cm.) wide; 25 oz. 10 dwts. (804 gr.) gross weight (2)

\$3,000–5,000

ANOTHER PROPERTY

311

A PAIR OF GEORGE II SILVER MEAT DISHES

MARK OF ELIZABETH GODFREY, LONDON, 1750

Each shaped oval with gadrooned border and engraved with a crest beneath a Marquess's coronet, *marked on reverse, No 6 and 66=8 and No 7 with 68=15*

19 in. (48.2 cm.) long; 130 oz. (4,044 gr.) (2)

\$5,000–7,000

The crest is that of Sligo, for John Denis (1756-1809), created 1st Marquess of Sligo in 1800



311

PROPERTY FROM A NORTH CAROLINA
COLLECTION

312

**A SET OF TWELVE GEORGE III SILVER DINNER
PLATES**

MARK OF THOMAS HEMING, LONDON, 1779

Each of shaped circular form, the border
gadrooned and engraved with the Royal badge
between monogram GR and two crests, beneath
an Earl's coronet, *each marked on reverse and with
scratch weights No 1 - 16-2; No 2=16-8; No 3=
16"8; No 4= 16"7; No5= 16"14; No6=16"10; No
7=16 17; N-8 - 16 16; N-9=16-14; No10=16"13;
No 11=16"19; No12=16"14*

9 ½ in. (24.3 cm.) diameter; 194 oz. (6,046 gr.)
(12)

\$12,000–18,000

PROVENANCE:

Supplied to King George III

Presumably purchased by George Byng Esq.,
M.P. (d.1847), following the disposal of much
of the Royal Plate in 1808 and then by descent
to his brother, John, 1st Earl of Strafford G.C.B.
(1772–1860).

The Royal badge is that of King George III and crests
are those of Byng, for John, 1st Earl of Strafford
G.C.B. (1772-1860).

These plates are described in the *Manuscript
Inventory of Pictures and Plate created Heirloom
under the Will of the late George Stevens Byng, Earl
of Strafford, December 1887.*J.E. Boodle, Surveyor,
89 Chancery Lane, WC1: *The Plate in the Custody of
Messrs Garrard & Co, 25 Haymarket, SW1, 'thirty-six
shaped gadroon dinner plates, 582.50oz.'*

These Royal dinner plates may have been acquired by
George Byng Esq. directly from Messrs. Rundell, who
were responsible for the disposal of much of the
Royal plate in 1808, in one of a succession of Royal
sales - particularly of silver and plate - that took place
between 1808 and 1843. The sales were triggered
by the financially reckless pace set by George, Prince
of Wales as well as his willingness to discard the
outmoded and embrace the newest fashions.

ANOTHER PROPERTY

313

A GEORGE III SILVER BASKET

MARK OF JOHN WAKELIN AND WILLIAM TAYLOR,
LONDON, 1785

Circular, the lower section with chased water
leaves, the sides with openwork basket weave
and rope-twist swing handle, engraved at the
center with a cartouche and coat-of-arms, *marked
on base, also with scratch weight 46=0*

11 ½ in. (29.1 cm.) diameter; 45 oz. (1,408 gr.)

\$8,000–12,000



312



313



PROPERTY OF A GENTLEMAN

314

A GEORGE II SILVER SALVER

MARK OF GEORGE HINDMARSH, LONDON, 1735

Of shaped circular form raised on four paw feet, with molded acanthus, shell and putti rim, the field flat chased with rococo trellis and shell borders, the center engraved with a coat-of-arms, *marked on reverse*

14 $\frac{3}{4}$ in. (37.5 cm.) diameter; 50 oz. (1,558 gr.)

\$3,000–5,000



315

PROPERTY FROM THE COLLECTION OF MRS. JAMES BISHOP PEABODY

315

A GEORGE II SILVER TEA CADDY SET IN FITTED BOX

MARK OF SAMUEL TAYLOR, LONDON, 1754/1755

Comprising two tea caddies and a covered sugar bowl, each of baluster form raised on a circular foot, the sides chased with rococo floral bands and engraved with a crest, the covers with floral finials, *marked under bases and covers, also with later French control marks*; the black leather case with silver mounts, *marked on latch, escutcheon, and back hinges with maker's initials CN*

The caddies 6 in. (15.2 cm.) high; 25 oz. 10 dwt. (803 gr.) (3)

\$6,000–9,000

PROPERTY OF A GENTLEMAN

316

A GEORGE III SILVER COFFEE POT

MARK OF BENJAMIN GODFREY, LONDON, 1769

The baluster body with scroll wood handle and leaf-clad spout, chased with swirling foliage and set on a circular foot, the hinged domed cover with berried finial and gadrooned edges, the front engraved with a coat-of-arms, *marked under base and on bezel of cover* 11 ½ in. (29.2 cm.) high; 31 oz. (975 gr.) gross weight

\$1,500–2,500



316



ANOTHER PROPERTY

317

A GEORGE III SILVER BASKET

MARK OF JOHN WAKELIN AND WILLIAM TAYLOR, LONDON, 1780

Circular, the sides formed of reeded basketweave, with rope-twist swing handle, the center engraved with a crest, the exterior base further engraved with motto within banner, *marked on base, also with scratch weight 40=8*
 11 ½ in. (28.8 cm.) diameter; 40 oz. (1,250 gr.)

\$7,000–10,000

PROPERTY OF A NEW YORK LADY

318

**A PAIR OF GEORGE III SILVER
CANDLESTICKS**

MARK OF JOHN CARTER, LONDON, 1774

Each tapered and fluted columnar stem on a
domed circular fluted base, with urn-shaped
socket and detachable nozzle above laurel
festoons, the base and nozzle engraved with a
crest, *each marked on body, with scratch weights*

22.3 and 20.0, and waxpans

12 in. (30 cm.) high;

41 oz. 10 dwt. (1,302 gr.)

(2)

\$3,000–5,000



318

PROPERTY FROM THE COLLECTION OF MRS.
JAMES BISHOP PEABODY

319

A GEORGE III SILVER DOUBLE BEAKER

MARK OF CHARLES ALDRIDGE & HENRY GREEN,
LONDON, 1768

Each beaker of slightly flaring cylindrical
form, with horizontal banding, engraved
with a crest, the interior silver gilt, *marked on*
bases and with scratch weight 19-1

7 ½ in. (18.8 cm.) high;

19 oz. (592 gr.)

(2)

\$5,000–8,000



319



320

ANOTHER PROPERTY

320

A GEORGE I IRISH SILVER BOWL

MARK OF DAVID KING, DUBLIN, 1724

Octagonal and of plain design on confirming shaped foot, engraved on one side with a crest, the interior gilt, *marked on base, also with scratch weight 6:10*

4 in. (10 cm.) diameter; 5 oz. 10 dwt. (185 gr.)

\$3,000–5,000

PROPERTY FROM THE COLLECTION OF MRS. JAMES BISHOP PEABODY

321

A PAIR OF GEORGE II IRISH SILVER TWO-HANDLED CUPS

MARK OF JOHN GUMLEY, DUBLIN, CIRCA 1740

Each urn form, on spreading circular foot, with applied mid-band and two acanthus-capped scroll handles, engraved with a coat-of-arms, *each marked on body, the base engraved B/IM, one with scratch weight 32-1*

5 ½ in. (14 cm.) high; 31 oz. (979 gr.)

(2)

\$4,000–6,000



321



322

PROPERTY FROM AN OXONIAN COLLECTION

322
A PAIR OF GEORGE II SILVER SECOND-COURSE DISHES
 MARK OF NICHOLAS SPRIMONT, LONDON, 1743

Each shaped octagonal, with reeded shell and foliate scroll rim, the border engraved *circa 1770* with a coat-of-arms within foliate scroll and husk swag shield-shaped cartouche, *each marked on reverse and engraved with scratch weight and number, No. 2 25=17, No. 3 25=15* 11 ¼ in. (28.6 cm.) diameter; 49 oz. 10 dwt. (1,539 gr.) (2)

\$4,000–6,000

The arms are those of Jervoise

Four other dishes from the same service sold Christie's, London, 1 December 2004, lot 663.

PROPERTY OF A LADY

323
A GEORGE II SILVER BRANDY WARMER AND GEORGE IV SILVER STAND

THE WARMER MARK OF WILLIAM CHAWNER, LONDON, 1755; THE STAND MARK OF ROBERT GARRARD, LONDON, 1829

Of baluster form with side spout and turned wood handle, engraved with a Royal coat-of-arms and G R, on a circular stand with four scroll legs conjoined by a ring support, *marked on base of burner, stand, burner and burner cover* 11 ¼ in. (28.5 cm.) long over handle; 29 oz. 10 dwt. (931 gr.) gross weight

\$3,000–5,000



323



324

VARIOUS PROPERTIES

324

A FINE GEORGE I SILVER CRUET STAND

MARK OF THOMAS BAMFORD, LONDON, 1724

The octagonal frame with baluster-turned center handle, fitted with three octagonal silver casters, and two octagonal clear glass bottles with silver covers, the underside of the stand and bezels of casters engraved with monogram H/T*M, *marked on frame and on handle, also with scratch weight 42=18, the casters marked under bases and on covers, the silver covers to bottles apparently unmarked* 8 in. (20.3 cm.) long; 41 oz. (1,287 gr.)

