







RUSSIAN ART

MONDAY 4 JUNE 2018

PROPERTIES FROM

The Somov Collection

The Family of Ivan Pokhitonov

The Collection of James McMurray, CBE The Collection of Yarden and Lotte Fragman

The Hillman Family Foundation

The Collection of Barnett

and Sylvia Shine

The Estate of Richard J. Schwartz The Estate of Arthur M. Odum

The Collection of Anna-Maria Collor

AUCTION

Monday 4 June 2018 at 10.30 am (Lots 1-126) and 2.00 pm (Lots 201-394)

8 King Street, St. James's London SW1Y 6QT

VIEWING

Thurday	31 May	9.00 am - 4.30 pm
Friday	1 June	9.00 am - 4.30 pm
Saturday	2 June	12.00 pm - 5.00 pm
Sunday	3 June	12.00 pm - 5.00 pm

AUCTIONEERS

William Porter and Nick Martineau

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as DOODLEII-15499

AUCTION RESULTS

UK: +44 (0)20 7839 9060 christies.com

CONDITIONS OF SALE

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

[25]

FRONT COVER: Lot 43

INSIDE FRONT COVER: Lot 42

OPPOSITE: Lot 50

PAGE 240: Lot 220

BACK COVER: Lot 225



Browse this auction and view real-time CHRISTIE'S 酱 LIVE results on your iPhone, iPod Touch, iPad and Android

Bid live in Christie's salerooms worldwide register at christies.com

These auctions feature



View catalogues and leave bids online at christies.com



SPECIALISTS AND SERVICES FOR THIS AUCTION

Специалисты и представители отделов, принимающих участие в торгах



Alexis de Tiesenhausen Алексей Тизенгаузен International Head of Department



Sarah Mansfield Сара Мэнсфилд International Director London



Helen Culver Smith Хелен Кулвер-Смит Head of Department Russian Art, London



Aleksandra Babenko Александра Бабенко Associate Specialist Russian Pictures London



Margo Oganesian Марго Оганесян Associate Specialist Russian Works of Art London



Izabela Grocholski Изабелла Грохольски Head of Department Russian Pictures New York



Nicolas Kaenzig Николя Каэнзиг Representative Russian Art Paris



Marina Nekliudova Марина Неклюдова Sale Coordinator

SPECIALISTS

London

Alexis de Tiesenhausen Tel: +44 20 7389 2605

Sarah Mansfield Tel: +44 20 7389 2927

Helen Culver Smith Tel: +44 20 7389 2662

Aleksandra Babenko Tel: +44 20 7389 2489

Margo Oganesian Tel: +44 20 7389 2783

New York

Izabela Grocholski Tel: +1 212 468 7168

Paris

Nicolas Kaenzig Tel: +33 1 40 76 84 03

CONSULTANTS

Anthony Phillips (International Consultant) Dr Valentin V. Skurlov (Fabergé Research Consultant) Sergey B. Patrikeev (Russian Militaria Consultant)

GLOBAL MANAGING DIRECTOR

Karl Hermanns Tel: +44 20 7389 2425

REGIONAL MANAGING DIRECTOR, EMERI

Armelle de Laubier-Rhally Tel: +44 20 7389 2447

INTERNATIONAL BUSINESS DIRECTOR

Private Sales

Alexandra Baker Tel: +44 20 7389 2521

HEAD OF SALE MANAGEMENT

Harriet West Tel: +44 20 7389 2541

SALE COORDINATOR

Marina Nekliudova Tel: +44 20 7389 2210 Fax: +44 20 7389 2802

RUSSIAN CLIENT ADVISORY

Ksenia Apukhtina Tel: +44 207 389 2066 Alina Brezhneva Tel: +971501169543

MOSCOW

Zain Talyarkhan +7 495 937 6364 +44 20 7389 2318

SERVICES

Absentee and telephone bids Приём ставок от клиентов по телефону и в их отсутствие Tel: +44 20 7389 2658 Fax: +44 20 7930 8870 Internet: www.christies.com

Auction Results

Pезультаты торгов UK: +44 20 7839 9060 Internet: www.christies.com

Catalogues Online

Онлайн каталог Lotfinder Internet: www.christies.com

Post Sale Services

Отдел по работе с клиентами после аукциона Victoria Klyueva Tel: +44 20 7752 3200 Fax: +44 20 7752 3300 Email: PostSaleUK@christies.com

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.

Email: First initial followed by last name@christies.com.
Eg. Sarah Mansfield = smansfield@christies.com.
For general enquiries about this auction, emails should be addressed to the Sale Coordinator.

COPYRIGHT NOTICE

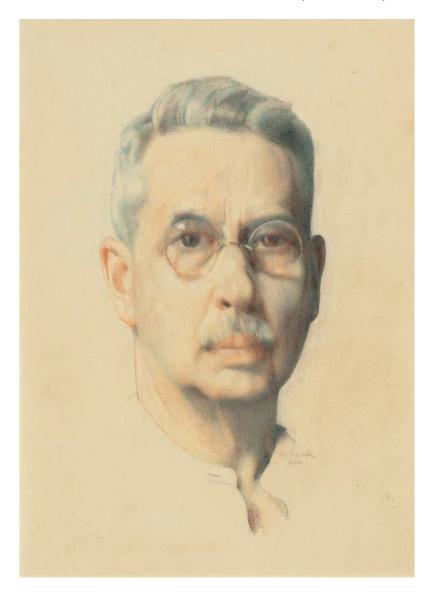
No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.

© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2018)



SESSION I: RUSSIAN PICTURES

MONDAY 4 JUNE 2018 AT 10:30 AM (LOTS 1-126)



1

KONSTANTIN SOMOV (1869-1939)

Self-portrait

signed in Cyrillic and dated 'K. Somov/1933' (lower right) pencil, sanguine and colour pencil on paper $14 \times 9\%$ in. $(35 \times 25$ cm.)

£8,000-12,000

\$12,000-17,000 €9,200-14,000

PROVENANCE:

A gift from the artist to Boris Snejkovsky (1910-1978). By descent to the present owner.

LITERATURE

Iu. N. Podkopaeva & A. N. Sveshnikova, *Konstantin Andreevich Somov. Pis'ma, Dnevniki. Suzhdeniia sovremennikov*, Moscow, 1979, p. 401.

According to the artist's diary Somov worked on this self-portrait from 12th-21st March 1933 (I. A. Rykov's archives, Moscow). The record additionally outlines the materials used (lead and colour pencils) and the reason for its creation: it was executed at the request of Boris Snejkovsky, for whom it was intended to be a gift, '... My own portrait (head) in lead and colour pencil. From 12 - to 21 March 1933. A gift to Boris, drawn at his request'.

In a letter dated 23rd March 1933 addressed to his sister, Anna Mikhailova (1873-1945), Somov describes his *Self-Portrait* in more detail: '...On the third day I finished the work, my self-portrait (one head), drawn with lead and colour pencil in my old manner (similar to Blok's portrait, Valechka's [portrait] etc.). This came out extremely unlike me... Due to the softness of pencil and the particularity of this technique, I look somewhat younger...' (quoted from lu. N. Podkopaeva & A. N. Sveshnikova, *Konstantin Andreevich Somov. Pis'ma, Dnevniki. Suzhdeniia sovremennikov*, Moscow, 1979, p. 401).

We are grateful to Elena Yakovleva, Doctor of Art History, Senior Researcher of the Russian Institute of Art History, St Petersburg for her help with cataloguing lots 1-12.



KONSTANTIN SOMOV (1869-1939)

Portrait of Boris Snejkovsky

signed and dated 'C. Somof/1930' (upper right); further signed 'C. Somoff' (on the reverse) pastel on paper-fronted board

pastel on paper-fronted board 17% x 14½ in. (45 x 36.8 cm.)

£10,000-15,000

\$14,000-21,000 €12,000-17,000

PROVENANCE:

A gift from the artist to Boris Snejkovsky (1910-1978). By descent to the present owner.

3

KONSTANTIN SOMOV (1869-1939)

The artist's bedroom in St Petersburg

signed, inscribed and dated 'C. Somov 1932/Paris' (lower right); further inscribed 'coin de la chambre à coucher/de l'artiste/à St Petersbourg' (on the reverse of the mount)

pencil, watercolour and gouache on paper laid down on board $8\%\,x\,10\%$ in. (20.5 x 26 cm.)

£20,000-30,000

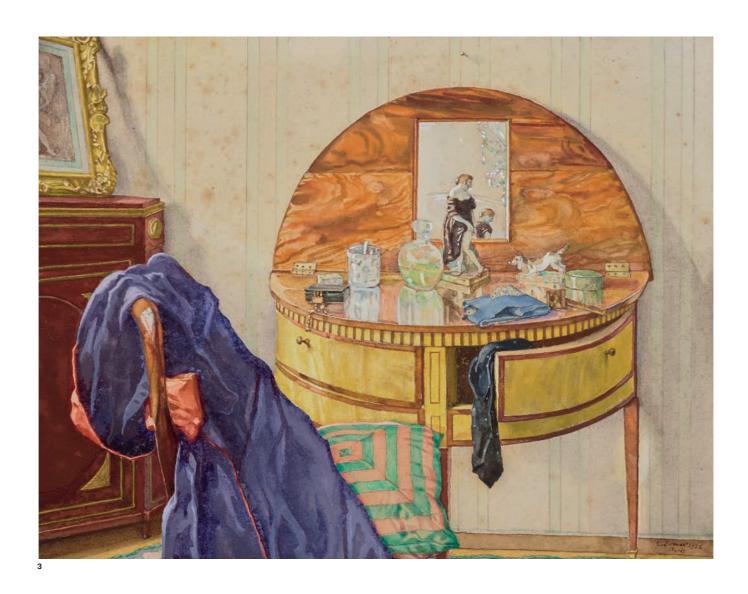
\$28,000-42,000 €23,000-34,000

PROVENANCE:

A gift from the artist to Boris Snejkovsky (1910-1978). By descent to the present owner.

LITERATURE:

Iu. N. Podkopaeva & A. N. Sveshnikova, *Konstantin Andreevich Somov. Pis'ma, Dnevniki. Suzhdeniia sovremennikov*, Moscow, 1979, p. 392.



On 22^{nd} February 1932 Somov wrote to his sister Anna Mikhailova (1873-1945):

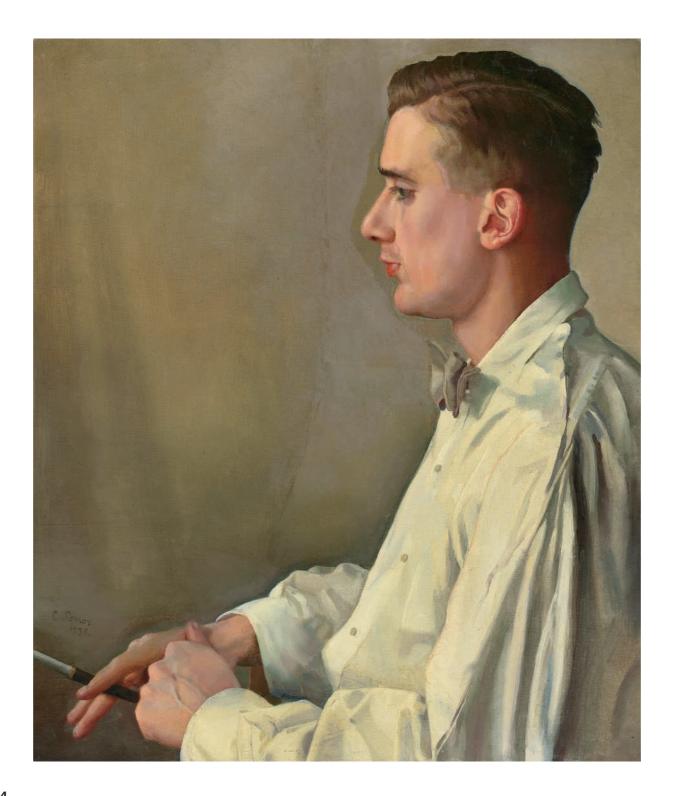
"...I have just started a semi-miniature watercolour of an interior with a dressing table, which I presented to Zheniusechka. I have a good photograph of this work and so I decided to make a modified copy. Do you remember this picture? I painted it in the summer of 1923 and it ended up in Rachmaninoff's collection in America. Sometimes I like to create new variants of pictures. There is no need to face the struggle of inventing new compositions, which is always difficult for me, and the work unfolds like the embroidery of an aida cloth. And now, with the heavy thoughts that do not escape me, a work like this is far easier for me..." (quoted from lu. N. Podkopaeva & A. N. Sveshnikova, Konstantin Andreevich Somov. Pis'ma, Dnevniki. Suzhdeniia sovremennikov, Moscow, 1979, p. 392).

The 1923 oil painting was shown at the exhibition of Russian Art in New York in 1924 from where it was purchased by Sergei Rachmaninoff (fig. 1).



Fig. 1: Sergei Rachmaninoff and Konstantin Somov





KONSTANTIN SOMOV (1869-1939)

Profile of Boris Snejkovsky signed and dated 'C. Somov./1936.' (lower left) oil on canvas 21¾ x 18¼ in. (55 x 46.5 cm.)

£60,000-80,000

PROVENANCE:

A gift from the artist to Boris Snejkovsky (1910-1978). By descent to the present owner.

LITERATURE:

\$84,000-110,000

€69,000-91,000

lu. N. Podkopaeva & A. N. Sveshnikova, *Konstantin Andreevich Somov. Pis'ma, Dnevniki. Suzhdeniia sovremennikov*, Moscow, 1979, illustrated, no. 69 (reversed).



5 KONSTANTIN SOMOV (1869-1939)

Bernard Nivet: and Portrait of a woman

the first signed in Cyrillic, inscribed in Russian and dated 'K. Somov./24-25 Aug./1937' (lower right) and 'Bernard Nivet./Grandvilliers.' (upper left); the second signed in Cyrillic, inscribed and dated 'K. Somov./10 Aug 34/ Grandvilliers.' (lower right)

the first pencil and pastel on paper; the second pencil and sanguine on paper the first 16% x 11% in. (43.5 x 30 cm.); the second 7% x 6 in. (18.2 x 5.2 cm.) (2)

£7,000-9,000

\$9,800-13,000 €8,000-10,000

PROVENANCE:

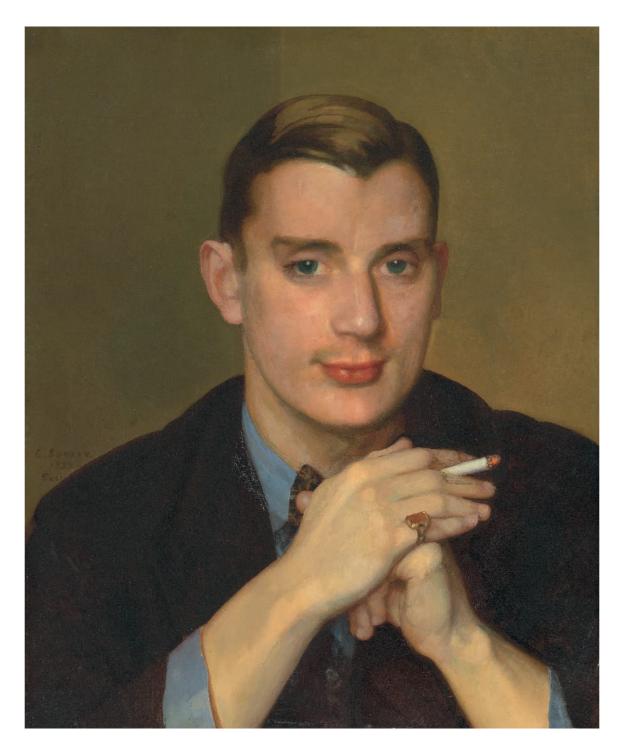
A gift from the artist to Boris Snejkovsky (1910-1978). By descent to the present owner.

According to the artist's inscription, this drawing was executed in the summer of 1934 in Grandvilliers in Normandy, home to the parents of Boris Snejkovsky. During Somov's visit, the Snejkovskys also had another guest, the woman in the hat depicted in the photograph (fig. 1). Somov was seemingly struck by the facial features of this woman, and, in particular, their similarity to a friend of his called Mefody Lukianov who had died in 1932. This conjecture stems from analysis of Somov's letters and diaries as well as from a photograph from the Mikhailov family archive.





Fig. 1: Konstantin Somov, Adele, Mikhail and Boris Snejkovsky and their guests in Grandvilliers, 1934.



KONSTANTIN SOMOV (1869-1939)

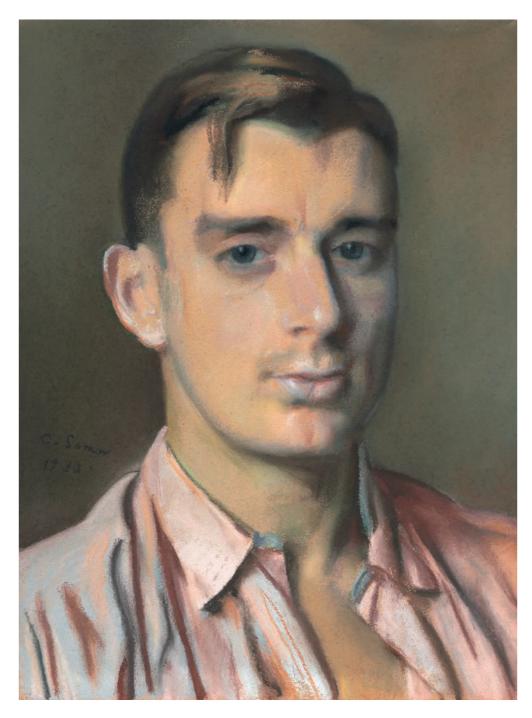
Boris Snejkovsky with a cigarette signed, inscribed and dated 'C. Somov./1938/Paris' (centre left) oil on canvas $18\frac{1}{4} \times 15\frac{1}{6}$ in. (46.4 x 38 cm.)

£60,000-80,000

\$84,000-110,000 €69,000-91,000

PROVENANCE:

A gift from the artist to Boris Snejkovsky (1910-1978). By descent to the present owner.



7 KONSTANTIN SOMOV (1869-1939)

Boris Snejkovsky in a pink shirt signed and dated 'C. Somov/1933' (centre left) pastel on paper-fronted board 14% x 10% in. (37.5 x 27.6 cm.)

£8,000-12,000

\$12,000-17,000 €9,200-14,000

PROVENANCE:

A gift from the artist to Boris Snejkovsky (1910-1978). By descent to the present owner.

LITERATURE:

lu. N. Podkopaeva & A. N. Sveshnikova, *Konstantin Andreevich Somov. Pis'ma, Dnevniki. Suzhdeniia sovremennikov*, Moscow, 1979, p. 398.

On 16th January 1933 Somov wrote to his sister Anna Mikhailova (1873-1945):

'...I finished a pastel study of Daphnis' [Boris Snejkovsky] head - overall, we had only 13 sessions. The study was a success, he came out very similar... The complexion of the previous study was too much of a terracotta colour... this new portrait is smaller - only a head and no hands. A lock of hair falls on the forehead, and he wears a beautiful bright pink shirt with an open collar...' (quoted from Iu. N. Podkopaeva & A. N. Sveshnikova, *Konstantin Andreevich Somov. Pis'ma, Dnevniki. Suzhdeniia sovremennikov*, Moscow, 1979, p. 398).





KONSTANTIN SOMOV (1869-1939)

Paysage printanier

signed and dated 'C. Somof. Avril 1929.' (lower left); further signed, inscribed with title, inscribed and dated 'Grandvilliers 1929 1er avril/(Damville. Eure)/C. Somoff' (on the backboard) pencil and gouache on paper 10% x 13 in. (27 x 33 cm.)

£8,000-12,000

\$12,000-17,000 €9,200-14,000

PROVENANCE:

A gift from the artist to Boris Snejkovsky (1910-1978). By descent to the present owner.



KONSTANTIN SOMOV (1869-1939)

Afternoon nap

signed and dated 'C. Somov/1931' (lower right) watercolour, heightened with white, on paper $3\% \times 5\%$ in. (8.2 x 14.5 cm.)

£5,000-7,000

PROVENANCE:

A gift from the artist to Boris Snejkovsky (1910-1978). By descent to the present owner.

LITERATURE:

Iu. N. Podkopaeva & A. N. Sveshnikova, *Konstantin Andreevich Somov. Pis'ma, Dnevniki. Suzhdeniia sovremennikov*, Moscow, 1979, p. 381.

10

\$7,000-9,800 €5,800-8,000

KONSTANTIN SOMOV (1869-1939)

Daydreaming

signed with Cyrillic initials and dated 'K. S. 21' (lower left) oil on canvas 2% x 3% in. (5.5 x 9.8 cm.) Painted in 1921

£10,000-15,000

\$14,000-21,000 €12,000-17,000

PROVENANCE:

A gift from the artist to Boris Snejkovsky (1910-1978). By descent to the present owner.



10

* 11

KONSTANTIN SOMOV (1869-1939)

Woman and devil

signed in Cyrillic ' K. Somov.' (lower centre) pencil and ink, heightened with white, on paper $9\% \times 7\%$ in. (24.3 x 19.1 cm.)

£5.000-7.000

\$7,000-9,800 €5,800-8,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 16 June 1994, lot 61. Acquired at the above sale by the present owner.

According to the list of works archived in the Manuscripts Department at the State Russian Museum, Somov sold an Ex Libris *Woman and devil* to E. P. Nosova in December 1912 for 400 roubles. Another list of Somov's works from the archive of the Mikhailov family in St Petersburg details that a similar, unfinished silhouette with erotic features was acquired from Somov by another artist, D. I. Mitrokhin. Yet another work, *Silhouette Study in Ink* (with some erotic details) was given by Somov to artist G.S. Vereiskii in 1920.

The present work has many similarities to a composition entitled *Woman* and devil (silhouette), 1912, housed in the Chuvash National Museum (paper, pencil, tempera, etching, 21.4 x 16 cm as seen; author's initials 'K' and 'S' in the lower corners). It appears that both these works initially belonged to D.I. Mitrokhin and G.S. Vereiskii. Provenance research on the present work would identify the earlier of these two owners.



11

* 12

KONSTANTIN SOMOV (1869-1939)

Young lady with a garden beyond signed in Cyrillic 'K. Somov.' (lower centre) pencil, ink, watercolour and gouache on silk $3\% \times 4\%$ in. (9 x 12 cm.)

£6,000-8,000

\$8,400-11,000 €6,900-9,100

PROVENANCE:

Collection of Mikhail Braikevitch (1874-1940). Anonymous sale; Christie's, London, 18 December 1996, lot 81. Acquired at the above sale by the present owner.

Lot 12 relates to a commission for a curtain design for the new Moscow 'Svobodnyi [Liberal] Theatre' headed by Konstantin Mardzhanov that Somov received in 1912. The curtain was finished in the summer of 1913 and its design was consonant with Somov's own artistic style, replete with features from commedia dell'arte: green bosquets, cupids, and coquettish characters. The centrepiece of the curtain, a phallic fountain, is echoed in the distinctive hair style of the woman in the foreground of the present composition. The fact that this work is painted on silk - a rarity in Somov's oeuvre (one other known example is the Test of a Fan on Silk, 1912) - suggests that Somov used the fabric to experiment prior to deciding between whether the curtain should be painted or embroidered with appliqués. In 1913, the curtain design was acquired from the artist by Vladimir Girshman (1867-1936) (now in the collection of the State Central Theatre Museum named after A. A. Bakhrushin, Moscow). According to the list of works by Somov from the archives of the Mikhailov family, another version of this curtain design, Curtain for the Free Theatre, was purchased from the artist in 1917 by Mikhail Braikevich (1874-1940) and indeed it is possible that Braikevich also purchased the present lot at the same time.



12



PROPERTY FROM A PRIVATE COLLECTION, PARIS

λ 13

LEON SHULMAN GASPARD (1882-1964)

À la foire

signed, inscribed and dated 'L. Schulman Gaspar/Russie 1911' (lower right) oil on canvas board $23\% \times 30\%$ in. (59 x 76.5 cm.)

£25,000-35,000 \$35,000-49,000 €29,000-40,000

PROVENANCE:

Acquired by the grandfather of the previous owner prior to the 1960s.

PROPERTY FROM A PRIVATE COLLECTION, GENEVA

14

FILIPP MALIAVIN (1869-1940)

The Reasoner

signed 'Ph. Maliavine' (upper right) oil on canvas $36\frac{1}{4} \times 28\frac{1}{2}$ in. (92 x 73 cm.)

£40,000-60,000

\$56,000-84,000 €46,000-68,000

PROVENANCE:

Acquired from the artist by the grandfather of the present owner in Paris in the 1920s







GEVORK BASHINJAGHIAN (1857-1925)

Moonlit river bank

signed in Cyrillic and dated 'Bashindzhagian/1896' (lower right), further signed in Cyrillic, inscribed in Russian and dated 'Bashindzhagian 1898 Tiflis' (lower left)

oil on canvas 32¾ x 49 in. (82.8 x 124.5 cm.)

£30,000-50,000

\$42,000-70,000 €35,000-57,000

PROVENANCE:

A gift to the present owner in Stockholm circa

Gevork Bashinjaghian is a key figure in the Armenian Art and is the founder of the landscape genre in Armenian painting. He was born in the small town of Signagi in Georgia and, thanks to his early artistic ability, was admitted to the Imperial Academy of Arts in St Petersburg.

Having graduated from the Academy with a silver medal, he was given the opportunity to travel in Europe for a few months and was, in this way, able to study the art collections of Switzerland, Italy and Germany. From 1889 to

1901 Bashinjaghian lived in Paris with his family, where he enjoyed the use of his own studio. Nevertheless, the artist was to return to his homeland, the Caucasus, and eventually settled in Tiflis, its cultural capital at that time.

Bashinjaghian studied under many prominent artists including Mikhail Klodt (1832-1902) and Arkhip Kuindzhi (1842-1902), and his artistic oeuvre is distinguished by highly professional qualities and craftsmanship. The wholeness and harmony of Moonlit river bank, as well as the accuracy and subtlety in the convening of various states of nature - the shimmering of the moonlight on the water surface of a river or lake and the effects of nocturnal illumination (the socalled 'Nocturnes' - a genre which is practically obsolete in modern painting) - are all strengths of this work. Furthermore, Bashinjaghian is a recognised master of aerial perspective. Among his favourite subjects were the views of Armenia: Lake Sevan at night and day and his monumental and lyrical views of the biblical Ararat.

We are grateful to Natella Bashinjaghian, PhD in Art History, the granddaughter of Gevork Bashinjaghian, Senior Reacher at the State Institute of Arts History, Moscow, for providing this note.



Gevork Bashinjaghian





A wormer hinder about come chare we were the way aprime men how he come have aprime to the come of the

Vasilii Burtsev's letter

PROPERTY FROM A PRIVATE GERMAN COLLECTION

16

IVAN AIVAZOVSKY (1817-1900)

Stormy seas

signed with initial 'A' (lower right); further signed in Cyrillic and dated 'Aivazovskiy/1900' (on the reverse)

oil on panel 8 x 10¾ in. (20.4 x 27.1 cm.)

together with a letter signed by Vasilii Burtsev and dated 21 October 1929, Terijoki

£20,000-30,000

\$28,000-42,000 €23,000-34,000

PROVENANCE:

with Avantso antique shop, 9 Bolshaia Morskaia street, St Petersburg. Acquired from the above by Vasilii Evgen'evich Burtsev in 1902 (corroborated in Burtsev's letter dated 21 October 1929).

Acquired by the grandparents of the present owner in Helsinki circa 1930.



IVAN AIVAZOVSKY (1817-1900)

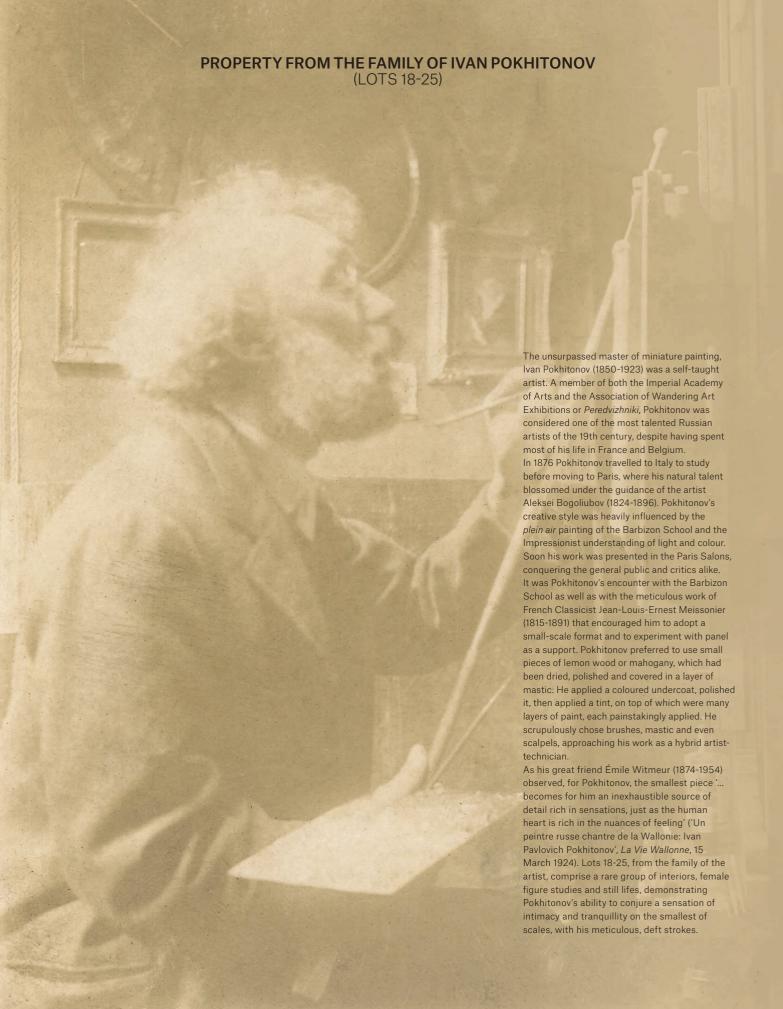
Sailing along the shore signed in Cyrillic and dated 'Aivaz/1879' (lower left) oil on panel 6% x 9% in. (15.5 x 25 cm.)

£30,000-50,000

\$42,000-70,000 €35,000-57,000

PROVENANCE:

Acquired by the present owner prior to 2000.





IVAN POKHITONOV (1850-1923)

PROPERTY FROM THE FAMILY OF THE ARTIST

La petite boudeuse

signed 'I. Pokitonow' (lower right); inscribed with title, dated and numbered 'N519./[Bruxelles-1923]' (on the reverse) oil on board

 $4\%\,x\,3\%$ in. (12.4 x 9.4 cm.)

£12,000-18,000 \$17,000-25,000 €14,000-21,000

PROVENANCE:

Vera Pokhitonov (1883-1967), a daughter of the artist. By descent to the present owner.

EXHIBITED:

Liège, Palais de beaux-arts, *Salon Triennal de 1924,* 10 May-29 June 1924, no. 49.

LITERATURE:

Exhibition catalogue, Salon Triennal de 1924, Liège, 1924, listed p. 23, no. 49.

PROPERTY FROM THE FAMILY OF THE ARTIST

19

IVAN POKHITONOV (1850-1923)

Reines-Marguerites

signed 'I. Pokitonow' (lower right); with inscription 'Reines-Marguerites/ Dernière oeuvre du peintre/Bruxelles - 1923' (on the reverse) oil on board

 $9\%\,x\,5\%$ in. (23.5 x 15 cm.)

£25,000-35,000

\$35,000-49,000 €29,000-40,000

PROVENANCE:

Collection de Madame E. de W. et Monsieur B. Wulfert-Pokitonow; Salle des Chiroux, Liège, 17 November 1925, no. 89/388. Vera Pokhitonov (1883-1967), a daughter of the artist. By descent to the present owner.

EXHIBITED:

Liège, Palais de beaux-arts, *Salon Triennal de 1924*, 10 May-29 June 1924, no. 22.

LITERATURE:

Exhibition catalogue, *Salon Triennal de 1924*, Liège, 1924, listed p. 22, no. 22. O. Bertrand, *Ivan Pokhitonov. Catalogue raisonné de l'œuvre. Volume 1*, Luxembourg, 2015, listed and illustrated p. 221, no. NM14.



PROPERTY FROM THE FAMILY OF THE ARTIST

20

IVAN POKHITONOV (1850-1923)

Still life with lobster

oil on panel 4½ x 7½ in. (11 x 19.3 cm.)

£15,000-20,000

\$21,000-28,000 €18,000-23,000

PROVENANCE:

Vera Pokhitonov (1883-1967), a daughter of the artist.

By descent to the present owner.

LITERATURE:

O. Bertrand, *Ivan Pokhitonov. Catalogue raisonné de l'œuvre. Volume 1*, Luxembourg, 2015, listed and illustrated p. 218, no. NM6.

PROPERTY FROM THE FAMILY OF THE ARTIST

21

IVAN POKHITONOV (1850-1923)

La Rousse

signed 'I. Pokitonow' (lower right) oil on panel 4½ x 3½ in. (11 x 8 cm.) Painted in 1910

£12,000-18,000

\$17,000-25,000 €14,000-21,000

PROVENANCE:

Collection de Madame E. de W. et Monsieur B. Wulfert-Pokitonow; Salle des Chiroux, Liège, 17 November 1925, no. 42/425. Vera Pokhitonov (1883-1967), a daughter of the artist. By descent to the present owner.

EXHIBITED

Liège, Palais de beaux-arts, *Salon Triennal de 1924*, 10 May-29 June 1924, no. 23.

LITERATURE:

Exhibition catalogue, Salon Triennal de 1924, Liège, 1924, listed p. 23, no. 38.

PROPERTY FROM THE FAMILY OF THE ARTIST

23

IVAN POKHITONOV (1850-1923)

Odalisque

signed 'I. Pokitonow' (lower right) and numbered '395' (on the reverse) oil on panel

 $5\% \times 5\%$ in. (14.5 x 14 cm.)

£8,000-12,000 \$12,000-17,000 €9,200-14,000

PROVENANCE:

Vera Pokhitonov (1883-1967), a daughter of the artist. By descent to the present owner.

PROPERTY FROM THE FAMILY OF THE ARTIST

22

IVAN POKHITONOV (1850-1923)

Reveuse

signed 'I. Pokitonow' (lower right); further signed in Cyrillic and French, inscribed with title in Russian and French and numbered 'No. 149' (on the reverse) oil on panel $5\frac{1}{2} \times 3\frac{3}{4}$ in. (14 x 9.5 cm.)

£20,000-30,000

\$28,000-42,000 €23,000-34,000

PROVENANCE:

Vera Pokhitonov (1883-1967), a daughter of the artist. By descent to the present owner.

PROPERTY FROM THE FAMILY OF THE ARTIST

24

IVAN POKHITONOV (1850-1923)

Woman sewing

signed 'I. Pokitonow' (lower right) oil on board 3% x 3½ in. (10 x 8.7 cm.)

£10,000-15,000

\$14,000-21,000 €12,000-17,000

PROVENANCE:

Vera Pokhitonov (1883-1967), a daughter of the artist. By descent to the present owner.

EXHIBITED:

Probably, Moscow, Tretyakov Gallery, *Ivan Pavlovich Pokhitonov 1850-1923*, Moscow, 1963.

LITERATURE:

Probably, exhibition catalogue, *Ivan Pavlovich Pokhitonov 1850-1923*, Moscow, 1963, listed p. 32.















PROPERTY FROM THE FAMILY OF THE ARTIST

25

IVAN POKHITONOV (1850-1923)

Pêcheurs de crevettes, Grande plage, La Panne

signed 'I. Pokitonow' (lower right) oil on panel $10\% \times 13\%$ in. (27 x 35 cm.)

£50.000-70.000

\$70,000-98,000 €58,000-80,000

PROVENANCE:

Collection de Madame E. de W. et Monsieur B. Wulfert-Pokitonow; Salle des Chiroux, Liège, 17 November 1925, no. 5/335. Vera Pokhitonov (1883-1967), a daughter of the

Vera Pokhitonov (1883-1967), a daughter of the artist.

By descent to the present owner.

EXHIBITED:

Liège, Cercle des Beaux-Arts, *Exposition Iwan Pokitonow*, 20 May-8 June 1922, no. 5. Moscow, Tretyakov Gallery, *Ivan Pavlovich Pokhitonov* 1850-1923, Moscow, 1963.

LITERATURE:

Exhibition catalogue, Ivan Pavlovich Pokhitonov 1850-1923, Moscow, 1963, listed p. 31.

O. Bertrand, Ivan Pokhitonov. Catalogue raisonné de l'œuvre. Volume 1, Luxembourg, 2015, listed and illustrated p. 121, no. M73.

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

26

IVAN POKHITONOV (1850-1923)

Marée basse

signed 'I. Pokitonow' (lower right); further signed, inscribed with title and numbered 'N220/I. Pokitonow.' (on the reverse) oil on panel 3½ x 5% in. (8.9 x 13.6 cm.)

3½ x 5% in. (8.9 x 13.6 cm.)

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

PROVENANCE:

The collection of Charles (1871-1914) and Fanny (1884-1955) Duchesne, Jupille, Belgium. By descent to the present owner.

LITERATURE:

O. Bertrand, *Ivan Pokhitonov. Catalogue* raisonné *de l'œuvre. Volume 1*, Luxembourg, 2015, listed and illustrated p. 112, no. M55.

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

27

IVAN POKHITONOV (1850-1923)

Spring haze

signed 'I. Pokitonow' (lower right); inscribed in Russian with title, further inscribed and numbered 'N195/Repetition/à Mme Duchesne' (on the reverse) oil on panel 41/4 x 31/4 in. (11 x 8.4 cm.)

£15,000-20,000

\$21,000-28,000 €18,000-23,000

PROVENANCE:

The collection of Charles (1871-1914) and Fanny (1884-1955) Duchesne, Jupille, Belgium. By descent to the present owner.



PROPERTY FROM A PRIVATE COLLECTION, GERMANY

28

IVAN AIVAZOVSKY (1817-1900)

The coast of Koktebel, Crimea

signed and dated 'Aïvasovsky/1889' (lower right) oil on canvas laid down on board 25 x 38% in. (63.4 x 96.6 cm.)

£100,000-150,000

\$140,000-210,000 €120,000-170,000

PROVENANCE:

Acquired by the grandfather of the present owner in Tallinn, circa 1933.

A peerless maritime artist in the history of Russian art, Ivan Aivazovsky never ceased to impress viewers with his striking compositions which invariably captured the infinite power of the sea in all its incarnations.

Aivazovsky was a successful artist from a very early age. He enjoyed the patronage of three successive Tsars of Russia and was entrusted with the prestigious task of supplying seascapes for the Ottoman sultans at the Palace of Dolmabahçe, the heart of the Ottoman Empire at the time. His compelling maritime scenes were revered in Russia and abroad for their freshness and vitality, and indeed he left behind a vast oeuvre.

The present work was painted in the spring of 1889 while Aivazovsky was residing at Sheikh-Mamai, his estate in his hometown Theodosia, a short ride away from the Koktebel bay. Located on the shore of the Black Sea, Koktebel boasted picturesque mountains and infinite blue seas which greatly appealed to the artist, and which had long been popular with visitors. In *The Coast of Koktebel, Crimea*, Aivazovsky has skilfully encapsulated a moment just prior to the storm breaking out: the waves gain momentum before culminating in a turbulent array of white froth, the looming background mountains almost merge with the threatening skies, and the racing seagulls offer a veritable sense of the impending tempest. In tender contrast, two wayfarers resting upon the sandy beach are engaged in conversation, seemingly oblivious to the rapidly worsening weather conditions surrounding them.

The present work is likely to have been exhibited alongside Aivazovsky's painting of the same year, *The Wave* (State Russian Museum, St Petersburg), at Durand-Ruel's Paris gallery in 1890. Ostensibly, no exhibition catalogue was published, although a handwritten label in French upon the stretcher of the present work suggests its presence in this exhibition. Twenty-nine works by Aivazovsky were exhibited and in his letter to Aleksey Suvorin, he writes that just nine of his works were painted four to five years previously, and that the remainder were painted over the course of the previous two years. In March 1890, the artist and his wife attended the exhibition opening, which was to become a great success, highly lauded by art critics. On 3rd April the same year, the artist became the first non-French national to receive the Légion D'honneur, the prestigious order established by Napoléon Bonaparte (1769-1821) in 1802.





PROPERTY FROM A PRIVATE COLLECTION, WARSAW

29

NIKOLAI SAMOKISH (1860-1944)

Zaporozhian attack

signed in Cyrillic 'N. Samokish.' (lower right) pencil, watercolour and ink on card 11¼ x 18¼ in. (28.2 x 46.2 cm.)

£3,000-5,000 \$4,200-7,000 €3,500-5,700

PROVENANCE:

Acquired by Kazimierz Olszewski (1917-2014), the Polish ambassador to the Soviet Union, while in service in Moscow in 1975.

By descent to the present owner.

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

30

KONSTANTIN FILIPPOV (1830-1878)

Caucasian rider

PROVENANCE:

signed in Cyrillic 'K Filippov' (lower left) oil on card laid down on board 18% x 23½ in. (46.7 x 59.6 cm.)

£30,000-50,000 \$42,000-70,000 €35,000-57,000

Acquired by the father of the present owner circa 1960s.

PROPERTY FROM THE COLLECTION OF JAMES McMURRAY CBE

31

RICHARD ZOMMER (1866-1939)

At the well

signed in Cyrillic and dated 'Richard Zommer/1910.' (lower right) oil on canvas 18% x 28% in. (47.5 x 43 cm.)

£10,000-15,000

\$14,000-21,000 €12,000-17,000

PROVENANCE:

Acquired from the artist by James McMurray CBE (1877-1950).

By descent to the present owner.

James McMurray joined the overseas staff of The Imperial Bank of Persia in 1900, serving at Teheran Bazaar and Nasratabad, before opening the Hamadan branch in 1909. During his tenure, McMurray was Head of the Commission of control of Expenditure which financed Russian forces in Persia 1917-18. Appointed Chief Manager in 1919, he went on to develop a close relationship with Reza Khan Pahlavi (1878-1944), who was proclaimed Shah in 1925. McMurray served as a Director of the bank from 1928-1950 and was awarded a CBE for his services in 1921.







RUSSIAN SCHOOL, 19TH CENTURY

Twelve miniature portraits of the family of Natalia Zubova, née Suvorova (1775-1844), and Count Nikolai Zubov (1763-1805)

one with inscription in Russian 'Prince/Sergei lakovlevich Gruzinski.' (on the reverse) oil on copper overall $28\frac{1}{4}$ x 34 in. (72 x 86.5 cm.); each $5\frac{1}{6}$ x $6\frac{3}{4}$ in. (15 x 17.2 cm.) Painted circa 1845

£10.000-15.000

\$14,000-21,000 €12,000-17,000

PROVENANCE:

Eugene Lyons (1898-1985), an American correspondent to United Press International in Moscow (1928-1934).

Property from the Estate of the late Eugene Lyons; Sotheby's, London, 10 June 1985, lot 316.

