











# **RUSSIAN ART**

#### **MONDAY 23 NOVEMBER 2020**

#### **PROPERTIES FROM**

The Knox Collection of Alma College, proceeds go to The Annie Reid Knox Fund

The Family of Maria lakunchikova

The Family of Zinaida Serebriakova

**Princess** 

Mercedes Dietrichstein

The Estate of Francine du Plessix Gray

The Family of Grand Duchess Olga of Russia

The Collection of Nina & Arthur A. Houghton, Jr.

#### **AUCTION**

Monday 23 November 2020 at 10.30 am (lots 1-92) and 2.00 pm (lots 101-282)

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

#### **VIEWING**

Friday 20 November 10.00am - 6.00pm Saturday 21 November 12.00pm - 5.00pm Sunday 22 November 12.00pm - 5.00pm

#### **AUCTIONEERS**

Natalia Voinova and Eugenio Donadoni

**HOW TO BID** 

**POST-SALE** 

#### **AUCTION CODE AND NUMBER**

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**FRONT COVER:** Lot 190 (detail) **INSIDE FRONT COVER:** Lot 54

PAGE TWO: Lot 62

PAGE THREE: Lot 194 (detail)
PAGE FOUR: Lot 141 (detail)
PAGE SIX: Lot 75 (detail)
PAGE EIGHT: Lot 42

INSIDE BACK COVER: Lot 275 (detail)

BACK COVER: Lot 39 (detail)

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# MARIA IAKUNCHIKOVA

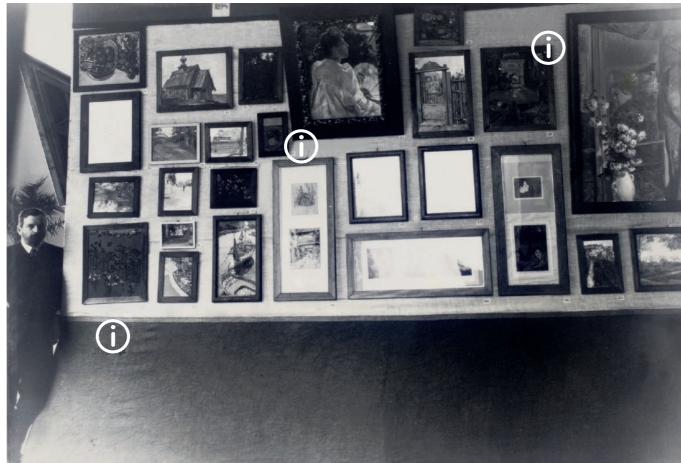
"WHY DO WE NEED A MOTHERLAND,
A BELOVED HOUSE, BELOVED CORNER,
GARDEN - IF NOT TO UNDERSTAND THEM,
TO UNDERSTAND THE UNIVERSAL, ETERNAL,
THROUGH THEM".

Maria lakunchikova, as quoted by N. Polenova, *M. V. lakunchikova*, Moscow, 1905, p. 1

Creating a synthesis of art and nature, fusing Symbolism with the aesthetics of Art Nouveau, Maria lakunchikova's work is distinguished by her ability to imbue her chosen medium, be it canvas, panel or textile with profound lyricism. Her oeuvre is imaginative and transportive; conveying a sense of nostalgia for the ephemeral world of Russia in the late 19th century, as well as providing a tantalising glimpse of something greater, an undefined spiritual realm. Celebrating the primacy and simplicity of folk art and, alongside her friend and mentor Elena Polenova (1850-1898), seeking inspiration in traditional Russian fairy tales and the natural world, lakunchikova also championed the kustar industries, securing her importance to the artistic Neo-nationalist movement. This year, on the 150th anniversary of her birth, Christie's is privileged to offer a remarkable collection of works by Maria lakunchikova from the artist's family. Never before seen on the market, lots 1-37 comprise a significant selection of works covering a widerange of subjects in a variety of different media, including; pencil studies from the artist's travels in Europe, working designs for the famous 'swan' cover for Mir iskusstva (lot 15), botanical studies in watercolour and gouache (lots 10, 14), landscape studies in oil and examples of pyrogravure (lots 7, 9, 10, 19). This momentous sale will coincide with a major exhibition dedicated to the artist at the State Tretyakov Gallery (14 October-24 January 2021) the first of its magnitude to take place since lakunchikova's posthumous retrospective in 1905.







An archival photograph of lakunchikova's posthumous exhibition, Moscow, 1905, showing offered lots in situ

"WHAT IF IT WERE POSSIBLE TO GET OUTSIDE ONE'S FATE AND ONE'S DESERTS, TO CUT THE THREADS BINDING US TO OUR LIVES, TO STEP ASIDE, BE FOREVER AN OBSERVER RATHER THAN A PARTICIPANT? WELL?"

Maria lakunchikova to Elena Polenova, 31 May 1889

Left: M. lakunchikova, From a window of the old house, Vvedenskoye (detail), 1894, Private Collection Sold Christie's, London, 28 November 2011, lot 26 lakunchikova's artistic practice was greatly influenced by her immediate circle; Pavel Tretyakov (1832-1898), whose collection now forms Moscow's State Tretyakov Gallery, was married to her aunt, while her sister Natalia married Vasily Polenov (1844-1927) in the church at Abramtsevo. At her sister's home, Maria lakunchikova became acquainted with Moscow's finest artists including Isaak Levitan (1860-1900), whose landscapes left an indelible impression. lakunchikova's iconic From a window of the old house, Vvedenskoye (1894), sold at Christie's for a record-breaking £700,000 in November 2011, is arguably one of the most laconic expressions of the artist's viewpoint. For lakunchikova, the manmade structure, in this case the columns which frame the landscape, reminds the viewer that we are experiencing the scene through her, the weight of lakunchikova's experiences personalise the space. Moreover, the symbolic role of landscape is significant: in her work lakunchikova uses the architecture of the evocative country estates of Nara, Morevo, Abramtsevo and Vvedenskoe as portals - a means to escape the physical and access the natural world, and by extent a spiritual realm beyond. In this way lakunchikova's depictions of the gentle rustling of birch leaves, the mesmerising ripples of a stream, the mirrored surface of a pool of water all take on new import.



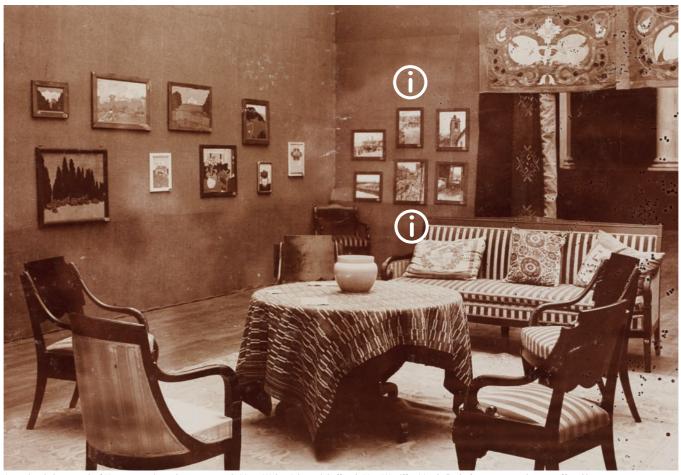




An archival photograph of L'exposition de quelques oeuvres de Marie Weber-lakounchikoff et de Vera Woulff at Musée Rath, Geneva, 1910, showing offered lots in situ

lakunchikova's versatility as an artist led her to explore and master a number of different mediums. She was one of the first Russian artists to experiment with colour engraving (lot 6) and her influence can be traced particularly in the formative oeuvre of Anna Ostroumova-Lebedeva (1871-1955). However, it is her experimentation with pokerwork, or pyrogravure, for which she is perhaps best known. lakunchikova's interpretation of the natural rhythm of nature, present in the tightly-patterned, intricately weaved branches and corrugated leaves of works such as Night (lot 7) and Violets (lot 10), is complemented by the decorative and hand-worked quality of the technique. The poet and artist Maximilian Voloshin (1877-1932) praised lakunchikova for creating '...a synthesis of colour and form, using the sinuous lines to render a symbolic image, yet at the same time preserving a degree of realism...the panel on wood is the most finished and absolute of all that lakunchikova produced. In this mode of expression she revealed her true character. Here, all the ideas that had preoccupied her begun to achieve their final incarnation (M. Voloshin, 'Tvorchestvo M. V. lakunchikovoi', Vesy, no. 1, January 1905, pp.

lakunchikova's contribution to the Russia pavilion at the *Exposition universelle de 1900*, the world fair held in Paris from 14 April-12 November 1900, illustrates the artist's commitment to the revival of Russian folk art on the international stage. The *Exposition* invited countries around the world to showcase their cultures and achievements. Forty countries participated, including France, Great Britain, the United States of America, Portugal, China and Russia. Russia's pavilion was inspired by the architecture and towers of the *village russe*, and primarily displayed Russian arts and crafts,



An archival photograph of L'exposition de quelques oeuvres de Marie Weber-lakounchikoff et de Vera Woulff at Musée Rath, Geneva, 1910, showing offered lots in situ

such as wood carving and embroidery. Iakunchikova designed three applied arts exhibits specifically for the exhibition: an L-shaped dresser of Neo-Russian design, laden with examples of folk art; a *gorodok* or toy village (lot 22); and a large embroidered panel, *The Little Girl and the Leshii* (sold Christie's, London, 3 June 2013, lot 1). The *gorodok* as a leitmotif can be found in lakunchikova's work in other mediums – compare the pyrogravure sold Christie's, London, 22 November 2011, lot 22 – but also, touchingly, on a panel for the crib designed for her son Stepan (lot 25).

Shortly after the *Exposition universelle*, lakunchikova's health deteriorated and she eventually succumbed to tuberculosis in Chêne-Bougeries in 1902. As Sergei Diaghilev's obituary makes clear, lakunchikova's untimely demise was felt keenly by the contemporary art world: 'The life of lakunchikova has been too short for all the things she could have done. But, amid the troubles of caring for her children and the fast-pace of Paris, she managed to reveal the depth of an admirable talent, a profound love for our Russian forests, oh! so far away, those little pine-trees and fir-trees that, for her, had been filled with a religious sentiment towards which she strove her entire life. Her entire existence has been a tragedy. She could not be enough for everything, she, the dear poet of the Russian forests, of the pastures, of the small village cemeteries with their crosses in the middle, of the fences of convents and of the country-side verandas. How could she, so sweet and frail, have found the strength to fight for her life?' (quoted in S. Lifar, *Serge de Diaghilev: Sa vie, Son Oeuvre, Sa Légende,* Monaco, 1954, p. 20).







### MARIA IAKUNCHIKOVA (1870-1902)

Chapel in Nara

with date '1899' (on the reverse) watercolour, heightened with white, on board 19½ x 23% in. (49.5 x 60 cm.)

£7,000-9,000

€7,700-9,900

# US\$9,200-12,000

EXHIBITED:

Mir iskusstva, St Petersburg, 1904, no. 3, illustrated p. 74 (detail). Exhibition catalogue, Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], Moscow, 1905, listed p. 11, no. 141 as Chasovnia v Nare.

Moscow, The insurance company 'Anchor', Posmertnaia Vystavka Marii

Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous

exhibition], 13 February-27 March 1905, no. 141 (label on the reverse).

K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 171 as Chasovnia v Nare.

#### PROVENANCE:

The family of the artist. By descent to the present owner.





#### MARIA IAKUNCHIKOVA (1870-1902)

Courtyard in Moscow

with inscription in Russian and number 'N 9 After the rain' (on the reverse); with date and number '1897-79bis' (on the reverse of the backboard) goauche on paper 21% x 17% in. (54.5 x 45 cm.)

£7.000-9.000

US\$9,200-12,000 €7,700-9,900

#### PROVENANCE:

The family of the artist. By descent to the present owner.

#### EXHIBITED:

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 117.

Geneva, Musée Rath, L'exposition de quelques oeuvres de Marie Weberlakounchikoff et de Vera Woulff, 1910, no. 41.

#### I ITERATURE:

Mir iskusstva, St Petersburg, 1904, no. 3, illustrated p. 81.

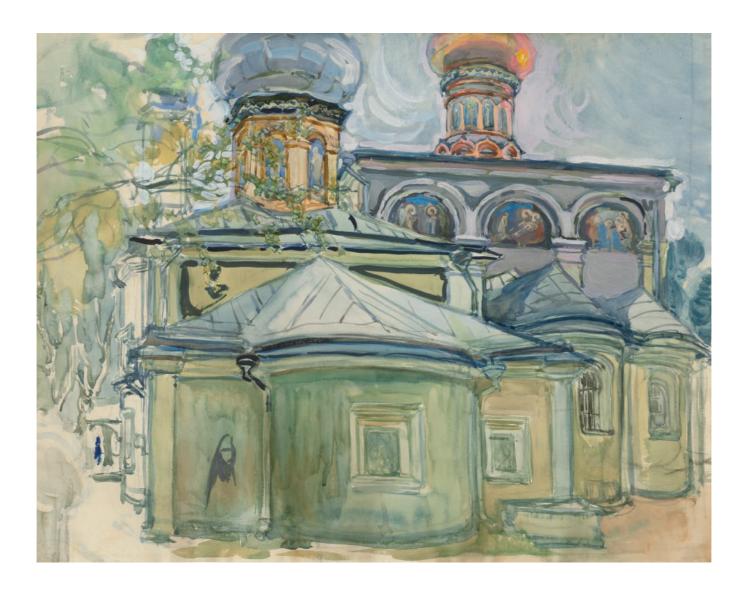
Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 9, no. 117 as *Dvor v Moskve*.

Exhibition catalogue, L'exposition de quelques oeuvres de Marie Weberlakounchikoff et de Vera Woulff, Geneva, 1910, listed p. [2], no. 41 as Une Cour à Moscou.

K. Kiselev, *Maria lakunchikova*, Moscow, 1979, illustrated and listed p. 168 as *Dvor v Moskve*.

K. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated p. 97, listed p. 144 as *Dvor v Moskve*.

K. Kiselev, *Maria lakunchikova*, Geneva, 2008, p. 108, illustrated p. 107, listed p. 153 as *Une cour à Moscou* (measurements inverted).





#### MARIA IAKUNCHIKOVA (1870-1902)

Nikitsky monastery in Moscow charcoal, watercolour and gouache on paper 19¼ x 24½ in. (48.8 x 62.3 cm.)

£7.000-9.000

#### PROVENANCE:

The family of the artist. By descent to the present owner. US\$9,200-12,000 €7,700-9,900

#### EXHIBITED:

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March, 1905, no. 163.

Paris, Salon d'Automne, Exposition de l'Art Russe, 1906, no. 726. Geneva, Musée Rath, L'exposition de quelques oeuvres de Marie Weberlakounchikoff et de Vera Woulff, 1910, no. 33.

#### I ITEDATIIDE:

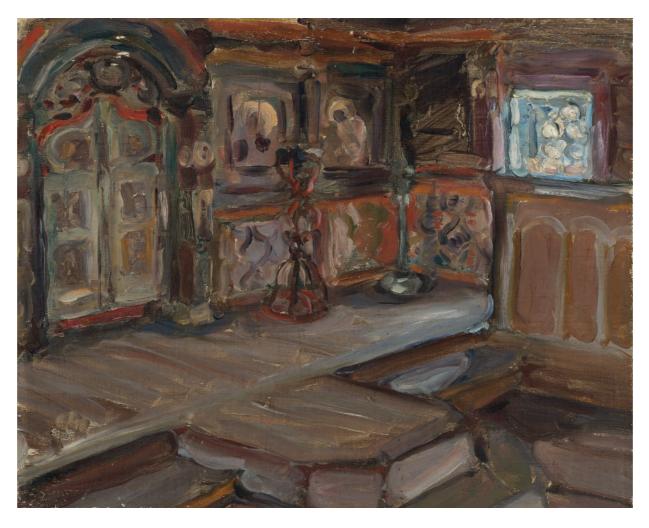
Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova*'s *posthumous exhibition*], Moscow, 1905, listed p. 12, no. 163 as *Nikitskii monastyr' v Moskve*.

Exhibition catalogue, Exposition de l'Art Russe, Paris, 1906, listed p. 137, no. 726 as Le Couvent Nikitsky.

Exhibition catalogue, L'exposition de quelques oeuvres de Marie Weberlakounchikoff et de Vera Woulff, Geneva, 1910, listed p. [2], no. 33 as Eglise de couvent à Moscou (étude tempera).

M. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 173 as Nikitskii monastyr' v Moskve.

M. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated p. 130, listed p. 145 as *Nikitskii monastyr' v Moskve*.





#### \*⊿



# MARIA IAKUNCHIKOVA (1870-1902)

Church interior; and Girl in a blue apron seated on a bench

the first with date and number '1897 - 79' (on the reverse) the first oil on canvas laid on board; the second oil on canvas the first 14 x 17% in. (35.5 x 43.7 cm.); the second 22 x 18% in. (55.8 x 45.9 cm.) (2)

£4,000-6,000

US\$5,300-7,800 €4,400-6,600

#### PROVENANCE:

The family of the artist. By descent to the present owner.

#### EXHIBITED:

Church interior

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 62.

#### LITERATURE:

Church interior

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 6, no. 62 as *Vnutrennost' tserkvi*.

K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 163 as Inter'er tserkvi.





#### MARIA IAKUNCHIKOVA (1870-1902)

Izba interior

\*5

watercolour, heightened with gouache, on paper 17% x 21% in. (45.3 x 54.3 cm.)

£5,000-7,000

US\$6,500-9,100 €5,500-7,700

#### PROVENANCE:

The family of the artist. By descent to the present owner.

#### LITERATURE

Probably, M. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 177 as Derevenskii inter'er.

#### \*6



#### MARIA IAKUNCHIKOVA (1870-1902)

A group of twenty-three etchings including Fear, Scent, Unattainable, The village cemetery, Irreparable, Death and flowers, Chapel in Nara and A quay in an old Western town

three signed with initials in plate 'M.J.' (lower right) etching with aquatint in colours; some in black; unframed  $1114 \times 7\%$  in. (29.2 x 20 cm.); and smaller together with a group of ex libris, the etching plate for *Death and flowers*, two studies for *Unattainable* and a group of watercolours (51)

£5,000-7,000

US\$6,600-9,100 €5,500-7,700

#### PROVENANCE:

The family of the artist. By descent to the present owner.

#### EXHIBITED:

One etching of Fear

Possibly, Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 91.

#### LITERATURE:

One etching of Fear

Possibly, Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition]*, Moscow, 1905, listed p. 8, no. 91 as *Effroi*.

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## MARIA IAKUNCHIKOVA (1870-1902)

Night

\*7

with date and number '1895 - 66 bis' (on the reverse) pyrogravure and oil on panel  $18\% \times 14\%$  in. (46 x 37.9 cm.)

£10,000-15,000

US\$13,000-20,000 €11,000-16,000

#### PROVENANCE:

The family of the artist. By descent to the present owner.

#### EXHIBITED

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 67. Geneva, Musée Rath, *L'exposition de quelques oeuvres de Marie Weber-lakounchikoff et de Vera Woulff*, 1910, no. 11.

#### LITERATURE:

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 7, no. 67 as *Noch'*.

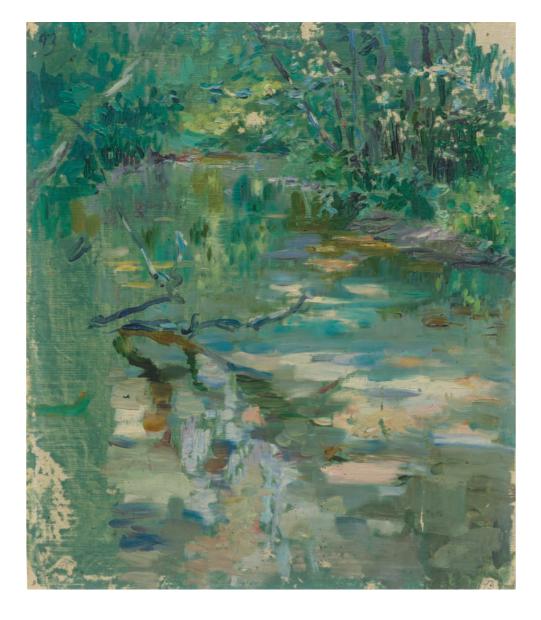
Exhibition catalogue, L'exposition de quelques oeuvres de Marie Weber-lakounchikoff et de Vera Woulff, Geneva, 1910, listed p. [1], no. 11 as Effet de nuit.

K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 165 as Noch'.

K. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated p. 89 (detail) incorrectly titled *Baranchiki*, listed p. 143 as *Noch'* 

O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', The Tretyakov Magazine, Moscow, 2020, no. 3 (68), illustrated p. 72, titled *Baranchiki*.







#### MARIA IAKUNCHIKOVA (1870-1902)

Stream

with numbers '45' and '93' (upper left, lower left and lower right) oil on canvas laid on board  $13\% \times 11\%$  in. (35.2 x 30.2 cm.)

£4,000-6,000

US\$5,300-7,800 €4,400-6,600

#### PROVENANCE:

The family of the artist. By descent to the present owner.

#### EXHIBITED:

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 1905, no. 98 (label on the reverse).

#### LITERATURE:

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 8, no. 98 as *Rechka*.

Probably, K. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 163 as *Rechka*.

K. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated p. 50, listed p. 142 as *Etiud s rechkoi* (measurements inverted).

K. Kiselev, *Maria lakunchikova*, Geneva, 2008, pp. 57-58, illustrated p. 59, listed p. 153 as *Le ruisseau dans la forêt* (measurements incorrect).

O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', *The Tretyakov Magazine*, Moscow, 2020, no. 3 (68), illustrated p. 39 as *Woodland stream* and on the backcover (detail).





#### MARIA IAKUNCHIKOVA (1870-1902)

Village stream

pyrogravure and oil on panel 14% x 18% in. (37.9 x 46.1 cm.) Executed circa 1895

£10,000-15,000

US\$14,000-20,000 €11,000-16,000

#### PROVENANCE:

The family of the artist. By descent to the present owner.

#### LITERATURE

Probably, K. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 175 as *Rechka*. Probably, K. Kiselev, *Maria lakunchikova*, Moscow, 2005, listed p. 145 as *Rechka*.

A watercolour study for the present lot, *Woodland stream* (1895), is in the collection of the Vasily Polenov Museum-Reserve in Polenovo.







## \*10

#### MARIA IAKUNCHIKOVA (1870-1902)

Violets

with date and number '1895 - 62te' (on the reverse) pyrogravure and oil on panel 9% x 5% in. (23.6 x 14.2 cm.)

together with a group of sixty-eight pencil and watercolour studies of plants and flowers (69

£3,000-5,000

US\$3,900-6,500 €3,300-5,500

#### PROVENANCE:

The family of the artist.

By descent to the present owner.

#### EXHIBITED:

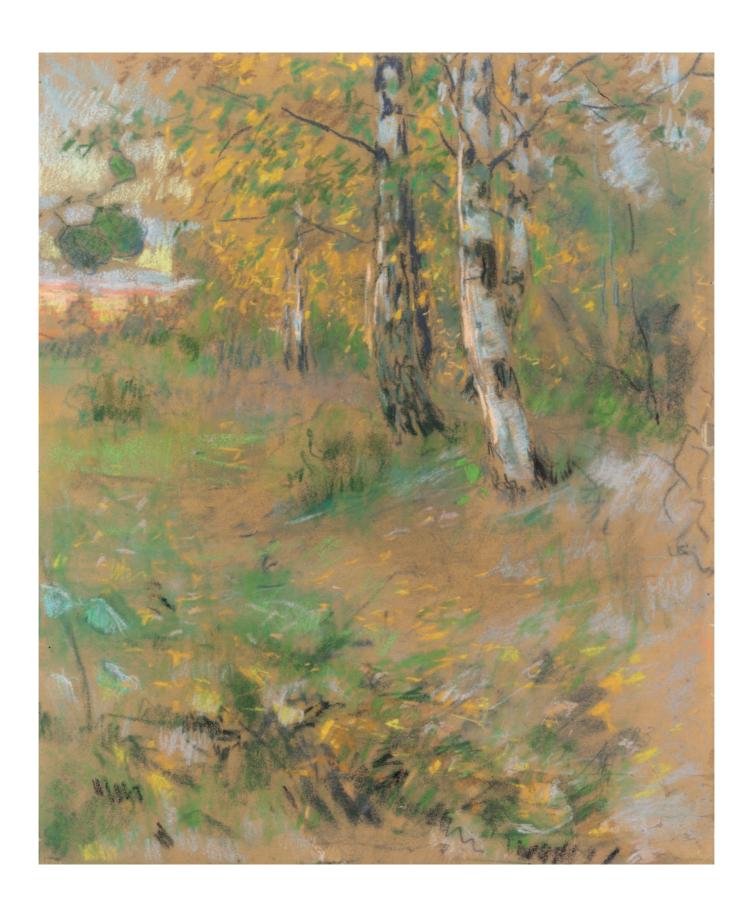
Probably, Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 71 (label on the reverse).

#### LITERATURE:

Probably, Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 7, no. 71 as *Fialki*.

Probably, K. Kiselev, *Maria lakunchikova*, Mosc<mark>ow, 1979, listed p. 165</mark> as *Fialki*. Probably, K. Kiselev, *Maria lakunchikova*, Mosc<mark>ow,</mark> 2005, listed p. 143 as *Fialki*.







# \*1

#### MARIA IAKUNCHIKOVA (1870-1902)

Tracks; and Valley with a blooming meadow

the first with numbers '41' and 93' (lower left and right); with date and numbers '1893 - 41/NB/215 13v' (on the reverse); the second with numbers '20' and '92' (lower left and right); with date and number '1892 - 20' (on the reverse) the first oil on canvas laid on board; the second oil on paper laid on board the first 15% x 12½ in. (40 x 31.6 cm.); the second 14½ x 17¼ in. (36.2 x 44 cm.)

£8,000-12,000

US\$11,000-16,000 €8,800-13,000

#### PROVENANCE:

The family of the artist. By descent to the present owner.

#### EXHIBITED:

Tracks

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 46 (labels on the reverse and on the frame).

Valley with a blooming meadow

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 21 (labels on the reverse and on the frame).

#### LITERATURE:

Tracks

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 6, no. 46 as *Koleia*.

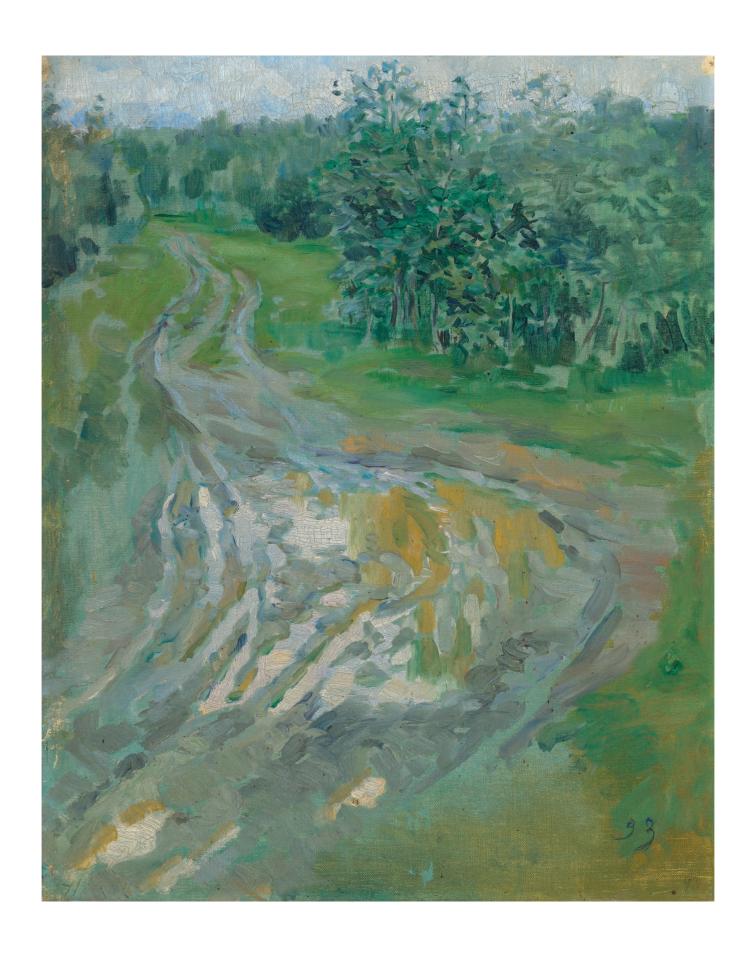
K. Kiselev, *Maria lakunchikova*, Moscow, 1979, illustrated and listed p. 162 as *Koleia. Griaznaia proselochnaia doroga.* 

K. Kiselev, Maria lakunchikova, Moscow, 2005, illustrated p. 48, listed p. 141 as Koleia. Griaznaia proselochnaia doroga.

Valley with a blooming meadow

Possibly, Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 4, no. 21 as *Prigorok*.

 $K.\,Kiselev, \textit{Maria lakunchikova}, Moscow, 1979, listed p.\,161 as \textit{Dolina s tsvetushchei luzhaikoi.}$ 



# \*13



## MARIA IAKUNCHIKOVA (1870-1902)

Les blés

with date and number '1897 - 69' (on the reverse of the board) oil on canvas laid on board  $24\,x\,15\%$  in. (61 x 39.5 cm.)



£5,000-7,000

US\$6,500-9,100 €5,500-7,700

#### PROVENANCE:

The family of the artist. By descent to the present owner.

#### EXHIBITED

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 104. Geneva, Musée Rath, *L'Exposition de quelques oeuvres de Marie Weber-lakounchikoff et de Vera Woulff*, 1910, no. 44.

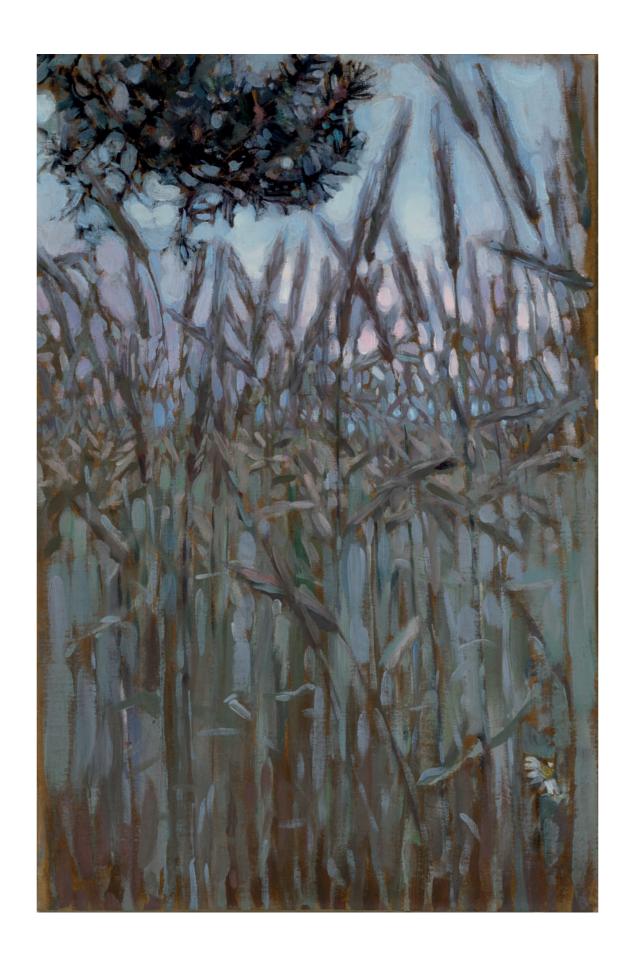
#### LITERATURE:

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 9, no. 104 as *Kolos'ia*.

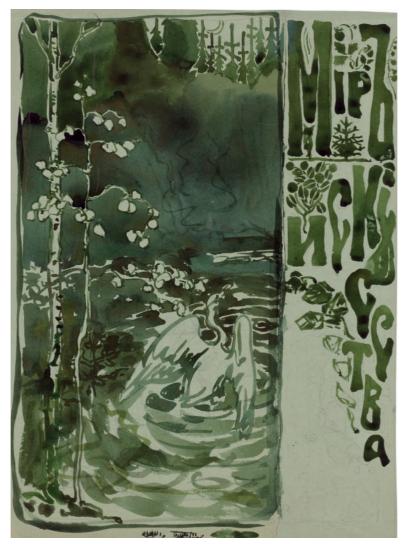
Exhibition catalogue, L'exposition de quelques oeuvres de Marie Weber-lakounchikoff et de Vera Woulff, Geneva, 1910, listed p. 2, no. 44 as Les Blés (étude).

K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 175 as Kolos'ia rzhi.

 $K.\ Kiselev, \textit{Maria lakunchikova}, Moscow, 2005, listed p. 143 as \textit{Kolos'ia}.$ 











## 15

## MARIA IAKUNCHIKOVA (1870-1902)

Two designs for the cover of Mir iskusstva, nos. 13-14, 1899

one inscribed in Russian 'on the 25 August/on the 6 September/on this very day final [version]' (on the reverse)

two pencil, ink and watercolour on paper  $11\% \times 8\%$  in. (30.2 x 22.1 cm.); and smaller together with two pencil studies of swans

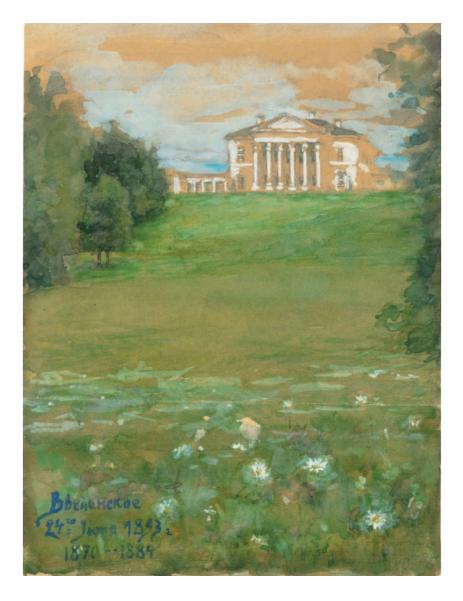
(4)

£2,000-3,000

US\$2,600-3,900 €2,200-3,300

## PROVENANCE:

The family of the artist. By descent to the present owner.





# \*16

## MARIA IAKUNCHIKOVA (1870-1902)

Lighted candle with Vvedenskoye in the distance; and Small meadow with Vvedenskoye in the distance

the first with inscription 'Mélancholie des souvenirs' (on the reverse of the stretcher); the second inscribed in Russian and dated 'Vvedenskoe/24 June 1893/1870-1884' (lower left)

the first oil on canvas; the second watercolour, heightened with white, on paper the first  $21 \times 14$  in.  $(53.4 \times 35.3$  cm.); the second  $5\% \times 4\%$  in.  $(15 \times 11.3$  cm.) (2)

£3,000-5,000

US\$3,900-6,500 €3.300-5.500

## PROVENANCE:

The family of the artist. By descent to the present owner.

#### LITERATURE:

 ${\it Lighted candle with Vvedenskoye in the distance}$ 

M. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 175 as *Zazhzhennaia svecha, vdali Vvedenskoe*.

M. Kiselev, *Maria lakunchikova*, Moscow, 2005, pp. 99, 102, illustrated p. 103, listed p. 145 as *Pechal' pamiati*.

K. Kiselev, *Maria lakunchikova*, Geneva, 2008, illustrated p. 109, listed p. 153 as *Nostalgie* (measurements incorrect).

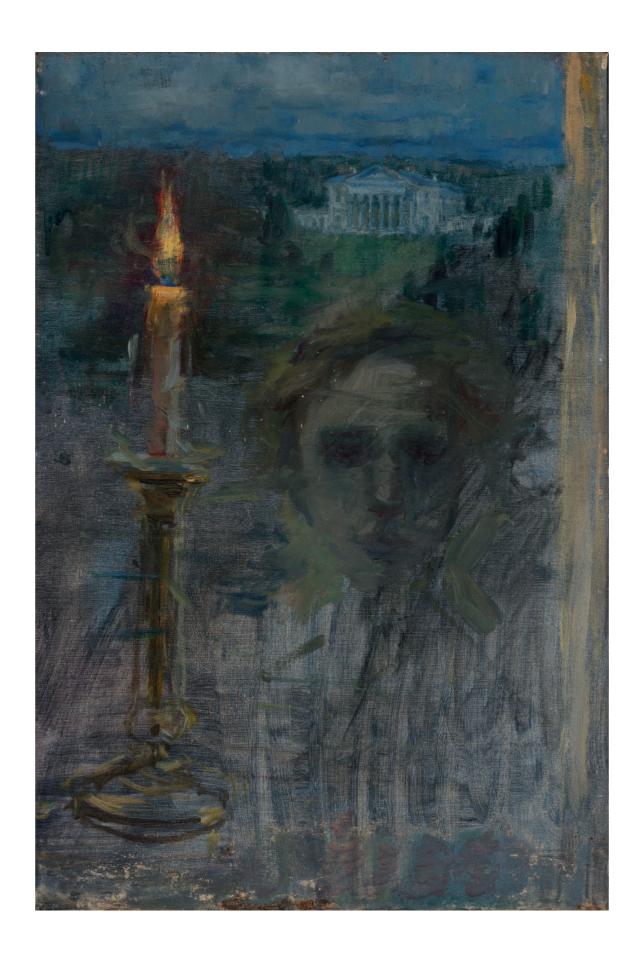
O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', *The Tretyakov Gallery Magazine*, Moscow, 2020, no. 3 (68), p. 51, illustrated p. 50 as *The sorrow of Memory (Nostalgie)*.

Small meadow with Vvedenskoye in the distance

M. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 177 as *Luzhaika, vdali Vvedenskoe*.

K. Kiselev, *Maria lakunchikova*, Geneva, 2008, illustrated p. 155, listed p. 154 as *Vvedenskoié* (measurements inverted).

O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', *The Tretyakov Gallery Magazine*, Moscow, 2020, no. 3 (68), illustrated p. 84 as *Vvedenskoye*.









## \*17

## MARIA IAKUNCHIKOVA (1870-1902)

Study for 'By the window'; A French café; and View of an abbey

the third signed with the artist's monogram and dated '93' (lower left) the first oil on canvas; the second oil on paper laid on board; the third charcoal and pastel on paper laid on card

20½ x 10¼ in. (51.2 x 26.2 cm.); and smaller

(3)

£4,000-6,000

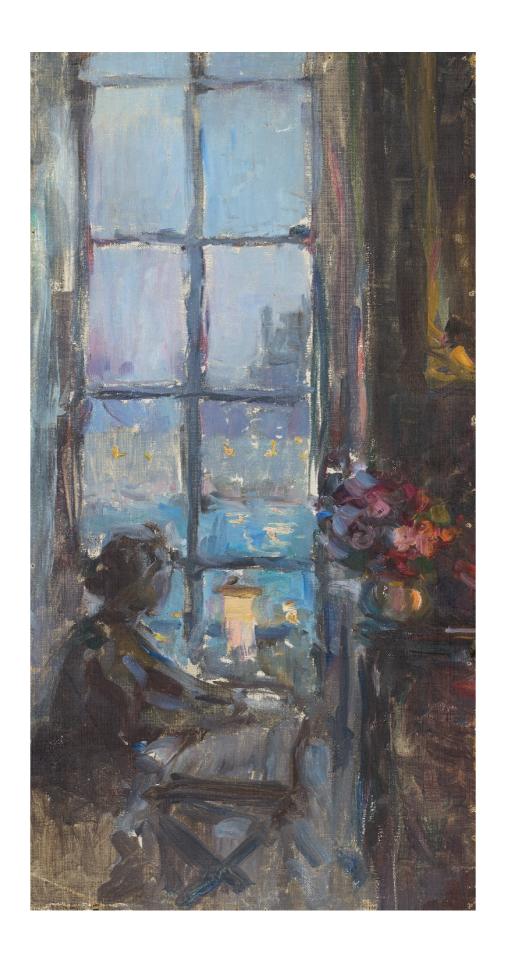
US\$5,200-7,800 €4,400-6,600

## PROVENANCE:

The family of the artist. By descent to the present owner.

#### LITERATURE

M. Kiselev, Maria lakunchikova, Moscow, 2005, illustrated p. 33, listed p. 141 as Zhenshchina u okna.







#### \*18

## MARIA IAKUNCHIKOVA (1870-1902)

Study for 'Reflection of an intimate world' pencil and charcoal on paper  $39\% \times 25\%$  in.  $(99.9 \times 65.5$  cm.)

£10,000-12,000

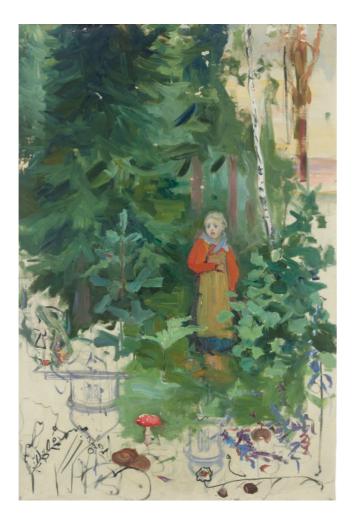
US\$13,000-16,000 €11,000-13,000

## PROVENANCE:

The family of the artist. By descent to the present owner.

The present lot is a study for the oil *Reflection of an intimate world* (1894, Private collection), sold Christie's, London, 26 November 2012, lot 11.









#### \*19

# MARIA IAKUNCHIKOVA (1870-1902)

Three studies for 'Young girl in the forest' oil on canvas

 $28\% \times 19$  in. (72.6 x 48.2 cm.); and smaller

£4,000-6,000

US\$5,200-7,800 €4,400-6,600

(3)

#### PROVENANCE:

The family of the artist. By descent to the present owner.

## LITERATURE:

One study for 'Young girl in the forest':

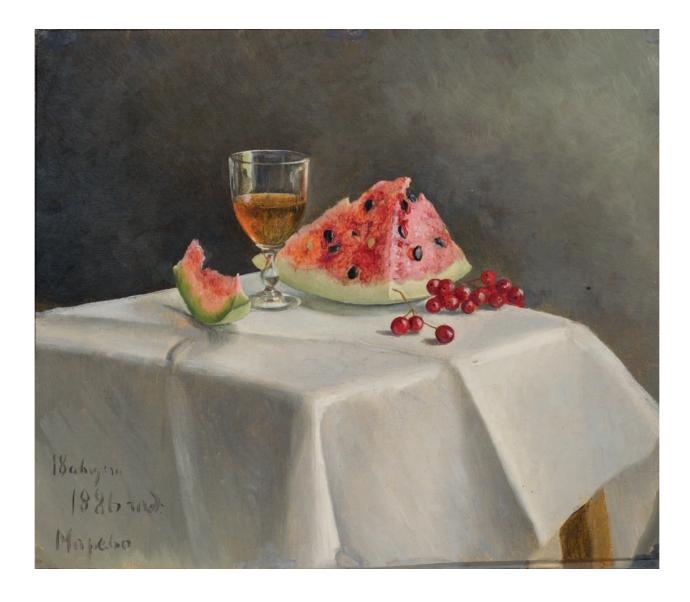
K. Kiselev, Maria lakunchikova, Moscow, 1979, illustrated and listed p. 175 as Etiud k rabote 'Devochka v Iesu'.

K. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated p. 86, listed p. 146 as *Etiud k rabote 'Devochka v lesu'*.











## \*20

## MARIA IAKUNCHIKOVA (1870-1902)

Studio

inscribed in Russian and dated '17 February Studio' (lower right) pencil and watercolour, heightened with white, on paper 11% x 8% in. (30.1 x 22.5 cm.) together with four still lifes

£3,000-5,000

US\$3,900-6,500 €3,300-5,500

## PROVENANCE:

The family of the artist. By descent to the present owner.