(6)

\$15,000–25,000

Another octagonal cruet frame by Thomas Bamford is illustrated in Michael Clayton, *Christie's Pictorial History of English and American Silver*, 1985, p. 104.

325

A FINE GEORGE I SILVER KETTLE-ON-STAND

MARK OF JOHN PERO, LONDON, 1719

Octagonal pyriform set on an octagonal stand with hinged handles on four legs centering a burner, the kettle with hinged domed cover, spout and overhead wood swing handle, engraved on the body with a coat-of-arms and on the burner with a crest, *marked under base of stand, on handle and burner cover, on base of kettle, rim bezel of cover* 14 ½ in. (37 cm.) high; 92 oz.10 dwt. (2,891 gr.) gross weight

\$30,000–50,000

PROVENANCE:

Christie's, New York, 22 February 1980, lot 133

Sotheby's, New York, 16 June 1982, lot 71

LITERATURE:

Peter Waldron, *The Price Guide to Antique Silver*, 1985, p. 316, no. 1031.

The arms are those of Ellison impaling Liddell for Robert Ellison (1666-1726), of Hebburn Hall, co. Durham, and Elizabeth (b.c. 1676-1750), daughter of Sir Henry Liddell, Bart of Ravensworth Castle, Co. Durham whom he married in 1696.



325



326

PROPERTY OF A GENTLEMAN

326

A PAIR OF GEORGE I SILVER CASTERS

MARK OF PIERRE PLATEL, LONDON, CIRCA 1715

Each baluster, raised on a spreading circular foot, the pierced domed cover with ball finial and bayonet fitting, the banded mid-section engraved with a Marquess' coat-of-arms, *marked underneath with maker's mark only*

7 1/8 in. (18.2 cm.) high; 18 oz. 10 dwt. (580 gr.) (2)

\$3,000–5,000

PROVENANCE:

Christie's, New York, 18 October 1995, lot 436

The arms are those of Cavendish impaling those of Boyle, borne by William, 4th Duke of Devonshire, born in 1720, who, as Marquess of Hartington, served as a Prime Minister from November 1756 to June 1757.

327

A WILLIAM AND MARY SILVER TOBACCO BOX AND A GEORGE II SILVER SNUFF BOX

THE FIRST PROBABLY PROVINCIAL, CIRCA 1690, MAKER'S MARK RW; THE SECOND LONDON, CIRCA 1740, MAKER'S MARK RW (GRIMWADE 3788A)

The first oval, with detachable cover engraved with a coat-of-arms within foliate mantling above monogram; the base engraved in script *William Prosser*, and with weight *4::4*, *marked three times with maker's mark on side*; the second rectangular, the hinged cover engraved with a coat-of-arms, the interior gilt, the base later engraved *The Gift of Mr William Bowring TO John Newbury, 27 Ap.l 1793*, *marked on inside base and cover with maker's mark*

Each 3 3/4 in. (95 mm.) long; 9 oz. (289 gr.) gross weight

(2)

\$2,000–3,000



327





328

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

328
A WILLIAM AND MARY SILVER AND GLASS
SNUFF BOX
 DATED 1693

Elongated octagonal, the base and cover each with a glazed panel, the cover with a painted coat-of-arms, the base with stylized inscription "J Praed" and date 1693, the interior gilt and set with iron spring and latch, *apparently unmarked*
 3 in. (76 mm.) long

\$2,000–3,000

PROVENANCE:

An Iberian Private Collection, Christie's London, 9 December 2011, lot 463

The arms are those of Praed, for either Col. James Praed (1655-1706) of Trevethoe, St. Ives, Cornwall, or his brother John Praed (c. 1657-1717) of Trevethow, Cornwall



329

329
A QUEEN ANNE SILVER TOBACCO BOX
 WILLIAM FLEMING, LONDON, 1709

Oval, with detachable cover with gadrooned and beaded borders centering an engraved coat-of-arms with strapwork, the molded rim and base with ropetwist banding, *marked on side, inside base, and inside cover*
 3 ¾ in. (94 mm.) long

\$3,000–5,000

PROVENANCE:

Christie's London, 10 July 1945, lot 89
 An Iberian Private Collection, Christie's London, 9 December 2011, lot 464

The arms are those of Sharp or Sharpe

330
A QUEEN ANNE SILVER AND OAK SNUFF
BOX OF HISTORICAL INTEREST
 CIRCA 1710

Oval, the hinged cover set with an oak panel mounted with an engraved scene of the Royal Oak at Boscobel, with a portrait of Charles II hidden in the leaves, with soldiers on horseback below, with motto *SACRA QUERCUS JOVI*, the interior gilt, *apparently unmarked*
 3 ¼ in. (82 mm.) long

\$5,000–8,000

PROVENANCE:

An Iberian Private Collection, Christie's London, 9 December 2011, lot 472

Boscobel oak snuff boxes were produced between 1690 and 1730, and depicted Cromwell's men searching for Charles II, who lay hidden in an oak tree in Boscobel Wood, following the final conflict of the Civil War, at the Battle of Worcester in 1651.



330



331

PROPERTY OF OLD SOUTH CHURCH IN BOSTON

331

A COMMONWEALTH SILVER WINE CUP

LONDON, CIRCA 1650, MAKER'S MARK M IN HEART STAR BELOW (JACKSON, REV. ED., P. 121, LINE 1)

On circular foot, the baluster stem supporting a plain bowl engraved with inscription "The Gift of H: V: Senior," *marked beneath rim and under base*

8 in. (20.4 cm.) high; 16 oz. (497 gr.)

\$3,000–5,000

PROVENANCE:

The Old South Church was organized in Boston in 1669 and the congregation grew to include some of America's most prominent thinkers and statesmen. Benjamin Franklin was baptized there in 1707, and patriots Samuel Adams and William Dawes launched the Boston Tea Party from its steps in 1773.

LITERATURE:

E. Alfred Jones, *The Old Silver of American Churches*, 1913, PL. XIX

PROPERTY OF A GENTLEMAN

332

A WILLIAM III SILVER 'LIGHTHOUSE' CASTER

LONDON, PROBABLY 1693, MARK OF CA BETWEEN A MULLET AND A CINQUEFOIL (JACKSON REV. ED. P. 146, LINE 19)

Cylindrical, with banding on fluted spreading foot, the fluted cover with bayonet fitting pierced with flower heads and surmounted by a knop finial, the front stipple-engraved with initials *H/RE* within stylized foliage, *marked beneath rim and on cover*
7 ¼ in. (18.4 cm.) high; 7 oz. (232 gr.)

\$3,000–5,000



332



PROPERTY OF OLD SOUTH CHURCH IN BOSTON

333

A JAMES I SILVER-GILT WINE CUP

LONDON, 1607, MAKER'S MARK TB OVER A SUNBURST

The cup set on a slightly domed cast foot chased with flutes, the baluster stem supporting a flaring bowl chased with gadrooned calyx and grapevines against a punched ground, with shield-shaped cartouche later engraved with the inscription, 'Property of the Old South Church', *marked on body* 7 $\frac{3}{4}$ in. (19.7 cm.) high; 11 oz. (350 gr.)

\$7,000–10,000

PROVENANCE:

The Old South Church was organized in Boston in 1669 and the congregation grew to include some of America's most prominent thinkers and statesmen. Benjamin Franklin was baptized there in 1707, and patriots Samuel Adams and William Dawes launched the Boston Tea Party from its steps in 1773.

LITERATURE:

E. Alfred Jones, *The Old Silver of American Churches*, 1913, PL. XVII

This wine cup is the earliest English silver vessel in the possession of any American church (see E.A. Jones, *op. cit.*, p. 47).



PROPERTY OF A CALIFORNIA COLLECTOR

334

A PAIR OF MONUMENTAL FRENCH SILVER WINE COOLERS

RETAIL MARK OF HERMÈS, PARIS, CIRCA 1928

Each of tapered octagonal form applied with two horse-head handles, *marked near rims and stamped HERMES PARIS under bases*

13 ½ in. (34.4 cm.) high; 142 oz. (4,432 gr.) (2)

\$25,000–35,000

These large wine coolers were a special commission for a horse breeder in the late 1920s; they have descended to the present owner.

335

A SET OF SIX FRENCH SILVER BOTTLE COASTERS

MARK OF HERMÈS, PARIS, CIRCA 1928

Each of octagonal form applied with two horse-head handles, *marked near rims and stamped HERMES PARIS on base*

4 ¾ in. (12 cm.) high; 93 oz. 10 dwts. (2,915 gr.) (6)

\$15,000–25,000

These bottle coasters were a special commission for a horse breeder in the late 1920s; they have descended to the present owner. Hermès made this model, without the horse-head handles, in pairs and sets of four; this appears to be a unique set of six.