32

From left to right, top to bottom:

- 1. Generalissimo Alexander Suvorov (1730-1800)
- 2. Varvara Suvorova, née Prozorovskaia (1750-1806), the wife of Alexander Suvorov
- 3. Presumably Avdotiia Suvorova, née Manukova (d. circa 1940), the mother of Alexander Suvorov
- 4. Vasilii Suvorov (1705-1775), the father of Alexander Suvorov
- 5. Arkadii Suvorov (1780-1811), the son of Alexander Suvorov and the brother of Natalia Zubova
- 6. Count Nikolai Zuboy (1763-1805), the husband of Natalia Zuboya and the brother of Serene Prince Platon Zuboy
- 7. Natalia Zubova, née Suvorova (1775-1844), the wife of Count Nikolai Zubov and the sister of Arkadii Suvorov
- 8. Serene Prince Platon Zubov (1767-1822), the brother of Count Nikolai Zubov
- 9-11. Presumably the sons of Count Nikolai Zubov and Natalia Zubova: Aleksander (1797-1875), Platon (1798-1855) and Valerian (1804-1857)
- 12. Count Aleksander Zubov (1727-1795)

The inscription on the back refers to Prince Sergei lakovlevich Gruzinski (born 1796-died 1880). See 'Prince Grouzinsky', N. Ikonnikov, *La Noblesse de Russie,* Volume E1, Paris, 1958, p. 262.

*33

BORIS CHARNOTA-BOIARSKII (1898-1940)

A collection of 88 Russian regimental uniform cards

each signed in Cyrillic 'Drawn by B. Charnota-Boiarskii.' (lower right), inscribed in Russian with the uniform details (lower centre) and dated between 1930-1935 (lower left)

ink and gouache, heightened with silver and gold, on paper; unframed 7% x 5% in. (19.2 x 13.6 cm.) and slightly smaller

£8,000-12,000

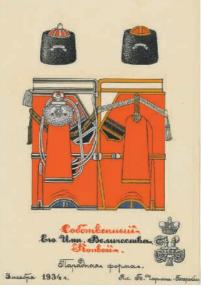
\$12,000-17,000 €9,200-14,000

(88)

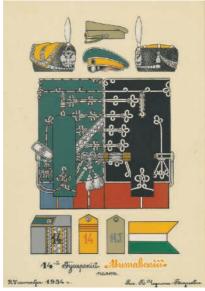
This unique and important group of large-scale uniform cards by Boris Ivanovich Charnota-Boiarskii depicts the uniforms worn by the Russian army during the reign of Nicholas II in minute detail.

Each card is an enlarged version of those published by Colonel Shenk in 1910 and 1911 in his book *Tablitsi form Obmundirovaniya Russkoi Armii* [Charts of the Regimental Uniforms of the Russian Army]. With these works, created between 1930 and 1935, Charnota-Boiarskii advanced the study of Russian uniformology as the plates reproduced in Shenk's book were small, lacked detail and were poorly printed.





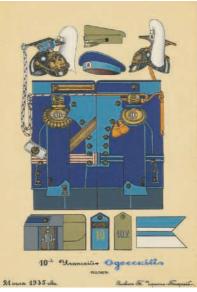


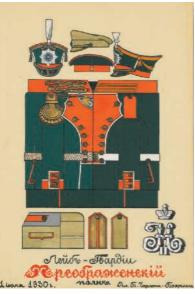














* 2.4

KLAVDII LEBEDEV (1852-1916)

The tailor

signed in Cyrillic and dated 'K. Lebedev/1892' (lower right) oil on canvas $11\% \times 8\%$ in. (30 x 21 cm.)

PROPERTY FROM THE COLLECTION OF YARDEN AND LOTTE FRAGMAN

£8,000-12,000

\$12,000-17,000 €9,200-14,000

PROVENANCE:

Collection of Yarden (1922-2001) and Lotte (1924-2017) Fragman, Tel Aviv, Israel. By descent to the present owners.

35

AFTER FEDOR ROKOTOV

Grand Duke Konstantin Pavlovich (1779-1831) of Russia as an infant oil on canvas, painted oval 25% x 19% in. (65 x 49 cm.)

£15,000-20,000

\$21,000-28,000 €18,000-23,000

PROVENANCE:

By repute, Prince Vsevolod of Russia (1914-1973), 1958. The Property of a Lady; Christie's, London, 21 May 1971, lot 71. Property from the Estate of a Nobleman; Sotheby's, London, 29 April 1999, lot 23.

Anonymous sale; Cornette de Saint-Cyr, Paris, 1 July 2015, lot 45. Acquired at the above sale by the present owner.

PROPERTY FROM A PRIVATE GERMAN COLLECTION

36

NIKANOR CHERNETSOV (1805-1879)

Maison du prince Dadian en Mingrélie

signed in Cyrillic and dated 'Nikanor Chernetsov 1833' (lower left) pencil and watercolour on paper $8\% \times 12\%$ in. (22.6 x 30.8 cm.); unframed

£5,000-7,000

\$7,000-9,800 €5,800-8,000

PROVENANCE:

Duchess Olga of Württemberg (1876-1932) and Prince Maximilian of Schaumburg-Lippe (1871-1904).

By descent to Prince Albrecht of Schaumburg-Lippe (1900-1984). Acquired by the present owner in Stuttgart in the 1960s.

PROPERTY FROM A PRIVATE GERMAN COLLECTION

3/

AFTER ERNST LIPGARD

The children of Grand Duke Konstantin Konstantinovich (1858-1915) phototype

4¾ x 8¾ in. (12 x 22.2 cm.)

with an inscription in Russian by Grand Duke Konstantin Konstantinovich (1858-1915) 'Pavlovsk/Christmas celebrations 1909.' (on the reverse)

£1,000-1,500

\$1,400-2,100 €1,200-1,700

PROVENANCE:

Duchess Olga of Württemberg (1876-1932) and Prince Maximilian of Schaumburg-Lippe (1871-1904).

By descent to Prince Albrecht of Schaumburg-Lippe (1900-1984). Acquired by the present owner in Stuttgart in the 1960s.

We are grateful to Rifat Gafifullin, Deputy Director of Scientific Research, The State Museum Pavlovsk, for his assistance in cataloguing the present lot.





36



37 (detail of reverse)

37



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

*38

NICHOLAS ROERICH (1874-1947)

Evening, from the Himalayan series tempera on board 121/8 x 151/8 in. (30.8 x 40.3 cm.)

£40,000-60,000

\$56,000-84,000 €46,000-68,000

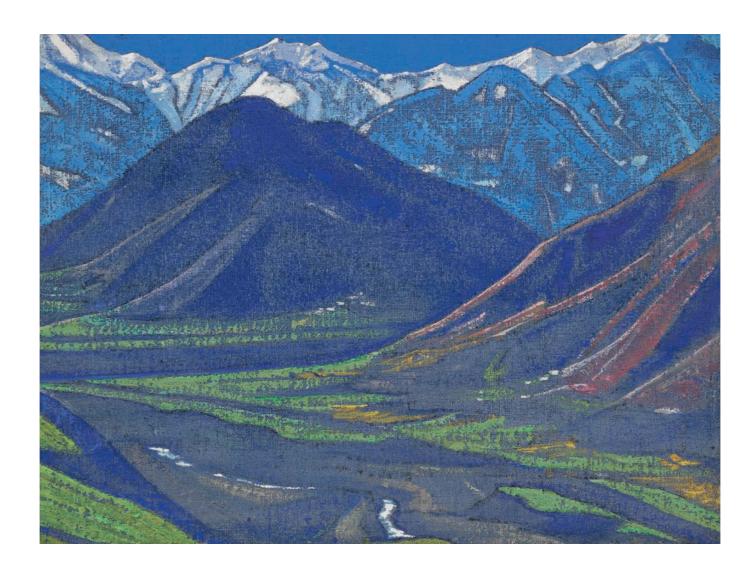
PROVENANCE:

Roerich Museum, New York, 1924-1935. Louis (1888-1979) and Nettie (1897-1991) Horch, New York. Acquired from the above by Dr and Mrs Carlos Giro, New York. A gift from the above to the present owner in the 1980s.

LITERATURE:

Roerich Museum Catalogue, Eighth Edition, New York, 1930, listed p. 24, no. 530.

We are grateful to Gvido Trepša, Executive Director and Senior Researcher of the Nicholas Roerich Museum, New York, for his assistance in cataloguing this work.



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

*39

NICHOLAS ROERICH (1874-1947)

Spring in Kulu, from the Kulu series dated and numbered 'N76 1929' (on the reverse) tempera on board 12½ x 16 in. (31 x 40.6 cm.)

£50,000-70,000

PROVENANCE:

Roerich Museum, New York, 1924-1935. Louis (1888-1979) and Nettie (1897-1991) Horch, New York. Acquired from the above by Dr and Mrs Carlos Giro, New York. A gift from the above to the present owner in the 1980s.

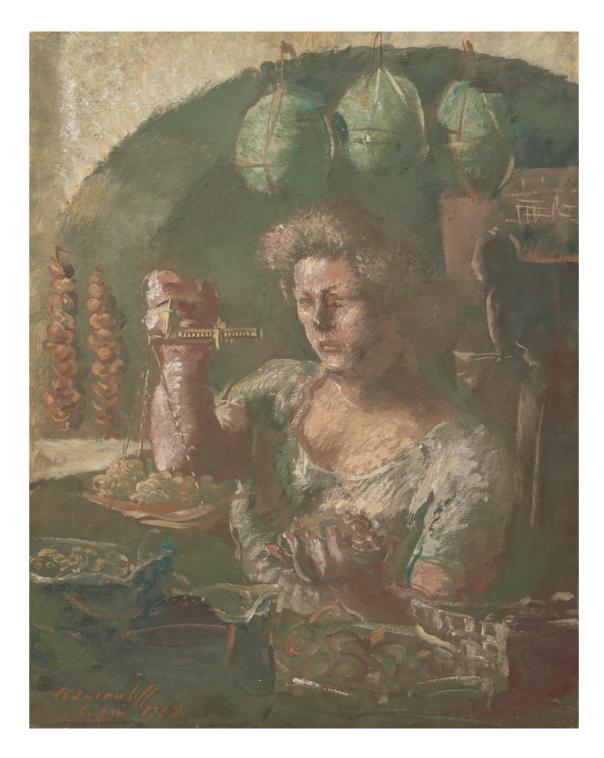
LITERATURE:

\$70,000-98,000

€58,000-80,000

Roerich Museum Catalogue, Eighth Edition, New York, 1930, listed p. 37, no. 992.

We are grateful to Gvido Trepša, Executive Director and Senior Researcher of the Nicholas Roerich Museum, New York, for his assistance in cataloguing this work.



40

ALEXANDRE IACOVLEFF (1887-1939)

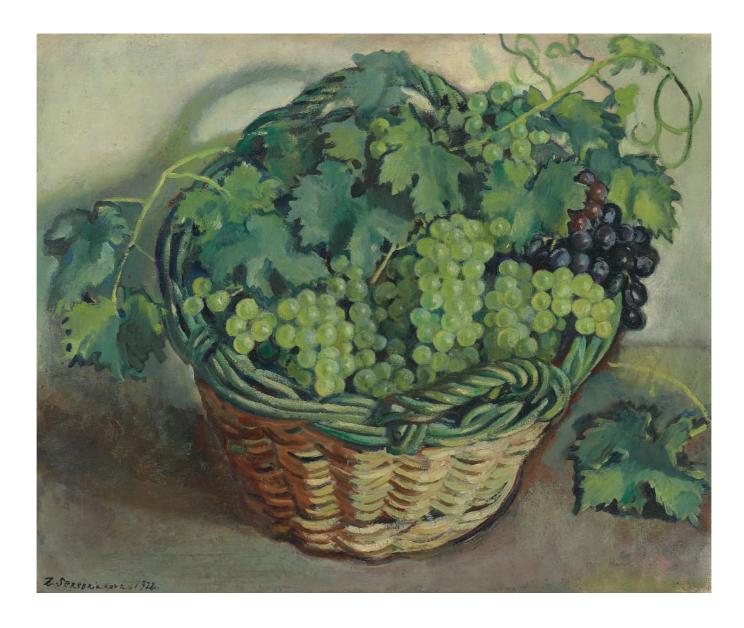
The grape seller signed, inscribed and dated 'A lacovleff/Capri 1928' (lower left) oil on canvas laid down on board 21% x 17% in. (55.7 x 44.5 cm.)

£10,000-15,000

\$14,000-21,000 €12,000-17,000

PROVENANCE:

Acquired by the present owner in France circa 2014.



PROPERTY FROM AN IMPORTANT COLLECTION, SWITZERLAND

λ * 41

ZINAIDA SEREBRIAKOVA (1884-1967)

Still life with basket of grapes

signed and dated 'Z. Serebriakova. 1928.' (lower left) oil on canvas $21\frac{1}{2} \times 25\frac{1}{2}$ in. (54.5 x 65 cm.)

£80,000-120,000

\$120,000-170,000 €92,000-140,000

PROVENANCE

Anonymous sale; Sotheby's, London, 20 November 2002, lot 106. Acquired at the above sale by the present owner.

Prior to 1938, the southern towns of France greatly appealed to Serebriakova. She was particularly taken by Côte d'Azur, the Pyrenees, Savoie, Auvergne, and Corsica. Her exploration of the Côte d'Azur commenced in September 1927 and she travelled extensively throughout the area, from Marseille to Menton.

In the summer of 1928, Serebriakova travelled to Cassis accompanied by her daughter Ekaterina, who had just arrived in France from Leningrad. Many artists were enchanted by the beauty of the South of France, including Georges Braque, Paul Signac and Raoul Dufy. In Cassis Serebriakova produced a large series of works in pastel, tempera and oil, which captured the streets, port, beach, and vineyards, for which the area is particularly celebrated. It was here that the artist painted her very first depictions of vineyards and grapes. The present work is one of the most vivid and beautiful examples of Serebriakova's Cassis paintings, created from direct observation.

We are grateful to Pavel Pavlinov and Ekaterina Lanceray of the Zinaida Serebriakova Foundation for their assistance in cataloguing this painting.

42

DMITRY STELLETSKY (1875-1947)

The Hunt

signed 'Stelletsky' (on the stretcher of the third canvas) oil on canvas, quadriptych

each: $39\%\,x\,17\%$ in. (100 x 45 cm.); overall $39\%\,x\,70\%$ in. (100 x 180 cm.)

£40,000-60,000

\$56,000-84,000 €46,000-68,000

PROVENANCE:

Acquired by Countess Alexandra Kapnist (1886-1982), née Makarova, in France.

By descent to the present owner.

'Russian people ought to have their own art. Over the years, I realised that only by studying the artistic heritage of our ancestors and even at first slavishly imitating it, it is possible and necessary to revive our native Russian beauty ... I am certain that my affinity to Russian beauty was innate, not imposed'.

Dmitry Stelletsky



Dmitry Stelletsky in his studio



P. Uccello (1397-1475), The Hunt in the Forest, circa 1465-70, Ashmolean Museum

In the context of a revived interest in Russian folk art at the beginning of the twentieth century, Stelletsky was inspired to develop the theme of Old Russia throughout his artistic oeuvre. In 1896, he entered the St Petersburg Academy of Art and consequently spent a great deal of time in the library studying Russian history. The artist made several visits to cultural and historical sites in Russia and decided to adapt the Russo-Byzantine tradition to modern pictorial evolution. Resulting from his trips to monasteries, during which he frequently copied frescoes and icons, he formed his own particular style, drawing on Russian vernacular artistic forms. He studied in Paris at the Académie Julian in 1904 and eventually settled in France in 1914, where he collaborated with Diaghilev. While in Paris he was commissioned to decorate churches: among his most important projects were the decoration of the interior of Saint-Serge, the interior decoration for the travelling Church of the Society 'Vitiazi', and large icons for Russian Orthodox Churches in Paris, Marseilles, Bulgaria and Yugoslavia.

The dynamic composition of *The Hunt* develops around a lake, the circular shape of which echoes the khorovod (a traditional Slavic folk dance in the round) enjoyed by the maidens on the right. Mesmerised by their beauty, a young shepherd is distracted from his duties and a flock of sheep roams across the centre of the composition. These create a *mise-en-scène* for the hunting pursuit unfolding at the far end: chased by a pack of dogs, the deer effortlessly leaps though the bushes. Meanwhile, the rider is so absorbed in the hunt that he pays no attention to what is happening in the foreground.

The use of primary colours (yellow, red and blue) accentuates the highly decorative nature of the quadriptych. Reminiscent of a tapestry, the artist paints colourful threads of foliage through the canvasses, thereby assigning an ornamental quality to the surroundings. The figures are simplified and devoid of shadows, a technique appropriated by Stelletsky from icon paintings. In a similar vein, the treatment of drapery and the restricted palette refer to the Russo-Byzantine principles of painting.

Both Stelletsky's presentation of the subject matter, elaborately structured over four canvasses, and his decorative approach evoke an image of *The Hunt in the Forest* by an acclaimed Italian painter and mathematician Paolo Uccello (1397-1475). Uccello's command of perspective and use of bold and bright colours, accentuated by the dark background, creates a highly decorative mosaic-like effect, which is similarly evident in Stelletsky's quadriptych. Hunting has long been an aristocratic pastime and indeed both these artists have applied their own pictorial language to convey the essence of the event. Stelletsky's rendering of the canvasses conveys his fascination with the Old Russian traditions and strikes the viewer with its impressive size, complex composition, and intricate details.



* 43

BORIS GRIGORIEV (1886-1939)

La Mère Agathe

signed and dated 'Boris Grigoriew 924.' (lower right) oil on canvas $36\% \times 29$ in. (92.2 x 73.7 cm.) Painted in 1924

£250,000-350,000

\$350,000-490,000 £290,000-400,000

PROVENANCE:

Acquired by Edgar J. Kaufmann (1885-1955) at the Carnegie Institute's 24th annual international exhibition of paintings in 1925.

Freda T. (1904-1993) and Oliver M. Kaufmann (1898-1980), Pittsburgh. The Collection of Freda T. and Oliver M. Kaufmann; Northeast Auctions, Portsmouth, 6 November 1993, lot 61.

Acquired at the above sale by the late owner.

EXHIBITED:

New York, The New Gallery, *Paintings and drawings by Boris Grigoriev*, 6 December 1924-2 January 1925, no. 5.

Pittsburgh, Carnegie Institute, 24th annual international exhibition of paintings, 15 October-6 December 1925, no. 205 (labels on the stretcher). New York, Grand Central Art Galleries, Carnegie International Exhibition, 6 March-20 April 1926, no. 238.

Santiago, Museo Nacional de Bellas Artes, *Boris Grigorieff*, 1928, no. 44. Pittsburgh, Carnegie Institute, *An exhibition of Carnegie international paintings owned in Pittsburgh*, 1 November-15 December 1932, no. 158.

LITERATURE:

B. Grigoriev, The artist's unpublished photo archive captioned 'La Mère Aguatte'.

Exhibition catalogue, *Paintings and drawings by Boris Grigoriev*, 1925, listed as 'Mother Agatha', no. 5.

Exhibition catalogue, 24th annual international exhibition of paintings, Pittsburgh, 1925, illustrated and listed no. 205 as 'Woman of Pont-Aven, Brittany'.

Exhibition catalogue, Carnegie International Exhibition, New York, 1926, illustrated and listed no. 238.

Exhibition catalogue, *Boris Grigorieff*, Santiago, 1928, illustrated p. [39], listed no. 44 as '*Bretonna*'.

Exhibition catalogue, An exhibition of Carnegie international paintings owned in Pittsburgh, Pittsburgh, 1932, listed no. 158 as 'Woman of Pont-Aven, Brittany'.

La Mère Agathe belongs to the Breton cycle of works by Boris Grigoriev. The Breton cycle encompasses paintings and drawings from the 1920s which were dedicated to the French province of Brittany, which long attracted the attention of European artists.

Grigoriev first travelled to Brittany as early as 1914 during one of his earliest trips to France. He immediately became enchanted by the province, which seemed to be frozen in time with its established and invariable lifestyle, preserved ancient traditions and holidays, and its unique landscape. Following the artist's immigration to France, he kept up his artistic acquaintance with Brittany: prior to his settlement in Côte d'Azur, he spent almost every summer in the years 1921-1926 on the Breton coast.

As a result of these summer sojourns in Brittany, Grigoriev's artistic oeuvre was influenced and enriched by the Breton cycle, which comprised pencil sketches and paintings of different genres based on real-life observations, subject to powerful artistic generalisation. The core of the cycle consisted of characteristic portrait-types, depicting elderly Breton men and women, fishermen and fisherwomen, children, and village musicians.

La Mère Agathe was painted in the summer of 1924, which Grigoriev spent, together with his family, in one of the most picturesque areas of Brittany – Finistére (from the Latin 'end of the earth'). He lived in a village called Ker-Anna in Pont-Aven for more than three months, where Paul Gauguin had once stayed with his students and produced some of his most impressive artworks.

Over the summer months, the Breton cycle was extended by thirty works, which were later shown at Grigoriev's key solo shows in Paris, New York, Santiago, and the major international exhibitions in Europe and the U.S.A. In the summer of 1924 in Pont-Aven, Grigoriev also painted numerous coastal landscapes, views of the town at different times of the day (noon, day, evening), as well as Breton Bagpipe Players, Breton Peasants, Girl of Pont-Aven, Breton Woman from Paimpol, Old Breton Woman, Breton Fisherman, and many more. He discovered distinctive qualities in his characters and was in this way able to create individual portrait types and portrait symbols. It is very clear from his portraits that they are modelled from life, and yet Grigoriev went further than this and embellished his portrait types with typical features of the local men and women of Brittany. This artistic choice is reinforced by his decision to give his pictures generalised titles. Grigoriev takes care to capture his characters - the peasants, fishermen, elderly men and women, and children - in their traditional costumes and local attire of aprons, collars, and headpieces, all of which are distinctive in the Breton province. In capturing the spiritual nature of the Breton people, their faces reserved and focussed, the artist equally conveyed their dependence on the universal laws of nature, dictating stable and permanent forms of local life, irrespective of nationality.



Young girls of Pont-Aven, Finistère, circa 1908.

Note continued overleaf





Fig. 1: B. Grigoriev (1886-1939), Faces of the world, 1920-1931, the National Gallery, Prague.

La Mère Agathe captures an elderly Breton woman in a chair. Her simple dark dress, black headpiece, and well-ironed raised white collar sharply distinguish her entire body from the closed interior of a home. The warm red colour of the bed's footboard, against which the sitter is depicted, supports and accentuates her wrinkled face, and she pensively gazes above her glasses and away from the viewer. Grigoriev's method of working the brushstrokes on the canvas provides the painting with an exceptional quality which is evocative of sculptural forms. The depiction of the old woman has a unique precision and expressiveness, and Grigoriev has successfully conveyed a strong sense of her character.

The harsh and archaic atmosphere of Brittany contributed towards Grigoriev's appreciation of the originality of the early Northern European Renaissance paintings, the impact of which is evident in his paintings of the period (the artist repeatedly spoke about his love for the works of Jan van Eyck, Hans Memling, and Rogier van der Weyden). The inner tensions and contradictions as well as a quality of detachment of the human soul so prevalent in fifteenth-century Netherlandish portraits are echoed, to a certain extent, in this twentieth-century artist's outlook. Brittany, with its archaic cultural context, the crystalline clarity of medieval architectural forms, and the colourful richness of summer landscapes, provided Grigoriev with novel artistic materials, subjects, textures, and colours. In the works created on this ancient earth, the artist paradoxically combined the traditions of the Russian academic school with an appeal to the primitive, and the ideas of French Cubism with the approach of the German 'new materiality'.

Similar to other characters from the Breton cycle, the woman from Pont-Aven was later transformed in a monumental composition, *Faces of The World*, 1920-1931 (fig. 1, National Gallery, Prague). The composition is painted across seven wooden panels, which are connected together in the manner

of a folding medieval altar, and which, according to the artist, provided a symbolic panorama of contemporary people. In this picture, Breton people are proudly depicted alongside their Russian counterparts: Catherine Breshko-Breshkovskaya, known as the grandmother of the Russian Revolution, theatre director Vsevolod Meyerhold, pianist Wanda Landowska, Metropolitan bishop Platon, and others. These characters, who were previously portrayed by the artist in separate works, represent spiritual essences (in Russian one of the meanings of the word 'lik [face]' is a cathedral, a host of saints, angels, ethereal spirits) more so than real people.

La Mère Agathe is one of the finest and most characteristic of Grigoriev's Breton cycle paintings and indeed it was exhibited at several major exhibitions including at the artist's solo show in the New Gallery in New York (5th December 1924 – 2nd January 1925). Particularly significant is its inclusion in the Chilean exhibition of Grigoriev's works, which was held in Santiago, and which aimed to summarise the artist's artistic oeuvre of the 1920s.

Showcasing the painting at the 24th Annual International Exhibition in Pittsburgh in 1925 and subsequently at Grand Central Art Galleries in New York in 1926 cemented its success and attracted the attention of an illustrious collector called Edgar J. Kaufmann (1885-1955). Despite securing it for his collection, Kauffman continued to loan the work to exhibitions including 'An Exhibition of Carnegie International Paintings Owned in Pittsburgh', Pittsburgh, 1932. The painting was repeatedly reproduced during the lifetime of the artist in both his exhibition catalogues and in other publications.

We are grateful to Dr Tamara Galeeva, Senior Lecturer at the Ural State University, Ekaterinburg, for providing this catalogue note.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

44

VERA ROCKLINE (1896-1934)

Nu couché

signed 'V. Rockline' (lower right) oil on canvas $32 \times 45\%$ in. (81.5 x 116 cm.)

£40,000-60,000

\$56,000-84,000 €46,000-68,000

PROVENANCE:

with Galerie Jean Battais, Paris. Acquired by the present owner in the early 1980s.

EXHIBITED:

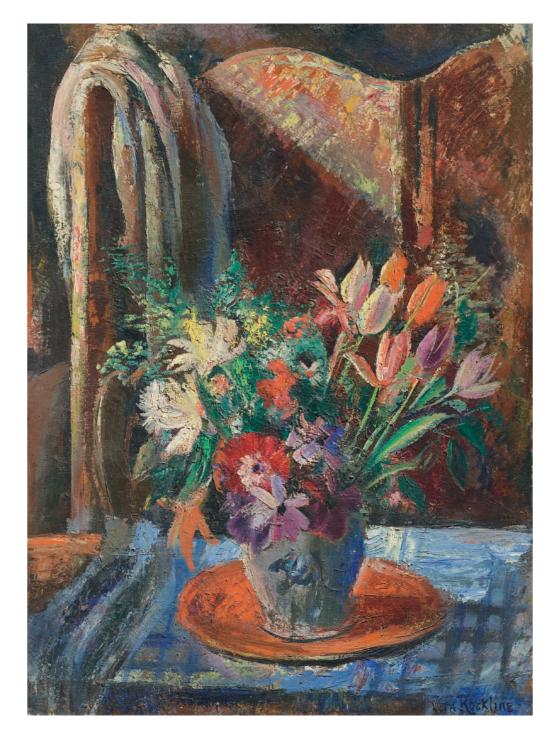
Paris, Galerie Battais, *Rétrospective Vera Rockline*, May-June 1975 (label and stamp on the stretcher).

LITERATURE:

Probably, Exhibition catalogue, *Rétrospective Vera Rockline*, Paris, 1975, listed p. [6], nos. 12, 14 or 22.

Vera Rockline was born in Moscow in 1896 to French and Russian parentage. Whilst in Moscow she studied at the studio of a founding member of the Jack of Diamonds, Ilya Mashkov (1881-1944), and was later a student of an 'Amazon of the Avant-garde', Alexandra Exter (1882-1949), in Kiev. Rockline soon became known as Mashkov's most talented student and was noted for her painterly technique. In 1919 Rockline, under the name Schlezinger, contributed to an important exhibition devoted to Jewish painting and sculpture at the Union of Russian Painters in Moscow. Soon after she fled Russia, arriving in Paris in 1921 after a brief stay in the Georgian capital Tbilisi. The following year she exhibited at the Salon d'Automne with great success, attracting the attention and admiration of contemporary critics as well as that of the famous French fashion designer Paul Poiret (1879-1944), who bought two of her paintings. Poiret, a passionate and informed art collector, subsequently wrote an enthusiastic preface to her first solo exhibition at Galerie Charles Vildrac in 1925: '1° I like the art of Vera Rockline, 2° I pity those who do not, 3° what does one say to those who have not yet understood?'. She continued to exhibit to great acclaim at the Salon d'Automne, the Salon des Tuileries and the Salon des Independants as well as in numerous Paris galleries throughout the 1920s.

Lots 44 to 47 reveal the broad spectrum of Rockline's talent, which combined a classical approach with the high sensitivity of French and Russian modernity.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

45

VERA ROCKLINE (1896-1934)

Nature morte au bouquet et au paravent signed 'Vera Rockline' (lower right) oil on canvas 39% x 28% in. (100 x 73 cm.) Painted in 1928

£10,000-15,000

PROVENANCE:

with Galerie Jean Battais, Paris.
Acquired by the present owner in the early 1980s.

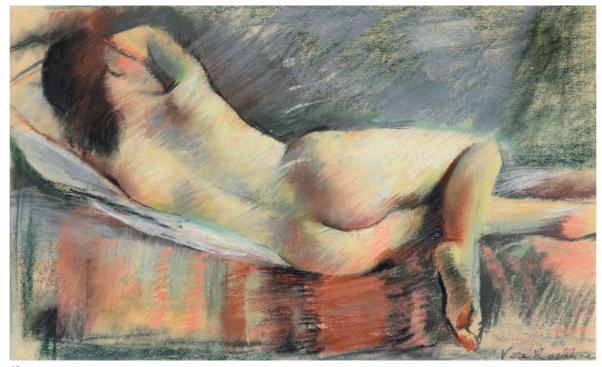
EXHIBITED:

Paris, Galerie Battais, *Rétrospective Vera Rockline*, May-June 1975, no. 32 (label and stamps on the stretcher).

LITERATURE

Exhibition catalogue, *Rétrospective Vera Rockline*, Paris, 1975, listed p. [6], no. 32.

\$14,000-21,000 €12,000-17,000



46

PROPERTY FROM A PRIVATE FRENCH COLLECTION

46

VERA ROCKLINE (1896-1934)

Reclining nude signed 'Vera Rockline' (lower right) pastel on paper 14½ x 22½ in. (36 x 58.5 cm.)

£10,000-15,000

\$14,000-21,000 €12,000-17,000

PROVENANCE:

Acquired by the present owner in the early 1980s.

PROPERTY FROM A PRIVATE FRENCH COLLECTION

47

VERA ROCKLINE (1896-1934)

Trois jeunes femmes après la baignade signed 'Vera Rockline' (lower right) pencil, watercolour and gouache on paper laid down on card 13% x 10% in. (35 x 26.3 cm.)
Executed in 1919-1921

£15,000-20,000

\$21,000-28,000 €18,000-23,000

PROVENANCE:

with Galerie Jean Battais, Paris.
Acquired by the present owner in the early 1980s.

EXHIBITED:

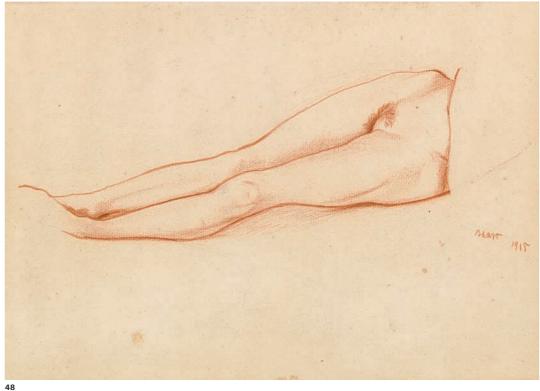
Paris, Galerie Battais, *Rétrospective Vera Rockline*, May-June 1975, no. 47 (label and stamps on the backboard).

LITERATURE

Exhibition catalogue, *Rétrospective Vera Rockline*, Paris, 1975, listed p. [7], no. 47.



47



* 48

LÉON BAKST (1866-1924)

Lower torso of Ida Rubinstein (1883-1960) signed and dated 'Bakst/1915' (lower right) sanguine on paper 11% x 18 in. (29.5 x 45.7 cm.)

£5,000-7,000

\$7,000-9,800 €5,800-8,000

PROVENANCE:

Acquired by the present owner in New York circa 2010.

* 49

BORIS GRIGORIEV (1886-1939)

Russische Erotik

the set of twelve lithographs (including the title page), 1920, on wove paper, no. 108, from the edition of 300, loose in the original burgundy paper covers with the label on the front

382 x 316 mm. (each sheet)

(12)

£4,000-6,000

\$5,600-8,400 €4,600-6,800

Printed in Berlin, this rare complete set consists of twelve lithographs signed by the artist in stone.





PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

50

BORIS GRIGORIEV (1886-1939)

Masked woman

signed and dated 'Boris Grigoriew 20' (lower right) pencil and gouache on paper laid down on card 16% x 11% in. (42.2 x 29.5 cm.) Executed in 1920

£15,000-20,000

\$21,000-28,000 €18,000-23,000

PROVENANCE:

Acquired by the aunt of the present owner circa 1960s.

We are grateful to Dr Tamara Galeeva, Senior Lecturer at the Ural State University, Ekaterinburg, for her assistance in cataloguing the present lot.

λ*51

YURI ANNENKOV (1889-1974)

L'Arc de Triomphe

signed 'G. Annenkoff.' (lower left); further signed and inscribed 'G. Annenkoff. - Paysage Arch[triomp]hal' (on the stretcher) oil on canvas $51\% \times 38$ in. (131.4 x 96.5 cm.)

£100,000-150,000

\$140,000-210,000 €120,000-170,000

PROVENANCE:

with Galerie Jeune Peinture, Paris (label on the stretcher).
Collection of Bernard Davis (1891-1973), Philadelphia, until at least 1931 (label on the stretcher).

Property from a Deceased Estate; Christie's, London, 14 June 1995, lot 166. Acquired at the above sale by the present owner.

EXHIBITED:

Probably, Philadelphia, Grillon Galleries, Inc., 1931, no. 13 (partial label on the stretcher).

St Petersburg, State Russian Museum; and Moscow, Tsaritsyno Museum, A Time to Gather... Russian Art From Foreign Private Collections, February-July 2008, no. 141.

LITERATURE:

G. Annenkov, Crime à San-Francisco. Récit. Orné de huit lithographies originales de Georges Annenkoff, Paris, 1927, reproduced as a lithograph. Exhibition catalogue, A Time to Gather... Russian Art From Foreign Private Collections, Italy, 2007, p. 203, no. 141, illustrated p. 202.

Y. Annenkov (1889-1974), L'Arc de Triomphe

Annenkov left the USSR at the peak of his career and widespread recognition. In early September 1924, he settled in Paris where he rapidly gained respect for his artistic skills. His name was already well known in Europe following the success of his portrait of Trotsky, exhibited at the Venice Biennale that same year. Annenkov's friends, which included both those he met in Paris before the First World War and various artists who immigrated to France in the wake of the Russian Revolution, were very supportive and invited him to participate in group exhibitions. In this way, he began to establish relationships with French art dealers and, significantly, signed a contract with Bernheim-Jeune, one of Paris's most prestigious galleries.

Between 1926 and 1928, Annenkov participated in twenty-eight exhibitions: seven in 1926, nine in 1927, and twelve in 1928. In 1928-1929 he enjoyed his first solo shows in Paris and the U.S.A.. A particularly significant exhibition in which several of his works were showcased was the Écoles de Paris. Exposition of Modernists at the Bernard Davis Gallery in Philadelphia in 1929, an exhibition organised in collaboration with the Institut Français. L'Arc de Triomphe was probably exhibited at the Grillon Galleries in 1931 (no. 13) as part of Annenkov's solo show, when it was already in the collection of Bernard Davis (1891-1973), who, along with Maurice Speiser (1880-1948), was a dedicated collector of the artist's works. In Courthion's monograph (GeorgesAnnenkoff, Paris: Ed. de Chroniques du Jours, 1930), both names are mentioned as the owners of the works reproduced in the edition.

During his time in Paris Annenkov changed his priorities: his energy and time were no longer devoted to theatre, but to paintings and graphic works including book illustrations. His style changed dramatically and he began to favour still-life compositions and cityscapes, the latter celebrating architectural monuments such as the Arc de Triomphe, the Eiffel Tower and the Pantheon, as well as the city outskirts.

L'Arc de Triomphe is a typical example of Annenkov's new manner of painting: a schematic drawing, almost like a blueprint briefly outlines the monument, the windows of houses, several trees and a street light. Unlike his graphic illustrations, where cities are represented as busy metropolises teeming with crowds of people and cars, solitude and calmness prevail in his paintings of the same period. This is in part due to the colour palette of his paintings, which was generally restricted to one or two colours. This graphical quality of painting is evident even when the artist worked exclusively with colour patches: his painting remained intentionally flat and schematic. His Parisian works differed to his pre-immigration ones to such an extent that visitors of the 1928 exhibition of French art in Moscow, where Annenkov's works were on view, allegedly could not believe their eyes.

Another typical feature of the artist's works from this period is that many of them were preceded by preliminary studies in ink or pencil. In particular, this pairing was commonly found in his still-life paintings and cityscapes. Although these graphic works were used by the artist as preliminary studies, they were, at the same time, finished pieces and were shown at exhibitions and reproduced in books and magazines. L'Arc de Triomphe has its own graphic study, which is reproduced on the frontispiece of E. d'Astier, Passage d'une Americaine, Paris, Au Sans Pareil, 1927. The composition contains the same elements: a lone street lamp in the foreground and trees on the sides. However, it is somewhat enlivened by small cars visible from above on the Champs-Élysées, which serve to emphasise the scale and magnitude of the monument.

We would like to thank Dr Irina Obuchowa-Zelinska, author of numerous publications on Annenkov, for providing this note.



* 52

ALEXANDRE IACOVLEFF (1887-1938)

A dancer in Spanish costume

with artist's chop marks (lower right); stamped 'Atelier/lacovleff' (on the reverse) sanguine and charcoal on paper laid down on board 68½ x 35½ in. (174 x 92.7 cm.)

£400,000-600,000

\$560,000-840,000 €460.000-680.000

PROVENANCE:

The Property of a Russian Nobleman; Sotheby's, London, 15 December 1995, lot 328.

Acquired at the above sale by the present owner.

I ITERATURE:

Exhibition catalogue, A Time to Gather... Russian Art From Foreign Private Collections, Italy, 2007, illustrated p. 22.

A. Purvis, et al., *The Ballets Russes and the Art of Design,* New York, 2009, illustrated p. 65, listed p. 64.

A large-scale, life-sized figure, with gracefully posed arms and confident gaze, Alexandre lacovleff's dancer is a model of elegance, form and charisma. The contrast between her smooth sanguine skin and the inky black of the floral-patterned lace, luxuriously draping down from the mantilla and delicately overlaying the voluminous skirt, deepens the immediate impact of the work – the model becomes a statue, a goddess-like figure to be admired.

A dancer in Spanish costume invites comparisons with lacovleff's remarkable life-size portraits in oil, such as Portrait of Roberto Montenegro, The Violinist (both dated 1915, State Russian Museum, St Petersburg) and, of course, his Portrait of Vera Shukhaeva (1921, Centre Pompidou, Paris). However, lacovleff is perhaps best-known for the superb draftsmanship evident in his works on paper using sanguine and charcoal. His precise and swiftly executed portraits of the native peoples he encountered during the Citroën Croisière Noire and Croisière Jaune expeditions in 1924-25 and 1931-2 respectively, are notable for their high artistic merit, in addition to their value as ethnographic records. A dancer in Spanish costume, a rare example of lacovleff's grand portraiture in private hands, epitomises lacovleff's distinctive blend of Russian Neo-Classicism with a stylised Art Deco sensibility.

Husband to a ballerina, lacovleff was drawn to dancers as well as their performances, which often became the subject of his compositions. In the absence of a conclusive catalogue raisonné, it has not been possible to verify the identity of the model depicted in *A dancer in Spanish costume*; however, it is highly likely that the inspiration was Anna Pavlova (1881–1931), one of the most iconic ballerinas of all time.

Like his close friend and collaborator, Vasily Shukhaev (1887-1973), Alexandre lacovleff also painted Pavlova's portrait in the early 1920s (Portrait of Anna Pavlova, 1924, State Tretyakov Gallery, Moscow), and the pair grew very close, spending time together in the spa town of Salsomaggiore in Italy. In addition to the unquestionable likeness of the model in *A dancer in Spanish costume* to Pavlova, particularly evident in the soft corners of the model's mouth and the line of her jaw, it is interesting to note that the Spanish costume would have had a particular significance to Pavlova during this period.

Don Quixote, the ballet in four acts and eight scenes originally choreographed by Marius Petipa to the music of Ludwig Minkus, was first introduced to the West by Anna Pavlova's company in September 1924 when she danced in a two-act abridgement at the Royal Opera House in London. Appearing as Kitri/Dulcinea (fig. 1), her performance 'stirred to enthusiasm alike the representative audience that filled the [...] stalls and boxes, almost in Grand Season manner, and the zealous shrieking sisterhood of flappers that thronged the slips and gallery. It was truly a stirring night, starting triumphantly a season...' (The Stage, London, 11 September 1924, p. 8).

The highlight of Pavlova's performance in *Don Quixote* would have been Kitri's final-act solo with a fan, a dance originally created for Matilda Kshesinskaya (1872-1971) by choreographer Aleksandr Gorsky (1871-1924) when he restaged Petipa's work in 1900. The Kitri variation in Acte III is the focal point of the ballet; with a fluttering fan and intricate pointework, this demanding solo allows the dancer to fully express her talent and individuality. lacovleff's *A dancer in Spanish costume* embodies the elegance, grace and flair that is captured precisely in this balletic moment.s.



Fig. 1: Anna Pavlova (1881-1931), Covent Garden.





* 53 **BORIS ANISFELD (1878-1973)**

signed and numbered 'Boris Anisfeld 1/9' (on the base) bronze 33% in. (85.4 cm.) high

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

PROVENANCE:

Family of the artist. Acquired from the above by the present owner.

Possibly, Chicago, Gilman Galleries, Russian Paintings, Designs for Theatre Sets and Costumes, 4 December 1981-31 January 1982. St Petersburg, State Russian Museum; and Moscow, Tsaritsyno Museum, A Time to Gather... Russian Art From Foreign Private Collections, February-July 2008, no. 138.

LITERATURE:

Probably, Exhibition catalogue, Retrospective Exhibition of Works by Boris Anisfeld, Chicago, 1958, illustrated p. [8].

E. Lingenauber, O. Sugrobova-Roth and C. Chatfield-Taylor, Boris Anisfeld: catalogue raisonné, Düsseldorf, 2011, illustrated p. 302, no. S013. Exhibition catalogue, A Time to Gather... Russian Art From Foreign Private Collections, Italy, 2007, p. 198, no. 138, illustrated p. 199.

We are grateful to Charles Chatfield-Taylor, the grandson of the artist, for his assistance in cataloguing the present work.



*54

BORIS ANISFELD (1878-1973)

A lady with the background of a city

signed 'Boris Anisfeld' (lower left); inscribed with dimensions and dated '30' (on the reverse) oil on canvas $33\%\times30\%$ in. (84.1 x 76.5 cm.) Painted in 1930

£50,000-70,000

\$70,000-98,000 €58,000-80,000

PROVENANCE:

Family of the artist.

Acquired from the above by the present owner.