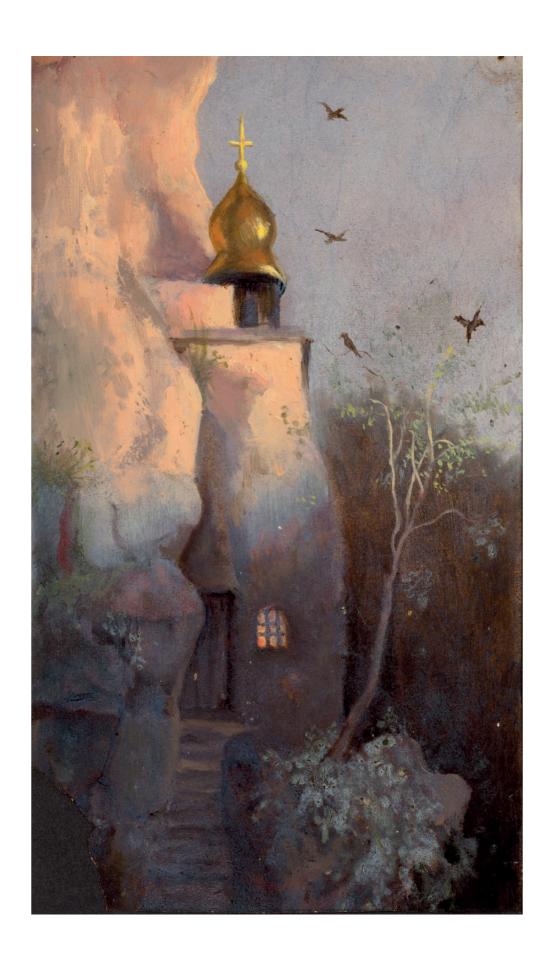
## LITERATURE:

Four still lifes

Possibly, K. Kiselev, *Maria lakunchikova*, Moscow, 1979, listed p. 175 as *Piatnadtsat' natiurmortov*.















## \*22

## MARIA IAKUNCHIKOVA (1870-1902)

Gorodok

gorodok, comprising forty-five elements: oil on wood; textiles: wool mix gorodok 7% in. (18.8 cm.) high, and smaller; textiles 16 x 50% in. (40.7 x 129.2 cm.), and smaller

£8,000-12,000

US\$11,000-16,000 €8,800-13,000

#### PROVENANCE:

The family of the artist. By descent to the present owner.

## EXHIBITED:

Paris, Pavillon de la Russie, *L'exposition universelle de 1900*, 15 April-12 November 1900.

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905.

## LITERATURE:

M. Normand, 'La Russie à l'exposition', *L'illustration*, Paris, 5 May 1900, no. 2984, illustrated p. 284.

N. Peacock, 'The new movement in Russian decorative art', *The Studio*, London, May 1901, no. 98, illustrated p. 268.

K. Kiselev, *Maria lakunchikova*, Moscow, 1979, illustrated p. 133, listed pp. 174, 187 as *Gorodok*.

W. Salmond, 'The Solomenko Embroidery Workshops', *The Journal of Decorative and Propaganda Arts*, 1987, no. 2, illustrated p. 138.

K. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated pp. 129, 131, listed p. 145 as *Gorodok*.

K. Kiselev, *Maria lakunchikova*, Geneva, 2008, p. 142, illustrated p. 142, listed p. 154 as *Petit village miniature*.





Exposition universelle de 1900, Russian pavilion. Sitting from left to right: M.P. Botkin, M.F. lakunchikova, M.V. lakunchikova. Among the second row: A. Vasnetsov, K. Korovin and A. Golovin







## \*23



# MARIA IAKUNCHIKOVA (1870-1902)

Dream

both with date and number '1894 57' (on the reverse); one with number '25' (on the reverse)

pyrogravure and oil on two door panels

19¼ x 12½ in. (49 x 31.8 cm.); and slightly smaller

together with the pencil, ink and grey wash composition Standing nude

£3,000-5,000

US\$3,900-6,500 €3,300-5,500

(2)

## PROVENANCE:

The family of the artist. By descent to the present owner.



RUSSIA, VYATKA REGION, EARLY 20TH CENTURY

Stylistically modelled as a man, the body made from moss and the arms from trimmed fir cones, tied with strings, wearing woven bast *lapti* with string ties, on a rectangular wooden base, carrying a wooden stick, *apparently unmarked*; together with a group of thirty-six wooden toys, some hand-carved and handpainted

7 in. (17.8 cm.) high

together with a group of thirty-one landscape and architectural studies and a group of two hundred and thirty-five early sketches (303

£3,000-5,000

US\$4,000-6,500 €3,300-5,500

## PROVENANCE:

The family of the artist.
By descent to the present owner.

#### LITERATURE

A group of toys

K. Kiselev, Maria lakunchikova, Moscow, 2005, illustrated p. 129.

Vologda and Kostroma regions in Russia in the 19th and early 20th centuries. Wooden toys in Northern Russia date back to the ninth century and the practice of making moss dolls is related to the ancient Slavic tradition of creating amulet toys with purported protective powers. Indeed, the dolls reflect a common belief in the Leshii, a forest deity in Slavic mythology. *Mokhoviki* were hand made from moss (hence their name), pine cones, bark, wooden chips and other materials found in forests. The moss dolls were particularly popular at the turn of the century and were displayed at numerous exhibitions in Russia and abroad to exemplify North Russian crafts. The production of moss dolls began to slow down after the 1930s, such that nowadays these moss dolls are rather rare, with only a few preserved in museums, including a small number of dolls in the collection of the State Russian Museum in St Petersburg.

It is possible that the distinctive red-painted wooden toys - the cockerel, carriage and horse - were designed by lakunchikova herself as sketches for similar toys can be seen in archival photographs of her posthumous exhibition in 1905. Furthermore, a number of wooden toys were displayed by lakunchikova at *L'exposition universelle de 1900*, Paris (see lot 22).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or  $\lambda$  symbol. Check Section D of the Conditions of Sale at christies.com









PROPERTY FROM THE FAMILY OF MARIA IAKUNCHIKOVA



## \*25

# MARIA IAKUNCHIKOVA (1870-1902)

Four side-panels from a child's bed

pyrogravure and oil on panel 30½ x 49 in. (76.8 x 124.6 cm.) together with a design in pencil for one of the panels

£8,000-12,000

US\$11,000-16,000 €8,800-13,000

(2)

## PROVENANCE:

The family of the artist. By descent to the present owner.

#### XHIBITED:

Moscow, Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], 1905.

#### LITERATURE:

 $\textit{Mir iskusstva}, St \, Petersburg, 1904, no. \, 3, illustrated \, p. \, 86.$ 

K. Kiselev, *Maria lakunchikova*, Moscow, 1979, illustrated and listed p. 174 as *D'tskaia kravatka*.

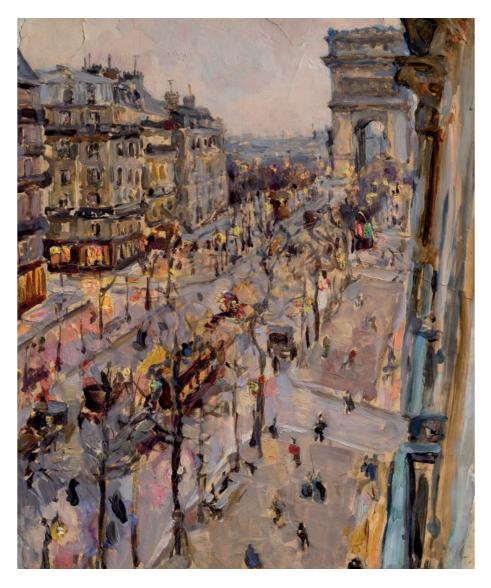
K. Kiselev, Maria lakunchikova, Moscow, 2005, illustrated p. 126, listed p. 145 as Detskaia dereviannaia krovatka s vyzhzhenymi po derevu panno, raskrasheniymi maslom.

K. Kiselev, *Maria lakunchikova*, Geneva, 2008, illustrated pp. 139-141, listed p. 154 as *Le petit lit en bois*.

O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', *The Tretyakov Gallery Magazine*, Moscow, 2020, no. 3 (68), illustrated pp. 26-27.







## \*26



# MARIA IAKUNCHIKOVA (1870-1902)

Paris. Avenue de Wagram et l'Arc de Triomphe au crépuscule

with numbers '31' and '9' (lower left and right); with date and number '1893/31' (on the reverse of the board) oil on paper laid on board  $17\% \times 14\%$  in. (44.7 x 36.9 cm.)

£7,000-9,000

US\$9,100-12,000 €7,700-9,900

## PROVENANCE:

The family of the artist. By descent to the present owner.

## EXHIBITED:

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March, 1905, no. 54.

Geneva, Musée Rath, L'exposition de quelques oeuvres de Marie Weberlakounchikoff et de Vera Woulff. 1910. no. 34.

## LITERATURE:

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 6, no. 54 as *Parizh*.

Exhibition catalogue, L'exposition de quelques oeuvres de Marie Weberlakounchikoff et de Vera Woulff, Geneva, 1910, listed p. [2], no. 34 as L'Avenue de Wagram à Paris.

M. Kiselev, *Maria lakunchikova*, Moscow, 1979, illustrated and listed p. 161 as *Parizh. Aveniu Vagram i Triumfal'nye vorota v sumerki* (measurements incorrect).

M. Kiselev, 'Mariia lakunchikova i russkii modern [and Russian Modernism]', Nashe Nasledie [Our Heritage], 2000, no. 54, p. 34, illustrated p. [35]. M. Kiselev, Maria lakunchikova, Moscow, 2005, p. 53, illustrated p. 53, listed p. 141 as Parizh. Aveniu Vagram i Triumfal'nye vorota v sumerki.

M. Kiselev, *Maria lakunchikova*, Geneva, 2008, illustrated p. 151, listed p. 154 as *Avenue de Wagram* (measurements inverted).

O. Davydova, 'Broadening Horizons: Maria Yakunchikova and Symbolism', *The Tretyakov Gallery Magazine*, Moscow, 2020, no. 3 (68), p.30, illustrated p. 31 as *Paris. Avenue de Wagram and Triumphal Arch at Dusk*.



# \*27

# MARIA IAKUNCHIKOVA (1870-1902)

Bois de Boulogne

pyrogravure and oil on panel 18¼ x 14% in. (46 x 37.6 cm.) Executed in 1896

£8,000-12,000

## PROVENANCE:

The family of the artist. By descent to the present owner.

## EXHIBITED:

Possibly, Moscow, The insurance company 'Anchor', *Maria Vasil'evna lakunchikova's posthumous exhibition*, 13 February-27 March 1905, no. 110.

#### LITERATURE:

US\$11,000-16,000

€8,800-13,000

Possibly, Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 9, no. 110.

K. Kiselev, Maria lakunchikova, Moscow, 1979, listed p. 168.

K. Kiselev, Maria lakunchikova, Moscow, 2005, listed p. 144.





#### \*28

## MARIA IAKUNCHIKOVA (1870-1902)

Port of Amsterdam

with date and number '1893 - 33' (on the reverse of the board) oil on canvas laid on board  $1514 \times 1136$  in. (39 x 28.9 cm.)

£4,000-6,000

US\$5,200-7,800 €4,400-6,600

#### PROVENANCE:

The family of the artist. By descent to the present owner.

## EXHIBITED:

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 29.

Geneva, Musée Rath, L'exposition de quelques oeuvres de Marie Weberlakounchikoff et de Vera Woulff, 1910, no. 43.

#### LITERATURE:

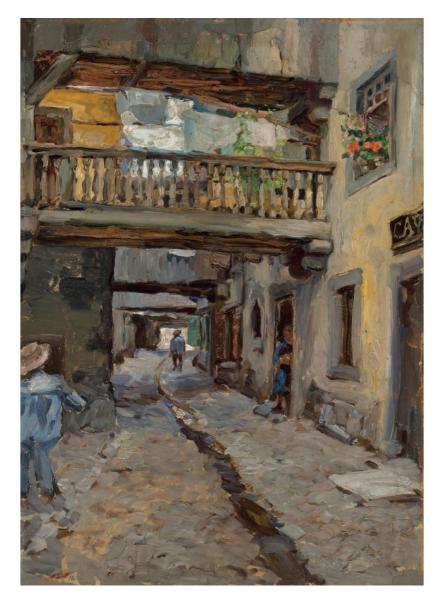
Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 7, no. 29 as *Amsterdam*.

Exhibition catalogue, L'exposition de quelques oeuvres de Marie Weberlakounchikoff et de Vera Woulff, Geneva, 1910, listed p. [2], no. 43 as Le port d'Amsterdam (étude).

K. Kiselev, *Maria lakunchikova*, Moscow, 1979, p. 54, illustrated p. 53, listed p. 165 as *Amsterdamskii port*.

K. Kiselev, *Maria lakunchikova*, Moscow, 2005, illustrated p. 44, listed p. 142 as *Amsterdamskii port*.

K. Kiselev, Maria lakunchikova, Geneva, 2008, p. 62, illustrated p. 60, listed p. 153 as Le port d'Amsterdam (measurements inverted).





#### \*29

# MARIA IAKUNCHIKOVA (1870-1902)

Jerusalem street in Aigle

with number '16' (lower left); with date and number '1892 - 16' (on the reverse of the board) oil on paper laid on board  $18 \times 13$  in.  $(45.7 \times 33$  cm.)

£7,000-9,000

US\$9,100-12,000 €7,700-9,900

## PROVENANCE:

The family of the artist. By descent to the present owner.

## EXHIBITED:

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 53.

## LITERATURE:

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 6, no 53 as *Ulitsa v Aigle*.

M. Kiselev, *Maria lakunchikova*, Moscow, 1979, pp. 40-41, illustrated p. 42, listed p. 161 as *Ulitsa v Egle*.

M. Kiselev, *Maria lakunchikova*, Moscow, 2005, p. 41, illustrated p. 40, listed p. 141 as *Ulitsa v Egle*.

M. Kiselev, *Maria lakunchikova*, Geneva, 2008, p. 49, illustrated p. 48, listed p. 152 as *Une ruelle à Aigle* (measurements inverted).



## \*30

## A WOODEN GALLERY EASEL POSSIBLY RUSSIA, CIRCA 1830S

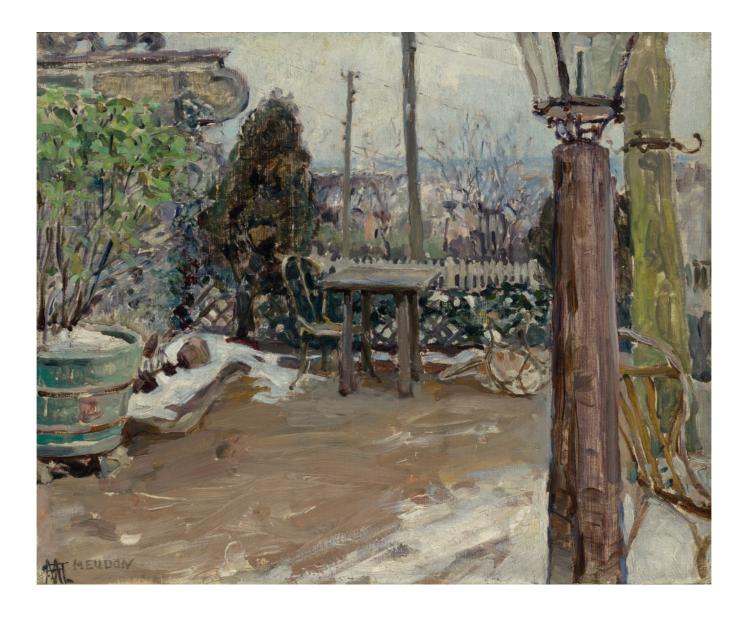
the adjustable central support with scroll carved picture rest, flanked by curved outer supports with swan-head terminals (illustrated with lot 31) 66 in. (167.7 cm.) high; 27 in. (68.6 cm.) wide

£200-300

US\$260-390 €220-330

## PROVENANCE:

The family of the artist.
By descent to the present owner.





## MARIA IAKUNCHIKOVA (1870-1902)

Meudon in winter

\*31

signed with monogram and inscribed 'MEUDON' (lower left) and with numbers '35' and '93' (lower left and right); with date and number '1893 - 35' (on the reverse)

oil on canvas laid on board 15½ x 18¾ in. (39.2 x 48 cm.)

£5,000-7,000

US\$6,500-9,100 €5,500-7,700

## PROVENANCE:

The family of the artist. By descent to the present owner.

#### EXHIBITED:

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 40 (label on the reverse).

#### LITERATURE:

Exhibition catalogue, *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi* [*Maria Vasil'evna lakunchikova's posthumous exhibition*], Moscow, 1905, listed p. 5, no. 40 as *Meudon*.

K. Kiselev, *Maria lakunchikova*, Moscow, 1979, illustrated p. 38, listed p. 168 as *Medon zimoi*.

K. Kiselev, *Maria lakunchikova*, Moscow, 2005, p. 38, illustrated p. 38, listed p. 141 as *Medon zimoi*.

K. Kiselev, *Maria lakunchikova*, Geneva, 2008, illustrated p. 45, listed p. 152 as *Terrasse de café à Meudon*.



## \*32



# MARIA IAKUNCHIKOVA (1870-1902)

Plage des Basques

inscribed in French and Russian and dated '11 July plage des Basques' (lower right) pencil and watercolour on paper 9% x 15½ in. (34.1 x 24.1 cm.)

together with a group of one hundred and forty-one pencil and watercolour studies on paper and a sketchbook of studies  $\,$ 

£2,000-3,000

US\$2,600-3,900 €2,200-3,300

(143)

# PROVENANCE:

The family of the artist. By descent to the present owner.





PROPERTY FROM THE FAMILY OF THE ARTIST



# MARIA IAKUNCHIKOVA (1870-1902)

Portrait of the pianist Charles Foerster (1860-1925)

with numbers '23' and '24' (on the reverse) charcoal and grey wash on paper 20 x 14 in. (50.2 x 35.5 cm.)

£2,000-3,000

US\$2,600-3,900 €2,200-3,300

## PROVENANCE:

\*33

The family of the artist. By descent to the present owner.

# LITERATURE:

K. Kiselev, Maria lakunchikova, Moscow, 1979, illustrated p. 29, listed p. 160 as Portret pianista Ferstera.

K. Kiselev, Maria lakunchikova, Moscow, 2005, p. 21, illustrated p. 22, listed p. 141 as Portret pianista Sh. Ferstera.

PROPERTY FROM THE FAMILY OF THE ARTIST



# MARIA IAKUNCHIKOVA (1870-1902)

Ruelle de campagne with number '30' (on the reverse) oil on board 10% x 7% in. (26.5 x 19.8 cm.) £4,000-6,000

> US\$5,200-7,800 €4,400-6,600

# PROVENANCE:

\*34

The family of the artist. By descent to the present owner.



PROPERTY FROM THE FAMILY OF THE ARTIST

## \*25



# MARIA IAKUNCHIKOVA (1870-1902)

Wisteria-covered villa

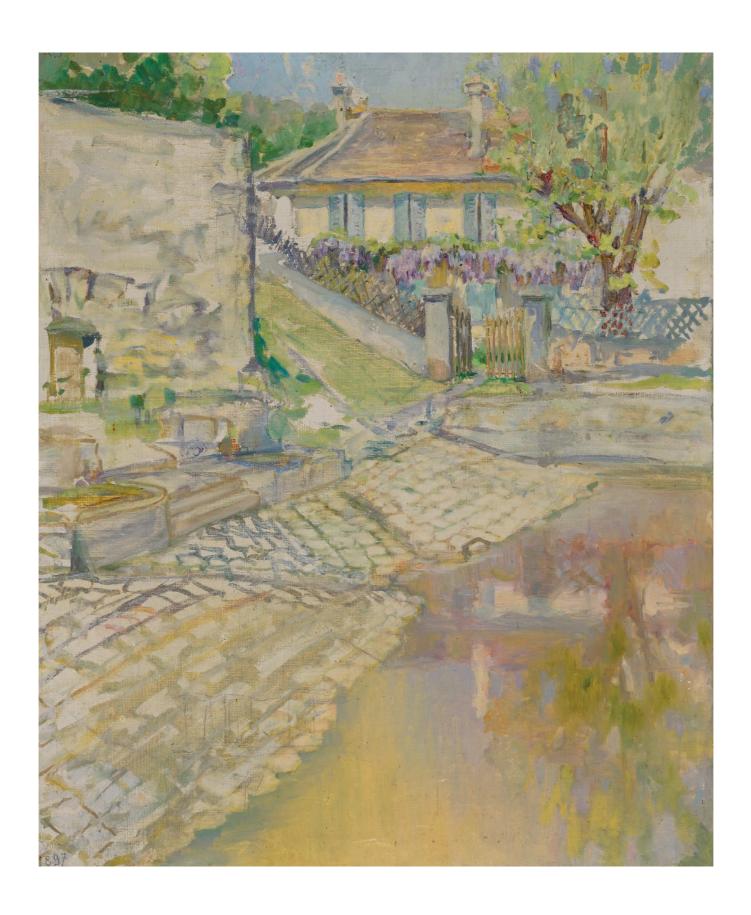
with date '1897' (lower left); with date and number '1895 VIII' (on the reverse of the panel) pencil, gouache and oil on canvas laid on panel  $18\% \times 14\%$  in. (45.9 x 37.7 cm.)

£5,000-7,000

US\$6,500-9,100 €5,500-7,700

# PROVENANCE:

The family of the artist. By descent to the present owner.











PROPERTY FROM THE FAMILY OF THE ARTIST

# \*37



# MARIA IAKUNCHIKOVA (1870-1902)

Young birch trees (illustrated); and Night on the river

the first with date and number '94' and '57' (lower right and left); with date and number '1894 - 57' (on the reverse of the board)

the first oil on paper laid on board; the second oil on canvas laid on board the first  $11 \times 8\%$  in.  $(27.9 \times 21.6$  cm.); the second  $14\% \times 12\%$  in.  $(37.5 \times 38.4$  cm.)

(2)

£4,000-6,000

US\$5,200-7,800 €4,400-6,600

## PROVENANCE:

The family of the artist.

By descent to the present owner.

## EXHIBITED:

Young birch trees

Moscow, The insurance company 'Anchor', *Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition*], 13 February-27 March 1905, no. 52.

## LITERATURE:

Young birch trees

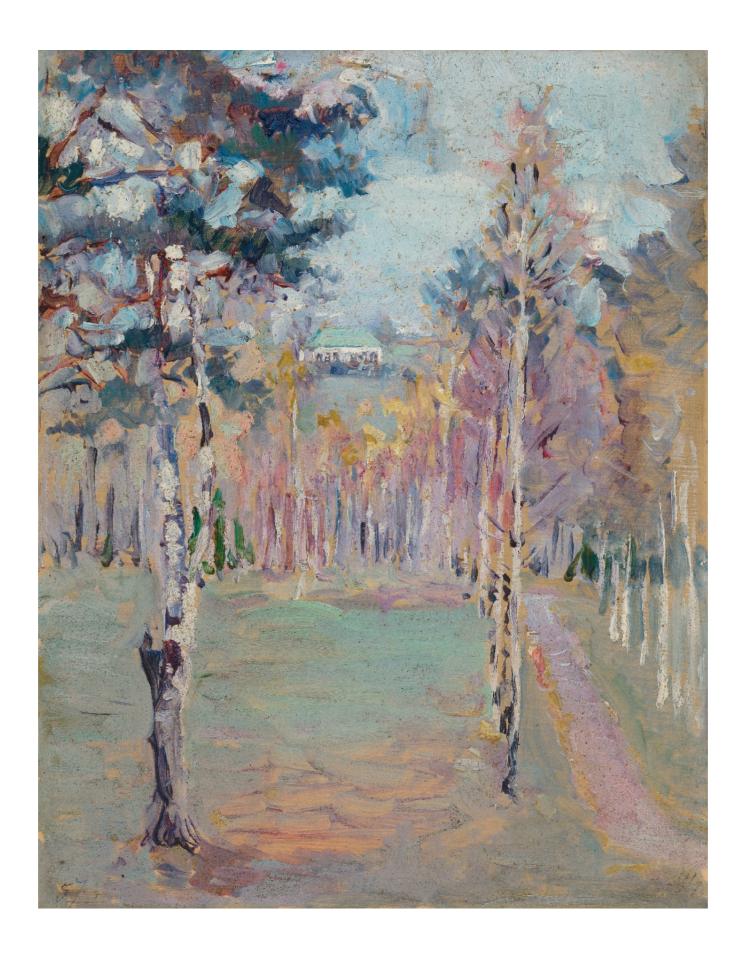
Exhibition catalogue, Posmertnaia Vystavka Marii Vasil'evny lakunchikovoi [Maria Vasil'evna lakunchikova's posthumous exhibition], Moscow, 1905, listed p. 6, no. 52 as Molodye berezki.

K. Kiselev, Maria lakunchikova, Moscow, 1979, illustrated and listed p. 163 as as Molodye berezki.

K. Kiselev, Maria lakunchikova, Moscow, 2005, p. 49, listed p. 142 as as Molodye berezki.

Night on the river

 $K.\ Kiselev, \textit{Maria lakunchikova}, Moscow, 2005, illustrated\ p.\ 51, listed\ p.\ 142\ as\ \textit{Noch'}\ \textit{na}\ \textit{reke}.$ 







PROPERTY FROM AN IMPORTANT DANISH COLLECTION



## 38

## IVAN AIVAZOVSKY (1817-1900)

Tempest



signed in Cyrillic, inscribed in Russian and dated 'Aivazovskii/1855./Osnova.' (lower right) oil on canvas 27¼ x 39 in. (69.2 x 99.1 cm.)

£250.000-350.000



US\$330,000-460,000 €280.000-380.000

#### PROVENANCE:

Collection of Johan Poul Quaade (1888-1958) and Xenia Ilinitchnaja Solonina (1895-1986), Copenhagen. By descent in the family to the present owner.

# "In his storms there is the thrill, the eternal beauty that startles a spectator in a real life storm [...] when portraying the endless diversity of the storm, nothing can appear exaggerated."

Fyodor Dostoevsky on Ivan Aivazovsky (as quoted from F. Dostoevsky, 'Exhibition in the Academy of Arts from 1860 to 1861', *Vremia* [*Time*], 1861, no. 10, pp. 108-141)

From ancient to modern times, the imagery of storms has formed a fundamental part of the expressive arsenal of writers and artists, often as a symbol of change, turmoil, retribution and despair. A storm is a perfect subject for Romantic artists to imbue their oeuvres with heightened emotion - indeed, the master of the marine, Ivan Aivazovsky, depicted the most melodramatic of storms to exhilarating effect. A particular admirer of Aivazovsky's stormy seascapes was the famed writer Fyodor Dostoevsky (1821-1881), who was enthralled by the artist's incredible ability to paint from memory and from his imagination. Dostoevsky, whose works are laden with symbolic dreams, found parallels between his creative vision and Aivazovsky's imagined marines and landscapes.

Aivazovsky became increasingly interested in painting stormy seas and shipwrecks in the 1850s, and the present lot, Tempest, is characteristic of this period in his oeuvre. A related work on paper, also dated 1855 and titled Shipwrecks off the Rocks by a Fortified Tower (1855, Private collection) is illustrated in G. Caffiero and I. Samarine, Light, Water and Sky. The paintings of Ivan Aivazovsky, London, 2012, p. 277. With the furious flames engulfing the sinking ship, smote by powerful waves and flanked by an ominous tower, Aivazovsky seeks to both terrify and awe the viewer. According to the artist, the sea represented Mother Nature and her destructive will and power, which by extension underlines the frailty and mortality of human beings. However, at the lower right corner of the canvas, a number of sailors can be seen in a lifeboat escaping the shipwreck, adding an element of optimism to the composition: their inclusion suggests humanity's indomitable spirit and will to survive, even in the most dire of circumstances. The present lot's colour scheme is similar to Aivazovsky's Creation of the World (1841, State Russian Museum, inv. x-789) with its dark blue whirling waves dominating the composition and encircling a brilliant red primordial inferno. Additionally, the subject matter echoes the biblical theme of divine retribution explored by Aivazovsky in The Deluge (1864, State Russian Museum, inv. x-2203) which portrays the demise of ungodly men during the Great Flood in the Book of Genesis. Both the present lot and The Deluge were conceived during Aivazovsky's trip to Osnova, although the latter was painted at a later date.

Born and raised in Feodosia, Crimea, Aivazovsky temporarily fled his beloved home in late 1854 to Kharkiv to escape the battlegrounds of the Crimean War (1853-1856). In the summer of 1855, Aivazovsky and his family moved to Osnova to the home of Valerian Kvitka (1778-1843), nephew of the well-known Ukrainian writer Hryhorii Kvitka-Osnovianenko (1778-1843). The settlement Osnova was bought by the Kvitkas in 1713 from the Donets-Zakhazhevskii family. Osnova existed on the outskirts of Kharkiv from the 17th century until the 1920s when it was subsumed into the city limits of Kharkiv.







PROPERTY FROM AN IMPORTANT DANISH COLLECTION



## 39

# MIKHAIL NESTEROV (1862-1942)

Sacred lake

signed in Cyrillic 'M. Nesterov' (lower left) oil on canvas 27½ x 38 in. (69.8 x 96.5 cm.)





US\$260,000-390,000 €230,000-330,000

# PROVENANCE:

Collection of Johan Poul Quaade (1888-1958) and Xenia Ilinitchnaja Solonina (1895-1986), Copenhagen. By descent in the family to the present owner.

#### EXHIBITED

Riga, Riga City Art Museum, *Vystavka russkoi zhivopisi dvukh poslednikh stoletii* [Exhibition of Russian Art from the last 200 years], 4-18 December 1932, no. 123.

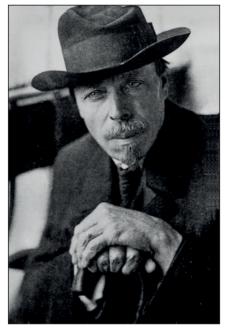
# LITERATURE:

Exhibition catalogue, *Vystavka russkoi zhivopisi dvukh poslednikh stoletii* [Exhibition of Russian Art from the last 200 years], Riga, 1932, listed p. 10, no. 123.

# 'The poetry of my works is the poetry of loneliness, the quest for happiness and spiritual repose.'

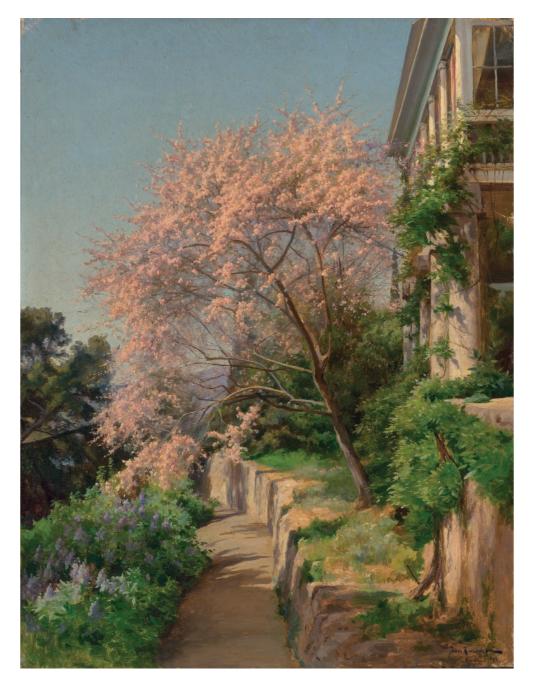
Mikhail Nesterov, as quoted by P. Klimov, Mikhail Nesterov, St Petersburg, 2012, p. 7

# **LOT ESSAY**



Mikhail Nesterov, mid-1920s





PROPERTY FROM AN IMPORTANT DANISH COLLECTION



# IOSIF KRACHKOVSKY (1854-1914)

Tree in blossom, Crimea

signed in Cyrillic, inscribed in Russian and dated 'losif Krachkovskii/Crimea 1903.' (lower right) oil on canvas

281/4 x 211/2 in. (71.7 x 54.1 cm.)

£40,000-60,000

US\$52,000-78,000 €44,000-66,000

## PROVENANCE

Collection of Johan Poul Quaade (1888-1958) and Xenia Ilinitchnaja Solonina (1895-1986), Copenhagen. By descent in the family to the present owner.



PROPERTY FROM AN IMPORTANT COLLECTION, SWITZERLAND



## \*41

# NIKOLAI DUBOVSKOI (1859-1918)

The South

signed in Cyrillic 'N. Dubovskoi' (lower right); further signed in Cyrillic, inscribed with title in Russian, dated and numbered 'N. Dubovskoi/N11/50 909-11' (on the reverse) oil on canvas

40¼ x 52¼ in. (102.2 x 132.7 cm.) Painted in 1909-1911

£30,000-50,000

US\$40,000-65,000 €33,000-55,000

## PROVENANCE:

Anonymous sale; Sotheby's, London, 20 November 2002, lot 73. Acquired at the above sale by the present owner.

## EXHIBITED

Possibly, St Petersburg or Moscow, The Imperial Society for the Encouragement of the Arts or the State Historical Museum, 40th exhibition of the Tovarishchestvo peredvizhnykh khudozhestvennykh vystavok [The Society for Travelling Art Exhibitions], 1911-1912.

## LITERATURE:

Unpublished list of Nikolai Dubovskoi's works compiled by his heirs, listed no. 96 as *lug*.

Possibly, G. Romanov, *Tovarishchestvo peredvizhnykh khudozhestvennykh vystavok 1871-1923: entsiklopediia* [*The Society for Travelling Art Exhibitions 1871-1923: encyclopedia*], St Petersburg, 2003, listed p. 374.

PROPERTY FROM A PRIVATE COLLECTION CALIFORNIA

# \*4

# **IVAN AIVAZOVSKY (1817-1900)**

Genoese towers in the Black Sea

signed in Cyrillic and dated '...vazovskii/1895' (lower left) oil on canvas  $37 \times 58\%$  in . (94 x 149.2 cm.)

£700.000-900.000

US\$920,000-1,200,000 €770.000-990.000

#### PROVENANCE:

Acquired by the parents of the present owner in California, circa 1980.

#### ITERATURE:

N. Barsamov, *Ivan Konstantinovich Aivazovskii 1817-1900*, Moscow, 1962, illustrated p. 272, listed p. [216].

The impressive painting *Genoese towers in the Black Sea* was painted in 1895, a period when Ivan Aivazovsky dedicated most of his time to his beloved Crimean home of Feodosia. Aivazovsky traveled extensively throughout his successful career, in pursuit of his own personal interests, and at times at the behest of the Russian Imperial Court. Aivazovsky's travels were predominantly within the Mediterranean and Black Sea regions, as well as throughout much of Europe, Russia, the Caucasus, and Egypt. He had become internationally renowned by the 1840s and was eagerly sought after for commissions and exhibitions in various parts of the world. The marine painter's age-long dream of crossing the Atlantic Ocean was achieved late in his life, when he traveled to the United States in 1892. Aivazovsky was invited to participate in the World Columbian Exhibition in Chicago, which was scheduled to coincide with the 400th anniversary of Christopher Columbus's famous expedition. The Exhibition was eventually held a year later and included a selection of paintings that Aivazovsky had shipped in

C. von Kügelgen, *View from the Theodosia Fortress*, 1824, State Hermitage Museum, St Petersburg

advance of his travels. Following several months of exhaustive travel along the Northeastern seaboard, the aging artist decided to leave North America before the opening of the Exhibition and returned to St Petersburg, and finally to his home of Feodosia. Although he remained very active throughout the latter part of his life, once he returned from the United States his travels were limited and he focused his time and energy on his native home.

Ivan Aivazovsky was born in Feodosia in 1817 to Armenian parents. His father was a successful merchant who had settled there several years earlier in search of opportunities in the bustling Crimean port city with ancient roots and a richly varied cultural fabric. From an early age, Aivazovsky's exceptional talents were widely recognised. The town governor, Alexander Kaznacheev (1788-1880), encouraged the young boy, gifting him with a set of watercolours, and inviting him to spend time with his family. Kaznacheev's influence with the Russian governing and cultural elite ensured that the young Aivazovsky received more attention and support. It was thanks to this encouragement that he won a scholarship for studies at the prestigious Imperial Academy of Arts in St Petersburg. There Aivazovsky studied landscape painting under Maxim Vorobiov (1787-1855) whose emphasis on plein-air painting had left a lasting impression on his pupil, even though he would eventually develop his own method of painting from memory.

With his immense success over the years, Ivan Aivazovsky had established himself as something of a celebrity. Financially successful and with consistent enthusiastic support from the Russian Imperial Court, Aivazovsky exercised great influence in Feodosia and the surrounding region, actively involving himself in local politics, attempting to negotiate trade deals, assisting with urban and rural projects, and taking part in other actions that were intended to benefit the area and its inhabitants, including the founding of an art school for local residents, which was connected to his own studio.

Throughout the years of his travels abroad, Aivazovsky was always happy to return to his beloved Feodosia, which remained his home since his birth, as well as an enduring focal point of his emotional attention. Fully aware of the rich history of his hometown and its environs, he pioneered and oversaw archaeological excavations in the area. Aivazovsky's love of his home was exemplified by his passionate interest in its history and his admiration for its physical beauty, which he executed in his paintings with exquisite skill.



Aivazovsky often depicted Feodosia in his work. Of the 6,000 paintings Aivazovsky once claimed to have executed, a significant proportion had been dedicated to the Crimean city and its environs. One of the most symbolic displays of the artist's connection to his beloved home is a reflective, if not nostalgic self-portrait at eight years of age, painted when he was seventy years old, *The artist as a young boy* of 1887, which is located in the artist's house museum in Feodosia. The portrait shows an attentive boy sitting on the edge of a rock, sketching a scene beyond the edges of the canvas that is not visible to the viewer; however, the figure of the young artist is entirely surrounded by a dramatic and beautiful view of Feodosia, with rolling hills leading down to its busy port, spotted with docked ships, encircled with many small buildings, and overlooked by the impressive towers of the city's medieval Genoese fortress in the distance.

Tracing its origins to the 6th century BCE. Feodosia had been an important city on the Black Sea for centuries. Founded and named by Greek settlers, Feodosia had thriven until successive invasions of the Goths and the Huns in the 3rd and 4th centuries CE, brought sweeping changes to the area. The ancient Hellenistic trading outpost was at one time absorbed into the Byzantine empire, and over time witnessed influxes of various nomadic and trading Turkic and Mongolian peoples. In the age of the Crusades in the 11th century, the powerful and independent maritime Republic of Genoa began to grow increasingly stronger and gradually expanded its control of the Mediterranean and Black Sea regions thanks to its naval might and advantageous commercial treaties. By the 13th century, Genoa had surpassed Venice, its commercial and cultural rival, in its influence over these regions, establishing colonies along the coasts that were protected by its forces and shielded with an imposing system of fortresses that they constructed. Feodosia was renamed Caffa by the Genoese. Its wealth grew exponentially as it became one of the most significant trading ports of the era, playing a major role in the slave trade, as well as trade of various goods supplied by the region and the neighboring Silk Road. The Genoese fortress of Caffa was a formidable structure constructed on one of the hills of the city that dominated the coastline. Following many prosperous years, the Genoese stronghold on the area began to wane. The 14th century saw the outbreak of the deadly pandemic known as the Black Death, which devastated Caffa. The terrifying nature of the plague and the muddled attempts to control the environment resulted in the fortressed hill to be named "Quarantine Hill". The plague brought about demographic and economic decline to much of the western world, which culminated in the fall of Constantinople in 1453. By contrast, the Ottoman Empire was growing by leaps and bounds and soon seized the city of Caffa. The city remained under Ottoman rule until 1771 when the region was conquered by the Russian Empire following a series of wars waged by Catherine II. The original name of the city was restored and has remained unchanged since. The Genoese fortress in Feodosia that had been partially destroyed was reconstructed over time. Although elements of the original fortress walls and towers have been preserved, this was, in large part, a medieval ruin during Ivan Aivazovsky's lifetime. When painting scenes of his native city, Aivazovsky would often incorporate various details of this medieval fortress.

Genoese towers in the Black Sea appears to represent a section of the medieval fortress closest to the shoreline of Feodosia. It is difficult to pinpoint the exact location of these towers. Such details, however, were not always essential for Aivazovsky. An artist who lived and worked in the

Romantic era, Aivazovsky often prioritised emotion over documentary precision in his depictions of specific locations. Capturing the spirit of a moment and of a place was key to Aivazovsky's mastery. Aivazovsky was able to consistently achieve awe-inspiring scenes on sea and on land, at different times of the day and night, throughout the seasons, with his indomitable talent and envied technique. Many of his observers and followers found it difficult to comprehend, let alone to imitate, his enduring ability to create images that are highly emotive and convincing.

Aivazovsky himself acknowledged that he relied on his sensitivity, understanding and memory of the scenes he witnessed outdoors: A painter who only copies nature becomes a slave to it, bound by hand and feet. A man without the gift of memory, gathering his impressions of living nature, can be an excellent copyist, a living photographic camera, but a genuine artist - never. The movement of live waves cannot be caught by the paintbrush: to paint from nature lightning, a gust of wind, the splash of the wave is unthinkable. In order to do this the artist must remember them and furnish his painting with these chance effects, just as he does with the effects of light and shade. That is how I painted forty years ago, and that is how I paint now; I am incapable of painting quietly, sweating over a picture for months on end (quoted in G. Caffiero and I. Samarine, Light, water and sky. The paintings of Ivan Aivazovsky, London, 2012, p. 88). Once in his studio, Aivazovsky would execute his paintings, relying on his memory and aided with the sketches he produced en plein-air.

Genoese towers in the Black Sea is an archetypal example of Aivazovsky's desire and ability to achieve dramatic effect. The remnants of a pre-existing maritime power, the ruins of the Genoese towers still present an imposing strength against the greatest force on earth - that of nature. Having spent countless hours near, and on various bodies of water, Aivazovsky had an intimate understanding of the nuances and the capriciousness of the sea and of changing weather. His paintings reveal the wide spectrum of nature's capabilities - ranging from the exquisitely calm to the terrifyingly destructive. Here, gathering grey clouds and heaving waves, which have begun to crash against the fortress walls indicate the coming of a storm. Captured at night, the scene would have been ominously dark if it were not for the illumination of a bright full moon. The moonbeams cast an other-worldly glow on the surface of the waves and the looming medieval towers, rendered with dark shades of violet, olive green and grey. Renowned for his exceptional ability to depict the transparency of water, Aivazovsky achieved this beautifully in this painting by applying thin layers of luminous jade green pigments to the rising waves that appear to absorb the moonlight. This is contrasted with the dark shadow-cast troughs, painted with deep blue-green pigments that can almost be read as black. One senses the changing climate as the waves grow in size and strength, overcoming the walls of the fortress. The crests of the waves and the ensuing spray and foam as they break are rendered with white feathery brushstrokes and thinly painted skeins. The sides of the fortress subjected to frequent rushes of water appear to have been smoothed like the face of a weathered cliff. Although ruins of a former empire, the walls signify an imposing durability having withstood centuries of attacks, both by humans and by nature.

Held in a private collection, this breathtaking night scene by Aivazovsky is an exciting rediscovery of a painting noted by the artist's esteemed biographer, Nikolai Barsamov (1892-1976), and is being offered to the market for the first time in forty years.







# AFTER ALEXANDER ORLOWSKI

Battle between the Georgians and the mountain tribes

signed in the plate, inscribed in the plate and dated in the plate 'A. Orlowski, St. Petersbourg. 1826.' (lower right) and embossed with coat-of-arms 'Orla' (lower centre)

lithograph on paper 20% x 30% in. (52.9 x 77 cm.)

£6,000-8,000

US\$7,900-10,000 €6,600-8,800

## PROVENANCE:

Acquired by the present owner from a private collector in Warsaw, Poland, in 2019.

Бери свой быстрый карандаш, Рисуй, Орловский, ночь и сечу!

Take your swift pencil, Orlowski, Sketch the night and the fray!

Alexander Pushkin, Ruslan and Ludmila, 1820

Alexander Orlowski was an extraordinarily versatile artist who captured a staggering range of subjects and is recognised as the pioneer of Russian lithography with his composition *Horsemen* in 1816. Born in Warsaw in 1777, Orlowski received the patronage of Princess Izabela Czartoryska (1746-1835), who supported his study under the Polish-French painter Jean-Pierre Norblin de la Gourdaine (1745-1830). As a young man he travelled extensively, contributing to his Byronic reputation by participating in the failed Kościuszko Uprising in 1794. In 1802, Orlowski settled in St Petersburg where he later received the title of Academician of Battle Painting from the Imperial Academy of Fine Arts and from 1813 served as Court Painter under Tsar Alexander I.

While Orlowski tackled genre scenes from everyday life and is also known for portraits of society figures and literary personages, he is famed for his exhilarating battle scenes, often featuring equestrian subjects; his depictions of the peoples of the Russian Empire, revealing his knowledge of ethnic dress and topography; and his satirical caricatures, a genre that soared in popularity during the Napoleonic War. Lots 44-46 comprise rare examples of Orlowski's virtuosity in the latter; the deft pencil strokes immortalised by Pushkin in *Ruslan and Ludmila* (1820) intersect and dissect his chosen subjects with characteristic sardonic humour.