334



335



VARIOUS PROPERTIES

336

A SET OF EIGHT ITALIAN SILVER DINNER PLATES

MARK OF MARIO BUCCELLATI, MILAN, 20TH CENTURY

Each circular with a hammered border with oak leaves and acorns,
*marked under the bases, also marked 925, Pradella Ilario mark and *26MI*
 12 in. (30 cm.) diameter; 229 oz. (7,131 gr.) (8)

\$10,000–15,000



337

337

A FRENCH SILVER TABLE SERVICE

MARK OF PUIFORCAT, PARIS, 20TH CENTURY

Antibes pattern, engraved with monogram MBB comprising:

Fifteen table spoons

Twenty dessert spoons

Twenty tea spoons

Sixteen ice-cream spoons

Twenty bouillon spoons

Nineteen table forks

Twenty-three dessert forks

Ten salad forks

Twenty-two dessert forks

Twenty ice-cream forks

Twenty dinner knives, with stainless steel blades

Ten fruit knives, with stainless steel blades

Twenty fish knives, with silver blades

Twenty-five butter knives

Three serving forks

Three serving spoons

A serving spoon

A soup ladle

A sauce ladle

A pie server

A flat server

A pierced spoon

Two flat serving spoons

449 oz. 10 dwt. (13,988 gr.) weighable silver

\$20,000–30,000

(274)



338

338
TWO SILVERED SEASHELLS
 20TH CENTURY

In the Buccellati style, each shell with heavy silver overlay to the exterior, the interior natural, *apparently unmarked*
 The largest 15 in. (38 cm.) long (2)

\$4,000–6,000



339

339
A SET OF SIX SILVER AND GEM-SET APPLE-FORM SILVER CASTERS AND TWO SILVER AND GEM-SET GOURD-FORM CASTERS
 20TH - 21ST CENTURY

The apple-form casters with brushed surfaces, each inset with three diamonds, the gourd-form examples realistically cast, their stems inset with diamonds, one silver-gilt, *all apparently unmarked*

The apples 1 3/4 in. (4.5 cm.) diameter; the gourds 2 1/2 in. (6.4 cm.) diameter; 24 oz. (775 gr.) (8)

\$2,500–3,500



340

AN ITALIAN SILVER CENTERPIECE BOWL

MARK OF MARIO BUCCELLATI, MILAN, 20TH CENTURY

The fluted oval deep bowl with scalloped everted rim supported on ten realistically modeled seahorse-form feet, *marked on the base, also marked 925, Pradella Ilario mark and *26MI*

17 ½ in. (44.5 cm.) wide; 122 oz. 10 dwt. (3,821 gr.)

\$25,000–35,000



341

341
AN ITALIAN SILVER DRESSING-TABLE MIRROR

MILAN, POST-1968

Rectangular, the openwork outer border with scrolls and flowers, the interior border with rope-twist and gadrooning, *marked on reverse of frame and on three mounts, with maker's mark 1361 MI*
21 1/8 in. (53.6 cm.) high

\$3,000–5,000

PROPERTY OF AN ASIAN COLLECTOR

342
A GROUP OF SEVEN ITALIAN SILVER-GILT FIGURES OF MUSICIANS
MARK OF BUCCELLATI, 20TH CENTURY

Each figure realistically cast as a putto playing an instrument, the conductor holding the score and his baton, each on an acanthus-capped plinth, *marked on bases*

6 in. (15.2 cm.) high; 67 oz. 10 dwt. (2,104 gr.)

(7)

\$4,000–6,000



342



VARIOUS PROPERTIES

343

A PAIR OF LARGE ITALIAN SILVER VASES

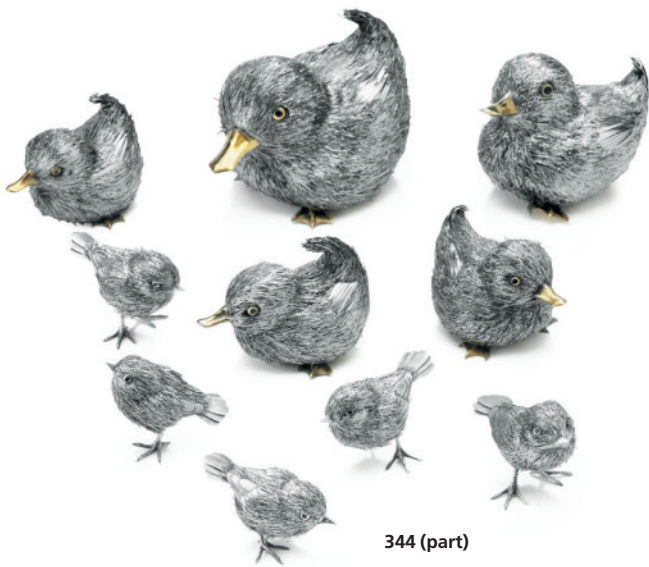
MARK OF NARDI, VENICE, 20TH CENTURY

Each baluster-shaped on a circular pedestal base, the sides with horizontal rows of polygonal forms divided by granulated borders and below a hammered-ground neck, *marked under bases NARDI VENEZIA, also marked 925 and *304VE*

18 ½ in. (47 cm.) high; 186 oz. (5,805 gr.)

(2)

\$20,000–30,000



344 (part)

344

A GROUP OF ITALIAN SILVER MODELS OF FIVE DUCKS AND TWELVE CHICKS

MARK OF MARIO BUCCELLATI, MILAN, 20TH CENTURY

Each bird decorated with wirework feathers, the five larger ducks with gilt details, the twelve chicks modeled with variations; *the ducks all marked M. Buccellati 925 or 800 *15 MI*; the chicks marked on tail Buccellati (some with M.) 800 or 925 some with *15MI; one apparently unmarked

Largest duck 4 ¾ in. (12 cm.) long

(17)

\$5,500–6,500



345

345

AN ITALIAN SILVER MODEL OF A PUMA

MARK OF BUCCELLATI, MILAN, 20TH CENTURY

The snarling cat depicted stalking, with wirework fur, marked under paw *M Buccellati, 925 and 15 MI* 34 ¼ in. (87 cm.) long; 123 oz. (3,836 gr.)

\$20,000–30,000



346 (part)

346

A GROUP OF ITALIAN SILVER MODELS OF FIVE DUCKS AND SIXTEEN CHICKS

MARK OF MARIO BUCCELLATI, MILAN, 20TH CENTURY

Each bird decorated with wirework feathers, with gilt details to the five ducks and three of the larger chicks, the thirteen small chicks modeled with variations, *the ducks marked in plaque M. Buccellati, 925 or 800 and *15MI*; the three large chicks marked on feet *M. Buccellati, 925 and *15 MI*; the small chicks marked on tail *M. Buccellati, 925 or 800 and *15 MI*

Largest duck 4 in. (10.2 cm.) long

(21)

\$6,500–7,500

347-348 No Lots



349

A LARGE ITALIAN SILVER MODEL OF A FLAMINGO

MARK OF MARIO BUCCELLATI SR., MILAN, 1934-44

Realistically modeled, with wirework feathers, *marked on tail feather*

M. Buccellati, 800 and 15MI, over struck 800 on one foot, signed

M. Buccellati on beak

61 in. (155 cm.) high

\$60,000-90,000



350

PROPERTY FROM THE COLLECTION OF
ROBERT WOOD JOHNSON IV

350
AN ITALIAN SILVER MODEL OF A ROOSTER
MARK OF LISI, FLORENCE, 20TH CENTURY

In the Buccellati style, realistically modeled standing with wirework feathers, with petrified wood stand, *marked 800 and *615FL and LISI on tail feather*
16 in. (41 cm.) high

\$4,000–6,000

PROPERTY OF AN ASIAN COLLECTOR

351
AN ITALIAN SILVER MODEL OF A ROOSTER
MARK OF LISI, FLORENCE, 20TH CENTURY

Realistically modelled standing with wirework feathers, *marked on tail LISI and 800*
16 in. (40.7 cm.) high

\$4,000–6,000



351

VARIOUS PROPERTIES

352
AN ITALIAN SILVER LEAF-FORM CENTERPIECE AND THREE SINGLE DISHES
THE TRI-PART DISH MARK OF BUCCELLATI; THE SINGLE DISHES MARK OF MARIO BUCCELLATI AND BUCCELLATI; MILAN, 20TH CENTURY

The centerpiece realistically cast as three veined maple leaves with branch-form handle, the matching dishes modeled as single leaves with curled leaf-form feet, *marked under bases, the tripart dish and two single dishes marked 925, *26MI, for Pradella Ilario, the third dish marked 925 and *763MI*

The centerpiece 18 in. (45.8 cm.) wide;
61 oz. 10 dwts. (1,917 gr.)

\$7,000–10,000

(4)



352



353

353
AN ITALIAN SILVER MODEL OF A HAWK ON A MALACHITE BASE
 MARK OF BUCCELLATI, MILAN, 20TH CENTURY

The bird realistically depicted with wirework feathers, wings spread and perched on a roughly textured malachite base, *marked on tail feather M Buccellati, 925 and 15 MI*
 29 ½ in. (73.7 cm.) across wing span

\$15,000–25,000

PROPERTY FROM THE COLLECTION OF ROBERT WOOD JOHNSON IV

354
AN ITALIAN SILVER CENTERPIECE BOWL
 MARK OF BUCCELLATI, 20TH CENTURY

Formed as a woven circular basket inset within a wide wreath of various leafy-stemmed fruits including grapes, pears apples and figs, *marked Buccellati Italy underneath*
 20 in. (51 cm.) wide; 84 oz. (2,623 gr.)