EXHIBITED

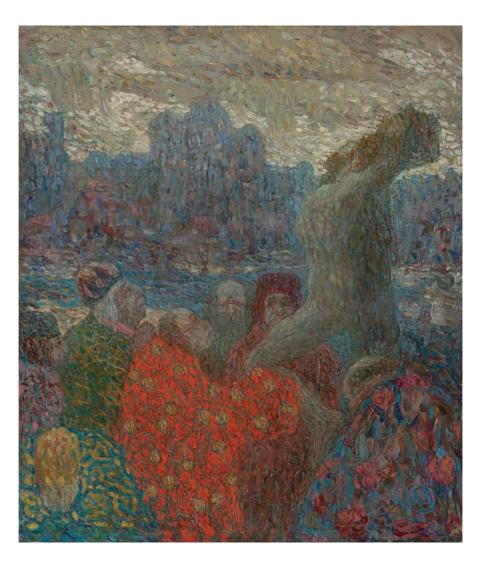
Chicago, Art Institute, *Retrospective Exhibition of Works by Boris Anisfeld*, 8 May-8 June 1958, no. 81.

LITERATURE:

Exhibition catalogue, Retrospective Exhibition of Works by Boris Anisfeld, Chicago, 1958, listed p. [20], no. 81.

E. Lingenauber, O. Sugrobova-Roth and C. Chatfield-Taylor, *Boris Anisfeld: Catalogue raisonné*, Dusselfdorf, 2001, illustrated p. 158, no. P395. Exhibition catalogue, *A Time to Gather... Russian Art From Foreign Private Collections*, Italy, 2007, illustrated p. 21.

We are grateful to Charles Chatfield-Taylor, the grandson of the artist, for his assistance in cataloguing the present work.



λ*55

NIKOLAI MILIOTI (1874-1962)

Allegorical Crucifixion

signed with artist's monogram (lower right) oil on board 12% x 11% in. (32.8×28.4 cm.)

£20,000-30,000

\$28,000-42,000 €23,000-34,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 June 1995, lot 61.

Acquired at the above sale by the present owner.

EXHIBITED:

St Petersburg, State Russian Museum; and Moscow, Tsaritsyno Museum, A Time to Gather... Russian Art From Foreign Private Collections, February-July 2008, no. 97.

LITERATURE:

Exhibition catalogue, A Time to Gather... Russian Art From Foreign Private Collections, Italy, 2007, illustrated p. 145, no. 97.

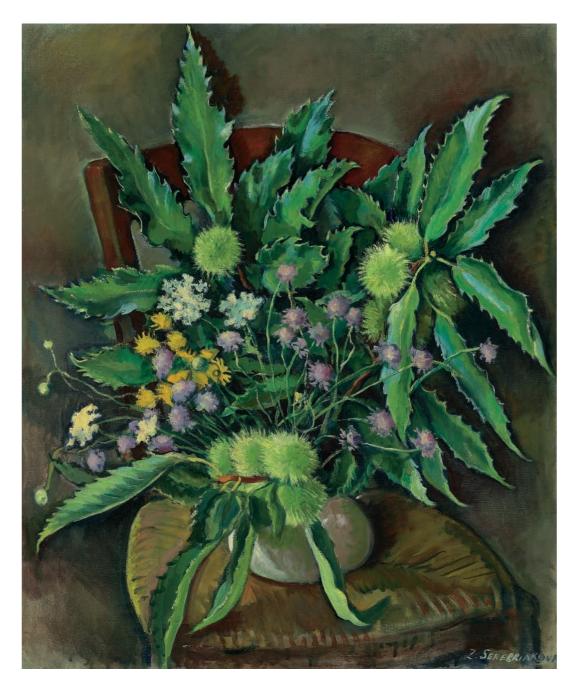
Allegorical Crucifixion is central to our understanding of Russian symbolism. Milioti's interpretation of the subject of the crucifixion of Christ has resulted in a highly individual composition, which simultaneously echoes the poeticism of works by artists in the 'Golubaia Rose [Blue Rose]' group, the symbolist artist association in Moscow active between 1906 and 1908. This group, in particular, looked towards the religious sources of spiritual reality, which very were often ignored throughout the course of Soviet art history. Furthermore, they considered the human soul to be the most important aspect of life, worthy of acting as independent subjects of a composition, represented through allegory.

Milioti's painting brings together two central moments in the history of Christianity – the redemptive sacrifice of the crucifixion and the birth of Christ, the latter of which is symbolised by the presence of the three Magi. Milioti successfully imbues his composition with a sense of religious tenderness, temporal fantasy and fairy-tale, whilst at the same time exploring the poetic principles of constructing an art work in which the emotional state of the soul plays a dominant role. Significantly, *Allegorical Crucifixion* reflects the tendency towards independent thematic interpretation and

visual dramatisation, both of which are commonly practiced by the Russian symbolist painters of the artist's generation, including Vasily Denisov (1862-1921), and, to a certain extent, Pavel Kuznetsov (1878-1968). This deep exploration into religion is evident, too, in the iconography of the artist's early symbolist works depicting surreal gardens of paradise.

It is interesting to note that, although the semantic (for example a study for *Lamentation*, 1907) and pictorial features are characteristic of the mid-1900s, *Allegorical Crucifixion* anticipates a subject matter that Milioti increasingly turned towards in the 1910s which was ever more characterised by eschatology and tragedy. To these ends, the artist's palette became simultaneously more muted and intense. The colour scheme in the present work is dominated by lilac-azure hues. The combination of this palette and his fluid brushstrokes is reminiscent of works of Mikhail Vrubel (1856-1910) and Victor Borisov-Musatov (1870-1905), and is entirely consonant with Milioti's paintings of the 1900s.

We are grateful to Dr Olga Davydova, Leading Research Fellow at the Scientific Research Institute of Theory and History of Arts of the Russian Academy of Arts, Moscow, for providing this catalogue note.



PROPERTY FROM AN IMPORTANT COLLECTION, SWITZERLAND

λ*56

ZINAIDA SEREBRIAKOVA (1884-1967)

Still life with sweet chestnut, field scabious, ground elder and black salsify

signed 'Z. Serebriakova' (lower right) oil on canvas $28\% \times 21\%$ in. (73 x 60 cm.)

£80,000-120,000

\$120,000-170,000 €92,000-140,000

PROVENANCE:

From an important private collection, France; Sotheby's, London, 12 June 2007, lot 97.

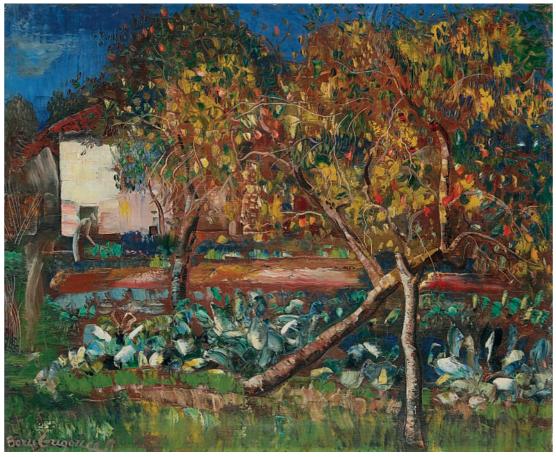
Acquired at the above sale by the present owner. $% \label{eq:continuous} % \$

LITERATURE:

P. Pavlinov, Zinaida Serebriakova. Mir ee iskusstva [The world of her art], Moscow, 2017, illustrated p. 345.

During the 1930s in France, Serebriakova painted many floral bouquets, for which she carefully selected flowers and plants in order to achieve harmonious visual combinations. Her choice of sweet chestnuts in this still life is not accidental: the plant's sharp leaves and thorns symbolise the difficulties endured by the artist in emigration. Other notable floral still life paintings by the artist include *A Corner of a Garden*, 1910, Chuvash State Art Museum, and *Basket with flowers*, 1934, Foundation Serebriakoff, Paris, amongst others.

We are grateful to Pavel Pavlinov and Ekaterina Lanceray of the Zinaida Serebriakova Foundation for their assistance in cataloguing this painting.



57

* 57 BORIS GRIGORIEV (1886-1939)

Chilean landscape signed 'Boris Grigoriev' (lower left) oil on canvas 231/4 x 28 in. (59.1 x 71.2 cm.) Painted circa 1928

£50,000-70,000

\$70.000-98.000 €58,000-80,000

PROVENANCE:

A gift from the artist to Vladimir Bashkirov (1885-1969), circa 28 April 1933 (label on the reverse). Anonymous sale; Christie's, London, 13-14 December 1994, lot 422.

Acquired at the above sale by the present owner.

We are grateful to Dr Tamara Galeeva, Senior Lecturer at the Ural State University, Ekaterinburg, for her assistance in cataloguing the present lot.





λ*58

[ANNENKOV, Yuri (1889-1974)]— COURTHION, Pierre. Georges Annenkoff. Paris, Chronique du jour, [1930].

A PRESENTATION COPY, INSCRIBED BY ANNENKOV TO WASSILY DE BASIL (1888-1951) on the title page: 'To Vasily Grigorievich de Basil/on the day of our encounter/with my best wishes/G. Annenkoff/Paris 1933'. Quarto (286 x 235 mm). First numbered edition; (1%51). A reference on the works of Russian artist Yuri Annenkov, with illustrations; including one handcolored in gouache and one etching; each initialed and numbered in pencil '12/65' 'g.a.' along lower

[With]: Three other works illustrated by Annenkov: CHERONNET, Louis. Extra-muros. Preface by Jules Romains. Paris, Au Sans Pareil (1929). Numbered Edition. 221 / 270; with frontispiece and 25 lithographed plates by Annenkov, some uncut; - L'ABBÉ DE CHOISY. Histoire de Madame la Cometesse des Barres à Madame la Marquise de Lambert. Paris, Aux Éditions Des Quatre Vents, (1945); suite libre with 9 lithographs by Annenkov; - L'ABBÉ DE CHOISY. Histoire de Madame de Sancy. Paris, Aux Éditions Des Quatre Vents, (1946); one frontispiece and 10 full-page colour illustrations and suite libre with 9 lithographs by Annenkov.

£5.000-7.000

\$7,000-9,800 €5,800-8,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ*59

YURI ANNENKOV (1889-1974)

Les Bouteilles

signed 'G. Annenkoff.' (lower right) oil on canvas $39\frac{1}{2} \times 29\frac{1}{6}$ in. (104×73.2 cm.) Painted in 1930

£40,000-60,000

\$56,000-84,000 €46,000-68,000

PROVENANCE:

Collection of Mr and Mrs Herbert A. Speiser, Philadelphia (label attached to the stretcher).
By descent to the present owner.

LITERATURE:

P. Courthion, *Georges Annenkoff*, Paris, 1930, illustrated p. [93], pl. 30, listed p. [98] no. 17.

We would like to thank Dr Irina Obuchowa-Zelinska, author of numerous publications on Annenkov, for her assistance in cataloguing the present lot.



60



ALEXANDER ROUBTZOFF (1884-1949)

Richelieu-Drouot

signed, inscribed and dated 'A. Roubtzoff/Paris 1936/Oct.-Nov.' (lower left) oil on canvas $25\% \times 36\%$ in. (64.8 x 92 cm.)

£30,000-40,000

\$42,000-56,000 €35,000-46,000

EXHIBITED:

Paris, Pavillon des Salons, Esplanade des Invalides, 48me Exposition Société des Artistes Indépendants, 5 March-4 April 1937, no. 2747.

LITERATURE:

Exhibition catalogue, 48me Exposition Société des Artistes Indépendants, Paris, 1937, listed p. 187, no. 2747.

PROPERTY FROM A PRIVATE COLLECTION, GENEVA

61

ARNOLD LAKHOVSKY (1880-1937)

Pskov

signed 'Arnold Lakhovsky' (lower left); further signed, inscribed with title, inscribed and numbered 'A. Lakhovsky/11, rue de Sablons/Paris/N3' (on the reverse) oil on canvas

23% x 28% in. (60.5 x 73 cm.)

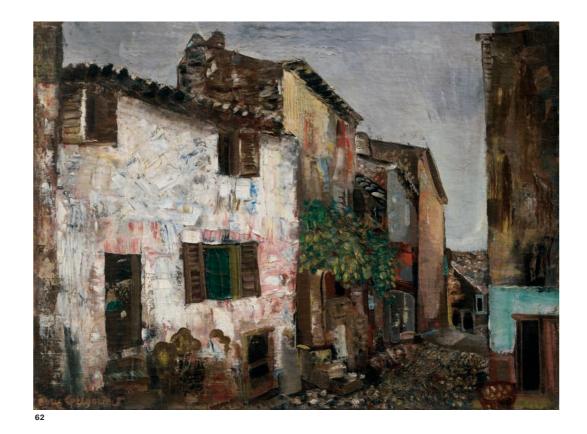
£4,000-6,000

\$5,600-8,400 €4,600-6,800

PROVENANCE:

Acquired from the artist by the grandfather of the present owner in Paris in the 1920s.





PROPERTY FROM A PRIVATE COLLECTION, ARGENTINA

* 62

BORIS GRIGORIEV (1886-1939)

Cagnes-sur-Mer

signed 'Boris Grigoriev' (lower left) oil on canvas 21% x 28% in. (53.8 x 73 cm.) Painted in the early 1930s

£30,000-50,000

\$42,000-70,000 €35,000-57,000

PROVENANCE:

A gift from the artist to Manuel Rojas-Silveyra (1884-1956), circa 1936. By descent to the present owner.

We are grateful to Dr Tamara Galeeva, Senior Lecturer at the Ural State University, Ekaterinburg, for her assistance in cataloguing the present lot.

PROPERTY FROM A PRIVATE COLLECTION, GENEVA

63

ISSACHAR RYBACK (1897-1935)

Le vieux violoniste

signed 'l. Ryback' (lower right); further signed and inscribed 'l. Ryback/32 rue de l'Orne/Paris XV' (on the reverse) oil on canvas $32\% \times 21\%$ in. $(83 \times 55$ cm.)

£12,000-18,000

\$17,000-25,000 €14,000-21,000

PROVENANCE

Acquired from the artist by the grandfather of the present owner in Paris in the 1920s.



63

ALEXANDRE BENOIS COSTUME DESIGNS FOR LA BOHÈME (LOTS 64-69)

On 12th June 1946, the Cambridge London Opera Company presented their production of the celebrated four-part opera La bohème by Giacomo Puccini (1858-1924). The opera was performed at the Cambridge Theatre in London and was produced by Dino Borgioli (1891-1960). Borgioli's production comprised an essentially traditional take on Puccini's original composition but with certain novel reworkings which were positively received by critics. His scenery and costumes, created by the official décor and costume designer Alexandre Benois, were particularly lauded. The performance raised in excess of £2,500 for the Returned British Prisoners of War Association and was enjoyed by Princess Elizabeth, the future Queen Elizabeth II. On 19th April 1948, to the great excitement of those involved, the opera was broadcast on the BBC in the first ever operatic televising at the Cambridge Theatre.

The owner of both the opera company and the theatre that staged Borgioli's production was the successful Crimean impresario Jay Pomeroy (Joseph Pomeranz), who had originally made his fortune in the whisky business. Both during the Second World War and in its immediate aftermath, he played a significant part in enlivening London's cultural scene. Between the years 1946 and 1948 he orchestrated numerous Italian operas, which posed a direct challenge to Covent Garden Opera House and which were frequently considered to be of superior musical and theatrical quality.

Pomeroy commissioned these impressive costume designs specifically for Borgioli's *La bohème*. The works remained in his private collection until the 1960s when they were acquired by Pomeroy's friends, Barnett and Sylvia Shine.







Programme for *La bohème*, Cambridge Theatre, 1946



PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE

λ64

ALEXANDRE BENOIS (1870-1960)

Six costume designs for 'La bohème'

four signed with initials 'AB', one signed 'Alex/Benois', all inscribed with production details and numbered pencil, watercolour, gouache and ink on paper; two framed as one $9\% \times 6\%$ in. (24.2 x 16 cm.) Executed in 1946

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

PROVENANCE:

Jay Pomeroy (1895-1955), London. Acquired from the above by Barnett and Sylvia Shine in London in the 1960s. By descent to the present owners. PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE

λ65

ALEXANDRE BENOIS (1870-1960)

Six costume designs for 'La bohème'

four signed 'AB.', one signed and dated 'Alexandre/Benois/1946', all inscribed with production details and numbered pencil, coloured pencil, watercolour, gouache and ink on paper; four framed as one $9\frac{1}{2} \times 6\frac{1}{4}$ in. (24.2 x 16 cm.) and slightly smaller

9% x 6% in. (24.2 x 16 cm.) and slightly smaller Executed in 1946

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

(6)

PROVENANCE:

Jay Pomeroy (1895-1955), London. Acquired from the above by Barnett and Sylvia Shine in London in the 1960s. By descent to the present owners.





PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE

λ66

ALEXANDRE BENOIS (1870-1960)

Six costume designs for 'La bohème'

four signed with initials 'AB.', one signed 'Alexandre/Benois', one signed and dated 'Alexandre/Benois/1946', all inscribed with production details and numbered

pencil, watercolour, gouache and ink on paper; two framed as one 11½ x 8% in. (28.5 x 20.6 cm.) and smaller Executed in 1946

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

PROVENANCE:

Jay Pomeroy (1895-1955), London. Acquired from the above by Barnett and Sylvia Shine in London in the 1960s. By descent to the present owners. PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE

λ 67

ALEXANDRE BENOIS (1870-1960)

Six costume designs for 'La bohème'

three signed with initials 'AB.', one signed 'Alexandre/Benois', one signed and dated 'A Benois 1946', one signed and dated 'Alexandre/Benois/1946', all inscribed with production details and numbered pencil, watercolour, gouache and ink on paper; four framed as one 9% x 6% in. (24.2 x 16 cm.) and slightly smaller Executed in 1946

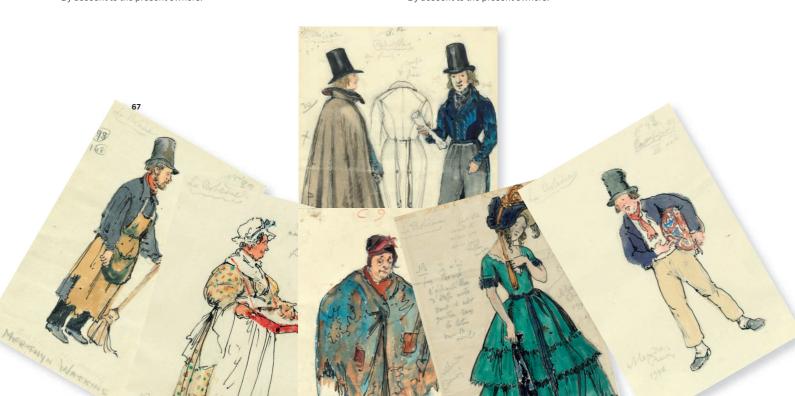
£5,000-7,000 \$7,000-9,800 €5,800-8,000

(6)

PROVENANCE:

Jay Pomeroy (1895-1955), London.

Acquired from the above by Barnett and Sylvia Shine in London in the 1960s. By descent to the present owners.





PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE

λ68

ALEXANDRE BENOIS (1870-1960)

Six costume designs for 'La bohème'

all signed with initials 'AB.', inscribed with production details and numbered pencil, watercolour, gouache and ink on paper 9% x 6% in. (24.2 x 16 cm.) and slightly smaller Executed in 1946

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

PROVENANCE:

Jay Pomeroy (1895-1955), London. Acquired from the above by Barnett and Sylvia Shine in London in the 1960s. By descent to the present owners. PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE

λ69

ALEXANDRE BENOIS (1870-1960)

Six costume designs for 'La bohème'

five signed with initials 'AB.', one signed A Benois', all inscribed with production details and numbered

pencil, watercolour, gouache and ink on paper; four framed as one 9% x 6% in. (24.2 x 16 cm.) and slightly smaller

Executed in 1946 (6)

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

PROVENANCE:

Jay Pomeroy (1895-1955), London.

Acquired from the above by Barnett and Sylvia Shine in London in the 1960s. By descent to the present owners.





PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

* 70

LÉON BAKST (1866-1924)

Costume design for 'Les Femmes de Bonne Humeur': Niccolo signed and dated 'Bakst/1917' (lower left), inscribed with title (upper right) pencil, watercolour and gouache, heightened with silver, on paper $19\% \times 13$ in. $(49 \times 33$ cm.)

£30,000-50,000

\$42,000-70,000 €35,000-57,000

PROVENANCE:

Jacques Blumenthal, Paris; Sotheby's, New York, 15 December 1977, lot 39. Acquired at the above sale by the late owner.

LITERATURE

A. Levinson, *Bakst: A Story of the Artist's Life*, 1923, illustrated, p. 120. C. Spencer, *Leon Bakst*, 1973, illustrated p. 124, listed p. 233, no. 108. A. Levinson, *Zum Ruhme des Balletts. Léon Bakst in Wort und Bild*, Dortmund, 1983, illustrated p. 120.



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

* 71

LÉON BAKST (1866-1924)

Costume design for 'Les Femmes de Bonne Humeur': Silvestra signed and dated 'Bakst/16' (lower right), inscribed with title (upper left) pencil, watercolour and gouache, heightened with silver and gold, on paper $19\% \times 12\%$ in. $(49 \times 32.6$ cm.)

£40,000-60,000

\$56,000-84,000 €46,000-68,000

PROVENANCE

Mrs John Alden Carpenter (née Winterbotham), Chicago (1876-1931). A gift from the above to 'The Casino', Chicago, in the 1920s. Anonymous sale; Sotheby's, New York, 24 November 1978, lot 58. Acquired at the above sale by the late owner.



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

*72

LÉON BAKST (1866-1924)

Costume design for 'Les Femmes de Bonne Humeur': Battista en femme

signed and dated 'Bakst/1916' (lower right), inscribed with title (upper left) pencil, watercolour and gouache on paper 17% x 11% in. (45 x 29.5 cm.)

£30,000-50,000

\$42,000-70,000 €35,000-57,000

PROVENANCE:

Jacques Blumenthal, Paris; Sotheby's, New York, 15 December 1977, lot 40. Acquired at the above sale by the late owner.





73

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

λ* 73

ALEXANDRE BENOIS (1870-1960)

Voyageuses de première classe

signed with initials 'AB' (lower right), inscribed with title (upper right) and numbered 'II' (upper left) pencil, ink and watercolour on paper

8 x 6½ in. (20.3 x 43.2 cm.)

together with a costume design for 'Papillons' by studio of Léon Bakst (1866-1924) (2)

£1,500-2,500

\$2,100-3,500 €1,800-2,900

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 February 1986, lot 143. Acquired at the above sale by the late owner.

λ*74

ALEXANDRE BENOIS (1870-1960)

Tapestry design for Diane de Poitiers: Screen 1 signed 'Alexandre Benois', inscribed with title, dated 1934 and numbered '1247' (on the reverse) pencil, ink, watercolour and gouache on paper 12½ x 9¼ in. (32 x 23.3 cm.)

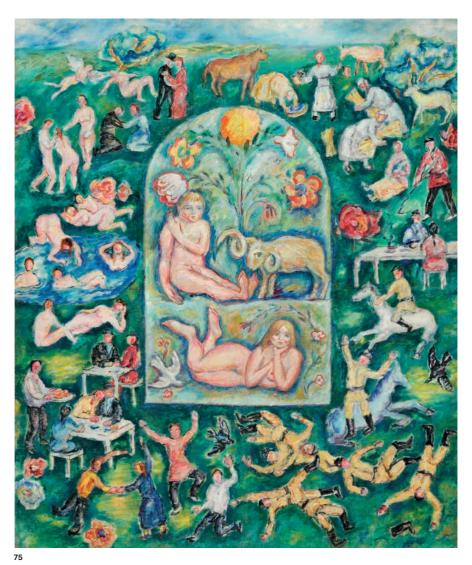
£6,000-8,000

\$8,400-11,000 €6,900-9,100

PROVENANCE

Family of the artist, until at least 1984 (inventory no. on the reverse). Anonymous sale; Sotheby's, London, 15 June 1995, lot 121. Acquired at the above sale by the present owner.





75MARIA SINIAKOVA (1898-1989)

Humankind

signed in Cyrillic 'M Siniakova' (lower right, incised) oil on canvas $39\% \times 32\%$ in. (100×83.5 cm.)

£20,000-30,000

\$28,000-42,000 €23,000-34,000

PROVENANCE:

Anna Gurdova-Timme (1877-1972), Leningrad. Professor Nikolai Kachalov (1883-1964), the brother-in-law of the above, Leningrad. By descent to Natalia Kachalova (1933-2002), St Petersburg.

Acquired from the descendants of the above by the present owner.

PROPERTY FROM AN IMPORTANT FRENCH COLLECTION

76

MARIA PRYMACHENKO (1909-1997)

Fifteen works depicting mythical animals and people

twelve signed in Cyrillic and dated '1940/Maria P.' (on the reverse); two signed in Cyrillic, inscribed in Ukrainian with title and dated '1940/Maria P' (on the reverse); one signed in Cyrillic and dated '1940/Maria' (on the reverse) pencil and gouache on paper

7% x 11% in. (20 x 28.8 cm.); unframed

(15)

£10,000-15,000

\$14,000-21,000 €12,000-17,000

PROVENANCE:

Acquired by Andrei Siniavski (1925-1997). By descent to the present owner.

Andrei Siniavski and his wife Maria Rozanova were passionate about Russian primitive and popular art, and travelled extensively within Russia from the late 50s. During this period, they met Maria Prymachenko, and Rozanova wrote a long article about her in the art magazine *Dekorativnoe Iskusstvo* [Decorative Arts] in 1965.

Prymachenko was a celebrated folk artist who was born in the Ukrainian village of Bolotnya, where she was to spend the rest of her life. In her art, she focused on drawing, embroidery and painting on ceramics. Her works are enigmatic, emotionally charged, and were often conceived from images that had appeared to her in dreams. Her visually arresting compositions frequently depict fantastical mythological beasts who, to Prymachenko, represent a synthesis of folk legend with the characters and traits of real-life people.

































PROPERTY FROM A NORTHEAST AMERICAN COLLECTION

* 77

GRIGORY GLUCKMANN (1898-1973)

Young girl seated signed 'GLUCKMANN' (lower right, incised) oil on panel 10% x 7½ in. (26.4 x 19 cm.)

£8,000-12,000

\$12,000-17,000 €9,200-14,000

PROVENANCE:

with Dalzell Hatfield Galleries, Los Angeles (label attached to the backboard). Acquired from the above by the present owner circa 1968.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

78

ALEKSEI HARLAMOFF (1840-1925)

Young beauty in a scarlet shawl signed and inscribed 'Harlamoff/à Jules Zébaume' (lower left) oil on canvas $10\% \times 8\%$ in. (27.4 x 22.5 cm.)

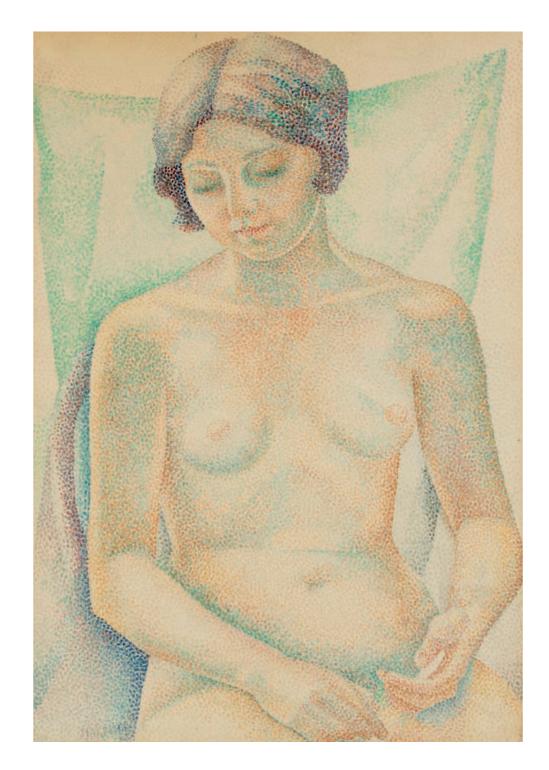
£20,000-30,000

\$28,000-42,000 €23,000-34,000

PROVENANCE:

Jules Zébaume, Paris (dedication on the obverse). Anonymous sale; Christie's, London, 4 October 1990, lot 175. Acquired at the above sale by the father of the present owner.

We are grateful to Eckart Lingenauber and Olga Sugrobova-Roth, who have confirmed the authenticity of the present painting based on photographs.



PROPERTY FROM THE COLLECTION OF DR. ARTHUR AND HOPE S. MILLER

λ*79

MARIA MAREVNA (1892-1984)

Seated nude

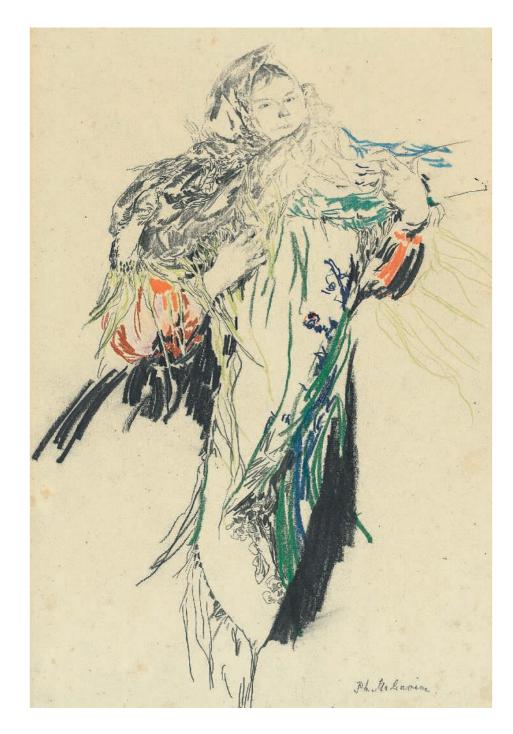
signed 'Marevna' (lower left) pencil and watercolour on paper laid down on card 25½ x 17½ in. (64.6 x 44 cm.)

£6,000-8,000

\$8,400-11,000 €6,900-9,100

PROVENANCE:

with Wildenstein & Company, New York. Acquired from the above 1962 by the late owner.



PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

*80

FILIPP MALIAVIN (1869-1940)

Young girl in a shawl signed 'Ph. Maliavine.' (lower right) pencil and crayon on paper 17½ x 11% in. (45 x 29.5 cm.)

£4,000-6,000

\$5,600-8,400 €4,600-6,800

PROVENANCE:

Acquired by the family of the present owner in New York, circa 1950.

81

FEDOT SYCHKOV (1870-1958)

Young girl in the snow

signed 'Sytchkoff' (lower left), further signed in Cyrillic and dated '1930' (lower right) oil on canvas 181/4 x 15 in. (46.2 x 38.4 cm.)

£20,000-30,000

\$28,000-42,000 €23,000-34,000

PROVENANCE:

Acquired by the grandfather of the present owner in France before 1960s.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

82

NIKOLAI KHARITONOV (1880-1944)

Country gathering

signed in Cyrillic and dated 'N. Kharitonov/14.' (lower right) oil on canvas 781/4 x 109% in. (199.5 x 278 cm.) Painted in 1914

£10,000-15,000

\$14,000-21,000 €12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, New York, 31 October 1990, lot 41. Acquired at the above sale by the father of the present owner.







PROPERTY OF A PRIVATE AMERICAN COLLECTOR

*83

PAUL MAK (1891-1967)

Elder with animals

signed and dated 'MAK./1953.' (lower left) gouache on paper $10\% \times 8$ in. (27.2 \times 20.3 cm.)

£3,000-5,000

\$4,200-7,000 €3,500-5,700

PROVENANCE:

Acquired by the present owner in New York circa 2012.







* 84

PAUL MAK (1891-1967)

Two illustrations from E.T.A. Hoffmann's 'The Golden Pot'

one signed and dated 'MAK/1919.' (upper right); with partial inscription in Russian '...offmann/ [Gold]en Pot' (lower left) one pencil and ink on card; the other pencil and ink on paper

11 x 8 in. (28 x 20.3 cm.); 10¾ x 8 in. (27.3 x 20.3 cm.)

Executed circa 1918

\$1,400-2,100

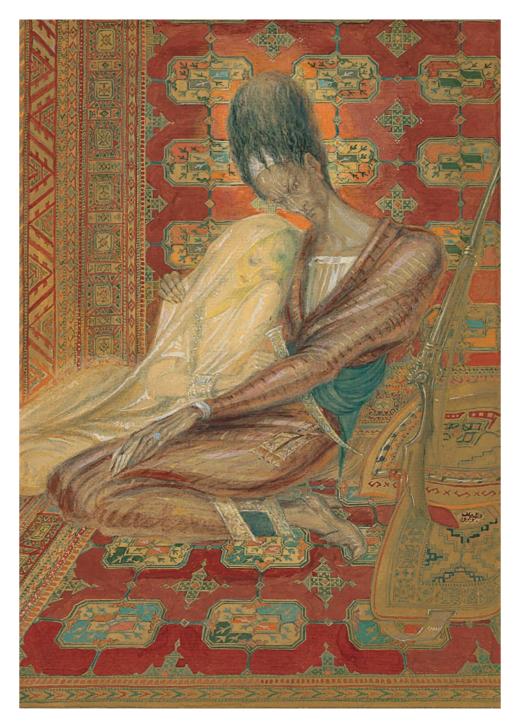
€1,200-1,700

(2)

PROVENANCE:

£1,000-1,500

Anonymous sale; Bloomsbury New York, 21 May 2008, lot 180. Acquired after the sale above by the present owner.



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

* 85

PAUL MAK (1891-1967)

The lovers

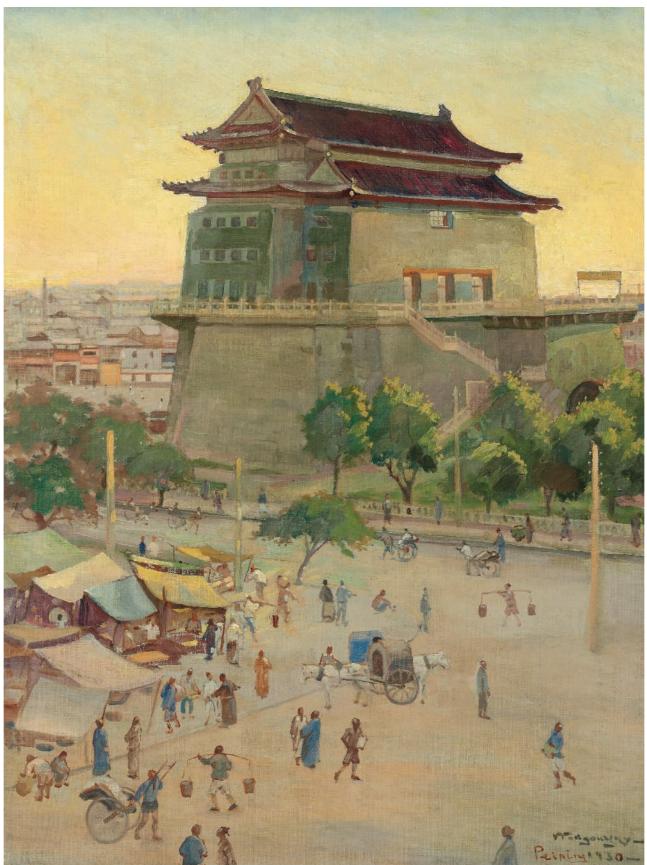
signed and dated 'MAK. 1955.' (lower right) pencil, watercolour and gouache, heightened with gold, on paper 12% x 9 in. (32.7 x 22.9 cm.)

£3,000-5,000

\$4,200-7,000 €3,500-5,700

PROVENANCE:

Acquired by the present owner in New York circa 2012.





86

VICTOR PODGOURSKY (1893-1969)

Peiping, Qianmen

signed, inscribed with title and dated 'V Podgoursky/1930' (lower right) oil on canvas

 $31\%\,x\,23\%$ in. (79.5 x 59.5 cm.)

£10,000-15,000 \$14,000-21,000 €12,000-17,000

* 87

ALEXANDRE IACOVLEFF (1887-1938)

An Intimate Concert in Huế, Indo-China signed and dated 'A. Jacovleff/1932' (lower left) tempera on canvas laid down on board 15½ x 22½ in. (38.8 x 56.5 cm.)

£12,000-18,000

\$17,000-25,000 €14,000-21,000

PROVENANCE:

Collection of George N. Richard, until at least 1946.

EXHIBITED:

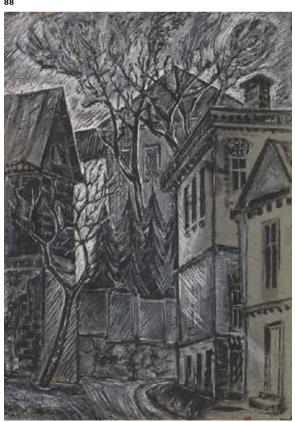
New York, The Grand Central Art Galleries, Memorial exhibition of the work of Alexandre lacovleff (1887-1938), 11-29 April 1939, no. 192.

LITERATURE:

Exhibition catalogue, Memorial exhibition of the work of Alexandre lacovleff (1887-1938), New York, 1939, illustrated p. [14], listed p. 26, no. 192. M. Birnbaum, Jacovleff and other artists, New York, 1946, listed p. xii, illustrated p. 35, pl. 6.







λ*88

MSTISLAV DOBUZHINSKY (1875-1957)

Two views of Kaunas, Lithuania

signed with artist's monogram ink and gouache, one with pencil, on board $16\frac{1}{2}$ x $12\frac{1}{2}$ in. (41.9 x 31.7 in.); $12\frac{1}{2}$ x 8 in. (31.7 x 20.3 cm.)

£6,000-8,000

\$8,400-11,000 €6,900-9,100

(2)

PROVENANCE:

Collection of Vsevolod Dobuzhinsky (1905-1988), New York (stamp on the reverse).

λ*89

MSTISLAV DOBUZHINSKY (1875-1957)

City Types (City Grimaces)

signed with artist's monogram and dated '1908/1919' (lower left) pencil, ink, watercolour and gouache on paper laid down on board 11% x 8½ in. (29.9 x 21.6 cm.) Executed in 1919

£6,000-8,000

\$8,400-11,000 €6,900-9,100

PROVENANCE:

with Raydon Gallery, New York. Acquired from the above by the present owner in 1996.



λ*90

ALEXANDRE BENOIS (1870-1960)

Illustration for 'The Bronze Horseman': The Imperial Theatre in flood signed in Cyrillic 'Aleksandr Benua.' (lower left) pencil and ink, heightened with white, on paper $9\% \times 12\%$ in. (24.7 x 32.5 cm.)

£8,000-12,000

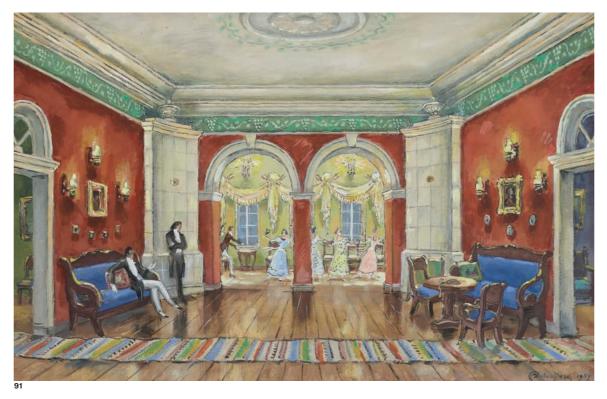
\$12,000-17,000 €9,200-14,000

PROVENANCE:

A gift from the artist to Mstislav Dobuzhinsky (1875-1957). Anonymous sale; Sotheby's, London, 16 June 1994, lot 1. Acquired at the above sale by the present owner.

LITERATURE:

 $Exhibition\ catalogue, \textit{A Time to Gather...}\ \textit{Russian Art From Foreign Private Collections}, \\ ltaly, 2007, \\ illustrated\ p.\ 27.$



JAHA TACHAPA

JAN HAYAN AND

MARTINE

SOMETHING MARTINE

MANAGEMENT

MANAGEMEN

PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ91

MSTISLAV DOBUZHINSKY (1875-1957)

Stage design for 'Eugene Onegin': Ball at the Larins

signed and dated 'M Doboujinsky 1937' (lower right); further signed in Cyrillic and inscribed in Russian with production details (on the reverse) pencil, ink and gouache on paper $12\frac{1}{2} \times 19\frac{1}{2}$ in. (31.7 x 49.7 cm.)

£4,000-6,000

\$5,600-8,400 €4,600-6,800

* 92

LÉON BAKST (1866-1924)

Costume design for 'Don Juan Refute': Don Gaspar

signed in Cyrillic 'L Bakst' (lower left); inscribed in Russian with title (upper left) and costume notes (centre right)

pencil, ink and gouache, heightened with gold, on paper $8\% \times 6\%$ in. (22.5 x 15.2 cm.)

£10,000-15,000

\$14,000-21,000 €12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 16 June 1994, lot 47. Acquired at the above sale by the present owner.

EXHIBITED

New York, Davis & Long, *Leon Bakst*, 2-26 February 1977, no. 3 (label on backboard). San Antonio, McNay Art Institute, *Bakst*, 15 March-17 April 1977 (label on backboard).

Tokyo, Metropolitan Teien Art Museum, A World of Stage: Russian Designs for Theater, Opera, and Dance, 17 April-28 October 2007, no. 108.

I ITERATURE:

Exhibition catalogue, A World of Stage: Russian Designs for Theater, Opera, and Dance, Tokyo, 2007, illustrated p. 111, no. 108.

LÉON BAKST (1866-1924)

Costume design for 'Hélène de Sparte': Menelaus

signed 'Bakst' (lower right); inscribed with production and costume notes (upper right) pencil, watercolour and gouache, heightened with gold, on paper $10\% \times 9\%$ in. (27 x 24.5 cm.) Executed in 1912

£12,000-15,000

\$17,000-21,000 €14,000-17,000

PROVENANCE:

Family of the artist.

Anonymous sale; Sotheby's London, 15 December 1977, lot 24B.

Parmenia Migel Ekstrom (1908-1989) Collection, New York.

with Julian Barran, London.

Acquired from the above by the present owner circa 1994.

EXHIBITED:

Tokyo, Metropolitan Teien Art Museum, A World of Stage: Russian Designs for Theater, Opera, and Dance, 17 April-28 October 2007, no. 8.

LITERATURE:

A. Schouvaloff, *Léon Bakst: The theatre art*, London, 1991, illustrated p. 133. Exhibition catalogue, *A World of Stage: Russian Designs for Theater, Opera, and Dance*, Tokyo, 2007, illustrated p. 42, no. 8. C. Spencer, *Bakst in Greece*, Athens, 2009, illustrated p. 157.

A. Purvis, et al., *The Ballets Russes and the Art of Design*, New York, 2009, illustrated p. 10, listed p. 11.



LÉON BAKST (1866-1924)

Costume design for 'Boutique fantasque': Un marin

signed 'Bakst' (lower right), further inscribed with title (upper left) pencil and watercolour on paper 19¼ x 13 in. (48.8 x 33 cm.)

£6,000-8,000

\$8,400-11,000 €6,900-9,100

LITERATURE:

L. Bakst, *Synthèse de l'oeuvre du Maître en 25 planches*, Paris, 1928, listed and illustrated pl. 18.







SÉRAPHIN SOUDBININE (1870-1944)

A bust depicting a young woman with braided hair

signed 'Soudbinin' (on the base) marble 16% in. (42.9 cm.) high Executed circa 1910s

£40.000-60.000

\$56,000-84,000 €46.000-68.000

PROVENANCE:

Anonymous sale; Hôtel des ventes de la Seine Paris, 28 June 2015, lot 315, sold as 'Buste de Anna Pavlova'. Acquired at the above sale by the present owner.

I ITERATURE:

E.S.Khmelnitskaya, *Serafim Sud'binin - na perelome* epokh: ot oderna do ar deko, St Petersburg, 2010, illustrated p. 14, no. 18, listed p. 151.