# (i)

# 44

# ALEXANDER ORLOWSKI (1777-1832)

Kurdish horsemen (illustrated); Beer drinker (illustrated); and Senior officer in a tricorne

the first inscribed 'pour Monsieur/W[?]eeks' (lower left) and signed with the artist's monogram, further signed in Farsi and dated '1817/Orlovsky' (lower right); the second signed with the artist's monogram and dated '1817' (lower right); the third signed with the artist's monogram and dated '1818' (lower right) pencil on paper

14 x 91/8 in. (35.6 x 23.2 cm.); and smaller

(3)

£2,000-3,000

US\$2,700-3,900 €2,200-3,300

## PROVENANCE:

Collection of Dr Edward Brett (1928-2018).

Acquired at the estate sale of the above by the present owner on 6 September 2019.

To see another composition featuring the character *Senior officer in a tricorne*, see E. Atsarkina, *Aleksandr Osipovich Orlovskii 1777-1832*, Moscow, 1971, p. 112, no. 84.









# ALEXANDER ORLOWSKI (1777-1832)

Gentleman with a pigtail; Portly gentleman; Sailor; and Gentleman with a riding crop

four signed with the artist's monogram (lower right), three dated '1817' (lower right), one dated '1818' (lower right) pencil on paper

13% x 9 in. (35.1 x 23 cm.); and smaller

(4)

£2,000-3,000

US\$2,600-3,900 €2,200-3,300

# PROVENANCE:

Collection of Dr Edward Brett (1928-2018).

Acquired at the estate sale of the above by the present owner on 6 September 2019.





# ALEXANDER ORLOWSKI (1777-1832)

Soldier with a pegleg (illustrated); Soldier with a bayonet (illustrated); Elderly sailor; and Sailor

all signed with the artist's monogram and dated '1817' (lower right) pencil on paper  $\,$ 

131/2 x 81/2 in. (33.3 x 20.6 cm.); and slightly smaller

£2,000-3,000

US\$2,700-3,900 €2,200-3,300

(4)

## PROVENANCE

Collection of Dr Edward Brett (1928-2018).

Acquired at the estate sale of the above by the present owner on 6 September 2019

For another composition featuring the character *Sailor with a pegleg*, see V. Vereshchagin, *Russkaia karikatura* [*Russian caricature*] *III A. O. Orlovskii*, St Petersburg, 1913, between pp. 12-13.



PROPERTY OF A NORDIC COLLECTOR

# 47

# ILYA REPIN (1844-1930)

Two Zaporozhian Cossacks

later signed in Cyrillic and dated '1903/II Repin' (lower left) oil on canvas 2014 x 151/8 in. (51.2 x 38.4 cm.)

£20,000-30,000

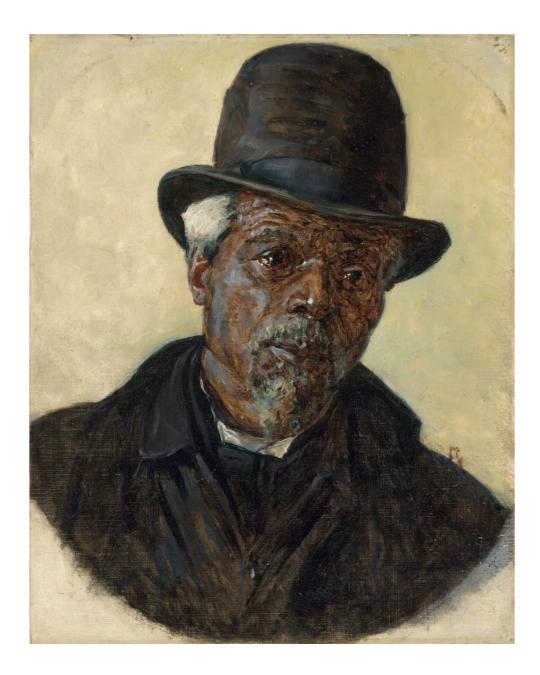
US\$26.000-39.000 €22,000-33,000

# PROVENANCE:

Acquired by the current owner in Helsinki circa 1993.

Painted alla prima, the present study relates to Repin's famous oil Cossacks on the Black Sea (1908-1919, private collection). From 1903, Repin produced over twenty preparatory studies and sketches for the composition depicting Zaporozhian Cossacks caught in a vicious storm on the Black Sea in a short, light ship known as a 'chaika'. The vessel is shown crowded with seated and standing male figures, which suggests that the scene depicts the return of a Cossack band to their homeland after a successful expedition to attack and plunder Turkish and Crimean settlements along the southern coast of the Black Sea. Sea trips were incredibly risky and required extraordinary courage, dedication and co-operation, and Repin particularly admired the Cossacks' free and chivalrous spirit.

We would like to thank Liudmila Andrushchenko, Senior Researcher at the Ilya E. Repin Estate-Museum 'Penates' for providing this note.



PROPERTY FROM A PRIVATE COLLECTION, DENMARK



# 48

# VASILY VERESHCHAGIN (1842-1904)

Study for 'Beggar in Washington' signed with Cyrillic initial 'V' (lower right) oil on canvas laid on panel 13½ x 10¾ in. (34.3 x 27.2 cm.) Painted circa 1888-1891

£20,000-30,000

US\$26,000-39,000 €22,000-33,000

## ROVENANCE:

Acquired by the grandfather of the present owner after 1917.

The present lot is a study for *Beggar in Washington* (1888-1891), as illustrated in A. Lebedev, *Vasilii Vasilievich Vereshchagin, Zhizn' i Tvorchestvo* [*Life and Work*], Moscow, 1972, p. 234.

PROPERTY OF A FRENCH ARISTOCRATIC FAMILY



50

# AFTER JEAN-MARC NATTIER (RUSSIAN SCHOOL, 18TH CENTURY)

Portrait of Catherine I (1684-1727)

with signature and date 'Nattier fecit/1717' (centre left) oil on canvas  $57\%\times44$  in. (145.5 x 111.8 cm.)

£40,000-60,000

US\$53,000-78,000 €44,000-66,000

## PROVENANCE

By repute, a gift from Peter the Great to the ambassador Louis-François-Marie de Verton (1636-1727), secretary in the cabinet du roi, and special envoy of his Majesty to Peter the Great. By descent to the present owner.

The original oil on canvas is in the collection of the Hermitage Museum, St Petersburg, inv. 9PX-1857. According to D. Rovinsky, a copy was painted after the original, see D. Rovinsky, *Concise Dictionary of Russian Graphic Portraits*, St Petersburg, 1886, pp. 748-755.



THE PROPERTY OF PRINCESS MERCEDES DIETRICHSTEIN

### 51



## VINCENZO CAMUCCINI (1760-1833)

Portrait of Princess Alexandra von Dietrichstein (née Shuvalova) (1775-1847)

oil on canvas 71½ x 52% in. (181.8 x 134.2 cm.)

£60,000-80,000

US\$79,000-100,000 €66,000-88,000

### PROVENANCE:

By direct descent in the family of the sitter to the present owner.

#### EXHIBITED:

Prague, The National Gallery, May 1829.

Vienna, Imperial Royal Austrian Museum of Art and Industry, *Spitzen und Porträt Ausstellung zu Gunsten des Maria Josephinums und des Maria Theresia Frauen Hospitales*, 24 March-6 May 1906, no. 27.

#### LITERATURE

'Kunstausstellung in der Akademie zu Prag im Mai 1829', *Kunstblatt*, 7 September 1829, no. 72, p. 287. J.A. Romberg, F. Faber, *Conversations-Lexicon für Bildende Kunst*, Leipzig, 1845, p. 358.

H. Ottley, Biographical and Critical Dictionary of Recent and Living Painters and Engravers, London, 1866, p. 26.

C. Falconieri, Vita di Vincenzo Camuccini e pochi studi sulla pittura contemporanea, Rome, 1875, p. 226. Exhibition catalogue, Spitzen und Porträt Ausstellung zu Gunsten des Maria Josephinums und des Maria Theresia Frauen Hospitales, Vienna, 1906, listed p. 79, no. 27.

U. Hiesinger, 'The paintings of Vincenzo Camuccini, 1771-1844', *The Art Bulletin*, June 1978, no. 2, listed p. 318, no. 2.

Vincenzo Camuccini (1771-1844) was one of the most prominent Italian painters of the early nineteenth century, whose talent, craftmanship and exceptional taste were recognised all over Europe by fellow artists, heads of state, noblemen and pontiffs. Born in Rome, Camuccini rose to be the most coveted and famous artist of the city at that time, even receiving the honour to be among the distinguished figures present at the opening of Raphael's tomb in the Pantheon in 1833. His official acknowledgements included, among others, becoming the head of the Academy of St Luke in 1805 and the Inspector of Public Paintings of Rome and the Papal States in 1814; the artist received honours from Francesco I of Naples, Frederick Wilhelm III of Prussia, Francis I of Austria, King Murat and others, many of whom commissioned portraits from him.

Briefly training under Domenico Corvi (1721-1803), who worked in a Neoclassical style, and his own brother Pietro Camuccini (1761-1833), who was a successful art dealer, the artist started his career by copying the Old Masters. Between the 1790s and early 1800s, young Camuccini first achieved substantial public recognition, with Johann Wolfgang von Goethe praising his talent during the exhibition of his cartoon for Death of Julius Caesar in Rome in 1796. Even though Camuccini was made famous by his historical paintings, usually on ancient Roman or Greek subjects, demand for his portraits eventually became equally great, as pointed out by Ulrich Hiesinger in his 1978 article on the artist (U. Hiesinger, 'The Paintings of Vincenzo Camuccini, 1771-1844', The Art Bulletin, vol. 60, no. 2, June 1978, p. 307). This was partly to do with him masterfully executing one of the most prestigious commissions an artist could receive at that time - a portrait of Pope Pius VII (1742-1823), who later conferred upon the painter the title of Baron. Published in 1845 in Germany, Conversations-Lexicon für Bildende Kunst names Portrait of Pope Pius VII together with Portrait of Gräfin von Dietrichstein as Camuccini's two most excellent portraits (J.A. Romberg, F. Faber, Conversations-Lexicon für Bildende Kunst, vol. 1, Leipzig, 1845, p. 358); an English publication from almost twenty years later adds Portrait of Countess Shuvalova as another brilliant work by this eminent artist (H. Ottley, Biographical and Critical Dictionary of Recent and Living Painters and Engravers, London, 1866, p. 26).

Camuccini often painted foreign ambassadors and aristocrats living in Rome; those who actively participated in the cultural and political life of the city. Princess Alexandra von Dietrichstein (née Shuvalova) (1775-1847), a maid of honour to the Empress of Russia Elizaveta Alekseevna (1779-1826) and a recipient of the Austrian imperial Order of the Starry Cross, was married to Franz Joseph, Prince





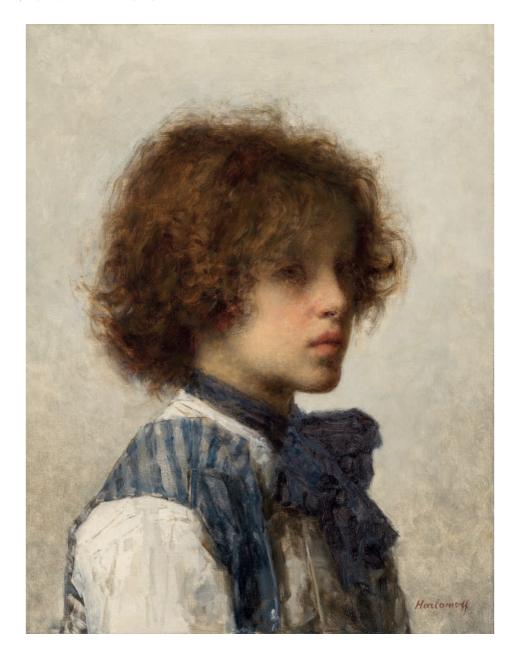
V. Camuccini, *Portrait of Ekaterina Petrovna Shuvalova*, early 19th century, State Hermitage Museum, St Petersburg

of Dietrichstein (1767-1854). She lived in Vienna with her husband until their separation in 1804 and later at the court of Princess Caroline Augusta of Bavaria in the 1830s. In 1807-1808 she first visited Rome, where, with the instructions and blessing from Pope Pius VII, she eventually converted to Catholicism. Her mother, Countess Ekaterina Petrovna Shuvalova (née Saltykova) (1743-1817), joined her daughter in 'the eternal city' and in her new faith. According to *History of Modern Italian Art* published in the late nineteenth century, Camuccini "in 1810 set out from Rome in the party of Princess Dietrichstein, travelling slowly northward by way of Bologna, Parma, and Verona" to visit Munich and Paris (A.R. Willard, *History of Modern Italian Art*, London, New York: Longmans, Green, and Co., 1898, p. 259). Thus, it was most likely in the Italian capital the distinguished and successful painter met two Russian noblewomen, became close with them and created two magnificent portraits in his refined style. According to Dr Christian Omodeo, a preparatory sketch and a small copy (whereabouts unknown after 1917) of *Portrait of Princess Alexandra von Dietrichstein* are known to exist.

Camuccini's most famous and successful works were reproduced as prints during his lifetime, indeed, the portraits of Princess Dietrichstein and Countess Shuvalova were engraved by Domenico Marchetti (1780-ca. 1844). Another attestation to Camuccini's technical skills and talent is that both works were kept in the family (in the collections of the Dietrichstein and Shuvalov families respectively), with *Portrait of Ekaterina Petrovna Shuvalova* eventually being acquired by the State Hermitage Museum (inv.  $\Gamma$ 9-5264). *Portrait of Princess Alexandra von Dietrichstein* represents a rare example of early-nineteenth-century society portraits executed in Camuccini's more mature Neoclassical tradition. The young woman in the painting sits in an elegant pose with a mountainous landscape visible from behind a dark backdrop that emphasises the splendour of her pearls and the whiteness of her gown, which, together with her hairstyle, seems to be fashionably inspired by antiquity.

We would like to thank Dr Christian Omodeo for his assistance in cataloguing this lot. The work will be included in his forthcoming catalogue raisonné on the artist.





PROPERTY OF A GENTLEMAN

£40,000-60,000



**52** 

# ALEKSEI HARLAMOFF (1840-1925)

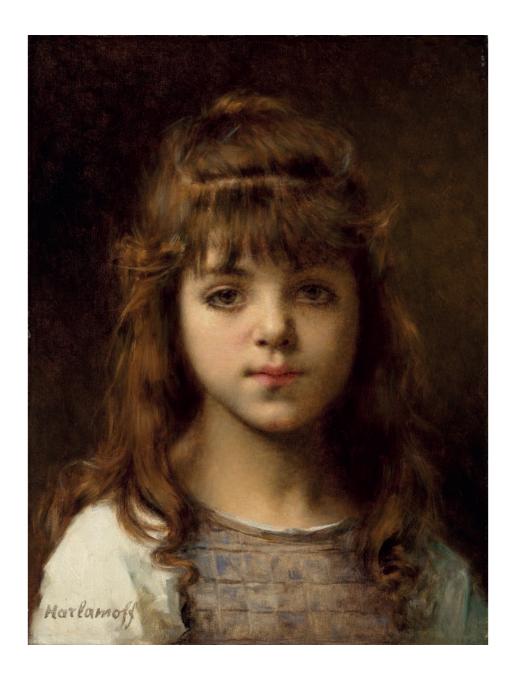
Young boy wearing a striped vest signed 'Harlamoff' (lower right) oil on canvas 19% x 15 in. (49.1 x 38 cm.)

> US\$53,000-79,000 €45,000-66,000

Anonymous sale; Christie's, New York, 23 April 2002, lot 96. with Willow Gallery, London.

Acquired from the above by the present owner on 17 August 2002.

O. Sugrobova-Roth & E. Lingenauber, Alexei Harlamoff. Catalogue raisonné 1840-1925, Dusseldorf, 2007, illustrated and listed p. 269, pl. 243, no. 275.



PROPERTY OF A GENTLEMAN



53

# ALEKSEI HARLAMOFF (1840-1925)

Girl in a brown tunic signed 'Harlamoff' (lower left) oil on canvas 15% x 11% in. (40 x 30.1 cm.)

£30,000-50,000

# PROVENANCE:

Private collection, Japan.
Joan Michelman.
Acquired from the above by the previous owner.
Anonymous sale; Sotheby's, New York, 21 April 2005, lot 27.
with Richard Green Gallery, London.
Acquired from the above by the present owner in November 2003.

US\$40,000-66,000 €34,000-55,000

# LITERATURE:

O. Sugrobova-Roth & E. Lingenauber, *Alexei Harlamoff. Catalogue raisonné* 1840-1925, Dusseldorf, 2007, illustrated p. 103, pl. 6, listed p. 106, no. 16.

PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION



#### \*54

# NIKOLAI BOGDANOV-BELSKY (1868-1945)

The reading lesson

signed in Cyrillic 'NBogdanv-Bel'skii' (lower left) oil on canvas laid on board  $33\% \times 38\%$  in. (86 x 97.7 cm.)

£70.000-90.000

US\$92,000-120,000 €77.000-99.000

#### PROVENANCE:

Acquired by the grandmother of the present owner in France, circa 1920.

# "I am of the land..." / "Я ведь от земли..."

(N. Kruzhkov, 'I am of the land...'/ 'Ia ved' ot zemli...', *Ogonek*, 1968, No. 50, p. 25, cited in N. Lapidus, *Bogdanov-Belsky*, Moscow, 2005, p. 4).

It was with these words that Nikolai Bogdanov-Belsky (1868-1945) described his origins and formative years spent in a village of the Belsky district (which he later assumed as the second part of his surname) in Smolensk Province. Born to a farmworker, the young boy was familiar with poverty and hard work, but his exceptional intellect and artistic talent made him a famous and sought-after painter at the turn of the century. His work was favoured by Russian royal and noble families as much as by the Soviet state.

Later in life, the artist partially credited his success to the distinguished scientist, teacher and professor at the Imperial Moscow University, Sergei Rachinsky (1833-1902). Rachinsky, recognising the shepherd boy's apparent aptitude for drawing and interest in art, accepted him into his model school for local village children that he had established on his estate, Tatevo. Following Rachinsky's advice, Bogdanov-Belsky studied icon painting at the school of the Trinity Lavra of St Sergius between 1882-1883. He then moved to Moscow in 1884 to attend the School of Painting, Sculpture and Architecture there. At this prestigious institution he was granted an opportunity to learn from the most prominent representatives of the *Peredvizhniki* [Itinerants]: Vasily Polenov (1844-1927), Vladimir Makovsky (1846-1920) and Illarion Pryanishnikov (1840-1894). By the time he had



N. Bogdanov-Belsky, The Schoolroom, 1938, Private collection

successfully graduated in 1889, Bogdanov-Belsky had already made a name for himself among other artists, affluent collectors and the general public. The artist's brilliant references and growing appreciation allowed him to enrol at the Imperial Academy of Arts in St Petersburg in 1894 to study under one of the most renowned and influential Russian artists of the time - Ilya Repin (1844-1930).

Becoming a member of the *Peredvizhniki* [*Itinerants*] himself in 1895, Bogdanov-Belsky was also drawn to depicting the life of common people in the countryside, not only their hardships, but also their talents, aspirations, inner beauty and strength. Despite his diverse artistic output that included, among others, landscapes and commissioned portraits of Russian royalty, perhaps Bogdanov-Belsky's favourite subject always remained the everyday life of village children. The artist's paintings on this theme were as common in his early years as after 1920, when Bogdanov-Belsky moved to Latvia. Later in life, the well-travelled painter, whose works had been exhibited in Europe and America, spoke with tenderness about his time spent in the countryside with village children:

"So many years I spent in the countryside, so close I was to the village school, so often I watched the peasant children, so much I liked them for their talent and spontaneity that they have somehow become the heroes of my paintings"

(N. Misheev, 'The Academician N.P. Bogdanov-Belsky' / 'Akademik N.P. Bogdanov-Belsky', *Perezvony [Chimes*], no. 2, p. 28).

In *The Reading Lesson* the artist seems to reminisce about his own childhood, in which education played a crucial role, essentially giving him a chance at a prosperous life. Many of his works depict children learning to count or to read (or attending school as in *The Schoolroom*), which would have been of particular importance to him as an individual from the peasant class born only seven years after the Emancipation Reform of 1861. The broad brushstrokes and warm palette of *The Reading Lesson* perfectly convey the atmosphere of a summer's day, with the sunbeams playing on the table and the faces of the concentrating boys. The scene represents a careful study of the children's curiosity and desire to learn new things about the world and their sense of camaraderie and conviviality as one of the children looks over the progress of the other.



PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION



# NIKOLAI BOGDANOV-BELSKY (1868-1945)

Portrait of a young boy wearing a cap signed in Cyrillic 'NBogdanov-Bel'skii' (lower left) oil on canvas laid on board 44% x 37% in. (113.5 x 94.7 cm.)

£60.000-80.000

US\$78,000-100,000 €66,000-88,000

#### PROVENANCE:

Acquired by the grandmother of the present owner in France, circa 1920.

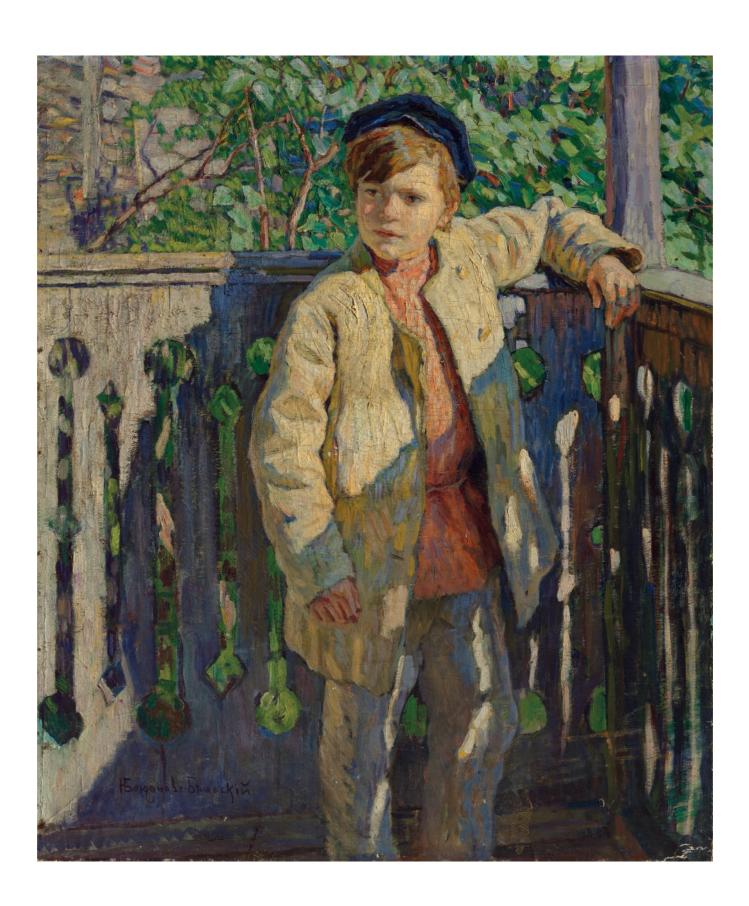
After leaving the Imperial Academy of Arts in 1895, Bogdanov-Belsky travelled to Paris, where he worked and studied, together with other Russian artists, Eugene Lanceray (1875-1946) and Alexandre Benois (1870-1960), under the French painter Fernand Cormon (1845-1924) and the Italian sculptor Filippo Colarossi (1841-1906). In the so-called 'city of lights' Bogdanov-Belsky became properly acquainted with Impressionism; the depictions of the French countryside and village workers spoke to the young Russian artist, who, similarly, often painted rural Russia and its inhabitants.

Influenced by Impressionism, Bogdanov-Belsky switched to a brighter, lighter and richer colour palette. The artist stated:

"After Paris, I became interested in plein air painting. Air, figures within a landscape, light – this is what I started to concentrate on from 1905. In Tver province, the Vyshnevolotsky district, a whole colony of artists, [...], before them – Levitan, and closer to the end, already in the times of the October Revolution, K. Korovin and I, from 1907 to 1920, lived and worked together surrounded by nature, having left workshops and studios"

(N. Misheev, 'The Academician N.P. Bogdanov-Belsky' / 'Akademik N.P. Bogdanov-Belsky', *Perezvony [Chimes*], no. 2, p. 28).

Portrait of a young boy wearing a cap embodies all those aspects outlined by Bogdanov-Belsky. Depicting a pensive young boy leaning against a wooden banister, the composition is full of life and light. The luminosity of the boy's yellow coat, the sun-lit shrubbery and pale wooden banister are masterfully contrasted with his rose-coloured rubashka and black cap, creating an unexpected dynamism in an otherwise serene scene. The atmosphere is further dramatised by the cast shadows surrounding around the boy. The paint is highly textured, having been applied with wide, thick brushstrokes, creating a vibrant pictorial surface. Despite working in the Impressionist manner, the artist is still very attentive to detail, carefully painting the facial features and the hair of the child, producing a very realistic interpretation of the boy's physical and emotional presence. Portrait of a young boy wearing a cap represents an interesting combination of subject-matter, common not only for Bogdanov-Belsky in particular, but for the Peredvizhniki [Itinerants] in general, with the visual elements of Impressionism explored by Russian masters such as Isaak Levitan (1860-1900), Konstantin Korovin (1861-1939) and Valentin Serov (1865-1911). This exploration in painterly expression still managed to faithfully adhere to the ideas of Realism that had defined the vision of the Peredvizhniki and Bogdanov-Belsky's oeuvre.





PROPERTY FROM THE FAMILY OF GRAND DUCHESS OLGA OF RUSSIA

# \*56



# GRAND DUCHESS OLGA (1882-1960)

Six nature studies

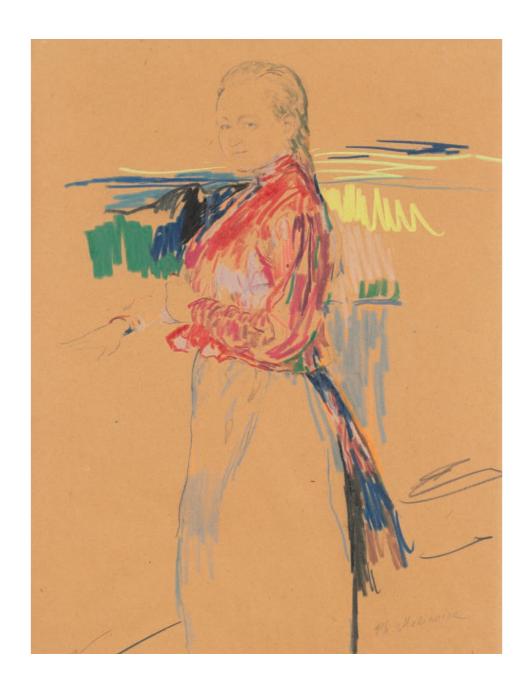
all signed 'Olga' (lower left and right) watercolour on paper; unframed 14¼ x 18 in. (36.1 x 45.6 cm.); and smaller

together with four plates, three saucers and a coffee cup, all handpainted by the artist; and three vases and a coffee cup and saucer (18)

£4,000-6,000

US\$5,300-7,800 €4,400-6,600





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, FRANCE

# 3

# **57** FILIPP MALIAVIN (1869-1940)

Russian peasant woman signed 'Ph. Maliavine' (lower right) pencil and pastel on paper 14 x 10% in. (35.4 x 27 cm.)

£2,000-3,000

US\$2,600-3,900 €2,200-3,300

# PROVENANCE:

Acquired by the present owner's father-in-law, Paris, circa 1920-1930.







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, FRANCE

# 58



# MIKHAIL JAKOVLEV (1880-1942)

Twelve illustrations for the prologue to Alexander Pushkin's poem 'Ruslan and Ludmila'

all signed with Cyrillic initials 'M. Ia.' (lower right), ten with number (upper right); all numbered and six inscribed in Russian and French with exhibition details (on the reverse)

pencil, watercolour and gouache on paper 13½ x 10¼ in. (34.6 x 26 cm.) Executed in 1923

£12,000-15,000

US\$16,000-20,000 €14,000-16,000

(12)

# PROVENANCE:

Acquired by the present owner's father-in-law, Paris, circa 1920-1930.

# EXHIBITED

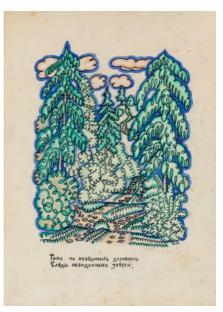
Moscow, Vesenniaia vystavka Soiuza Russkikh Khudozhnikov [Spring exhibition of the Union of Russian Artists], May 1923.

The Hague, Tentoonstelling van Russische Kunstschilders [Exhibition of Russian Artists], January-February 1924, no. 65.

Antwerp, Exhibition of works by Mikhail Jakovleff, March 1927.

# LITERATURE:

Exhibition catalgue, *Tentoonstelling van Russische Kunstschilders* [*Exhibition of Russian Artists*], The Hague, 1924, listed p. 11, no. 65.

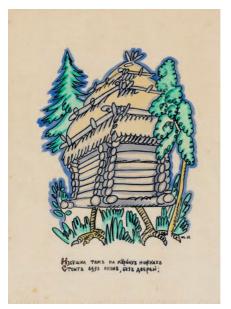








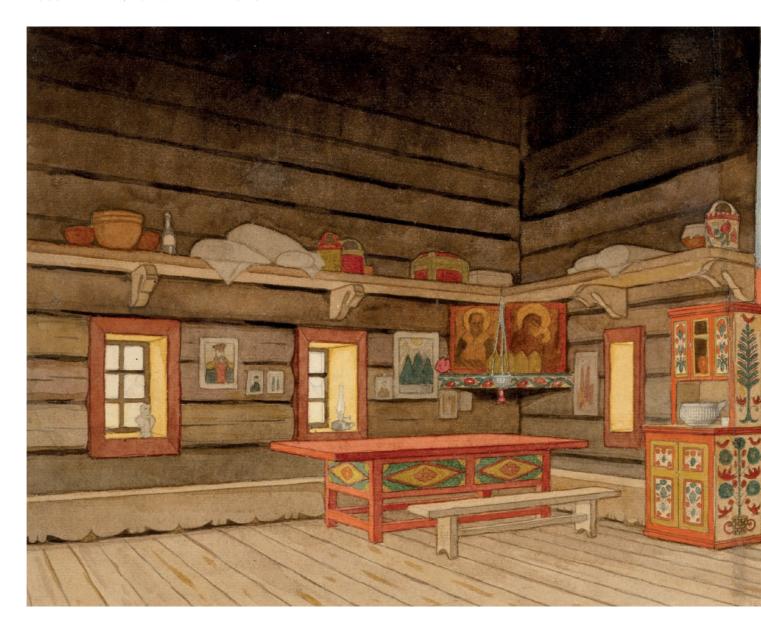














# 59

# IVAN BILIBIN (1876-1942)

Esquisse d'un décor pour le drame 'La force des ténèbres'

signed with Cyrillic initials and dated 'l. B/1926' (lower right); further signed, inscribed with title and numbered 'l. Bilibine/Paris/N 18' (on the reverse of the card)

pencil and watercolour on paper laid on card  $14 \times 25$  in. (35.4  $\times 63.3$  cm.)

£10,000-15,000

US\$13,000-20,000 €11,000-16,000

# PROVENANCE

Acquired by the present owner in 2018.

# LITERATURE:

Dilo [Work], Prague, 1927, vol.~22, illustrated between frontispiece and p.~1, no.~6.

G. Klimov, Ivan Bilibin po materialam sobraniia E. P. Klimova [Ivan Bilibin according to the materials in E. P. Klimov's collection], Moscow, 1999, illustrated p. 192, no. 291.

Ivan Bilibin's emigration to France in 1925 was met with financial constraints. He attempted to improve his situation with the help of friends from Czechoslovakia who facilitated the organisation of an exhibition of his works in Prague from late 1926 to early 1927. Critics in Prague greeted Bilibin's exhibition with high praise and almost an entire issue of the Czech art periodical *Dilo* [*Work*] was dedicated to the artist, in which the present lot is illustrated.





# 60

# ALEXANDRA SHCHEKOTIKHINA-POTOTSKAYA (1892-1967)

Joueur d'accordéon

signed, further signed in Cyrillic and dated '1923./A. Tcheko-Potock/ Shchekoti' (lower right); further signed, inscribed with title and artist's address (on the reverse of backboard) oil on canvas 33% x 19½ in. (84 x 49.5 cm.)

£80.000-120.000

US\$110,000-160,000 €88,000-130,000

#### **EXHIBITED:**

Probably, Cairo, Palais Savoy, *Salon du Caire*, 1924. Paris, Galerie Eugène Druet, *Exposition Alexandra Stchekotikhina*, 3-14 May 1926 no 1

### LITERATURE:

Probably, Naghi, 'Le long de la cimaise', *L'égypte nouvelle*, Cairo, 22 March 1924, no. 91, p. 7.

Probably, M. Petrus, 'La foire aux croûtes', *L'égypte nouvelle*, Cairo, 19 April 1924, no. 95, p. 6.

Exhibition catalogue, *Exposition Alexandra Stchekotikhina*, Paris, 1926, listed p. [4], no. 1.

Born to a family of Old Believers in Alexandrovsk (present-day Zaporozhye, Ukraine), Alexandra Shchekotikhina-Pototskaya (1892-1967) moved to St Petersburg at the age of sixteen, where she entered the Drawing School of the Imperial Society for the Encouragement of the Arts. From 1908 to 1915 she studied under such prominent Russian artists and representatives of the *Mir Iskusstva* [*World of Art*] circles as Nicholas Roerich (1874-1947) and Ivan Bilibin (1876-1942). In 1913-1914 she also spent some time at the Académie Ranson in Paris, where she received instruction from Félix Vallotton (1865-1925) and Maurice Denis (1870-1943). Shchekotikhina-Pototskaya started her career creating stage and costume designs as well as producing numerous paintings and drawings that were presented at the *Mir Iskusstva* exhibitions. In 1918, she was invited to work for the State Porcelain Factory in Petrograd, where her mentor was another famous artist and craftsman –

EXPOSITION
ALEXANDRA
STCHEKOTIKHINA

Printures, aquantiles, feakins er percelcines.
as premier étage de la

Galerie E. Druet
20, mie Royale

de 3 au, 14 mai 1920, de 8 h. à 18 h., dimanche et fête exceptés

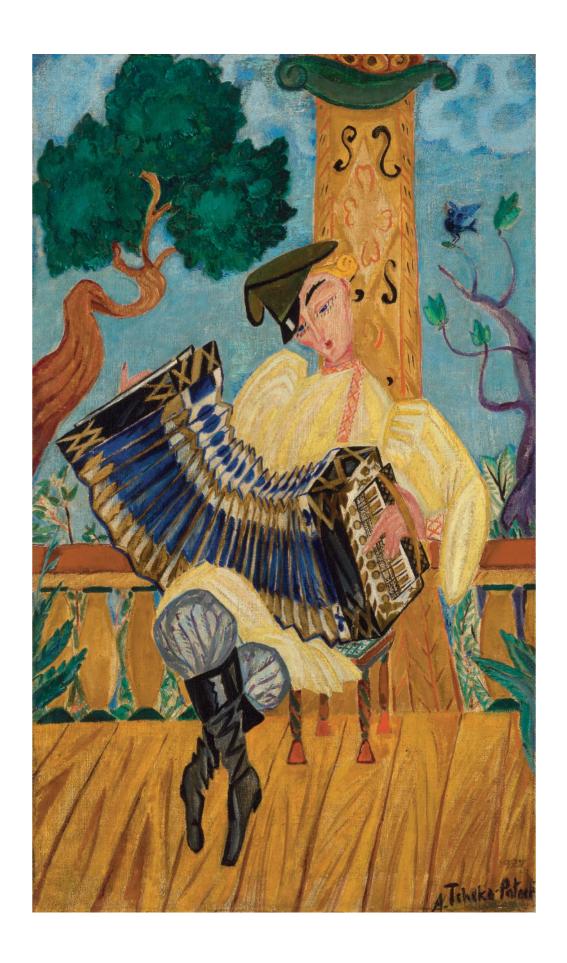
Front cover of the exhibition catalogue, Exposition Alexandra Stchekotikhina, Paris, 1926



A Soviet Porcelain Plate 'The accordeon player', after a design by Alexandra Shchekotikhina-Pototskaya, sold Christie's, London, 26 November 2018, lot 360

Sergei Chekhonin (1878-1936). Her porcelain designs encompassed Russian folklore and festivities of peasant life (one of her Parisian teachers, Denis, described her art as one with "un charme slave" - Maurice Denis, Exposition Alexandra Stchekotikhina, Paris, 1926) combined with scenes and characters of new Soviet life, as well as Soviet slogans and symbols. In 1923, after losing her first husband, Shchekotikhina-Pototskaya moved to Cairo via Berlin to join Bilibin, whom she eventually married. The artist couple travelled around Egypt, visited Syria and Palestine, and finally moved to Paris in 1925. In France, Bilibin became particularly famous in Russian émigré circles, while Shchekotikhina-Pototskaya was welcomed into the French art scene and participated in numerous salons and Parisian exhibitions. In 1936 the couple returned to Russia, where Shchekotikhina-Pototskaya focused predominantly on porcelain designs. To this day her work in this medium is extremely sought after in Russia and abroad and she remains one of the leading female artist in porcelain design, akin Zinaida Kobyletskaya (1881-1957), Natalia Danko (1892-1942), Ekaterina Yakimovskaya (1895-197?) and others.

Joueur d'accordéon combines the imagery of traditional Russian life with dynamic forms, lively brushstrokes and expressive colours. Such an approach resembles the works of another Russian artist, Natalia Goncharova (1881-1962), who moved to Paris around the same time as Shchekotikhina-Pototskaya. However, if Goncharova often turned to depicting hard peasant labour, Shchekotikhina-Pototskaya was more interested in celebrating that simple life. The vibrant composition and colour palette of *Joueur d'accordéon* were particularly praised by art critics and visitors to the Salon du Caire/ Salon des amis de l'art in 1924, as recorded in contemporary periodicals. A few years later, when Shchekotikhina-Pototskaya moved to France, the painting was presented at her solo exhibition at the Galerie Druet in Paris in 1926. The artist herself was captivated by this composition, repeating the motif of the accordion player in porcelain on numerous occasions: several plates with this design have been sold by Christie's (the most recent one -London, 26 November 2018, lot 360) and a plate with the same design is held in the collection of the State Russian Museum in St Petersburg (inv. СФ-552).







## **61**

# PETR KONCHALOVSKY (1876-1956)

Belkino. Small garden

signed in Cyrillic and dated '1907/P. Konchalovskii' (lower right); further signed, dated and numbered '1907/Kontchalovsky/38' (on the reverse) oil on canvas  $31\% \times 36\%$  in.  $(81 \times 92.3$  cm.)

£300,000-500,000

US\$390,000-650,000 €340,000-550,000

## PROVENANCE:

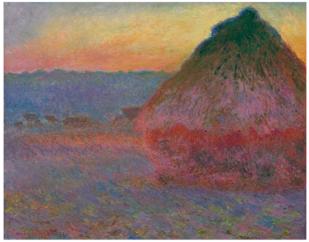
The family of the artist.

Acquired by the present owner in Switzerland in 2009.

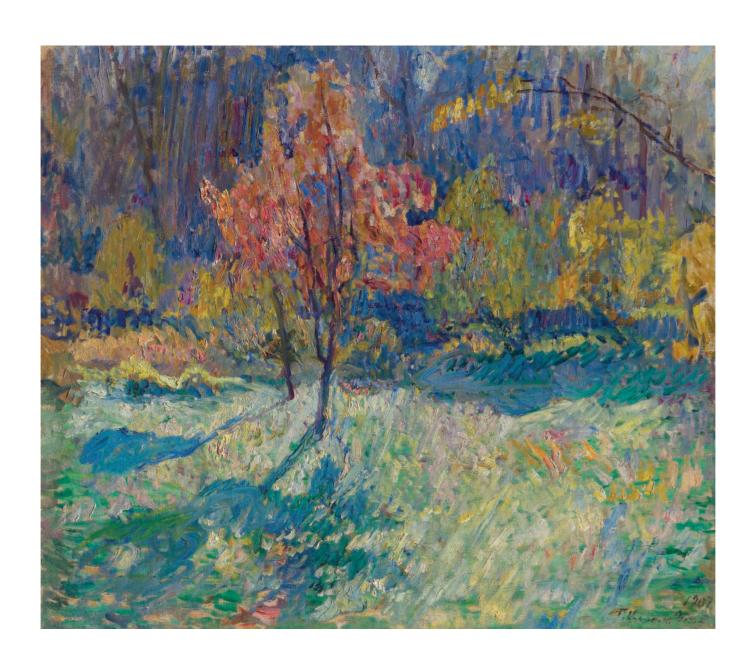
#### LITEDATURE

K. Frolova, *Konchalovskii*. *Khudozhestvennoe nasledie* [*Artistic legacy*], Moscow, 1964, listed p. 91, no. zh 35. Possibly, M. Neiman, *P. P. Konchalovskii*, Moscow, 1967, listed p. [297]. V. Turchin, *Petr Konchalovskii*, Moscow, 2008, illustrated pp. 12-13, listed p. [14].

A prominent representative of the Russian avant-garde and a founding member of the highly influential art group Jack of Diamonds (also known as Knave of Diamonds), Petr Konchalovsky already showed signs of his innate talent and interest in art in his youth. Through his father's involvement in Moscow's literary and publishing circles of Moscow in the 1890s, he met many leading artists of the late 19th-early 20th centuries, including Konstantin Korovin (1861-1939), Valentin Serov (1865-1911), Vasily Surikov (1848-1916) and Mikhail Vrubel (1856-1910), who was particularly close to the family and sometimes lived and worked at their house. All those great masters of Russian art highly praised the early artistic creations of the young Konchalovsky, who at that time attended the evening classes of the Stroganov School for Technical Drawing. On Korovin's advice, the aspiring artist travelled to Paris in 1896, where he entered the Académie Julian to train under French artists Jean-Joseph Benjamin-Constant (1845-1902) and Jean-Paul Laurens (1838-1921), despite joining the Natural Science department of the Moscow University earlier that year. Though he demonstrated good progress in his studies and even won a prize for one of his drawings, Konchalovsky was particularly interested in painting en plein air and ventured outside Paris. These included his trips to Versailles with Eugene Lanceray (1875-1946) and to Brittany with Nikolai Milioti (1874-1962), to paint small-scale studies of nature. Upon his return to Russia, he enrolled at the Imperial Academy of Arts in 1899, where he entered the studio of the battle-scene painter Pavel Kovalevsky (1843-1903) choosing him over Ilya Repin (1844-1930), who was very interested in the promising artist.



C. Monet, Meule (Haystacks, Pink and Blue Impressions), 1891, Private Collection



In the following years, Konchalovsky went on a few trips abroad and on numerous journeys around Russia, always painting landscapes and studies of nature, whether it was the steppes of Minusinsk in south Siberia or the shores of Kandalaksha in the north. However, his stay with his family in Belkino from spring until the winter of 1907 was a turning point in his career, which defined him, upon his own admission, as the artist he would eventually become. As his wife, Olga Konchalovskaya (née Surikova, a daughter of Vasily Surikov) (1878-1958), recounted later in life, Belkino was a beautiful estate with a scenic park on the picturesque Protva river in Kaluga oblast'. She described that period in their life as follows: "That is where Petr Petrovich began a completely new line of work; after so many years of painful [artistic] searching, he found his way and from that moment he considered his life to be clear" (O. Konchalovskaya, 'Nash zhiznennyi put' ['Our Life Path'] (1956), in K. Frolova, Konchalovskii. Khudozhestvennoe nasledie [Konchalovsky. The Artistic Legacy], Moscow, 1964, p. 49). Konchalovsky himself agreed with her: "Thus, my artistic life began in 1907; that was when my views and aspirations in art became fully defined" (P. Konchalovsky, 'Avtobiograficheskii ocherk' ['Autobiographical Article'] (1944), in K. Frolova, Konchalovskii. Khudozhestvennoe nasledie [Konchalovsky. The Artistic Legacy], Moscow, 1964, p. 16).