\$10,000–15,000



354



PROPERTY OF A NEW YORK LADY

355

A DANISH SILVER FLATWARE SERVICE, DESIGNED BY GUNDORPH ALBERTUS

MARK OF GEORG JENSEN, COPENHAGEN, 20TH CENTURY

Bittersweet pattern, comprising:

Eleven dinner forks

Twelve dessert forks

Twelve seafood forks

Twelve dessert spoons

Eleven teaspoons

Eleven citrus spoons

Twelve dinner knives, with stainless steel blades

Twelve butter knives, with silver blades

125 oz. (3,894 gr.) weighable silver

(93)

\$10,000–15,000



PROPERTY OF A MANHATTAN LADY

356

A DANISH SILVER TABLE SERVICE, DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, MOST CIRCA 1915

Continental pattern, most engraved M, comprising:

First Drawer

Seventeen table spoons

Twenty-three table forks, six lacking initial, six 1924

Twenty-one fish forks, nine 1930s

Seventeen fish knives, with silver blades, six lacking initial, five 1930s

A fish fork and slice

Second Drawer

Twenty-seven dinner knives, with stainless steel blades, eight lacking initial, eight 1920s

Twelve dessert knives, with stainless blades

A salad fork and spoon

A cake lifter

A pair of sugar tongs

A pair of grape shears, no. 139

A berry spoon, no. 38

Third Drawer

Twenty dessert forks, eight 1920s

Twenty-one dessert spoons, nine 1920s

Twelve fruit forks

Eleven fruit knives, with silver blades

Eleven ice-cream spoons

Twelve tea spoons

Eleven oyster forks

One sugar spoon, lacking initial, 1923

Fourth Drawer

A soup ladle

A sauce ladle, lacking initial

A serving fork and spoon

A serving spoon, Rope pattern

A sauce ladle, Rope pattern

together with

Five lobster picks, lacking initial, 1920s

Seventeen tea spoons, lacking initial, 1920s

An oval meat dish, Rope pattern, 290B

A circular dish, Rope pattern, 290

In a fitted wood canteen with five drawers

with engraved plaque GM

The dishes 17 ½ and 11¾ in. long;

341 oz. 10 dwt. (10,643 gr.) weighable silver

(254)

\$12,000–18,000



357

PROPERTY FROM A CALIFORNIA COLLECTOR

357
A DANISH SILVER FLATWARE SERVICE
 MARK OF GEORG JENSEN, COPENHAGEN, POST 1945

Scroll pattern, comprising:
 Twelve dessert spoons
 Twelve tea spoons
 Twelve dinner forks
 Twelve dessert forks
 Twelve dinner knives, with stainless steel blades
 Twelve butter knives, with silver blades
 A serving fork and spoon
 A cold meat fork
 104 oz. (3,240 gr.) weighable silver

\$7,000-10,000

(75)



358

PROPERTY OF AN IMPORTANT NEW YORK ESTATE

358
A DANISH SILVER FISH SERVICE, DESIGNED BY GUNDORPH ALBERTUS
 MARK OF GEORG JENSEN, COPENHAGEN, 20TH CENTURY

Cactus pattern, comprising:
 Twelve fish forks
 Twelve fish knives
 One fish slice with steel blade
 One small scoop
 together with a group of serving pieces, in various patterns, comprising:
 Two pairs of serving utensils, Parallel pattern
 A serving spoon and fork, Blossom pattern
 A serving spoon, fork, slice and thirteen small coffee spoons, pattern no. 41
 Three small ladles, patterns no. 21 and 41
 One game fork and one lobster fork, Acorn pattern
 A cheese knife, Blossom pattern
 A pair of sugar nips, Cactus pattern
 89 oz. (2,49 gr.) weighable silver

\$4,000-6,000

(53)



PROPERTY OF A GENTLEMAN

359

**A PAIR OF DANISH SILVER TWO-LIGHT CANDELABRA, DESIGNED
BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-77

Each on a stepped circular base, rising to an openwork stem of leaves
and berries, with two leaf-capped reeded branches and urn-form
sockets, the central standard formed as spiraling berries, no. 244,
marked under bases

8 ⅞ in. (20.7 cm.) high; 95 oz.(2,957 gr.)

(2)

\$10,000–15,000



360

ANOTHER PROPERTY

360

**AN ASSEMBLED DANISH SILVER FLATWARE SERVICE,
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 20TH CENTURY

Beaded pattern, comprising:

Twelve dinner forks

Twelve dessert forks

Twelve fruit forks, initial F

Twelve dessert spoons

Twelve dinner knives, with stainless steel blades

Eleven fruit knives, with stainless steel blades, most initial F

Ten salt spoons, initial F

A cheese slice, with stainless steel blade

A bottle opener, with stainless steel opener

A serving fork, with horn bowl

163 oz. (5,074 gr.) weighable silver

(83)

\$5,000–8,000

PROPERTY OF A GENTLEMAN

361

**A DANISH SILVER BOWL,
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN,
1945-77

The flaring circular bowl on a circular
stepped foot with openwork leaf and ball
stem, no. 171, *marked under base*
7 7/8 in. (20 cm.) diameter;
20 oz. 10 dwt. (646 gr.)

\$3,000–5,000



361



ANOTHER PROPERTY

362

A DANISH SILVER CENTERPIECE BOWL, DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1919

Grape pattern, oval, the pedestal foot applied with grapevine, the rim hung with four grape-clad ring handles, no. 296, the base with engraved monogram H.L.B., *marked on base*
 14 ½ in. (36.7 cm.) long; 59 oz. (1,848 gr.)

\$15,000–25,000



363

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION

363
AN ASSEMBLED DANISH SILVER FLATWARE SERVICE,
DESIGNED BY SIGVARD BERNADOTTE

MARK OF GEORG JENSEN, COPENHAGEN, 20TH CENTURY

Bernadotte pattern, comprising:

Twelve dessert spoons

Twelve teaspoons

Twelve coffee spoons

Twelve dinner forks

Twelve lunch forks

Twelve seafood forks

Twelve dinner knives, with stainless steel blades

100 oz. (3,118 gr.) weighable silver

(84)

\$5,000–8,000



364

PROPERTY OF AN IMPORTANT NEW YORK ESTATE

364
A DANISH SILVER FLATWARE SERVICE,
DESIGNED BY HARALD NIELSEN

MARK OF GEORG JENSEN, COPENHAGEN, 20TH CENTURY

Pyramid pattern, engraved with initial S, comprising:

Twelve table spoons

Twelve soup spoons

Twelve coffee spoons

Twelve dessert spoons

Twelve dinner forks

Twelve lunch forks

Twelve salad forks

Eleven fruit forks

Twelve dinner knives, with stainless steel blades

Twelve lunch knives, with steel blades

Eleven butter spreaders

One cheese slice, with stainless steel blade

166 oz. (5,174 gr.) weighable silver

(131)

\$8,000–12,000



365

PROPERTY FROM A PRIVATE COLLECTION

365

A DANISH SILVER FOUR-PIECE TEA AND COFFEE SERVICE AND TRAY, DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, 1945-77

Comprising a teapot, coffee pot, cream jug, covered sugar bowl, and tray; each squat circular, with circular covers and ball finials, the teapot and coffee pot with silver-mounted ebony handles, the cream jug with silver handle, the tray oval with silver-mounted ebony handles, the tray no. 251B, the teapot, coffee pot, cream jug, and sugar bowl no. 787, *marked under bases*

The tray 20 ½ in. (52 cm.) long over handles, the coffee pot 7 in. (17.8 cm.) high; 116 oz. (3,620 gr.) gross weight (5)

\$7,000-10,000

ANOTHER PROPERTY

366

A DANISH SILVER PITCHER, DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, 1930S

The slender ovoid body with everted rim, applied with a curved wood handle, no. 432E, *marked on base*

9 in. (33 cm.) high; 18 oz. 10 dwt. (590 gr.)

\$4,000-6,000



366



367

PROPERTY OF A LADY

367

**A DANISH SILVER FLATWARE SERVICE,
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN, 20TH
CENTURY

Acanthus pattern, comprising:

Twelve soup spoons

Twenty-three teaspoons

Twelve dinner forks

Ten lunch forks

Twelve pastry forks

Eleven seafood forks

Eleven dinner knives, with stainless steel
blades

Twelve lunch knives, with stainless steel
blades

Twelve butter knives, with silver blades

Two serving spoons

A serving fork and spoon

One meat fork

Two small pickle forks

A sauce ladle

A sugar shovel

128 oz. 10 dwt. (3,996 gr.) weighable silver

(124)

\$5,000-7,000



368

PROPERTY OF A MANHATTAN LADY

368

**A DANISH SILVER VASE,
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN,
1925-32

With flaring sides, the bulbous lower body
cast with overlapping leaves raised on a
domed circular foot, *marked no. 68*

8 ½ in. (21.5 cm.) high; 18oz. (561 gr.)

\$4,000-6,000



369

ANOTHER PROPERTY

Δ369

**A DANISH SILVER CENTERPIECE BOWL,
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN,
1925-1932

The flaring circular bowl supported by an
openwork leaf and berry stem, on a stepped
and domed circular base, no. 196, *marked*
under base

7 $\frac{3}{4}$ in. (19.6 cm.) high; 39 oz. (1,214 gr.)

\$5,000-7,000

PROPERTY OF A MANHATTAN LADY

370

**A DANISH SILVER GRAVY BOAT,
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN,
1925-32

Oval with incurved scroll handle, raised on a
stepped oval base, no. 98, *marked under base*
9 in. (23 cm.) long; 17 oz. (531 gr.)