We are grateful to Dr. Hab. Ekaterina Khmelnitskaya, Curator of Russian Porcelain at The State Hermitage Museum, St Petersburg,

for her assistance with cataloguing this lot.

A fascinating figure of the art world in his time, Séraphin Soudbinine led an adventurous and varied life. Following a period spent as a sailor on the Volga and later as an accomplished actor at the Moscow Art Theatre, Soudbinine developed a passionate interest in sculpture. On a trip to Paris Soudbinine met Auguste Rodin (1840-1917), an encounter that led to an apprenticeship in the French master's studio and Soudbinine becoming one of his favourite students. Soudbinine settled in France in 1904, quickly gaining an international reputation, exhibiting at the Salon d'Automne from 1905 and the Salon of the Société Nationale des Beaux-Arts from 1910. He made portraits of various talented artists and art patrons including Rodin himself, theatre director and producer Constantin Stanislavski (1863-1938), the opera singers Leonid Sobinov (1872-1934), Feodor Chaliapin (1873-1938), the writer Maxim Gorky (1868-1936), the composer and pianist Alexander Scriabin (1872-1915) and the Russian ballerina Anna Pavlova (1881-1931), among others. It had been suggested in the past that the present lot could be a portrait of Anna Pavlova.

*96

SAVELII SORIN (1878-1953)

Portrait of Tamara Karsavina (1885-1978)

signed in Cyrillic and dated twice 'S. Sorin 1915' (lower right) colour pencil, charcoal and pastel on paper laid down on board $22\% \times 17\%$ in. $(57 \times 43.3$ cm.)

£20,000-30,000

\$28,000-42,000 €23,000-34,000

PROVENANCE:

Estate of Mary Eitingon; Doyle, New York, 19 February 2003, lot 75. Acquired at the above sale by the present owner.

XHIBITED:

Tokyo, Metropolitan Teien Art Museum, *A World of Stage: Russian Designs for Theater, Opera, and Dance*, 17 April-28 October 2007, no. 184, incorrectly catalogued as 'Anna Pavlova'.

LITERATURE

Exhibition catalogue, A World of Stage: Russian Designs for Theater, Opera, and Dance, Tokyo, 2007, illustrated p. 164, no. 184, incorrectly identified as Anna Pavlova.

A. Purvis, et al., *The Ballets Russes and the Art of Design*, New York, 2009, illustrated p. 22, listed p. 23.

We are grateful to Vladimir Sorin, the grandson of the artist, for his assistance in cataloguing the present lot.





97

97

ELIZAVETA KRUGLIKOVA (1865-1941)

Dans les dunes

signed and dated 'E Krouglicoff 09' (lower right), inscribed with title (lower left) and further inscribed 'aquateinte' (lower centre) and 'Tirage en 20 ex./no. 4' (lower left); with inscription from Alexandre Djanchieff 'Ancienne collection A. Benois/Acquis de Mme Tcherkesseff' (on the reverse of the backboard) aquatint

17¾ x 24 in. (44.5 x 61 cm.) Executed in 1909

£2,000-3,000

\$2,800-4,200 €2,300-3,400

PROVENANCE:

Collection Alexandre Benois (1870-1960).
Acquired from Anne Benois-Tcherkessoff (1895-1984), daughter of the artist, by Alexandre Djanchieff in Paris in the 1970s.
By descent to the present owner.





* 98

SERGEI CHEKHONIN (1878-1936)

Two still lifes with vases of flowers

one signed 'Serge Tchekhonine' (lower right margin); further signed and inscribed in the plate 'Serge Tchekhonine Paris' (lower centre); the other signed 'Serge Tchekhonine' (lower right margin); further signed in the plate 'Serge Tchekhonine Paris' (in reverse, lower centre) hand-coloured lithographs one 25 ½ x 19 in. (65 x 48.5 cm.); the other 25 x 19 in. (63.5 x 48.5 cm.)

£4,000-6,000

\$5,600-8,400 €4,600-6,800

PROVENANCE:

Anonymous sale; Sotheby's, New York, 14 October 2015, lot 148.
Acquired by the present owner in New York circa 2015.





λ99

ALEXANDRE BENOIS (1870-1960)

A chalet in Kriens, Lucerne; and A Swiss landscape

the first signed 'Alexandre Benois' (lower left); further inscribed 'Kriens (Luzern)/17 IX/1936.' (lower right); the second signed and dated 'Alexandre Benois 1936' (lower right); further signed and numbered 'Alexandre Benois/N72' (on the reverse)

pencil, ink and watercolour on paper

the first 11% x 17 in. (29 x 43.2 cm.); the second 11½ x 17½ in. (28.8 x 44.4 cm.)(2)

£6,000-8,000

\$8,400-11,000 €6,900-9,100

PROVENANCE:

Family of the artist (inventory no. on the reverse).
By descent to Rémy Clément, the stepson of the artist,
Paris (inscription on the reverse).

Acquired from the above by the present owner in 1991 and 1992.



SERGEI SUDEIKIN (1882-1946)

Three Commedia dell'arte costume designs

each signed 'Soudeikine', inscribed in Russian with character and numbered pencil and gouache on board $16\% \times 10\%$ in. (41.3 x 27.4 cm.)

£8,000-12,000

\$12,000-17,000 €9,200-14,000

* 100

SERGEI SUDEIKIN (1882-1946)

Doll

signed 'Soudeikine' (lower left) pencil and gouache on paper laid down on board $12\% \times 10\%$ in. (32.8 x 27.8 cm.)

£6.000-8.000

\$8,400-11,000 €6,900-9,100

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 November 1984, lot 212. Anonymous sale; Christie's, South Kensington, 7 December 1998, lot 73. Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, Metropolitan Teien Art Museum, A World of Stage: Russian Designs for Theater, Opera, and Dance, 17 April-28 October 2007, no. 77.

LITERATURE:

Exhibition catalogue, A World of Stage: Russian Designs for Theater, Opera, and Dance, Tokyo, 2007, illustrated p. 95, no. 77.

PROVENANCE:

Property from a Deceased Estate; Christie's, London, 14 June 1995, lot 162. Acquired at the above by the present owner.

EXHIBITED

Captain: Tokyo, Metropolitan Teien Art Museum, A World of Stage: Russian Designs for Theater, Opera, and Dance, 17 April-28 October 2007, no. 78.

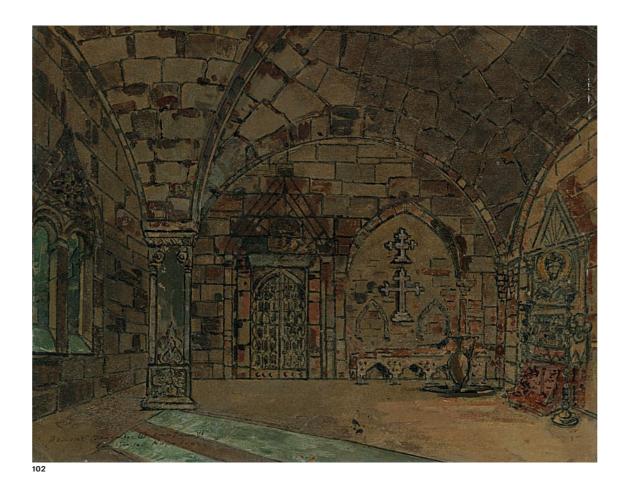
LITERATURE:

Captain: Exhibition catalogue, A World of Stage: Russian Designs for Theater, Opera, and Dance, Tokyo, 2007, illustrated p. 96, no. 78.









KONSTANTIN KOROVIN (1861-1939)

Set design for 'The Demon': Act III, Scene 6

signed in Cyrillic 'Konstantin Korovin' and inscribed in Russian with production details (lower left); further inscribed in Russian with stage plan (on the reverse) ink and gouache on board $12\%\,x\,16$ in. $(32\,x\,40.5$ cm.)

£7,000-9,000

\$9,800-13,000 €8,000-10,000

PROVENANCE:

Acquired by the present owner in 2015.

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION

λ *103

MIKHAIL LARIONOV (1881-1964)

Seated woman

signed, inscribed and dated 'A Sidney/M. Larionov./1902' (upper right) pencil, gouache, oil and gum arabic on prepared paper 11% x 8% in. (29.3 x 20.5 cm.)

£8,000-12,000

\$12,000-17,000 €9,200-14,000

PROVENANCE

with Leonard Hutton Galleries, New York (label on the backboard). with Heather James Fine Art, New York (label on the backboard). Acquired from the above by the present owner.





PAVEL TCHELITCHEW (1898-1957)

A New Year greeting: Three acrobats in feather headresses

signed and inscribed 'To dear Edward/a Merry Christmas/and Happy/ New Year/from Pavlik' (centre right); further inscribed and dated 'Weston/Noel 1938/Norwalk' (lower right) gouache on black paper 12% x 16% in. (32.7 x 41 cm.)

£5,000-7,000

\$7,000-9,800 €5,800-8,000

PROVENANCE:

The Edward James Collection; Christie's New York, 6 October 1988, lot 98. Sold to Benefit the Lee B. Anderson Memorial Foundation; Doyle New York, 19 September 2012, lot 1176.

Acquired at the above sale by the present owner.



λ * 105 CHANA ORLOFF (1888-1968)

Deux danseuses signed 'Orloff' (on base) European walnut

European walnut 31½ in. (79.1 cm.) high Executed circa 1914

£70,000-90,000

\$98,000-130,000 €80,000-100,000

PROVENANCE:

Collection of Madame G, Paris, by 1920. Sarah Lipska (1882-1973). Collection of Félix Marcilhac, Paris (label on base). Félix Marcilhac-Collection Privée; Sotheby's Paris, 11 March 2014, lot 249. Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Grand Palais, Société des Artistes Indépendants, XXXI Exposition, 28 January-29 February 1920, no. 3372. Saint-Etienne, Musée d'Art et Industrie, L'art dans les années 30 en France, 1979. Paris, Foundation de Coubertin, La Sculpture en taille directe en France, 1988.

LITERATURE:

Ary Justman, Réflexions poétique, Chana Orloff, reproductions de sculptures, Paris, 1917.
Exhibition catalogue, Société des Artistes Indépendants, XXXI Exposition, Paris, 1920, listed p. 130, no. 3372.
Haim Gamzu, Jean Cassou, Cécile Goldscheider and Germaine Coutard-Salmon, Chana Orloff, Turin, 1980, p. 34, pl. 11.
Félix Marcilhac, Chana Orloff, catalogue raisonné des sculptures, Paris, 1991, illustrated p. [23] & p. 204, no. 11.



PAVEL TCHELITCHEW (1898-1957)

Study for Green Venus

inscribed 'femme couchée dans le hamac' and with studio stamp (on the reverse) gouache on paper 19 ¾ x 25½ in. (50.1 x 64.8 cm.) Painted in 1928

£7,000-9,000

\$9,800-13,000 €8,000-10,000

PROVENANCE:

The Estate of Pavel Tchelitchew. with Richard Nathanson, London.
Acquired from the above by Alec B. Dawson, Esq.
Anonymous sale; Skinner Auctioneers, Boston,
19 September 2014, lot 655.
Acquired at the above sale by the present owner.

EXHIBITED:

London, The Alpine Club, A Selection of Paintings, Gouaches and Drawings arranged by Richard Nathanson, 18-30 March 1974, no. 38.





*107

PAVEL TCHELITCHEW (1898-1957)

Self-portrait

signed and dated 'P. Tchelitchew/30' (lower right); further signed 'Pavlik' (on the reverse) ink on paper $17\% \times 10\%$ in. (44.8 x 27 cm.) Executed in 1930

£7,000-9,000

\$9,800-13,000 €8,000-10,000

PROVENANCE:

Neo-Romantic and Surrealist Art from the Collection of Pierre Le-Tan; Sotheby's London, 25 October 1995, lot 96.
Acquired at the above sale by the present owner.

*108

PAVEL TCHELITCHEW (1898-1957)

Tchaikovsky

signed and dated 'P. Tchelitchew/1949 VIII' (lower left) pencil and colour pencil on paper $12 \times 8\frac{1}{2}$ in. (30.5 x 21.5 cm.)

£15,000-20,000

\$21,000-28,000 €18,000-23,000

PROVENANCE:

with Durlacher Bros., New York.

The Collection of Lloyd Wescott (1907-1990) and Barbara Harrison Wescott (1904-1977), Rosemont, New Jersey, until at least 1964.

Property of Sotheby's Parke-Bernet, Inc., New York; Sotheby's, New York, 23 June 1982, lot 146.

The Collection of Ruth and Charles Henri Ford; Sotheby's New York, 16 March 2011. lot 185.

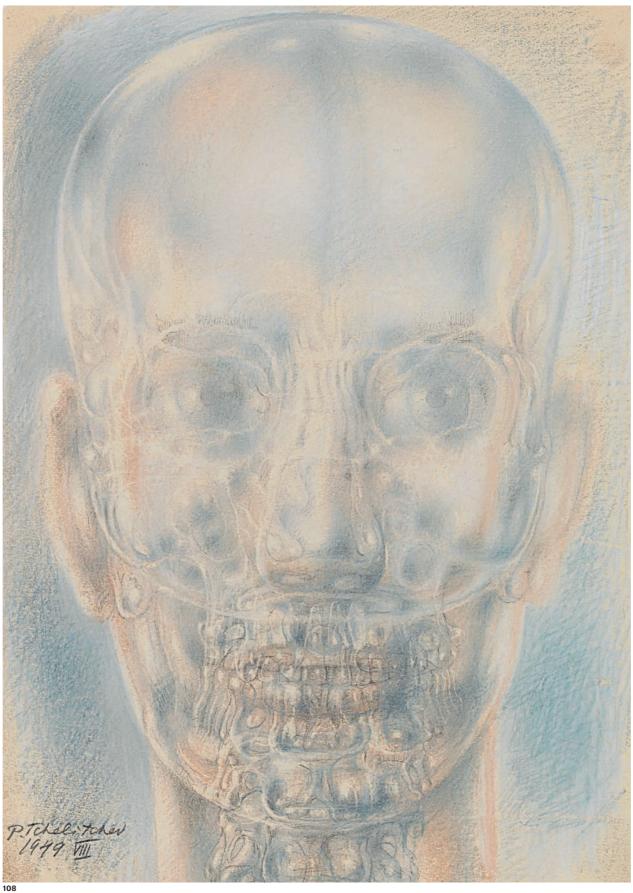
Acquired at the above sale by the present owner.

EXHIBITED

New York, Gallery of Modern Art, Pavel Tchelitchew, 20 March-9 April 1964, no. 301.

LITERATURE:

Exhibition catalogue, Pavel Tchelitchew, New York, 1964, p. 67, no. 301.





λ*109

OSCAR RABIN (B. 1928)

Self-portrait

signed and dated 'Oscar Rabine 1987' (lower right) pencil, oil and mixed media on canvas $23\% \times 32$ in. (60 x 81.3 cm.)

£10,000-15,000

\$14,000-21,000 €12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 23 April 2004, lot 125.

Acquired at the above sale by the present owner.





110

PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

λ*110

OSCAR RABIN (B. 1928)

Book no. 3

signed in Cyrillic and dated 'ORabin 69' (lower right); inscribed in Russian with title, further dated and numbered '1969 N413' (on the reverse) pencil and oil, heightened with gold and silver, on canvas

27¾ x 35½ in. (70.3 x 90 cm.)

£10,000-15,000

\$14,000-21,000 €12,000-17,000

PROVENANCE:

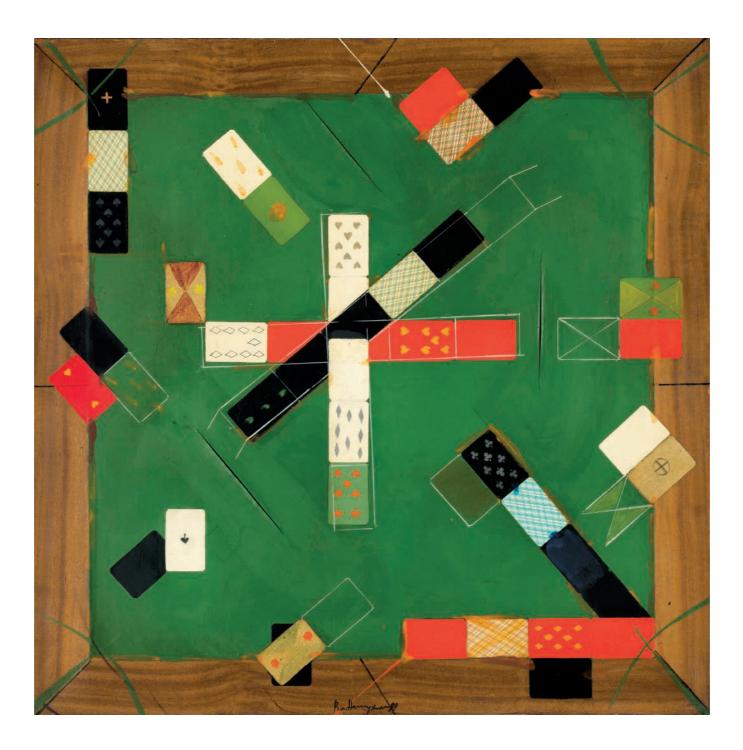
Acquired from the artist by Arthur M. Odum (1936-2017) and Marillyn K. 'Bitsy' Odum (1938-2011) in Moscow in 1969.

EXHIBITED:

Odessa, Ellen Noël Art Museum, Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum, February-March, 1990, no 16.

LITERATURE:

Exhibition catalogue, Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum, Odessa, Texas, 1990, listed no. 16 as 'Bible'.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

111

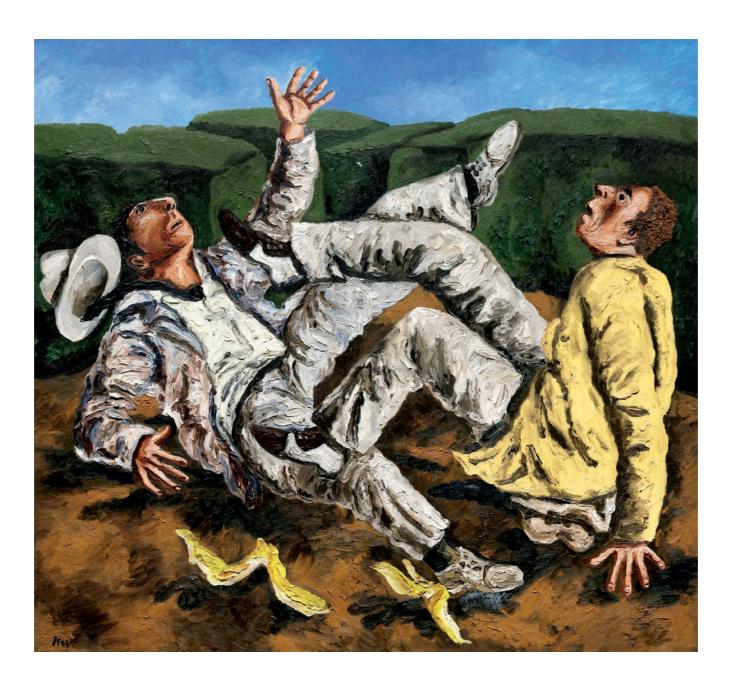
VLADIMIR NEMUKHIN (1925-2016)

Gambling table

signed in Cyrillic and dated 'VI. Nemukhin - 89' (lower centre) mixed media on canvas 39% x 39% in. (100.5 x 100.5 cm.) Painted in 1989

£30,000-50,000

\$42,000-70,000 €35,000-57,000



PROPERTY FROM A PRIVATE COLLECTION, LONDON

112

NATALYA NESTEROVA (B. 1944)

Le nombre des sots est infini

signed in Cyrillic 'Nest' (lower left); further signed in Cyrillic, inscribed with title in French and Russian and dated 'Nesterova N./1996' (on the reverse)

oil on canvas

 $51\frac{1}{4} \times 55\frac{1}{8}$ in. (130.2 x 140.2 cm.)

£8,000-12,000 \$12,000-17,000 €9,200-14,000

PROVENANCE

Acquired from the artist by the present owner in Moscow in 1997.

PROPERTY FROM THE COLLECTION OF ANNA-MARIA COLLOR

* 113

ANATOLY ZVEREV (1931-1986)

Two portraits of young women

the first signed in Cyrillic and dated 'A Zver/67' (upper right); the second signed in Cyrillic and dated 'A Zver 1969' (upper centre) the first oil on paper laid down on board; the second colour pencil and watercolour on paper the first $25 \times 17\%$ in. $(63.5 \times 43.8 \text{ cm.})$; the second $34\% \times 25\%$ in. $(88.5 \times 64.2 \text{ cm.})$

£5,000-7,000

Painted in 1967-1969

\$7,000-9,800 €5,800-8,000

(2)

PROVENANCE:

Acquired by Anna Maria Collor (1934-2011), the mother of the present owner, in Moscow in the 1970s.





113

PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

* 114

ANATOLY ZVEREV (1931-1986)

House and tree

oil with mixed media on canvas 39% x 35 in. (99.5 x 89 cm.) Painted in 1967

£5,000-7,000

\$7,000-9,800 €5,800-8,000

PROVENANCE

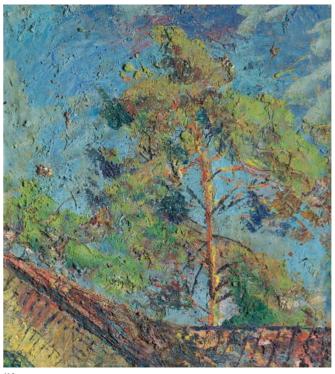
Acquired from the artist by Arthur M. Odum (1936-2017) and Marillyn K. 'Bitsy' Odum (1938-2011) in Moscow between 1967-1969.

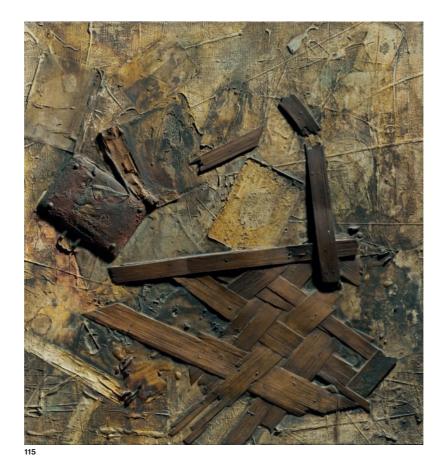
EXHIBITED:

Odessa, Ellen Noël Art Museum, *Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum*, February-March, 1990, no. 1.

LITERATURE

Exhibition catalogue, Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum, Odessa, Texas, 1990, listed no. 1.





PROPERTY FROM
THE COLLECTION OF ANNA-MARIA COLLOR

* 115

EVGENY RUKHIN (1943-1976)

Abstract composition

signed in Cyrillic and dated 'E. Rukhin 70' (lower right); further signed in Cyrillic and further dated 'E. Rukhin/1970' (on the reverse) acrylic and mixed media on canvas 29% x 27½ in. (74.5 x 70 cm.)

£7,000-9,000

\$9,800-13,000 €8,000-10,000

PROVENANCE:

Acquired by Anna Maria Collor (1934-2011), the mother of the present owner, in Moscow in the 1970s.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, SWITZERLAND

* 116

VLADIMIR NEMUKHIN (1925-2016)

Rooster card game

signed in Cyrillic and dated 'VI. Nemukhin 1968' (lower centre); inscribed in Russian with title (on the reverse) ink and gouache on paper $20\frac{1}{2} \times 15\frac{1}{2}$ in. (52.2 x 40 cm.)

£2,000-3,000

\$2,800-4,200 €2,300-3,400

PROVENANCE:

Formerly in the collection of the conductor Igor Markevitch (1912-1983), Geneva.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

117

VLADIMIR NEMUKHIN (1925-2016)

Brutto-Netto

signed in Cyrillic and dated 'VI. Nemukhin./1988' (lower centre) mixed media on board $27\% \times 31\%$ in. $(69.2 \times 79.5$ cm.)

£20,000-30,000

\$28,000-42,000 €23,000-34,000

PROVENANCE:

with Galerie Bargera, Cologne (label on the reverse).



118





119

PROPERTY FROM THE COLLECTION OF ANNA-MARIA COLLOR

* 118

VLADIMIR NEMUKHIN (1925-2016)

Tin opener

signed in Cyrillic and dated 'VI. Nemukhin-70' (lower centre); further signed in Cyrillic, inscribed in Russian with title and further dated 'VI: Nemukhin/Moscow/1970' (on the reverse) acrylic on canvas 33½ x 27% in. (69.6 x 85 cm.)

£8,000-12,000

\$12,000-17,000 €9,200-14,000

PROVENANCE:

Acquired by Anna Maria Collor (1934-2011), the mother of the present owner, in Moscow in the 1970s

PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

* 119

VLADIMIR YAKOVLEV (1934-1998)

Young boy; and Transparent boy

the first signed in Cyrillic and dated 'Yakovlev 68' (upper right); the second signed in Cyrillic and dated 'Yakovlev 69' (upper left) gouache on paper 33% x 24¼ in. (85.5 x 62 cm.)
Executed in 1968-1969

£5,000-7,000

\$7,000-9,800 €5,800-8,000

PROVENANCE:

Acquired from the artist by Arthur M. Odum (1936-2017) and Marillyn K. 'Bitsy' Odum (1938-2011) in Moscow in 1969.

EXHIBITED:

Odessa, Ellen Noël Art Museum, Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum, February-March, 1990, nos. 20 and 31.

LITERATURE:

Exhibition catalogue, Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum, Odessa, Texas, 1990, listed nos. 20 and 31.









PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

*120

VLADIMIR YAKOVLEV (1934-1998)

University Student; Flowers; Fish; and Daughter of the Minister of Transportation

each signed in Cyrillic and dated 'lakovlev 69' gouache on paper each 33% x 24 in. (85.5 x 61 cm.) Executed in 1969

£7,000-9,000

(4)

\$9,800-13,000 €8,000-10,000

PROVENANCE:

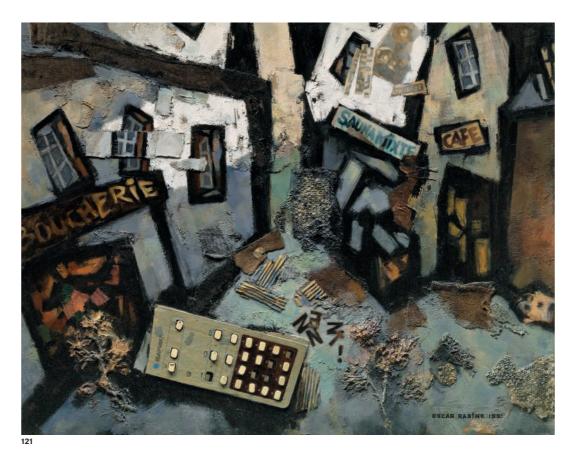
Acquired from the artist by Arthur M. Odum (1936-2017) and Marillyn K. "Bitsy" Odum (1938-2011) in Moscow in 1969.

EXHIBITED

Odessa, Ellen Noël Art Museum, Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum, February-March, 1990, nos. 21, 22, 28 and 32.

LITERATURE:

Exhibition catalogue, Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum, Odessa, Texas, 1990, listed nos. 21, 22, 28 and 32.



PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION

λ*121

OSCAR RABIN (B. 1928)

Prince Charles et Lady Di à Paris

signed and dated 'Oscar Rabine 1991' (lower right); inscribed with title in Russian and French, further dated and numbered '1991/1077' (on the reverse) pencil, oil and mixed media on canvas $44\% \times 57\%$ in. (114 x 146 cm.)

£8,000-12,000

\$12,000-17,000 €9.200-14.000



PROPERTY FROM THE ESTATE OF ARTHUR M. ODUM

* 122

VALENTIN VOROBIEV (B. 1938)

Procession

signed in Cyrillic 'Vorob'ev' (lower centre); further signed in Latin and Cyrillic, inscribed in Russian with title and dated 'Valia Vorobey/1968 Vorob'ev' (on the reverse) oil on canvas

33½ x 35½ in. (85.3 x 89.2 cm.)

£3,000-5,000

\$4,200-7,000 €3,500-5,700

PROVENANCE:

Acquired from the artist by Arthur M. Odum (1936-2017) and Marillyn K. 'Bitsy' Odum (1938-2011) in Moscow between 1968-1969.

EXHIBITED:

Odessa, Ellen Noël Art Museum, Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum, February-March, 1990, no 10.

LITERATURE:

Exhibition catalogue, Russian Paintings of the 1960s: Unofficial Soviet Paintings from the Collection of Mr. and Mrs. Arthur Odum, Odessa, Texas, 1990, listed no. 10.



PROPERTY FROM THE COLLECTION OF ANNA-MARIA COLLOR

*123

VLADIMIR NEMUKHIN (1925-2016)

Unfinished Patience game

signed in Cyrillic and dated 'VI Nemukhin-1970' (lower centre); further signed in Cyrillic, inscribed with title in Russian and further dated 'VI Nemukhin/Moscow 1970' (on the reverse) acrylic and mixed media on canvas $39\% \times 32\%$ in. $(99 \times 82$ cm.)

£15,000-25,000

\$21,000-35,000 €18,000-29,000

PROVENANCE

Acquired by Anna Maria Collor (1934-2011), the mother of the present owner, in Moscow in the 1970s.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, SWITZERLAND

*124

ANATOLY ZVEREV (1931-1986)

Self-portrait; three circus studies; and two other works on paper signed with Cyrillic initials and dated 'AZ/59' (lower left) charcoal on paper $15\% \times 10\%$ in. (39 x 25.7 cm.)

£5,000-7,000

\$7,000-9,800 €5,800-8,000

(6)

PROVENANCE:

Formerly in the collection of the conductor Igor Markevitch (1912-1983), Geneva.



















PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, SWITZERLAND

*125

ANATOLY ZVEREV (1931-1986)

Self-portrait; and four other works on paper gouache on paper signed with Cyrillic initials and dated 'AZ/55' (lower left) $23\% \times 16\%$ in. (59.5 x 41.5 cm.) Executed in 1955-1962

£5,000-7,000

7000 000

\$7,000-9,800 €5,800-8,000

PROVENANCE:

Formerly in the collection of the conductor Igor Markevitch (1912-1983), Geneva.

EXHIBITED:

Self-portrait

Probably, Geneva, Galerie Motte, Zverev. Peintures, gouaches, aquarelles, February-May 1965, no. 86.

LITERATURE:

Self-portrait

Probably, exhibition catalogue, *Zverev. Peintures, gouaches, aquarelles*, Geneva, 1965, listed p. 12, no. 86.

PRIVATE COLLECTION, NEW YORK

λ*126

OLEG TSELKOV (B. 1934)

Portrait of group with watermelon

signed in Cyrillic, inscribed in Russian and English with title, dated twice and numbered 'Oleg Tselkov/1963/l', further extensively inscribed in Russian with painting technique (on the reverse) oil on canvas laid down on panel $53\% \times 63$ in. (136 x 160 cm.)

£150.000-200.000

\$210,000-280,000 €180,000-230,000

The seller has indicated an intention to donate part of the proceeds of the sale to the Arthur Miller Foundation, a non-profit organization that works to bring quality and sustainable theatre education into public schools.

PROVENANCE:

Collection of the artist.

Acquired from the above by Arthur Miller (1915-2005).

By descent to the present owner.

EXHIBITED:

Venice, La Biennale di Venezia, 1977, no. 45 (label on the reverse).

LITERATURE:

E. Crispolti and G. Moncada, *La nuova arte sovietica: una prospettiva non ufficiale*, La Biennale di Venezia, Padua, 1977, illustrated and listed p. 153. 'Tret'ia volna [The third wave]', Paris, 1979, no. 5, illustrated on the cover, listed opposite the title page.

Y. Aleshkovsky et al., *Tselkov*, Milan, 1988, illustrated p. 41, listed pp. 40 & 297, no. 7.

P. Turine, Oleg Tselkov, Moscow, 2002, illustrated p. 25.

F. Komorav, L. Kashuk and O. Shikhireva, *Oleg Tselkov*, St Petersburg, 2004, illustrated p. 12.

One of the leading figures of Soviet unofficial art, Oleg Tselkov developed a distinguished and immediately recognisable artistic language, in spite of the constraints of the oppressive autocratic regime, and continued to mature in the Soviet Union and during his semi-forced immigration to France in 1977. As the artist recounts: 'I proved to myself and to others that even under totalitarian communist pressure one can preserve one's courage, individuality and do one's work in keeping with one's own preferences and taste. Although a whole system was created to prevent the appearance of individuals like me, not only I existed, but I had held out. And I was not the only one' (quoted in Y. Aleshkovsky et al., Tselkov, Milan, 1988, p. 293). Tselkov actively participated in the artistic life of the underground, however he rarely showed his works with his contemporaries at nonconformist exhibitions that would take place in private flats, research institutions and culture houses. He did not, for example, participate in the famous "bulldozer" exhibition nor in the following exhibition at "Izmailovo" in the 1970s.

Tselkov's artistic formation began with his enrolment at the Moscow Secondary School of Art, run by the Academy of Arts. Following graduation, he failed to pass the exams for the Surikov Art Institute and moved to Minsk to study at the Art Institute. The artist recounted that he experienced trouble there with the local authorities and was expelled. The following autumn he began his studies at the Repin Academy of Arts in Leningrad in 1954, which too led to expulsion. Finally, he was able to secure a place and successfully graduate from the Leningrad State Institute of Performing Arts, where he studied under an experimental theatre director Nikolay Akimov (1901-1968).

In several interviews Tselkov admits to a number of influences on his artistic language; in particular, Kazimir Malevich's works of the 1930s, Léger, Rembrandt, Bacon, Orozco, Rivera, and the Surrealists. The influence of the theatre has been equally significant.

The artist considers the year 1960 to be a turning point of his career; it marked the beginning of his first series of 'portrait' paintings, with deformed human faces, resembling masks appropriated from Commedia dell-arte and painted in vivid fluorescent colours, primarily on large-scale canvasses. They are portraits of 'unknown persons' according to the artist, yet on some level there is a certain resemblance, a certain familiarity, which leaves the viewer with a sense of the uncanny. In an interview during his 2004 exhibition with the State Russian Museum in St Petersburg he was quoted, 'I painted a kind of portrait; this was not a portrait of some definite person, but of everyone in one face, and awfully familiar'

The 1960s were also consistent with Khrushchev's 'thaw', which led to a certain relaxation of the intensity of the repression and censorship in the Soviet Union. During this time, American playwright Arthur Miller (1915-2005) travelled with his wife, the photographer Inge Morath (1923-2002) to Moscow. Miller was President of PEN International at the time, an international literary organisation formed to defend free expression and protect writers from oppression. Having always been committed to this cause, Arthur Miller had written and acted tirelessly against censorship.

Arthur Miller was one of the earliest and dedicated supporters of the outspoken and controversial poet Evgenii Evtushenko (1933-2017). He met with him in Moscow and through him was introduced to Oleg Tselkov.

In Ilia Falikov's 2014 biography, Evtushenko: Love story, in a chapter titled 'The Cut Watermelon' the famed poet describes this encounter between himself, Arthur Miller and Oleg Tselkov, in the latter's studio. Evtushenko had just returned from a censor with his famed poem 'Bratsk Station', which was about to be published. He showed the text riddled with red marks to Miller; 'When in 1964 in the studio of the artist Oleg Tselkov I showed Arthur Miller the layout of the poem, dotted with red pencils, he was shocked: How can you write in such conditions? What kind of people torment you in this way? I showed him the picture of Tselkov, where the smug creatures shredded the living body of a cut watermelon with knives'. (quoted in I. Falikov, Evtushenko: Love story, Moscow, 2014).

Tselkov's striking painting *Group portrait with watermelon* is a powerful example of the artist's way of presenting violence using tools of the theatre; incorporating the masks inherited from the Commedia dell'arte in this brightly coloured image, these dim, yet self-satisfied figures have impounded and slashed open the flesh of a watermelon, the image of which has traditionally often been used in Russian art and literature, having long been considered a prized fruit. Tselkov's group portrait appears quite joyful, yet one also senses a deeply disturbing element in the scene. This was not only a commentary on censors and other Soviet oppressors, but a depiction of a very real duality that is present in all human beings.

Arthur Miller was immediately taken with this painting and wished to acquire it. Thus followed a few negotiations with Evtushenko acting as intermediary. Miller paid the artist for the painting, but left Russia without the work, comforted by the hope that the funds would provide the artist with the support that was much needed at the time.

Over a decade later, Miller recounted that one day in he received a phone call at home. The very low voice on the other end stated, 'I have your painting'. Acknowledging the transaction that had occurred years earlier, Oleg Tselkov committed to deliver the painting to its owner and brought the work to the Millers' Roxbury, CT home. Arthur Miller installed the work in his study, where it remained, greatly admired for years until this sale.

Prior to Miller's acquisition of the work, this important painting was included among the work of other Dissident artists in the 1977 Venice Biennale, which was dedicated to 'Dissent'. The work inspired numerous Soviet dissident poets and intellectuals, and was illustrated on the cover of *Tretya volna* (no. 5, 1979), which was a leading journal produced by the Third Wave publishing house founded by Alexander Glezer (1934-2016) in Paris in 1976.

Arguably the most important painting by the artist to come to auction, Christie's is honoured to offer this work for sale.

END OF SESSION I











Empress Maria Feodorovna (1847-1928)

A JEWELLED TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL NEPHRITE PAPER-KNIFE

BY FABERGÉ, ST PETERSBURG, CIRCA 1901, SCRATCHED INVENTORY NUMBER 3910

Shaped oblong, with a gold handle, enamelled in translucent red over a dash guilloché ground, the border set with rose-cut diamonds, the other side of the handle decorated with a green gold laurel band, apparently unmarked 8 in. (20.3 cm.) long

£4,000-6,000

\$5,600-8,400 €4,600-6,800

PROVENANCE:

Dowager Empress Maria Feodorovna (1847-1928), purchased from the St Petersburg branch of Fabergé on 3 January 1901 for 140 roubles.

We are grateful to Dr Valentin Skurlov for his assistance with the research of the present lot.

3910	1	метирия медаритовый ст красных	-	
		Suancio a 59 perzan	140.	

A copy of the Fabergé invoice.

202

A JEWELLED GOLD-MOUNTED AND GUILLOCHÉ ENAMEL CHALCEDONY GUM-POT

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1900

The body naturalistically carved in the form of an apple, the detachable stem enamelled in translucent green over a guilloché ground, the top inset with a diamond, marked on stem

3¾ in. (9.5 cm.) high

£15,000-20,000

\$21,000-28,000 €18,000-23,000

A comparable gum-pot shaped as an apple was sold Christie's, London, 15 December 2016, lot 151.



201



PROPERTY OF A EUROPEAN LADY

203

A NECKLACE OF TWENTY JEWELLED, GOLD, HARDSTONE AND GUILLOCHÉ ENAMEL EGG PENDANTS SOME BY FABERGÉ, VARIOUS DATES AND TOWN MARKS;

THE CHAIN, INDISTINCTLY MARKED, MOSCOW, 1908-1917

The gold chain suspending twenty eggs, each in either guilloché enamel, hardstone, or gold, some with diamonds, rubies, opal, aquamarine and turquoise, some marked on loops The chain 20½ in. (52 cm.) long

(20)

£8,000-12,000

\$12,000-17,000 €9,200-14,000





TWO JEWELLED GOLD AND SILVER-GILT EGG PENDANTS

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

One, gold, decorated with a star set with a ruby and diamonds, by Fabergé, with $the\ work master's\ mark\ of\ August\ Holmstr\"{o}m\ on\ loop; the\ other, silver-gilt, set$ with an emerald and diamonds, marked Fabergé, with indistinct maker's mark on loop; both with modern gold chains

1 in. (2.5 cm.) high with suspension loop, and smaller

£3,000-5,000 \$4,200-7,000 €3,500-5,700 PROPERTY OF A EUROPEAN LADY

205

A JEWELLED GOLD-MOUNTED GUNMETAL MINIATURE TRAY BY FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1890

Of shaped triangular form, the spot-hammered gunmetal base decorated with a gold branch, applied with rubies and rose-cut diamonds simulating leaves and flowers in the Japanese taste, marked on gold mount 2% in. (6.6 cm.) wide

£3,000-5,000 \$4,200-7,000 €3,500-5,700



205

A PLATINUM AND DIAMOND EGG PENDANT

MARKED FABERGÉ, PROBABLY ST PETERSBURG, CIRCA 1914

Ovoid, the platinum body set with three horizontal bands of rose-cut diamonds, centring a brilliant-cut diamond, with a diamond-set loop, *marked on loops*

1 in. (2.6 cm.) high with suspension loop

£4,000-6,000

\$5,600-8,400 €4,600-6,800

For an original Fabergé design of this egg pendant, dated 1914, see K. Snowman, *Fabergé: Lost and Found*, London, 1993, p. 152. A comparable egg pendant was sold Sotheby's, London, 8 June 2011, lot 545.



* 207

A JEWELLED PARCEL-GILT SILVER CIGARETTE CASE

MARKED FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 11544

Rectangular with rounded corners, the cover *repoussé* and chased with stylised berry branch in the Japanese taste set with two garnets, the reverse applied with later Cyrillic monogram 'NM', with gold-mounted cabochon sapphire push-piece, interior gilt, *marked inside cover and base* 3¾ in. (9.7 cm.) wide 4.87 oz. (151.4 gr.) gross

£3,000-5,000

\$4,200-7,000 €3,500-5,700



PROPERTY OF AN IMPORTANT AMERICAN COLLECTOR (LOTS 201-211)



* 208

A JEWELLED TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 13588

Rectangular, enamelled in salmon pink over a wavy guilloché ground, painted in sepia with floral garlands with ribbon ties, centring a seed-pearl oval bezel, all within laurel-chased green gold border with rose gold rosettes at corners, the ivorine back with a gold strut and suspension loop, marked on mount and strut; in a fitted Wartski case

3½ in. (8.2 cm.) high

074 (012 01...) ...g.

£25,000-35,000

\$35,000-49,000 €29,000-40,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 1 May 1974, lot 221. Anonymous sale; Christie's, Geneva, 9 November 1977, lot 229. With Wartski, London.

Acquired from the above by the present owner.

LITERATURE

Susan Benjamin, *English Enamel Boxes From the Eighteenth to the Twentieth Centuries*, London, 1978, p. 17 (illustrated).



* 209

A GEM-SET FOUR-COLOUR GOLD-MOUNTED BOWENITE MINIATURE VASE

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

Of square form, on a spreading square foot, the upper gold border suspending varicolour gold garlands, with gold-mounted garnets at corners, the foot with a beaded gold mount, *marked under base;* in a fitted Wartski case 2 in. (5.1 cm.) high

£15,000-25,000

\$21,000-35,000 €18,000-29,000

PROVENANCE:

With Wartski, London.
Acquired from the above by the present owner.

A JEWELLED SILVER-GILT MOUNTED AND GUILLOCHÉ **ENAMEL PHOTOGRAPH FRAME**

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 6918

Square with bracket corners, enamelled in royal blue over a sunburst guilloché ground, surmounted by a ribbon crest, each corner applied with a fleur-de-lis set with rose-cut diamonds, centring an oval bezel with rose-cut diamonds, all within laurel-chased border with rosettes at corners, the ivorine back with silver-gilt scroll strut and suspension loop, marked on lower rim and strut; in a fitted Wartski case 3% in. (10 cm.) high

£15.000-25.000

\$21.000-35.000 €18,000-29,000

PROVENANCE:

With Wartski, London. Acquired from the above by the present owner.