In Belking Konchalovsky created a "series of studies in the impressionist style" (P. Konchalovsky 'Autobiographical Article', p. 16) that included "[...] landscapes, trees in the morning fog, autumn apple trees, a big house behind iron bars, birch trees, three portraits of little daughter Natasha, winter landscapes" (O. Konchalovskaya, 'Our Life Path', p. 49). Belkino. Garden is a superb example of Konchalovsky's output from that very significant period of his life, being one of the largest canvases from the series. The influence of the Impressionists and especially of Claude Monet (1840-1926) is evident in this work. Back in 1891, Konchalovsky saw Haystacks by the famous painter at the French Art-Industrial Exhibition in Moscow (Konchalovsky: Toward the Evolution of the Russian Avant-Garde, St Petersburg, 2010, p. 244). Monet's Haystacks, a series of which was exhibited again in Moscow in 1895, had a truly polarising effect on the Russian artistic world. The output of the great French Impressionist exerted an especially strong and profound impact on Wassily Kandinsky (1866-1944), who decided to abandon his career in law and become an artist at the age of thirty, and on young Konchalovsky, in whom it "aroused [...] enthusiasm, vague dreams and desires" (V. Nikolsky, Petr Petrovich Konchalovsky, Moscow, 1936, p. 17, cited in translation in Konchalovsky: Toward the Evolution of the Russian Avant-Garde, p. 261). What impressed him as a young boy in Monet's painting, Konchalovsky recreated in his Belkino landscape: a vibrant sense of life, spontaneity and radiance of the image, free and light application of brushstrokes, and decisive renewal of a pictorial palette (the importance of which was made clear to him by Surikov and Korovin early in his life).

The artistic style of Petr Konchalovsky evolved drastically over the years, incorporating various artistic influences. From his works created just a year after his Belkino series and evidently inspired by the art of Van Gogh (1853-1890) to his lasting exploration of Cézannism and then a total departure towards a more realistic style, landscapes always played an important role in his oeuvre, as they were of particular interest to the artist. Nevertheless, his impressionist experiments of 1907 have always been held in high regard by the public and by Konchalovsky himself. As Olga Konchalovskaya recalled later in life, whenever they were organising her husband's solo exhibitions, they always started with his works from the Belkino period of 1907. "[After 1907 and until the war] were the happiest years," she continued, "new paths were opened and Petr Petrovich stopped tearing up all his paintings" (O. Konchalovskaya, 'Our Life Path', p. 49).





PROPERTY FROM A PRIVATE COLLECTION, FRANCE

# **KONSTANTIN KOROVIN (1861-1939)**

In the garden



signed indistinctly (lower left) oil on canvas 34 x 25½ in. (87 x 65 cm.) Painted circa 1923

£200,000-300,000

US\$270,000-390,000 €220,000-330,000

## PROVENANCE:

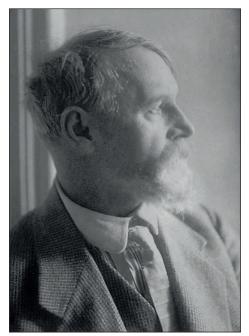
Acquired from a private collection by the present owner in Paris in 2000.

# EXHIBITED:

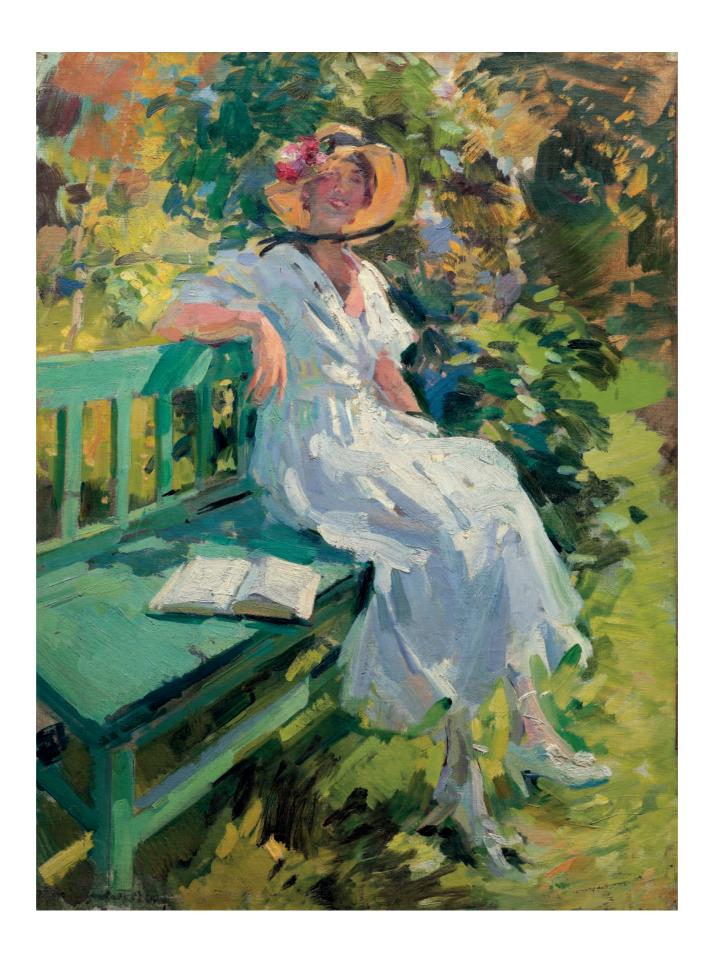
Berlin, Galerie Carl Nicolai, either May or June 1923.

# LITERATURE:

Jar-Ptitza [Fire-bird], Paris-Berlin, 1923, no. 10, illustrated p.13.



Konstantin Korovin





Front cover of Zhar-Ptitsa [Fire-bird], Paris-Berlin, 1923

Konstantin Korovin (1861-1939) was born into a merchant family in Moscow and demonstrated his interest in art at an early age. At 14 years old, he enrolled at the Moscow School of Painting, Sculpture and Architecture, where his elder brother Sergey, who later became a famous Realist painter, was studying. In 1876 Konstantin Korovin switched from the faculty of architecture to the faculty of painting, where he was taught by such influential Russian painters as Vasily Perov (1834-1882), Alexei Savrasov (1830-1897), Evgraf Sorokin (1821-1892) and Illarion Pryanishnikov (1840-1894). After briefly joining the Imperial Academy of Arts in St Petersburg in 1881, Korovin returned to Moscow and continued his studies under Vasily Polenov (1844-1927), another important landscape painter associated with the Peredvizhniki movement, whose drawing evenings he had attended in 1880. He successfully graduated from the Moscow School of Painting, Sculpture and Architecture in 1886. Through Polenov, Korovin met the famous Russian industrialist and art patron Savva Mamontov (1841-1918) and entered the artists' colony in Abramtsevo. There he worked on sketches for furniture, carpentry, pottery and other decorative designs; later focusing on theatre designs for Mamontov's Private Russian Opera in Moscow. Throughout the 1880s-1890s, Korovin went on numerous trips around Russia and abroad, but his visits to Paris were perhaps the most crucial: the young Russian artist fell in love with the city and Impressionism. In 1900 Korovin joined the Mir iskusstva (World of Art) group and was appointed at the Imperial theatres in Moscow and St Petersburg to create designs for numerous performances. He continued to visit Paris regularly and exhibit his art in the city, which had left such a deep impression on him, and despite working successfully under the newly established Soviet government after the revolution of 1917, Korovin seized the opportunity to move to the French capital with his family in 1922.

Before settling in Paris permanently in 1923, Korovin passed through Berlin. In the 1920s, Berlin became one of the cultural and intellectual



Page illustrating lot 62

centres of the Russian immigration. Korovin, recognised as a great Russian Impressionist, drew special attention. Korovin participated in several exhibitions in the German capital, including a two-part solo show at the Carl Nicolai Gallery in Viktoriastrasse (the first and the second parts, or the Serien as they were called in German, took place in May and June of 1923 respectively). This cultural event generated great interest and attracted numerous contemporary publications, such as Der Kunstwanderer, Dni, Rul' among others, which provided stellar reviews of the exhibition. The opulent artistic and literary magazine Jar-Ptitza, which was published in Russian in Berlin (and later in Paris), dedicated an illustrated article with a full-page reproduction of *In the garden* on the occasion of Korovin's show. The author of the article points out that the works displayed at the Carl Nicolai Gallery represented the well-established style of the more mature artist and, at the same time, new developments in his idiosyncratic Impressionist manner: they were reminiscent of what is traditionally described as classic French Impressionism but still different and unique. As the art historian and curator Lydia lovleva wrote in conjunction with Korovin's retrospective at the State Tretyakov Gallery and the Russian Museum in 2012, he can be rightfully considered "the greatest exponent of Russian Impressionism" (Lydia Iovleva, 'Konstantin Korovin: His Paintings and Theatre Work at the Tretyakov Gallery', The Tretyakov Gallery Magazine, 2012, no. 1 (34)).

Korovin himself characterised his works as "fragments of beauty" ('The Exhibition of Paintings by K.A. Korovin in Berlin', Jar-Ptitza, 1923, no. 10, p. 10) which is perfectly exemplified by In the garden. The painting depicts a smiling woman in a dazzling white dress on a bench enjoying the shade on a beautiful sunny day. Capturing a fleeting moment, the artist uses bold wide brushstrokes to create an almost palpable sense of summertime and its characteristic warm light and air, the intricate texture of the woman's dress and the soft greenery in the background. In the garden skilfully conveys the warm colours of a sunlit garden creating almost a multi-sensory experience of a hot summer's day.



PROPERTY FROM THE FAMILY OF THE ARTIST

(i)

λ**\*63** 

# ZINAIDA SEREBRIAKOVA (1884-1967)

Nude

with a telier stamp and inv. number '2329' (on the reverse) oil on can vas

28% x 23% in. (72.8 x 59.8 cm.)

£400,000-600,000



US\$520,000-780,000 €450.000-660.000

## PROVENANCE:

The family of the artist. By descent to the present owner.

'In these studies of the female body, we find not merely a natural quality but a quality familiar from literature and music.'

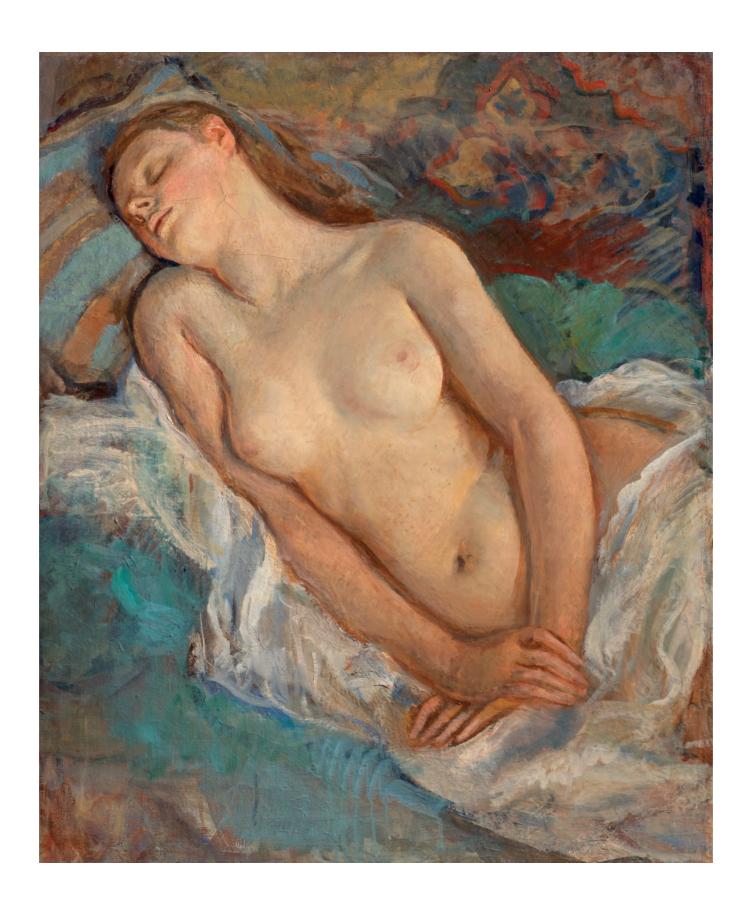
Alexandre Benois, 'Artistic Letters: The Union Exhibition', *Rech*, 13 March 1910



Zinaida Serebriakova, 1964

Remarking on the nudes of his niece, Zinaida Serebriakova, Alexandre Benois attempts to identify the almost ineffable sense of harmony and lyricism that characterises her work. Hailed for creating some of the most endearing and enduring images in the canon of Russian art, Serebriakova is one of the most widely-recognised female Russian artists of the early 20th century. Her self-portrait from 1909, *At the dressing-table*, acquired by Pavel Tretyakov in 1910, is famous for its fresh-faced innocence and unapologetic charm and remains one of the best-loved portraits in the genre. This season Christie's is honoured to present three exceptional works from Zinaida Serebriakova's French period; works that have remained with the family of the artist and have never appeared at auction before.

**LOT ESSAY** 



PROPERTY FROM THE FAMILY OF THE ARTIST

# λ\*64



# ZINAIDA SEREBRIAKOVA (1884-1967)

Portrait of a young girl with blonde ringlets

signed, inscribed and dated 'Z. Serebriakova/Paris, le 21 Juillet/1943.' (lower right); with atelier stamp and inv. number '2175' (on the reverse) charcoal and pastel on paper  $24 \times 19\%$  in.  $(60.8 \times 48.4 \text{ cm.})$ 

£30.000-50.000

US\$39,000-65,000 €33.000-55.000

#### PROVENANCE:

The family of the artist. By descent to the present owner.

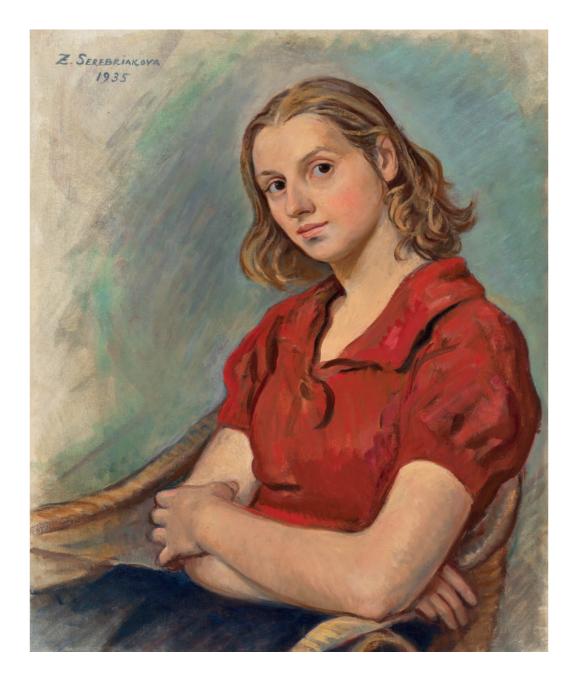
Portrait of a young girl with blonde ringlets is executed in pastel, a preferred medium of Serebriakova which allowed her to work swiftly and render a wide-eyed softness to her subjects. In France, Serebriakova established herself in society circles as an exceptional portraitist. She created a large number of portraits depicting French nobility, representatives of Russian émigré circles and famous figures in art and culture. At the same time, in addition to commissions, Serebriakova also created portraits of friends and acquaintances, peasants and tradesmen.

Serebriakova gained critical appreciation for her portraits of children, a notoriously tough subject, in particular. In 1954, after viewing an exhibition of Serebriakova's, the critic Vladimir Zeeler wrote: 'A child's portrait seems to me to be the most difficult task. Life has yet to touch this small person, yet while there is something not quite of this earth, there is something pristine, such bright eyes, such a sweet inviting smile, too much in the face to put everything down on a severe canvas or hard board...But Zinaida Serebriakova knew how to capture her subjects so that their smiles remained sweet and warm. The childrens' portraits of Serebriakova are remarkable...how simple, yet so good the compositions are! And the eyes? You don't just look at them, they look at you. The portraits are alive.' (Vladimir Zeeler, 'Exhibition of Z. and E. Serebriakov, *Russkaia mysl'*, Paris, July 1954).

The present portrait depicts a daughter of the concierge at 31 rue Campagne-Premiere. Serebriakova moved into this Art Nouveau house, which had been built in 1911, designed by André Arfvidson (1870-1935) and decorated with ceramic tiles by Alexandre Bigot (1862-1927), in May 1940 and remained there for the rest of her life.







PROPERTY FROM THE FAMILY OF THE ARTIST



# ZINAIDA SEREBRIAKOVA (1884-1967)

Portrait of Katya in a red blouse

signed and dated 'Z. Serebriakova/1935' (upper left); with atelier stamp and inv. number '2224' (on the reverse) oil on canvas  $25\% \times 21\%$  in. (64.7 x 53.8 cm.)

£70,000-90,000

US\$91,000-120,000 €77,000-99,000 Painted in 1933, Portrait of Katya in a red blouse depicts the artist's daughter confidently seated in a large wooden chair against a green-hued wall. At first glance, the composition seems overly simple, simplistic even. However, the turn of the head, the gaze, the barely noticeable half-smile, the locks of hair carelessly tucked behind the ear – every detail and implied gesture brings life, light, movement and grace to the subject. It is not the same young girl from the artist's earlier paintings from her Russian period; now it is a young woman looking at us from the painting. There is a sense that the artist is admiring her daughter; she lovingly paints the delicate oval of her face, her beautiful dark eyes and wavy hair.

# PROVENANCE:

λ\*65

The family of the artist. By descent to the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or  $\lambda$  symbol. Check Section D of the Conditions of Sale at christies.com

# PROPERTY OF AN IMPORTANT AMERICAN COLLECTOR



# \*66

# **BORIS GRIGORIEV (1886-1939)**

Le Pouliguen

signed and dated '1923/Boris Grigoriew' (lower left); signed and numbered 'N11 Boris Grigorieff' (on the stretcher) oil on canvas

321/8 x 255/8 in. (81.5 x 64.3 cm.)

£250,000-350,000

US\$330,000-460,000 €280,000-380,000

#### **PROVENANCE**

The collection of Charles E. Merrill (1885-1956), Florida.

Acquired by the grandmother of the present owners in Palm Beach, Florida, in the early 1960s.

#### EVUIDITED

New York, The New Gallery, Paintings & Drawings by Boris Grigoriev, 19 November-15 December 1923, no. 35.

Worcester, Massachusetts, Worcester Art Museum, Exhibition of paintings by Boris Grigoriev, 4 January-3 February 1924, no. 3.

New York, Grand Central Art Galleries, The Russian Art Exhibition, 8 March-15 April 1924, no. 216.

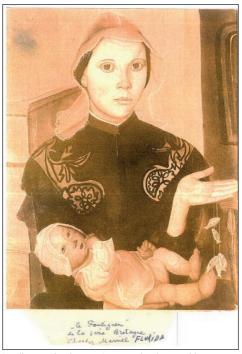
#### I ITERATURE

B. Grigoriev, The artist's unpublished photo archive.

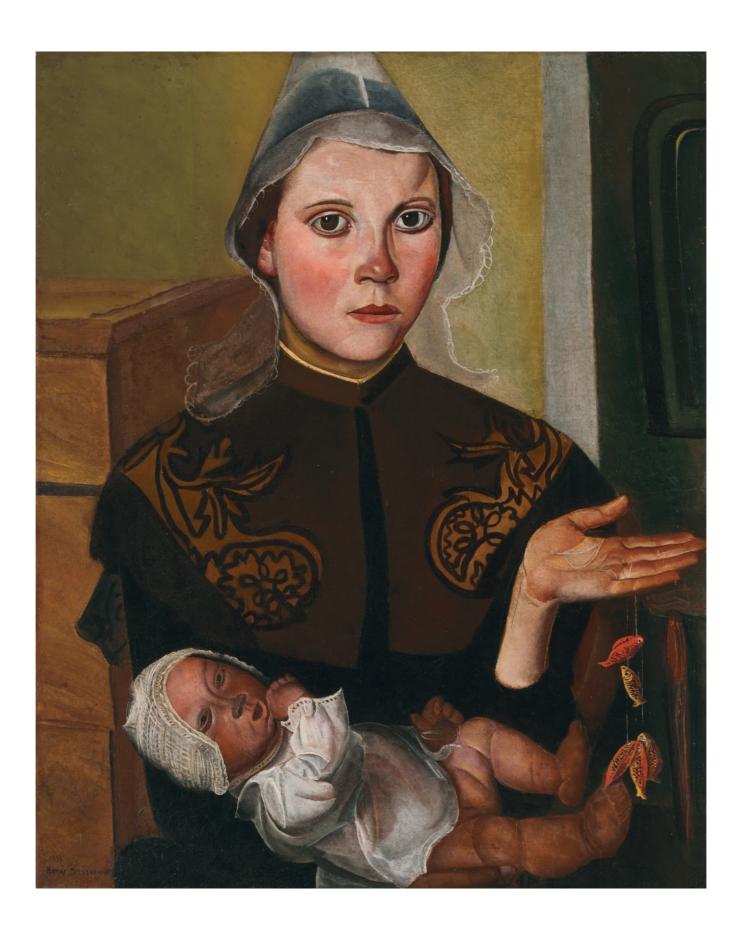
Exhibition catalogue, *Paintings & Drawings by Boris Grigoriev*, New York, 1923, illustrated and listed no. 35 as '*Brittany fisherwoman and child*'.

Exhibition catalogue, Exhibition of paintings by Boris Grigoriev, Worcester, Massachusetts, 1924, listed no. 3 as 'Brittany fisherwoman with child'.

Exhibition catalogue, *The Russian art exhibition*, New York, 1924, listed no. 216 as 'Fisherman's wife with a child'.



Lot illustrated in the artist's personal archives, sold Christie's, London, 28 November 2007





B. Grigoriev, Faces of the world, 1920-1931, the National Gallery, Prague

Le Pouliguen belongs to Boris Grigoriev's important Breton cycle which brings together paintings and drawings executed in the quiet corners of the northern province of France, far from the comforts of civilisation, in the 1920s following the artist's emigration.

Grigoriev visited the region for the first time in 1914, on the eve of the First World War. Initially, the outbreak of hostilities prevented his return to Russia. Brittany, long-adored by international artists throughout history, attracted intense interest from Grigoriev's compatriots from the late 19th until the mid-20th century: Aleksei Bogoliubov (1824-1896), Alexandre Benois (1870-1960), Zinaida Serebriakova (1884-1967), Yuri Annenkov (1889-1974) and André Lanskoy (1902-1976), among others, all found inspiration in this most extraordinary of places and achieved notable success. Grigoriev immediately succumbed to the charms of the French province, with its traditions and unchanging way of life, as if frozen in time; its preservation of national holidays and rituals; and its unique landscape consisting of idyllic rural plains and hills connected by ribbons of seashores and accentuated by the spires of Gothic cathedrals.

Based in Paris since 1920, Grigoriev tried to spend each summer with his family in Normandy and Brittany, where he delighted in the peace and quiet of the cosy seaside towns and, most importantly, where he was able to work zealously without interruption. Consequently, by the mid-1920s, an extensive 'Breton cycle' emerged, comprising various genres based on the artist's mental observations and pencil sketches. The conceptual core of the cycle is represented by Grigoriev's portraits of Breton elders, fishermen, children and village musicians, all of which share a characteristic and eternal quality.

Le Pouliguen was painted in 1923, the year Grigoriev spent more than three months in the Villa Fleurie in the small town of Le Pouliguen in Brittany, now in the Loire-Atlantique department. Here, he once more experienced

the archaic atmosphere of Brittany. 'There is a lot of heritage in the villages there. The ineffable ancientness of the inhabitants themselves fascinates me', the artist admits in one of his first letters from Le Pouliguen to Alexander Shervashidze (1867-1968), a fellow member of Mir iskusstva (letter from Boris Grigoriev to Alexander Shervashidze from 14 June 1923, Bakhmeteff Archive of Russian and Eastern European Culture, Columbia University). Working intensively, the artist created almost fifty works during this period: 'In the summer I worked tirelessly, creating seven portraits and forty drawings. I'm very tired but tanned and in good spirits' (letter from Boris Grigoriev to Alexander Shervashidze from 17 August 1923, Bakhmeteff Archive of Russian and Eastern European Culture, Columbia University). Of the works created that summer, the majority are landscapes and views of fishing villages; however, it is the portraits that are the most significant: Le Pouliguen, alongside Breton fisherman and Mother of a fisherman, form a unique triptych. With these compositions, the artist rejects the individuality of the subject in favour a more symbolic representation of the Breton people.

In *Le Pouliguen*, the young Breton woman tenderly cradles her half-naked baby, while dangling a make-shift mobile of red and gold fish from her upturned palm – an allusion to the main occupation of her village. The modest dark dress, embroidered collar and white transparent cap of her traditional Breton costume, emphasise her silhouette in the closeted interior of the house. The yellow background starkly reveals the slightly weathered face of a young mother, with her enormous eyes directed straight at the viewer. The figures of the mother and child are carefully depicted in warm hues, and the contrast between light and dark forms within the composition creates an internal tension. The fisherwoman's focused expression, her work-worn hands and the expressive gesture of flat palm lend a universality to the composition. There is a sense of the individual's subordination to the laws of nature, those which constantly and persistently dictate life, irrespective of nationality.



# THE RUSSIAN ART EXHIBITION

CHRISTIAN BRINTON

IGOR GRABAR

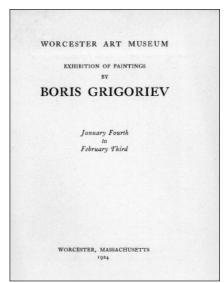
DIRECTOR OF THE NATIONAL TRETIAGOU GULLERY, HOSCOR

COVER DESIGN BY SERGET CHEXHONIN GENAMENTS BY ANNA OSTROUMOVA-LEBEDEVA

GRAND CENTRAL PALACE NEW YORK

Copyright, 1924, by Ignr Grabur

Front cover of the exhibition catalogue of The Russian Art Exhibition at Grand Central Palace, New York, 1924



CATALOGUE OF THE EXHIBITION

1 DEACH SCENE
2 BRITTANY FISHERMAN
3 BRITTANY FISHERWOMAN AND CHILD
4 BRITTANY FISHING FORT
5 BRITTANY LANDSCAPE 1
6 BRITTANY LANDSCAPE 1
7 BRITTANY LANDSCAPE 11
7 BRITTANY LANDSCAPE 11
7 BRITTANY VILLAGES
8 BRITTANY VILLAGES
9 CATHERINE BRESHKOVSKY
"GRANDMOTHER OF THE RUSSIAN REVOLUTION"
LOU TO ME CHILDREN
11 DANCE HALL
12 EIGHTH AVENUE—STUDY
13 FYODOR SHALLAFIN
14 IVAN MOSKVIN AS TEAR FYODOR IN "TEAR FYODOR
IVANOVICH"

Lot 66 listed under no. 3 in exhibition catalogue from the Worcester Art Museum, 1924

The ancient cultural context of Brittany, the crystallised structure of its medieval architecture, the wealth of colour of its natural forms and the diversity of its human subjects constantly provided Grigoriev with new figurative, pictorial and textural inspiration. In the paintings created in Le Pouliguen, as with much of the Breton cycle, the Russian master juxtaposed the paradoxical traditions of the Russian academic school with the medieval notions of primitivism, the methods of French cubism and the scenic elements of German New Objectivity.

Grigoriev returned to the figure of the young woman from Le Pouliguen, together with other characters from the cycle, for his monumental *Faces of the world*, 1920-1931 (the National Gallery, Prague). It is no coincidence that the composition resembles a medieval altarpiece: painted on canvas, the work was divided between seven connected wooden panels, creating a single entity. The depiction of the crowd of faces emphasises the artist's symbolic intent: to capture a broad range of contemporary ethnicities. Not only are there portraits of recognisable figures from various parts of the world, such as 'the grandmother of the Russian revolution' Ekaterina Breshko-Breshkovskaya (1844-1934), the director Vsevolod Meyerhold (1874-1940), the pianist Wanda Landowska (1879-1959), Archbishop Wedgwood (1883-1951), and the Metropolitan Platon (1866-1934), but their spiritual essence, or perhaps more accurately, *presence* is felt. Grigoriev's ambitious artistic aim to capture the symbolic faces or *liki* of mankind also plays with meaning, for *lik* also denotes a composition of saints, angels and ethereal spirits.

Le Pouliguen is one of the most successful and characteristic of the Breton cycle. The work was included in Grigoriev's important solo show at the New Gallery in New York that ran from 19 November to 15 December 1923. The artist himself was present at its opening, first arriving in the USA at

the invitation of the critic and organiser of the exhibition Christian Brinton (1870-1942), who alongside numerous distinguished guests, including leading actors from the Moscow Art Theatre, Olga Knipper (1868-1959), Ivan Moskvin (1874-1946), Vasily Kachalov (1875-1948) and Konstantin Stanislavski (1863-1938), also attended the opening ceremony. A year later, the painting was exhibited at the Worcester Art Museum in February. Also significant was its inclusion in one of the largest exhibitions of Russian Art in the USA of the 1920s and 1930s, which was held in New York at Grand Central Palace from 8 March to 15 April 1924.

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

# A DISTINGUISHED HISTORY

This season, almost 100 years after it was painted, *Le Pouliguen* reappears at public auction. Treasured in a private collection for over fifty years, further research into the painting's history has revealed a fascinating provenance. According to Grigoriev's unpublished archive, *Le Pouliguen*, along with *Paimpol* (also from the Breton cycle) and a self-portrait, were formerly in the collection of Charles E. Merrill (1885-1956), the self-made investment banker who in 1914 founded the firm now known as Merrill Lynch & Co.. Famous for predicting the Wall Street Crash of 1929, Merrill was known as much for his flamboyant lifestyle as he was for his business acumen. Although the extent of Merrill's connection with Grigoriev has yet to be established, unpublished correspondence suggests that Grigoriev was in touch with Merrill in December 1924. Furthermore, in 1926 Merrill gifted a work on paper by Grigoriev titled *Farm Compound* (1923) to Mead Art Museum at Amherst College.



# PROPERTY FROM A PRIVATE COLLECTION



#### 67

# VASILII SHUKHAEV (1887-1973)

Collioure. Mistral

signed and dated 'B. Schoukhaeff 1927.' (lower right) oil on canvas laid on panel  $23\% \times 39\%$  in. (59.8 x 100.3 cm.)

£50.000-70.000

US\$66,000-91,000 €55,000-77,000

#### PROVENANCE:

Acquired by the mother of the present owner at the Foire de Chatou on 4 October 1972 in Paris.

#### EXHIBITED

Brussels, Galerie Kodak, *Exposition du Peintre Russe Schoukhaeff*, 26 February-8 March 1929, no. 9. Probably, Paris, Galerie Vladimir Girshman, 31 October-November 1929.

#### LITERATURE

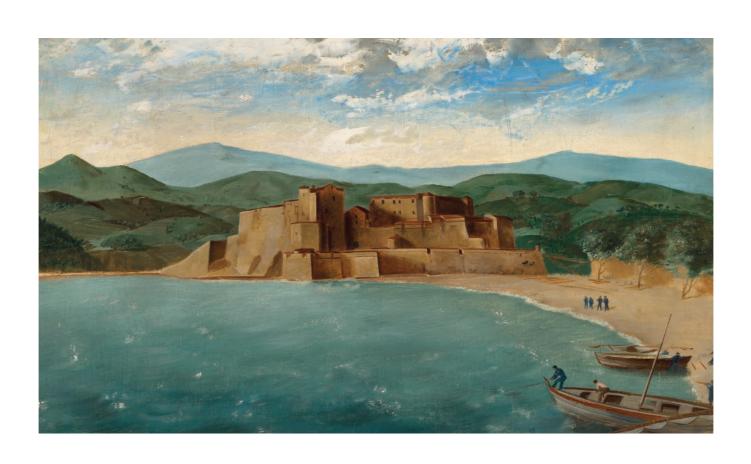
Exhibition catalogue, Exposition du Peintre Russe Schoukhaeff, Brussels, 1929, listed p. [2], no. 9 as Mistral (Paysage).

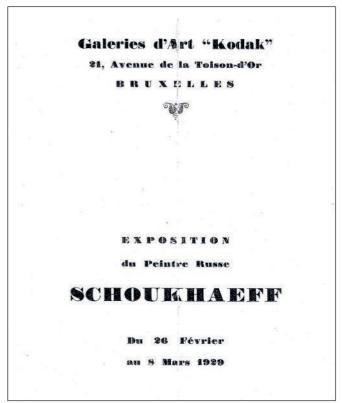
By comparing *Collioure. Mistral* with another of Shukhaev's paintings, *Arbre* (1928, Private collection), one is able to identify the exhibition label on the reverse. The label on the present work, which bears the inscription 'No 9', and the similar, half-erased label on the stretcher of *Arbre* display the same handwriting. These labels relate to the *Exposition du peintre russe Schoukhaeff* that took place at the Kodak Gallery in Brussels in 1929. We can therefore deduce that *Collioure. Mistral* was exhibited under No 9 and titled '*Mistral (Paysage)*'. Two other paintings depicting Collioure were also included in this exhibition: No 5, *Collioure. Paysage* (State Tretyakov Gallery) (Fig. 1) and No 6, *Le Pont à Collioure (Paysage)* (whereabouts unknown).

The topography of *Collioure. Mistral* and the inscriptions on the labels of the other two paintings leave no doubt that the coast depicted belongs to Collioure – a small town on the Gulf of Lion, located 29 km north of the French border with Spain (and now in the department of Pyrénées-Orientales). Collioure is notable in the art world as the birthplace of Fauvism, inspiring the great masters Henri Matisse (1869-1954), André Derain (1880-1954), Maurice de Vlaminck (1876-1958) and other eminent artists.



V. Shukhaev, Collioure. Paysage, 1928, The State Tretyakov Gallery, Moscow





Front cover of the exhibition catalogue Exposition du Peintre Russe Schoukhaeff, Brussels, 1929

### CATALOGUE I. Trois têtes (Mr Jacovley, Mme Schoukhaeff et Mr Schoukhaeff 2. Le portrait de Mr Vogel. 3. Portrait de Mme Bl. d. Portrait de Mine Mi 5. Collioure (Paysage), Le Pont à Collioure (Paysage). Pique-mique (Paysage .. S. Port Vendres 9. Mistral (Paysage). O. Le Cimetière (Cassis s/Mer). . Le Port (Cassis s/Mcr). 12. Les Forêts Ball. 13. Le Chateau 4. La Ville id 15. La Rue de la Reine à Cassis, 16. Le Clocher à Cassis. 17. Un Arbre id

Lot 67 listed under no. 9

When recalling their travels around the South of France in the 1920s, Vera Shukhaeva (1896-1979), wife of the artist, wrote in her diaries: 'Shukhaev was determined, at all costs, to paint Collioure, which is located 3 km from Port-Vendres. We dragged a canvas measuring 124 x 75 [cm.] there and back along the burning hot road for 10 days, along with a folding chair and his case with paints and brushes. In the evening we returned to Port-Vendres, exhausted by the heat and walking' (quoted from: E. Yakovleva, *Vasilii Shukhaev. Zhizn' i tvorchestvo [Life and work]*, Moscow, 2010, pp. 187-188).

Shukhaev painted three landscapes of Collioure and included them in his solo exhibition at the Kodak Gallery in Brussels, which ran from 26 February to 8 March 1929. The artist wrote the prices of each work next to their listing in his exhibition catalogue: 9000 francs for No 5, *Collioure. Paysage*, 6000 francs for No 6, *Le Pont à Collioure (Paysage)*, and 7000 francs for No 9, *Mistral (Paysage)*.

No 5, *Collioure (Paysage)*, the largest of the three compositions of Collioure, measuring 124 x 75 cm., is also known as *Collioure. La Baie*, and was completed in 1928 in his studio. Shukhaev executed a multitude of sketches, études and drawings in order to prepare for this large canvas, which since the 1970s has formed a part of the State Tretyakov Gallery's collection. *Collioure. Mistral*, however, depicts the bay from a different viewpoint.

As all three works depicting Collioure were exhibited in 1929, Shukhaev named the present work *Mistral (Paysage)*, presumably to avoid repeating the term Collioure, but also to highlight a phenomenon specific to the area:

the mistral, a cold north-south wind that blows during the spring from the Cévennes to the Mediterranean coast of France. Shukhaev delicately portrays the frothy, animated crests of the water, thereby depicting the effect of the mistral on the surface of the sea, and adds to the composition a cloudy sky, swaying trees blown by the wind and people dressed in warm clothes, all of which are characteristic of the areas over which the mistral blows. Shukhaev centres the focus of the viewer on the impregnable, powerful walls of the fort and royal castle.

The painting was one of Shukhaev's first landscapes of the French province. A graduate of the Imperial Academy of Arts in 1912, the Russian émigré artist lived in France from 1921 to 1935, and in the late 1920s and early 1930s often travelled along the southern coast of the country, painting the landscapes of Provence. La Cote D'Azur and other localities.

It is highly likely that *Collioure. Mistral* was exhibited as part of Shukhaev's third solo exhibition which ran from 31 October to November 1929 in Vladimir Girshman's gallery in Paris, judging by the simple label on the reverse inscribed with Shukhaev's Paris address and the word 'Collioure'. However, no catalogue exists and a lack of additional documentation means we are unable to be completely certain of this reference.

We are grateful to Elena Yakovleva, Doctor of Art History, Senior Researcher of the Russian Institute of Art History, St Petersburg, for providing this catalogue note.





# (j)

### VASILII SHUKHAEV (1887-1973)

Portrait of Sergei Rafalovich (1875-1943)

signed twice in Cyrillic, inscribed in Russian and dated 'V. Shukhaev./Alushta [executed on] 17 June 1917/ [gifted] to Sergei L'vovich on the 5 day July [19]17/V. Shukhaev.' (lower right) pencil and sanguine on paper laid on card  $17\% \times 14\%$  in.  $(45.5 \times 37.9 \text{ cm.})$ 

£12,000-15,000

US\$16,000-20,000 €14,000-16,000

#### PROVENANCE:

The estate of Sergei Rafalovich (1875-1943). Private collection, France.

**LOT ESSAY** 

PROPERTY FROM THE ESTATE OF FRANCINE DU PLESSIX GRAY

#### **ALEXANDRE IACOVLEFF (1887-1938)**

A beggar

\*69

signed, inscribed and dated 'A. lacovleff 1917/Pekin' (lower left)

charcoal and sanguine on paper  $66\% \times 20$  in.  $(168 \times 50.8 \text{ cm.})$ 

£40,000-60,000

US\$52,000-78,000 €44,000-66,000

#### PROVENANCI

A gift from the artist to his niece Tatiana Yacovleva du Plessix (1906-1991).

By descent to the late owner.

#### EXHIBITED:

Probably, Galerie Barbazanges, *Alexandre lacovleff, dessins et peintures d'Asie*, April-May 1920.

Probably, London, Grafton Galleries, Paintings & Drawings by Alexandre Iacovleff, Mary Macleod, C. S. Meacham, E. LL. Norris, S. P. Wood, T. P. Wood, 28 May-19 June 1920, no. 132.

#### LITERATURE:

Probably, Exhibition catalogue, Paintings & Drawings by Alexandre Iacovleff, Mary Macleod, C. S. Meacham, E. LL. Norris, S. P. Wood, T. P. Wood, London, 1920, listed p. 8, no. 132.

The drawing A beggar was executed by Alexandre lacovleff in Peking, present day Beijing, in 1917, as evidenced by the inscription on the obverse of the composition. A graduate of the Imperial Academy of Arts, this was the second period of the artist's trip to the countries of the Far East. Living a humble lifestyle during those years in Peking, lacovleff executed a multitude of genre scenes and portraits of the inhabitants of the city. One of these portraits includes A beggar, executed in sanguine - the artist's favourite graphic medium - on a sheet of paper, the height of which corresponds to three times the width of the sheet. The artist created many portraits of male and female Chinese subjects, but A beggar, evidently a striking social critique, differs from the others, which were prepared and executed with the intention of being exhibited. It is possible that lacovleff exhibited the drawing at his first solo exhibition in Shanghai in December 1918, however, no exhibition catalogue was published and therefore it cannot be confirmed.

It is likely, however, that this drawing was exhibited at lacovleff's first exhibition in Paris named *Peintures et Dessins, Chine, Mongolie, Japon,* 18 April-2 May 1920 at the Galerie Barbazanges, and then at the Grafton Gallery, London.

The genre scene *Butcher's shop and Eating house – Peking* (1918) was also exhibited at both these exhibitions, and was illustrated in the catalogue. In the lower right corner, the artist has depicted a gaunt, thin and aged Chinese man squatting on the floor in the foreground, wearing shabby clothing and footwear, who we can clearly recognise as the beggar from the artist's sanguine composition. In this way the artist has used the figure of a socially marginalised and destitute pauper as part of the painting's imagery.

We are grateful to Elena Yakovleva, Doctor of Art History, Senior Researcher of the Russian Institute of Art History, St Petersburg, for providing this catalogue note.







#### PROPERTY FROM A PRIVATE COLLECTION GERMANY



#### 70

#### NICHOLAS ROERICH (1874-1947)

The Call of the Sun

signed with monogram and dated '1919' (lower left) oil and tempera on canvas  $46 \times 59\%$  in. (116.9 x 151.5 cm.)

£1.200.000-1.800.000

US\$1,600,000-2,300,000 €1.400.000-2.000.000

#### PROVENANCE:

Roerich Museum, New York (labels on the reverse), 1923-1935. Louis (1888-1979) and Nettie Horch (1897-1991), New York, 1935-1971. The Rose Art Museum, Brandeis University, Massachusetts. ACA Galleries, New York.

Acquired from the above by the late husband of the present owner.

#### EXHIBITED:

London, The Goupil Gallery, Nicholas Roerich, Spells of Russia, April-July 1920, no. 60.

Worthing, The Public Art Gallery, *Nicholas Roerich*. Spells of Russia, July-August 1920, no.110.

New York, Kingor Galleries, *The Nicholas Roerich Exhibition*, 1920-1922, no. 8 (labels on the stretcher and the frame); travelling exhibition, visiting 20 American cities, including Chicago, Art Institute of Chicago; San Francisco, San Francisco Museum of Modern Art; and the Minnesota State Fair.

#### LITERATURE:

Exhibition catalogue, *Nicholas Roerich, Spells of Russia*, London, 1920, listed p. 7, no. 60.

Exhibition catalogue, *Nicholas Roerich, The Spells of Russia*, Worthing, 1920, no. 110.

N. Jarintzov, 'Nicholas K. Roerich', The Studio, 1920, illustrated p. 5.

C. Brinton, *The Nicholas Roerich Exhibition Catalogue*, New York, 1920, listed p. [27], no. 8.

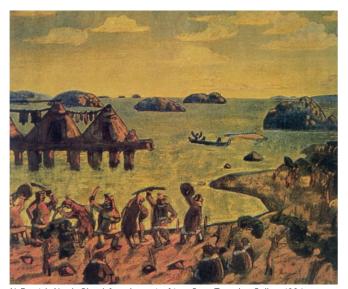
B. Hendricks, 'Famous Russian's strange paintings draw comments that clash at the art institute', *The Indianapolis News*, Indianapolis, 10 June 1922.

F. Grant (et al.), *Roerich. Himalaya. A Monograph*, New York, 1926, listed p. 197. Roerich Museum Catalogue, Eighth Edition, New York, 1930, listed p. 11, no. 8, incorrectly listed under 1918.

A. Yaremenko, *Nicholai Konstantinovich Roerich. His life and creations during the past forty years 1889-1929*, New York, 1931, listed p. 36.

V. Kemenov, S. Roerich, N. Sokolova (et al.), N. K. Rerikh: Zhizn' i tvorchestvo. Sbornik statei. [Life and work. Collection of articles], Moscow, 1978, listed p. 280.

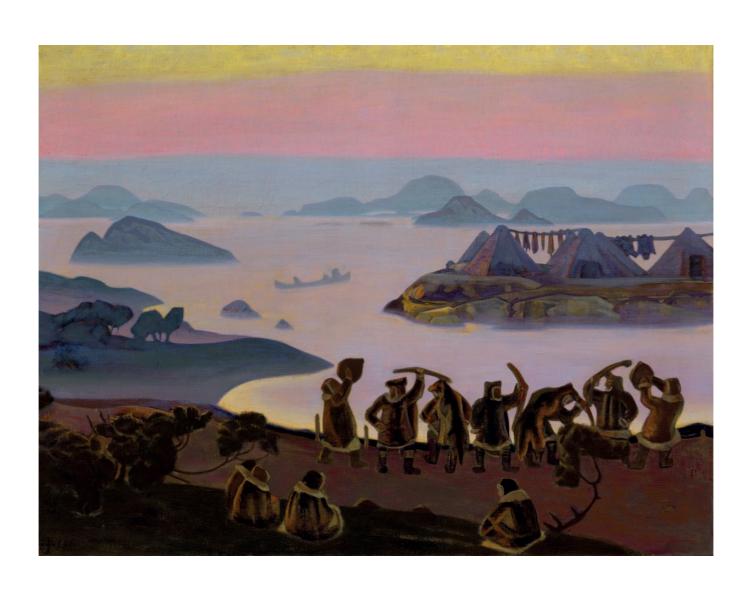
E. Matochkin (ed.), *Nicholas Roerich*, Samara, 2008, illustrated p. 55, listed pp. 662, 663, no. 57.