\$2,000-3,000



370



371

372

PROPERTY OF A GENTLEMAN

371
A DANISH SILVER TEA TRAY, DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1945-77

Blossom pattern, with foliate bud openwork handles, no. 2E, *marked on reverse*

22 in. (56 cm.) long; 54 oz.10 dwt. (1,705 gr.)

\$6,000-9,000

372

A DANISH SILVER FOUR-PIECE TEA AND COFFEE SERVICE, DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, CIRCA 1945-77

Comprising a teapot, coffeepot, creamer and open sugar bowl, the teapot and coffee pot with replaced wood handles, *marked on base 235B, the coffee pot 235E; together with a Danish silver footed bowl in the Jensen taste, marked DGH 925S Denmark*

The coffeepot 9 in. (23 cm.) high; 60 oz. 10 dwt. (1,896 gr.) gross weight

(4)

\$6,000-9,000



PROPERTY FROM A CALIFORNIA PRIVATE COLLECTION

373
A DANISH SILVER FLATWARE SERVICE, DESIGNED BY SIGVARD BERNADOTTE

MARK OF GEORG JENSEN, COPENHAGEN, POST-1945

Bernadotte pattern, comprising:

- Twelve dessert spoons
- Twelve soup spoons
- Twelve coffee spoons
- Twelve smaller coffee spoons
- Six iced-tea spoon
- Twelve dinner forks
- Twelve lunch forks
- Twelve fish forks
- Twelve pastry forks

Twelve dinner knives, with stainless steel blades

Twelve lunch knives, with stainless steel blades

Twelve fish knives, with silver blades

One fish slice with steel blade

Two butter spreaders

One pie slice

One serving spoon and fork

Two sauce ladles

Two meat serving forks

in with fitted burlwood canteen

167 oz. (5,199 gr.) weighable silver

(148)

\$12,000–18,000

PROVENANCE:

Sotheby's, New York, 8 March, 1991, lot 260 (without canteen)



374

THE PROPERTY OF MR. JORGE COMANDARI

374

**AN AMERICAN SILVER AND SILVER-GILT
FLATWARE SERVICE**

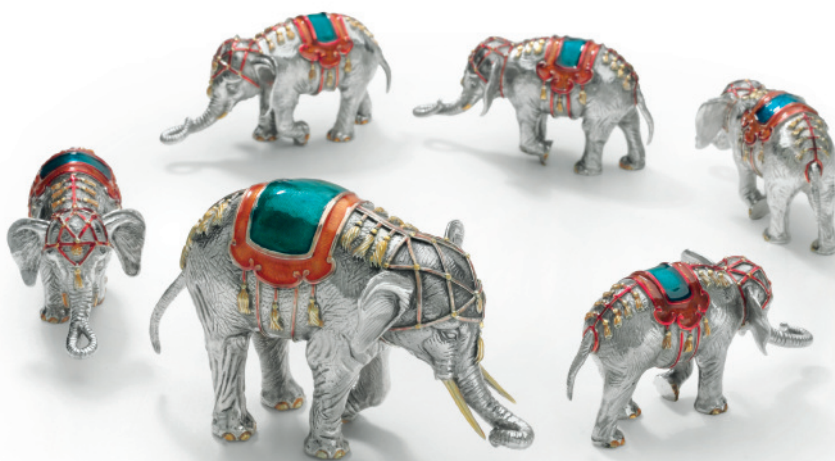
MARK OF TIFFANY & CO., NEW YORK, CIRCA
1965

Bamboo pattern, comprising:

Six dinner knives
Six lunch knives
Six steak knives
Twelve dinner forks
Six table spoons
Six fish knives
Six fish forks
Six butter spreaders
Six silver-gilt dessert forks
Six silver-gilt dessert knives
Six silver-gilt dessert spoons
Six silver-gilt ice-cream spoons
Six silver-gilt coffee spoons
Six iced-tea spoons
Two serving spoons
Two serving forks
One sauce ladle
One cheese cutter
One silver-gilt serving fork
One silver-gilt serving spoon
One silver-gilt sauce ladle
One silver-gilt cake cutter
156 oz. 10 dwt. (4,868 gr.)
weighable silver

(100)

\$2,500–3,500



375

PROPERTY OF AN ASIAN COLLECTOR

375

**A GROUP OF SIX ENAMELED SILVER
MODELS OF CIRCUS ELEPHANTS**

MARK OF TIFFANY & CO. NEW YORK, LATE 20TH
CENTURY, DESIGNED BY GENE MOORE

Each realistically cast, wearing colorfully
enameled blankets and tasseled harnesses,
comprising one large and five small
elephants, *all marked on body, also marked 925*
The large elephant 6 in. (15.2 cm.) long; the
small elephants 4 ½ in. (11.5 cm.) long;
74 oz. (2,301 gr.) gross weight

(6)

\$5,000–8,000



PROPERTY FROM A SOUTHERN COLLECTION

376

**A SILVER SOUP TUREEN AND STAND WITH LADLE, DESIGNED BY
ELSA PERETTI**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1986 AND PAMPOLINI
ERMINCO DI PAMPOLOINI FRANCO, FLORENCE

Of contoured globular form, with domed cover and silver gilt interior, the circular stand with asymmetrical everted rim, the ladle with openwork loop handle, *the tureen, stand and cover marked TIFFANY & CO., STERLING, 925, *176FL and ITALY, the tureen and base also with Elsa Peretti signature, the ladle marked on reverse* The stand 16 ½ in. (42 cm.) wide; 121 oz. (3,778 gr.) (3)

\$10,000–20,000

This model of soup tureen was exhibited at The Museum of Fine Arts, Boston, and is illustrated in Charles H. Carpenter and Janet Zapata, *The Silver of Tiffany and Co., 1850-1987*, cat. no 67 a-b, p. 51.



377



378

PROPERTY FROM THE SABET FAMILY COLLECTION

•377 NO RESERVE

AN AMERICAN SILVER VASE

MARK OF TIFFANY & CO., NEW YORK, 1925-34

Of elongated baluster form on a circular foot, the neck engraved with laurel leaves above a wide gadrooned border, with monogram *JHA*, and engraved under base *October 6, 1934, marked under base, 20471A/4235*

15 in. (38 cm.) high; 51 oz. (1,598 gr.)

\$2,500–3,500

•378 NO RESERVE

AN AMERICAN SILVER VASE

MARK OF TUTTLE SILVERSMITHS, BOSTON, 1923-29

Of lobed ovoid form on a gadrooned circular foot, with everted gadrooned rim above stylized dolphin masks, engraved under the foot with initials and date *J.A.H. October 6, 1935, marked on base*

16 ¾ in. (42.5 cm.) high; 52 oz. (1,619 gr.)

\$2,000–3,000

379 No Lot

PROPERTY FROM A MIDWEST FAMILY

380

A PAIR OF LARGE AMERICAN SILVER CANDLESTICKS

MARK OF THE KALO SHOP, CHICAGO, POST-1918

Each on circular base, the slender baluster stem tapering to a bulbous socket with cupped wax pan, applied at the base with the monogram letter N, *each marked underneath H4P*

18 ¼ in. (46.5 cm.); 50 oz. (1,564 gr.) (2)

\$7,000–10,000

The initial N is that of Ebez. H. Norris, associated with the publishing firm T. S. Denison, of Chicago. These candlesticks and the pieces in the following lot were acquired from the Norris estate circa 1930.



380

381

AN AMERICAN SILVER PART DINNER SERVICE

MARK OF THE KALO SHOP, CHICAGO, POST-1918

Comprising, a lobed baluster water pitcher, a lobed oval footed serving dish, an oval sandwich tray, a lobed oval fish dish, with serving fork and spoon, a square footed serving dish and a small circular footed sauce bowl and ladle, a two-handled open sugar bowl and two-handled creamer, each applied with letter N; *all marked underneath or under handles, the bowl engraved under base April 30, 1923*

The pitcher 10 in. (25.5 cm.) high; the platter 17 ⅞ in. (43.5 cm.) long; 141 oz. 10 dwt. (4,409 gr.) (11)

\$5,000–8,000



381 (part)



382

COLLECTION FROM THE BAYOU LAIR

382
AN AMERICAN SILVER FLATWARE SERVICE
 MARK OF PORTER BLANCHARD, CALIFORNIA,
 POST-1940

Oslo pattern, engraved MJS, comprising:

Twelve table spoons
 Twelve cream soup spoons
 Twelve bouillon spoons
 Seventeen tea spoons
 Twelve smaller tea spoons
 Twelve iced-tea spoons
 Thirteen citrus spoons
 Twelve coffee spoons, one lacking
 monogram
 Fifteen smaller coffee spoons
 Seven tea spoons, differing monograms
 Two soup spoons, differing monograms
 Twelve dinner forks
 Twelve lunch forks
 Twelve fish forks
 Twelve seafood forks
 Two lunch forks, differing monogram
 Two fish forks, differing monogram