For a comparable frame applied with fleur-de-lis, see Exhibition catalogue, Fabergé - Cartier, Rivalen am Zarenhof, Munich, 2004, p. 173, no. 87. Another comparable frame was sold Christie's, New York, 23 April 2010, lot 81.



* 211

A TWO-COLOUR GOLD-MOUNTED ROCK CRYSTAL PILL-BOX

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

Of shaped bombé form, the hinged cover and base with two-colour gold laurel borders, marked on mounts; in a fitted Wartski case 2 in. (5.2 cm.) wide

£20,000-30,000

\$28,000-42,000 €23,000-34,000

PROVENANCE:

With Wartski, London.

Acquired from the above by the present owner.



PROPERTY OF A COLLECTOR (LOTS 212-215)

212

A JEWELLED GOLD-MOUNTED CHAMPLEVÉ AND GUILLOCHÉ ENAMEL BANDED AGATE RULER

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF FEODOR AFANASSIEV, ST PETERSBURG, CIRCA 1900, SCRATCHED INVENTORY NUMBER 23150

Rectangular banded agate body with gold terminals, enamelled in opaque pink, decorated with laurel, within opaque white enamel bands with dot motif, the terminals set with rose-cut diamonds on pink guilloché enamelled ground, marked on lower mounts; in the original Fabergé silk and velvet-lined wood case stamped 'Fabergé Moscow St Petersburg Odessa'

71/2 in. (18 cm.) long

£15,000-20,000

\$21,000-28,000 €18,000-23,000

PROVENANCE:

With Wartski, London.

Acquired from the above by the present owner.

EXHIBITED:

London, Wartski, *The Last Flowering of Court Art*, 23 November-4 December 2010, no. 34.

LITERATURE:

Exhibition catalogue, *The Last Flowering of Court Art*, London, 2010, pp. 96-97, no. 34 (illustrated).

213

A TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL MAGNIFYING GLASS

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 3848

The circular lens with reeded bezel, tapering cylindrical handle and glass mount enamelled in translucent light grey over wavy guilloché ground, with a circular terminal, decorated with green gold acanthus mount, marked on finial; in the original Fabergé silk and velvet-lined wood case stamped 'Fabergé St Petersburg Moscow Odessa'

4½ in. (11.5 cm.) wide

£15,000-20,000

\$21,000-28,000 €18,000-23,000

PROVENANCE:

The di Portanova Collection of Fabergé; Christie's, New York, 25 October 2000, lot 498.

EXHIBITED:

London, Wartski, *The Last Flowering of Court Art*, 23 November-4 December 2010, no. 37.

LITERATURE:

Exhibition catalogue, *The Last Flowering of Court Art*, London, 2010, pp. 104-105, no. 37 (illustrated).





rose-cut diamond-set flowers, framed by diamond-set bands, the top finely chased with laurel leaves, marked on lower mount; in a fitted Wartski case 8 in. (20.3 cm.) long

£20,000-30,000

\$28,000-42,000 €23,000-34,000



King George I of the Hellenes (1845-1913)

PROPERTY OF A COLLECTOR (LOTS 212-215)



215

A RARE GEM-SET PURPURINE MODEL OF A RABBIT

BY FABERGÉ, CIRCA 1900

Stylistically carved crouching, with its front feet raised, with cabochon moonstone eyes, apparently unmarked; in a fitted Wartski case, together with the original Wartski invoice 1% in. $(4.7 \, \mathrm{cm.})$ long

£50,000-70,000

\$70,000-98,000 €58,000-80,000

PROVENANCE:

Acquired by Mrs Lucas from Wartski, London, on 9 November 1946 for £55.

EXHIBITED

London, Wartski, *The Last Flowering of Court Art*, 23 November-4 December 2010, no. 47. London, Wartski, *Japonisme: from Falize to Fabergé*, 10-20 May 2011, no. 213.

LITERATURE

Exhibition catalogue, *The Last Flowering of Court Art*, London, 2010, pp. 128-129, no. 47 (illustrated). Exhibition catalogue, Wartski, *Japonisme: from Falize to Fabergé*, London, 2011, p. 115, no. 213 (illustrated).

Purpurine is created by crystallising lead chromate in a glass matrix, a technique first discovered in Italy during the seventeenth century. In the nineteenth century, a craftsman at the Imperial Glass Factory named Petoukhov rediscovered the method for creating purpurine. Fabergé made extensive and exclusive use of the material, especially in animal figures. It was also used for the base of the Romanov Tercentenary Easter Egg.

The present model of a rabbit showcases the intensity and depth of colour that characterise the material, whilst also displaying the beautiful crystalline structure of the purpurine. The rabbit is carved in the style of Japanese netsuke, which often provided inspiration to Fabergé's designers. Carl Fabergé himself was a passionate collector and kept over 500 netsuke in his flat on Bol'shaya Morskaya street.

For a nearly identical model of a rabbit in lapis lazuli from the de Guigné collection, see G. von Habsburg, *Fabergé in America*, New York, 1996, p. 51, no. 32. For a further related model of a rabbit carved in purpurine see Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, Kunsthalle der Hypo-Kulturstiftung, November 28, 2003-April 12, 2004, illustrated p. 250, no. 345.







A GOLD-MOUNTED SARDONYX CAMEO BROOCH

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

Oval, the cameo on light brown ground depicting Demeter, within a gold mount chased with oak leaves, *marked on pin and mount;* in the fitted wood case circa 1920s, stamped in Russian 'Society of Moscow Jewellers' 2½ in. (5.6 cm.) high

£3,000-5,000

\$4,200-7,000 €3,500-5,700

* 217

A JEWELLED TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL BELL-PUSH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1900

The tapering cylindrical body enamelled overall in translucent blue over a *moiré* guilloché ground, surmounted by a cabochon moonstone push-piece, within a rose-cut diamond-set border, top and lower bands chased with ribbon-tied green gold laurels, *marked on mounts* 2¾ in. (7 cm.) high

£5,000-7,000

\$7,000-9,800 €5,800-8,000





∆~***218**

A JEWELLED GOLD-MOUNTED NEPHRITE PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 70666

Circular, centring a circular aperture within a seed-pearl border, surmounted by a rose gold ribbon crest, the ivory back with a gold scroll strut and suspension loop, marked on loop and strut $3\frac{1}{2}$ in. (8.9 cm.) high

£4,000-6,000 \$5,600-8,400 €4,600-6,800

PROVENANCE:

Anonymous sale; Christie's, Geneva, 15 November 1978, lot 478. Property from a Private Swiss Collection; Christie's, London, 6 June 2016, lot 207.

* 219

A JEWELLED GOLD-MOUNTED GUILLOCHÉ AND CHAMPLEVÉ ENAMEL PHOTOGRAPH FRAME

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

Oval, enamelled in royal blue over a sunburst guilloché ground, within two white champlevé enamelled borders, applied with eight stars set with old-cut diamonds, surmounted by a ribbon crest, the ivorine back with a gold scroll strut and suspension loop, *marked on border, loop and strut* $2\frac{1}{2}$ in. (6.3 cm.) high

£10,000-15,000 \$14,000-21,000 €12,000-17,000

123

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

220

A LARGE AND IMPORTANT JEWELLED PETRIFIED WOOD MODEL OF A CHIMPANZEE

BY FABERGÉ, CIRCA 1915, SCRATCHED INVENTORY NUMBER 24223

Realistically carved from agatised petrified wood, seated, with its right hand behind its back, with foiled rose-cut diamond-set eyes, engraved 'C. Fabergé' under base; in the original Fabergé silk and velvet-lined wood case stamped 'Fabergé St Petersburg Moscow London' 3¾ in. (9.7 cm.) high

£100,000-150,000

\$140,000-210,000 €120,000-170,000

PROVENANCE:

Purchased by Lady Paget (1853-1919) from Fabergé's London branch on 12 December 1915 for £55.

By direct descent.

Property of a Lady; Christie's, Geneva, 17-18 May 1994, lot 293.

Bentley & Skinner, London.

Acquired from the above by the present owner.

Lady Paget (1853-1919), née Mary 'Minnie' Fiske Stevens, was the daughter of a wealthy Boston hotelier. The family, who had moved to New York in the 1860s, entertained Edward, Prince of Wales at their Fifth Avenue hotel when he visited America. Upon her father's death, the family took up residence in England and the Prince of Wales reciprocated their hospitality, entertaining Minnie and her mother at Sandringham and Marlborough House.

In 1878 Minnie married Sir Arthur Henry Paget (1851-1928), a soldier, diplomat and grandson of the 1st Marquess of Anglesey. Lady Paget hosted parties and dinners at their home, organised numerous charitable exhibitions which were well attended by her Anglo-American contemporaries. She also helped to organise the first public display of Fabergé's works in Britain in 1904.



Lady Paget (1853-1919) at the Devonshire House Ball, 1897.



Lady Paget became one of the first patrons of Fabergé in London, continuously buying *objets d'art* until the shop's closure in 1916. The present model of a chimpanzee was purchased by Minnie on 12 December 1915, and recorded in the ledgers of Fabergé's London Branch under its scratched inventory number '24223'. It was subsequently sold by her direct descendants at Christie's, Geneva, 17-18 May 1994, lot 293 (described as agate), together with three other hardstone animals. A large purpurine box, purchased by Lady Paget from Fabergé's London branch on 30 November 1915 for £130, was sold at Christie's, London, 3 June 2013, lot 221.

The present monkey is described in Fabergé's London ledgers as being carved from petrified wood, which is formed when plant material fossilises under the weight of sediment. In this process groundwater, rich in other minerals, flows through the sediment, replacing the original wood with silica, calcite, pyrite, or another inorganic material such as agate. This appears to be the case in the present specimen, which preserves details of both rings of wood, as well as agate. Fabergé's use of a very similar specimen of agatised petrified wood can be seen in the jewelled and enamelled hardstone model of a French bulldog purchased by Mrs Mango from Fabergé's London branch in 1916 and now held in an important private collection of Fabergé (Exhibition catalogue, *The Last Flowering of Court Art: A Russian Private Collection of Fabergé*, London, 2010, pp. 114-117, no. 41).

We are grateful to Dr. Valentin Skurlov for his assistance with the research of the present lot.

" Lady Jaget Chimhanger, helrified wood 24993 55 ... 398

A copy of the Fabergé London ledgers, listing the purchase of the present lot.







The cylindrical nephrite body with a band of translucent red enamel over a wavy guilloché ground, within a gadrooned gold band and a rose-cut diamond-set collar, with fluted gold lead-holder, marked on mount; in the original Fabergé silk and velvet-lined wood case 5½ in. (13 cm.) long

£6,000-8,000

\$8,400-11,000 €6,900-9,100

PROVENANCE

Anonymous sale; Christies, New York, 23 April 2010, lot 60.

A related gold-mounted nephrite and red guilloché enamel pen holder was sold Christie's, London, 26 November 2012, lot 201.

222

A GEM-SET GUILLOCHÉ ENAMEL AND SILVER DESK-SEAL

PROBABLY BY IVAN BRITSYN, ST PETERSBURG, 1908-1917

The tapering body enamelled overall in oyster white over wavy guilloché ground, surmounted by a cabochon sapphire, decorated with a laurel band, the nephrite matrix vacant, *marked on body*; in a fitted Noble & Co. box 2¾ in. (7 cm.) high

£3,000-5,000

\$4,200-7,000 €3,500-5,700

PROVENANCE:

With Wartski, London.

A comparable seal enamelled in pale blue with the mark of Ivan Britsyn is part of the British Royal collection, see Caroline de Guitaut, *Fabergé in the Royal Collection*, London, 2003, p. 262.



A JEWELLED GUILLOCHÉ ENAMEL AND NEPHRITE PAPER-KNIFE

PROBABLY BY FABERGÉ, CIRCA 1900

The elongated nephrite blade with a handle, enamelled in salmon pink over a wavy guilloché ground, with laurel-chased border, set with a diamond on either side, apparently unmarked; in a later fitted red leather case 5½ in. (13 cm.) long

£3,000-5,000

\$4,200-7,000 €3,500-5,700

PROVENANCE:

Anonymous sale; Christie's, New York, 20 October 1998, lot 16. Anonymous sale; Christies, New York, 23 April 2010, lot 61.

224

A JEWELLED GOLD-MOUNTED LAPIS LAZULI DESK-SEAL

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 57010

Tapering cylindrical lapis lazuli handle, the spreading gadrooned rose gold mounted foot with a rose-cut diamond-set border, the bloodstone matrix engraved with initials 'CO' entwining a fleur-de-lis below a count's coronet, *marked on mounts*; in a fitted Wartski case 2% in. (6.8 cm.) high

£10.000-15.000

\$14,000-21,000 €12,000-17,000

PROVENANCE

Anonymous sale; Sotheby's, Zurich, 17 May 1979, lot 203. With Wartski, London.
Anonymous sale; Sotheby's, London, 9 June 2010, lot 663.



A RARE JEWELLED SILVER-MOUNTED EARTHENWARE DUCK-FORM BOWL

THE MOUNTS MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1899-1908; THE BODY, BY THE IMPERIAL STROGANOV SCHOOL. MOSCOW

Realistically modelled as a duck, the body with white glaze, decorated with cast and finely chased silver mounts in the neo-Russian style, set with cabochon amethysts, pink quartz, and chrysoprase, the eyes set with garnets, marked on mounts 13% in. (34 cm.) long

£120.000-150.000

\$170,000-210,000 €140,000-170,000

PROVENANCE:

By repute, a gift from Alexander Mantashev (1842-1911) to the grandmother of the present owner.

ALEXANDER MANTASHEV

Alexander Mantashev (1842-1911) was a prominent Armenian oil baron, financier and philanthropist. As one of the wealthiest men in early 20th century Russia, he was compared to the Rockefellers and Nobel brothers. Mantashev was born in Tiflis (present-day Tbilisi) in Georgia, and contributed greatly to the city's development. In 1906 he funded the Baku-Batumi pipeline project, the world's longest pipeline, which shortly became very profitable. From 1899 to 1909, Mantashev's firm was one of Russia's largest industrial companies.

Mantashev was also known for making very generous donations towards the development of Armenian churches and schools around the world. He built the first Armenian church on British soil in Manchester, and paid for the construction of the Armenian church of Saint John the Baptist in Paris.

FABERGÉ AND THE IMPERIAL STROGANOV SCHOOL

This unusual and rare bowl, shaped as a duck, is a wonderful testimony to Fabergé's work in the neo-Russian style and the firm's experimental approach to new materials. Fabergé started working closely with the Imperial Stroganov School in 1900, when the workshop won a gold medal at the Paris exhibition for its famous experimental ceramics. Artists at the Imperial Stroganov School experimented with new forms and glazes. Their close collaboration with Fabergé's silversmiths in Moscow resulted in the production of magnificent decorative and functional items like the present lot.



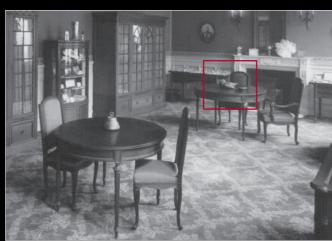
Alexander Mantashev (1842-1911)

The neo-Russian style became popular in the late 19th to early 20th century and was rooted in Slavic and Russian folk traditions. It was the time of a rebirth of interest in Russia's artistic heritage, which was particularly favoured by the wealthy merchant families of Moscow. Interestingly, one can draw parallels between the famous Russian fairy tale *The White Duck* and the present ceramic duck, decorated with elegant white glaze.

Ceramic works with Fabergé silver mounts also proved popular with members of the Imperial family, who had several examples in their collection. Fabergé's London Ledgers record the sale of a comparable model of a duck, decorated with dark green glaze, to Grand Duke Michael in October 1908 for £23.5s. A surviving photograph of the interior of the Fabergé shop in London depicts a comparable duck displayed on one of the tables (as illustrated in K. McCarthy, Fabergé in London: The British Branch of the Imperial Russian Goldsmith, China, 2017, p. 34).

Another comparable bowl, shaped as a duck and decorated with dark blue gaze, is part of the collection of the House of Hesse, see G. von Habsburg, Fabergé Cartier, Rivalen am Zarenhof, Munich, 2003-2004, p. 290, no. 477. Two other similar ducks, both decorated with green glaze, were sold Christie's, New York, 19 April 2002, lot 172, and Christie's, New York, 11 February 1982, lot 362.





Interior of the Fabergé shop in London depicting a comparable duck displayed on one of the tables, as illustrated in K. McCarthy, Fabergé in London: The British Branch of the Imperial Russian Goldsmith, China, 2017, p. 34



PROPERTY OF AN IMPORTANT AMERICAN FABERGÉ COLLECTOR (LOTS 226, 228 & 229)



* 226

A SILVER-GILT AND GUILLOCHÉ ENAMEL BELL-PUSH AND ASHTRAY

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ANDREI GORIANOV, ST PETERSBURG, 1904-1908

Circular, enamelled in translucent pale blue over a wavy guilloché ground, the top centring a circular silver well with a beaded border, surmounted by a pushpiece with a spread eagle-form finial, the sides mounted with ribbon-tied laurel swags and laurel wreaths and pine cones, all within leaf-tip chased borders, the base with later Russian dedication inscription dated 1927, marked under base

3 in. (7.6 cm.) diameter

£4,000-6,000

\$5,600-8,400 €4,600-6,800

PROVENANCE:

Anonymous sale; Christie's, New York, 24 April 2009, lot 218. Acquired at the above by the present owner.



A SILVER-MOUNTED AND GUILLOCHÉ ENAMEL DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917

Rectangular, enamelled in translucent salmon pink over a wavy guilloché ground, centring a white enamel dial within an acanthus-chased bezel, black Arabic chapters and pierced gold hands, all within a leaf-tip border, the ivorine back with a scroll strut, the backplate with later hand-set, marked on lower edge, mounts, back and strut 5% in. (13.8 cm.) high

£40,000-60,000

\$56,000-84,000 €46,000-68,000





* 229

A JEWELLED GOLD-MOUNTED AND GUILLOCHÉ ENAMEL PARASOL HANDLE

PROBABLY BY FABERGÉ, CIRCA 1900, SCRATCHED INVENTORY NUMBER 16639

Of tapering cylindrical form, the body enamelled overall in oyster white over a wavy guilloché ground, within seed-pearl borders, surmounted by a faceted beryl finial within a seed-pearl border, apparently unmarked 2 in. (5.1 cm.) high

£5,000-7,000

\$7,000-9,800 €5,800-8,000



A SILVER-GILT AND GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 8627

Triangular, enamelled in translucent purple over a wavy sunburst guilloché ground, centring a beaded circular aperture surmounted by a silver-gilt ribbon crest, all within ribbon-tied reeded border, the wood backing with a silver-gilt scroll strut, marked on lower edge and strut 5¾ in. (14.6 cm.) high

£12,000-15,000

\$17,000-21,000 €14,000-17,000

EXHIBITED:

Wilmington, Riverfront Arts Center, 2000, Fabergé: Imperial Craftsman and His World, 9 September 2000 - 18 February 2001, no. 684.

LITED ATLIDE.

Géza von Habsburg, Fabergé: Imperial Craftsman and His World, London, 2000, p. 268, no. 684 (illustrated).

A comparable frame by Anders Nevalainen was sold Christie's, London, 25 November 2013, lot 210.



PROPERTY OF A GERMAN COLLECTOR

231

A JEWELLED TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL BELT BUCKLE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF OSKAR PIHL, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 9827

Of shaped oblong form, enamelled in translucent pink over a hatched guilloché ground, within a gold *rocaille* border with diamond-set flowers at intervals, with central oblong aperture, *marked on clasp and reverse*, *also with French import marks* 2% in. (6.7 cm.) long

£7,000-10,000

\$9,800-14,000 €8,000-11,000

ROVENANCE:

H.R.H. the Duchess of Kent, Princess Marina of Greece. Her Imperial and Royal Highness Princess Nicholas of Greece.

Mrs Joseph Schillinger; Sotheby's, London, 20 June 1960, lot 23.

Anonymous sale; Christie's, New York, 19 April 1990, lot 225.

Anonymous sale; Christie's, London, 1 December 2009, lot 9

Acquired at the above by the present owner.

LITERATURE:

T. Fabergé, V. Skurlov, et al., *Fabergé: A Comprehensive Reference Book*, Geneva, 2012, p. 241.

Princess Marina, Duchess of Kent (1906-1968), née Princess Marina of Greece and Denmark, was born in Athens, Greece. Her father was Prince Nicholas of Greece and Denmark, the third son of George I of Greece, and her mother was Grand Duchess Elena Vladimirovna of Russia, granddaughter of Emperor Alexander II.



~233

A SILVER-GILT AND GUILLOCHÉ ENAMEL MINIATURE DESK CLOCK

MAKER'S MARK OF ANDREI ADLER, POSSIBLY FOR FABERGÉ, ST PETERSBURG, 1908-1917

Triangular with cut corners, enamelled in translucent raspberry over a wavy sunburst guilloché ground, centring a white enamel dial with black Arabic chapters, within a reeded bezel, all within a ribbon-tied reeded and laurel outer border, the ivory back with a silver scroll strut, marked on lower mount, back and strut; in a fitted Wartski case $3\frac{1}{2}$ in. (9 cm.) high

£25,000-35,000

\$35,000-49,000 €29,000-40,000

PROVENANCE:

With Wartski, London.





A GEM-SET SILVER BELL-PUSH IN THE FORM OF A PIG

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1899-1908

Humorously cast, chased and engraved as a recumbant pig with its tongue hanging out, the cabochon garnet snout designed as a push-piece, *marked under base*

6 in. (15.2 cm.) long 17.74 oz. (551.9 gr.) gross

£25,000-35,000

\$35,000-49,000 €29,000-40,000

PROVENANCE:

Anonymous sale; Christie's, New York, 23 October 2000, lot 64. Property of a German Collector; Christie's, London, 24 November 2014, lot 255. Acquired at the above by the present owner.



A GEM-SET SILVER CIGARETTE LIGHTER IN THE FORM OF A FROG

MARKED FABERGÉ WITH THE IMPERIAL WARRANT, WITH THE MARK OF THE FIRST SILVER ARTEL, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 18662

Humorously cast and chased as a frog, holding its head up, with forelegs on its belly, the eyes set with cabochon garnets, the possibly later detachable tongue designed as the outlet for the taper, marked on the lower edge and under base 2% in. (7 cm.) high

4.48 oz. (139.1 gr.) gross

£20,000-30,000

\$28,000-42,000 €23,000-34,000

PROVENANCE:

Property of Queen Anne of Romania; Sotheby's, New York, 12 December 1986, lot 299.

Anonymous sale; Christie's, New York, 23 October 2000, lot 79. Property of a German Collector; Christie's, London, 24 November 2014, lot 253. Acquired at the above by the present owner.

For a similar nephrite cigarette lighter shaped as a frog, see H. C. Brainbridge, Peter Carl Fabergé, London, 1949, pl. 73, now in the Royal Collection.



235



236

A GEM-SET SILVER BELL-PUSH IN THE FORM OF A WOODCOCK

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1908-1917, INDISTINCT SCRATCHED INVENTORY NUMBER PROBABLY 7704 OR 9704

Realistically cast as a woodcock in a seated position, with finely chased feathers, the eyes set with cabochon garnets, the left eye as a push-piece, marked on base 51% in. (13 cm.) long 8.27 oz. (257,2 gr.) gross Br

£30.000-50.000

\$42,000-70,000 €35,000-57,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 10-11 December 1974, lot 432. Anonymous sale; Christie's, London, 11 June 2008, lot 439. Acquired at the above by the present owner.

For a comparable silver ashtray in the form of a woodcock, see Geza Von Habsburg, *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 113, no. 164, and Geza Von Habsburg and Marina Lopato, *Fabergé: Imperial Jeweler*, New York, 1994, pp. 324-325, no. 205.

237

A SILVER CIGARETTE LIGHTER IN THE FORM OF A STANDING BEAR

MARKED FABERGÉ WITH THE IMPERIAL WARRANT, WITH THE MARK OF THE FIRST SILVER ARTEL, ST PETERSBURG, 1908-1917

Realistically cast as a standing bear, with its arms crossed and smoking, the surface finely chased to simulate fur, his hinged head opening to reveal the lighter fluid compartment, the silver-gilt cigar in his mouth providing the outlet for the taper, gilt interior, on a later hardstone base, marked on the foot and flange, also with French import marks

4% in. (11.7 cm.) high, excluding base

£12,000-18,000

\$17,000-25,000 €14,000-21,000

A comparable lighter in the form of a standing bear was sold Christie's, New York, 19 April 2002, lot 155.



237

A JEWELLED OBSIDIAN AND ROCK CRYSTAL MODEL OF A SEA LION

BY FABERGÉ, CIRCA 1900

Realistically carved, with diamond-set eyes, reclining on a carved rock crystal ice floe, unmarked 5 in. (12.5 cm.) long, including base

£80,000-120,000

\$120,000-170,000 €92,000-140,000

For a comparable obsidian and rock crystal model of a sea lion, see C. de Guitaut, *Fabergé in the Royal Collection*, London, pp. 88-89, no. 87, illustrated. For a nearly identical model of a sea lion, see Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, Kunsthalle der Hypo-Kulturstiftung, November 28, 2003-April 12, 2004, illustrated p. 248, no. 335.

For a related model of a seal, see G. von Habsburg-Lothringen and A. von Solodkoff, *Fabergé: Court Jeweller to the Tsars*, London, 1979, p. 78, pl. 92. A related model of a seal was sold Christie's, London, 29 November 2010, lot 259.









A PARCEL-GILT SILVER-MOUNTED CUT-GLASS INKWELL

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1899-1908

The square glass well cut with star and diamond pattern, surmounted by a silver cast and chased bust of a Scythian woman holding a scroll, the hinged headdress opening to reveal inkwell, interior gilt, marked on body and cover $7\frac{1}{2}$ in. (19 cm.) high

£8,000-12,000

\$12,000-17,000 €9,200-14,000

PROVENANCE:

Property of a Distinguished Private Beverly Hills Collector; Sotheby's, New York, 15 April 2016, lot 74.

Acquired at the above by the present owner.

*240

A PAIR OF SILVER-MOUNTED GLASS CHAMPAGNE FLUTES

MARKED K. FABERGÉ, WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 3855

Each on a silver foot, set with a silver quarter-rouble from the period of Empress Catherine the Great dated 1765 and 1766, within a ribbon-tied laurel wreath, on a spreading circular foot, decorated with palmette band, with later glasses, etched with foliate design, marked on foot, also with French import marks

8¾ in. (22.1 cm.) high

(2)

£10,000-15,000

\$14,000-21,000 €12,000-17,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 14-15 December 1983, lot 514. Acquired at the above by the present owner.

A PAIR OF PARCEL-GILT SILVER-MOUNTED CUT-GLASS DECANTERS

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 3380

Each tapering cylindrical, the colourless glass body cut with star and diamond pattern and a band of elliptical cartouches, the lower part of the silver neck mount with a ribbon-tied reeded border, suspending laurel swags, the hinged cover with a thumb-piece, angular handle terminating in acanthus leaf, gilt interior, each marked under cover, on exterior lower rim and handle 9% in. (24.7 cm.) high

(2)

£18,000-22,000

\$26,000-31,000 €21,000-25,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 14-15 December 1983, lot 528. Acquired at the above by the present owner.



242

A SILVER-MOUNTED WEDGWOOD JASPERWARE VASE

MARK OF ANDREI BRAGIN, ST PETERSBURG, 1899-1904

Cylindrical, of slightly tapering form, decorated with neoclassical scenes and foliate borders in white on blue ground, on a spreading circular foot decorated with acanthus band and ribbon-tied reeded border, with a silver rim mount, the silver marked under foot mount, the vase impressed 'Wedgwood England' under base

5% in. (11.7 cm.) high

£3,000-5,000

\$4,200-7,000 €3,500-5,700



242



~243

A SILVER CIGARETTE LIGHTER IN THE FORM OF A MINIATURE SAMOVAR

ENGRAVED K. FABERGÉ, WITH THE WORKMASTER'S MARK OF VLADIMIR SOLOVIEV, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 23174

Realistically modelled, on four bracket feet, the square base rising to a bulbous body, with scroll handles applied with ivory, the teapot base enclosing a well for lighter fluid, rising to a wick, marked under base and on handles, engraved 'Court jeweller K. Fabergé / St Petersburg' with the Imperial Warrant on cover; in a fitted Wartski case 51/4 in. (13.3 cm.) high, excluding wick 5 oz. (155 gr.) gross

£15,000-25,000

\$21,000-35,000 €18,000-29,000

PROVENANCE:

With Wartski, London.

244

A SILVER FLATWARE SERVICE

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1893-1896

Comprising twenty-four dinner knives, twentyfour dinner forks, twenty-three table spoons, twenty-three fruit knives, twenty-three dessert forks, twenty-four dessert spoons, two serving spoons, two serving tongs, one large ladle, two small ladles, two fish serving knives, two pairs of salad serving spoons and forks; each handle engraved with a monogram 'HC', marked throughout

307 oz. (9,567 gr.) approximate weighable silver (154)

£18,000-22,000 \$26,000-31,000

€21,000-25,000





A RARE BRASS AND COPPER WAR TABLE LAMP

BY FABERGÉ, MOSCOW, CIRCA 1915

The copper shade hemispherical, in the Art Deco style, on an elongated slightly tapering rectangular shaped foot, applied with two circular reserves depicting an Imperial double-headed eagle on one side and inscribed in Russian 'War / 1914-1915 / K. Fabergé' on the other side, on a glass-set oval brass base with a reeded ribbon-tied border, apparently unmarked 18 in. (46 cm.) high

£30,000-50,000

\$42,000-70,000 €35,000-57,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 December 1995, lot 551.

This important and large desk lamp is a rare example of Fabergé's production after austerity measures passed with the declaration of the First World War. As the war started, the demand for jewellery items has significantly decreased. The firm received a number of military commissions from the government, including the production of hand-grenades as well as small gifts for soldiers and officers presented by the Emperor.

Goods produced between 1914-1917 included ashtrays, cigarette cases, syringes, desk lamps, and kitchen utensils embossed with Fabergé's name and the inscription of 'War 1914'. Due to the limited supply of precious metals during the period, Fabergé created numerous articles in more practical materials such as brass, copper and steel which were much cheaper compared to gold and silver.

For a similar model, see T. Fabergé, A. Gorynia, V. Skurlov, *Fabergé and Petersburg Jewellers*, St Petersburg, 1997, pl. 36; also A. Ivanov, *Unknown Fabergé*, Moscow, 2002, p. 42.



A LARGE SILVER-MOUNTED AND GUILLOCHÉ ENAMEL MAHOGANY PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF KARL (HJALMAR) ARMFELT, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 15216

Rectangular, centring a rectangular aperture, enamelled in opalescent white over a wavy guilloché ground, within a rectangular acanthus-chased border, surmounted by a ribbon crest, set into a plain mahogany frame, with wood back and strut, marked on lower mount; in a fitted Wartski case

13% in. (35.2 cm.) high

£15,000-25,000

\$21,000-35,000 €18,000-29,000

PROVENANCE:

With Wartski, London.

A comparable frame was sold Christie's, London, 6 June 2016, lot 231.

PROPERTY OF A ROYAL HOUSE

247

A TWO-COLOUR GOLD-MOUNTED AND NEPHRITE MINIATURE TRAY

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1899-1908

Rectangular nephrite tray, decorated with a rose gold border, chased with a yellow gold laurel band, top left corner set with an Imperial double-headed eagle perched on a gold sphere, *marked on mounts* 3% in. (8.5 cm.) wide

£3,000-5,000

\$4,200-7,000 €3,500-5,700

PROVENANCE:

With A La Vieille Russie, New York. Anonymous sale; Sotheby's Parke Bernet, New York, 16-18 May 1974, lot 539. Property from the Estate of Frances H. Jones; Sotheby's, New York, 21-22 April 2010, lot 126.





A SILVER-MOUNTED MAHOGANY VITRINE TABLE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF KARL (HJALMAR) ARMFELT, ST PETERSBURG, 1908-1917

The central glazed compartment with hinged sides edged with berried-laurel chased mounts, the mahogany frame applied with flowerheads and palmette motifs, the detachable glass-set top forming a tray with chased ribbon-tied fruiting laurel borders and matching applied handles, forming a subsidiary glazed shallow compartment, with shaped lower mahogany shelf, on four tapering legs with silver castors decorated with rosettes, *marked throughout* 32 in. (81 cm.) high

£80,000-120,000

\$120,000-170,000 €92,000-140,000

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 17 May 1994, lot 247.

Fabergé furniture is extremely rare and only a few examples have survived. The Fabergé workshops executed large decorative works along two principle guidelines: either by making pieces using unusual materials such as nephrite and silver, or by enhancing already-made furniture with specifically designed silver mounts.

A Fabergé silver-mounted wood table was sold Christie's, London, 25 November 2003, lot 82. For another example, also see G. von Habsburg and A. von Solodkoff, *Fabergé: Court Jeweler to the Tsars*, Fribourg, 1979, pp. [62]-63, pl. 73.



A SILVER-GILT CLOISONNÉ AND CHAMPLEVÉ ENAMEL PRESENTATION PUNCH SET

MARK OF IVAN SALTYKOV, MOSCOW, 1899, RETAILED BY FABERGÉ

Comprising a punch bowl and five miniature kovshii, each cloisonné enamelled with varicolour scrolling foliage, the bowl centring two cartouches, engraved 'Presented to the / officers 21st Pioneers / by Captain / N.M.C. Stevens / on promotion / Moscow / 11th February 1899', the top enamelled in Russian 'Peter I ordered to drink' *marked under bases*; in the original fitted Fabergé case The punch bowl 7¼ in. (18.5 cm.) diameter (6)

£15,000-25,000

\$21,000-35,000 €18,000-29,000

PROVENANCE:

Acquired by Nathaniel Melhuish Comins Stevens (1868 –1954) in 1899. By descent to the present owner.

Nathaniel Melhuish Comins Stevens was commissioned from RMC Sandhurst into the Indian Army in 1890. By 1895, he embarked on a three year language course in Moscow. His studies were interrupted when, at his own expense, he re-joined his Regiment during the Afghan War of 1897-1898. Upon his return to Moscow to complete his course, Stevens was due for promotion to Captain.

At that time, it was customary that officers present a piece of silver to their Regiment on their promotion to Captain. Stevens purchased the present lot for his Regiment, and for many years it stood on a centre table in the entrance hall of the Officers Mess. During a Ladies Guest Night, a woman was seen by a Mess servant putting one of the kovshii from the set into her handbag. This was reported to the Mess Committee, who considered if and how they should attempt to recover the kovsh without a public scandal. Unfortunately history does not relate their deliberations, and the kovsh was never recovered.

In 1933 the Regiment was disbanded, and items of silver that had been presented to the Officers Mess over the years were returned to their donors. This set has been in the family ever since.

Nathaniel Melhuish Comins Stevens was the recipient of the Order of St Anne Third Class, with swords for his bravery.

A LARGE GEM-SET SILVER-GILT MOUNTED OAK CASKET

MARKED O. KURLIUKOV, MOSCOW, 1908-1917

Of shaped rectangular form, the oak body decorated with silver-gilt filigree scrolls, within silver bands *repoussé* with roundels with stylised depiction of scrolls at intervals, set with varied cabochon gems throughout, including rhodonite, amethyst, quartz and chrysoprase, the hinged cover with a pyramid shaped finial, surmounted by a ball finial, with two scroll handles, on four bun feet, with a key, *marked throughout*

16% in. (41.2 cm.) wide

£45,000-55,000

\$63,000-77,000 €52,000-63,000

In the late 19th and early 20th centuries, famous Russian silversmiths produced a number of works in response to the Pan-Slavic movement in the fine and decorative arts, seeking to revive traditional Russian art forms. Many artists, including Kurliukov, carefully studied medieval Russian works held in the Kremlin Armoury, seeking inspiration in historical items.

The design and shape of the present casket resemble the form of a Monomakh's Cap, an early 14th century crown, worn by the Russian Grand Princes and Tsars. Similar to the present Kurliukov casket, it is composed of eight sectors, finely decorated with a scrolled overlay of gold filigree and set with cabochon gems. The incorporation of a Monomakh's cap into gold and silver designs was particularly popular during the celebration of the 1913 Romanoff Tercentenary.



Monomakh's Cap, from F. Solntsev's Drevnosti Rossiyskago Gosudarstva.





The reverse of the oval bowl enamelled *en plein* with a portrait of a young woman in traditional Russian costume, within a stylised double-headed eagle, coils and scrolls in shades of blue, green, red and white, the flat shaped handle similarly decorated, *marked on stem* 7 in. (17.8 cm.) long

£8,000-12,000

\$12,000-17,000 €9,200-14,000

For a comparable spoon by Feodor Rückert, see T. Muntian, *Feodor Rückert & Carl Fabergé*, Moscow, 2016, p. 564.

252

A SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH

MARK OF FEODOR RÜCKERT, MOSCOW, 1899-1908

Of traditional form, with slightly raised prow and hook handle, the bowl enamelled with varicolour flower-heads and scrolling foliage on pale green and blue ground, with wirework rim, the handle similarly decorated, *marked under base* 5% in. (14.5 cm.) wide

£7,000-9,000

\$9,800-13,000 €8,000-10,000





A RARE SILVER-GILT AND CLOISONNÉ ENAMEL ICON OF THE MOTHER OF GOD ELEUSA

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, OVERSTRIKING THE MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917, SCRATCHED **INVENTORY NUMBER 33671**

Oval, realistically painted, the halos and oklad cloisonné enamelled with geometric motifs and stylised foliage in shades of green, turquoise, and purple on blue ground, with possibly later wood back, marked on lower mount 4% in. (11.7 cm.) high

£30,000-50,000

\$42,000-70,000 €35,000-57,000

A smaller comparably designed icon by Fabergé was sold Christie's, London, 3 June 2013, lot 286.

* 254

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

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1908-1917

Shaped as a cross, realistically painted, the silver-gilt mount with cloisonné enamelled geometric and foliate motifs, the top decorated with an enamelled cross, with suspension loop, marked on lower mount and loop 3% in. (10 cm.) high, excluding suspension loop

£7,000-10,000

\$9,800-14,000 €8,000-11,000



A comparable icon by Pavel Ovchinnikov was sold Christie's, London, 28 November 2016, lot 268.



255

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

MARKED O. KURLIUKOV, OVERSTRIKING THE MARK OF FEODOR RÜCKERT, MOSCOW, 1899-1908

Rectangular, the frame enamelled with floral motifs, applied with stylised Greek crosses at corners, enamelled in red and green, enclosing a panel painted with the Mother of God, with suspension loop and velvet backing, marked on lower edge 3% in. (9.3 cm.) high

£6,000-8,000

\$8,400-11,000 €6,900-9,100

For a comparable icon by Feodor Rückert, see T. Muntian, *Feodor Rückert & Carl Fabergé*, Moscow, 2016, p. 19.

256

TWO SILVER-GILT AND CLOISONNÉ ENAMEL CUPS

MARK OF FEODOR RÜCKERT, MOSCOW, 1899-1908

Each with a lobed quatrefoil body, enamelled with panels of shaded varicolour stylised flowers and birds, the interiors enamelled with a swan swimming on a lake and a double-headed eagle, with upswept scrolling foliate handles, marked under bases

1½ in. (3.8 cm.) high

£5,000-7,000

\$7,000-9,800 €5,800-8,000





PROPERTY FROM AN IMPORTANT FRENCH COLLECTION

257

A SILVER-MOUNTED ICON OF ST PANTALEON

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF KARL (HJALMAR) ARMFELT, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 21685

Rectangular, centring the icon of St Pantaleon, holding a medicine box and a spoon, silver mounts cast and chased with scrolling foliage, the wood back with a suspension loop, *marked on lower mount;* in the original Fabergé silk and velvet-lined wood case stamped 'Fabergé St Petersburg Moscow London' 3% in. (8.5 cm.) high

£8,000-12,000

\$12,000-17,000 €9,200-14,000

PROVENANCE:

Acquired by Andrei Siniavski (1925-1997). By descent to the present owner.

St Pantaleon is regarded as one of the Holy Healers and patron saint of doctors. In Russia, St Pantaleon was also considered a patron saint of soldiers. He was born in Nicomedia, located in present-day Turkey, in circa 275. Pantaleon studied medicine with such great success that he was appointed as one of the court physicians to the Emperor Maximian.



Seraphim Chichagov (1856-1937)

A JEWELLED GOLD PANAGIA

MARK OF OLOVYANISHNIKOV SONS, MOSCOW, CIRCA 1911

Rectangular gold samorodok body, centring a mother-of-pearl miniature icon painted with Our Lady of the Sign, within a seed pearl border, the sides set with diamonds, pink tourmalines, and green demantoid garnets, suspending a pendant cross, set with diamonds and an emerald, the crown-shaped head-piece with filigree scrollwork, all suspended from a stylised cross-shaped gold link chain, the reverse inscribed in Russian '[To] the Glorious Father of the Kishinev Diocese Dear Archpastor Seraphim Chichagov from the Grateful Bessarabian Clergy 18 December 1911', marked throughout, in the original silk and velvet-lined wood case, stamped in Russian 'Court Supplier P.I. Olovyanishnikov Sons Moscow'; together with a smoky quartz hand seal, engraved in Russian 'N.I. Olovyanishnikov', in original fitted case The panagia, 5% in. (13.5 cm.) high, including head-piece and pendant The hand seal, 4% in. (10.5 cm.) long (2)

£80,000-120,000

\$120,000-170,000 €92,000-140,000

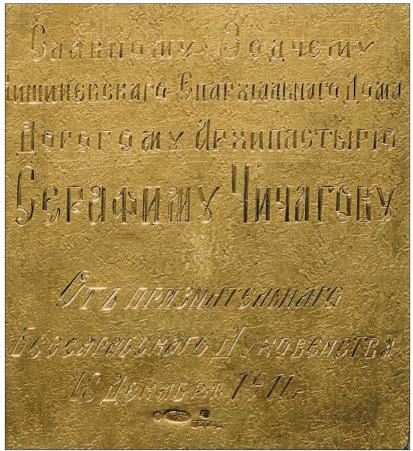
PROVENANCE:

Presented to Seraphim Chichagov (1856-1937) by the Bessarabian Clergy on 18 December 1911.

EXHIBITED:

Richmond, Virginia Museum of Fine Arts, *The Art of Russia*, 12 November-17 December 1944, no. 25.





(detail of inscription)

SERAPHIM CHICHAGOV

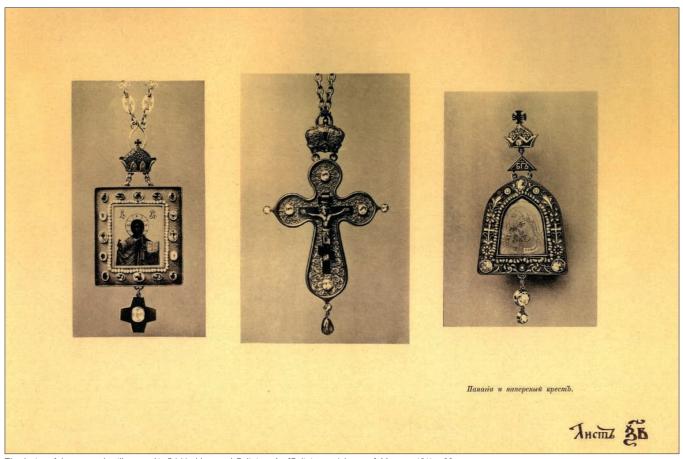
Of noble descent, Metropolitan Seraphim (1856-1937), born Leonid Mikhailovich Chichagov, embarked first on a military career. After graduating from the exclusive Corps des Pages in 1875, he fought in the Russo-Turkish war of 1877-1878, where he was awarded the Order of St George 4th Class for his courage displayed at the siege of Plevna.