N. Roerich, North. Sketch for a decorative frieze, State Tretyakov Gallery, 1904

As a creative figure, Nicholas Roerich was distinguished not only by his striking and original artwork, but also by his endeavours as a writer, inspirational thinker, cultural leader and traveller. Archaeology also played an important role in the development of Roerich's oeuvre. The Stone Age was a primary source of inspiration for Roerich, who saw it as the cradle of humankind, the initial source of artistry and the natural inclination of mankind towards creative processes.

Roerich's initial creative activity and education went alongside the archaeological excavations he participated in. Inherently this led him to combine the two and even create an educational programme which brought together drawing and archaeological practices, which he taught at the St Petersburg Archaeological Institute. Needless to say that Roerich's passion for archaeology is conveyed throughout his artistic output, from his depictions of the Slavic-Scandinavian Middle Ages and the Stone Age in the Russian North. His interest in the latter became increasingly theoretical, and subsequently, he devoted his key, comprehensive essay on the history and theory of art 'The Joy of Art' to the initial origin and inception of prehistoric society, a period when the creative and aesthetic development of human beings and the organisation of their living space represented their inner needs, which were inextricably linked with their pantheistic perception and experience of their surroundings and way of life.





N. Roerich, Stone Age, Private collection, 1910

He wrote: 'Life was overtly joyous during the Stone Age. Galvanised by the wonderful instincts of harmony and rhythm, humanity finally entered the realm of art. Celebration. Long live the celebration that always rejoices at the victory of the spring sun. When fast-paced dances were performed. People rejoiced. They began to create art. They were close to us. Perhaps they were singing. And their songs were heard across the lake and in every island. The silhouettes of the boats rushed across the lake'. (quoted from N. K. Rerikh, 'The Joy of Art', Sobranie sochinenii. Kniga pervaia [Collection of works. The first book], Moscow, 1914, pp. 140-141, 149-152).

Perhaps it was these very ideas and images that captured the artist's imagination back in 1910 when he painted one of this most celebrated works devoted to the subject of prehistoric man: *The Stone Age* (Private collection, Moscow). In this significant, albeit moderately sized work, Roerich displays his understanding of the essence of prehistoric Man's spiritual culture, which sought to create and bring together the powerful forces of the universe through the rituals of music, chanting and dancing. Of course, the most important of the power-deities being the Sun, the conductor of light, warmth and life itself.

The present lot brings together the most expressive characters created by Roerich for the interior majolica frieze *The Stone Age. The North*, which he painted in 1904 for Princess Maria Tenisheva's estate in Talashkino close to Smolenksoye, and which he went on to further develop in 1910. The painting is filled with the light of the setting sun, from which emanates a golden glow across the sky, the surface of the lake, the yellow sand of the shore, the trunks of the dwarf pines, the stiff fur coats of the dancers and spectators and the leather covers of their dwellings. In the warmth of this stunning sunset, humanity experiences the ecstatic union of the interwoven elements of air, earth, water and fire.

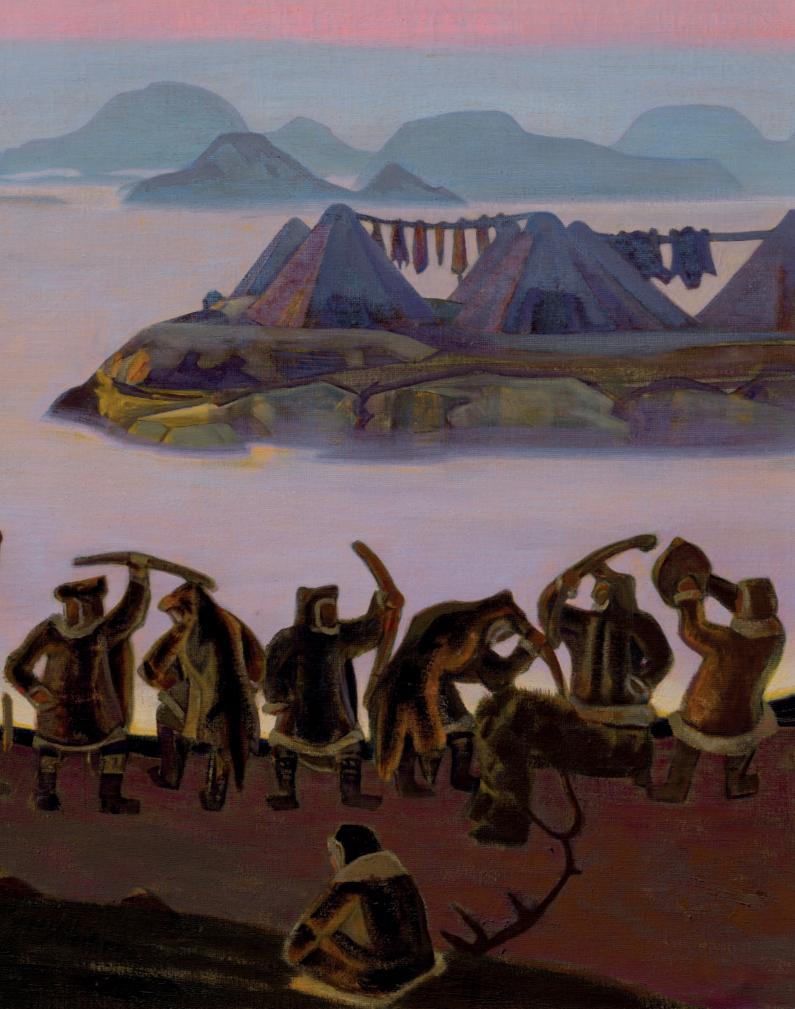
Subsequently, the artist returned on numerous occasions to the various elements and cultural variations of the Stone Age, from the Slavic and Ugro-Finnish roots of the Russian North to the Native American Southwest. For Roerich, the mystical pantheism of prehistoric man never lost its appeal. In his essays he asserts: 'Art is universal. The revelations it brings, through hieroglyphs' ancient understanding of beauty, through the kingdom of stone... [...] Back then they had made huge revelations, the likes of which we are not destined to understand today' (quoted from N. K. Rerikh, 'Obrashchenie k kamniu [Appeal to the stone]', *Ogonek*, St Petersburg, 1908, no. 25).

The Call of the Sun is indisputably Roerich's most important painting on this subject. It was painted in Karelia in 1919, during the artist's nearly two-years long semi-seclusion in the Northern region's harsh climate, at a time when major political upheavals were taking place back in his home country. The artist contextualised and encapsulated his entire life journey and artistic development in a cycle of monumental and symbolic canvasses, one of which includes The Call of the Sun. In essence, it is a version which further develops the subject of The Stone Age from 1910, however, the painting has been substantially revised and elevated to an epic monumental canvas.

Roerich has drastically increased the dimensions of the composition, which in turn has allowed him to further refine the characters' features. He also changed the setting from a sunset to an early sunrise, capturing the moment when the sun is about to soar above the horizon line. As a result, the ritual unfolding before us is not only a moment of veneration and welcoming, but also the calling of the light-deity, which facilitates and therefore ensures the deity's ascension to the firmament.

The misty haze which envelops the sky and the lake adds a sacred sense of mystery to the canvas, as if the entire world is re-emerging from nothingness. Moreover, thanks to the magical ritual in the foreground, Roerich creates an illusion that the curtain of fog is dispersing towards the rising sun, the rays of which fill the space from the other side. The colourful combination of yellow, pink and light blue in the sky at dawn reflect on the still surface of the lake with the soft gleam of its rich, deep tones, adding a unique charm to the canvas. The painting's fascinating subject engages us and urges us to reflect on the mystery of existence and humanity's involvement in the latter. It is likely that this is exactly what Roerich had in mind when he wrote: 'One day we will learn much more about the Stone Age. We will understand and fully appreciate that period of time. It will reveal much more to us once we understand its essence, and communicate what is still occasionally recalled by Indian and shamanic wisdom' (quoted in N. K. Rerikh, 'Radost' iskusstva [The joy to art]', Sobranie sochinenii [The collection of works], Moscow, 1914, pp. 140-141, 149-153.

We are grateful to Gvido Trepša, Senior Researcher at the Nicholas Roerich Museum, New York for his assistance in cataloguing this work and to Dmitry Popov, Curator and Collection Manager at the Nicholas Roerich Museum, New York, for providing this catalogue note.





PROPERTY FROM A PRIVATE FRENCH COLLECTION

#### KONSTANTIN KOROVIN (1861-1939)



A French port in summer signed 'Constant Korovine' (lower right)

oil on canvas 195 x 24 in. (49.8 x 61 cm.)

£80,000-120,000

US\$110,000-160,000 €89,000-130,000

#### PROVENANCE:

Acquired by the grandmother of the present owner in Normandy circa 1938.





#### λ**\*72**

#### **MARIA MAREVNA (1892-1984)**

Mané-Katz

signed 'MAREVNA' (lower left) oil on canvas 38¼ x 51¼ in. (97.1 x 130.1 cm.)

£50,000-70,000

US\$66,000-91,000 €55,000-77,000

#### PROVENANCE:

Acquired directly from the artist in 1969 by Le Petit Palais, Geneva (label on the stretcher).

#### EXHIBITED:

Geneva, Le Petit Palais, Marevna, 8 January-14 February 1971, no. 37.

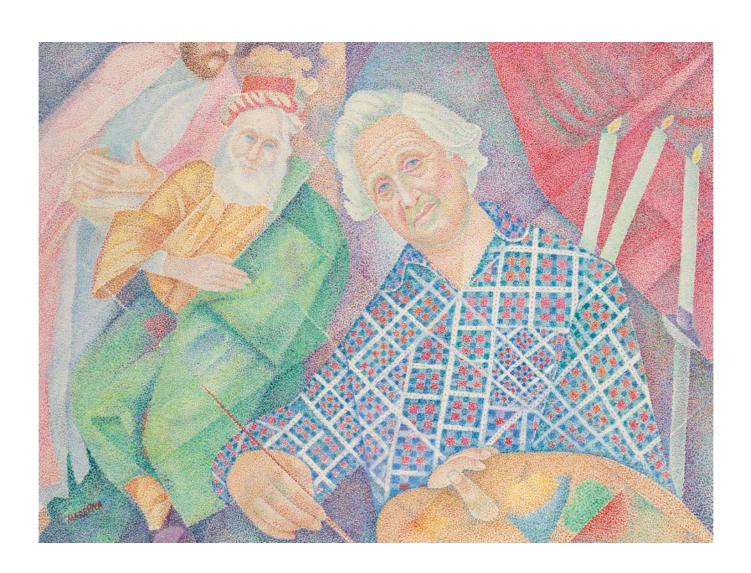
#### LITERATURE

Exhibition catalogue, *Marevna*, Geneva, 1971, illustrated p. [41], listed p. [11], no. 37. R. Aries, *Mané-Katz: 1894-1962: the complete works*, vol. 2, London, 1972, illustrated p. vi. Exhibition catalogue, *Vom Licht zur Form: Schätze französischer Malerei aus dem Petit Palais Genf*, Munich, 1997, illustrated p. 129.

M. Marevna, Life with the painters of La Ruche (3rd edn.), Poole, 2007, illustrated p. 16 (detail).



Marie Marevna by Angus Mcbean, 1948



#### **MAREVNA**

Du 8 janvier au 14 février 1971 PETIT PALAIS GENÈVE

Frontispiece of the exhibition catalogue, Marevna, Geneva, 1971



Page illustrating and listing lot

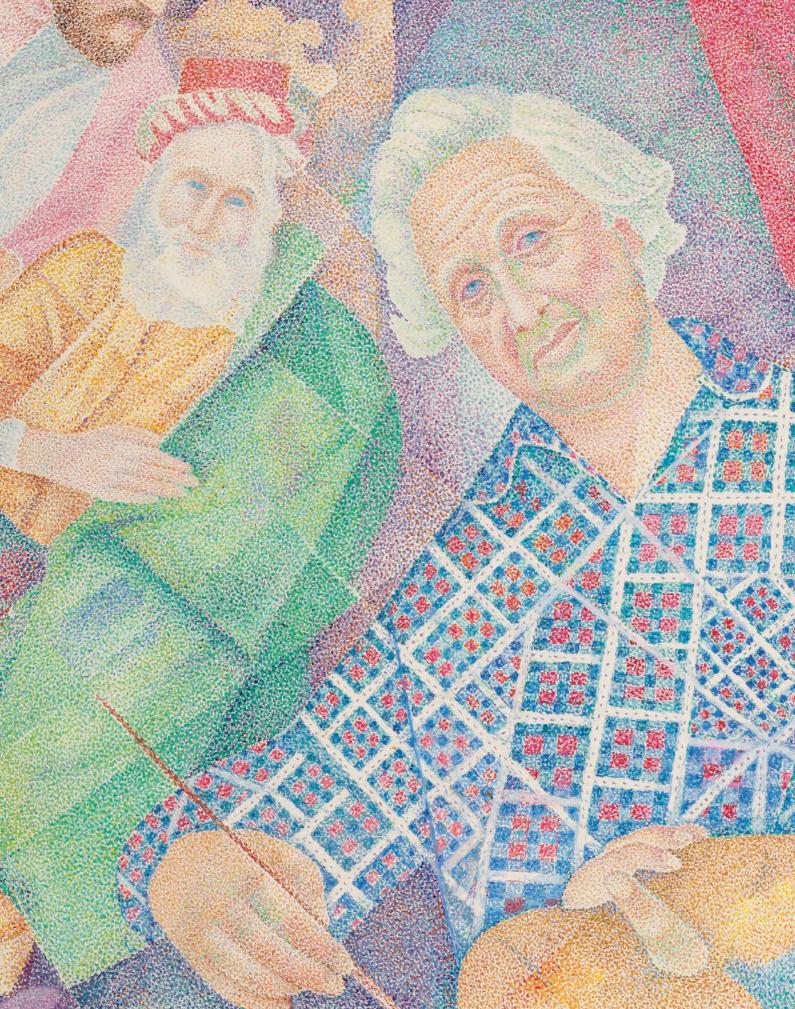
Critically acclaimed during her lifetime, Marie Vorobyeva-Stebelskaya, more famously known as 'Marevna', was one of the first female Cubist painters and became known for combining Cubism with Pointillism in her artworks, her distinctive use of the Golden Ratio in her composition structure and working alongside the greatest innovators and pioneers of early twentieth-century art in Paris. Towards the end of her career, Marevna's artistic legacy waned; however, recent reexamination of her oeuvre has shed light on her impressive and diverse creative output.

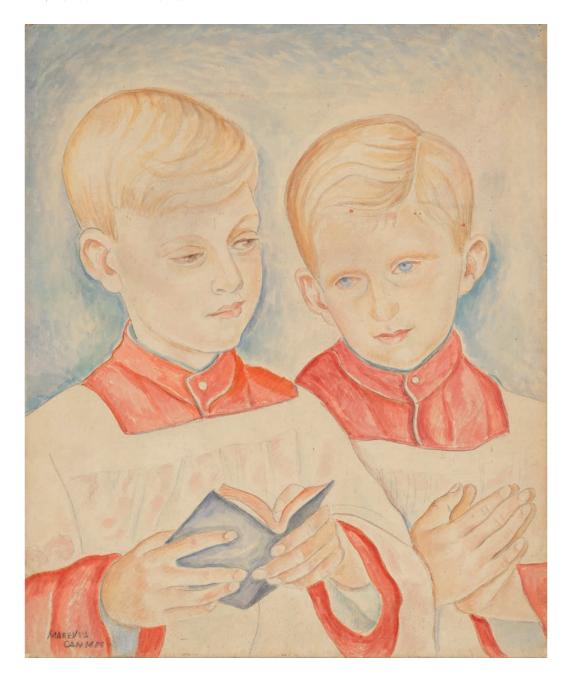
Born in Kazan to a Jewish actress and adopted by Polish nobleman Bronislaw Stebelski, Marevna spent the majority of her childhood in Tiflis, present-day Tbilisi. When she was 15, the precocious artist took art classes at the Academy of Tiflis prior to enrolling at the Imperial Central Stroganov Art-Industrial School in Moscow. In 1911 she moved to Capri, where she met the writer Maxim Gorky (1868-1936). Inspired by her intrepidness, Gorky conferred her the name 'Marevna', after Marya Morevna, the sea princess from a Russian fairy-tale, which she adopted as her artistic pseudonym. In 1912 she moved to the Montparnasse district in Paris, where she lived for her most productive years. There, she strived for recognition as a leading Cubist artist, befriending the greats of modern art, Pablo Picasso (1881-1973), Henri Matisse (1869-1954), Marc Chagall (1887-1985), Georges Brague (1882-1963) and Amedeo Modigliani (1884-1920) while living in La Ruche, an artist's residence. Marevna also had a passionate affair with the Mexican muralist Diego Rivera (1886-1957) during his stay in Montparnasse, which resulted in their child - the dancer and actress Marika Rivera (1919-2010). Her friends were often the subject of her canvasses as seen in the present portrait of artist Emmanuel Mané-Katz (1894-1962), while she was also captured in paint by Rivera in Portrait of Marevna (1915, Art Institute of Chicago) and Modigliani in Portrait of Marevna (1919, Private collection), and also sat for Picasso. Marevna's portraits of her illustrious friends would feature

in her series of monumental canvasses known as *Hommage aux amis de Montparnasse*. According to G. Peilleux, "human beings must have been her main source of inspiration and the one in which she put the best of herself into. [...] from her childhood, Marevna had already acquired the very enviable reputation of a portraitist" (G. Peilleux, Exhibition catalogue, *Marevna*, Geneva, 1971, p. 7).

In the present lot, Mané-Katz is foregrounded with his palette in hand, clearly highlighting his proud status as artist and creator. Mané-Katz appears two-thirds of the way on the canvas, very much according to Marevna's emblematic Golden Ratio for composition. In her memoir, Marevna writes: 'extremely likeable, always smiling, and good humored, [Mané-Katz] slipped into our midst like a small genie' (M. Marevna, Life with the Painters of La Ruche, London, 1972, p. 16). Marevna captures the artist's whimsical charm in her innovative fusion of two artistic discourses of the time - Pointillism and Cubism. By creating a synthesis, she demonstrates a predilection for Cubist fragmentation while also using Pointillist brushstrokes. The Pointillist component, however, is not only a Western reference that displays her sensitivity towards colour. In fact, she also mimics the effect of Byzantine mosaics she marvelled at as a child with her father during their travels through the Caucasus. Through this adaptation of both international and local references, Marevna creates an incontestably personal and expressive style.

Mané-Katz was shown at the major retrospective of Marevna's oeuvre in 1971 at Le Petit Palais, Geneva, which included a number of portraits of her famous friends from the same series. Additionally, Marevna has also been exhibited internationally at the most renowned art museums and galleries, such as the Solomon R. Guggenheim Museum in New York in 1968 and the State Tretyakov Gallery in 2004, among others.





## (i)

## $\lambda^*73$ MARIA MAREVNA (1892-1984)

Les enfants de chœur

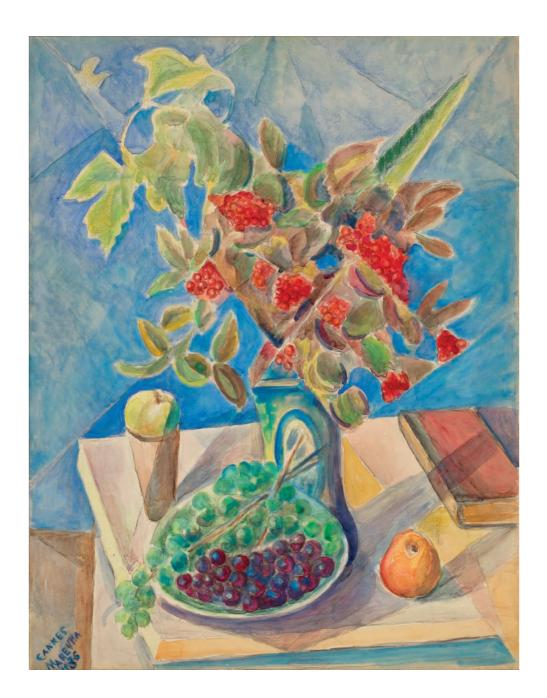
signed and inscribed 'MAREVNA/CANNES' (lower left) pencil and watercolour on paper laid on canvas  $23\,x\,19$  in. (58.3 x 48.2 cm.)

£5,000-7,000

US\$6,600-9,200 €5,600-7,700

#### PROVENANCE:

Le Petit Palais, Geneva (label on the stretcher).



# <u>(i)</u>

### λ**\*74**

#### MARIA MAREVNA (1892-1984)

Les fruits du midi

signed, inscribed and dated 'CANNES/MAREVNA/1936' (lower left) pencil and watercolour on paper laid on canvas  $27\%\times21\%$  in. (70.1 x 54.3 cm.)

£8,000-12,000

US\$11,000-16,000 €8,900-13,000

#### PROVENANCE:

Le Petit Palais, Geneva (label on the stretcher).





PROPERTY OF A DISTINGUISHED COLLECTOR

#### \*75



#### ALEKSANDRA EXTER (1882-1949)

Carnival in Venice



signed 'A. Exter.' (lower right) oil on canvas 47½ x 30 in. (120.6 x 76.2 cm.) Painted circa 1930s

£250,000-350,000



US\$330,000-460,000 €280,000-380,000

#### PROVENANCE:

Acquired from the artist by Ihnno Ezratty, Paris.

By descent from the above.

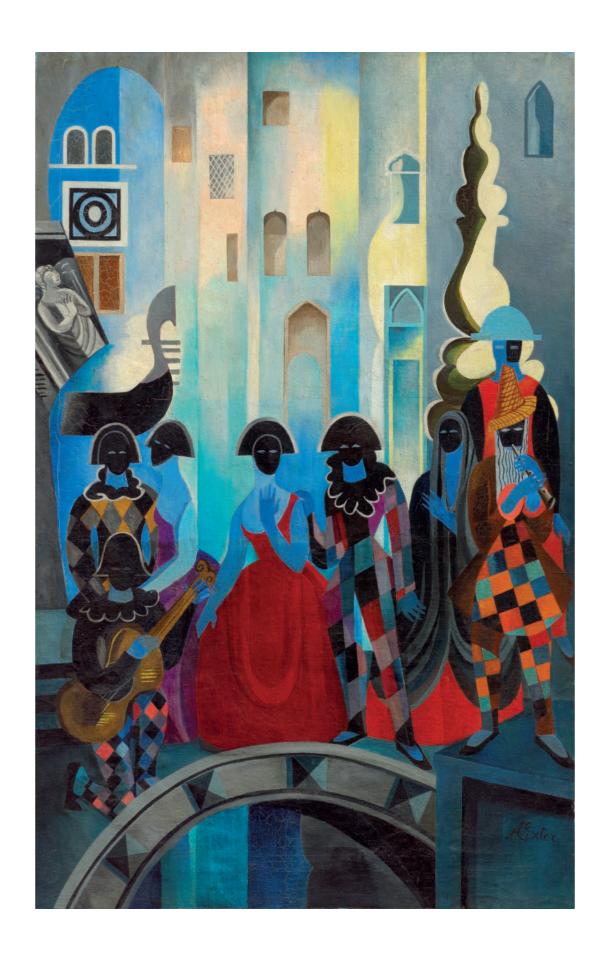
Property from a private European collection; Sotheby's, London, 28 November 2017, lot 66. Acquired at the above sale by the present owner.

G. Kovalenko, Alexandra Exter, vol. 2, Moscow, 2010, illustrated p. 171.

A crucial and influential member of the avant-garde elite of the early 20th century, Aleksandra Exter pioneered new modes of artistic expression throughout her creative output, which ranged from paintings, drawings and pochoirs, to stage and costume designs. Most notably, Exter introduced and applied the tenets of Constructivism to the art of scenic design in her designs for the Kamerny Theatre, founded by Alexander Tairov (1885-1950), which electrified her fellow creatives and art critics alike. Yet, it is important to note that the developments and innovations she made in her theatre designs also permeate the other media she worked in, and are particularly noticeable in the present lot, Carnival in Venice.

Behind the painting lies a remarkable story: one of friendship, bravery and altruism. For decades, Carnival in Venice was in the collection of Ihnno Ezratty, a Jewish textile industrialist who became friends with Exter after she settled in Paris. Their friendship was incredibly close: Exter saved the businessman's life when she hid him from the Nazis as they swept through Paris arresting and deporting Jewish populations to the concentration camps. In gratitude, Ezratty bought a number of paintings from the artist as well as helped Exter find a studio and secure commissions. In a reciprocal mark of gratitude, upon her death, Exter made Ezratty one of the executors of her estate and bequeathed a number of works to him. The painter Simon Lissim (1900-1981) was another close friend of the artist, and the executor of her estate in the United States.

Born into a comfortable, bourgeois family, to a Belarusian father and a Greek mother, Exter grew up in the multicultural and bustling Kiev, studying languages, art and music from a young age. She attended the Kiev Art School where she studied alongside Alexander Archipenko (1887-1964) and Alexander Bogomazov (1880-1930). In 1908, she married the lawyer Nikolai Exter (d. 1918) and from 1924 lived and worked in Paris, Moscow, St Petersburg, Odessa and Kiev. Her time in Paris was particularly fruitful: she attended the Académie de la Grande Chaumière and began to exhibit in 1912; her new work showing the influence of Cubo-Futurism. During these trips across Europe she became acquainted





A. Exter, Theatrical Composition, circa 1925, Museum of Modern Art, New York

with the Cubist master Pablo Picasso (1881-1973) and the greats of Italian Futurism, Filippo Marinetti (1876-1944) and Ardengo Soffici (1879-1964). Subsequently, she exhibited alongside the Italian avant-garde and shared a studio with Soffici in Paris in 1914. She began to create set designs and costumes for the Kamerny Theatre in Moscow from the mid-1910s onwards. Alexander Tairov was particularly struck by her spatial innovations: 'most of the canvases of this painter suggest that her paintings remain constrained within the limits of the frame and that this painter has the gift of building in space' (quoted in the preface to A. Exter, *Teatral'nye dekoratsii*, Paris, 1930). In 1924 Exter left for Italy on the pretext of working for the Venice Biennale, but eventually managed to cross to France where she settled in Paris until her death in 1949. Once settled in Paris, she was a professor at Fernand Léger's Académie d'Art Contemporain for four years.

Exter's pictorial advances and innovations are overt in *Carnival in Venice*: the characters depicted are elevated on a bridge in the centre of the composition, similar to a platform in a stage construction, which adds a sense of theatricality to the canvas. The façades and fragments of Venetian buildings mimic the interlocking planes of panels and screens of the backstage, that is, the elements that announce the preparation and frenzy of theatre in progress, elements also explored in the artist's oil *Theatrical Composition* (circa 1925, Museum of Modern Art, inv. 225.1991.b). Moreover,

these architectural elements recall Venice's unique Gothic architecture, such as the windows with a characteristic ogee arch, that unambiguously locate it in Venice, while the emblem of the city, a gondola, is also depicted in the composition, in the upper left. The figures recall the masked archetypes of the Commedia dell'arte which originated in Italy and is often linked to the famed Carnevale di Venezia; their chequered costumes reference Arlecchino, the mischievous and resourceful servant, a stock character in the Commedia dell'arte. Other references to Venice proliferate the composition: the dominant use of ultramarine blue in the present lot mirrors the Venetian master Titian's predilection for the sublime shade, which during the Renaissance was valued for its pure vibrancy. Through the bright and bold colour contrasts Exter expresses the vivacity and unique magic of the historic town of Venice and its carnival.

Exter's oils seldom appear on the market, and works with such exceptional provenance are even rarer. Exter remains to this day one of the few successful female artists of the Russian avant-garde: her works are held in the prestigious Victoria and Albert Museum, London (some of which were donated by Simon Lissim), the Museum of Modern Art, New York and the Centre Georges Pompidou, Paris. As a result of her long-lasting success and extraordinary talent, Exter's artworks have broken the £1 million barrier twice at auction and consistently draw high prices on the market.



PROPERTY OF A LADY



### \***76**DAVID BURLIUK (1882-1967)

Futuristic head

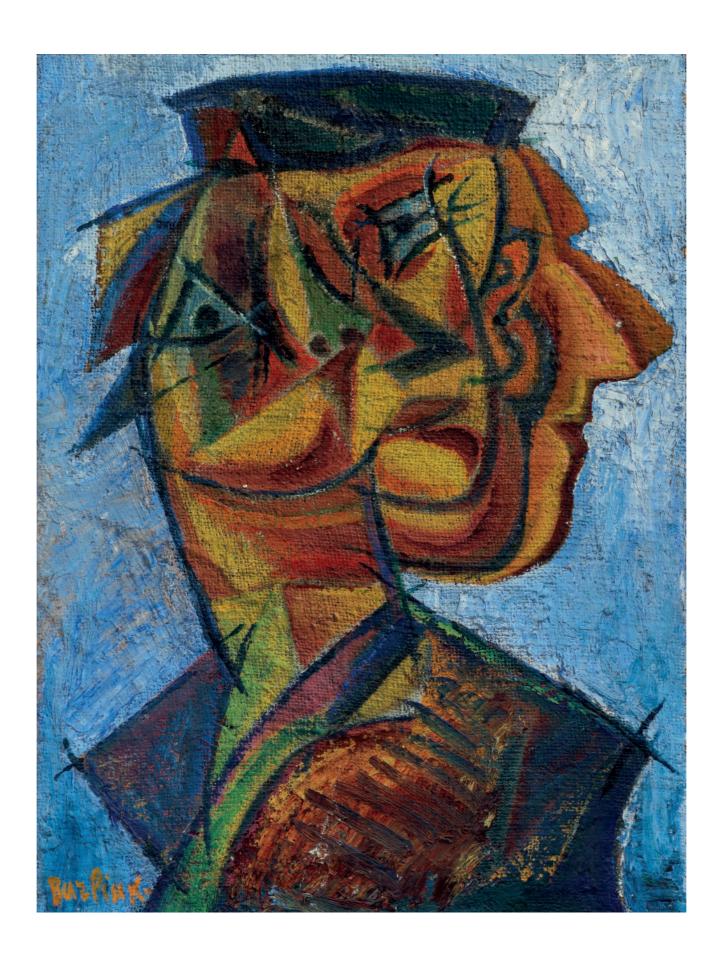
signed 'Burliuk.' (lower left) oil on burlap 21 x 15% in. (53.2 x 39.7 cm.) Painted circa 1922

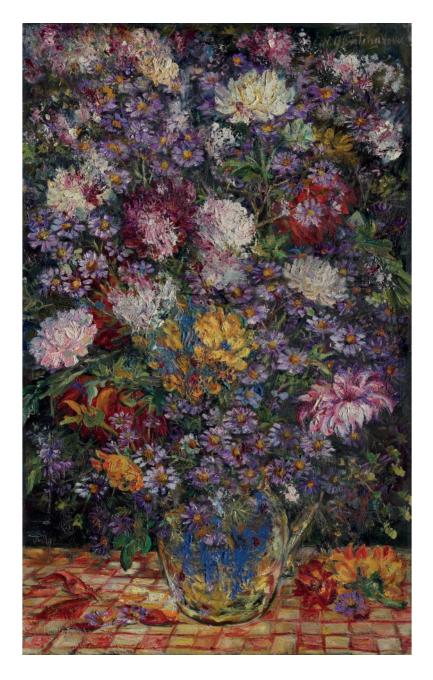
£15,000-25,000

US\$20,000-33,000 €17,000-28,000

#### PROVENANCE

Acquired from the artist by the Solomon R. Guggenheim Foundation, New York in 1938. Property of the Solomon R. Guggenheim Foundation, New York, Sold by Order of the Trustees; Sotheby's, New York, 23 October 1975, lot 288.





PROPERTY FROM AN IMPORTANT COLLECTION, SWITZERLAND



#### NATALIA GONCHAROVA (1881-1962)

Still life with chrysanthemums signed 'N. Gontcharova.' (upper right) oil on canvas 25½ x 15½ in. (64.2 x 39.5 cm.)

£50,000-70,000

US\$66,000-92,000 €56,000-77,000

#### PROVENANCE:

**λ\*77** 

Anonymous sale; Sotheby's, London, 10 June 2008, lot 279. Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, FRANCE



#### YURI ANNENKOV (1889-1974)

Maison Hélie signed 'G. Annenkoff.' (lower left) oil on canvas 21¼ x 31¾ in. (53.5 x 80.7 cm.)

£80,000-120,000

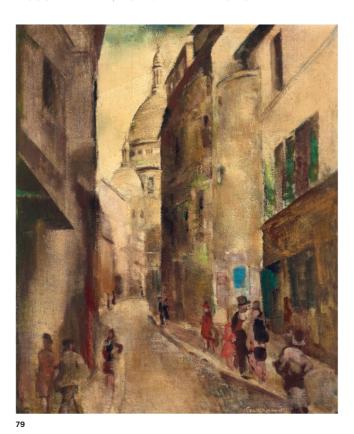
US\$110,000-160,000 €88,000-130,000 The signage in the present painting links Maison Hélie with the Clos du Postillon, the retail outlet for the winery Vins du Postillon, founded by Gabriel Gerbaud in 1862 in Narbonne and specialised in Corbières wines.

Gerbaud's successor, Antoine Combastet (1892-1982), moved the company to Ivry-sur-Seine, rue Paul Vaillant-Couturier, in a suburb of Paris. At the beginning of the First World War, the company became the first winery in France to switch from selling their wine in barrels to labelled bottles, contributing to an unprecedented growth in sales.

#### PROVENANCE:

λ78

with ABA Gallery, New York.
Acquired from the above by the present owner in 2005.



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

#### \*79



#### GRIGORY GLUCKMANN (1898-1973)

La Basilique du Sacré Cœur de Montmartre, Paris signed 'Gluckmann' (lower right, incised) oil on panel 17% x 14½ in. (45.4 x 36.8 cm.)

£3,000-5,000

US\$3,900-6,500 €3,300-5,500

#### PROVENANCE:

Acquired by Arved Kurtz (1899-1995) in New York circa 1930. A gift from the above to the mother of the present owner circa 1990

#### 80



#### KONSTANTIN KOROVIN (1861-1939)

Midnight in Paris

signed, inscribed and dated 'Constant Korovine/Paris 1936.' (lower left)

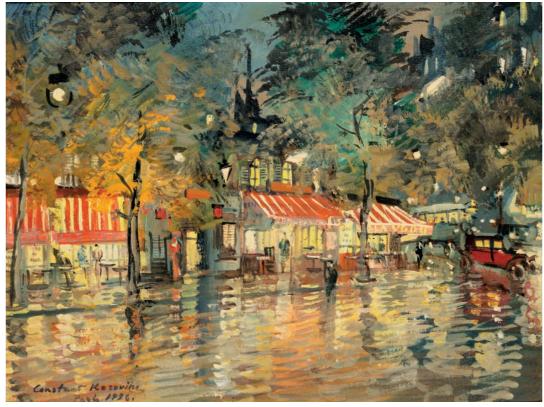
oil on board 13¼ x 16¾ in. (34 x 42.5 cm.)

£20.000-30.000

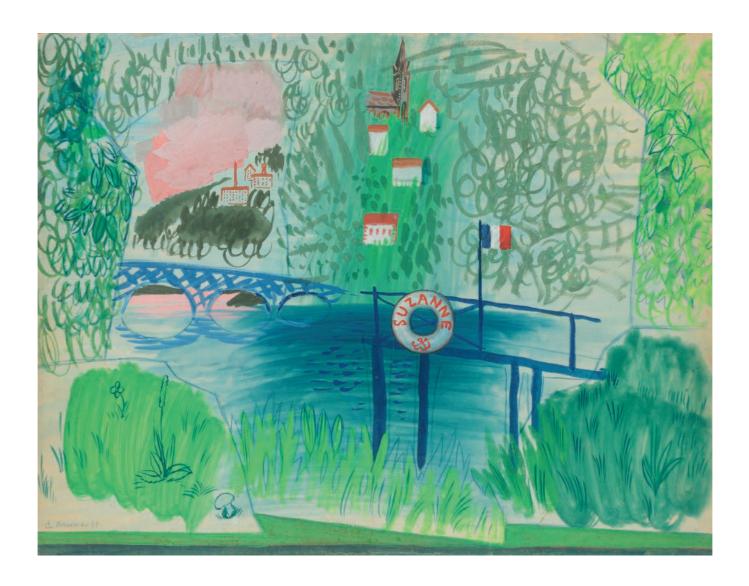
US\$27,000-39,000 €22,000-33,000

#### PROVENANCE:

Acquired by the grandfather of the present owner in Paris in the 1960s.



80



# (j)

#### λ81

#### YURI ANNENKOV (1889-1974)

View of a French marina: 'Suzanne'

signed 'G. Annenkoff.' (lower left) colour pencil and gouache on card 19½ x 25% in. (49.6 x 64.4 cm.)

£15,000-20,000

US\$20,000-26,000 €17,000-22,000

#### PROVENANCE:

The Estate of Yuri Annenkov (1889-1974); Sotheby's, London, 22 May 2002, lot 119 (part). Acquired at the above sale by the present owner.

#### EXHIBITED:

Sopot, State Gallery of Art, Rosyjska awangarda z kolekcji Żerlicynów i Żarskich [Russian avant-garde from the collection of the Jerlitsyns and Żarskis], 7 June-23 September 2012.

#### LITERATURE

Exhibition catalogue, Rosyjska awangarda z kolekcji  $\dot{Z}$ erlicynów i  $\dot{Z}$ arskich [Russian avant-garde from the collection of the Jerlitsyns and  $\dot{Z}$ arskis], Sopot, 2012, illustrated p. 147.





#### λ82

#### YURI ANNENKOV (1889-1974)

Three illustrations for Kirill Pomerantsev's (1906-1991) 'Ital' ianskie negativy' (one illustrated)

one signed with initials 'G. A.' (lower right); two signed with Cyrillic initials 'lu. A.' (lower left)

pencil, ink and gouache on paper

13 x 8% in. (33 x 22.6 cm.)

£5,000-7,000

US\$6,500-9,100 €5,500-7,700

#### PROVENANCE:

The Estate of Yuri Annenkov (1889-1974); Sotheby's, London, 22 May 2002, lot 132 (part).

Acquired at the above sale by the present owner.

#### EXHIBITED:

Two illustrations

Jelenia Góra, Muzeum Karkonoskie w Jeleniej Górze, Sztuka rosyjska lat 20.-30. wieku. Rysunki, akwarele, gwasze, i porcelana propagandowa [Russian art from the 20s-30s. Drawings, watercolours, gouaches, and propaganda porcelain], 6 September-3 November 2013.

#### LITERATURE:

One illustration

Probably, K. Pomerantsev, 'Italianskie negativy', *Mosty [Bridges*], Munich, 1963, illustrated p. 87.

Two illustrations

Probably, K. Pomerantsev, *Opravdanie porazheniia [Justification for defeat*], St Petersburg, 2018, illustrated in insert between pp. 288-289.

Exhibition catalogue, Sztuka rosyjska lat 20.-30. wieku. Rysunki, akwarele, gwasze, i porcelana propagandowa [Russian art from the 20s-30s. Drawings, watercolours, gouaches, and propaganda porcelain], Jelenia Góra, 2013, illustrated p. 48.







#### λ83

#### YURI ANNENKOV (1889-1974)

Four illustrations for Kirill Pomerantsev's (1906-1991) 'Ital' ianskie negativy' (two illustrated)

one signed with initials 'G. A.' (lower left); three signed with Cyrillic initials 'lu. A.' pencil, ink and gouache on paper

12% x 8% in. (32.8 x 22.5 cm.)

£5,000-7,000

US\$6,500-9,100 €5,500-7,700

#### PROVENANCE:

The Estate of Yuri Annenkov (1889-1974); Sotheby's, London, 22 May 2002, lot 132.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Two illustrations

Sopot, State Gallery of Art, Rosyjska awangarda z kolekcji Żerlicynów i Żarskich [Russian avant-garde from the collection of the Jerlitsyns and Żarskis], 7 June-23 September 2012.

#### LITERATURE:

One illustration

Probably, K. Pomerantsev, 'Italianskie negativy', *Mosty [Bridges*], Munich, 1963, illustrated p. 71.

Probably, K. Pomerantsev, *Opravdanie porazheniia [Justification for defeat*], St Petersburg, 2018, illustrated in insert between pp. 288-289. *Two illustrations* 

Probably, K. Pomerantsev, 'Italianskie negativy', *Mosty [Bridges*], Munich, 1965, illustrated in insert between pp.136-137.

Exhibition catalogue, Rosyjska awangarda z kolekcji Żerlicynów i Żarskich [Russian avant-garde from the collection of the Jerlitsyns and Żarskis], Sopot, 2012, illustrated pp. 142-143.



### λ

#### λ84

#### YURI ANNENKOV (1889-1974)

Four illustrations for Kirill Pomerantsev's (1906-1991) 'Ital' ianskie negativy' (one illustrated)

two signed with initials 'G. A.' (lower right); two signed with Cyrillic initials 'lu. A.' (lower centre and lower right)

pencil and ink on paper, one with gouache

13 x 8% in. (32.8 x 22.5 cm.)

£5,000-7,000

US\$6,500-9,100 €5,500-7,700

#### PROVENANCE:

The Estate of Yuri Annenkov (1889-1974); Sotheby's, London, 22 May 2002, lot 132 (part).

Acquired at the above sale by the present owner.

#### EXHIBITED:

Two illustrations

Sopot, State Gallery of Art, Rosyjska awangarda z kolekcji Żerlicynów i Żarskich [Russian avant-garde from the collection of the Jerlitsyns and Żarskis], 7 June-23 September 2012.

#### LITERATURE:

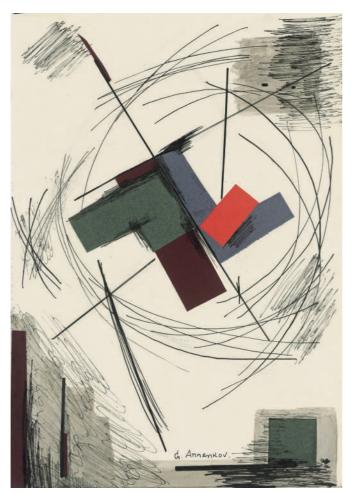
One illustration

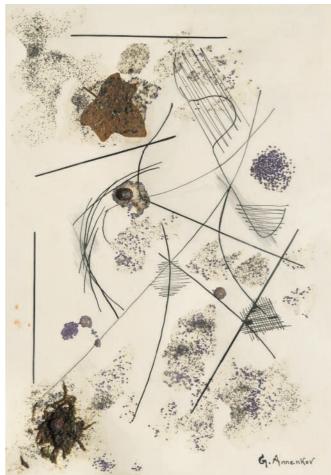
Probably, K. Pomerantsev, 'Italianskie negativy', *Mosty* [*Bridges*], Munich, 1963, illustrated p. 75.

Probably, K. Pomerantsev, *Opravdanie porazheniia [Justification for defeat*], St Petersburg, 2018, illustrated in insert between pp. 288-289.

Two illustrations

Exhibition catalogue, Rosyjska awangarda z kolekcji Żerlicynów i Żarskich [Russian avant-garde from the collection of the Jerlitsyns and Żarskis], Sopot, 2012, illustrated pp. 138-139.





# (i)

#### λ85

#### YURI ANNENKOV (1889-1974)

Two abstract compositions

both signed 'G. Annenkov' (lower right) pencil, ink and collage on paper, one with grey wash 13% x 9% in. (35.1 x 25 cm.); and slightly smaller

£5,000-7,000

(2)

US\$6,600-9,200 €5,600-7,700

#### PROVENANCI

The Estate of Yuri Annenkov (1889-1974); Sotheby's, London, 22 May 2002, lot 136 (part). Acquired at the above sale by the present owner.