Twelve dinner knives, with stainless steel
 blades

Twelve steak knives, with stainless steel
 blades

Twelve fruit knives, with stainless steel
 blades

Twelve fish knives, with silver blades

Twelve butter knives, with silver blades

Three lunch knives, with stainless steel
 blades, differing monogram

Five butter knives with silver blades,
 differing monogram

A carving knife and fork

Five pairs of serving forks and spoons, in
 sizes

Two large lifters

A smaller lifter

Two sauce ladles, in sizes

Two smaller serving spoons

Two olive forks

A pair of grape shears in a different pattern

329 oz. (10,243 gr.) weighable silver (268)

\$10,000-15,000

383

AN AMERICAN SILVER COCKTAIL SERVICE

MARK OF PORTER BLANCHARD, CALIFORNIA,
 20TH CENTURY

Comprising a cylindrical cocktail shaker
 with cover, six tall tumblers and twelve silver
 mounted wood coasters, together with a
 silver strainer, silver punch ladle, a silver-
 plated punch bowl and a Porter Blanchard
 pewter pitcher, *each marked underneath*
 The shaker 12 ¼ in. (31 cm.) high; 79 oz.
 (2,462 gr.) weighable silver (23)

\$5,000-8,000



383 (part)

384

AN AMERICAN SILVER DINNER SERVICE

MARK OF PORTER BLANCHARD, CALIFORNIA, 20TH CENTURY

Each piece of plain rounded angular form, comprising two rectangular vegetable dishes and covers, a large rectangular platter and two smaller trays, a gravy boat and stand and open square bowl and a square dish, a sugar bowl and creamer, together with a pair of Porter Blanchard pewter semi-circular six-light candelabra, *all marked underneath or on handles*

The platter 19 $\frac{3}{4}$ in.(50 cm.) long; 212 oz. (6,595 gr.)

(13)

\$5,000–8,000



384 (part)



VARIOUS PROPERTIES

385

AN AMERICAN ATHENIC-PATTERN SILVER AND GLASS CLARET JUG

MARK OF GORHAM MFG. CO., PROVIDENCE, 1903

In the art nouveau style, the pear-shaped jug engraved with floral sprays, on a silver circular foot with silver collar and hinged cover chased with flowers and grape motifs, scrolled thumb piece and turned wood finial, silver gilt interiors, *marked under base D842 and under cover sterling* 13 ¼ in. (33.5 cm.) high

\$8,000–12,000



386

A PAIR OF AMERICAN SILVER ATHENIC-PATTERN SEVEN-LIGHT CANDELABRA FROM THE 1904 ST. LOUIS WORLD'S FAIR

MARK OF GORHAM MFG. CO., PROVIDENCE, CIRCA 1904

Each openwork organic stem supporting a central floriform holder and issuing six leaf-capped curved arms, all with sockets and detachable wax pans, on a tripod footed base, *marked under base and wax pans A3357, also with St. Louis Fair mark*

19 ½ in. (49.5 cm.) high; 178 oz. 10 dwt. (5,566 gr.)

(2)

\$20,000–30,000

These candelabra formed part of the Athenic line of Art Nouveau silver that was exhibited at the 1904 St. Louis Louisiana Purchase Exposition. Gorham presented both Martele and Athenic silver at the fair, which was America's introduction to Art Nouveau.

One candelabrum is illustrated in *The Gorham Co. Exhibit 1904* catalogue. The candelabra are marked with S superimposed with L for St. Louis to denote their significance as pieces exhibited at the Fair.



387

PROPERTY OF A LADY

387

A PAIR OF AMERICAN SILVER FIVE-LIGHT CANDELABRA

MARK OF SHREVE & CO., SAN FRANCISCO,
EARLY 20TH CENTURY

Each with baluster stem on circular *roccaille* pierced base issuing four scroll arms and central socket with pierced wax pans, weighted, *marked under bases*, together with pierced silver-plated shades and removable harps

The candelabra 20 ½ in. (52 cm.) high, with shades 30 in. (76.5 cm.) high

\$5,000–8,000



388

388

AN AMERICAN SILVER FLOWER BOWL

MARK OF TIFFANY & CO., NEW YORK, 1907–47

Circular with broad everted rim pierced, engraved and molded with shells and foliate scrolls, the base engraved with monogram, *marked underneath 15484B/2040*; together with silver-plated liner and grille
13 ¼ in. (33.8 cm.) diameter; 33 oz. 10 dwt. (1,046 gr.)

\$2,000–3,000



389

ANOTHER PROPERTY

389

**AN AMERICAN SILVER CENTERPIECE BOWL
PRESENTED TO ENRICO CARUSO**

MARK OF BAILEY, BANKS AND BIDDLE, PHILADELPHIA,
CIRCA 1919

Circular, on circular pedestal foot with pierced border of acanthus and shells, the body chased with panels of fish scales and shells, acanthus and laurel garlands, with pierced everted rim, the body engraved *Enrico Caruso 1894-1919*, the interior gilt, with domed gilt brass grille, *marked under base*

18 ½ in. (46.3 cm.) diameter; 148 oz. 10 dwt.
(4,632 gr.)

\$7,000–10,000

The bowl commemorates Enrico Caruso's (1873 -1921) operatic career which spanned 25 years and included 863 appearances at the New York Metropolitan Opera.

PROPERTY FROM A NEW JERSEY COLLECTION

390

TWO PAIRS OF AMERICAN SILVER COMPOTES

MARK OF TIFFANY & CO., NEW YORK,
1902-1907 AND CIRCA 1901

Blackberry pattern, with shaped border of berries on leafy branches and reticulated scrolls and basket weave patches, the field repousse with petals, *two monogrammed STH, two monogrammed SMB to fields, marked under bases, also marked 14815/728 and 5988*

7 ¾ in. (19.7 cm.) diameter; 46 oz. (1,447 g.) (4)

\$3,000–5,000



390



PROPERTY FROM AN ATLANTA ESTATE

391

AN AMERICAN SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK, 20TH CENTURY

Richelieu pattern, engraved with initial *F*, comprising:

Twelve table spoons

Twelve soup spoons

Twelve teaspoons

Twelve citrus spoons

Twelve coffee spoons

Twelve dinner forks

Twelve lunch forks

Twelve salad forks

Twelve dessert forks

Six terrapin forks

Twelve dinner knives, with stainless steel blades

Twelve lunch knives, with stainless steel blades

Twelve dessert knives, with stainless steel blades

Twelve butter knives

Two serving forks

Two serving spoons

Two smaller serving spoons

A cold meat fork

A tomato server

A sauce ladle

A large butter knife

A jam spoon

226 oz. (7,028 gr.) weighable silver

(173)

\$7,000–10,000



VARIOUS PROPERTIES

392

AN AMERICAN SILVER CENTERPIECE BOWL

MARK OF TIFFANY & CO., NEW YORK, 1892-1902

Chrysanthemum pattern, of lobed circular shape, raised on four tapered feet, the broad everted rim molded with flower heads and foliage, *marked underneath, also marked 11157/7684*
18 ½ in. (47 cm.) diameter; 118 oz. (3,680 gr.)

\$10,000–15,000



393

393

AN AMERICAN SILVER CENTERPIECE BOWL

MARK OF TIFFANY & CO., NEW YORK, 1896-1902

Circular, supported on a circular base with six stylized claw feet, the plain interior with a broad, everted rim pierced, chased and engraved with foliate scrolls, *marked on base, also marked 12901/10214* 22 in. (56 cm.) diameter; 155 oz. 10 dwt. (4,844 gr.)

\$10,000–15,000

394

A PAIR OF AMERICAN SILVER NINE-LIGHT CANDELABRA

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

The detachable upper section with baluster socket and nozzle above four leaf-clad scrolled arms bifurcated to support eight sockets and nozzles with central socket, the baluster stem on a canted square base with ram's form feet, chased and engraved overall with flowers and acanthus foliage, *marked under foot and with 6573/238* 21 in. (53.5 cm.) high; 218 oz. (6,791 gr.) (2)

\$30,000–50,000



394



395

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

395

AN AMERICAN SILVER-GILT CUP OF HISTORIC INTEREST

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1889

Cylindrical with hammered rim and two handles, the sides cast in relief with leaves and six birds perched on a horizontal mid-band, inscription applied to bottom border reads *Presented to General Thomas L. James by his friends F.W. Vanderbilt. H. Walter Webb. Saml Barton. 1853 December 8th 1889*, the base scratch-engraved *Mrs. T. L. James* marked under base 5173/2003 8 in. (21 cm.) high; 50 oz. (1,569 gr.)

\$10,000–15,000

PROVENANCE:

Christie's, New York, 10 December 1998, lot 362

This vase was likely presented to General Thomas L. James at his annual birthday celebration to honor his friends, and held on December 8, 1889. *The New York Times* reported on the ninth event in the series, on December 8, 1892, and noted that Vanderbilt, Webb, and Barton were all in attendance for that celebration.

A New York native, Thomas L. James was appointed Postmaster General of New York by President Grant in 1873 and Postmaster General of the United States in 1880. Resigning from public life in 1882, James moved into the private sector where he became the President of the Lincoln National Bank in New York City, a position he retained in until his death in 1912.

Frederick William Vanderbilt, son of William Henry and grandson of the Commodore, joined the family railroad business in 1878 upon his graduation from Yale. Vanderbilt owned two estates in addition to his Fifth Avenue home, one in Hyde Park and the other, known as "Rough Point" in Newport, Rhode Island.