His war experience had a profound impact, and Chichagov studied medicine to provide better care to wounded soldiers. After meeting John of Kronstadt, Chichagov became interested in theology. As a result, he undertook theological studies and resigned from military service, devoting the rest of his life to the Church.

Chichagov was ordained a deacon in 1896 and later became a priest. He made several pilgrimages to the Sarov monastery and wrote a biography of the monk Seraphim of Sarov. His writings later contributed to the canonisation of St Seraphim.

Seraphim Chichagov was ordained Bishop in 1905, and transferred to Kishinev in 1908. The present lot was presented to him by the Bessarabian Clergy in 1911, the last year of his service in Moldova. In 1912, he became Archbishop of Tver and in 1918, he was appointed Metropolitan of Warsaw. In 1922, he became Metropolitan of Leningrad and Gdov.

Metropolitan Seraphim Chichagov was first arrested by the Bolshevik government in 1922 and again in 1933 and 1937, when he was executed. He was canonised as a New Martyr by the Russian Orthodox Church in February 1997.



The design of the present lot, illustrated in S.I. Vashkov, et al, Religious Art [Religioznoe Iskusstvo], Moscow, 1911, p.62.

OLOVYANISHNIKOV SONS

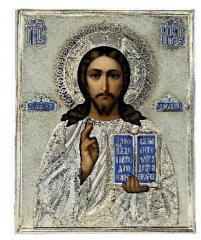
The Olovyanishnikov family traces their origins back to the 18th century, when the family's firm in Yaroslavl first started the production of church bells. The factory rapidly grew into one of the largest foundries in Russia, exporting its bells abroad. After the death of Porfiriy Ivanovich Olovyanishnikov (1822-1881), who revolutionised the family's factories, his sons Ivan and Sergey founded a company 'P.I. Olovyanishnikov Sons', which included the famous bell foundry, silk factory and the icon workshop.

The firm's innovative and modern icons were particularly sought after among Moscow clientele in the 1910s. The original design for a comparable panagia, depicting Christ Pantocrator, is illustrated in S.I. Vashkov, et al, *Religious Art [Religioznoe Iskusstvo]*, Moscow, 1911, p.62.

The present panagia is sold together with a smoky quartz hand seal, engraved in Russian 'N.I. Olovyanishnikov' for Nikolai Ivanovich Olovyanishkinov, grandson of the firm's founding father Porfiriy Ivanovich.











260

* 260

A PARCEL-GILT SILVER-MOUNTED ICON OF CHRIST PANTOCRATOR AND AN ICON OF ST JOHN THE BAPTIST

THE ICON OF CHRIST PANTOCRATOR, MAKER'S MARK CYRILLIC 'P.T', MOSCOW, 1899-1908; THE ICON OF ST JOHN THE BAPTIST, RUSSIA, 19TH CENTURY

The icon of Christ Pantocrator with repoussé and finely chased garments, marked throughout, in a wood kyot; the icon of St John the Baptist, realistically painted, with Christ in the chalice 16% x 13% in. (42.2 x 35 cm.) and smaller

*259

A PARCEL-GILT SILVER-MOUNTED AND ENAMEL ICON OF CHRIST PANTOCRATOR AND A PARCEL-GILT SILVER-MOUNTED ICON OF ST JOACHIM

THE ICON OF CHRIST PANTOCRATOR, MAKER'S MARK CYRILLIC 'SG', MOSCOW, 1899-1908; THE ICON OF ST JOACHIM, MARKED 'T. BOGDANOV', ST PETERSBURG, 1871

The icon of Christ Pantocrator with champlevé enamelled plaques and gospels, with repoussé and finely chased garments, marked throughout; the icon of St Joachim, with geometric repoussé silver mounts, the possibly later halos set with pastes, marked on lower mount 14 x 12 in. (35.5 x 30.5 cm.) and smaller

£3,000-5,000

\$4,200-7,000 €3,500-5,700 (2)

PROPERTY FROM A PRIVATE FRENCH COLLECTION (LOTS 261-262)

261

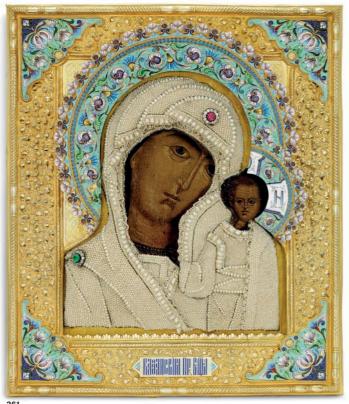
A SILVER-GILT CLOISONNÉ AND CHAMPLEVÉ ENAMEL AND SEED-PEARL ICON OF THE MOTHER OF **GOD OF KAZAN**

MARK OF THE FIRST SILVER ARTEL, MOSCOW, 1908-1917

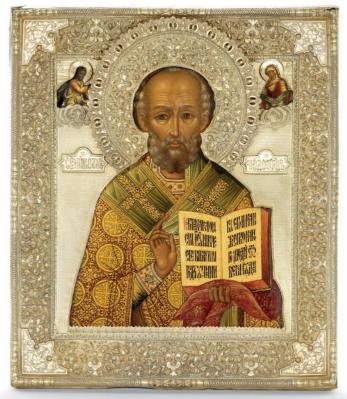
Rectangular, traditionally painted, the seed-pearl garments probably later, applied with glass-set stars, the halos and corners enamelled with stylised foliage in shades of blue, green, pink and yellow, with a blue champlevé enamelled name plaque, the borders repoussé with foliate scrolls, marked on lower mount, halo and plaque; in a later glazed wood kyot 13% x 10% in. (31.3 x 27 cm.)

£20.000-30.000

\$28,000-42,000 €23,000-34,000



261



262 (without seed-pearl garments)

262

A SILVER-GILT AND SEED-PEARL ICON **OF ST NICHOLAS**

MARK OF YAKOV MISHUKOV, MOSCOW, CIRCA 1890

Rectangular, traditionally painted, the seed-pearl garments probably later, applied with metal wirework, the borders and halo repoussé with foliate scrolls, marked on lower mount; in a later glazed wood kyot

12% x 10% in. (32 x 27 cm.)

£15.000-25.000

\$21.000-35.000 €18,000-29,000



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

263

A PARCEL-GILT SILVER TRIPTYCH ICON

MARK OF ALEXANDER MUKHIN, MOSCOW, 1885-1886

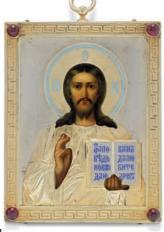
Of ogee arch form, opening to reveal a central panel depicting Mother of God of Iver, flanked by St Alexander Nevskiy and St Mary Magdalene, all three decorated with finely chased parcel-gilt silver garments and halos, the front applied with a cross simulating wood, the front and reverse engraved with scrolling foliage, with suspension loop and clasp, $\it marked\ throughout$ 9% in. (24.5 cm.) wide, extended

37.9 oz. (1,178.9 gr.) gross

£15,000-20,000

\$21,000-28,000 €18,000-23,000





PROVENANCE:

Anonymous sale; Sotheby's, New York, 10-11 December 1974, lot 596.

It appears that the present icon was a gift to Frederick VIII of Denmark (1843-1912), the brother of Empress Maria Feodorovna. When the icon was sold at Sotheby's in 1974, it was offered with the original fitted velvet case, applied with a plaque inscribed 'To the Royal Grand Duke of Denmark; may the Holy Virgin, the Guardian Angels of the late Emperor, our beloved benefactor, and of the Empress, your beloved sister, keep you alive for many long and happy years, Moscow, May 22nd, 1896, with respect and devotion from the faithful servant, A. Arapoff.' It appears that the marks were incorrectly identified when the icon was sold in 1974.

* 264

A PAIR OF GEM-SET PARCEL-GILT SILVER AND CHAMPLEVÉ ENAMEL WEDDING ICONS

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

Each rectangular, the figures realistically painted, the parcel-gilt oklads with repoussé garments, the halos and Gospels champlevé enamelled in blue, the outer borders chased with the key meander motif, the corners set with cabochon garnets, with suspension loops, marked on lower rims and loops $3\frac{1}{2}$ in. (8.8 cm.) high (2)

£3,000-4,000

\$4,200-5,600 €3,500-4,600

A SILVER-GILT CLOISONNÉ AND CHAMPLEVÉ ENAMEL ICON OF THE MOTHER OF GOD OF KAZAN

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1876

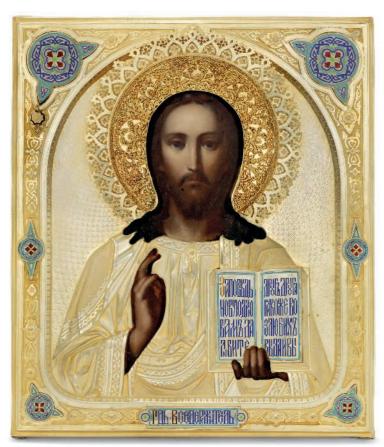
Rectangular, the figures realistically painted, the parcel-gilt garments of the Mother of God and Christ Child *repoussé* and finely chased, the halos and outer borders enamelled with varicolour foliage and beads in shades of blue, white, green and translucent red, the halo of Christ Child with blue champlevé enamelled letters, the gilt ground engraved overall with foliate pattern, *marked on lower edge, mount and halo* $10\frac{1}{2} \times 8\frac{1}{2}$ in. (26.8 x 22.4 cm.)

£30,000-50,000

\$42,000-70,000 €35,000-57,000



265



* 266

A SILVER-GILT CHAMPLEVÉ ENAMEL AND FILIGREE ICON OF CHRIST PANTOCRATOR

MAKER'S MARK INDISTINCT, MOSCOW, 1882

Rectangular, Christ realistically painted, raising his right hand in a blessing, his left hand holding the Gospels, the garments repoussé and chased, with a filigree silver halo, the corners, sides and Gospels applied with varicolour champlevé enamelled plaques, marked on lower border $12\% \times 10\%$ in. $(31.4 \times 27$ cm.)

£6,000-8,000

\$8,400-11,000 €6,900-9,100





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

267

A PAIR OF SILVER-GILT ICONS DEPICTING THE MOTHER OF GOD AND CHRIST PANTOCRATOR

MARKED 'VLADIMIROV', MAKER'S MARK CYRILLIC 'MNT', ST PETERSBURG, 1899-1904

Each rectangular with arched top, the figures realistically painted, the silver-gilt oklad decorated with interwoven rope band and anthemion ornament along the top edge, applied with four crosses, with suspension loop, both icons signed in Cyrillic 'Platonov' in the lower right corner, marked on lower borders
6 in. (15.2 cm.) high (2)

£10,000-15,000

\$14,000-21,000 €12,000-17,000

A comparable icon of St Nicholas was sold Christie's, Geneva, 9 May 1979, lot 108.

* 268

A SILVER-GILT CLOISONNÉ ENAMEL ICON OF IVERSKAIA MOTHER OF GOD

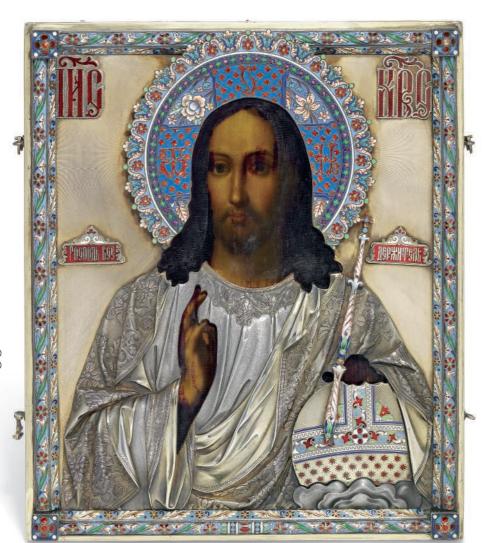
UNRECORDED MAKER'S MARK CYRILLIC'SG', MOSCOW, 1908-1917

Realistically painted, the oklad cloisonné enamelled with geometric and foliate motifs in shades of blue, red, green and white, within ropework borders, with suspension loop, marked on lower border and oklad

3½ in. (8.8 cm.) high

£3,000-4,000

\$4,200-5,600 €3,500-4,600



A SILVER-GILT CHAMPLEVÉ, GUILLOCHÉ AND CLOISONNÉ ENAMEL ICON OF CHRIST PANTOCRATOR

MARK OF IVAN TARABROV, MOSCOW, 1899-1908

Realistically painted, blessing and bearing the orb and sceptre, the garments repoussé and chased with foliate motifs, the halo, sceptre and orb, inscriptions and border champlevé, guilloché and cloisonné enamelled with varicolour foliate and geometric motifs, with velvet backing, marked throughout

12% x 10% in. (31.5 x 27 cm.)

£40,000-60,000

\$56,000-84,000 €46,000-68,000

* 270

A RARE GOLD AND NIELLO DROBNITSA

PROBABLY KREMLIN WORKSHOPS, MOSCOW, LATE 16TH/EARLY 17TH CENTURY

Rectangular with arched top, finely nielloed with the Annunciation on architectural background, apparently unmarked 2¾ in. (7.1 cm.) high

£8,000-12,000

\$12,000-17,000 €9,200-14,000

269

PROVENANCE:

Anonymous sale; Sotheby's, New York, 10-11 June 1985, lot 255. Acquired at the above by the present owner.

Drobnitsas are small silver or gold plaques, which were used to decorate icon oklads, Bible covers or religious clothing. Often engraved, nielloed or enamelled, they usually depicted the Twelve Great Feasts, including the Annunciation which is reproduced on the present example. For similar *drobnitsas* on the icon of the Mother of God of Vladimir by the Kremlin workshops dated late 16th century, see L. Pisarskaia, et al. *Russkie emali XI-XIX vv.*, Moscow, 1974, pp. 50-53.





PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

271

THREE PORCELAIN EGGS

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

All ovoid, one depicting Jesus Christ as Salvator Mundi, the other depicting Madonna with Child after Bartolomé Estebán Murillo, dated 1907, the other depicting Christ wearing a Crown of Thorns, signed 'Knoeller', all inscribed with Cyrillic initials 'Kh.V.' on the reverse, all unmarked 4 in (10 cm.) high and smaller (3)

£4,000-6,000 \$5,600-8,400 €4,600-6,800 PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

272

A GROUP OF EIGHT PORCELAIN EASTER EGGS

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1900S

All ovoid, six painted with varicolour floral sprays on pale blue, white, pale pink and grey ground, one painted with floral trellis on burgundy ground, one with densely moulded floral cartouches enclosing painted floral sprays, *unmarked* 4% in. (11.2 cm.) high and smaller (8)

£3,000-5,000 \$4,200-7,000 €3,500-5,700





273

A LARGE AND RARE PORCELAIN EASTER EGG

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1890

Ovoid, decorated with five reserves depicting the Nativity, Mother of God Orans, Archangels and Mother of God Enthroned, within gilt cartouches, the upper and lower parts of the egg decorated with fine gold foliage on matt silver ground, with red lozenges simulating rubies, probably after a design by O. Chirikov, apparently unmarked 5½ in. (14 cm.) high

£10,000-15,000

\$14,000-21,000 €12.000-17.000

A comparable Easter egg of similar size and design is on view in the collections of the State Hermitage Museum in St Petersburg (inv. mz-i-2082).



273 (detail of reverse)

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

274

THREE PORCELAIN EGGS

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, SECOND HALF 19TH CENTURY

All ovoid, one depicting Archangel Gabriel, after a painting by Timofey Neff, the other depicting Saint Nicholas holding a gospel, the other depicting archangel Michael, holding a sword, *all apparently unmarked* 4% in (11 cm.) high and smaller (3)

£4,000-6,000

\$5,600-8,400 €4,600-6,800

For a similar egg depicting Archangel Gabriel, see G. Oistrakh and A. Tishchenko, *Imperatorskie Farforovye Paskhalnye lajtsa*, Moscow, 2008, pp. 166-167, no. 70. For a similar egg depicting Saint Nicholas, see T. Kudriavtseva and H. Whitbeck, *Russian Imperial Easter Eggs*, London, 2001, p. 101, no. 63.







PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR (LOTS 275-279)

275

THREE PORCELAIN FIGURES

ONE BY THE KISELEV PORCELAIN FACTORY, MOSCOW, MID-19TH CENTURY; TWO, RUSSIA, 19TH CENTURY

All realistically modelled and painted as a dancing peasant, a fish vendor, and a man playing the balalaika, on naturalistic bases, the figure of a dancing peasant marked with impressed factory mark under base, the other two apparently unmarked

7 in. (18 cm.) high and smaller

£3,500-4,500 \$4,900-6,300 €4,000-5,100

For a nearly identical figure of a dancing peasant, see V.A. Popov, *Russian Porcelain: Private Factories*, Leningrad, 1980, no. 164.

278

(3)

TWO PORCELAIN FIGURES

ONE, BY THE GARDNER PORCELAIN FACTORY, MOSCOW, CIRCA 1830-1850S; THE OTHER, PROBABLY BY THE GARDNER PORCELAIN FACTORY, MOSCOW, FIRST HALF 19TH CENTURY

Both realistically modelled and painted as a dancing lady and a glazier, on naturalistic bases, one marked under base with impressed and blue underglaze factory marks, also impressed with numeral '15' and inscribed with numeral '96', the other apparently unmarked

4¾ in. (12.1 cm.) high and smaller

£3,000-5,000 \$4,200-7,000 €3,500-5,700

(2)

PROVENANCE:

The figure of a glazier: with Galerie Popoff, Paris, 1974 (label under base).

276

A PORCELAIN FIGURE OF A POPPY COOKIE VENDOR FROM THE 'VENDORS AND CRAFTSMEN' SERIES

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1780-1790S

Realistically modelled figure of a woman wearing a lilac traditional dress with a white shirt underneath, striped apron and blue scarf, with a wooden tray containing poppy cookies and suspended on a black strap over her right shoulder, on a circular naturalistic base, apparently unmarked 8¾ in. (22.2 cm.) high

£18,000-22,000 \$26,000-31,000 €21,000-25,000

PROVENANCE:

With Galerie Popoff, Paris, 1973 (label under base).

For a similar model, see M. Baruch, et al., Shedevry Russkogo Farfora XVIII Veka iz Sobraniya Galerei 'Popov & Co' [Masterpieces of Russian 18th Century Porcelain, from the Collection of 'Popov & Co'], Moscow, 2009, p. 20, 290; also see N.B. von Wolf (ed. V.V. Znamenov), Imperatorskii farforovyi zavod, 1744-1904, St Petersburg, 2008, p. 137.

279

THREE PORCELAIN FIGURES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, 19TH CENTURY

One modelled as a coachman, the other as a peasant woman with berries, the other as a peasant, all on circular bases moulded with rocaille and heightened with gold, marked under bases with impressed and blue underglaze factory marks; two with impressed numerals

5 in. (12.7 cm.) high and smaller (3)

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

PROVENANCE:

The figure of a coachman: with Galerie Popoff, Paris (label under base).

277

TWO PORCELAIN FIGURES

ONE, BY THE GARDNER PORCELAIN FACTORY, MOSCOW, 1810-1820S; THE OTHER, PROBABLY RUSSIA, 19TH CENTURY

Both realistically modelled and painted as a sbiten vendor and a standing goddess Ceres, on naturalistic bases, one marked under base with blue underglaze factory mark and impressed factory mark, also inscribed with numeral '42' and impressed with numeral '7', the other, apparently unmarked 7¾ in. (19.7 cm.) high and smaller

£3,000-5,000 \$4,200-7,000 €3,500-5,700

PROVENANCE

The figure of Ceres: with Galerie Popoff, Paris, 1975 (label under base).

(2)







PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

* 280

FOUR PORCELAIN FIGURES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, CIRCA 1870-1890S

One, realistically modelled and painted as a chimney sweep, holding a broom; the other, as two newly arrived peasant men, wearing full length coats and caps; the other, as a Jewish man, holding an umbrella and wearing a long gray coat; the other, as two children with a cat, all marked under bases with red printed factory marks, two also with impressed factory marks

12 in. (30.5 cm.) high and smaller

£4,000-6,000

\$5,600-8,400 €4,600-6,800

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

* 281

TWO PORCELAIN FIGURES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, CIRCA 1840 AND SECOND HALF 19TH CENTURY

One, realistically modelled and painted as a standing figure of a coachman, wearing a light brown coat and fuchsia hat, on a circular naturalistic base; the other, as a sbiten vendor, wearing a dark brown coat, yellow trousers and a hat, both marked under base with impressed factory marks, also impressed with numerals

7% in. (20 cm.) high and smaller

(2)

£3,000-5,000

\$4,200-7,000 €3,500-5,700

TWO PORCELAIN FIGURES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, LATE 19TH CENTURY

Both groups realistically modelled and painted, depicting a woman and child with drunken husband, on naturalistic oval bases, both marked under bases with impressed and red stamp factory marks

9½ in. (24 cm.) high and smaller

£2,000-3,000 \$2,800-4,200

€2,300-3,400

(2)

PROVENANCE:

The figure with a standing man, the collection of M. Brodskiy, Paris (label under base).







283

TWO PORCELAIN FIGURES OF LAPLANDERS FROM THE 'PEOPLES OF RUSSIA' SERIES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, 1880-1890S

Realistically modelled and painted, a standing figure of a man, carrying a fish and a net, and a woman with child, wearing a traditional fur coat, both marked under bases with red printed and impressed factory marks, also inscribed and impressed with numerals

10% in. (26.7 cm.) high and smaller

£6,000-8,000

\$8,400-11,000 €6,900-9,100

For a similar model, see O. Sosnina, *Gardner:* Porcelain Plastic Arts from Private Collections and Moscow Museums, Moscow, 2002, p. 203, nos. 43-44.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

* 284

TWO PORCELAIN FIGURES

BY THE GARDNER PORCELAIN FACTORY. MOSCOW, CIRCA 1870-1890S

One, realistically modelled and painted as a wounded dragoon, resting on his horse, wearing a beige cloak and holding a gilt helmet; the other, as an old man on the bench, wearing a pink shirt and blue trousers, both marked under bases with red printed factory marks and impressed factory marks; together with a continental porcelain match holder, modelled as a soldier, 20th century

8% in. (22 cm.) wide and smaller

(3)

£4,000-6,000

\$5.600-8.400 €4,600-6,800

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

THREE PORCELAIN FIGURES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, CIRCA 1870-1890S

One, realistically modelled and painted as a blacksmith, hammering a blade; the other, a match holder with a detachable cover, shaped as an old man seated beside a barrel, drinking from a kovsh; the other, a wall mount shaped as a Shih Tzu, all marked under bases with impressed factory marks, two also with red printed factory marks

51/2 in. (14 cm.) high and smaller



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

* 286

A PORCELAIN FIGURE OF A WATER CARRIER [VODONOSKA] PROBABLY BY THE IMPERIAL PORCELAIN FACTORY,

ST PETERSBURG, FIRST HALF 19TH CENTURY

Realistically modelled and painted after a model by S.S. Pimenov, wearing a blue unglazed sarafan, white shirt and gold kokoshnik, carrying a simulated wood yoke suspending two buckets, on a naturalistic circular base, apparently unmarked, incised with numeral '12' under base 91/8 in. (23 cm.) high

£3,000-5,000

\$4,200-7,000 €3.500-5.700

166

∆287

A PORCELAIN FIGURE OF AN ARMENIAN WOMAN FROM THE 'PEOPLES OF RUSSIA' SERIES

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, 1780-1790S

Realistically modelled and painted, a standing figure of a woman, wearing an ochre gown, orange-red overcoat and a pale purple hat, on a circular shaped naturalistic base, apparently unmarked 8¾ in. (22.3 cm.) high

£18,000-22,000

\$26,000-31,000 €21,000-25,000

PROVENANCE

With Galerie Popoff, Paris, 1973 (label under base). Property of an Important European Collector; Christie's, London, 2 June 2014, lot 271.

EXHIBITED:

London, Belgrave Sq., Exhibition of Russian Art, London, 4 June - 13 July 1935, no. AF.

LITERATURE

Exhibition catalogue, *Exhibition of Russian Art*, London, 1935, listed p. 39, no. AF.

M. Baruch, et al., Shedevry Russkogo Farfora XVIII Veka iz Sobraniya Galerei 'Popov & Co' [Masterpieces of Russian 18th Century Porcelain, from the Collection of 'Popov & Co'], Moscow, 2009, illustrated p. 21.

The present lot comes from the famous Gallery Popoff, which was largely dedicated to outstanding 18th century porcelain. The gallery's founder Alexander Popov (1880-1964) was truly devoted to this subject matter. According to the memoirs of one of the gallery's visitors, Alexander Popov gave exact specifications about porcelain items to the touch, being an already elderly owner with poor eyesight. Alexander Popov assembled one of the most significant private collections of Russian porcelain, located outside Russia.

Popov had an extensive collection of figures from the *Peoples of Russia* series, created by Jacques-Dominique Rachette (1744-1809), the chief modeller at the Imperial Porcelain Factory during the reign of Empress Catherine II. The present figure of an Armenian woman is a very rare example, depicted on the group photograph of figures, sent to the Exhibition of Russian Art in London in 1935.





The present model as illustrated in M. Baruch, et al., Shedevry Russkogo Farfora XVIII Veka iz Sobraniya Galerei 'Popov & Co', Moscow, 2009, p. 21.

PROPERTY FROM THE PRIVATE COLLECTION OF A LADY (LOTS 288-290)



288

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,

PERIOD OF NICHOLAS I, 1841

Painted with the trumpeter of the Horse Guard Regiment, with gilt ciselé border, inscribed in French under base, signed in Cyrillic and dated 'N. Yakovlev. 1841.', marked under base with blue underglaze factory mark, incised with numeral '14' 9½ in. (24 cm.) diameter

£15,000-25,000

\$21,000-35,000 €18,000-29,000

289

A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,

PERIOD OF NICHOLAS I, 1835

Painted with a rider of the Life Guard Crimean Tatar Squadron, with gilt *ciselé* border, inscribed in French under base, signed in Cyrillic and dated 'P. Schetinin. 1835.', *marked under base with blue overglaze factory mark*, *also impressed with numeral* '10' and inscribed 'x.2.4' 9% in. (23.7 cm.) diameter

£15,000-25,000

\$21,000-35,000 €18,000-29,000



289



A PORCELAIN MILITARY PLATE
BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, 1832

Painted with officers of the Guard Finlandski Regiment, with gilt *ciselé* border, inscribed in French under base, signed in Cyrillic and dated 'A. Nesterov. 1832.', *marked under base with blue overglaze factory mark* 9% in. (23.7 cm.) diameter

£15,000-25,000

\$21,000-35,000 €18,000-29,000



A PARCEL-GILT SILVER AND ENAMEL MINIATURE MODEL OF A MITRE [GRENADERKA] OF THE LIFE GUARDS PAVLOVSKI REGIMENT

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

Shaped as a mitre, the front depicting an Imperial double-headed eagle applied with a silver St Andrew star, surmounted by a distinction plaque inscribed in Russian 'For Gorni Dubniak, October 12, 1877', the top, sides and back of the mitre enamelled in red and white, with a cone-shaped finial imitating feathers, interior gilt, *marked under base* 3% in. (8.5 cm.) high

8.57 oz. (266 gr.) gross

£7,000-9,000

\$9,800-13,000 €8,000-10,000

292

A GOLD-MOUNTED AND ENAMEL PARCEL-GILT SILVER CIGARETTE CASE

MARKED 'AOAMZ' FOR THE CORPORATION OF MOSCOW GOLDSMITHS AND ARTELS, MOSCOW, 1899-1908

Rectangular, the hinged cover applied with a coat-of-arms of the Kashkin family, dates '1892-1904' and partially enamelled epaulettes at corners, the back applied with varicolour gold and silver cypher 'ADK' beneath a coronet, the interior engraved with facsimile signatures, with a thumb and push-piece, marked inside cover and base; in the original silk and velvet-lined red leather case, applied with the cypher and dates on cover

4% in. (11.7 cm.) wide 10.1 oz. (315.5. gr.) gross

£8,000-12,000

\$12,000-17,000







(reverse)

A VERY RARE GOLD MEDAL FOR SERVICE IN HIS IMPERIAL MAJESTY'S OWN ESCORT

RUSSIA, PERIOD OF ALEXANDER II, CIRCA 1855

Circular, one side struck with the profile of Emperor Alexander II, the border inscribed in Russian 'By the Grace of God Alexander II Emperor and Autocrat of All Russia', the reverse with the Russian inscription 'For Service in the Personal Convoy of the Emperor Alexander Nikolaevich' 2 in. (5.1 cm.) high, excluding loop 2.23 oz. (69.5 gr.)

£100,000-150,000

\$140,000-210,000 €120,000-170,000

PROVENANCE:

Collection of Grand Duke George Mikhailovich; Adolph Hess AG Luzern, 25 October 1939, lot 553 (auction postponed).

Collection of Grand Duke George Mikhailovich; Christie's, London, 3 July 1950, lot 437.

Morreira collection; Bowers and Merena, Superior Galleries, 10-11 December 1988, lot 1411. With Mars and Merkur, Germany.

Acquired from the above by the previous owner.

The medal 'For Service in His Imperial Majesty's Own Escort' was first commissioned during the reign of Emperor Nicholas I in 1850.

After the death of Nicholas I, the same award medals with the profile of Emperor Alexander II were commissioned in gold and silver in 1855 to be presented to Caucasus mountaineers and Muslims serving in His Imperial Majesty's Own Escort. No more than 150 medals were produced during the period of Alexander II.

For more information about the medal, see D.I. Peters, *Nagradnie Medali Rossii XIX - Nachala XX Vekov*, Moscow, 1989.

436 Award medal for Emperor's Cossack Bodyguard, obv. bust left, rev. five-line inscription, with loop and ribbon, wt. 2.35 ozs. gross, brilliant

1

437 Another, same type, bust to right, wt. 2.35 ozs. gross, brilliant

1

GOLD AND PLATINUM COINS,
MEDALS AND MEDALLIONS
FROM
THE IMPORTANT COLLECTION OF
THE GRAND DUKE GEORGE MICHAILOVITCH
OF RUSSIA

On MONDAY, JULY 3, 1950
AND FOLLOWING DAY

The present lot, included in the Collection of Grand Duke George Mikhailovich, sold Christie's, 3 July 1950.



A JEWELLED GOLD AND GUILLOCHÉ ENAMEL TIE-PIN AND A BROOCH

THE TIE-PIN, ST PETERSBURG, 1899-1904; THE BROOCH, MAKER'S MARK CYRILLIC 'RR', MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 31408

The tie-pin, circular finial enamelled in translucent red over a sunburst guilloché ground, applied with rose-cut diamond-set Cyrillic initials 'KD' beneath the Imperial crown, probably for Grand Duke Dmitry Konstantinovich, marked on pin, bearing marks of Anders Nevalainen; the brooch, square with rounded corners, enclosing an openwork design of three stylised flowers, each set with a pearl, the leaves set with rose-cut diamonds emanating from a ruby in one corner, marked on rim and pin

3 in. (7.5 cm.) long

£3,000-5,000 \$4,200-7,000 €3,500-5,700

PROVENANCE:

Anonymous sale; Christie's, New York, 19 October 2001, lot 120 and 151. Acquired at the above by the present owner.

* 295

A JEWELLED GOLD-MOUNTED GUILLOCHÉ AND *EN PLEIN* ENAMEL BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ALBERT HOLMSTRÖM, ST PETERSBURG, CIRCA 1914, SCRATCHED INVENTORY NUMBER 99934

Circular, en plein enamelled in white, centring a Red Cross enamelled over a dash guilloché ground, within a rose-cut diamond border, marked on pin and loop; in a fitted A La Vieille Russie case 1/2 in. (2.4 cm.) diameter

£2,000-3,000

\$2,800-4,200 €2,300-3,400

For similar brooches, see D. McFerrin, ed., From a Snowflake to an Iceberg: The McFerrin Collection, Houston, 2013, p. 154; and G. von Hapsburg, M. Lopato, Fabergé: Imperial Jeweller, London, 1993, p. 270.

A SILVER AND GOLD-MOUNTED DIAMOND AND PINK TOPAZ IMPERIAL PRESENTATION RING

ST PETERSBURG, CIRCA 1802

Navette shaped, centring a foiled pink topaz, within a border of rose-cut diamonds, flanked by foliate motifs set with rose-cut diamonds, the outer border set with old-cut diamonds on silver-topped gold, apparently unmarked; in the original silk and velvet-lined red leather case 1% in. (4 cm.) high Ring size L

£10,000-15,000

\$14,000-21,000 €12,000-17,000

PROVENANCE:

By repute, Professor Matthias Norberg (1747-1826). By descent to his nephew Israel Bergman (1795-1876), Bishop of Härnösand. By descent within the family. Acquired from the above by the present owner.







Matthias Norberg (1747-1826)

This Imperial presentation ring was given by Emperor Alexander I to Matthias Norberg (1747-1826), a professor of Greek and Oriental languages at Lund University in Sweden. Mathias Norberg's biography, published in the Acts of the Royal Swedish Academy of Sciences of 1826,

mentions that he was known for his rhetorical excellence and gave public speeches on behalf of the Academy on important occasions.

In 1802, Professor Norberg was asked to give a eulogy at the funeral of Charles Louis (1755-1801), Hereditary Prince of Baden, who was the father of Empress Elizabeth Alexeievna (1779-1826), also known as Princess Louise of Baden. Charles Louis tragically died in as sleigh accident in Sweden on his way back home to Germany in December 1801. Emperor Alexander I attended the funeral of his father-in-law, and presented this jewelled ring to Professor Norberg in gratitude for his service to the family (Kungliga Vetenskaps-Akademiens Handlingar för år 1826 [Acts of the Royal Swedish Academy of Sciences of 1826], Stockholm, 1827, p. 363).

Jewels incorporating pink topaz and diamonds held particular significance for the Imperial Family in the early nineteenth century. Other examples include a pink topaz and diamond parure commissioned by Dowager Empress Maria Feodorovna from Jean François André Duval. The set, which is now held in the Royal Collection of Sweden, was completed in 1811 and presented by Maria Feodorovna to her daughter, Maria Pavlovna in celebration of the birth of her second

daughter, Augusta Louisa Katherina. Interestingly the pink topazes used in this example by Duval were sourced from Brazil, as were those in a related suite of pink topaz-set earrings and necklace also commissioned from Duval in 1818. The 1818 commission was given by Dowager Empress Maria Feodorovna to her then seven-year-old granddaughter Augusta and is now held in a private collection (U. Tillander-Godenhielm, Jewels from Imperial St. Petersburg, London, 2012, p. 29 and 42-45). Given the contemporaneous bestowal of the present diamond and pink topaz-mounted ring by Emperor Alexander I, it is probable that it was also commissioned by Duval and incorporates a Brazilian stone.

The use of pink topaz for personal presentations by the Imperial Family extended to a select group of important individuals outside of the family, such as Professor Norberg. A further example of pink topaz's use in more intimate exchanges can be seen in a similarly designed *fermoir*, given by Alexander I to Ulrika Möllersvärd circa 1809 (U. Tillander-Godenhielm, *op. cit.*, London, 2012, p. 64).

We are grateful to Dr Ulla Tillander-Godenhielm for her assistance in researching the present lot.



A SILVER AND GOLD-MOUNTED DIAMOND AND ALEXANDRITE IMPERIAL PRESENTATION RING

ST PETERSBURG, CIRCA 1844

Octagonal, centring an alexandrite, within a border of rose-cut diamonds, the outer border set with old-cut diamonds on silver-topped gold, inscribed in Russian on the interior ring '[From] Emperor Nicholas I [to] Adjutant of Tsesarevich, Heir to the Throne, Prince A.I. Boryatinsky in summer of 1844', apparently unmarked; in the original silk and velvet-lined leather case 1½ in. (2.8 cm.) high Ring size W

£20.000-30.000

\$28,000-42,000 €23,000-34,000

PROVENANCE:

By repute, Prince Alexander Ivanovich Baryatinsky (1815-1879).



Prince Alexander Ivanovich Baryatinsky (1815-1879)

Prince Alexander Ivanovich Baryatinsky (1815-1879) was a Russian General, famous for his military career in the Caucasus and surrender of Imam Shamil, the political and religious leader of the Muslims in the Northern Caucasus, in 1859. A close friend of Grand Duke Alexander Nikolaevich (future Emperor Alexander II) from childhood, he was appointed his adjutant in 1839 by Emperor Nicholas I. In 1856 he was appointed Viceroy (namestnik) of the Caucasus. By the early 1860s, his health had seriously deteriorated. He was relieved of his post after forty-eight years of active service and spent the last days of his life abroad.

According to its inscription, the present ring was presented to Baryatinsky in 1844, a year before his deployment to the Caucasus. As with many engravings from this period, it is most likely that the inscription was later added to the ring by a family member to denote its importance, thus explaining the variance to the inscribed spelling of Baryatinsky. In writings from the period,

Prince Alexander's name appears variously as 'Boryatinsky' and 'Baryatinsky' (M. Korf, Diary. 1843, Moscow, 2004, p. 456).

The Imperial Cabinet Records detail three official presentations of rings to Alexander Baryatinsky. He was presented a diamond ring set with the cypher of Grand Duke Alexander Nikolaevich, costing 880 roubles, to celebrate the tsesarevich's marriage in 1841. The following year, Baryatinsky was officially presented a second diamond ring set with the monogram of Grand Duchess Maria Alexandrovna, to commemorate the birth of her first child, Grand Duchess Alexandra Alexandrovna. A third ring set with diamonds and a cypher is recorded in the Cabinet Ledgers as being presented to Baryatinsky in 1843, for the birth of Grand Duke Nikolai Alexandrovich.

While the presentation of a large diamond ring set with an alexandrite does not appear to be included in the Cabinet Ledgers, Dr Valentin Skurov and Dr Ulla TIllander-Godenhielm have suggested that it is possible that the presentation was a personal one, made from the Imperial Family's own accounts.

The impressive size, incorporation of valuable stones and rarity of Imperial presentation rings from this period further attest to the significance of this alexandrite-set ring. Discovered in the Ural Mountains in 1834, alexandrite is celebrated for its colour change effect: the stone appears either raspberry red or emerald green, depending on the light in which it is viewed. The value of the stone is further enhanced by its rarity and just one crystal of alexandrite was found for every hundred or more emeralds mined in Russia. The rarity and beauty of alexandrite make it a fitting choice for a ring presented to one of the Grand Duke's closest associates. The significance of the use of alexandrite in a ring given to Baryatinsky



detail of inscription)

is further enhanced by the fact that alexandrite was specifically named for Grand Duke Alexander Nikolaevich and it is fabled as having been discovered on his sixteenth birthday, when the tsesarevich came of age.

We are grateful to Dr Ulla Tillander-Godenhielm and Dr Valentin Skurlov for their assistance in researching the present lot.



(present lot in its original case)



A JEWELLED SILVER AND GOLD MAID OF HONOUR CYPHER

ST PETERSBURG, 1826-1855

In the form of the Cyrillic initial 'A' for the Empress Alexandra Feodorovna, set with old and rose-cut diamonds mounted in silver-topped gold, surmounted by a hinged old-cut diamond-set Imperial crown, unmarked, numbered II

2% in. (7.3 cm.) high, with crown

£35,000-45,000

\$49,000-63,000 €40,000-51,000

Young ladies who were appointed as maids of honor (*freilini*) 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. (U. Tillander-Godenhielm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005, p. 35).

Maid of honour 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, dating the badge to the reign of Emperor Nicholas I.

Based on the research by Dr. Valentin Skurlov and Dr. Ulla Tillander-Godenhielm, it is possible to conclude that the present cypher was one of only sixteen identified cyphers presented between 1826 and 1855.

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. Also see S. B. Patrikeev, A. D. Boinovich, *The Badges of Russia*, Vol. III, Moscow-St Petersburg, 2005, p. 140.

A comparable jewelled silver and gold maid of honour cypher was sold Christie's, New York, 20 May 2015, lot 16.



Manoeuvres at Tsarskoe Selo, Emperor Nicholas II, General Zarubaev, Grand Duke Nicholas Nikolaevich the Younger and General V.N. Danilov, 1908. ©AVT Collection

A 'GOLDEN' COSSACK SHASHKA, PATTERN 1881

CIRCA 1881

Gilt brass grip, the cap piece set with an enamelled miniature Order of St George, with the engraved Russian inscription 'For Bravery' above, stamped *Schaaf and Sons, St. Petersburg* with the Imperial warrant, leather scabbard 37½ in. (95 cm.) long

£60,000-80,000

\$84,000-110,000 €69,000-91,000

PROVENANCE:

Grand Duke Nicholas Nikolaevich the Younger (1856-1929). Grand Duke Piotr Nikolaevich (1865-1931), brother of the above. Prince Roman Petrovich (1896-1978), son of the above. Prince Dimitri Romanovich (1926-2016), son of the above. Christies, London, 28 November 2007, lot 41.



(detail of the blade)

Grandson of Emperor Nicholas I, Grand Duke Nicholas Nikolaevich the Younger (1856-1929) was one of the most powerful and outspoken members of the Romanov dynasty in the years before the revolution in 1917. To distinguish him from his first cousin, Emperor Nicolas II, he was known within the Imperial family as Nikolasha or 'Nicholas the Tall', as he towered above his rather short cousin. He was made Supreme Commander of the Russian Armed Forces at the beginning of the First World War.

Born in 1856, he spent his entire life, until the fall of the Romanov Empire, in the Russian army. During the war against Turkey in 1877-1878, he was awarded the Order of St George 4th class, as well as a golden sword. He joined the Guard Hussar regiment in 1877 and became its commander in 1884. In 1895 he became General Inspector of the Cavalry.

At the beginning of the First World War, the Grand Duke Nicholas Nikolaevich was the obvious choice for the post of Supreme Commander of the Russian Armed Forces, due to his popularity in the army. During the First World War, Grand Duke Nicholas Nikolaevich the Younger was awarded a St George sword with diamonds on 4 April 1915 for his role as Supreme Commander of the Russian armed Forces.

Grand Duke Nicholas Nikolaevich owned a large number of swords, which he acquired or received during his long military career.

Having been originally awarded his golden sword during the Russo-Turkish War in 1877-1878, early in his military career, the above award was transferred on each new pattern sword issued during the reign of Alexander III and Nicholas II.

Most of his swords were inherited by his grandnephew Prince Dimitri Romanov (1926-2016) and later all sold at Christie's between 2007 and 2010. The present sword is one of them.