### II. - Toutes les religions en une seule

C'est au 38 bis rue Fontaine, au fond d'une cour, dans un atelier désaffecté que M. Héliodore Fortin a installé son Résurrectoir. Le fidèle qui en prend le chemin ne doit pas craindre le regard curieux de la concierge ou le sourire ironique de la belle dame en blond du premier. Ces contingences, d'ailleurs, ne gênent en aucune manière M. Fortin, qui possède une foi solide.

Fidèle au rendez-vous, il m'attendait dans sa tenue de prêtre diviniste ou résurrecteur : une sorte de redingote bleue à boutons de métal, un pantalon à pattes et des chaus-sures à guêtres blanches. Ainsi vêtu, il ressemblait de plus en plus à Lamartine.

 La religion diviniste, me dit-il; aura progressivement son clergé, ses résurrectoirs, ses rites, ses cérémonies symboliques qui seront riantés et somptueuses. Elle aura son « canon des saints » choisis parmi les grands bienfaiteurs de l'humanité. Des autels particuliers seront consacrés aux douze vice dieux capi-taux de l'humanité, chaque dieu étant l'expression de la vérité primordiale de chaque âge de l'huma-nité. Les résurrectoires, par leurs enseignements, seront vraiment ainsi les temples universels de tous les hommes sans exception. Ils seront les « Panthéons de l'Esprit ; les Panthéons des Dieux et les Panthéons des Religions ».

Il ajouta:

- Pour le moment, nous nous contentons de ceci. Nous ne som-

mes pas riches.

Et, d'un geste circulaire, il me désignait le local. Quarante personnes, au maximum, peuvent y tenir, en se serrant. Le temple s'avère donc trop exign, puisque la religion diviniste compte déjà, dans la région parisienne, plus de deux cents adeptes. recrutés un peu partout... Quelques tabourets, une table, une armoire

constituent tout l'ameublement des lieux. Aux murs, des toiles, d'un coloris violent, attirent le regard.

— Elles sont, m'explique le Ré-surrécteur, l'œuvre d'un grand ar-tiste, le peintre Nicolas de Kalmakoff et nous montrent : 1º les douze vice-dieux capitaux de l'humanité ; 2º les douze stations ou « flammes » symboliques du chemin de la divinisation; 3º Dieu le Grand, figuré sous les traits d'un homme. divinisé. Cette iconographie divniste est la synthèse psychique de l'Histoire des Hommes. C'est le symbole des sym-

J'étais tout oreilles. Il continua, l'index tendu successivement vers chacun des panneaux :

- Flamme I : Dans une gueule vaginale, ouverte sur la nuit hostile grouillent des bêtes immondes, ima-ge répugnante des bas instincts de l'être au seuil du chemin de la divinisation, tout au début de la période destructive, où triomphent en nous les puissances du Mal. Au sommet de volonté, souvent je perdais le fil des la gueule anatomique, une petite explications.

# DESTABLE RS

Grand reportage po

tête cadavéreuse dit pourtant que la mort naît de la vie. Et de ces profondes ténèbres où la conscience se cherche, émerge un faciès humain, torturé par l'inconnu de sa destinée. Il se hisse douloureux vers le jour, les yeux clos encore, mais les paupières éclairées par la lumière divine qui va éclairer le cycle de ses vies. Et son front où s'élabore la « Pensée », se tourne dans une auréole rédemptrice, vers une flamme qui s'élève hésitante, image symbolique de l'âme en route vers la divinisation.

Et ainsi de suite... Flamme 2, flam-me 3, flamme 4.... Malgré ma bonne



(Photo et cliche Parts-sotr.) M. Héliodore Fortin dans son Résurrectoire

Mais soudain, la dore Fortin se fit

— Et voici, ente Grand, la synthès monisation suprên libre magnifique, c illustrée par l'arc leux. C'est en lui d que créature arrivé min de la divinisa Dieu elle-même e cycle de ses desti est ici de force et que Dieu est le dé sement et le dépar chose. Aussi est-il gle mystique alors douze étapes schéi autour de lui le c fini des vies huma vent, pour la jus mêmes sommes o malheur, de bien e terdisent la haine autres. Le Dieu connaissance total impérative sur les vers. Mais son re bleu ardent de la d suétude car, pour voit tout dans le tient de sá main g sa toute-puissance sphère de l'univer créations qui ne p lui, comme lui san

Ensuite défilèrer mon interlocuteur dieux :

Bel, force dévor Ouitsilopochtly, cain;

Mammon, vicedieu ;

Jéhovah, sévère Allah, fatal;

# DUPARAD

r Fernand POUEY

voix de M. Hélioplus impérieuse.

endis-je, Dieu le e de tout, l'harne dans son équiemble de la beauté -en-ciel merveilque retourne chae au faite du chetion pour devenir recommencer le nées. Le symbole de jeunesse, puispart de l'aboutist encore de toute auréolé du trianque l'âme, en ses natiques, poursuit ercle toujours inines, où se retroute harmonie, les de bonheur et de et de mal, qui inet le mépris des ionc, doué de la e, tend sa dextre destins de l'unigard s'éclaire du lairvoyante manavoir tout vécu, il globe qu'il souauche, comme en

it, commentés par , les douze vice-

, il s'appuie sur la

s où pullulent les

euvent être sans

s elles.

ante du soleil; vice-dieu mexi-

dieu des sans-

et jaloux ;

Mithra, sensuel et bienveillant ; Osiris, sage;

Odin, un esprit bien positif; Bouddha, contemplatif; Brahma, très puissant ; Jupiter, de bonne humeur ;

Christ, symbole du triomphe de la liberté de conscience dans une âme libre.

Une remarque fusa malgré moi :

- Enfin, fis-je à M. Héliodore Fortin, vous êtes heureux, n'est-ce

Comment ne le serais-je pas? repliqua-t-il. Il me suffira pour vous

en convaincre de vous dire quelques articles de notre « credo » : « Je crois que la vie de Dieu est fondée sur la mienne et que la mienne est fondée sur la sienne. Je crois que Dieu vit de moi et que je vis de lui. Je crois que je suis en tous lieux, sauf en mon existence divine, une parcelle de son corps et de son âme. Je crois que j'ai successivement tou-tes les pensées, que je dis toutes les paroles et que je fais toutes les actions de la vie éternelle ». Et ceci : « Je crois que je suis successivement, dans tous les pays du monde, le père et la mère, le frère et la sœur, l'époux et l'épouse, la fille et le propre fils de Dieu et de chacune de ses créatures. Je crois que j'exerce à tour de rôle, sur tous les points de la création, tous les métiers et toutes les professions, les plus basses comme les plus hautes fonctions de la vie éternelle.

- Vous n'avez pas, en effet, le temps de vous ennuyer.

(A suivre).



(Photo et cliche Paris-soir.) Trois des douze vice-dieux adorés par les divinistes

Eh bien, l'auto..., l'auto..., Phichipsi la reprendra, parbleu !... au prix qu'il voudra. Débrouille-toi !

- Nous ne pouvons la laisser là, au bord du trottoir !

- Naturellement !

- Je vais la reconduire, proposa-t-il timidement.

- Non, non et non !

- Alors !

- Alors, téléphone chez Phichipsi, qu'on envoie tout de suite un chauffeur.

Une heure après un chauffeur de chez Phichipsi arrivait et emmenait l'auto.

— Maintenant rentrons ! ordonna

Mme Destribal.

- Bien, dit M. Destribal résigné ; cherchant des yeux un taxi.

— Surtout pas de taxi, fit Georgette;

je tiens à ma vie.

 Alors l'autobus ! proposa le mari.
 Tu es fou ! L'Autobus ! Encore moins, je te répète que je veux vivre.

— Alors quoi ! quoi ! quoi ! s'écria

M. Destribal désespéré.

- Ne fais pas le canard ! Tu as l'air d'nu sagouin! Et les tramways, ils sont pour les chiens ?

Ils durent prendre trois tramways successifs pour revenir à leur point de départ.

Depuis, vous hacheriez Mme Destribal en quatorze mille morceaux plutôt que de la faire monter dans une auto particulière, dans un taxi ou dans un autobus même conduits par Chiron ou André Boillot.

Sa seule lecture dans lees journaux ce sont les faits divers relatant au jour le jour les innombrables accidents de la capitale et des routes circum voisines et elle ne manque jamais à la fin de s'écrier triomphalement :

- Tu vois, tu vois, mon ami, à quels dangers nous échappons tous les jours !

C . TARDIEU.

Lire en pages 5 et 6 :



### PROPERTY FROM AN IMPORTANT PRIVATE HUNGARIAN COLLECTION



### λ86

### NICOLAS KALMAKOFF (1873-1955)

L'épée enflammée; and Monstre à Queue: two panels for the Chapelle Fortin

both signed with artist's device and dated '1927' (upper left) oil on panel  $53\% \times 21\%$  in. (135.3 x 55.2 cm.)

£50,000-70,000

US\$65,000-91,000 €55,000-77,000

### PROVENANCE:

Carl László (1923-2013), Basel. Acquired by the present owner in 2005 and 2006.

### **EXHIBITED:**

Monstre à Queue:

Paris, Musée-galerie de la Seita, *Kalmakoff: L'Ange de l'Abîme 1873-1955 et les peintres du Mir Iskousstva*, 26 March-17 May 1986, no. 29.

#### I ITERATURE

L'épée enflammée

F. Pouey, 'Les sentiers du paradis', *Paris-soir*, Paris, 15 September 1931, illustrated p. 2.

Monstre à Queue:

Exhibition catalogue, *Kalmakoff: L'Ange de l'Abîme 1873-1955 et les peintres du Mir Iskousstva*, Paris, 1986, illustrated pp. 69-70 (detail), listed p. 69, no. 29.

A mysterious recluse during his lifetime, the artist and stage designer Nicolas Kalmakoff was notable for creating scandalous artworks characterised by a mood of intense eroticism and mysticism, as well as an obsession with deity and legend and the use of necrological motifs. The present panels for the Chapelle Fortin form a career-defining highlight in Kalmakoff's oeuvre, successfully synthesising his most profound and significant themes of redemption, resurrection and godly power into one monumental and continuous masterpiece.

Born in Nervi on the Ligurian coast of Italy, Kalmakoff was the son of a Russian military officer and an Italian woman. As a child, Kalmakoff was entranced by his German governess recounting fairy-tales by the Brothers Grimm. Despite leaving to study law in St Petersburg, he never acclimatised to Russian life and returned to Italy to become a bona fide painter. At the turn of the century he returned to Russia and was introduced by his friend Mikhail Vrubel (1856-1910) to the members of the *Mir Iskusstva*, founded by Alexandre Benois (1870-1960) and Sergei Diaghilev (1872-1929). In 1908, he was approached by Nikolai Evreinov (1879-1953) to create the stage designs for Oscar Wilde's Salome, his first ever commission for the theatre. Kalmakoff did not disappoint: the design for the first act took the shape of female genitalia and caused such a scandal in St Petersburg that the production was closed hours before its premiere.

In 1927, Kalmakoff began work on twenty-five panels for the Chapelle Fortin du 'Resurrectoir', commissioned by Héliodore Fortin (1889-1934), the founder of the 'Resurrectoir' - a religious syncretism which combined elements of multiple religions and elected twelve vice-gods including Jesus Christ, Odin, Buddha and Osiris, among others. According to Fortin, Kalmakoff's series represents the path to deification, with twelve 'flames' or stations. As displayed in the present panels, each vice-god is endowed with a halo and a flaming sun overhead. The extraordinary interiors of the chapel, located at 38 bis rue Fontaine in Paris were forgotten for decades and rediscovered in the town of Metz in 1964, and later exhibited at the Musée-galerie de La Seita in Paris in 1986

Kalmakoff's panels entrust the hope of salvation to the all-seeing, all-powerful deities of the Chapelle Fortin in opposition, perhaps, to the hopeless circumstances of his personal life. Towards the end of his life, Kalmakoff was destitute and died in obscurity in a hospice outside Paris. In an interview with *L'oeuvre*, Héliodore Fortin referred to the panels as 'the work of Nicolas Kalmakoff's visionary paintbrush' (P. Bénard, 'Le Chemin de la Divination au Résurrectoir', *L'œuvre*, 26 August 1928, p. 4). Their friendship and artistic partnership would endure, even beyond death, with Kalmakoff designing Fortin's funerary monument at the Cimetière parisien de Pantin.





PROPERTY FROM AN IMPORTANT PRIVATE HUNGARIAN COLLECTION



### λ**87**

## NICOLAS KALMAKOFF (1873-1955)

Primate; and Le Monstre à l'Épée: two panels for the Chapelle Fortin

both signed with artist's device and dated '1927' (upper left) oil on panel  $53\%\times21\%$  in. (135 x 54.9 cm.)

£50,000-70,000

US\$65,000-91,000 €55,000-77,000

### PROVENANCE:

Carl László (1923-2013), Basel. Acquired by the present owner in 2005.

### XHIRITED

Paris, Musée-galerie de la Seita, *Kalmakoff: L'Ange de l'Abîme 1873-1955 et les peintres du Mir Iskousstva*, 26 March-17 May 1986, nos. 28 and 30.

### LITEDATURE

Exhibition catalogue, *Kalmakoff: L'Ange de l'Abîme 1873-1955 et les peintres du Mir Iskousstva*, Paris, 1986, illustrated and listed pp. 69-70, nos. 28 and 30.





# (i)

### 88

### **BORIS SVESHNIKOV (1927-1998)**

Night life, an album comprising 24 drawings (five illustrated)

inscribed with title and dedication 'Night life/to Liudvig lanovich/from Boris' (on the flyleaf); each drawing inscribed with title (lower centre) ink on paper sheet size 10% x 15½ in. (27.2 x 38.1 cm)

£15,000-25,000

US\$20,000-33,000 €17,000-27,000

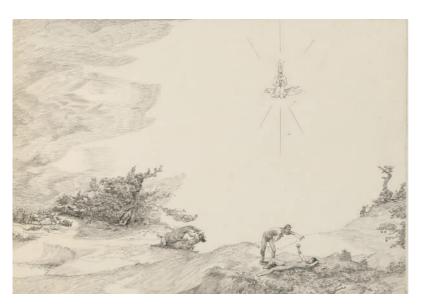
### PROVENANCE:

Ludvigs Sēja (1885-1962). Acquired by the present owner in Latvia in 2020.

At age nineteen in 1946, the young art student Boris Sveshnikov was arrested for allegedly colluding in an assassination attempt on Joseph Stalin while buying kerosene in a local shop. Sveshnikov was subjected to night interrogations, trips to the Lubyanka and Lefortovo prisons for a year before he was sentenced to eight years in a labour camp in the Gulag archipelago. Nonetheless, after Sveshnikov was appointed night watchman in one of the camps, he began to produce an array of drawings and sketchbooks imbued with dark humour, despair and desolate landscapes. In these 'camp' drawings, the harsh realities of life in the gulag coexist with a fantasy of heroic scenes and commonplace brutality and cruelty. Sveshnikov was released in 1954.

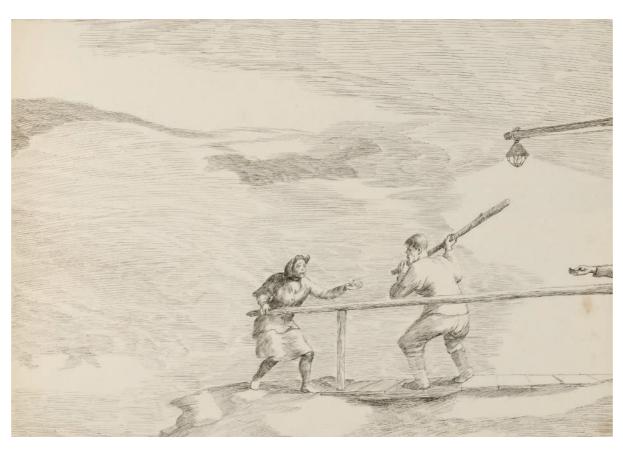
According to the inscription on the flyleaf, the album was a gift from the artist to Ludvigs Sēja (1885-1962), a Latvian diplomat who had been in the camp with Sveshnikov. Sēja had formerly been the Minister of Foreign Affairs in Latvia in 1924; from 1925 to 1927 was the Ambassador of Latvia to the United States; and later in 1927 the General Consul of Latvia in London. He returned to Riga in 1940 and in 1944 was arrested and imprisoned by the Gestapo. Further ill-fortune awaited him: he was arrested by the NKVD in 1946 and sentenced to 25 years of hard labour in the gulag, where he met Sveshnikov. After serving his term in the camp, Sēja chose to work in a factory and live among the prisoners. He visited Sveshnikov occasionally, sending his drawings and sketchbooks to Moscow.

The appearance of *Nightlife, an album comprising 24 drawings* marks the first time a sketchbook of Sveshnikov's camp drawings has appeared at auction. Another series of Sveshnikov's camp drawings titled *Labor Camp Vetlosian* (1952), is held in the Zimmerli Art Museum, Rutgers University in New Jersey.













PROPERTY FROM A PRIVATE VIRGINIA COLLECTION



### \*89

### DMITRI PLAVINSKY (1937-2012)

Cathedral with a Bat; Bosporus Tortoise (illustrated); Old Woman; Salamanders; Spider's web and One etching (two illustrated)

four signed in Cyrillic 'Plavinskii' (lower right margin); four signed with artist's device and dated in the plate etching, one with aquatint

34% x23% in. (88.7 x 58.7 cm.); and smaller; three framed

(6)

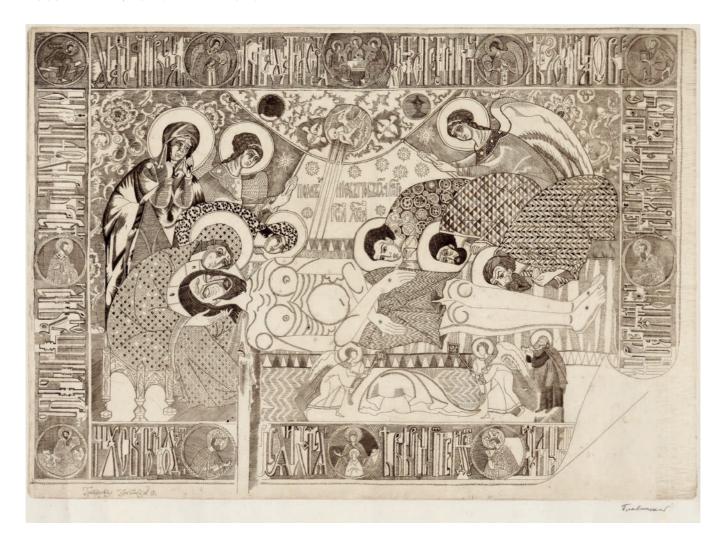
£4,000-6,000

US\$5,200-7,800 €4,400-6,600

### PROVENANCE:

Acquired from the artist by the present owner in Moscow, circa 1975. For another impression of *Cathedral with a Bat, Bosporus Tortoise, Old Woman* and *Salamanders*, see E. Bowlt, *Dmitri Plavinsky*, New York, 2000, pp. 163-165, 204, 208.





PROPERTY FROM A PRIVATE VIRGINIA COLLECTION

### \*90



### DMITRI PLAVINSKY (1937-2012)

Bosporus Tortoise; Old Barn; Old Knight (illustrated); Shroud of Christ (illustrated); Vikings Boat; and Two etchings

all signed in Cyrillic 'Plavinskii' (lower right margin); all signed with artist's device and dated in the plate etching, one with aquatint

 $24\frac{1}{2}$  x 33 in. (62 x 84 cm.); and smaller; three framed

(7)

£4,000-6,000

US\$5,200-7,800 €4,400-6,600

### PROVENANCE:

Acquired from the artist by the present owner in Moscow, circa 1975.

For another impression of *Bosporus Tortoise*, *Old Barn*, *Old Knight*, *Shroud of Christ*; *Vikings Boat*; see E. Bowlt, *Dmitri Plavinsky*, New York, 2000, pp. 163, 165, 203, 216, 222.





### \*91

### **VLADIMIR OVCHINNIKOV (1941-2015)**

Landscape with Leda and the swan

signed in Cyrillic and dated 'V. Ovchinnikov 78.' (lower right); further signed in Cyrillic, inscribed with title in Russian and dated 'V. Ovchinnikov/1978.' (on the reverse)

oil on canvas

43½ x 35% in. (110.5 x 90.4 cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

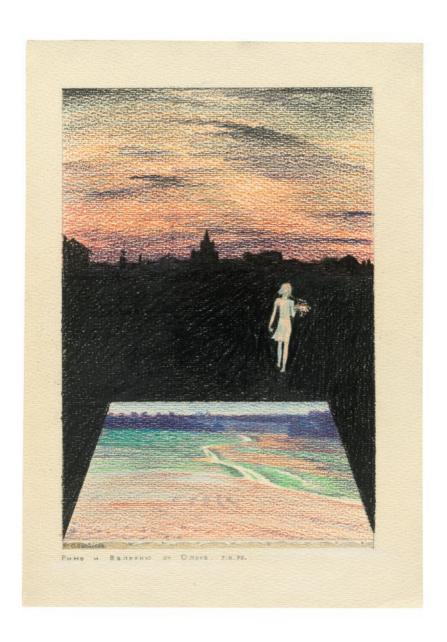
### PROVENANCE:

Acquired from the artist by the previous owners in Leningrad. Property from a private collection, Virginia; Sotheby's, New York, 5 October 2018, lot 100.

Acquired at the above sale by the present owner.

Landscape with Leda and the swan relates to a subject that Vladimir Ovchinnikov constantly explored in his oeuvre from the mid-1970s onwards. It is probable that the present lot was mentioned in his diary entry from 15-17 October 1978: 'Right now I am finishing a new version of Leda, I'll take it to Moscow within the next few days'. This would provide an explanation for the canvas's fate, given it was formerly located in a private collection in the USA. The main buyers of nonconformist art during that period in Moscow were employees at foreign embassies.

We would like to thank Mikhail Ovchinnikov for providing this catalogue note.



# (j)

## 92

## **OLEG VASSILIEV (1931-2013)**

Girl with a bouquet walking into the darkness

signed in Cyrillic, inscribed in Russian and dated 'O. Vasil'ev./[to] Rima and Valerii from Oleg. 7.II.79' (lower left)

pencil and colour pencil on paper 11% x 7% in. (29.5 x 19.9 cm.) Executed in 1979

£4,000-6,000

US\$5,300-7,800 €4,400-6,600

## PROVENANCE:

A gift from the artist to Rimma (b. 1951) and Valerii Gerlovin (b. 1945). Acquired from the above by the present owner in New York on 17 April 2019.

## SESSION II: FABERGÉ AND RUSSIAN WORKS OF ART

MONDAY 23 NOVEMBER 2020 AT 2:00 PM (LOTS 101-282)







AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



## A MINIATURE TWO-COLOUR GOLD-MOUNTED NEPHRITE HAND SEAL

BY FABERGÉ, PROBABLY BY ERIK KOLLIN, ST PETERSBURG, CIRCA 1900, SCRATCHED INVENTORY NUMBER 6138

The globular nephrite handle encircled with a yellow gold laurel-chased band, the tapering stem in reeded rose gold, the base with a yellow gold laurel-chased border, rose gold matrix engraved with a monogram, apparently unmarked

11/8 in. (2.8 cm.) high

£3,000-5,000

US\$3,900-6,500 €3,300-5,500

### PROVENANCE:

Anonymous sale; Christie's, Geneva, 14-15 May 1985, lot 323.





# (j)

## 102

## A GOLD-MOUNTED BLOODSTONE SCENT BOTTLE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 44610

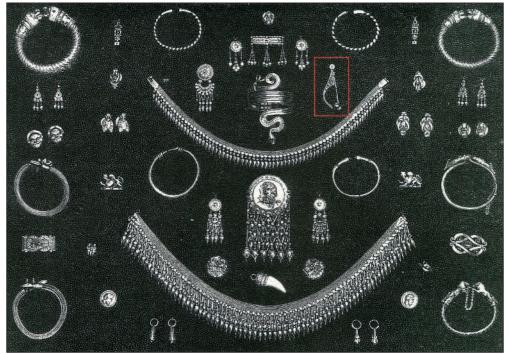
The compressed globular bloodstone body applied with gold garlands and *rocailles* in the rococo style, the detachable gold cover surmounted by a similarly designed openwork ball finial, with a cork stopper, *marked on upper mount* 3½ in. (8 cm.) high

£12,000-18,000

US\$16,000-23,000 €14,000-20,000

### PROVENANCE:

Anonymous sale; Christie's, Geneva, 28 April 1976, lot 188.



Fabergé's antique objects displayed at the Pan-Russian Industrial Art Exhibition in Moscow, 1882.

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK



## A RARE PEARL AND AMETHYST GOLD BROOCH IN THE SCYTHIAN STYLE

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ERIK KOLLIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 33040

The curved fluted body decorated with an openwork scrolling design, terminating in a dotted gold ball at one end, and an amethyst flanked by two pearls at the other, with a gold pin and loop,  $marked\ on\ mount$  2½ in. (6.3 cm.) long

£8,000-12,000

US\$11,000-16,000 €8,800-13,000

### PROVENANCE:

Acquired by the parents of the present owner, circa 1968.

The present pin can clearly be seen on the reproduction of Fabergé's showcase from the Pan-Russian Industrial Art Exhibition in Moscow in 1882. It was part of Fabergé's first important series of jewellery based on ancient Scythian and Greek treasures excavated near Kerch in the Crimea. The series was awarded a gold medal and brought international acclaim to the House of Fabergé.

Erik Kollin, a chief workmaster for Fabergé at the time, designed the series working closely with the Scythian gold kept in the Imperial collections at the Hermitage. Through careful study of the original works, Kollin and his apprentices became highly skilled in the art of the ancient goldsmiths.





# (i)

### \*104

## A JEWELLED, GUILLOCHÉ AND CHAMPLEVÉ ENAMEL GOLD PARASOL HANDLE CONVERTED INTO A PAPER KNIFE

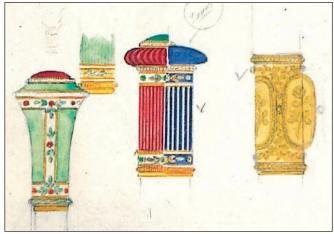
MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 6365

Of cylindrical form, the collar champlevé enamelled with alternating blue and white vertical stripes, within blue enamelled bands decorated with green enamel and diamond-set leaves, the compressed spherical handle enamelled in translucent royal blue over a dash guilloché ground, centring a diamond at the top, with a later silver-gilt blade, marked on lower mount of the handle, also with import marks 8 in. (20.5 cm.) long

£5,000-7,000

US\$6,500-9,100 €5,500-7,700

For the original Fabergé design of this parasol handle, see G. von Hapsburg, M. Lopato, *Fabergé: Imperial Jeweller*, London, 1993, p. 35, no. 14.



The original Fabergé design for the present lot.



(detail)





# (j)

## \*105

## A GOLD-MOUNTED PETRIFIED WOOD AND BOWENITE MODEL OF AN OWL

ATTRIBUTED TO DENISOV-URALSKII, RUSSIA

Realistically carved, sitting on a gold perch, with two circular bowls at each end, mounted on a rectangular bowenite base, apparently unmarked 4 in. (10.2 cm.) high

£7,000-9,000

US\$9,200-12,000 €7,700-9,900



## \*106

## A JEWELLED VARICOLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL SILVER PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF VICTOR AARNE, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 1148

Of arched rectangular form, lower corners cut, on two baluster-shaped feet, the seed-pearl oval aperture surmounted by varicolour gold flower sprays, suspended from a ribbon crest, within bright-cut silver border, the ivorine back with a silver strut, *marked on lower rim and strut;* in the original Fabergé wooden case

31/8 in. (8 cm.) high

£12,000-18,000

US\$16,000-24,000 €14,000-20,000

### 107



A RARE GEM-SET, GOLD-MOUNTED, LACQUERED PAPIER-MACHÉ BONBONNIÈRE MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 1260; THE BONBONNIÈRE, BY THE LUKUTIN FACTORY, MOSCOW, CIRCA 1890

Of circular form, the dark blue lacquered papier-maché bonbonnière with a hinged cover, applied with a finely chased gold dragonfly, the eyes set with cabochon moonstones, with a gold rim and a thumb-piece, marked on rims, the box with Lukutin Factory mark inside cover; in a fitted Wartski case 2½ in. (6.3 cm.) diameter

£20,000-30,000

US\$27,000-39,000 €23,000-33,000

### PROVENANCE:

With A La Vieille Russie, New York. Acquired by the previous owner from Wartski, London, in 1982. Thence by descent to the present owner.

### LITERATURE:

K. Snowman, Carl Fabergé, Goldsmith to the Imperial Court of Russia, London, 1980, p. 41 (illustrated).

This rare and unusual bonbonnière is inspired by the Japanese *takamakie* technique of creating a high relief in gold against a lacquer ground. However, in this case the finely chased gold dragonfly is actually applied on a lacquered box produced by the Lukutin Factory, rather than created by repeatedly applying layers of gold leaf as practiced by the *takamakie* craftsmen.

Fabergé's designers often drew inspiration from Japanese art. Carl Fabergé himself was an avid collector and kept over 500 netsuke in his flat on Bol'shaya Morskaya street.





### IN8



### A LARGE GEM-SET SILVER-MOUNTED NEPHRITE ASHTRAY

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF KARL ARMFELT, ST PETERSBURG, 1908-1917. SCRATCHED INVENTORY NUMBER 23079

Triangular with rounded and furled corners, the nephrite dish entwined with silver mounts cast and chased as a snake, its head set with cabochon garnet eyes, marked on mounts, also with London import marks for 1914; in a fitted Wartski case

71/2 in. (18 cm.) long

£30,000-50,000

US\$39,000-65,000 €34,000-55,000

### PROVENANCE:

Purchased by Prince Alexander of Battenberg (1886-1960) from Fabergé's London branch on 11 February 1915 for  $\pounds 65$ .

Acquired by the previous owner from Wartski, London, in 1980.

Thence by descent to the present owner.

#### LITERATURE

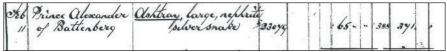
K. Snowman, Carl Fabergé, Goldsmith to the Imperial Court of Russia, London, 1980, p. 60 (illustrated).

This large and impressive nephrite ashtray decorated with a silver snake was acquired by Prince Alexander of Battenberg (1886-1960), a grandson of Queen Victoria. Born at Windsor Castle, Alexander was the eldest of the four children of Princess Beatrice and Prince Henry of Battenberg.

Prince Alexander attended Wellington College in Crowthorne. Following the graduation, he served in the Royal Navy between 1902 and 1908. In 1911, Prince Alexander joined the British Army and was commissioned a second lieutenant in the Grenadier Guards. He was promoted to lieutenant in 1913 and in 1915, the year he acquired the present ashtray, he was promoted to captain.

When World War I started in August of 1914, Prince Alexander's regiment was under deployment orders. In 1917, he was awarded the Russian Order of St Vladimir Fourth Class with Swords, for distinguished service to the Allied cause.

For a comparable nephrite dish with a snake from the collection of Their Royal Highnesses the Duke and Duchess of Gloucester, see Exhibition catalogue, Wartski, *Japonisme: from Falize to Fabergé*, London, 2011, p. 69, no. 130.



A purchase record for the present lot in the Fabergé London ledgers.



Prince Alexander of Battenberg (1886-1960).



(reverse)



### 109



### A PARCEL-GILT SILVER-MOUNTED CUT-GLASS INKSTAND

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

The square glass well with an incurved pen-rest, surmounted by a silver cast and chased model of an elephant, opening to reveal inkwell, interior gilt, marked inside the well and on cover; in the original Fabergé wooden case

5¾ in. (14.5 cm.) long

£10,000-15,000

US\$14,000-20,000 €12,000-17,000

The silver elephant on the present lot is almost identical to the carved bowenite model of an elephant, sold at Christie's, London, 25 November 2019, lot 212, and the kalgan jasper model of an elephant, sold at Christie's, London, 25 November 2013, lot 223.







#### 110

## A PARCEL-GILT SILVER TABLE LIGHTER IN THE FORM OF A CHIMPANZEE

MARKED FABERGÉ WITH IMPERIAL WARRANT, WITH THE MARK OF THE FIRST SILVER ARTEL, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 23865

Realistically cast and chased as a chimpanzee looking over his shoulder at his tail, shaped as a lighter, the surface finely chased and engraved to simulate fur, its hinged head opening to reveal the lighter fluid compartment with a detachable cover, the hollow tail with a wick, interior gilt, marked on foot  $4\frac{1}{2}$  in. (11.5 cm.) high

£25,000-35,000

US\$33,000-46,000 €28,000-39,000

### PROVENANCE:

Acquired by the previous owner in 1978. Thence by descent to the present owner.

### ITERATURE

K. Snowman, Carl Fabergé, Goldsmith to the Imperial Court of Russia, London, 1980, p. 40 (illustrated).

Julius Rappoport was probably the first artisan to make functional silver items, such as bell-pushes and table lighters, in the form of animals for Fabergé. He was the leading designer of these types of objects until his retirement in 1909. From then on Fabergé commissioned its silver animals to the First Silver Artel, who were given all production molds from Rappoport's stock. For more detailed information on Fabergé silver animals, see G. Von Habsburg, *Fabergé Imperial Craftsman and His World*, London, 2000, pp. 102-108.



### 111



### A JEWELLED AGATE MODEL OF A BLOODHOUND

BY FABERGÉ, ST PETERSBURG, CIRCA 1900

Realistically carved as a bloodhound, with rose-cut diamond-set eyes, apparently unmarked; in a fitted Wartski case  $2\frac{1}{2}$  in. (6.5 cm.) long

£30,000-50,000

US\$39,000-65,000 €34,000-55,000

### PROVENANCE:

Acquired by Wartski in Russia in the 1930s. Acquired from the above by Arthur E. Bradshaw (1879-1939). Acquired by the previous owner from Wartski, London, in 1981. Thence by descent to the present owner.

### LITERATURE:

Geoffrey C. Munn, Wartski: The First One Hundred and Fifty Years, London, 2015, p. 236 (illustrated).





### 112



### A SILVER LAMP

MARKED FABERGÉ WITH IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK OF JULIUS RAPPOPORT, ST PETERSBURG, 1904-1908

Baluster-shaped, the body flanked by two handles cast as griffins, centring two escutcheons, one engraved with initials 'BCH', the other with the date '4/VI 1919-1929', within acanthus and laurel bands, the domed base cast and chased with foliate and fruit festoons, on four lion paw feet, terminating in acanthus leaves, marked on foot and body, also with later marks of Johan Victor Aarne, Vyborg, Finland, 1926; with possibly later lamp-shade fittings 18½ in. (47 cm.) high, with the lampshade

£40,000-60,000

US\$53,000-78,000 €45,000-66,000

The Finnish silversmith Johan Victor Aarne worked with Fabergé between 1891 and 1904, when he decided to move back to Finland and sold his workshop to Karl Armfelt. He settled down in Vyborg, opened a workshop there and established a thriving retail business. It is rather unusual to see marks of Julius Rappoport alongside Victor Aarne's mark 'J.V.A', which was only used in Finland. A pair of very similar silver tazzas by Julius Rappoport, also with later Finnish marks, was sold at Bonhams, London, 2 December 2015, lot 97.







### 113

## A GUILLOCHÉ AND CHAMPLEVÉ ENAMEL GOLD RED CROSS BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 13106

Circular, guilloché enamelled in translucent red with the emblem of the Red Cross on an opaque white enamel ground, within a beaded border, with a gold pin, marked on pin; in the original Fabergé wooden case

1% in. (4.8 cm.) long

£3,000-5,000

US\$3,900-6,400 €3,300-5,500

### PROVENANCE:

Acquired by the previous owner in 1970. Thence by descent to the present owner.



PROPERTY FROM A PRIVATE FRENCH COLLECTION



## 114

A PAIR OF PARCEL-GILT SILVER SALT CELLARS AND SPOONS MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, CIRCA 1890 AND 1899-1908, SCRATCHED INVENTORY NUMBER 17618

The salt cellars, of tapering cylindrical form, repoussé and chased with irises, interior gilt, on a circular foot, marked under base; the spoons, with reeded handles, marked on stem; in the original Fabergé wooden case
The salt cellars, 2% in. (6 cm.) diameter
3.6 oz. (114 gr.) (4)

£3,000-5,000

US\$4,000-6,500 €3,400-5,500

## PROVENANCE:

Acquired by the previous owner in 1970. Thence by descent to the present owner.





## 115



## A SILVER-MOUNTED CUT-GLASS DECANTER

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF JULIUS RAPPOPORT, ST PETERSBURG, CIRCA 1890

A square-shaped cut-glass bottle with cut corners, the base and neck applied with silver trellis mounts within acanthus-chased bands, with a detachable glass stopper, *marked on mounts* 9% in. (24.7 cm.) high, with stopper

£5,000-7,000

US\$6,500-9,000 €5,500-7,700



PROPERTY FROM A PRIVATE FRENCH COLLECTION

## 116



## A PARCEL-GILT SILVER-MOUNTED CUT-GLASS DECANTER

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBERS 8346 AND 11069

Of bulbous form, the fluted glass body cut with foliate motifs, silver mounts cast and chased with shells, the hinged cover decorated with water lily leaves, on a spreading silver foot, with a scroll handle, gilt interior, marked under base, on mounts and inside cover 11¼ in. (28.5 cm.) high

£12,000-18,000

US\$16,000-23,000 €14,000-20,000



### A SILVER DISH

MARKED FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 9736

Of *rocaille* shape, cast and chased with a blossoming branch, with a scroll handle, on three ball feet, marked under base 8% in. (22.4 cm.) wide 11.5 oz. (359 gr.)

£4.000-6.000

US\$5,200-7,700 €4,400-6,600

### PROVENANCE:

Acquired by the previous owner in 1970. Thence by descent to the present owner.

PROPERTY FROM A PRIVATE FRENCH COLLECTION

### 118



## A PARCEL-GILT SILVER TUMBLER CUP MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1894,

SCRATCHED INVENTORY NUMBER 9672 Of fluted cylindrical form, slightly tapering, the body repoussé and chased with a rocaille cartouche, on a spreading foot, interior gilt, marked under base

31/4 in. (8 cm.) high 4.3 oz. (135 gr.)

£2,000-3,000

US\$2,600-3,900 €2,200-3,300

### PROVENANCE:

Acquired by the previous owner in 1970. Thence by descent to the present owner.



PROPERTY FROM A PRIVATE FRENCH COLLECTION



## A SIX-PIECE SILVER FLATWARE SERVICE

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

Comprising two dinner knives, two dinner forks and two table spoons, each handle cast with vacant cartouches within scrolling foliate borders, *marked on handles* 

The knives, 8% in. (21.2 cm.) long, and smaller 8 oz. (250 gr.) approximate weighable silver

(6)

£1,000-1,500

US\$1,400-2,000 €1,200-1,700

## PROVENANCE:

Acquired by the previous owner in 1971. Thence by descent to the present owner.



PROPERTY FROM A PRIVATE FRENCH COLLECTION



## A PARCEL-GILT SILVER STIRRUP CUP

MARK OF SAMUEL ARNDT, ST PETERSBURG, CIRCA 1860

Realistically cast and chased as an ibex's head, with a gilt interior, marked on rim, also with French import mark

3¼ in. (8 cm.) high 4.6 oz. (144 gr.)

£2,000-3,000

US\$2,700-3,900 €2,300-3,300

### PROVENANCE:

Acquired by the previous owner in 1983. Thence by descent to the present owner.





### \_ 1

# (j)

## A PARCEL-GILT SILVER STIRRUP CUP

MAKER'S MARK CYRILLIC 'AS', ST PETERSBURG, CIRCA 1890

Realistically cast and chased as a bulldog's head with a collar, with a gilt interior, marked on rim, also with French import mark 3 in. (7.7 cm.) high 6.1 oz. (191 gr.)

£2,000-3,000

US\$2,600-3,900 €2,200-3,300

### PROVENANCE:

Acquired by the previous owner in 1983. Thence by descent to the present owner.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

## 122



## A PARCEL-GILT SILVER STIRRUP CUP

MARK OF CARL TEGELSTEN, ST PETERSBURG, MID-19TH CENTURY

Realistically cast and chased as a greyhound's head with a collar, with a gilt interior, *marked on rim* 3 in. (7.5 cm.) high 7.4 oz. (232 gr.)

£2,000-3,000

US\$2,600-3,900 €2,200-3,300

PROPERTY FROM A PRIVATE FRENCH COLLECTION



### 123

## A PARCEL-GILT SILVER STIRRUP CUP

RUSSIA, LATE 19TH CENTURY

Realistically cast and chased as a dog's head, with a gilt interior, bearing later Fabergé marks 2% in. (7.3 cm.) high 7 oz. (217 gr.)

£2,000-3,000

US\$2,700-3,900 €2,300-3,300

For an almost identical stirrup cup by Nicholls and Plincke with the workmaster's mark of Robert Kokhun, see G. Von Habsburg, *Fabergé Imperial Craftsman and His World*, London, 2000, p. 54, no. 32.



PROPERTY FROM A PRIVATE FRENCH COLLECTION



124

## A PARCEL-GILT SILVER STIRRUP CUP

MAKER'S MARK CYRILLIC 'A.S', ST PETERSBURG, CIRCA 1890

Realistically cast and chased as a dachshund with its front paws raised, with a gilt interior, marked on rim 3% in. (8.8 cm.) high 5.4 oz. (168 gr.)

£2,000-3,000

US\$2,600-3,900 €2,200-3,300

### PROVENANCE:

Acquired by the previous owner in 1983. Thence by descent to the present owner.



### ~125

## AN UNUSUAL AND RARE SILVER TROMPE L'OEIL EWER

MARKED VAILLANT, MAKER'S MARK'J.V', ST PETERSBURG, 1858

Cylindric body cast and finely chased as a *trompe l'oeil* bearskin, on a circular foot modelled as a bear trap, with scroll handle entwined with a rope terminating in two tassels, the thumb-piece cast as a ribbon, with a long S-shaped spout, the hinged cover surmounted by a finial cast as Dionysus sitting on a wine barrel, the cover engraved with coat-of-arms of Helsinki and inscription in Swedish '1st Prize at the Helsinki City Regatta 18-85', the handle with ivory insulators, interior gilt, *marked on body, cover and under base* 13 in. (33 cm.) high

45.9 oz. (1,428 gr.) gross

£25,000-35,000

US\$33,000-46,000 €28,000-38,000

In early August 1885, Emperor Alexander III arrived into Helsinki, a city richly adorned in celebration of the Imperial visit. The Emperor was accompanied by his wife, Empress Maria Feodorovna and his son, the heir apparent, Tsarevich Nicholas. As part of the festivities to celebrate the royal visit, the family visited the Nyland Yacht Club's newly built pavilion on the tranquil island of Valkosaari in Helsinki's southern harbour. The club had been founded by Emperor Alexander II, and the Tsarevich Nicholas was now its patron. To commemorate the visit, the Emperor presented the club with a trophy to be presented to the winner of the Helsinki Regatta.

The trophy takes the form of a hunting ewer and is the work of the renowned silversmith Jean-Baptiste Vaillant. Vaillant arrived in St Petersburg around 1842 and was quickly established as one of the city's leading silversmiths. In 1847 he was commissioned to produce an Imperial prize for the annual Peterhof Regatta and, by the next year, he was supplying the Imperial Court. He was noted for the exquisite craftmanship seen in the ornately cast and chased bear and tassels of the present lot, and for combining the talents of a sculptor with that of a silversmith that created pieces famed for their quality.

With such a fitting prize, the Nyland Yacht Club organised a large regatta that same year. Sailing under a light breeze, 42 vessels set off around a triangular circuit skirting the Suomenlinna island fortress. The sailboat 'Nana' crossed the line first and the crew were awarded this most impressive of prizes.





Emperor Alexander III (1845-1894).



## RUSSIAN ART | 23 NOVEMBER 2020

PROPERTY FROM A PRIVATE BRITISH COLLECTION



## A LARGE AND RARE SILVER WINE EWER IN THE FORM OF A **PHEASANT** BY FABERGÉ, WITH THE WORKMASTER'S MARK OF JULIUS

RAPPOPORT, ST PETERSBURG, CIRCA 1890



Realistically modelled, with finely chased plumage and tail, with the hinged head as a cover, the hollow body modelled as a ewer, gilt interior, marked on head, neck and feet, also with Swedish import marks 26 in. (66 cm.) long 81.3 oz. (2,530 gr.)

£100,000-150,000

US\$140,000-200,000 €120,000-170,000

### PROVENANCE:

Acquired by the grandfather of the present owner in Russia circa 1900.