Henry Walter Webb, who practiced law in New York, was affiliated with numerous financial organizations and railroads. Samuel Barton was a stockbroker and nephew of Commodore Vanderbilt.

396

AN AMERICAN SILVER PRESENTATION WATER PITCHER

MARK OF EDWARD C. MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1865-1870

Globular, the body applied with two geometric bands, curved handle with scroll joins, the front engraved with a monogram ALD, marked under base, also marked 1673/1370

9 in. (23 cm.) high; 32 oz. 10 dwt. (1,012 gr.)

\$2,000–3,000

PROVENANCE:

Christie's, New York, 21 April 2000, lot 298



396



ANOTHER PROPERTY

397

AN AMERICAN SILVER CENTERPIECE

MARK OF GORHAM MFG. CO., PROVIDENCE, 1881

On cruciform base, on four bracket feet with dentil borders and applied rosettes, the sides with cast classical friezes against a matted ground, the frame supporting five square bowls in three sizes, *marked under base and under bowls*

19½ in. (48.8 cm.) long; 232 oz. 10 dwt. (7,247 gr.)

\$10,000–15,000

This centerpiece forms part of a distinguished group of neo-classical silver designed by Gorham in the 1870s and 1880s. Typified by an overall restraint in design, these pieces feature plain surfaces adorned with classical friezes and a preference for square and rectangular forms. They illustrate the enduring popularity of classical design and are in stark contrast to the highly decorated pieces produced by Gorham during the same period.

A number of pieces in this style were manufactured for the extraordinary service ordered by Colonel Henry Furber in the 1870s. When completed, the hollowware and flatware service numbered over 740 pieces. The Furber centerpiece, exhibited at the Centennial Exhibition in Philadelphia in 1876, is illustrated in Charles Venable's *Silver in America*, p. 158, and a pair of three-foot high candelabra produced in 1879, is illustrated in Charles Carpenter's *Gorham Silver*, 1982, p. 75.

A centerpiece, probably the present example, is illustrated in Carpenter's *Gorham Silver*, p. 84. A punch bowl of this design sold at Sotheby's New York, 15 June 1998, lot 1587 and a five-piece dinner service sold in these Rooms, 21 January 2000, lot 296

PROPERTY OF A LADY

398

AN AMERICAN FIVE-PIECE SILVER TEA SERVICE

MARK OF BALL BLACK & CO, NEW YORK, CIRCA 1860

Comprising a kettle on stand, a tea pot, a sugar bowl, a creamer and a waste bowl, the pots with replaced synthetic insulators, each piece in the rococo style, *each marked, also marked W.F. with eagle and star; in original fitted wood case*

The teapot on stand 15 in. (38 cm.) high; 139 oz. 10 dwt. (4,345 gr.) gross weight (5)

\$4,000–6,000



ANOTHER PROPERTY

399

AN AMERICAN SILVER FLATWARE SERVICE

WALLACE SILVERSMITHS, WALLINGFORD, 20TH CENTURY

Grand Baroque pattern, comprising:

Twelve soup spoons

Eight table spoons

Seventeen tea spoons

Nineteen smaller tea spoons

Twelve coffee spoons

Twelve dinner forks

Twelve lunch forks

Twelve dessert forks

Twelve fish forks, with stainless steel blades

Twelve seafood forks

Twelve dinner knives, with stainless steel blades

Twelve lunch knives, with stainless steel blades

Twelve fish knives, with stainless steel blades

Twelve butter knives, with stainless steel blades

Three meat forks

Two pairs of salad forks and spoons

A sauce ladle

A jam spoon

A butter knife

A pair of sugar nips

A slice, with stainless steel blade

Three pickle forks

201 oz. 10 dwt. (6,266 gr.) weighable silver (191)

\$5,000–8,000



399

400

PROPERTY OF A FLORIDA COLLECTOR

400

AN AMERICAN SILVER ASSEMBLED FLATWARE SERVICE

MARK OF REED & BARTON, TAUNTON, 20TH CENTURY

Francis I pattern, variously monogrammed; comprising:

Twelve table spoons

Fourteen teaspoons

Eleven iced-tea spoons

Thirteen coffee spoons

Twelve citrus spoons

Ten bouillon spoons

Twelve dinner forks

Eight lunch forks

Twelve dessert forks

Nine seafood forks

Twelve ice-cream forks

Twenty-five dinner knives, ten with silver plated blades; fifteen with stainless steel blades

Twelve steak knives, with stainless steel blades

Eight fruit knives, with stainless steel blades

Twelve butter spreaders

A cold meat fork

Two sauce ladles, in sizes

A large soup spoon

Two jelly servers

A sugar spoon

Two tomato servers, one with gilt bowl

A salad spoon

Two olive forks

A pickle fork

A butter knife, with stainless steel blade (196)

\$7,000–10,000



PROPERTY OF A LADY

401

AN AMERICAN SILVER TROPHY BOWL AND COVER

MARK OF GORHAM MFG. CO., PROVIDENCE, 1873

The circular bowl raised on a pedestal base, the cover surmounted by a figure of a gentleman taking aim with a shotgun, the rim applied with two grapevine handles and a pair of bacchanalian figures holding various attributes of wine and music, on four lion's-head scroll feet, *marked under base*

27 in. (68.5 cm.) high; 209 oz. (6,504 gr.)

\$15,000–25,000

LITERATURE:

A related punch bowl is illustrated in Charles A. Carpenter, *Gorham Silver*, 1997, p. 59, illus. p. 60



PROPERTY OF A DESCENDANT OF THE ORIGINAL OWNER

402

A RARE AMERICAN SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1871

Japanese pattern, engraved with monogram CJM, comprising:

Twenty-three table spoons

Twenty-four dessert spoons

Twenty-three teaspoons

Twenty-three coffee spoons, with gilt bowls

Twenty-four dinner forks

Twenty-four lunch forks

Eighteen fruit forks, with gilt tines

Twenty-four small dessert/strawberry forks

Twenty-four dinner knives, with silver plated blades

Twenty-one dessert/tea knives, with silver blades

Fourteen fruit knives, with silver-plated blades

A fish slice

A fish fork

Two serving spoons, with gilt bowls

A serving fork and spoon

A mustard spoon

together with a pair of associated German salt cellars

and a pair of American salt and pepper casters

330 oz. 10 dwt. (10,285 gr.) weighable silver

(253)

\$60,000–90,000

PROVENANCE:

Catalina Juliana Mason (1824–1905), thence by descent

The monogram is that of Catalina Juliana Mason (1824–1905), daughter of Sidney Mason (1799–1871), the U.S. Consul to Puerto Rico from 1829–1835, and prominent member of various New York corporate and public institutions.

In 1847, Catalina married Theodorus Bailey Myers (1821–1888) a lawyer and philanthropist, whose collection of historical autographs, including all the signers of the Declaration of Independence, resides at the New York Public Library. His father, Major Mordecai Myers (1776–1871) was a captain in the War of 1812 and the first Jewish member of the New York State Legislature.



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.
- Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the

amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for

telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES
1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES
1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows: (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**. (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**. (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of

Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding. (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**. (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion. (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**. (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else. (h) In order to claim under the **authenticity warranty** you must: (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction; (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale. (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses. (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms: (a) This **additional warranty** does not apply to: (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration; (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; (iii) books not identified by title; (iv) **lots** sold without a printed **estimate**; (v) books which are described in the catalogue as sold not subject to return; or (vi) defects stated in any **condition** report or announced at the time of sale. (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being: (i) the **hammer price**; and (ii) the **buyer's premium**; and (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**"). (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence. (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways: (i) Wire transfer JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33. (ii) Credit Card. We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below. (iii) Cash We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only (iv) Bank Checks You must make these payable to Christie's Inc. and there may be conditions. (v) Checks You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank. (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020. (e) For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following: (a) When you collect the **lot**; or (b) At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law): (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due; (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all

costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale; (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts; (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law; (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us); (vi) we can, at our option, reveal your identity and contact details to the seller; (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids; (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and (ix) we can take any other action we see necessary or appropriate. (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE
1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction. (a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us. (b) If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company. (c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can: (i) charge you storage fees while the **lot** is still at our saleroom; or (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by

a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The

arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

On occasion, Christie's has a direct financial interest in **lots** consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol ◦ next to the **lot** number.

Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol △. When a third party agrees to finance all or part of Christie's interest in a **lot**, it takes on all or part of the risk of the **lot** not being sold, and will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot**. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the **lot** is not sold, the third party may incur a loss. Third party guarantors are required by us to disclose to their clients their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**. Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

EXPLANATION OF CATALOGUING PRACTICE FOR RUSSIAN WORKS OF ART

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE AND LIMITED WARRANTY.

marked Fabergé, workmaster ...

In Christie's opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

by Fabergé ...

In Christie's opinion a work of the master's workshop, but without his mark.

marked with the imperial warrant of ...

In Christie's opinion a work of the master with his Imperial Warrant mark.

bearing ... marks

In Christie's opinion probably not a work of the master and bearing a later mark.

EXPLANATION OF CATALOGUING PRACTICE FOR SILVER

A GEORGE II SILVER CUP AND COVER

Mark of Paul de Lamerie,

London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735, and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

Bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. In some instances the catalogue may note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

"Maker's mark of ... 1725"

In our opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing between 19th May of the year specified and 18th May of the following year until 1660 and thereafter between 29th May of the year specified and 28th May of the following year until 1975 and thereafter between 2nd January of the year specified and 1st January of the following year. All other countries have varying dating systems.