~*300

A GROUP OF FIVE PORTRAIT **MINIATURES**

RUSSIA, 18TH/19TH CENTURY

Comprising a rectangular portrait of Rear Admiral Giulio Renato Litta by Augustin Ritt, signed on the right, last quarter 18 century, with a hairwork reverse; a rectangular portrait of Nikolay Mikhailovich Karamzin, first quarter 19th century; an oval portrait of Emperor Alexander I by C. Moerder, signed on the right, circa 1820; an oval portrait of Emperor Nicholas I by Ivan Winberg, signed on the right, circa 1830; an oval portrait of Empress Alexandra Feodorovna by Ivan Wimberg, signed on the left, circa 1835 21/8 in. (5.5. cm.) high and smaller

£4.000-6.000

\$5.600-8.400 €4,600-6,800

~*301

A GROUP OF FIVE PORTRAIT **MINIATURES**

RUSSIA, 18TH/19TH CENTURY

Comprising an oval portrait of Elizaveta Temkina, alleged daughter of the Empress Catherine II and Gregory Potemkin, bearing a later signature of V. Borovikovskiy, late 18th century; an oval portrait of Empress Alexandra Feodorovna, probably by Ivan Winberg, circa 1858; an oval portrait of an officer by Zehngraf, signed on the left, circa 1900; an oval portrait of Emperor Alexander I, circa 1820; an oval portrait of Kaiser William I of Germany as a young man, 19th century

31/8 in. (8 cm.) high and smaller (5)

£4,000-6,000

\$5,600-8,400 €4.600-6.800

~*302

A GROUP OF FIVE PORTRAIT **MINIATURES**

RUSSIA, 18TH/19TH CENTURY

Comprising an oval portrait of Emperor Alexander I by H. Benner, signed on the left, circa 1820; an oval portrait of Emperor Alexander II by Alois Gustav Rockstuhl, signed on the right, third quarter 19th century; an oval portrait of M. Lomonosov, first half 19th century; an oval portrait of Catherine the Great, 18th century; an oval portrait of lakov Borodulin, a state councelor, with a lock of hair, late 18th/early 19th century

31% in. (8 cm.) high and smaller (5)

£3.000-5.000

\$4,200-7,000 €3,500-5,700













A GROUP OF SIX PORTRAIT MINIATURES

RUSSIA, 18TH/19TH CENTURY

Comprising a circular portrait of Count Ivan Petrovich Saltikov by Augustin Ritt, signed on the right and dated 1791; an oval portrait of Emperor Alexander I by C. Moerder, signed on the right, circa 1820; a circular portrait of Emperor Alexander II by Alois Gustav Rockstuhl, signed on the left, circa 1855; a silhouette of Catherine the Great, probably by Maria Feodorovna, circa 1790; an oval portrait of a William III of the Netherlands, signed Herman (?), early 19th century; an oval portrait of Empress Elizabeth of Russia, 19th century; a later copy of the portrait of Count Ivan Petrovich Saltikov after Augustin Ritt, bearing a later signature and date

2¾ in. (7 cm.) diameter and smaller

(6)

£4,000-6,000

\$5,600-8,400 €4,600-6,800

A GROUP OF EIGHT PORTRAIT MINIATURES

RUSSIA, 18TH/19TH CENTURY

Comprising framed oval portraits of Emperor Nicholas I by Ivan Winberg, signed on the right, and three portraits of Empress Alexandra Feodorovna, one signed by Ivan Winberg on the right, two attributed to Winberg, all circa 1853; an oval portrait of Emperor Alexander I by D. Bossi, signed on the left and dated 1805; an oval portrait of a noble Polish man, circa 1770; an oval portrait of Emperor Alexander I, attributed to Wilhelm Reichenbecker, circa 1808; an oval portrait of Empress Alexandra Feodorovna, probably by Ivan Winberg, circa 1830 21/8 in. (5.3 cm.) high and smaller

£4.000-6.000

\$5,600-8,400 €4,600-6,800

~*305

A GROUP OF FIVE PORTRAIT MINIATURES

RUSSIA, 18TH/19TH CENTURY

Comprising an oval portrait of Prince Urusov, by Vladimir Borovikovskiy, late 18th century, oil on metal; oval portrait of Grand Duke Alexander Pavlovich by Alois Gustav Rockstuhl after a portrait by D. Levitskiy, signed on the left and dated 1868; a circular portrait of Emperor Alexander I, circa 1820; an oval portrait of Emperor Nicholas I, indistinctly signed 'Klünder' on the right, circa 1840; a portrait of Vasilii and Nikolai Davydov, possibly by Kozakov, circa 1830 4¾ in. 912.1 cm.) high and smaller

£4,000-6,000



304 (part)







CHARLES-JOSEPH DE LA CELLE, **CHEVALIER DE CHATEAUBOURG (1758-1837)**

Count Nikita Petrovich Panin (1770-1837), wearing the Imperial Russian Order of St Anne (first class)

Signed and dated 'Le ch De / Chateaubourg / 1799' (mid-left) On ivory

Oval, 74 mm. high, in gilt-metal frame chased with a snake devouring its tail

£8,000-12,000 \$12,000-17,000 €9,200-14,000

PROVENANCE:

Galerie Popoff, Paris. Christie's, Geneva, 15 November 1988, lot 309.

The sitter was a Russian diplomat, vice-chancellor, State Chancellor and acting Foreign Minister of Russia. He was the son of General Count Peter Ivanovich Panin. In 1797 he served as resident minister at the Prussian court, tasked with preparing the cooperation between Prussia, France and Russia during the French Revolutionary Wars. He is said to have been involved in the plot to assassinate Emperor Paul I of Russia. From 1801 until his death he lived abroad and on his estates, and spent his time studying the occult sciences. A sketch of the sitter, inscribed and dated 'Le Cte. de de Panin, / 23 mars 1801.', is in the artist's sketchbook which is now in the State Russian Museum, St Petersburg.

We are indebted to Michael Asvarishch, Curator of the Numismatic Department at the State Russian Museum, St Petersburg for his help with our research.

~*307

CHARLES-JOSEPH DE LA CELLE, **CHEVALIER DE CHATEAUBOURG (1758-1837)**

Countess Sophie Vladimirovna Panin (1770-1844) Signed and dated 'le chr De / [..]ateaubourg / 1797' (mid-left) On ivory

Oval, 80 mm. high, gilt-metal mount

£8,000-12,000

\$12,000-17,000 €9,200-14,000

PROVENANCE:

Monsieur et Madame Alexandre Alexandrovich Popoff (1880-1964), Paris, in 1928. Galerie Popoff, Paris. Christie's, Geneva, 15 November 1988, lot 310.

EXHIBITED:

Brussels, Palais des Beaux-Arts, Exposition d'art russe ancien et moderne. 1928, Nr. 126 (lent by Monsieur et Madame Alexandre Popoff, Paris).

The sitter was the daughter of Count Vladimir Grigorievich Orlov and she married Count Nikita Petrovich Panin in 1790. An octagonal sketch of the sitter, inscribed and dated 'La Comtesse de Panin / 6 Sept: 1799.', is in the artist's sketchbook which is now in the State Russian Museum, St Petersburg.

We are indebted to Michael Asvarishch, Curator of the Numismatic Department at the State Russian Museum, St Petersburg for his help with our research.

DOMENICO BOSSI (1765-1853)

Count Alexander Nikitch Panin (1791-1850) On ivory 59 mm. diam., gilt-metal frame

£5,000-7,000

\$7,000-9,800 €5,800-8,000

PROVENANCE:

Christie's, Geneva, 15 November 1988, lot 311.

The sitter was the son of Count Nikita Petrovich Panin and his wife Countess Sophie Vladimirovna Panin (see previous lots). He married Alexandrine Sergeevna Tolstoy. He played an active part in the Napoleonic Wars.

309

THREE LETTERS WITH IMAM SHAMIL'S PERSONAL STAMP CAUCASUS, CIRCA 1848

Comprising three letters in Arabic, written on Shamil's behalf, all stamped with his personal stamp on the reverse, one addressed to Mohamed Mirza, the other to his brother reporting on cases of disobedience, the other to the Cherkess people with orders to put themselves under the command of Mohamed Mirza and dated 1848; together with a period copy photograph of Imam Shamil

7 in. (17.8 cm.) high and smaller

£1,500-2,500

\$2,100-3,500 €1,800-2,900



308

PROVENANCE:







PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

θ 310

STARYE GODY [Byegone Years. A Monthly for Collectors of Art and Antiquity], edited by V.A. Vereshchagin and by P.P. Veiner. St Petersburg: Sirius, 1907-1916. 120 issues bound in 90 volumes, with 8 indexes for 1907-1913, 1915 (without 1908 supplement and 1914 index), 8° (270 x 185 mm). Numerous plates and mounted illustrations, some colour. Original soft covers (some covers missing, tears, water stains, foxing, marginal fraying to covers, some spines rubbed, split, and missing)

£6,000-9,000

\$8,400-13,000 €6,900-10,000

θ 311

FILIMONOV, G. Opisanie pamiatnikov drevnosti tserkovnago i grazhdanskago byta Russkago Muzeia P. Korobanova [Description of religious and civil Antiquities in the Russian Museum of P. Korobanov]. Moscow: University Press, 1849. Folio, 60 lightographic plates. (Some spotting and discolouration). Contemporary half calf, gilt spine, worn, upper cover detached. Scarce; Burtsev 1224; Fekula 5924. Together with:

Pokoi Eia Imperatorskago Velichestva v Zimnom Dvortse 1872 [The Death of Her Imperial Majesty in the Winter Palace]. [St Petersburg: 1872]. 4to, plates, contemporary black morocco ruled in blind – SOMOV, A.I. Kartiny Imperatorskago Ermitazha [Pictures in the Imperial Hermitage]. St Petersburg: A.S. Suvorin, [1902]. Folio, plates, original board portfolio, worn and soiled – PUTIATIN, Prince M.S. (editor). Letopisnyi i litsevoi izbornik Doma Romanovy [Chronicles and Portrait Collection of the House of Romanov ... on their Tercentenary]. Moscow: A.A. Levenson, 1913. Part 2 only (of 2), folio, colour plates and illustrations. Original cloth-backed boards, slightly worn. Fekula 2821 – STEPANOV, G. Istoriia russkoi odezhdy [History of Russian Costumes]. Moscow: Ministry of Interior Press, 1915. Part One (all published), 4to, plates. Original boards, spine crudely repaired. Grand Duchess Olga Konstantinovna's copy as memorial to the late Grand Duke Konstantin Konstantinovich; and a volume of 21 views of Russia, captions in French, original red cloth

£2,000-3,000

\$2,800-4,200 €2,300-3,400

θ 312

PALLAS, PETER SIMON. Voyages de M.P.S. Pallas, en Différentes Provinces de l'Empire de Russie, et dans l'Asie Septentrionale. Paris, 1789-1793. 5 vols., 4to. Contemporary marbled calf (worn). LE CLERC, NICOLAS GABRIEL. Histoire physique, morale, civile et politique de la Russie ancienne. Paris, 1783-1784. 3 vols., 4to, plates (some spotted). Contemporary marbled calf (worn). LE CLERC, NICOLAS GABRIEL. Histoire physique, morale, civile et politique de la Russie moderne. Paris, 1783-1785. 3 vols., 4to, maps, views and plates, including folding (some spotted). Contemporary marbled calf (worn). (Atlas missing).

£2,000-3,000

\$2,800-4,200 €2,300-3,400

PROVENANCE:

£1,500-2,500

Collection Alexandre Djanchieff. By descent to the present owner.



313 A GROUP OF STEREOSCOPIC PHOTOGRAPHS OF CRIMEA AND **TULA REGION**

RUSSIA, LATE 19TH/EARLY 20TH CENTURY

Comprising 236 photographs, some by Ivan Gumilevskiy (1864-1948), depicting views of Crimea and Tula, family photographs, European views and a series of French photographs; together with a stereoscope, and the original wood case containing photographs

Photographs, 7 in. (17.8 cm.) wide and smaller





A GROUP OF COMMEMORATIVE PLATES, PLAQUES AND CORONATION CUPS

RUSSIA AND FRANCE, LATE 19TH/EARLY 20TH CENTURY

Three plates, by Sarreguemines factory, depicting Emperor Alexander III, Nicholas II and Empress Alexandra Feodorovna, *marked under bases*; seven enamelled coronation cups, decorated with the crowned initials of Nicholas II and 1896, the reverse with Russian Imperial arms, *unmarked*; four biscuit porcelain plaques, by the Imperial Porcelain Factory, two with the profile portrait of Emperor Nicholas II, the other two with the profile portrait of Empress Alexandra Feodorovna, *all marked and dated 1909*The plates, 8% in. (21.3 cm.) diameter (14)

£2,000-3,000 \$2,800-4,200 €2,300-3,400

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

315

SEVEN PAPIER-MACHÉ EASTER EGGS

BY THE LUKUTIN FACTORY AND OTHERS, RUSSIA, SECOND HALF 19TH CENTURY

All ovoid, three depicting the Resurrection of Christ, one depicting the Nativity scene, one depicting Christ the Saviour, one depicting the Mother of God of Iver, one depicting Saint Zinaida, four marked with the coat-of-arms of the Lukutin factory

4¾ in. (12 cm.) high and smaller

£3,000-5,000 \$4,200-7,000 €3,500-5,700

PROVENANCE:

The egg depicting Christ the Saviour, with A la Vieille Cite, Paris, 1975.



(7)



PROPERTY FROM A PRIVATE FRENCH COLLECTION

316

A GROUP OF MALACHITE OBJECTS AND A SILVER AND ROCK CRYSTAL FIGURE OF A BOY ON A SLEDGE

THE FIGURE OF A BOY, MAKER'S MARK INDISTINCT, PROBABLY 'OK' FOR OREST KURLIUKOV, MOSCOW, CIRCA 1880; THE MALACHITE OBJECTS, RUSSIA, LATE 19TH CENTURY

The figure of a boy on a sledge realistically cast and chased, on a rock crystal base shaped as a slope, *marked under sledge and on the coat*; the group comprising a gilt-bronze figure of a bear on malachite veneered base, a malachite tray, two malachite Easter eggs, an egg-shaped silver-mounted malachite pin, and a malachite veneered metal photograph frame

The figure of a boy, 5½ in. (14 cm.) wide

(7)

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

317

A GROUP OF THREE LACQUERED PAPIER-MACHÉ BOXES, ONE TRAY AND A PEN HOLDER

BY THE LUKUTIN AND VISHNIAKOV FACTORIES, RUSSIA, 19TH CENTURY

The boxes with detachable covers painted with a troika, a man playing a lute, and a box simulating malachite; the pen holder finely painted with a young peasant lady wearing a traditional costume, after Konstantin Makovsky; the tray painted with a water carrier, all marked

The tray 11% in. (29.5 cm.) wide

£1,000-1,500 \$1,400-2,100 €1,200-1,700

PROVENANCE:

Collection Alexandre Djanchieff. By descent to the present owner.







~318

A SILVER-GILT TEA AND COFFEE SERVICE

MARKED SAZIKOV WITH THE IMPERIAL WARRANT, ST PETERSBURG, 1850

Comprising a coffee pot, a teapot, a covered sugar bowl, and a cream jug, each cast and finely chased with protruding wolf heads in high relief, within ornamental geometric cartouches and beaded borders, on spreading circular feet, with scroll handles, the tea and coffee pots with ivory insulators, marked under bases and on covers

The coffee pot, $10\frac{1}{2}$ in. (26.5 cm.) high

115 oz. (3,579 gr.)

\$26,000-31,000

€21,000-25,000

(4)

PROVENANCE:

£18,000-22,000

Acquired by the grandfather of the present owner prior to 1950.

319

A PARCEL-GILT SILVER TROMPE L'OEIL TANKARD

MARKED GRACHEV BROTHERS WITH THE IMPERIAL WARRANT, OVERSTRIKING THE MARK OF SAZIKOV WITH THE IMPERIAL WARRANT, ST PETERSBURG, 1865-1868

Globular, body and handle cast and chased to simulate basket-weave, with a similarly chased detachable cover, the rim engraved with initials 'EL', interior gilt, marked under base and on cover 9% in. (24.5 cm.) high

42 oz. (1,310 gr.)

£5,000-7,000

\$7,000-9,800 €5,800-8,000

A comparable tankard by Sazikov was sold Christie's, London, 27 November 2017, lot 405.



A SET OF SIX PARCEL-GILT SILVER TEA-GLASS HOLDERS AND SPOONS

TEA-GLASS HOLDERS, MARK OF DMITRY ALEKSANDROV, MOSCOW, 1884; THE SPOONS, MAKER'S MARK CYRILLIC 'A.K.', MOSCOW, 1885, RETAILED BY NEMIROV-KOLODKIN

Comprising six tea-glass holders, each cylindrical, engraved with various scenes depicting troika, each with the original Baccarat glass decorated with scrolling foliage, and six spoons, each engraved with foliate motifs, *marked under bases and on stems;* in the original silk and velvet-lined wood case, stamped in Russian 'Nemirov-Kolodkin Moscow'

The tea-glass holders, 4% in. (11.2 cm.) high

(12)

£20,000-30,000

\$28,000-42,000 €23,000-34,000

PROVENANCE:

By repute, Pasquale Lazzarini (b. 1855), an Italian opera singer. A gift from the above to the great-grandfather of the present owner.

Pasquale Lazzarini was a celebrated Italian opera singer, famous for his tenor. According to family tradition, this set of tea-glass holders was presented to Lazzarini during his tour in Russia in the late 19th century.



Pasquale Lazzarini (1855-?)

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

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

A frosted glass flask with silver mounts, the centre applied with a silver reserve engraved to simulate a vodka label, with a silver neck and stopper, six vodka cups, each body engraved to simulate wood barrels, with gilt interior, the flask and cups holder of rectangular form, marked throughout The holder, 111/4 in. (28.5 cm.) high

£8,000-12,000

\$12,000-17,000 €9,200-14,000







322

A THREE-COLOUR GOLD-MOUNTED SILVER FINANCIAL NOTEBOOK AND **PENCIL**

MAKER'S MARK'A.T.', ST PETERSBURG, 1908-1917

Rectangular, silver covers mounted with a green, yellow and rose gold Cyrillic monogram 'DNS', engraved with images of stocks and shares, the reverse also engraved with signatures, the hinge fitted with a removable pencil, vacant interior designed for recording sales of stocks and shares, marked throughout

7% in. (18.8 cm.) high

£3,000-5,000

\$4,200-7,000 €3,500-5,700



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

~323

A PARCEL-GILT SILVER TEA AND COFFEE SERVICE

MARK OF THE FIFTH SILVER ARTEL, MOSCOW, 1908-1917

Comprising a teapot, a coffee pot, a sugar bowl, a tea caddy, a milk jug, a tea-glass holder, and a tray, $of \, rectangular \, form \, with \, cut \, corners, \, decorated \, throughout \, with \, engraved \, oriental \, scenes \, and \, floral \, corners \, and \,$ bouquets, within geometric borders, the pots and tea caddy with detachable covers, the sugar bowl with a hinged cover, the pots with ivory insulators, gilt interiors, *marked throughout* The tray, 25% in. (65 cm.) wide 265 oz. (8,242 gr.)

(7)

\$21,000-25,000 €18,000-21,000 £15,000-18,000



A GEM-SET PARCEL-GILT SILVER SALT THRONE

MARK OF THE FOURTH SILVER ARTEL, MOSCOW, 1908-1917

Of semi-circle form with a kokoshnik-shaped back, cast and chased with a boyar holding bread and salt, the top set with a cabochon chrysoprase, the body decorated with a scroll band, interior gilt, marked under base, on back and cover, also with later Soviet marks

6 in. (15.2 cm.) high 10.8 oz. (338 gr.) gross

£4,000-6,000

\$5,600-8,400 €4,600-6,800

PROVENANCE:

Anonymous sale; Sotheby's, New York, 28-29 June 1979, lot 180. Anonymous sale; Christie's, Geneva, 18 November 1980, lot 16.

*325

A PARCEL-GILT SILVER AND LEATHER PORTFOLIO

MARKED MARSHAK, MAKER'S MARK 'H.I.T', MOSCOW, 1908-1917

Rectangular, the contemporary brown leather binding on four bun feet, the front cover applied with a silver plaque, repoussé with an image of a bogatyr, inscribed in Russian 'Bogatyrskaya Zastava [Bogatyr Outpost]', across a border repoussé with scrolling foliage, with a stylised clasp, set with a cabochon, marked on plaque

The plaque, 17 in. (43 cm.) high

£4,000-6,000

\$5,600-8,400 €4,600-6,800



A LARGE GEM-SET SILVER KOVSH

MARKED O. KURLIUKOV, MOSCOW, 1908-1917

Of traditional form, the spout realistically cast and chased as a *gusli* player, wearing traditional Russian costume, the body *repoussé* and chased with foliate scrolls, the angular handle chased with scales and scrolls, set with cabochon garnets and turquoise, also applied with a crowned cypher 'W', *marked under base and on handle, also with import marks*

15¾ in. (40 cm.) wide 42.3 oz. (1,316 gr.) gross

£25,000-35,000

\$35,000-49,000 €29,000-40,000

The present kovsh embodies the distinctive neo-Russian style, which saw a rebirth in the early twentieth century. The revival of traditional Russian subject matter and technique is reflected in the form of this kovsh, as well as its ornament. The finely chased figure of a *gusli* player is reminiscent of the fictional bard Boyan from the twelfth-century Russian epic poem *The Song of Igor's Campaign* ['Slovo o Polku Igoreve']. The present kovsh's iconography could also refer to the medieval story of Sadko, the merchant and *gusli* player of Novgorod and his adventures in the realm of the Sea King. The story was famously set to music by the composer Nikolai Rimsky-Korsakov (1844-1908) in the opera Sadko, which premiered in Moscow in 1898.





A SILVER-GILT AND CLOISONNÉ ENAMEL BOX

MARK OF KONSTANTIN SKVORTSOV, MOSCOW, 1908-1917

Rectangular, the cover and sides enamelled overall with shaded varicolour geometric and floral motifs, the hinged cover with silver thumb-piece, all within wirework borders, marked inside base 4% in. (12 cm.) wide

£4,000-6,000 \$5,600-8,400 €4,600-6,800

PROVENANCE:

A gift to the great grandfather of the present owner circa 1917.

328

A SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH

MARK OF EGOR SAMOSHIN, MOSCOW, 1908-1917

Of traditional form, with raised prow and shaped hook handle, the body enamelled overall with varicolour scrolling foliage and flowerheads, within wirework borders, the handle similarly decorated, gilt interior, marked under base

8% in. (22.5 cm.) wide

£5,000-7,000

\$7,000-9,800 €5,800-8,000

PROVENANCE:

A gift to the great grandfather of the present owner circa 1917.





PROPERTY OF AN AMERICAN ESTATE

*329

A SILVER-GILT CLOISONNÉ AND EN PLEIN ENAMEL KOVSH MAKER'S MARK OF VASILY SAVELIEV, ALSO WITH A MARK

POSSIBLY CYRILLIC 'SB', KOSTROMA, CIRCA 1899

Of navette form, on circular spreading foot, the raised prow surmounted by a double-headed eagle finial, the body enamelled overall with stylised floral sprays, blossoms and peacocks amid scrolling foliage on blue and beige ground, centring a roundel *en plein* enamelled with an alkonost, the sides and the shaped flat handle similarly enamelled, all within twisted ropework borders, *marked under base and handle*

7½ in. (18 cm.) wide

£8,000-12,000

\$12,000-17,000 €9,200-14,000

* 330

A SILVER-GILT AND CLOISONNÉ ENAMEL BOWL, BELT BUCKLE AND TWO NAPKIN RINGS

VARIOUS MAKERS AND DATES, RUSSIA, LATE 19TH/ EARLY 20TH CENTURY

All decorated with varicolour floral motifs, the miniature bowl, *maker's mark* partially visible, probably of Orest Kurliukov, Moscow, circa 1890; the belt buckle, *mark of Maria Semenova*, Moscow, 1899-1908; two napkin rings, no maker's mark, Moscow, 1908-1917, both engraved with names and dated 1912 on the interior

The bowl, 2¾ in. (7 cm.) diameter

£3,000-5,000 \$4,200-7,000

€3,500-5,700







A SILVER-GILT AND CLOISONNÉ ENAMEL VASE

MARKED GRACHEV BROTHERS WITH THE IMPERIAL WARRANT, MOSCOW, CIRCA 1890

Of tapering form, enamelled overall with scrolling foliage and flowerheads in green, blue, white and red on stippled gilt ground, on a circular spreading foot, marked under base, also with import mark 7½ in. (19 cm.) high

£3,000-5,000

\$4,200-7,000 €3,500-5,700

* 332

A PARCEL-GILT GUILLOCHÉ AND CHAMPLEVÉ ENAMEL CARD CASE

MARKED P. OVCHINNIKOV WITH THE IMPERIAL WARRANT, MOSCOW, 1874

Rectangular, the hinged cover guilloché and champlevé enamelled with the King of Diamonds, the base champlevé enamelled with a diaper pattern in blue, with reeded sides imitating cards, interior gilt, marked under base and cover.

3½ in. (9 cm.) wide

£5,000-7,000

\$7,000-9,800 €5,800-8,000

A comparable card case by Ovchinnikov was sold Sotheby's, London, 1 December 2009, lot 547.







A SILVER-GILT AND CLOISONNÉ ENAMEL CIGARETTE CASE

MARK OF THE SIXTH SILVER ARTEL, MOSCOW, 1908-1917

Rectangular with rounded corners, one side enamelled with a scene depicting a battling bogatyr, with a varicolour geometric border, the reverse centring a foliate motif, within a geometric cartouche and border, with a cabochon glass push-piece, gilt interior, marked on covers 4½ in. (10.8 cm.) wide

£6,000-8,000

\$8,400-11,000 €6,900-9,100

*336

A SILVER-GILT AND CLOISONNÉ ENAMEL TEA-GLASS HOLDER

MARKED O. KURLIUKOV, MOSCOW, 1908-1917

Cylindrical, enamelled overall with shaded varicolour floral roundels and stylised flowers in blue, pink, mint green, lilac and peach, the handle similarly decorated, gilt interior, *marked under base* 3% in. (10 cm.) high

£3,000-5,000

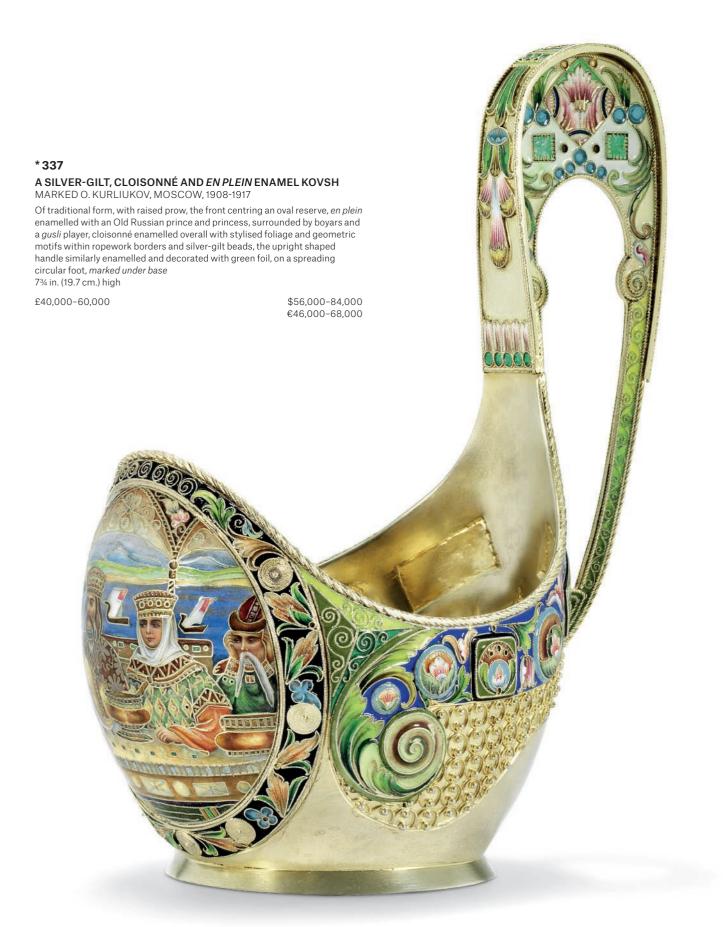
\$4,200-7,000 €3,500-5,700

PROVENANCE:

Anonymous sale; Christie's, London, 16 September 2015, lot 504 (part). Acquired at the above by the present owner.

A comparable tea-glass holder with an almost identical design by Feodor Rückert was sold Christie's, London, 1 February 2011, lot 485.







A SILVER-GILT AND CLOISONNÉ

MAKER'S MARK CYRILLIC 'KK', PROBABLY FOR KUZMA KONOV, MOSCOW, 1908-1917

Rectangular, the hinged cover enamelled with a swan within floral motifs, the sides enamelled with foliate and geometric designs in shades of blue, green, red and white on a cream ground, within twisted ropework borders, with two swing handles and shaped clasp, on scroll feet, marked under base

4¾ in. (12.1 cm.) wide

£10,000-15,000

\$14,000-21,000 €12,000-17,000

* 339

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

MARK OF THE 11TH SILVER ARTEL, MOSCOW, 1908-1917

Of traditional form, with raised prow, enamelled with shaded varicolour flowerheads and stylised foliate motifs on stippled gilt ground, within ropework, with an angular pierced handle similarly decorated, gilt interior, marked under base 4 in. (10.2 cm.) wide

£3,000-5,000

\$4,200-7,000 €3,500-5,700



A PARCEL-GILT AND CLOISONNÉ ENAMEL SNUFF BOX

MARK OF THE THIRD SILVER ARTEL, ST PETERSBURG, 1908-1917

Rectangular with rounded corners, the hinged cover cloisonné enamelled with an Art Nouveau portrait of a girl, within a floral band, the sides similarly enamelled with foliage, with a silver thumb-piece, gilt interior, marked under base

3½ in. (9 cm.) wide

£5,000-7,000

\$7,000-9,800 €5,800-8,000

PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

341

A SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH

MARK OF IVAN SALTYKOV, MOSCOW, 1896, RETAILED BY PAVEL OVCHINNIKOV

Of traditional form, with raised prow and stepped hook handle, enamelled with stylised scrolling foliage on stippled ground, with blue bead borders, the handle applied with a coat-of-arms of St Petersburg, *marked under base;* in the original silk and velvet-lined wood case, stamped '[From] the shop / [of] manufacturer/ Ovchinnikov' beneath the Imperial warrant, the cover applied with the coat-of-arms of St Petersburg

5¾ in. (14.5 cm.) wide

£1,000-1,200

\$1,400-1,700 €1,200-1,400





A GROUP OF FIVE SILVER-GILT AND **CLOISONNÉ ENAMEL MINIATURE** KOVSHII

VARIOUS MAKERS AND DATES, RUSSIA, LATE 19TH/ EARLY 20TH CENTURY

All decorated with varicolour floral motifs, two, mark of Maria Semenova, Moscow, 1899-1908, together with two small spoons, maker's mark Cyrillic 'AO', Moscow, circa 1890; the other, mark of Nikolay Alekseev, Moscow, circa 1890; the other, maker's mark Cyrillic 'AO', Moscow, circa 1890; the other, maker's mark Cyrillic 'AE', Moscow, 1908-1917

4¾ in. (12 cm.) wide and smaller

£4,000-6,000

\$5,600-8,400 €4,600-6,800

*343

A GROUP OF SIX SILVER-GILT AND **CLOISONNÉ ENAMEL SALTS**

VARIOUS MAKERS AND DATES, RUSSIA. LATE 19TH/EARLY 20TH CENTURY

All decorated with varicolour floral motifs, one, mark of Feodor Ruckert, Moscow, 1899-1908, together with a miniature salt spoon; the other, mark of Maria Semenova, Moscow, 1899-1908; the other, maker's mark Cyrillic 'NA', St Petersburg, circa 1890; the other, mark of D. Nikitin, Moscow, 1908-1917; the other, mark of Gustav Klingert, Moscow, 1899-1908; the other, indistinct maker's mark, Moscow, 1890 (7)

21/2 in. (6.4 cm.) wide and smaller

£3,000-5,000

\$4,200-7,000 €3,500-5,700





*344

A MINIATURE KOVSH, AN EGG-SHAPED BONBONNIÈRE AND FOUR SILVER-GILT **CLOISONNÉ ENAMEL SPOONS**

THE KOVSH, MARK OF THE 11TH SILVER ARTEL, MOSCOW, 1908-1917; THE BONBONNIÈRE, MAKER'S MARK CYRILLIC 'P.R.', MOSCOW, CIRCA 1890; THE SPOONS, VARIOUS MAKERS AND DATES

The kovsh of traditional form with raised prow and shaped hook handle, enamelled overall with varicolour scrolling foliage on blue ground, marked under base; the bonbonnière with a detachable cover, enamelled with foliage on stippled gilt ground, the interior rim inscribed in Russian, marked throughout; the spoons similarly enamelled with scrolling foliage, one engraved with initials VTIT', marked on stems

The kovsh, 41/8 in. (10.5 cm.) wide; the spoons, 7 in. (17.8 cm.) long and smaller

£2,500-3,500

\$3,500-4,900 €2.900-4.000

A LARGE SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH AND LADLE

MARK OF MARIA SEMENOVA, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 8904

Of traditional form, with raised prow and shaped hook handle, the body and handle enamelled overall with shaded varicolour scrolling foliage and flowerheads, the central part enamelled with an Imperial double-headed eagle in yellow and orange, with corded rim, the ladle similarly decorated, marked under base, the ladle marked on bowl

9½ in. (24 cm.) wide (2

£25,000-35,000

\$35,000-49,000 €29,000-40,000





A TOPOGRAPHICAL PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, 1846

Circular, the scalloped border decorated with gilt foliate scrollwork on grey ground, the centre painted with a view of Sebastopol, within a gilt cavetto, inscribed in Russian 'Sevastopol.', signed and dated 'A. Nesterov.1846.' under base, marked under base with impressed factory mark and numeral '10' 9½ in. (23.4 cm.) diameter

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

For comparable topographical plates, see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, p. 489.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

* 347

THREE PORCELAIN TOPOGRAPHICAL PLATES

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

Circular, the centres painted with views of the Elagin Palace, the lake at Tsarskoe Selo, and the Kamenny Island Palace, the rims with gilt scroll and foliate pattern on white ground within gilt borders, *marked under bases* 9½ in. (24 cm.) diameter (3

£3,000-5,000 \$4,200-7,000 €3,500-5,700

PROVENANCE:

Anonymous sale; Christie's, London, 20 November 1997, lot 144.



A PAIR OF PORCELAIN VASES

BY THE BATENIN PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1820

Each of amphora form, the body gilt and painted with mythological scenes *en grisaille* on both sides, depicting Cupid and Psyche, Venus and Adonis, Cupid and Venus, within geometric borders, with swan-shaped handles, on gilt square foot, *both marked under bases with impressed factory marks* 13¾ in. (35 cm.) high

£8,000-12,000

\$12,000-17,000 €9,200-14,000

For comparable vases with swan-shaped handles, see Exhibition catalogue, *The State Russian Museum: Porcelain of St Petersburg Private Factories*, St Petersburg, 2008, p. 25, no. 21.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

* 349

THREE PORCELAIN TOPOGRAPHICAL PLATES

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III (1881-1894)

Circular, the centres painted with views of the Kamenny Island and Palace, Kazan Cathedral and a scene of figures and boats by the side of the Peter and Paul fortress in St Petersburg, the rims with gilt scroll and foliate pattern on white ground within gilt borders, centring an Imperial doubleheaded eagle, marked under bases with green underglaze factory marks

9¾ in. (24.8 cm.) diameter (3

£6,000-8,000

\$8,400-11,000 €6,900-9,100





205



A GROUP OF PORCELAIN FROM THE GATCHINA PALACE SERVICE AND THE ALEXANDER III CORONATION SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER II, ALEXANDER III AND NICHOLAS II; AND THE KUZNETSOV PORCELAIN FACTORY, EARLY 20TH CENTURY

Comprising three dinner plates and two saucers from the Gatchina Palace service; twenty-four dinner plates, twelve soup plates, two cups and saucers, one large oval platter, one large circular platter from the Alexander III Coronation service, *some marked under bases*The oval platter, 17% in. (44 cm.) wide (47)

£6,000-8,000 \$8,400-11,000 €6,900-9,100



351

A PORCELAIN VASE AND CUP AND SAUCER FROM THE SERVICE OF GRAND DUKE PAUL PETROVICH

BY THE ROYAL BERLIN PORCELAIN FACTORY, CIRCA 1778

The vase of baluster form, on spreading foot, both sides of the body painted with the black Imperial double-headed eagle surmounted by a crown and holding the coats-of-arms of the Russian Empire and the Duchy of Holstein-Gottorp, with two handles rising to an everted foliate gilt-enriched rim; the cup and saucer similarly decorated, the eagle also painted with the orders of St Andrew First Called, St Anne and St Alexander Nevskii, all marked under bases with blue underglaze sceptre mark, the vase also incised with letters The vase, 6½ in. (16.5 cm.) high

£4,000-6,000

\$5,600-8,400 €4,600-6,800

A PORCELAIN PART SERVICE OF GRAND DUKE PAUL PETROVICH

BY THE ROYAL BERLIN PORCELAIN FACTORY, CIRCA 1770-1780S

Comprising a dinner plate, an oval dish, twelve ice cups, two miniature baskets, each painted with the black Imperial double-headed eagle surmounted by a crown and holding the coats-of-arms of the Russian Empire and the Duchy of Holstein-Gottorp, with gilt band rims, all marked under bases, some also with green inventory numbers; together with a later plate with reticulated border and a saucer The dinner plate, 9% in. (24.5 cm.) diameter (18)

£10,000-15,000

\$14,000-21,000 €12,000-17,000

This magnificent service was commissioned by Emperor Frederick II of Prussia for Grand Duke Paul Petrovich, heir to the Russian throne. The exceptional quality of the gift reflected the high expectations placed upon the future ruler of the Russian Empire by the Prussian king. The service features the Imperial double-headed eagle with two coats of arms - one for Imperial Russia and the other for the Duchy of Holstein-Gottorp, Paul's patriarchal arms.

It is not known where the service was kept when it was first presented to the Grand Duke. However, towards the end of the 19th century, the majority was kept at Gatchina Palace, his main country residence. According to records from 1884, the service comprised 357 pieces. After 1917, some pieces were housed in the museum established at Gatchina, and some were sold abroad through Antikvariat, a state-run organisation established for selling antiques.



207



A PORCELAIN CUP AND SAUCER FROM THE CAMEO SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF CATHERINE THE GREAT (1762-1796)

The cylindrical cup decorated *en grisaille* with a mythological vignette flanked by two cameo heads, within a *ciselé* gilt border with gilt foliate scrolls on blue ground, all within two floral bands, with a scroll handle; the saucer similarly decorated, centring the floral and gilt cypher for Catherine II, *both marked under bases with blue underglaze factory marks*, *and incised with Cyrillic letter 'D'* The cup $2\frac{1}{2}$ in. (6.4 cm.) high

£3,000-5,000

\$4,200-7,000 €3,500-5,700

* 354

SIX PORCELAIN PLATES FROM THE EVERYDAY SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, PERIOD OF CATHERINE THE GREAT (1762-1796).

Each plate painted with floral bouquets, *all marked under bases with blue underglaze factory marks*; together with a circular platter and a bowl by the Baranovka factory, an oval platter, and a bottle cooler (restored) 9½ in. (24.2 cm.) diameter and smaller

10)

£2,000-3,000

\$2,800-4,200 €2,300-3,400





A GROUP OF PORCELAIN FROM THE SERVICE OF GRAND DUKE ALEXANDER ALEXANDROVICH AND THE FARM PALACE **BANQUET SERVICE**

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER II, ALEXANDER III AND NICHOLAS II

Comprising nine dinner plates and a cream jug from the service of Grand Duke Alexander Alexandrovich, two dinner plates and a circular tier from a cake-stand from the Farm Palace Banquet service, one dinner plate and three cups and saucers from the Farm Palace service, decorated with the cypher of Alexander II, all marked under bases

9% in. (25 cm.) diameter and smaller

\$5,600-8,400 £4,000-6,000

* 356

(20)

A GROUP OF PORCELAIN FROM THE ALEXANDRIA SERVICE BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIODS OF NICHOLAS I, ALEXANDER III, AND NICHOLAS II

Comprising a dinner plate, a side plate, a cup and saucer, and a sauceboat, each decorated with coat-of-arms of Alexandria Park and the Russian motto 'For Faith Tsar and Fatherland', within gilt borders, all marked under bases; together with a porcelain cream jug

The dinner plate, 9% in. (23.7 cm.) diameter

\$1,400-2,800

(6)

£1,000-2,000 €1,200-2,300





A PORCELAIN VASE

PROBABLY BY THE POPOV PORCELAIN FACTORY, MOSCOW, FIRST HALF 19TH CENTURY

Of amphora form, the body gilt and painted with hunting and genre scenes on both sides, probably after Jacques-Francois Swebach, above a floral swag, within gilt *ciselé* borders, with scroll handles moulded with masks, on gilt square foot, *apparently unmarked* 19¼ in. (49 cm.) high

£6,000-9,000

\$8,400-13,000 €6,900-10,000

For a comparable vase by the Popov factory, see V. A. Popov, *Russian Porcelain; Private Factories*, Leningrad, 1980, no. 138.

*360

A PORCELAIN FIGURE OF PANTALONE AND COLUMBINE BY THE POPOV PORCELAIN FACTORY, MOSCOW, MID-19TH

Realistically modelled as a Columbine in elaborate court dress, seated with a dog on her lap, holding a mask in her right hand and stroking the standing Pantalone's beard, on a naturalistic base decorated with flowers, marked under base with blue underglaze factory mark 7½ in. (18 cm.) high

£2,000-3,000

\$2,800-4,200 €2,300-3,400





359



THREE PORCELAIN PLATES

TWO, BY THE MEZER PORCELAIN FACTORY, BARANOVKA, CIRCA 1820-1830; ONE, BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I (1825-1855)

Two floral plates, painted with a lily-of-the-valley and tulips after Karl Ledebur, within a gilt cavetto, the rim decorated with a gilt star and dot motif on a green ground, inscribed in French under bases, one marked under base with a black double-headed eagle; the cobalt blue and gilt plate, decorated with floral sprays, marked with a blue underglaze factory mark under base; together with a Berlin K.P.M. plate, decorated with the coat-of-arms of the principality of Reuss-Greiz, marked under base

101/4 in. (26 cm.) diameter and smaller

(4)

£4,000-6,000

\$5,600-8,400 €4,600-6,800

EXHIBITED:

New York, A La Vieille Russie, *An Imperial Fascination: Porcelain. Dining with the Czars: Peterhof*, 1991, nos. 243A, 344.

LITERATURE:

Exhibition catalogue, An Imperial Fascination: Porcelain - Dining with the Czars Peterhof, A La Vieille Russie, New York, 1991, nos. 243A, 344.



362

A GROUP OF NINE PORCELAIN PLATES

FIVE, BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I; ONE, BY THE GARDNER PORCELAIN FACTORY, MOSCOW, LATE 19TH/ EARLY 20TH CENTURY

One, the centre finely painted with a topographical view of the environs of St Petersburg, within a *ciselé* gilt border with entwined laurel band decoration, dated 1827; the other five decorated with floral and fruit designs, *all marked under bases with factory marks*; together with three European and Russian plates

10 in. (25.5 cm.) diameter and smaller

£1,000-1,500

\$1,400-2,100 €1.200-1.700

(9)

PROVENANCE:

Collection Alexandre Djanchieff. By descent to the present owner.

362

THREE PORCELAIN VASES

BY THE KORNILOV PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1850-1860S

Each of amphora form, the bodies gilt and painted with floral bouquets on both sides, with scroll handles, on gilt square foot, two moulded with gilt scrolls, all marked under bases with printed factory marks, one also inscribed with initials 'KE'

15 in. (38 cm.) high and smaller (3)

£6,000-9,000

\$8,400-13,000 €6,900-10,000

PROPERTY FROM A PRIVATE COLLECTION OF A LADY

.364

SIX PORCELAIN PLATES

TWO, BY THE IMPERIAL PORCELAIN FACTORY, PERIOD OF PAUL I; ONE, BY THE POPOV FACTORY, MOSCOW, MID-19TH CENTURY; THREE, PROBABLY EUROPE, 19TH CENTURY

Two painted with floral designs, the other four with neoclassical motifs, three marked under bases 9% in. (25 cm.) diameter and smaller (6)

£1,000-1,500

\$1,400-2,100 €1,200-1,700

For a similar plate depicting ancient Greek oil lamps from the Saratov State Art Museum, see M. Korablev, M. Sokolenko, *Antologiia Russkogo Farfora XVIII-nachala XX veka*, vol. 7, part 4, Moscow, 2015, pp. 148-149.