Fabergé's silver animals are undoubtedly masterpieces of the craft of silversmithing. With each detail finely worked, they showcase exquisite quality and were extremely popular with Fabergé's clientele. The firm's records show that another silver pheasant was purchased by Empress Maria Feodorovna in 1893. The inventory of Grand Duke Vladimir Alexandrovich's palace, compiled in 1917, records both a silver pheasant and a capercaillie in his collection.

Julius Rappoport was the creator of most of Fabergé's superbly modelled animal figures, many of which were functional objects that served as wine or water ewers, bell-pushes and table lighters. His earliest figures date from around 1890, the same period as the present lot.

Fabergé was not the first silversmith to produce large animal models in silver, however, his creations are distinguished by their considerable degree of realism. German silversmiths have produced bird-shaped drinking vessels since the 17th century. A number of fine examples of these works are held in the Kremlin Armory and the Hermitage, and may have inspired Fabergé to produce his creations. His animals, however, have a detailed finish showcasing their meticulously chased coats and plumage.

Comparable large models of a capercaillie and a pheasant by Julius Rappoport, also modelled as wine ewers, were respectively sold at Christie's, Geneva, 12 May 1984, lot 317, and Christie's, Geneva, 12 November 1986, lot 164.

## **LOT ESSAY**







## \*127



## A GEM-SET PARCEL-GILT SILVER INKWELL

MARKED FABERGÉ WITH IMPERIAL WARRANT, WITH THE MARK OF THE FIRST SILVER ARTEL, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 18932

Shaped as an owl, the hinged head opening to reveal the inkwell with a detachable glass liner, the eyes set with cabochon green gems, on a rectangular green marble base, with two silver pen holders, on four bun feet, interior gilt, *marked on tail and mount* 7½ in. (18.5 cm.) wide

£8,000-12,000

US\$11,000-16,000 €8,900-13,000



# A RARE JEWELLED SILVER-MOUNTED GUILLOCHÉ ENAMEL AND HARDSTONE BELL-PUSH

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 4724

Three cylindrical silver-mounted bell-pushes, enamelled in translucent white over a wavy guilloché ground, the top of each surmounted by agate, turquoise and tiger's eye push-pieces modelled as a tortoises, the sides similarly enamelled and mounted with cabochon garnet-set ribbon-tied laurel swags, on three bun feet, centring an acanthus rosette set with a cabochon ruby, *marked on mounts and on base* 3% in. (9.2 cm.) wide

£10,000-15,000

US\$14,000-20,000 €12,000-17,000

For other examples of bell-pushes with hardstone tortoises, see G. Von Habsburg, Fabergé Imperial Craftsman and His World, London, 2000, p. 172, nos. 364-365.





## \*129

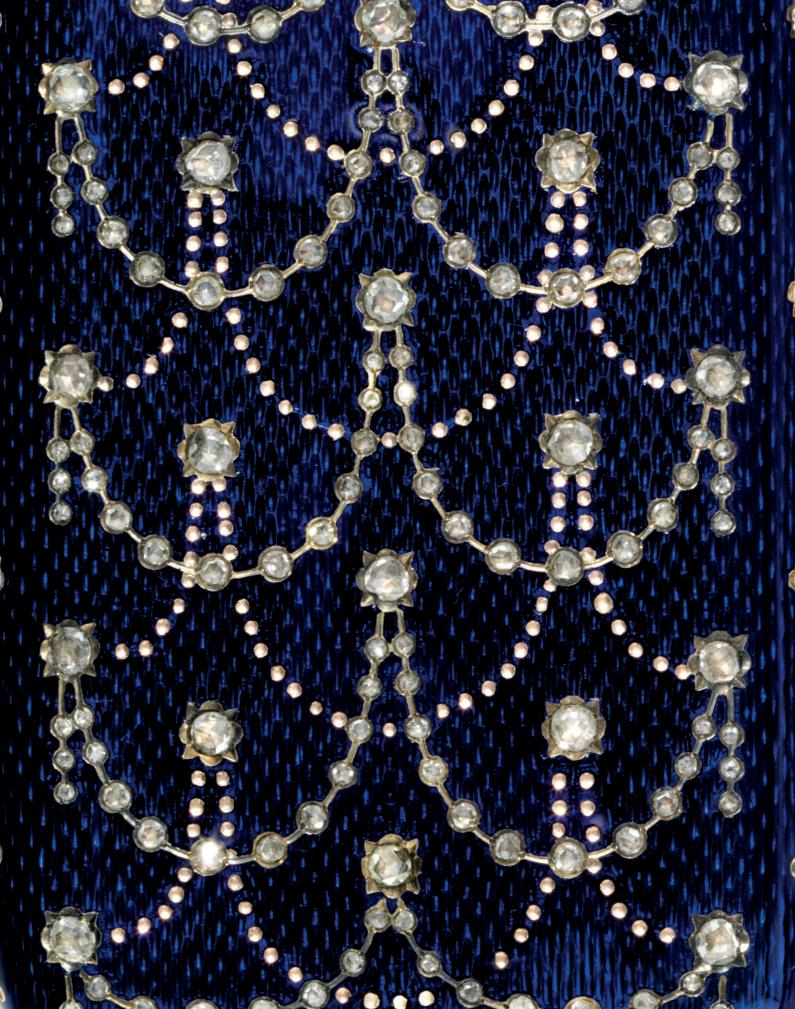
## **AN EXQUISITE JEWELLED GUILLOCHÉ ENAMEL GOLD CIGARETTE CASE** MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN,

ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 1929

Of rectangular form with rounded corners, enamelled throughout in royal blue over a wavy guilloché ground, both sides decorated with rose-cut diamond-set entwined swags, all within a dot border set with diamonds, with a diamond-set push-piece, *marked inside cover and base* 3½ in. (8.3 cm.) wide

£24,000-30,000

US\$32,000-39,000 €27,000-33,000





## \*130

## A JEWELLED TWO-COLOUR GOLD-MOUNTED NEPHRITE CIGARETTE CASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1900

Rectangular with rounded corners, the hinged cover applied with a rose-cut diamond-set crown, the gold mounts chased with laurel leaves, with a cabochon ruby push-piece, *marked on mount* 3% in. (10 cm.) wide

£6,000-8,000

US\$7,800-10,000 €6,600-8,800





# A JEWELLED, GUILLOCHÉ AND CHAMPLEVÉ ENAMEL TWO-COLOUR GOLD LORGNETTE

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

Rectangular, each panel enamelled in light blue over a wavy guilloché ground, within white ribbon-tied champlevé enamelled borders, centring a rosecut diamond-set flower, applied with green gold laurel swags at each end, suspended from a diamond-set ribbon, enclosing hinged eye-glasses, with a white enamel suspension loop, *marked on mounts* 45% in. (11.8 cm.) long, excluding suspension loop

£4,000-6,000

US\$5,200-7,700 €4,400-6,600



## 132

## A GUILLOCHÉ ENAMEL PARCEL-GILT SILVER DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBERS 21859 AND 13370

Rectangular, enamelled in powder blue over a scalloped guilloché ground, centring a white enamel dial with black Arabic chapters and pierced silver hands, within a beaded silver bezel, all within a beaded outer border, with a silver-gilt scroll strut and an ivorine back, *marked throughout* 3½ in. (8.8 cm.) high

£35,000-45,000

US\$46,000-58,000 €39,000-49,000





## 133

## A GEM-SET SILVER-MOUNTED RHODONITE DESK BAROMETER

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

Circular, on three bun feet, the rhodenite body of stepped form, applied with an acanthus-chased and beaded silver borders, the glass panel surmounted by a cabochon garnet-set finial, *marked under base* 3% in. (8.5 cm.) diameter

£8,000-12,000

US\$11,000-15,000 €8,800-13,000

### PROVENANCE

Anonymous sale; Bonhams, London, 29 November 2017, lot 129. Acquired at the above by the present owner.



## \*134

## A JEWELLED GUILLOCHÉ ENAMEL AND SILVER-GILT DESK CLOCK MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 56659

Circular, enamelled in yellow over a wavy guilloché ground, applied with silver-gilt bands chased with dot and dash motif, with a circular seed-pearl bezel, all within a laurel-chased border, the white enamel dial with black Arabic chapter and pierced hands, the ivorine back with a silver scroll strut, the back-plate with hand-set, marked on lower rim, back and strut

4¼ in. (10.7 cm.) diameter

£70,000-90,000

US\$91,000-120,000 €78,000-99,000





## A JEWELLED GUILLOCHÉ ENAMEL AND SILVER-GILT DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 18067

Square, enamelled in periwinkle blue over a sunburst guilloché ground, centring a white enamel dial with black Arabic chapters and pierced gold hands, within a seed-pearl bezel, framed by a silver-guilt laurel and thyrsus border, all within a ribbon-tied reeded outer border, with a silver-gilt scroll strut and an ivorine back, *marked throughout* 4½ in. (11.5 cm.) high

£60,000-80,000

US\$78,000-100,000 €66,000-88,000



PROPERTY OF A LADY

### \*136



A VARICOLOUR GOLD-MOUNTED AGATE PHOTOGRAPH FRAME MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 49085

Rectangular, the agate body with a bright-cut oval aperture, applied with varicolour gold floral sprays, suspended from a basket with a bouquet of flowers, within an outer beaded gold border, the ivorine back with a gold strut and suspension loop, marked throughout 5½ in. (14 cm.) high

£25,000-35,000

US\$33,000-46,000 €28,000-38,000

## PROVENANCE:

Anonymous sale; Sotheby's, London, 21 July 1976, lot 332. Acquired from the above by the previous owner. Thence by descent to the present owner.



### \*137

## A JEWELLED AND GUILLOCHÉ ENAMEL SILVER-MOUNTED DESK CLOCK

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 18793

Rectangular, enamelled in translucent raspberry over a *moiré* guilloché ground, further engraved with floral garlands suspended from ribbons in the upper and lower sections, with a circular seed-pearl bezel, all within an acanthus-chased border, the white enamel dial with black Arabic chapter and pierced hands, the ivorine back with a silver scroll strut, the back-plate with hand-set, *marked throughout;* in the original Fabergé wooden case 5% in. (13.6 cm.) high

£80,000-120,000

US\$110,000-160,000 €89.000-130.000

#### PROVENANCE

Dowager Empress Maria Feodorovna (1847-1928), purchased from the St Petersburg branch of Fabergé on 4 February 1910 for 300 roubles.

### EXHIBITED:

 $Hamburg, Museums \ fur \ Kunst \ und \ Gewerbe, \textit{Faberg\'e, Juwelier des Zarenhofes}, 12 \ April-25 \ June \ 1995, \\ no. \ 124.$ 

Wilmington, Riverfront Arts Center, 2000, Fabergé: Imperial Craftsman and His World, 9 September 2000 - 18 February 2001, no. 509.

## LITERATURE:

A. von Solodkoff, Fabergé, London, 1988, p. 103 (illustrated).

A. von Solodkoff, *Fabergé, Juwelier des Zarenhofes: [eine Ausstellung des Museums fur Kunst und Gewerbe Hamburg]*, Heidelberg, 1995, no. 124 (illustrated).

G. Von Habsburg, Fabergé Imperial Craftsman and His World, London, 2000, p. 211, no. 509 (illustrated).

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



A purchase record for the present lot in the Imperial ledgers.





PROPERTY OF A LADY

### \*138



## A JEWELLED PARCEL-GILT SILVER DESK CLOCK

MARKED FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER INDISTINCT

Circular, the silver body cast and chased with acanthus leaves, applied with silver-gilt cabochon ruby-set laurel swags, all within ribbon-tied laurel bands, centring a white enamel dial with black Arabic chapters and pierced hands, the base with a silver strut, marked on lower mount and under base 6½ in. (16.7 cm.) diameter

£30,000-50,000

US\$39,000-65,000 €33,000-55,000



PROPERTY OF A PRIVATE COLLECTOR, FRANCE



### 139

## A GEM-SET GOLD-MOUNTED AND GUILLOCHÉ ENAMEL SILVER CIGARETTE CASE MARKED K. FABERGÉ WITH IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI) NEVALAINEN, ST PETERSBURG, 1899-1904

Rectangular, the body reeded overall with sunburst, the cover set with a silver rouble from the period of Empress Catherine the Great dated 1780, guilloché enamelled in red, with red tinder cord, vesta compartment and gilt interiors, the gold thumb-piece set with a cabochon sapphire, marked inside cover and base

4¼ in. (11 cm.) wide

£7,000-9,000

US\$9,200-12,000 €7,800-9,900 PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, FRANCE

#### 140



## A SILVER AND LEATHER PORTFOLIO

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 15123

Rectangular, the brown leather binding on four rosette feet, the front cover decorated with a silver plaque within irises applied with the inscription 'A Mr le Président / de la République Française / Zemtsvo / du Gouvernement / de St Petersbourg / Mai 1902' with the coat-of-arms of St Petersburg and the monogram 'EL' for Émile Loubet, the ochre moiré silk-lined interior with removable folio, with two letters in Russian and French addressed to Émile Loubet from the St Petersburg assemblies, *marked on the plaque*; in the original Fabergé case

17½ x 11% in. (44.5 x 29.5 cm.)

£4,000-6,000

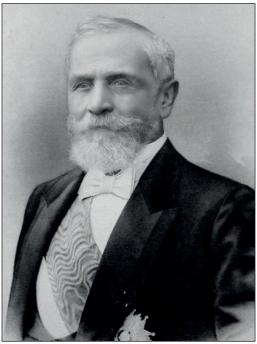
US\$5,300-7,800 €4,500-6,600

Throughout the reign of Emperor Nicholas II, state visits by French officials were of particular importance due to the crucial alliance between the two countries. The French President Émile Loubet (1838-1929), paid a state visit to Russia between 14-27 May 1902. The present portfolio was given to President Loubet by the zemstvo of St Petersburg on this occasion.

During his 1902 visit, President Loubet was also presented with a number of traditional Russian gifts, including a bratina, stopa and kovsh. Some of the Imperial and dedicatory gifts prepared for the visit of President Loubet, including this album, were illustrated in the 1902 edition of the journal *Niva*, St Petersburg. Throughout his time in public office, President Loubet was further decorated with a variety of Russian orders.



The letters addressed to Émile Loubet from the St Petersburg assemblies.



President Émile Loubet (1838-1929).



## PROPERTY FROM

## AN IMPORTANT PRIVATE COLLECTION, SOUTH AFRICA

TWO MONUMENTAL AND VERY RARE EQUESTRIAN SCULPTURES BY EVGENII LANCERAY





This magnificent and exceptionally rare pair of bronze sculptures by Evgenii Lanceray constitute a wonderful discovery for the world of Russian Art, bringing to light an unrecorded pair of the artist's monumental equestrian sculptures.

The pair was acquired by Derrick Warner William Westenra, the 5th Baron Rossmore (1853-1921) at the beginning of the 20th century, and remained in the family ever since. It is remarkable that the discovered sculptures were unrecorded in the literature on the artist; this is only possible due to their remote location in a private home first in Ireland and then in South Africa from where the sculptures were brought for sale at Christie's.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, SOUTH AFRICA

### \*141



## A MONUMENTAL AND VERY RARE BRONZE MODEL OF A KIRGHIZ WITH A GOLDEN EAGLE

CAST BY CHOPIN, AFTER THE MODEL BY EVGENII LANCERAY, 1878



On a naturalistic rectangular base, realistically cast and very finely chased as a Kirghiz hunter, dressed in traditional costume on horseback, holding a golden eagle on his arm, with a hunted hare behind him, signed on base in Cyrillic and dated 'Modelled by E. Lanceray 1876', also with foundry mark and date 'Fx. Chopin Fabricant de Bronzes / St. Petersbourg 1878' on base rim 76 in. (193 cm.) high

£100,000-150,000

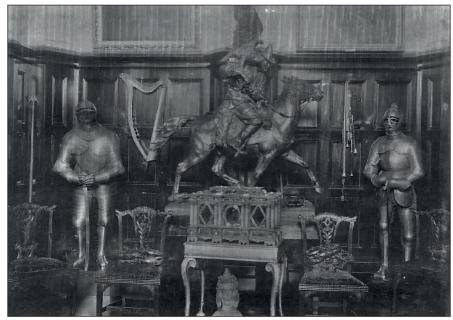
US\$140,000-200,000 €120,000-170,000

#### **PROVENANCE**

Derrick Warner William Westenra, 5th Baron Rossmore (1853-1921). By descent to Lady Mary Bailey (1890-1960), née Westenra. By descent to the present owner.

### THE WESTENRAS AND ROSSMORE CASTLE

A photograph taken before 1939 shows the interiors of Rossmore Castle in Monaghan, Ireland, with *The Kirghiz with a Golden Eagle* (fig. 1). The castle was constructed in 1827 by Henry Robert Westenra, the 3rd Baron Rossmore. After the Second World War, the house developed a case of dry rot, and the 6th Baron and his family left the castle, which was subsequently demolished in the 1970s.



 $Fig.\,1.\,\textit{The Kirghiz with a Golden Eagle} \,\,\text{at Rossmore Castle, Ireland, before 1939}.$ 





Lady Mary Bailey, née Westenra (1890-1960).

The sculptures were relocated from Ireland to South Africa shortly after the Second World War, where they stood outside the house of Lady Mary Bailey, née Westenra (1890-1960). Another photograph, taken before 1960, shows both the *Falconer* and the *Kirghiz* outside her house in Kenilworth, Cape Town (fig. 2).

Lady Mary Bailey was the daughter of the 5th Baron Rossmore. Known as the 'Rossmore Aviatrix', she was one of the first female pilots in the world. In 1911 she married Sir Abraham Bailey (1864-1940), a South African diamond randlord, politician and one of the most influential art collectors of the early 20th century. Both were great horse lovers and hunting enthusiasts, and their collection largely consisted of works dedicated to sporting art, racing and hunting on horseback.



Fig. 2. Both sculptures at Lady Bailey's house in Cape Town, South Africa, before 1960.

**LOT ESSAY** 







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, SOUTH AFRICA

#### \*142



#### A MONUMENTAL AND VERY RARE BRONZE MODEL OF A FALCONER

CAST BY CHOPIN, AFTER THE MODEL BY EVGENII LANCERAY, 1878



On a naturalistic rectangular base, realistically cast and very finely chased as a falconer dressed in the livery of the tsar on horseback, poised to release his falcon, signed on base in Cyrillic and dated 'Modelled by E. Lanceray 1876', also with foundry mark and date 'Fx. Chopin Fabricant de Bronzes / St. Petersbourg 1878' on base rim

8014 in. (204 cm.) high

£100,000-150,000

US\$130,000-190,000 €110,000-160,000

#### PROVENANCE:

Derrick Warner William Westenra, 5th Baron Rossmore (1853-1921). By descent to Lady Mary Bailey (1890-1960), née Westenra. By descent to the present owner.

#### THE TSAR'S FALCONER AND THE KIRGHIZ WITH A GOLDEN EAGLE

The offered sculptures are directly linked to Lanceray's smaller models of a falconer and Kirghiz created in 1872 and 1876 respectively. A few years later, the artist modified them to create bigger, life-size sculptures which were cast by Chopin in 1878 as a pair.

It is unknown how many pairs were cast in total, but at least three of them are known to exist, making the present pair the fourth example. The most well-known pair is located at Jardin Boviès at the heart of the French city of Menton. Alexandre Benois wrote in his *Memoirs* that 'Lanceray was making equestrian statues of the falconers which, when cast in bronze, decorated a garden in Menton (someone had gifted them to the city)'1.





A postcard depicting *The Tsar's Falconer* by Lanceray at Jardin Boviès in Menton.

Another pair of statues was transported from St Petersburg to Baku in 1926 in order to be placed in the vestibule of the sanatorium Apsheron. They are now part of the collection of the National Art Museum of Azerbaijan.

The third known pair was commissioned by Grand Duchess Olga Konstantinovna who married George I of Greece in 1861. The sculptures decorated the gardens of their Greek summer palace of Tatoi, near Athens.

It has been suggested that around the year 1900 the famous English art dealer Lord Duveen acquired a pair of these sculptures for an anonymous collector<sup>2</sup>. It is possible that this was the present pair, purchased by Baron Rossmore of Monaghan at the beginning of the 20th century, and which remained in his family ever since.

The appearance of such masterpieces by one of the most important Russian sculptors represents an unprecedented opportunity for collectors.

- <sup>1</sup> Alexandre Benois, *Moi vospominaniya. V pyati knigah. [My memories. In five books]*, Moscow, 1990, vol. 1, p. 616.
- <sup>2</sup> G. Sudbury, et al., Evgueni Alexandrovich Lanceray: le sculpteur russe du cheval, Paris, 2006, p. 124.

**LOT ESSAY** 



# i)

#### 143

#### A RARE BRONZE MODEL OF IVAN THE TERRIBLE

CAST BY ADOLF MORAN, AFTER THE MODEL BY MARK ANTOKOLSKY, CIRCA 1870S

On a rectangular base, realistically cast and finely chased as Ivan the Terrible sitting on the throne, with a book on his lap and holding rosary beads in his left hand, with Cyrillic foundry mark 'A. Moran Pr. St P.' on base rim
11½ in. (29.3 cm.) high

£30,000-50,000

US\$40,000-65,000 €33,000-55,000

The figure of *Ivan the Terrible* by Mark Antokolsky is considered to be one of his best creations and often described as one of the most important Russian sculptures ever produced. The historical bronze figure of Ivan the Terrible, a larger version of the present lot, was first exhibited in 1871 and secured the artist a gold medal and the title of Academician. It was later purchased by Alexander II for the Hermitage Collection and is now in the State Russian Museum, St Petersburg.

The sculpture was pivotal in Antokolsky's career and was subsequently produced in different media. A plaster version was made for the Victoria and Albert Museum, London, in 1872, and a marble copy for the Tretyakov Museum, Moscow, in 1875.

The work was so successful that Antokolsky made a reduced version of the statue. The present lot is one such rare cast in bronze, produced by Adolf Moran's foundry. A cast in silver is also known and is now at the State Russian Museum.

#### **LOT ESSAY**





PROPERTY FROM A PRIVATE NEW YORK COLLECTION



# A BRONZE MODEL OF A DON COSSACK ON HORSEBACK

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

On a naturalistic oval base, realistically cast as a Don Cossack riding a horse, holding a lance in his right hand, signed on the base in Russian 'Modelled by E. Lanceray', also with foundry mark 'F. Chopin' 15½ in. (39.5 cm.) wide

£4,000-6,000

US\$5,300-7,800 €4,500-6,600

For the original wax model, see L.A. Dementieva, Album of Models by the Sculptor Eugene Lanceray, Moscow, 2011, pp. 118-119, no. 51. A comparable model was sold Christie's, New York, 16 April 2012, lot 165.



144



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

#### 145

## A BRONZE MODEL OF A CHARGING COSSACK

CAST AFTER THE MODEL BY EVGENII LANCERAY, LATE 19TH CENTURY

On a naturalistic oval base, realistically cast as a Cossack riding a galloping horse, with a rifle over his shoulder, holding a lance in his hand, signed on the base in Russian 'E. Lanceray' 15½ in. (38.7 cm.) wide

£4,000-6,000

US\$5,300-7,800 €4,500-6,600

For the original wax model, see L.A. Dementieva, *Album of Models by the Sculptor Eugene Lanceray*, Moscow, 2011, pp. 198-199, no. 94.



## 146

#### A BRONZE MODEL OF A CHUMAK RIDING ON AN OXCART

CAST BY CHOPIN, AFTER THE MODEL BY EVGENII LANCERAY, 1870

On an elongated oval naturalistic base, cast as a Chumak man lying on a cart pulled by two oxen, signed on base in Cyrillic and dated 'Modelled by E. Lanceray. 1870', with foundry mark 'F. Chopin' and Finance Ministry stamp dated 1870

2014 in. (51.5 cm.) long

£8,000-12,000

US\$11,000-16,000 €8,900-13,000

For the original wax model, see L.A. Dementieva, Album of Models by the Sculptor Eugene Lanceray, Moscow, 2011, pp. 66-67, no. 18.



# (j)

#### ~147

#### A PARCEL-GILT SILVER PART TEA AND COFFEE SERVICE

MARKED KHLEBNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1886

Comprising a teapot, a coffee pot, a milk jug and a sugar bowl; each of reeded bulbous form, the teapot, coffee pot and sugar bowl with detachable covers and ivory insulators and finials, interiors gilt, all marked under base and on covers

The coffee pot, 6% in. (17.5 cm.) high 48.3 oz. (1,502 gr.) gross

(4)

£4,000-6,000

US\$5,300-7,800 €4,500-6,600



#### 148



#### A PARCEL-GILT SILVER-MOUNTED CUT-GLASS DECANTER

MARKED LORIE, WITH THE WORKMASTER'S MARK OF EGOR CHERYATOV, MOSCOW, 1899-1908

Bulbous, the colourless glass body cut with flowers, the handle formed as twisted branch entwined with a flower, the hinged cover and neck cast and chased with various flowers in the Art Nouveau style, with a thumb-piece shaped as a flower stalk, interior gilt, *marked on neck mount and inside cover* 12¼ in. (31 cm.) high

£4,000-6,000

US\$5,300-7,800 €4,500-6,600



#### ~ A

#### ~149

### A PARCEL-GILT SILVER TEA AND COFFEE SERVICE

MARKED SAZIKOV WITH IMPERIAL WARRANT, ST PETERSBURG, 1860-1870

Comprising a coffee pot, a teapot, a sugar bowl, a milk jug, and a tray; each of fluted pear-form on a circular foot, spouts and handles cast and chased with foliage and rocailles, the coffee pot and teapot with ivory insulators, interiors gilt, all marked under base

The tray, 27¼ in. (69.2 cm.) long 201 oz. (6,266 gr.) gross

(5)

£10,000-15,000

US\$14,000-20,000 €12,000-17,000



#### 150



### A PARCEL-GILT SILVER-MOUNTED CUT-GLASS DECANTER

 $MARKED\ BOLIN, WITH\ THE\ WORKMASTER'S\ MARK\ OF\ MARIA\ LINKE, MOSCOW, 1891$ 

Bulbous, the colourless glass body cut with fruiting grape vine and leaves, the scroll handle modelled as a child picking grapes from a vine and terminating in fruiting grape vines entwined around the glass body, the hinged cover with a thumb-piece modelled as a vine branch, gilt interior, marked on mounts and inside cover

10% in. (27 cm.) high

£8,000-12,000

US\$11,000-16,000 €8,800-13,000



# $\cap$

#### 151

#### A PAIR OF SILVER-GILT CUT-GLASS SCENT BOTTLES

MARKED FABERGÉ, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 9262

Each cylindrical glass bottle carved with diamond pattern, silver-gilt mounts cast and chased with a wave scroll motif, with a reeded rim, the detachable covers cast and chased with laurel swags, surmounted by a reeded ball finial, marked on mounts and covers, also with French import marks
6½ in. (15.5 cm.) high

£20,000-30,000

US\$27,000-39,000 €23,000-33,000



#### 152



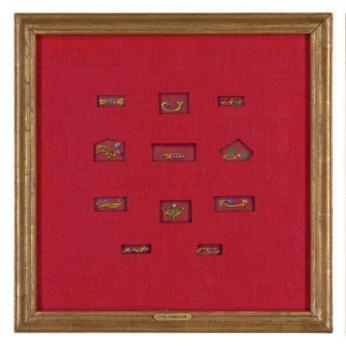
### A MINIATURE SILVER-MOUNTED BOWENITE VASE

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF JULIUS RAPPOPORT, ST PETERSBURG, CIRCA 1890

Of tapering cylindrical form, the base applied with an openwork silver mount decorated with flowers, trelliswork and *rocaille* scrolls, the foot with a ribbon-tied reeded band, the top mount similarly designed, with two scroll handles, *marked under base* 3 in. (7.5 cm.) high

£5,000-7,000

US\$6,600-9,100 €5,600-7,700





PROPERTY FROM THE COLLECTION OF NINA & ARTHUR A. HOUGHTON, JR.

#### \*153



### A GROUP OF JEWELLERY DESIGNS

BY FABERGÉ, PROBABLY MOSCOW, CIRCA 1900

Comprising five framed sets of designs for eighty-six brooches and pins, of various tied ribbons, circular and geometric outlines, and bars, most set with precious stones, some with coloured enamel, pencil, ink, watercolour and gouache on card

5½ x 6% in. (14 x 17.6 cm.), and smaller

(5)

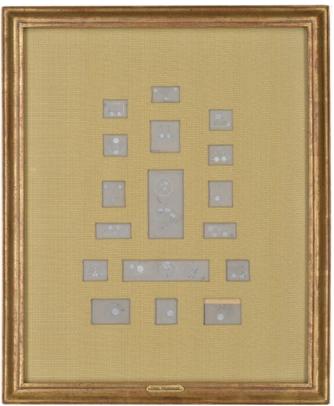
£4,000-6,000

US\$5,300-7,800 €4,500-6,600













PROPERTY FROM THE COLLECTION OF NINA & ARTHUR A. HOUGHTON, JR.



#### \*154

#### A GROUP OF JEWELLERY DESIGNS

BY FABERGÉ, PROBABLY MOSCOW, CIRCA 1900

Comprising five framed sets of designs for seventy-two brooches and pins, of various tied ribbons, circular and geometric outlines, some in the form of a coiled snake, and bars, most set with precious stones, some with coloured enamel, two signed and dated 'C. Fabergé / Moscou' (lower right), pencil, ink, watercolour and gouache on card

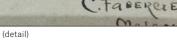
 $2\% \times 5\%$  in. (6 x 13.3 cm.), and smaller

(5)

£4,000-6,000

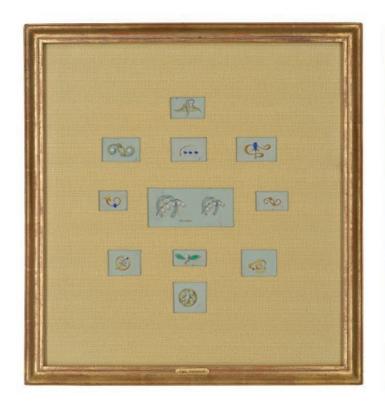
US\$5,300-7,800 €4,500-6,600

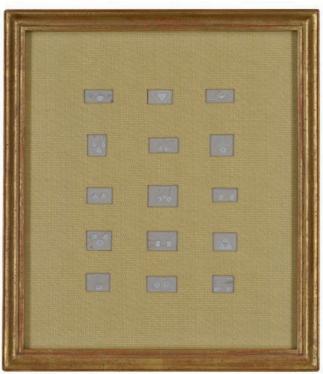






(detail)











# )

#### \*155

#### A DIAMOND GOLD PENDANT BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1899-1904

Circular, centring a flower, set with old-cut diamonds, within a circular border set with diamonds, *marked* on pin and loop

1 in. (2.2 cm.) diameter

£2,500-3,500

US\$3,300-4,600 €2,800-3,900



#### 156



### A DIAMOND AND SAPPHIRE GOLD BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1899-1904

The scroll-shaped mount set with old- and rose-cut diamonds, centring a blue sapphire, suspending another blue sapphire drop in a diamond-set mount,  $marked\ throughout$  2½ in. (5.8 cm.) long

£15,000-25,000

US\$20,000-33,000 €17,000-28,000



## )

#### \*157

#### A DIAMOND AND PEARL GOLD PENDANT

RUSSIA, 1908-1917

Shaped as an openwork scroll, set with rose- and old-cut diamonds, suspending a pearl drop in the middle, with a smaller pearl drop underneath, *marked on suspension loop* 2% in. (6 cm.) high, with suspension loop

£2,000-3,000

US\$2,700-3,900 €2,300-3,300





### A DIAMOND GOLD PENDANT BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1899-1904

Designed as an openwork foliate scroll, set with old- and rose-cut diamonds, suspending a detachable laurel garland with a diamond drop, surmounted by a ribbon, with a detachable neckchain and a detachable brooch bar, marked on loop of the detachable brooch bar; in a fitted case stamped 'Maison Robert Degeresme'

31/8 in. (8 cm.) long, excluding chain

£5,000-7,000

US\$6,600-9,100 €5,600-7,700



#### A DIAMOND GOLD BROOCH

MARK OF EDWARD SCHRAMM, ST PETERSBURG, 1904-1908

Circular, centring a three-leaf clover set with rose-cut diamonds, within a circular border modelled as an entwined leaf-stalk, set with diamonds, *marked on pin* 1% in. (3.5 cm.) diameter

£3,000-5,000

US\$4,000-6,500 €3,400-5,500



### A DIAMOND AND GUILLOCHÉ ENAMEL GOLD BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 5382

Formed as a flower, six petals enamelled in translucent white over a dash guilloché ground, set with roseand old-cut diamonds, marked on loop 1 in. (2.5 cm.) wide

£2,500-3,500

US\$3,300-4,600 €2,800-3,900



# (i)

#### \*161

#### A JEWELLED GOLD BROOCH

MARK OF A. ASTREYDEN, ST PETERSBURG, 1908-1917

In the form of a coiled snake, the body set with rose-cut diamonds, the head set with a cabochon emerald, marked on pin and loop
1 in. (2.7 cm.) long

£2,000-3,000

US\$2,700-3,900 €2,300-3,300





### A JEWELLED AND GUILLOCHÉ ENAMEL GOLD BROOCH

MARKED FABERGÉ, MOSCOW, 1899-1908

Circular, the outer border enamelled in translucent red over a dash guilloché ground, centring a cabochon chalcedony, mounted with eight diamonds, surmounted by a rose-cut diamond-set ribbon, marked on pin and loop

1% in. (3.6 cm.) high

£2,000-3,000

US\$2,700-3,900 €2,300-3,300



#### A PAIR OF JEWELLED GOLD CUFFLINKS

MARK OF FREDRIK TIANDER, ST PETERSBURG, CIRCA 1890

Each of octagonal form, cast as four overlapping bands and centring four diamonds, *marked on terminals* 1 in. (2.4 cm.) wide (2

£2,000-3,000

US\$2,600-3,900 €2,200-3,300





#### A JEWELLED GOLD BROOCH

BY FABERGÉ, PROBABLY BY ERIK KOLLIN, ST PETERSBURG, CIRCA 1900, SCRATCHED INVENTORY NUMBER 36184

Of circular form, the front with a chased  $trompe\ l'oeil\ design\ imitating\ a\ woven\ basket,\ set\ with\ two\ pearls\ and\ two\ blue\ sapphires,\ apparently\ unmarked;\ in\ the\ original\ Faberg\'e\ leather\ case\ 0\%\ in.\ (2.4\ cm.)\ diameter$ 

£3,000-5,000

US\$4,000-6,500 €3,400-5,500

For a similar *trompe l'oeil* design by Erik Kollin, see the box in the Queen's collection (C. de Guitaut, *Fabergé in the Royal Collection*, London, 2003, pp. 140-141, no. 167).



## A JEWELLED AND GUILLOCHÉ ENAMEL TWO-COLOUR GOLD PENDANT LOCKET MAKER'S MARK CYRILLIC 'SH.S', ST PETERSBURG, 1904-1908

Of shaped oval form, enamelled in translucent pink over a sunburst guilloché ground, the cover applied with gold mounts cast and chased with *rocailles*, centring a flower spray set with rose-cut diamonds and an enamelled bird, swivelling to reveal glazed compartments, *marked on back and suspension loop* 3 in. (7.5 cm.) high, with suspension loop

£3,000-5,000

US\$4,000-6,500 €3,400-5,500





#### A JEWELLED AND ENAMEL GOLD PENDANT BROOCH

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLMSTRÖM, CIRCA 1890

In the form of a foliate scroll in the Art Nouveau style, set with old-cut diamonds, decorated with three iridescent enamel flowerheads, with detachable pin, loop and suspension loop, marked on pin, loop and suspension loop

2½ in. (6.4 cm.) high, with suspension loop

£2,000-3,000

US\$2,700-3,900 €2,200-3,300



PROPERTY FROM A PRIVATE ENGLISH COLLECTION



#### 167

#### A GOLD-MOUNTED PURPURINE EGG PENDANT

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ERIK KOLLIN, ST PETERSBURG, 1899-1904

Ovoid, the purpurine body set with two gold anchors, marked on suspension loop 1 in. (2.6 cm.) high, including suspension loop

£3,000-5,000

US\$3,900-6,500 €3,300-5,500

#### PROVENANCE:

Anonymous sale; Sotheby's, London, 28 November 2017, lot 430. Acquired from the above by the present owner.





#### TEN JEWELLED GOLD AND PORCELAIN EGG PENDANTS

RUSSIA, LATE 19TH / EARLY 20TH CENTURY

Nine in gold, some set with various gems, including rubies, sapphires, topaz and diamonds, one porcelain egg painted with two children probably after Elizabeth Bem, some marked on loops % in. (2.2 cm.) high, including suspension loop, and smaller (10)

£6,000-8,000

US\$7,900-10,000 €6,600-8,800





#### A JEWELLED GOLD-MOUNTED GLASS SCENT BOTTLE

MARK OF FRIEDRICH KOECHLI, ST PETERSBURG, CIRCA 1890

Faceted cylindrical, the mount and domed hinged cover in hammered gold, the cover decorated with foliate tendrils, articulated with leaves, buds and a flowerhead set with rose-cut diamonds, cabochon sapphires and a ruby, with a cabochon ruby push-piece, *marked under hinge, also with London import marks for 1928* 

2¼ in. (5.8 cm.) high

£5,000-7,000

US\$6,600-9,100 €5,600-7,700





#### A GEM-SET GOLD-MOUNTED GLASS SCENT BOTTLE

BY FABERGÉ, WORMASTER'S MARK INDISTINCT, ST PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 40923

Of elongated conical form, the glass body cut with reeded pattern, gold mount cast and chased with similar reeded design, the hinged cover surmounted by a cabochon sapphire, *marked on mount;* in the original Fabergé wooden case 4% in. (12.3 cm.) long

£10,000-15,000

US\$14,000-20,000 €12,000-17,000







#### A GUILLOCHÉ ENAMEL GOLD TIE PIN

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF ERIK KOLLIN, ST PETERSBURG, CIRCA 1890

The gold pin terminating in a circular finial, centring a gold half-rouble from the period of Empress Catherine the Great dated 1777, enamelled in translucent red over a dash guilloché ground, all within a white enamel border, *marked on pin* 3¼ in. (8.4 cm.) long

£3,000-5,000

US\$4,000-6,500 €3,400-5,500





#### A GOLD AND GUNMETAL BRACELET SHAPED AS A SWORD

RUSSIA, CIRCA 1890

Shaped as St George sword, the gunmetal scabbard imitating leather, with gold mounts modelled as a handle and scabbard mount, with a fine silver St George ribbon and tassel, with a gold safety chain, marked on handle 2% in. (6.5 cm.) wide

£3,000-5,000

US\$4,000-6,500 €3,400-5,500





### A TWO-COLOUR GOLD-MOUNTED GUILLOCHÉ ENAMEL PENCIL HOLDER

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

Flattened rectangular with rounded corners, enamelled in translucent white over a wavy guilloché ground, with laurel-chased rim, with suspension loop, marked on suspension loop and gold mount 2% in. (6 cm.) long, excluding suspension loop

£1,000-1,500

US\$1,300-1,900 €1,100-1,600







### A CARNELIAN, TURQUOISE AND MOTHER-OF-PEARL GOLD-MOUNTED DESK SET BY HAHN, MAKER'S MARK INDISTINCT, ST PETERSBURG,

CIRCA 1890

Comprising a seal, a quill pen, two quill-cutters, and two paper knives; each with a carnelian handle, with gold mounts cast and chased with rocailles, set with turquoise, the paper knives with mother-of-pearl blades, pen capped by a glass finial, the seal matrix engraved with initial 'N', marked throughout; in the original fitted leather case stamped 'Hahn St Petersburg'

The paper knife, 8¾ in. (22.2 cm.) long, and smaller

£5,000-7,000

US\$6,500-9,100 €5,500-7,700





#### \*175

#### A GEM-SET SILVER-GILT ICON OF CHRIST PANTOCRATOR

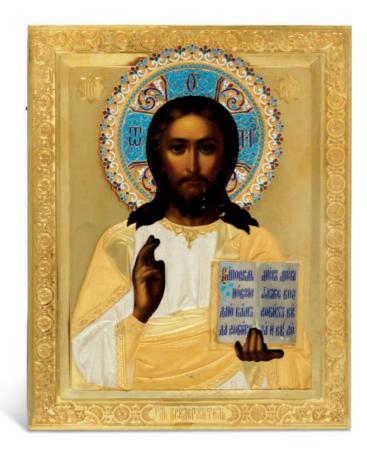
MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF KARL ARMFELT, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 15738

Of ogee arch form, centring a traditionally painted icon of Christ Pantocrator, flanked by two twisted columns, surrounded by cast scrolling foliate motifs over a stippled ground and set with cabochon garnets and a cabochon turquoise, with a wooden back, *marked on lower edge* 4 in. (10.2 cm.) high

£10,000-15,000

US\$13,000-19,000 €11,000-16,000







# A PAIR OF PARCEL-GILT SILVER CLOISONNÉ AND CHAMPLEVÉ ENAMEL WEDDING ICONS

MARK OF SERGEI ZHAROV, MOSCOW, 1899-1908

Each rectangular, the figures realistically painted, parcel-gilt vestments *repoussé* and finely chased with foliate ornaments, with varicoloured cloisonné enamel halos, the border engraved with geometric and foliate motifs, the figure of Christ holding champlevé enamel gospels, *marked throughout*; with retailer's labels of I.V. Schekleev on the reverse

8¾ x 7 in. (22 x 17.7 cm.)

2)

£12,000-18,000

US\$16,000-24,000 €14,000-20,000

# (j)

#### 177

### A SILVER-GILT CLOISONNÉ ENAMEL AND SEED-PEARL ICON OF CHRIST PANTOCRATOR

MAKER'S MARK CYRILLIC 'V.S', MOSCOW, 1899-1908

Rectangular, traditionally painted, with seed-pearl garments, the oklad enamelled with varicolour foliage with ropework scrolls, the halo and tsata similarly enamelled, the outer borders decorated with eight enamelled roundels depicting an Imperial double-headed eagle and cross, the mounts engraved with a dedication in Russian 'From Aprak / 27 July 1901 / Gatchina', marked on lower mount  $3\% \times 3$  in. (10 x 7.5 cm.)

£15,000-18,000

US\$20,000-24,000 €17,000-20,000

This icon appears to be a wedding gift from Princess Alexandra Obolenskaya (1851-1943), née Apraksina, to Grand Duchess Olga Alexandrovna (1882-1960) who married Duke Peter Alexandrovich of Oldenburg on 27 July 1901 at the Gatchina Palace. Princess Alexandra Obolenskaya was a close friend of Grand Duchess Olga Alexandrovna and a maid of honour to her mother Empress Maria Feodorovna.

Letters to Princess Alexandra Obolenskaya from Empress Maria Feodorovna and her two daughters Olga and Ksenia survived and were recently published. Alexandra is being continuosly addressed to as 'Aprak' after her maiden surname Apraksina. Depiction of the Russian double-headed eagle on enamelled roundels also suggests the imperial provenance of the present lot.



Grand Duchess Olga Alexandrovna and Duke Peter Alexandrovich of Oldenburg.