"1725, maker's mark ..."

In our opinion dated as in the first example and struck with an unidentified sponsor's mark as described.

"1725 ..."

In our opinion dated as in the first example struck with an illegible sponsor's mark or no sponsor's mark at all.

"Bearing ... marks for 1725"

In our opinion having either spurious or transposed marks.

"(... ozs.)"

In our opinion weighing not less than the specified number of ounces Troy.

"(... grs.)"

In our opinion weighing not less than the specified number of grammes.

"(gross ... ozs.)"

In our opinion weighing not less than the specified number of ounces Troy

including any non-silver additions (e.g. wooden handles).

"(gross ... grs.)"

In our opinion weighing not less than the specified number of grammes including any non-silver additions (e.g. wooden handles).

Descriptions of the metals conform with the Hallmarking Act 1973.

HANDLING AND COLLECTION

HANDLING AND COLLECTION

All **lots** will be handled free of charge for 35 days from the auction date at Christie's Rockefeller Center or Redstone handling facility. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. (**Lots** may not be collected during the day of their move to Christie's Redstone in Long Island City.) Please consult the **Lot** Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

ADMINISTRATION AND HANDLING CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in handling and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot , due on Day 36)	\$150.00
Handling (per lot /day, beginning Day 36)	\$12.00
Property can be transferred to Christie's Fine Art Storage Services (CFASS) New York at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Contact CFASS New York for details: Tel: + 1 212 974 4570, newyork@cfass.com	

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance

on 48th Street

Hours: 9.30 am - 5.00 pm

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NY: *New York, Rockefeller Plaza*

PAR: *Paris*

SK: *London, South Kensington*

A VICTORIAN ORMOLU ROYAL PRESENTATION TIMEPIECE

F.B. LAWSON, BRIGHTON, CIRCA 1860

£7,000–10,000



English Collector

London, King Street • 21 May 2015

CHRISTIE'S

Viewing

16–20 May
8 King Street
London SW1Y 6QT

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A GERMAN SILVER SOUP-TUREEN AND STAND FROM THE PERM SERVICE
MARK OF JOHANN WILHELM DAMMANN, AUGSBURG, 1779-81, THE COVER A LATER REPLACEMENT

The stand: 21 in. (53.3 cm.) long · The tureen and stand: 262 oz. 10 dwt. (8,165 gr.)

£20,000–30,000

Provenance: The tureen and stand, ordered on behalf of Catherine the Great, Empress of Russia (r.1762–1796) for use in the Governor's Palace, Perm.
Recalled to St. Petersburg by her successor Paul I, Emperor of Russia (r.1796–1801).



FROM ROENTGEN TO FABERGE
A European Private Collection

London, King Street • 20 May 2015

Viewing

16–19 May
8 King Street
London SW1Y 6QT

Contact

Adrian Hume-Sayer
ahume-sayer@christies.com
+44 (0)20 7389 2696

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PROPERTY OF A PRIVATE ITALIAN COLLECTOR
A JEWELLED TWO-COLOUR GOLD-MOUNTED GUILLOCHÉ ENAMEL DESK CLOCK
MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903,
SCRATCHED INVENTORY NUMBER 8998
4 $\frac{3}{8}$ in. (11.1 cm.) high
£80,000–120,000



Russian Art

London, King Street • 1 June 2015

CHRISTIE'S

Viewing

29-31 May
8 King Street
London SW1Y 6QT

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PROPERTY OF AN IMPORTANT NEW YORK ESTATE
WASSILY KANDINSKY (1866-1944)

Entwurf zu 'Improvisation mit rot-blauem Ring'

signed with monogram and dated '1913.' (lower left); indistinctly signed, dated again and inscribed '(1913) Entwurf zu Improvisation mit blauem Ring' (on the reverse)
watercolor over pencil on paper laid down by the artist on board

Sheet size: 15 $\frac{5}{8}$ x 14 $\frac{1}{4}$ in. (39.7 x 36 cm.) · Mount size: 16 x 14 $\frac{1}{2}$ in. (40.6 x 36.8 cm.) · Painted in autumn 1913
\$1,000,000–1,500,000



Impressionist & Modern Art Evening Sale

New York • 14 May 2015

CHRISTIE'S

Viewing

2-14 May
20 Rockefeller Plaza
New York, NY 10020

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THE WASHINGTON AUGUSTUS ROEBLING AMERICAN SILVER-GILT DINNER SERVICE
\$200,000-300,000



**Property from the
Collection of Richard Mellon Scaife**

New York • 30 June - 1 July 2015

CHRISTIE'S

Viewing

25-29 June
20 Rockefeller Plaza
New York, NY 10020

Contact

Elizabeth Wight
ewight@christies.com
+1 212 636 4812

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A DUTCH SILVER-GILT PLAQUETTE MOUNTED LATER AS A TAZZA
Signed 'A.D.VIANA.F' for Adam van Vianen, Utrecht, circa 1610,
with later added crimped border and a detachable foot with the mark of Robert Hennell, III, London 1841/2
£100,000–150,000



The Exceptional Sale

London, King Street • 9 July 2015

Viewing

4 July–9 July
8 King Street
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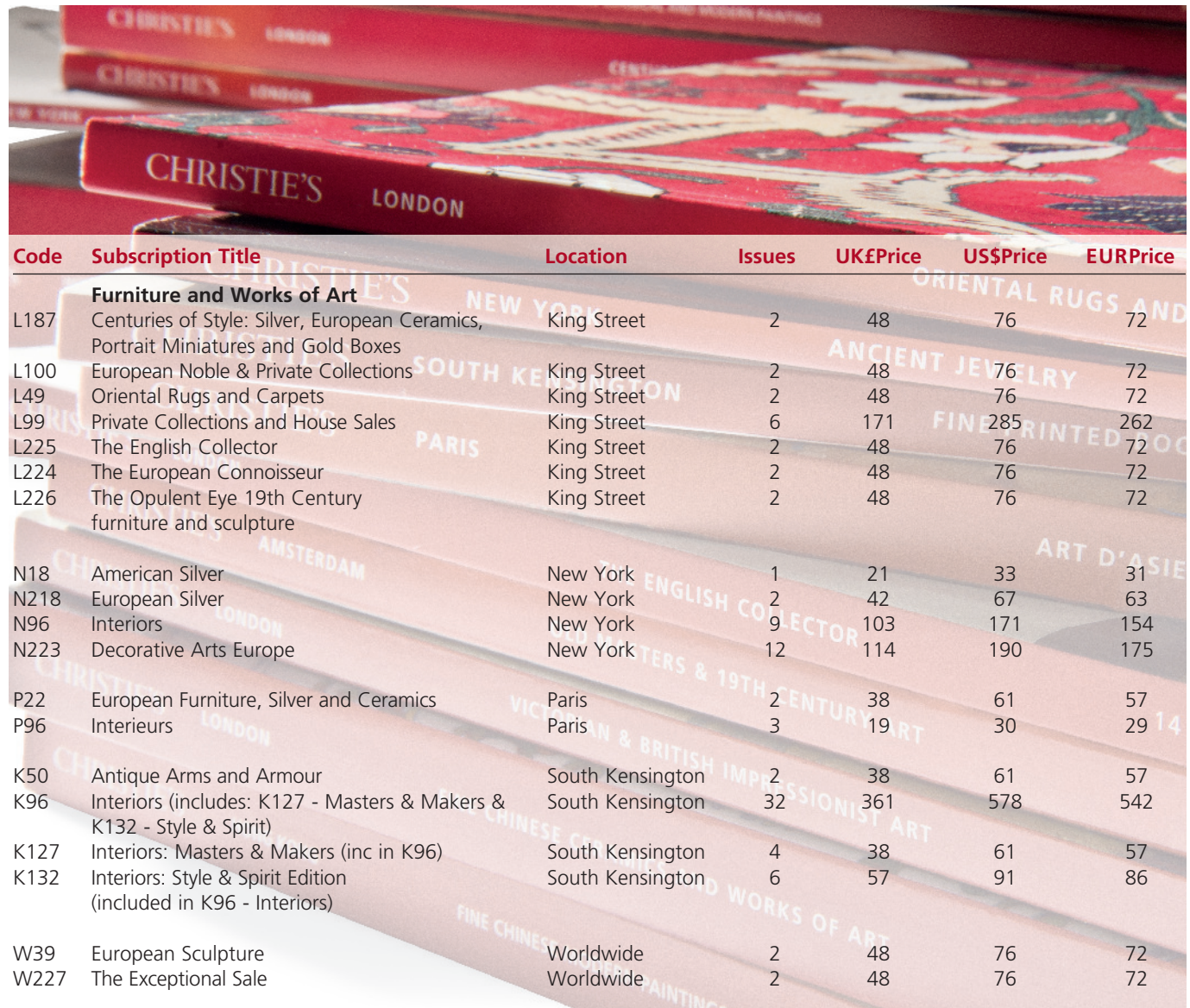
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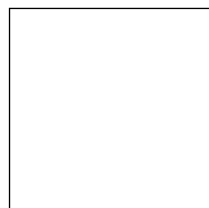
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