A SILVER TAZZA

MAKER'S MARK OF NIKOLAI KEMPER, ST PETERSBURG, CIRCA 1900

Shaped circular, with a tapering domed foot, the bowl shaped as a lotus leaf, the handle designed as a dragon, the centre of the bowl engraved with Cyrillic initials 'NA' and date '20 May 1875-1900', marked under bowl and base 9% in. (24.5 cm.) diameter 28 oz. (873 gr.)

£5,000-7,000

\$7,000-9,800 €5,800-8,000

PROVENANCE:

By repute, Aleksei Suvorin (1834-1912), a Russian publisher and journalist. By descent to the present owner.

A comparable tazza by Fabergé was sold Sotheby's, Geneva, 17 May 1990, lot 157.

* 366

A SILVER-GILT PLATE FROM THE ORLOFF SERVICE

MARK OF CARL TEGELSTEN, ST PETERSBURG, CIRCA 1850

Circular, with shaped rims chased with berried laurel, border engraved with bands of wavescrolls and the Imperial double-headed eagle, marked under base, also stamped with numeral '10' under rim

11½ in. (29.2 cm.) diameter 37.5 oz. (1,063 kg.)

£3,000-5,000

\$4,200-7,000 €3,500-5,700

For other pieces from the Orloff Service, see Baron A. de Foelkersam, *Inventaire de l'Argenterie conservée dans les garde-meubles des Palais Impériaux*, St Petersburg, 1907, II, pp. 61-124. A comparable plate was sold Christie's, London, 28 November 2011, lot 317.



A SILVER SAUCEBOAT
MAKER'S MARK 'J.V', PROBABLY FOR VAILLANT, ST PETERSBURG, 1854

Boat-shaped, on an oval foot, modelled as a branching vine, the handlesimilarly modelled, the body engraved with a monogram 'SS', marked on body and under foot, also with French import marks

9½ in. (24.1 cm.) wide 32 oz. (998 gr.)

£2,000-3,000

\$2,800-4,200 €2,300-3,400

PROPERTY FROM A PRIVATE FRENCH COLLECTION

368

A PARCEL-GILT SILVER-MOUNTED CUT-GLASS DECANTER

MARKED O. KURLIUKOV, MOSCOW, 1908-1917

Of tapering cylindrical form, the colourless glass body cut with star and diamond pattern, the silver mount cast and chased with rocaille and scrolls, the hinged cover with a scroll finial, with a glass handle, interior gilt, marked on mount, finial and inside cover 13% in. (35.2 cm.) high

£5,000-7,000

\$7,000-9,800 €5,800-8,000





A SILVER-GILT PLATE AND A SILVER-MOUNTED COCONUT CUP

THE PLATE, RUSSIA, LATE 18TH/ EARLY 19TH CENTURY; THE COCONUT CUP, CONTINENTAL, LATE 19TH CENTURY

The plate, circular, the border engraved with a double-headed eagle, indistinctly marked under base, stamped '159', also with a prick-dot engraved Cyrillic inscription and the number '159'; the coconut cup, carved with geometric motifs, on a circular spreading foot, with a detachable cover, marked under base

The plate, 9½ in. (24.2 cm.) diameter The plate, 15.2 oz. (430 gr.)

(2)

£2,000-3,000

\$2,800-4,200 €2,300-3,400

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

* 370

FIVE PARCEL-GILT SILVER CUPS

VARIOUS MAKERS, ST PETERSBURG, 1828-1837

Each cylindrical, applied with cartouches and friezes depicting mythological scenes, with everted rims cast with foliage, with scroll handles, some surmounted by the head of a helmeted soldier, two cups with domed covers (one associated), all marked under bases, two with mark of Peter Möller, one with maker's mark 'AM', one with mark of Carl Peter Ahrmann, one with maker's mark 'PAM'

6% in. (16.5 cm.) high and smaller 45 oz. (1,404 gr.)



\$3,500-4,900 €2,900-4,000



A SILVER COVERED BEAKER

MARK OF PETR SEMENOV, MOSCOW, 18TH CENTURY

Tapering cylindrical and on domed foot, the body *repoussé* and chased with three reserves depicting a putto, a goat and two cockerels, within scrolling foliage, the cover similarly decorated, applied with a baluster-shaped finial, *marked under base and on cover*

11% in. (29.5 cm.) high 18.9 oz. (535 gr.)

£5,000-7,000

\$7,000-9,800 €5,800-8,000

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

* 372

A SILVER-MOUNTED COCONUT BOX AND BURR WOOD BOX RUSSIA, MID-19TH CENTURY

The coconut box, carved with foliate scrolls throughout, with a detachable cover (cracked), surmounted by a reeded finial, on three claw-and-ball feet, maker's mark Cyrillic 'ACh', probably for Anton Chevarzin, Moscow, the burr wood box, with a detachable cover, surmounted by a silver model of a sheep, on four feet cast as tree branches, maker's mark 'KW', St Petersburg 6½ in. (16.5 cm.) high and smaller

£2,000-3,000

\$2,800-4,200 €2,300-3,400









A SILVER-GILT BONBONNIÈRE

RUSSIA, LATE 18TH/EARLY 19TH CENTURY

The detachable cover inset with a silver medal depicting Empress Catherine II in profile as Minerva, signed Waechter, apparently unmarked 31/4 in. (8.3 cm.) diameter 5.74 oz. (178.6 gr.)

£4,000-6,000

\$5,600-8,400 €4,600-6,800

PROVENANCE:

With A La Vieille Russie, New York (label inside). The Estate of Jacqueline Kennedy Onassis; Sotheby's, New York, 23-26 April 1996, lot 560.

* 375

A GROUP OF SILVER AND NIELLO SPOONS, KNIVES AND FORKS

VARIOUS MAKERS AND DATES, RUSSIA, SECOND HALF 19TH/EARLY 20TH CENTURY

Comprising two spoons with circular bowls and twist stems, nielloed with St Basil's Cathedral and Cathedral of Christ the Saviour, one with a mark of Vasily Semenov, Moscow, circa 1880; a group of four table spoons and one serving spoon, nielloed with scrolling foliage, one with maker's mark of M. Dmitriev, three marked Khlebnikov, the serving spoon with maker's mark 'AK'; together with three serving pieces (two silver-plated), and a set of twelve butter knives, mark of Allenius Johan, St Petersburg, 1895

The serving niello spoon, 11½ in. (29.3 cm.) long and smaller

34.8 oz. (1,084.2 gr.) gross

(22)

£2,500-3,500

\$3,500-4,900 €2,900-4,000

TWO PARCEL-GILT SILVER AND NIELLO

ONE, MARK OF IVAN ZHILIN, VELIKII USTIUG, 1792; THE OTHER, WITH INDISTINCT MAKER'S MARK, 1834

One circular, the detachable cover and base nielloed with rural landscapes on gilt stippled ground, within laurel borders, marked under cover; the other rectangular, the hinged cover, base and sides nielloed with architectural views on gilt stippled ground, within laurel borders, with thumb-piece, marked inside cover and base 3% in. (8.7 cm.) wide and smaller 9 oz. (303 gr.) gross

£1,500-2,500

\$2,100-3,500 €1,800-2,900



A SILVER-GILT AND NIELLO BIBERON

PROBABLY MOSCOW, LATE 18TH/ EARLY 19TH CENTURY

Of curved form, the body nielloed with a feeding mother and child, and cartouche enclosing the Russian inscription 'God Forgives and Feeds Its Children' flanked by angels, the beaded border with suspension loop, with French import marks

4% in. (12.2 cm.) long 1.4 oz. (43.9 gr.) gross

£2,000-3,000

\$2,800-4,200 €2,300-3,400



377

A PARCEL-GILT SILVER AND NIELLO SNUFF BOX

UNRECORDED MAKER'S MARK CYRILLIC 'I.O', MOSCOW. **EARLY 19TH CENTURY**

Rectangular, the hinged cover nielloed with the equestrian monument of Peter the Great, the base and sides nielloed with military trophies, all on gilt stippled ground and within nielloed laurel bands, marked inside cover and base 31% in. (7.9 cm.) wide 3.6 oz. (112 gr.) gross

£3,000-5,000

\$4,200-7,000 €3,500-5,700

219

*378

A GROUP OF TWELVE SILVER KNIFE RESTS, THREE BOXES, A NAPKIN RING AND A NIELLO TRAY

VARIOUS MAKERS AND DATES, RUSSIA, SECOND HALF 19TH/ **EARLY 20TH CENTURY**

The reeded knife rests, decorated with two griffins on each side, marked W.A. Bolin, Moscow, 1908-1917, with later Soviet marks; the trompe l'oeil oval box, chased to simulate birch tree bark, maker's mark indistinct, Moscow, 1871; an egg-shaped box and an egg-shaped cup, one marked 'PJS', St Petersburg, circa 1890; the napkin ring, engraved with the cypher of Alexandra Feodorovna and dated 1916, mark of Maria Sokolova, Moscow, circa 1916; the niello tray, decorated with a city view and floral motifs, mark of M. Dmitriev, Moscow, 1866 The knife rests, 3% in. (8.6 cm.) wide

29.8 oz. (928 gr.) gross

£3,000-5,000 €3,500-5,700





\$4,200-7,000

A BRONZE BUST OF EMPEROR NICHOLAS I

COUNT D'ORSAY (1801-1852)

signed and dated 'Cot d'Orsay sculpt 1848' bronze with light brown patina 10¾ in. (27.3 cm.) high

£2,000-3,000

\$2,800-4,200 €2,300-3,400

Count Alfred Guillaume Gabriel D'Orsay (1801-1852) was a celebrated dandy, diplomat and artist. He was born in Paris, the second son of Albert Gaspard Grimaud, Comte d'Orsay, and Baroness Eleonore von Franquemont, an illegitimate daughter of the Duke of Württemberg. His sister, Ida Grimaud d'Orsay, married Antoine, 9th Duke of Gramont who left France following the French Revolution and served in the Tauride Grenadier Regiment, later fighting under Generalissimo Alexander Suvorov's command.

Count d'Orsay produced a number of paintings, marble portrait busts and reliefs. He exhibited at the Royal Academy from 1843 to 1848. His bronzes include busts and equestrian figures of Wellington, Napoleon and Nicholas I.



A BRONZE GROUP OF AN ARAB **ON A CAMEL**

CAST BY WOERFFEL AFTER THE MODEL BY PETR SAMONOV, CIRCA 1890

On a naturalistic oval base, realistically cast as an Arab smoking a pipe and riding a camel, signed on base in Cyrillic 'Lep. Samonov.' and stamped with Cyrillic foundry mark 'Zav. C.F. Woerffel. S.P.B.'

18½ in. (47 cm.) wide

£30,000-50,000

\$42,000-70,000 €35.000-57.000

Petr Samonov (b. 1863), mostly famous for his sculptures dedicated to the Russian Army, was born into a military family. He did not have a formal fine art education, however, he became interested in sculpture and started working with bronze from 1884. Although Samonov was not a professionally trained artist, his model won the competition for the monument depicting General Mikhail Skobelev in 1910. A comparable model of an Arab on a Camel was sold Bruun Rasmussen, Copenhagen, 9 June 2017, lot 1488.



PORTRAIT OF A YOUNG WOMAN

PRINCE PAUL TROUBETZKOY (1866-1938)

signed and dated on the base 'Paul Troubetzkoy 1925', stamped with the foundry mark 'Cire C. Valsuani Perdue' (on the base) bronze with black patina

171/2 in. (44.4 cm.) high

£20,000-30,000

\$28,000-42,000 €23,000-34,000

It has been suggested that the present lot is a portrait of the celebrated ballet dancer Alexandra Danilova (1903-1997). For the same model in plaster, see Exhibition catalogue, *Paolo Troubetzkoy 1866-1938*, Museo del Paesaggio, Verbania, 29 April-29 July 1990, p. 271.





*382

DANSEUSE (COUNTESS TAMARA DE SVIRSKY)

PRINCE PAUL TROUBETZKOY (1866-1938)

signed and dated on the base 'Paul Troubetzkoy 1910', stamped with the foundry mark 'Cire C. Valsuani Perdue' (on the base) bronze with brown/black patina 21% in. (53.6 cm.) high

£35,000-55,000

\$49,000-77,000 €40,000-63,000

The present model represents Tamara de Svirsky (1883-1972), the celebrated Russian-born dancer, known for dancing barefoot. Svirsky performed in many leading roles around the world, creating a sensation in the United States.

In 1909, Troubetzkoy gave a cast of this celebrated bronze to the Spanish artist Joaquin Sorolla, who then included it in the background of his painting 'Clotilde on the Sofa' painted in 1910 and now in the Sorolla Museum, Madrid (Exhibition catalogue, *Prince Paul Troubetzkoy: The Belle Epoque Captured in Bronze*, Sladmore Gallery, London, May 21-June 27, p. 71).

For a comparable model, see Exhibition catalogue, *Catalogue of Sculpture by Prince Paul Troubetzkoy*, Chicago, 1912, no. 43; also, Exhibition catalogue, *Paolo Troubetzkoy 1866-1938*, Museo del Paesaggio, Verbania, 29 April-29 July 1990, p. 16. A similar model was sold Christie's, New York, 24 April 2009, lot 112.



A LARGE CERAMIC VASE

BY THE KUZNETSOV FACTORY, MOSCOW, LATE 19TH/EARLY 20TH CENTURY

Circular, the central reserve decorated with a figure of a Central Asian horseman in high relief, smoking a pipe and standing by his horse, the back decorated with blue glaze, centring a flower, on a spreading rectangular foot, with a similarly designed neck, marked under base with impressed factory mark and numerals 656 and 15 22% in. (58 cm.) high

£5,000-7,000

\$7,000-9,800 €5,800-8,000

PROPERTY FROM A PRIVATE GERMAN COLLECTION

384

AN ENAMELLED GLASS BRATINA

BY THE MALTSEV GLASS WORKS, DYATKOVO, CIRCA 1880

After a design by Elizaveta Bem, compressed globular body enamelled with gold double-headed eagles on raspberry ground, the waisted neck with a Russian drinking saying 'Step aside, my soul, I am going to splash you', apparently unmarked

6¾ in. (17 cm.) high

£3,000-5,000

\$4,200-7,000 €3,500-5,700

PROVENANCE:

Duchess Olga of Württemberg (1876-1932) and Prince Maximilian of Schaumburg-Lippe (1871-1904).

By descent to Prince Albrecht of Schaumburg-Lippe (1900-1984). Acquired by the present owner in Stuttgart in the 1960s.

For a similar bratina, see Exhibition catalogue, Russian Glass of the 17th-20th Centuries, Corning Museum of Glass, 1990, p. 100, no. 53.





FOUR PORCELAIN PLATES

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

Each circular, the centres painted with various scenes from Russian fairy tales, after Ivan Bilibin (1878-1942) and signed in Cyrillic 'I. Bilibin', with gilt borders, the rims painted with a varicolour border of hexagons containing forest animals alternating with trees, each marked under base with a printed factory mark and numbered Each, 10½ in. (26 cm.) diameter

£6,000-8,000

\$8,400-11,000 €6,900-9,100

PROVENANCE:

Anonymous sale; Christie's, New York, 18 April 1996, lot 135. Acquired at the above by the present owner.

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

386

A PORCELAIN FIGURE 'MAROCHKA' BY THE STATE PORCELAIN FACTORY, PETROGRAD, 1922

After a model by Natalya Danko, realistically modelled and painted as a girl, standing by a flowering shrub, wearing a red dress and white boots, on a circular base decorated with gilt foliage, marked under base with blue overglaze hammer, sickle and cog, and the date '1922' 3% in. (9.8 cm.) high

£3,000-5,000

\$4,200-7,000 €3,500-5,700

PROVENANCE:

Mikhail Alexeyevich Sergeev (1888-1965), scientist and economist, one of the first commissars of the State Bank of the USSR.

Acquired from the estate of the above by the parents of the present owner.

For a comparable figure, see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod,* 1904-1944, St Petersburg, 2005, p. 339.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

*387

A PORCELAIN FIGURE OF A WOMAN FROM THE SARATOV PROVINCE FROM THE 'PEOPLES OF RUSSIA' SERIES

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1916

Realistically modelled and painted, a standing figure of a woman, wearing a traditional costume, a white shirt and a red headpiece, on a circular naturalistic base, marked under base with green underglaze factory mark 7% in. (20 cm.) high

£5,000-7,000





223



PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

388

A PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1908

Of tapering form with rounded rim, painted with four sparrows on tree branches, *marked under base with green underglaze factory mark* 6¼ in. (15.5 cm.) high

£1,000-1,200

\$1,400-1,700 €1,200-1,400

389

A PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, CIRCA 1900

Of tapering form, painted overall with beige orchids on white ground, marked under base with green underglaze factory mark 12% in. (32.7 cm.) high

£7,000-9,000

\$9,800-13,000 €8,000-10,000

For a comparable vase painted with orchids, see A. Piotrovskaya, *Vases by the Imperial Porcelain Factory Late 19th - Early 20th century*, Moscow, 2002, p. 56, no. 18.



A LARGE PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1911

Of tapering form, painted with a landscape with a lake, birch and fir trees, marked under base with green underglaze factory mark

181/8 in. (46 cm.) high

£30,000-50,000

\$42,000-70,000 €35,000-57,000

391

A SOVIET SUPREMATIST PORCELAIN CUP AND SAUCER FROM THE CONTRAST SERVICE

BY THE STATE PORCELAIN FACTORY, LENINGRAD, CIRCA 1934

After the design by Nikolai Suetin, the circular cup, on a spreading foot, painted with abstract design in black and light grey, with a scroll handle, the saucer similarly decorated, both marked under bases with green underglaze hammer, sickle and cog The cup, 3% in. (9.5 cm.) diameter (2)

£5,000-7,000

\$7,000-9,800 €5,800-8,000

For a comparable cup and saucer from the Contrast service, see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944 [State Porcelain Factory, 1904-1944]*, St Petersburg, 2005, p. 310.





A SOVIET PORCELAIN PROPAGANDA PLATE

BY THE STATE PORCELAIN FACTORY, PETROGRAD, 1919

Probably after the design by Alexandra Shchekotikhina-Pototskaya, the centre painted with a peasant, wearing a traditional Russian dress, sowing under the moon crescent, within a black rim, with burgundy outer border, marked under base with green underglaze hammer, sickle and cog, dated '1919' 8% in. (21.8 cm.) diameter

£4,000-6,000

\$5,600-8,400 €4,600-6,800

393

A SOVIET PORCELAIN PROPAGANDA PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1902, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1923

After the design by Alexander Gromov, the centre painted with a sun and a hand holding a scroll inscribed '1 May', within a traditional Russian townscape, the border painted with a date '1923', marked under base with green underglaze Imperial Porcelain Factory mark and black overglaze Jubilee mark for the fifth anniversary of the State Porcelain Factory, also numbered '72/12.' 8% in. (21.8 cm.) diameter

£5,000-7,000

\$7,000-9,800 €5,800-8,000

For a comparable plate from the collection of the Museum of Decorative, Applied and Folk Art, Moscow, see E. Sametskaya, Sovetskii Agitatsionyi Farfor, Moscow, 2004, p. 240, no. 13 [15].

We are grateful to Vladimir Levshenkov for his assistance with the research of the present lot.



393



A LARGE AND RARE SOVIET PORCELAIN PROPAGANDA PLATTER

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1906, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1923

After the design by Anton Komashka, the centre painted with a worker holding a hammer, within an industrial cityscape, inscribed in Russian 'USSR' on the right, all within yellow rims, marked under base with green underglaze Imperial Porcelain Factory mark and blue overglaze hammer, sickle and cog, and the date '1923', also numbered '465/2', with an old label under base stamped with a red star and the inscription 'Torgsector' 14½ in. (36 cm.) diameter

£12,000-18,000

\$17,000-25,000 €14,000-21,000 This platter is painted after a design by Anton Komashka, and is one of the few works by this artist known to exist. According to archival documents, only two platters titled *A Worker with a Hammer* after Komashka's design were produced in 1923. The second platter, numbered '465/1', is held in the collection of the Kuskovo Museum, Moscow (see B.I.Alekseev, *Sovetskiy Hudozhestvenniy Farfor 1918-1923*, Moscow, 1962, p. 26).

It is possible to suggest that the label under the base is an exhibition label from the Soviet Pavilion at the Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris in 1925. The Soviet Pavilion, designed by Konstantin Melnikov, consisted of a few buildings. One of them was called Torgsector and was located on the Esplanade des Invalides. As the name Torgsector [Sale Sector] suggests, the pavilion was dedicated to promoting Soviet products, including porcelain, books, textiles, etc.



(reverse)

We are grateful to Vladimir Levshenkov for his assistance with the research of the present lot.

END OF SALE 227

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 (∆ 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 they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-ALICTION

(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 WITHDRAWAI

Christie's may, at its option, withdraw any lot 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 IFWFI I FRY

(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 inter-national 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 germological laboratories will describe any improvement or treatment to the gernstone. Reports from European germological 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 or, 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 or clock 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 and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g)

B REGISTERING TO BID

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 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 (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your cur hank statement). your current address (for example, a current utility bill or

(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 on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, 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 in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

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.

BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. 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.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due Further, you warrant that:

(i) you have conducted appropriate customer due diligence the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records, evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any thirdparties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

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 gister online at www.christies.com or in person. For help, please ntact the Credit Department on +44 (0)20 7839 9060.

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

(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. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available

(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

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 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;

(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 auctioned decision in exercise of this option is final.

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) 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 Christies LIVE™) may show bids in some other major currencies as well as sterling. 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 post and/or email after the auction, we do not accept out invokes by post alruly or train after the action, we work a develop-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

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

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 £175,000, 20% on that part of the hammer price over £175,000 and up to and including £3,000,000, and 12.5% of that part of the hammer price above £3,000,000.

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the hammer price and the buyer's premium. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a leneral guide. In all circumstances EU and UK law takes precedence f you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT London@christies com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For lots Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and ship costs on the **lot**, regardless of the nationality or citizenship of purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by to a royalty known as artists researching when any lot related by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

appropriate authority on the senier's Denain. The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

4% up to 50,000

3% between 50.000.01 and 200.000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000 over 500,000, the lower of 0,25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction

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 five years of the date of the auction, you give notice to 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 claims notified within a period of five 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 sale 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity** warranty may not be transferred to anyone else.

(h) In order to claim under the authenticity warranty, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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, in 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 14 days from the date of the sale that if on collation 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 14 days of the date of the sale

South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

Calligraphy and Painting.

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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 amounts due under section D3 above; and

(iv)any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh 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 Kingdom in the currency stated on the invoice in one of the following ways: (i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a a Cardholder not present (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies. com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

We accept cash subject to a maximum of £5.000 per buyer per year at our Cashier's Department Department only (subject to condition (iv)Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheaue

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.
(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SWIY 6QT. (e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 the buyer.

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 30th 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 in writing.

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) to charge interest from the due date at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due: 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

(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;

accepting any lous; (wiii) to 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.

(c) If you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse

(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing

(i) we will charge you storage costs from that date.

(ii) we can at our option move the lot to or within, an affiliate or third party warehouse fees for doing so. warehouse and charge you transport costs and administration

(iii) we may sell the lot in any commercially reasonable way we

(iv) the storage terms which can be found at christies.com/storage

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

TRANSPORT AND 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 before you bid. 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 on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_ london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. 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. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of any **lot** you purchase (a) You alone are responsible for getting advice about and meeting

the requirements of any laws or regulations which apply exporting or importing any **lot** prior to bidding. If you are refus 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 on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport london@christies.com

(b) Lots made of 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. If a be confused with elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

(c) Us import ban on African elephant wory
The USA prohibits the import of ivory from the African elephant.
Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is anot African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). 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 apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export iewellery licence

(a) 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 ψ 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 one year of the date of the sale. 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**.

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 any bother than as set out in the admended warrang 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

in these Conditions or sale; or (ii) We do not 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 exactlying the province of the provinc 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 (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,

OTHER TERMS

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 er unless we have given our written permission. This agreement be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

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**.

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

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 England and Wales. 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 following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute is not settled by including, you agree on our beneath that the displace will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

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.

K GLOSSARY

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 section 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 in 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 section headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation page of the catalogue I 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.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† 0	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium.
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see * symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are

A non VAT registered UK or EU buyer		No VAT refund is possible	
$\begin{array}{c c} \textbf{UK VAT registered} & \text{No symbol} \\ \textbf{buyer} & \text{and } \alpha \end{array}$		The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a * symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.	
	\star and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.	
EU VAT registered buyer	No Symbol and $lpha$	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a ¹ symbol). See below for the rules that would then apply.	
	t	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.	
	\star and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a * symbol). See above for the rules that would then apply.	
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:	
	No Symbol	We will refund the VAT amount in the buyer's premium .	
	\dagger and $lpha$	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	\star and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .	

- 1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
- 3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
 (a) have registered to bid with an address outside of the EU; and (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω lots. All other lots must be

exported within three months of collection.

- 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
- 5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
- 6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a 1 symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Movement within the EU must be within 3 months from the date of sale. You should take professional advice if you are unsure how this may affect you.
- 7. All reinvoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@ christies.com Tel: +44 (0)20 7389 2886. Fax: +44 (0)20 7839 1611.

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'.

0

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

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.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

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 Section H2(b) of the Conditions of Sale. Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(q) of the Conditions of Sale.

?, *, Ω , α , #, ‡

See VAT Symbols and Explanation.



See Storage and Collection Page.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

A Property Owned in part or in full by Christie's

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 Δ next to its **lot** number.

o Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol onext to the lot number.

°♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol $\circ \bullet$.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising 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**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are

unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

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.

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"

Bearing ... marks for 1/25

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.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist:

"Attributed to ..."

In our opinion probably a work by the artist in whole or in part. "Studio of ..."/"Workshop of ..."

In our opinion a work apparently executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of "

In our opinion a work of the period of the artist and showing his influence.

"Follower of ..."

In our opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ..."

In our opinion a work executed in the artist's style but of a later date.

"After ..."

In our opinion a copy (of any date) of a work of the artist. "Signed ..."/"Dated ..."/"Inscribed ..."

In our opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In our 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.

"Marked Fabergé, Workmaster ..."

In our opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ..."

In our opinion, a work of the master's workshop, but without his mark. \\

"In the style of ..."

In our opinion a work of the period of the master and closely related to his style.

"Bearing marks ..."

In our opinion not a work of the master's workshop and bearing later marks.

In compliance with the 1973 Hallmarking Act, silver alloys of a standard of fineness permitted in Russian but made after 1900 are described as white metal and gold after 1900 as yellow metal.

28/04/17

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (**1**) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@ christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES							
CHARGES PER LOT	LARGE OBJECTS	SMALL OBJECTS					
	E.g. Furniture, Large Paintings & Sculpture	E.g. Books, Luxury, Ceramics, Small Paintings					
1-30 days after the auction	Free of Charge	Free of Charge					
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00					
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.						

All charges are subject to VAT.

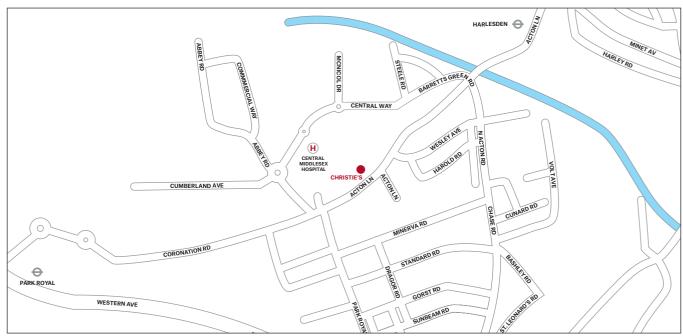
Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.

CHRISTIE'S PARK ROYAL

Unit 7, Central Park Acton Lane London NW10 7FY Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



11/10/17



AN IMPORTANT PAIR OF CHINESE IRON-RED SOLDIER VASES, QIANLONG (1736-1795), THE COVERS SAMSON, 19TH CENTURY $\pounds 120,000-180,000$

KENNETH NEAME

INCLUDING ARTS OF INDIA, ENGLISH AND EUROPEAN FURNITURE AND WORKS OF ART, EUROPEAN CERAMICS, CHINESE PAINTINGS AND WORKS OF ART London, 13 June 2018

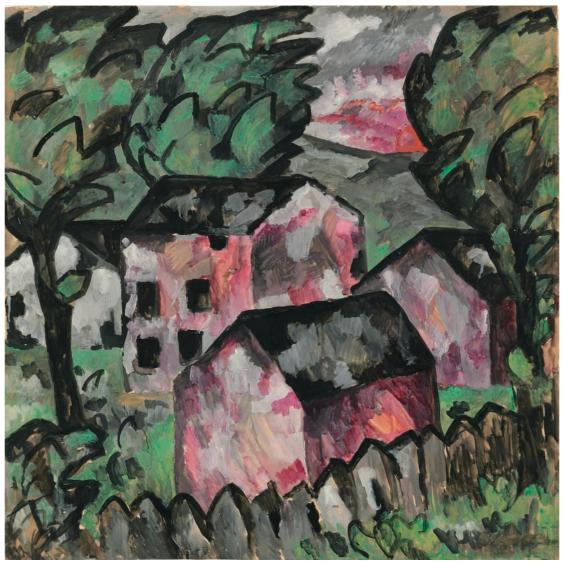
VIEWING

7 - 12 June 2018 8 King Street London SW1Y 6QT

CONTACT

Amelia Walker awalker@christies.com +44 (0)20 7389 2085





PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR KAZIMIR MALEVICH (1878-1935) Landscape signed in Cyrillic 'K. Malevich' (lower right) gouache on paper laid down on board 4134 x 4134 in. (106 x 106 cm.) Executed in 1911 £7,000,000-10,000,000

IMPRESSIONIST AND MODERN ART EVENING SALE

London, 20 June 2018

CONTACT Keith Gill kgill@christies.com +44 (0)20 7389 2175





551 WEST 21ST STREET, 15TH FLOOR NEW YORK, NEW YORK

Masterfully designed by Foster + Partners, this full-floor residence offers over 8,300 square feet of interior space with an extraordinary 82-foot grand room connecting two separate wings. The property features seven en suite bedrooms, two powder rooms, a library and media room. Building amenities include 24/7 concierge and valet services, a port-cochère, residents' lounge, yoga room, and gym with sauna and steam rooms.

Offered at US\$36,500,000*

CHRISTIE'S INTERNATIONAL REAL ESTATE-NY PROPERTIES

Erin Boisson Aries

+1 212 974 4551 · earies@christies.com

Dustin Crouse

+1 212 636 2234 · dcrouse@christies.com







ZANOBI STROZZI (FLORENCE 1412-1468) *The Last Judgement*tempera and gold on panel

41% x 51¼ in. (106.5 x 131.5 cm.)
£2,000,000-4,000,000

OLD MASTERS EVENING SALE

London, 5 July 2018

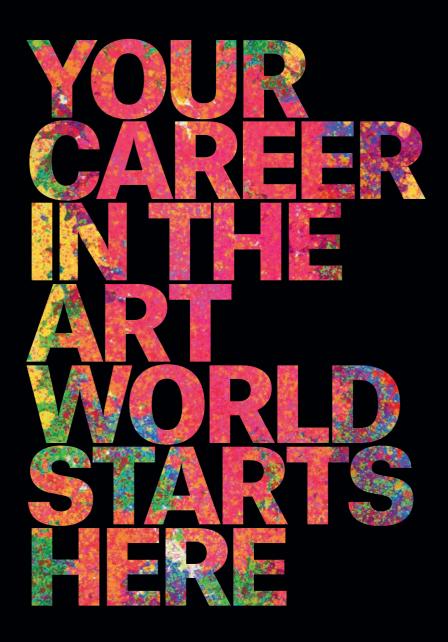
VIEWING

30 June -5 July 2018 8 King Street London SW1Y 6QT

CONTACT

Paul Raison praison@christies.com +44 (0)20 7389 2086







LEARN MORE AT CHRISTIES.EDU

WRITTEN BIDS FORM

CHRISTIE'S LONDON

MONDAY 4 JUNE 2018 AT 10.30 AM AND 2.00PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: DOODLEII SALE NUMBER: 15499

RUSSIAN ART

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000 by UK£100s by UK£200s UK£2.000 to UK£3.000 UK£3,000 to UK£5,000 by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)

UK£5.000 to UK£10.000 by UK£500s UK£10.000 to UK£20.000 by UK£1,000s UK£20,000 to UK£30,000 by UK£2,000s

UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)

by UK£5,000s

UK£50,000 to UK£100,000 UK£100,000 to UK£120,000 by UK£10,000s Above UK£200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
- 2. I understand that if my bid is successful, the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's** premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the hammer price of each lot sold.
- 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

	15499
Client Number (if applicable)	Sale Number
Billing Name (please print)	
Address	
	Postcode
Daytime Telephone	Evening Telephone
Fax (Important)	E-mail
Please tick if you prefer not to receive informat	tion about our upcoming sales by e-mail
I have read and understood this written bid form a	nd the Conditions of Sale - Buyer's Agreement
Signature	
documents. Individuals: government-issue identity card, or passport) and, if not show example a utility bill or bank statement. C business structures such as trusts, offsho Compliance Department at +44 (0)20 78: If you are registering to bid on behalf of statistics, please attach identification docyou are bidding, together with a signed le who have not made a purchase from any	d with Christie's, please attach copies of the following ed photo identification (such as a driving licence, national who nothe ID document, proof of current address, for forporate clients: a certificate of incorporation. Other are companies or partnerships: please contact the 39 9060 for advice on the information you should supply. Omeone who has not previously bid or consigned with tuments for yourself as well as the party on whose behalf tter of authorisation from that party. New clients, clients Christie's office within the last two years, and those occasions will be asked to supply a bank reference. We n below with your bank details:

PLEASE PRINT CLEARLY

Name of Account Officer(s)

Bank Telephone Number

Address of Bank(s)

Account Number(s)

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

14/08/17

INDEX

Α

Aivazovsky, I., 16, 17, 28 Anisfeld, B., 53, 54 Annenkov, Y., 51, 58, 59

В

Bakst, L., 48, 70-72, 92-94 Bashinjaghian, G., 15 Benois, A., 64-69, 73, 74, 90, 99

C

Charnota-Boiarskii, B., 33 Chekhonin, S., 98 Chernetsov, N., 36

D

Dobuzhinsky, M., 88, 89, 91

F

Filippov, K., 30

G

Gaspard, L., 13 Gluckmann, G., 77 Grigoriev, B., 43, 49, 50, 57, 62

н

Harlamoff, A., 78

I

lacovleff, A., 40, 52, 87

Κ

Kharitonov, N., 82 Korovin, K., 102 Kruglikova, E., 97

L

Lakhovsky, A., 61 Larionov, M., 103 Lebedev, K., 34 Lipgard, E., 37

M

Mak, P., 83, 84, 85 Maliavin, F., 14, 80 Marevna, M., 79 Milioti, N., 55

Ν

Nemukhin, V., 111, 116-118, 123 Nesterova, N., 112

C

Orloff, C., 105

Ρ

Podgoursky, V., 86 Pokhitonov, I., 18-27 Prymachenko, M., 76 R

Rabin, O., 109, 110, 121 Rockline, V., 44-47 Roerich, N., 38, 39 Rokotov, F., 35 Roubtzoff, A., 60 Rukhin, E., 115 Russian school, 19th century, 32 Ryback, I., 63

S

Samokish, N., 29 Serebriakova, Z., 41, 56 Siniakova, M., 75 Somov, K., 1-12 Sorin, S., 96 Soudbinine, S., 95 Stelletsky, D., 42 Sudeikin, S., 100, 101 Sychkov, F., 81

Т

Tchelitchew, P., 104, 106-108 Tselkov, O., 126

V

Vorobiev, V., 122

Υ

Yakovlev, V., 119, 120

Z

Zommer, R., 31 Zverev, A., 113, 114, 124, 125



IMAGE CREDITS

Lots 1, 3, 4, 5: Somov Family Archive

Lot 42: The Hunt in the Forest, c.1465-70 (oil on panel), Uccello, Paolo (1397-1475) / Ashmolean Museum, University of Oxford, UK / Bridgeman Images

Lot 43: B. Grigroev (1886-1939), Faces of the world, 1920-1931, the National Gallery, Prague

Lot 52: © Illustrated London News Ltd/Mary Evans

Lot 299: AVT Collection

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe & Asia
Loïc Brivezac
Gilles Erulin
Jean-François Palus
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas The Earl of Snowdon, Honorary Chairman, EMERI Charles Cator, Deputy Chairman, Christie's Int. Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST,

RUSSIA AND INDIA (EMERI)

François Curiel, Chairman Prof. Dr. Dirk Boll, President Bertold Mueller, Managing Director, Continental Europe, Middle East, Russia & India

SENIOR DIRECTORS, EMERI

Zoe Ainscough, Cristian Albu, Simon Andrews, Upasna Bajaj, Mariolina Bassetti, Ellen Berkeley, Jill Berry, Giovanna Bertazzoni, Edouard Boccon-Gibod, Peter Brown, Olivier Camu, Karen Carroll, Sophie Carter, Karen Cole, Paul Cutts, Isabelle de La Bruyere, Roland de Lathuy, Eveline de Proyart, Leila de Vos, Harriet Drummond, Adele Falconer, David Findlay, Margaret Ford, Edmond Francey, Daniel Gallen, Roni Gilat-Baharaff, Philip Harley, James Hastie, Karl Hermanns, Rachel Hidderley, Jetske Homan Van Der Heide, Michael Jeha, Donald Johnston, Erem Kassim-Lakha, Nicholas Lambourn, William Lorimer, Catherine Manson, Jeremy Morrison, Nicholas Orchard, Francis Outred, Keith Penton, Henry Pettifer, Will Porter, Paul Raison, Christiane Rantzau, Tara Rastrick, Amjad Rauf, François de Ricgles, William Robinson, Matthew Rubinger, Marc Sands, Tim Schmelcher, John Stainton, Nicola Steel, Aline Sylla-Walbaum, Sheridan Thompson, Alexis de Tiesenhausen, Jay Vincze, David Warren, Andrew Waters, Harry Williams-Bulkeley, Tom Woolston, André Zlattinger

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Arpad Busson, Kemal Has Cingillioglu, Hélène David-Weill,
Ginevra Elkann, I. D. Fürstin zu Fürstenberg,
Laurence Graff, H.R.H. Prince Pavlos of Greece,
Marquesa de Bellavista Mrs Alicia Koplowitz,
Robert Manoukian, Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio, Usha Mittal,
Polissena Perrone, Çiğdem Simavi

CHRISTIE'S UK

CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman Noël Annesley, Honorary Chairman; Richard Roundell, Vice Chairman; Robert Copley, Deputy Chairman; The Earl of Halifax, Deputy Chairman; Francis Russell, Deputy Chairman; Julia Delves Broughton, James Hervey-Bathurst, Nicholas White, Mark Wrey

DIRECTORS, UK

Marco Almeida, Maddie Amos, Katharine Arnold, Guy Agazarian, Alexandra Baker, Sven Becker, Jane Blood, Piers Boothman, David Bowes-Lvon, Claire Bramwell, Louise Broadhurst, Robert Brown, Antonia Calnan, Lucy Campbell, Jason Carey, Sarah Charles, Romilly Collins, Ruth Cornett, Jessica Corsi, Nicky Crosbie, Helen Culver Smith, Laetitia Delaloye, Armelle de Laubier-Rhally, Eugenio Donadoni, Virginie Dulucq, Christopher O'Neil-Dunne, Arne Everwijn, Nick Finch, Emily Fisher, Peter Flory, Nina Foote, Christopher Forrest, Giles Forster, Rebecca Gibson, Zita Gibson, Alexandra Gill, Keith Gill, Leonie Grainger, Angus Granlund, David Gregory, Annabel Hesketh, Sydney Hornsby, Peter Horwood, Adrian Hume-Sayer, Kate Hunt, Pippa Jacomb, Simon James, Remy Julia, Sabine Kegel, Hans-Peter Keller, Tjabel Klok, Robert Lagneau, Tina Law, Antoine Lebouteiller, Adriana Leese, Tom Legh, Brandon Lindberg, Noah May, Murray Macaulay, Graeme Maddison, Sarah Mansfield, Nicolas Martineau, Astrid Mascher, Roger Massey, Joy McCall, Neil McCutcheon, Michelle McMullan, Daniel McPherson, Neil Millen, Leonie Moschner, Chris Munro, Beatriz Ordovás, Rosalind Patient, Anthea Peers, Romain Pingannaud, Sara Plumbly, Lisa Redpath, Sumiko Roberts, Alice de Roquemaurel, Francois Rothlisberger, Patrick Saich, Julie Schutz, Tom Scott, Dominic Simpson, Nick Sims, Clementine Sinclair, Sonal Singh, Katie Siveyer, Kay Sutton, Rakhi Talwar, Zain Talyarkhan, Timothy Triptree, Thomas Venning, Edwin Vos. Amelia Walker, Ben Wiggins. Bernard Williams, Georgina Wilsenach, Geoff Young

ASSOCIATE DIRECTORS. UK

Ksenia Apukhtina, Hannah Boissier, Sarah Boswell, Phill Brakefield, Jenny Brown, Laure Camboulives David Cassidy, Alexandra Cawte, Marie-Louise Chaldecott, Jack Coleman, Amandine Consigny, Hugh Creasy, Carlijn Dammers, Paola Saracino Fendi, Freddie De Rougemont, Grant Deudney, Milo Dickinson, Alessandro Diotallevi, David Ellis, Amanda Fuller Pat Galligan, Elisa Galuppi, Constanza Giuliani, Julia Grant, Pippa Green, Christine Haines, Adeline Han, Celia Harvey, Daniel Hawkins, Anke Held, Sophie Hopkins, James Hyslop, Wei-Ting Jud, Ouardya Kebir, Guady Kelly, Amy Kent, Imogen Kerr, Hala Khayat, Alexandra Kindermann, Julia Kiss, Zoe Klemme, Rachel Koffsky, Polly Knewstub, Rebecca Lazell, Rob Leatham, Stephanie Manstein, Ottavia Marchitelli, Tancredi Massimo di Roccasecca, Georgie Mawby, Catherine McDonald, David McLachlan, Lynda McLeod, Melinda Melrose. Kateryna Merkalenko, Toby Monk, Alice Murray, Rosie O'Connor, Clara Paschini, Christopher Petre, Antonia Pitt, Eugene Pooley, Sarah Rancans, Sarah Reynolds, Meghan Russell, Pat Savage, Hannah Schweiger, Angus Scott, Charles Scott, Valeria Severini, Ben Slinger, James Smith, Graham Smithson, Annelies Stevens, Charlotte Stewart, lain Tarling, Sarah Tennant, Susann Theuerkauf, Mary-Claire Turkington, Sara Vanwelden, Shanthi Veigas, Damian Vesey, Julie Vial, Anastasia von Seibold, Tony Walshe, Alexandra Werner, Harriet West, Annette Wilson, Julian Wilson, Miriam Winson-Alio, Elissa Wood, Suzanne Yalcin-Pennings, Charlotte Young







8 KING STREET ST. JAMES'S LONDON SW1Y 6QT