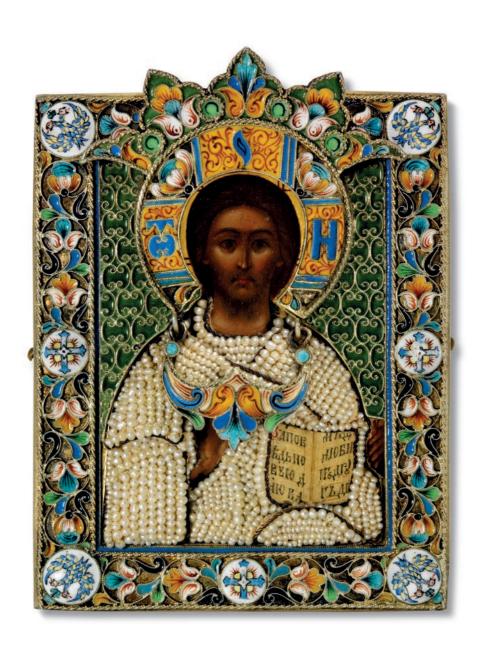






(detail of the inscription)

294







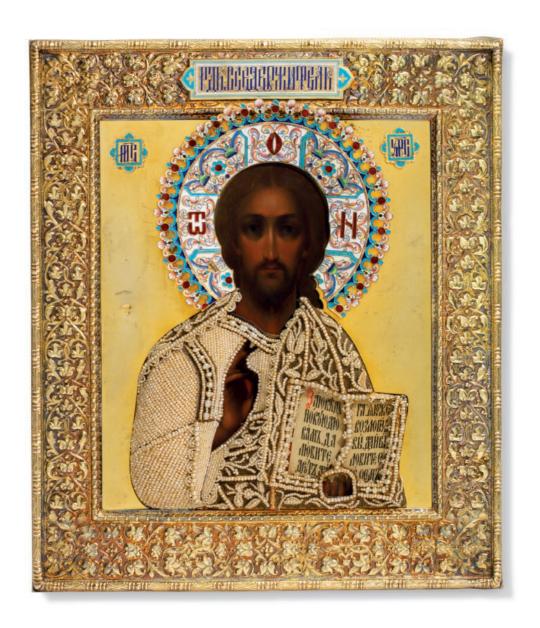
# A CLOISONNÉ AND CHAMPLEVÉ ENAMEL, PARCEL-GILT SILVER AND FILIGREE ICON OF THE MOTHER OF GOD OF KAZAN

MAKER'S MARK CYRILLIC 'SG', MOSCOW, 1899-1908

Rectangular, realistically painted, the filigree vestments simulating silk brocade, the halos cloisonné enamelled in shades of blue, green and translucent red, within a filigree silver mount and an outer reeded border, applied with a champlevé enamelled plaque, *marked throughout;* in a modern glazed wooden kyot 10½ x 8¾ in. (26.7 x 22.3 cm.)

£6,000-8,000

US\$7,900-10,000 €6,700-8,800





# A CLOISONNÉ AND CHAMPLEVÉ ENAMEL, SEED-PEARL AND SILVER-GILT ICON OF CHRIST PANTOCRATOR

MARKED D. SHELAPUTIN, WITH MAKER'S MARK CYRILLIC 'F.S', MOSCOW, 1899-1908

Rectangular, traditionally painted, with seed-pearl garments, the halo cloisonné enamelled with foliage in shades of blue, green, pink and yellow, with champlevé enamelled name plaques, the borders *repoussé* with foliate scrolls, *marked throughout, also with Moscow assay marks for 1908-1917* 12% x 10½ in. (31.5 x 26.7 cm.)

£20,000-30,000

US\$27,000-39,000 €22,000-33,000



Annie Reid Knox (1875-1958).

A prominent American politician in the early 20th century, Frank Knox (1874-1944) served as the Republican vice presidential candidate in 1936 and then as Secretary of the Navy under Franklin D. Roosevelt during the majority of World War II – Knox most famously went to Roosevelt's study in the White House in the early hours to announce that Japan had attacked Pearl Harbour, an act of war that brought the United States into the deadliest conflict in history.

Knox was born in Boston to a family of humble origins, and moved to Michigan in his early years. To help make ends meet, he peddled newspapers aged eleven and in his later years he worked odd jobs to pay his way through his studies at Alma College. However, he left in his senior year to fight in the Spanish American War (1898). He would later be awarded his bachelor of arts degree after having supplemented his studies with coursework. He married his college sweetheart Annie Reid (1875-1958) in 1898. In the next decades, Knox became a newspaper magnate as well as an active Republican supporter, becoming publisher of the Chicago Daily News in 1931.

In 1934, Knox and his wife travelled to Moscow and St Petersburg, and acquired the majority of the works of art later donated to Alma College, including a wide range of Russian works of art. He was appointed by Roosevelt as Secretary of the Navy in 1940. Unfortunately, Knox died in 1944 while still in office. His widow, Annie Reid Knox, founded the Frank Knox Memorial Fellowships programme in his honour to provide funding to students from countries in the British Commonwealth at Harvard University.





#### \*180

#### A JEWELLED AND ENAMEL MINIATURE PANAGIA

RUSSIA, 19TH CENTURY

Shaped oval, centring an enamel miniature on porcelain depicting Candlemas, within a paste-set rim and a scrolling band of rubies and emeralds, suspending a large emerald within a ruby-set border, the crown-shaped head-piece set with emeralds, rubies and pastes, *apparently unmarked* 5% in. (15 cm.) high

£3,000-5,000

US\$4,000-6,500 €3,300-5,500

#### PROVENANCE:



#### \*181



#### A GLASS GOBLET

BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, MID-18TH CENTURY

Of tapering cylindrical form, on a facetted baluster stem and a spreading foot, one side engraved with a partially gilt black Imperial double-headed eagle flanked by foliate sprays, the other engraved with the crowned cypher of Elizabeth Petrovna, apparently unmarked 8% in. (21.3 cm.) high

£4,000-6,000

US\$5,300-7,800 €4,500-6,600

#### PROVENANCE:



PROPERTY FROM THE KNOX COLLECTION OF ALMA COLLEGE, PROCEEDS TO GO TO THE ANNIE REID KNOX FUND

#### \*182



#### A SILVER-GILT BRATINA

RUSSIA, 17TH CENTURY

Of bulbous form, the rim engraved in old Russian 'Bratina belonging to a good man, drink from it for good health and joy', on a circular spreading foot, the lobed body engraved with stylised scrolling foliage, apparently unmarked

3½ in. (9 cm.) high

4.3 oz. (136 gr.)

£5,000-7,000

US\$6,600-9,100 €5,600-7,700

#### PROVENANCE:

#### \*18



#### A PARCEL-GILT SILVER IMPERIAL PRESENTATION KOVSH

PROBABLY MOSCOW, CIRCA 1701

Of traditional form with raised prow and handle, the bowl repoussé with a reserve centring an Imperial double-headed eagle with an orb and sceptre, set with a colourless hardstone in the middle, the handle engraved with an Imperial double-headed eagle, the exterior sides engraved with Old Russian dedication inscription 'By the Grace of God Great Lord Tsar and Great Prince Petr Alekseevich, Autocrat of all Great, Little and White Russia presented this kovsh to Tikhon Konstantinov, burgomaster of Yuryevets Povolzhskii for collecting customs and alcohol duties of 1,604 roubles 16 altyn and 2 dengi in 1700, and 206 roubles 10 altyn 1 denga in 1701', the finial cast as an Imperial double-headed eagle, apparently unmarked

11½ in. (29.1 cm.) wide 13.3 oz. (415 gr.) gross

£20,000-30,000

US\$27,000-39,000 €23,000-33,000

#### PROVENANCE:









#### \*184



#### A SILVER-GILT IMPERIAL PRESENTATION KOVSH

MAKER'S MARK CYRILLIC 'AO', MOSCOW, CIRCA 1750

Of traditional form with raised prow and handle, the bowl *repoussé* with a reserve centring an Imperial double-headed eagle with orb and sceptre and centring the cypher of Elizabeth I, the exterior sides chased with Cyrillic dedication 'By the Grace of God we Empress Elizabeth I, Autocrat of all Russia presented this kovsh to Ataman of the Winter Stanitsa of the Yaitskii [Ural] Voisko Andrei Mironov for his true service on 11 June 1750' within foliate cartouches, the shaped handle applied with a silver quarter-rouble from the period of Empress Elizabeth I, the finial cast and chased as an Imperial double-headed eagle, *marked on bandle* 

11% in. (30 cm.) wide 16.7 oz. (520 gr.)

£15,000-25,000

US\$20,000-33,000 €17,000-28,000

#### PROVENANCE



(detail)





#### \*185



#### A PARCEL-GILT SILVER AND NIELLO DISH

RUSSIA, 17TH CENTURY

Circular, the cavetto engraved with a gilt flower, the border engraved with scrolling flowers amidst nielloed foliage in the Turkish style, centring an escutcheon at the top, within a wirework gilt rim, apparently unmarked, engraved with Cyrillic letters 'V.F.S.T.O.' under base 8% in. (21.2 cm.) diameter

7.3 oz. (227gr.) gross

£4,000-6,000

US\$5,300-7,800 €4,500-6,600

#### PROVENANCE:

Acquired by Frank and Annie Knox in Russia in 1934.

The subtle use of a black niello background in the form of minute scrolls and foliage on the present dish, is typical of seventeenth-century Russian niello work. The technique, called Turkish niello, was originally used by Turkish silversmiths in the Kremlin workshops.

For almost identical dishes, see S.Ya. Kovarskaya, *Russian Silver of the Fourteenth to Early Twentieth Centuries from the Moscow Kremlin Reserves*, Moscow, 1984, p. 27, no. 15, and M. Hofmann, *Argenterie Russe Ancienne de la Collection Eugene Lubovitch*, Paris, 1932, pl. XV, no. 1.



 ${\tt PROPERTYFROM\,THE\,KNOX\,COLLECTION\,OF\,ALMA\,COLLEGE, PROCEEDS\,TO\,GO\,TO\,THE\,ANNIE\,REID\,KNOX\,FUND}$ 

#### \*186



#### TWO SILVER-GILT AND NIELLO CUPS

MOSCOW, 1697-1698

Each circular, on three claw and ball feet emanating from applied openwork reserves, engraved with fruiting and floral swags amidst nielloed foliage in the Turkish style, one engraved under base with initials 'PMK', both marked under base

3 in. (7.6 cm.) high

(2)

9.3 oz. (291 gr.) gross £10,000-15,000

> US\$14,000-20,000 €12,000-17,000

#### PROVENANCE:

Acquired by Frank and Annie Knox in Russia in 1934.

For an almost identical cup, see A. Odom, *Russian Silver in America: Surviving the Melting Pot*, London, 2011, p. 53, no. 30. A comparable cup from an important private French collection was sold at Christie's, London, 2 June 2014, lot 384.

#### \*187



#### A RARE SILVER-GILT ENAMEL BOWL

SOLVYCHEGODSK, LATE 17TH CENTURY

Circular, the rim enamelled overall with stylised flowers in shades of green, red, blue and yellow on white ground, within turquoise beaded borders, the cavetto of the bowl enamelled with a cockerel and flowers, the exterior side similarly decorated, the base enamelled with tulips, apparently unmarked 6 in. (15.2 cm.) diameter

£8,000-12,000

US\$11,000-16,000 €8,900-13,000

#### PROVENANCE:

Acquired by Frank and Annie Knox in Russia in 1934.

This rare bowl dates from the late 17th century which was the golden age of Solvychegodsk enamelling. A special feature of the local enamelling tradition was the white background. The contours and lines were applied in black, and the design was then painted in varicolour bright enamels. Drawings were usually based on the *lubok* prints. For comparable bowls from the Hermitage Museum, see N. V. Kalyazina, *Russian Enamels of the XII-XX Centuries from the Collection of the State Hermitage*, Leningrad, 1987, nos. 54-60.



(reverse)





#### \*188



#### A SILVER-GILT CLOISONNÉ ENAMEL KOVSH

MARK OF IVAN SALTYKOV, MOSCOW, 1899-1908

Of traditional form with a raised prow and flat handle, on an oval spreading foot, the body enamelled overall with scrolling foliage on an olive ground, the sides and the shaped flat handle similarly enamelled, all within twisted ropework borders, *marked under base* 6% in. (17 cm.) wide

£5,000-7,000

US\$6,600-9,100 €5,600-7,700

#### PROVENANCE:



 ${\tt PROPERTYFROM\,THE\,KNOX\,COLLECTION\,OF\,ALMA\,COLLEGE, PROCEEDS\,TO\,GO\,TO\,THE\,ANNIE\,REID\,KNOX\,FUND}$ 

#### \*189



#### A GEM-SET AND CLOISONNÉ ENAMEL SILVER-GILT GLASS CHARKA

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, CIRCA 1890, SCRATCHED INVENTORY NUMBER 9768

Of tapering circular form, the red glass bowl on a reeded foot, on four ball feet, decorated with silver mounts, set with cabochon garnets and amethysts within bead and wirework bands, the handle cloisonné enamelled in white, turquoise and green, inset with a cabochon amethyst, *marked under handle and base* 2% in. (6 cm.) high

£3,000-5,000

US\$4,000-6,500 €3,400-5,500

#### PROVENANCE:





PROPERTY FROM A PRIVATE SWISS COLLECTION

#### \*190



### A RARE AND LARGE SILVER-GILT CLOISONNÉ, GUILLOCHÉ AND *EN PLEIN* ENAMEL CASKET

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, OVERSTRIKING THE MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 35709



Rectangular, the hinged cover centring an *en plein* enamel panel depicting a view of the Moscow Kremlin, within a border of cloisonné enamelled geometric motifs on green and blue grounds, the body similarly enamelled with stylised mushrooms and flowerheads, the inside cover with a guilloché enamelled panel in translucent blue over engraved flowerheads, with swing handles and a hinged clasp at front, on four ball feet, interior gilt, *marked under base, also with French import mark* 5% in. (15 cm.) wide, with handles

£150,000-200,000

US\$200,000-260,000 €170.000-220.000

#### PROVENANCE:

Anonymous sale; Drouot, Paris, 28 March 1984, lot 135. Acquired at the above sale by the father of the present owner.



The celebrated craftsman Feodor Rückert was renowned for reviving traditional Russian style in enamelling. Whilst having a unique individual style, his works are reminiscent of Russian medieval and folk art which was very popular among wealthy Moscow merchants who traditionally had a more Slavic taste, and were often commissioned by Fabergé.

Recognising the quality and workmanship of Feodor Rückert's creations, the Fabergé firm retailed his works often overstriking Rückert's mark with its own. This collaboration was very successful and led to appreciation not just from the Russian clients, but also Fabergé's foreign customers who enjoyed Rückert's fine craftsmanship and high artistic quality. A comparable enamelled box with the view of Moscow Kremlin, currently part of the Royal Collection, was purchased by Grand Duchess Marie, Duchess of Saxe-Coburg-Gotha and presented to King George V in 1920 (C. de Guitaut, *Royal Fabergé*, London, 2011, pp. 150-151, no. 182).

For his works in the neo-Russian style, Rückert turned to sources of national folk art and ancient Russian patterns. Some of his works, including the present casket, demonstrate the influence of the Abramtsevo and Talashkino workshops. The stylised mushrooms and flowers on this casket resemble Russian folk motifs and capture the charm of old Russia.

It is extremely rare to find Rückert's objects decorated on the reverse of the *en plein* enamelled scene with an old Russian design. The inside cover of the present casket is counter-enamelled in translucent blue over engraved foliate motifs, which sets it apart from other comparable caskets.

LOT ESSAY



#### A SILVER-GILT CLOISONNÉ AND EN PLEIN ENAMEL GOBLET

MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917

Of bulbous form on a tapering stem and spreading foot, the body with four lobed cartouches *en plein* enamelled with a man and woman in traditional dress, a syrin and alconost, the body and foot cloisonné enamelled overall with geometric and foliate motifs on light blue ground, *marked on lip and foot* 7½ in. (19 cm.) high

£30,000-50,000

US\$40,000-65,000 €34,000-55,000



(reverse)





PROPERTY FROM A PRIVATE ENGLISH COLLECTION



#### 192

#### A SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH

MARK OF FEODOR RÜCKERT, MOSCOW, 1908-1917

Of traditional form, with raised prow and shaped handle, centring an Imperial double-headed eagle, the body enamelled overall with varicolour flowerheads and foliage on olive green ground, on a circular foot, *marked on foot rim* 4 in. (10.2 cm.) long

£3,000-5,000

US\$4,000-6,500 €3,400-5,500







### A SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, OVERSTRIKING MAKER'S MARK PROBABLY OF FEODOR RÜCKERT, MOSCOW, 1908-1917, SCRATCHED INVENTORY NUMBER 36414

Of traditional form, with a slightly raised prow and hook handle, on a tapering circular foot, the body enamelled with varicolour flowerheads, foliage and geometric motifs on a brown ground, all within corded borders, the handle similarly enamelled, *marked under base* 3½ in. (9 cm.) wide

£6,000-8,000

US\$7,900-10,000 €6,700-8,800

# A GEM-SET SILVER-GILT CLOISONNÉ AND *EN PLEIN* ENAMEL CIGARETTE CASE

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

Rectangular with rounded corners, cloisonné enamelled overall with stylised flowers and foliate motifs, the cover *en plein* enamelled with an image of a bogatyr on horseback after Victor Vasnetsov, signed with Cyrillic initials 'SS' in lower right corner, with a cabochon garnet push-piece, *marked on cover and base* 4½ in. (10.5 cm.) wide

£8,000-12,000

US\$11,000-16,000 €8,900-13,000

The *en plein* enamel miniature on the present lot is signed with the artist's initials 'SS'. The same artist's signature can be found on a casket by Feodor Rückert depicting a bandura player, currently in the Fabergé Museum collection, St Petersburg (see V. Voronchenko et. al., Fabergé Treasures of Imperial Russia, Fabergé Museum, St Petersburg, 2017, p. 261). It was suggested that these initials could belong to S. Smirnov, the enamel painter who worked until the 1920s.



(reverse)





## \*195

# A SILVER-GILT AND CLOISONNÉ ENAMEL GOBLET

MARK OF THE 20TH SILVER ARTEL, MOSCOW, 1908-1917

 $Of lobed \ cylindrical \ form, tapering \ onto \ a \ spreading \ foot, enamelled \ throughout \ with \ shaded \ varicolour$ geometric and foliate motifs within wirework borders, gilt interior, marked under base 4¾ in. (12.1 cm.) high

£6,000-8,000

US\$7,900-10,000 €6,700-8,800



### ∆19 A ∧ 6

### **∆196**

# A SILVER-GILT CLOISONNÉ AND *EN PLEIN* ENAMEL CIGARETTE CASE

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1885

Rectangular with rounded corners, the hinged cover with an *en plein* enamel plaque depicting the installation of a coastal defense battery, with a gantry crane system, within turquoise enamel bead and scrolling foliate border, amidst varicolour scrolling foliage on a gilt stippled ground, the base similarly decorated, all within wirework borders, one end with integral vesta compartment, *marked inside base, also with Austrian import mark*4½ in. (11.4 cm.) long

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£3,000-5,000

US\$3,900-6,500 €3,300-5,500

### PROVENANCE:

Acquired by the father of the previous owner in the 1970s-1980s. Property from a New York Private Collection; Christie's, New York, 16 April 2012, lot 102.



# )

### \*197

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

PROBABLY BY OVCHINNIKOV, MOSCOW, 1899-1908

Of traditional form, with a raised prow and a shaped hook handle, the body enamelled throughout with varicolour  $plique-\grave{a}-jour$  foliate motifs and two swans, centring a base  $plique-\grave{a}-jour$  enamelled with a crayfish, the rim and handle with cloisonné enamel geometric and foliate motifs, on a spreading foot, marked on foot

6 in. (15.2 cm.) wide

£7,000-10,000

US\$9,100-13,000 €7,700-11,000



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

# 198



## A PLIQUE-À-JOUR ENAMEL SILVER KOVSH

MARK OF GUSTAV KLINGERT, MOSCOW, CIRCA 1890

Of traditional form, with a raised prow and flat handle, plique-à-jour enamelled throughout with varicolour geometric and foliate motifs within twisted ropework borders, on a spreading foot, marked on handle 7% in. (19 cm.) long

£3,000-5,000

US\$4,000-6,500 €3,400-5,500



# A

## \*199

## A PAIR OF CLOISONNÉ ENAMEL SILVER-GILT BEAKERS

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, OVERSTRIKING MAKER'S MARK CYRILLIC 'AO', MOSCOW, 1908-1917

Each of tapering form, on a spreading circular foot, the body enamelled with varicolour geometric and foliate motifs in pastel shades, within ropework borders, interior gilt, *marked under base* 3½ in. (8 cm.) high

£4,000-6,000

US\$5,200-7,800 €4,400-6,600

(2)



# \*2

## \*200

# A SILVER-GILT CLOISONNÉ AND *EN PLEIN* ENAMEL BOX

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

Of compressed spherical form, the hinged cover *en plein* enamelled with a couple in traditional winter dress amongst birch trees, with a cabochon green gem thumb-piece, the sides and base cloisonné enamelled throughout with shaded varicolour geometric and foliate motifs on a gilt stippled ground, engraved with Cyrillic initials 'K.Sh' inside cover, *marked inside cover*, base and on the reverse

2% in. (7.3 cm.) diameter

£6,000-8,000

US\$7,800-10,000 €6,600-8,800



PROPERTY FROM A PRIVATE COLLECTION, FRANCE

### 201



### A SILVER-GILT AND CLOISONNÉ ENAMEL TEA SERVICE

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1899-1908

Comprising a teapot, a sugar-bowl, a cream jug, a sugar-shovel, sugar-tongs, a strainer and a lemon fork; all cloisonné enamelled with stylised scrolling foliage and flower-heads in opaque shades of blue, turquoise, pink, white and translucent red, the teapot and sugar-bowl with mother-of-pearl insulators and detachable covers, interiors gilt, all marked throughout; in the original fitted wooden case

The teapot, 6 in. (15.3 cm.) high

£30,000-40,000

US\$40,000-52,000 €34,000-44,000

### PROVENANCE:

Acquired by the grandmother of the present owner, thence by descent.









### A GROUP OF SILVER-GILT AND CLOISONNÉ ENAMEL ITEMS

VARIOUS MAKERS AND DATES, LATE 19TH / EARLY 20TH CENTURY

Comprising a cup, enamelled with stylised fishes, marked P. Ovchinnikov with Imperial warrant, Moscow, 1899-1908; a tea serving set including a lemon fork, a tea strainer, a sugar shovel, and sugar tongs, mark of Ivan Khlebnikov with Imperial warrant, Moscow, 1908-1917; two sets of six teaspoons, mark of Pavel Ovchinnikov, Moscow, 1908-1917; one set of six teaspoons, maker's mark Cyrillic 'DN', Moscow, 1899-1908; one set of five teaspoons, maker's mark Cyrillic 'DN', Moscow, 1908-1917; two salts and spoons, marked P. Ovchinnikov with Imperial warrant, Moscow, 1908-1917; and a napkin ring, apparently unmarked The cup, 2¼ in. (5.8 cm.) high

£2,000-3,000

US\$2,700-3,900 €2,300-3,300





# A SILVER-GILT AND CLOISONNÉ ENAMEL VODKA SET

MARK OF IVAN SALTYKOV, MOSCOW, 1893-1895

Comprising six cups, a flask and a tray; the flask of bulbous form on a spreading foot, the tapering detachable stopper with a knop finial, the cups tapering cylindrical with openwork handles, the tray of shaped hexagonal form, with reserves for flask and cups, all enamelled throughout with varicolour scrolling foliate motifs within turquoise beaded rims and geometric borders on a stippled ground, marked (8)

The flask, 9¾ in. (24.7 cm.) high; the tray, 11¼ in. (28.6 cm.) diameter

£12,000-18,000

US\$16,000-24,000 €14,000-20,000



## \*204



## A SILVER-GILT AND CLOISONNÉ ENAMEL BRATINA

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, MOSCOW, CIRCA 1890

Of bulbous form on a spreading foot, with a detachable cover and finial, enamelled with green, blue and red scrolling foliate and geometric motifs on a stippled ground, all within twisted ropework borders, *marked under base* 

4½ in. (11.5 cm.) high, with cover

£3,000-5,000

US\$3,900-6,500 €3,300-5,500





# A SILVER-GILT AND CLOISONNÉ ENAMEL TEA-GLASS HOLDER

MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, MOSCOW, 1886

Cylindrical, the lower body of slightly bulbous form, cloisonné enamelled with varicolour geometric and foliate motifs within twisted ropework borders, on four ball feet, with a shaped handle adorned with the head of a maiden, *marked under base* 3% in. (10 cm.) high

£4,000-6,000

US\$5,300-7,800 €4,500-6,600



PROPERTY FROM A PRIVATE FRENCH COLLECTION

# 206



# A SET OF TWELVE SILVER-GILT AND CLOISONNÉ ENAMEL SPOONS

MARK OF VASILIY ANDREEV, MOSCOW, 1899-1908

Each spoon enamelled in turquoise with scrolling wirework, within a white beaded border, the handle with a twisted stem, similarly enamelled, *marked on stems*; in the original fitted wooden case 5% in. (13.7 cm.) long (12)

£1,000-1,500

US\$1,400-2,000 €1,200-1,700

### PROVENANCE

By repute, a gift from the Russian Imperial Court to a Dutch opera singer. Acquired by the previous owner in 1968. Thence by descent to the present owner.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

# 207



# **A SILVER-GILT AND CLOISONNÉ ENAMEL TEA SERVICE** MARK OF VASILIY ANDREEV, MOSCOW, 1899-1908

Comprising a teapot, a sugar-bowl, a cream jug, a sugar-shovel, sugar-tongs, a strainer and a lemon fork; all cloisonné enamelled with stylised scrolling foliage in blue, white, translucent red, and turquoise, the teapot and sugar-bowl with mother-of-pearl insulators and detachable covers, all marked throughout; in the original fitted wooden case

The teapot, 41/4 in. (10.7 cm.) high

£10,000-15,000

US\$14,000-20,000 €12,000-17,000

(7)

By repute, a gift from the Russian Imperial Court to a Dutch opera singer. Acquired by the previous owner in 1968.

Thence by descent to the present owner.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, FRANCE



208

### A SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH

MARKED GRACHEV BROTHERS WITH IMPERIAL WARRANT, MAKER'S MARK CYRILLIC 'AP', ST PETERSBURG, 1899-1904

Of traditional form with raised prow and handle, on an ovoid foot, the bowl enamelled with varicolour foliate scrolls between strapwork and laurel borders on a stippled gilt ground, the shaped handle similarly enamelled and centring a vacant quatrefoil, the handle supported by a mythical bird's head, the finial cast as an acorn, marked under base, also with import marks 10¾ in. (27.5 cm.) wide

£8,000-12,000

US\$11,000-16,000 €8,900-13,000



(detail)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

# 209



## A SILVER-GILT AND GUILLOCHÉ ENAMEL CREAM AND SUGAR SET

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

Comprising a sugar bowl, a cream jug, a lemon fork, and sugar tongs; each guilloché enamelled in translucent red over a dash ground, within white enamel beaded bands, marked throughout, the cream jug with later import mark; in the original fitted wooden case

The sugar bowl, 3% in. (9.5 cm.) diameter (4)

£3,000-5,000

US\$4,000-6,600 €3,400-5,500



# \_ \_ \_

### A GLASS FOUR-CHAMBER LIQUOR DECANTER

BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, LATE 18TH / EARLY 19TH CENTURY

Of bulbous form, with four chambers for different spirits, each engraved in Russian 'votka', 'nalivka' [berry liquor], 'travianka' [herbal liquor], 'vinogradnoe' [wine], within a foliate wreath, the base reeded, apparently unmarked

12 in. (39.5 cm.) high

£3,000-5,000

US\$4,000-6,500 €3,400-5,500

For a comparable four-chamber liquor decanter decorated with medallions from the Kuskovo Museum, see E.V. Dolgikh, *Russian Glass of XVIII century: the Collection of the State Ceramic Museum and Kuskovo Estate*, Moscow, 1985, p. 148, no. 203.



### \*211



### A GREEN GLASS VODKA DECANTER

BY THE MALTSEV GLASS FACTORY, DYATKOVO, DESIGNED BY ELIZAVETA BEM, 1897

Rectangular, enamelled with orange and black humorous frolicking devils, inscribed with various Russian drinking sayings, with original stopper, signed in Cyrillic and dated 'ELIZ: BEM 97.', also inscribed with numeral '6' under base and stopper 9¼ in. (23.5 cm.) high

£4,000-6,000

US\$5,200-7,800 €4,500-6,600

Elizaveta Bem (1843-1914) studied at the society for the Encouragement of Artists and was awarded the Grand Gold medal in 1870 from the Academy of Fine Arts. As her brother was the director of the Maltsev Glass Factory, Bem produced designs for the factory's production. Her humorous vodka set designs were amongst those created specifically for the Maltsov Factory. The set design won her a diploma in Berlin and Paris, where Russian art was highly valued.

For a similar set, see Exhibition catalogue, *Russian Glass of the 17th-20th Centuries*, Corning Museum of Glass, 1990, p. 100, no. 54.



# )

## \*212

## SIX GREEN GLASS GOBLETS FROM A BANQUET SERVICE

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

Each ovoid, on a knopped stem over a scalloped circular foot, the lobed bowl centring the crowned initial 'A' on an ermine mantling, apparently unmarked 4½ in. (10.6 cm.) high (6)

£7,000-9,000

US\$9,100-12,000 €7,700-9,800



## \*213

## A GLASS VODKA SET

BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III (1881-1894)

Comprising a decanter and six glasses, in the Old Russian style, enamelled overall in blue, red, white and gold with geometric borders and various drinking sayings, the decanter with a detachable stopper, all marked under base

The decanter, 6 in. (15.3 cm.) high

(7)

£7,000-9,000

US\$9,200-12,000 €7,700-9,900

For a comparable design by the Imperial Glass Works, see Exhibition catalogue, *Russian Style: The Collection of the State Historical Museum*, The State Historical Museum, Moscow, 1998, illustrated and listed p. 151, nos. 347-348.



# A RARE COMMEMORATIVE CUT-GLASS GOBLET AND COVER BY THE IMPERIAL GLASS FACTORY OR BAKHMETEV GLASS FACTORY, RUSSIA, CIRCA 1814

Funnel-shaped bowl cut with fine diamond pattern, with wide gilt rim, with a circular white glass medallion

Funner-snaped bowl cut with fine diamond pattern, with wide gilt rim, with a circular white glass medallion within a gilt edge, painted with a figure of an angel blowing a trumpet and holding a laurel wreath, above a stylised map of Europe inscribed in Russian with names of cities and dates of the main battles in the Napoleonic Wars, the foot with pie-crust edge, with a detachable cover surmounted by a finial, apparently unmarked

6¾ in. (17 cm.) high, with cover

£8,000-12,000

US\$11,000-16,000 €8,900-13,000

After the victorious end of the Napoleonic Wars in 1814, the Imperial Glass Factory and the Bakhmetev Glass Factory produced a whole series of items, including tumblers, mugs and goblets, devoted to war heroes and events. They were decorated with portraits of celebrated military leaders, and allegorical scenes commemorating the victory of the Allied troops.

For a similar glass goblet with cover, see T. Malinina, *Imperial Glass Factory 18th - early 20th centuries*, St Petersburg, 2009, p. 123.



### A RED GLASS VASE

PROBABLY BY THE IMPERIAL GLASS FACTORY, ST PETERSBURG, LAST QUARTER 19TH CENTURY

Of baluster shape, red glass body decorated with gilt foliate design throughout, centring an oval reserve painted with the portrait of Grand Duchess Maria Alexandrovna (1853-1920), surmounted by a gilt crown, the reverse painted with a gilt star, on a spreading foot, *apparently unmarked* 12% in. (32.5 cm.) high

£8,000-12,000

US\$11,000-16,000 €8,900-13,000

Grand Duchess Maria Alexandrovna (1853-1920) was the only surviving daughter of Emperor Alexander II (1818-1881). She married Prince Alfred, Duke of Edinburgh (1844-1900) in 1874. She was the first and only member of the Romanov family to marry into the British Royal family.



(reverse)



Grand Duchess Maria Alexandrovna (1853-1920).





# )

## 216

# A PORCELAIN PLATE FROM THE SERVICE OF GRAND DUKE PAUL PETROVICH

BY THE ROYAL BERLIN PORCELAIN FACTORY, CIRCA 1770-1780S

Shaped circular, with a scalloped rim, the centre painted with a 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 rim, marked under base with blue underglaze sceptre mark 9% in. (24.8 cm.) diameter

£3,000-5,000

US\$3,900-6,500 €3,300-5,500

### PROVENANCE:

Anonymous sale; Christie's, London, 9 June 2009, lot 171. Acquired at the above sale by the previous owner.



# (i)

# A PORCELAIN DISH FROM THE MOSCOW SERVICE

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, CIRCA 1790

Oval, with undulating rim, the centre painted with a green oval medallion containing the gilt monogram 'PM' surmounted by the Imperial crown, within a gilt band wound round with a puce garland of flowers and surmounted by a ribbon-tied bow, the green ground border decorated with a wound puce and gilt band with an interweaved puce garland of flowers, gilt rim, marked under base with underglaze blue factory mark 10½ in. (26.7 cm.) long

£6.000-8.000

US\$7,900-10,000 €6,700-8,800

### PROVENANCE:

 $\label{eq:Galerie Popoff} Galerie Popoff; Christie's, London, 12-13 October 2009, lot 109. \\ Acquired at the above sale by the previous owner.$ 

### LITERATURE:

M. Baruch, Masterpieces of 18th century Russian porcelain from the Collection of the Popoff &  $C^{\circ}$  Gallery, Moscow, 2009, no. 159.

The present plate is part of the service ordered by Catherine II for the Pavlovsk Palace. The initials 'PM' refer to the initials of Grand Duke Paul Petrovich and his wife Maria Feodorovna. The service was called the Moscow Service as it was produced at the Gardner Porcelain Factory in the environs of Moscow. A large part of the service is housed at the Tsarskoe Selo Palace.





### A PORCELAIN IMPERIAL ARMORIAL PLATE

CHINA, GUANCHZHOU, QIANLONG PERIOD, CIRCA 1740S

Circular, the centre painted with the Imperial double-headed eagle holding a sceptre and orb, surmounted by the Imperial crown, the rim with gilt foliate scrolls, lattice design and stylised flower heads, apparently unmarked, with red inventory number of the Winter Palace 9% in. (23.2 cm.) diameter

£5,000-7,000

US\$6,600-9,100 €5,600-7,700

### PROVENANCE

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 169. Acquired at the above sale by the previous owner.

### LITERATURE:

M.Baruch, Masterpieces of 18th century Russian porcelain from the Collection of the Popoff & C° Gallery, Moscow, 2009, no. 196.

This plate originally belonged to a set of plates produced in the Guanchzhou porcelain workshops for the Russian Imperial court. This was the second porcelain service featuring Russian heraldic symbols to be produced in China, the first being a set of apothecary vessels commissioned by Peter the Great around 1720 to furnish the chemists he had recently established.

Trade relations between Russia and China developed steadily after 1727, when a trade agreement between the two nations facilitated the movement of goods across their borders. Expeditions to discover the 'secret' of Chinese porcelain were common at this time, and it is possible that this plate was one of the items brought to Russia for analysis by experts keen to unlock the secrets of Chinese porcelain production.





### A PORCELAIN IMPERIAL ARMORIAL PLATE

CHINA, CIRCA 1770-1790S

Circular, the centre painted with the Imperial double-headed eagle holding a sceptre and orb, surmounted by the Imperial crown, the outer border with an openwork lattice design and fine gilt scrolling band, the inner border painted with an intertwining dark blue ribbon and a garland of stems, leaves and multicoloured flowers, apparently unmarked

101/8 in. (25.7 cm.) diameter

£2,000-3,000

US\$2,700-3,900 €2,300-3,300

### PROVENANCE

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 168. Acquired at the above sale by the previous owner.

### LITERATURE:

 $\label{eq:masterpieces} M. Baruch, \textit{Masterpieces of 18th century Russian porcelain from the Collection of the Popoff \& C° Gallery, \\ Moscow, 2009, number 197.$ 

For a soup plate with the same decoration from the collection of the Hillwood Museum, Washington, see M. C. Ross, *Russian Porcelains*, Washington D.C., 1968, p. 411, pl. 139.



# (i)

# A PORCELAIN PLATE FROM THE DOWRY SERVICE OF GRAND DUCHESS ALEXANDRA PAVLOVNA

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF PAUL I (1796-1801)

Circular, with scalloped rim, the wide gilt border painted with twelve large pink roses and green leaves, marked under base with blue underglaze factory mark, also incised with numeral '4' 9½ in. (24 cm.) diameter

£3,000-5,000

US\$4,000-6,500 €3,400-5,500

### PROVENANCE

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 38. Acquired at the above sale by the previous owner.

### LITEDATIIDE

M. Baruch, Masterpieces of 18th century Russian porcelain from the Collection of the Popoff &  $C^\circ$  Gallery, Moscow, 2009, number 51.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, FRANCE

### 221



# TWO PORCELAIN PLATES FROM THE DOWRY SERVICE OF GRAND DUCHESS CATHERINE PAVLOVNA

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF PAUL I (1796-1801) AND ALEXANDER I (1801-1825)

Comprising a dinner and soup plate, each circular, the centres painted with a view of Glérolles Castle and Island of Saint Lazarus within gilt frame, the border painted at intervals with three pale yellow cartouches centring architectural views painted *en grisaille* on rust ground, the upper border with a band of pink roses and entwining green branches, gilt rim, the reverses inscribed 'Vue de l'Isle du Lazareth' and 'Vüe du chateau de Glérolle', *marked under base with blue underglaze factory marks, one also incised with numerals and letters* 

9½ in. (24.3 cm.) diameter, and smaller

(2)

£3,000-5,000

US\$4,000-6,500 €3,400-5,500

### PROVENANCE:

Acquired by the present owner's father-in-law, Paris, circa 1920-1930.

The Dowry Service for Grand Duchess Catherine Pavlovna (1788-1819), daughter of Paul I, was manufactured between 1799 and 1802. It is often called the Württemberg Service due to her second marriage to Wilhelm of Württemberg, following the death of her first husband, Prince Peter Friedrich Georg of Oldenburg. The service was given as a wedding present by Alexander I to his sister Catherine Pavlovna and her husband Wilhelm I, King of Württemberg (1781-1864).



# A PORCELAIN TEA AND COFFEE SERVICE

BY THE SAFRONOV PORCELAIN FACTORY, MOSCOW, 1820-1830S

Comprising a teapot, coffee pot, sugar bowl with cover, cream jug, slop bowl and six cups and saucers; finely painted with architectural views of Rome, including the Temple of Antoninus and the Roman amphitheatre, on a green ground within gilt borders, the teapot, coffee pot, cream jug and cups with scroll handles, all marked under bases with blue underglaze factory marks, some also impressed and inscribed with numerals

The coffee pot, 11¾ in. (30 cm.) high

(17)

£10,000-15,000

US\$13,000-19,000 €11,000-16,000



# )

### 223

# A PORCELAIN TAZZA FROM THE CORONATION SERVICE OF EMPEROR NICHOLAS I

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, CIRCA 1826

Circular, the centre painting with the Imperial double-headed eagle within the chain of the Order of St Andrew on an ermine-lined mantle surmounted by the Imperial crown, the border with gilt *ciselé* swans, anthemion and wreaths on a royal blue ground, on a spreading gilt foot, the base moulded with acanthus leaves, *apparently unmarked*, *incised with numeral '4' under base* 8¼ in. (21 cm.) diameter

£12,000-18,000

US\$16,000-23,000 €14,000-20,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, FRANCE

### 224



# A PORCELAIN SERVICE BY FISCHER AND MIER, BOHEMIA, AFTER 1890

DITISCILITAND WILK, DOTILIWIA, AT TER 1090

Comprising twenty-five dinner plates, twelve dessert plates, twelve soup plates, one sauce boat, four platters, two fish platters; the border painted with a black Imperial double-headed eagle within gilt borders, marked under base

The fish platter, 26 in. (66 cm.) wide

(56)

£4,000-6,000

US\$5,200-7,800 €4,400-6,600

### PROVENANCE:

Acquired by the present owner's father-in-law, Paris, circa 1920-1930.





# A GROUP OF PORCELAIN TABLEWARE FROM THE ORDINARY SERVICE, CORONATION SERVICE AND THE SERVICE OF GRAND DUKE KONSTANTIN NIKOLAEVICH

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIODS OF NICHOLAS I (1825-1855) AND ALEXANDER II (1855-1881)

Comprising a large circular serving dish and a sauceboat from the Ordinary service; a large oval serving dish, a circular serving dish, a circular tureen with cover, a sauceboat, and a covered serving plate from the service of Grand Duke Konstantin Nikolaevich; three dinner plates, a soup plate, a large oval serving dish, and a square dish from the Coronation service, all but sauceboat marked under bases with blue underglaze factory marks and green underglaze factory marks

The oval dish, 221/4 in. (56.5 cm.) wide

14)

£4,000-6,000

US\$5,300-7,900 €4,500-6,600





## **FOURTEEN PORCELAIN DESSERT PLATES FROM THE KREMLIN SERVICE** BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,

PERIOD OF NICHOLAS I (1825-1855)

Circular, painted with stylised blossoms on gilt ground with foliate sprays at intervals around the Imperial double-headed eagle and the Russian title of Nicholas I, the borders with floral and foliate sprays on gilt ground, marked under bases with underglaze blue factory marks, also with red palace inventory numbers 8½ in. (21.5 cm.) diameter (14

£6,000-8,000

US\$7,800-10,000 €6.600-8,800

#### PROVENANCE:

Anonymous sale; Christie's, New York, 24 April 2006, lot 225 (part). With A La Vieille Russie, New York.





## **FOURTEEN PORCELAIN DESSERT PLATES FROM THE KREMLIN SERVICE** BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG,

PERIOD OF NICHOLAS I (1825-1855)

Circular, painted with stylised blossoms on gilt ground with foliate sprays at intervals around the Imperial double-headed eagle and the Russian title of Nicholas I, the borders with floral and foliate sprays on gilt ground, marked under bases with underglaze blue factory marks, some also with inscribed or incised numerals; thirteen with red palace inventory numbers

8% in. (21.9 cm.) diameter (14)

£12,000-18,000

US\$16,000-23,000 €14,000-20,000

#### PROVENANCE

Anonymous sale; Sotheby's, London, 1 June 2006, lot 214 (part).



# $\widehat{\Box}$

#### 228

## A PORCELAIN DINNER PLATE FROM THE SERVICE OF THE ORDER OF ST GEORGE BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III, 1891

Circular, with a gilt scalloped rim, the centre painted with the star of the Order, the border with the cross and orange and black ribbon of the Order interlaced with foliage, marked under base with green underglaze factory mark

9 in. (23 cm.) diameter

£2,000-3,000

US\$2,700-3,900 €2,200-3,300





### A PORCELAIN BASKET FROM THE SERVICE OF THE ORDER OF ST GEORGE

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, PERIOD OF CATHERINE THE GREAT, 1770-1780S

Circular, with tapering pierced sides and undulating gilt rim, the exterior decorated with the moulded ribbon and cross of the Order and intertwined with a trailing laurel-leaf branch, the centre of the interior painted with the star of the Order, inscribed in Russian 'For Bravery and Service', the brown handles simulating twisted branches with small moulded flowers and leaves, the moulded base with gilt borders, marked under base with a blue underglaze factory mark 1034 in. (27.3 cm.) wide

£20,000-30,000

US\$27,000-39,000 €22,000-33,000





#### A PORCELAIN SOUP PLATE FROM THE SERVICE OF THE ORDER OF ST ANDREW

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, 1778-1780

Circular, the centre decorated with the star of the Order, the border with the collar and the cross of the Order, with scalloped gilt rim, marked under base with blue underglaze factory mark 9% in (24.5 cm.) diameter

£6,000-8,000

US\$7,900-10,000 €6,600-8,800





### A PORCELAIN SOUP PLATE FROM THE SERVICE OF THE ORDER OF ST ANDREW

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, 1778-1780

Circular, the centre decorated with the star of the Order, the border with the collar and the cross of the Order, with scalloped gilt rim, marked under base with blue underglaze factory mark 9% in. (24.3 cm.) diameter

£6,000-8,000

US\$7,900-10,000 €6,600-8,800

# (i)

#### \*232

### ${\tt TWO\,PORCELAIN\,BASKETS\,FROM\,THE\,SERVICE\,OF\,THE\,ORDER\,OF\,ST\,ANDREW}$

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, 1778-1780

Each oval, the pierced body embellished with the collar of the Order, with moulded handles coloured to imitate twisting branches and each with a flower, the centre painted with the star of the Order, with gilt rim, marked under base with blue underglaze factory mark 11% in. (29 cm.) long

£25,000-35,000

US\$33,000-46,000 €28,000-38,000

(2)



(detail)







# i)

#### 233

#### A PORCELAIN CUP AND SAUCER

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF CATHERINE THE GREAT (1762-1796)

The cylindrical cup centring an oval reserve with a crowned Cyrillic monogran 'NR', the cobalt blue ground decorated with gilt laurel swags entwined with foliage, the upper rim with a gilt geometric design, with an angular handle, the saucer similarly decorated, both marked under base with blue underglaze factory mark, and incised with numerals

The cup, 2% in. (6 cm.) high

(2)

£2,000-3,000

US\$2,700-3,900 €2,300-3,300





#### A PORCELAIN CUP AND SAUCER

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, FIRST QUARTER 19TH CENTURY

The cylindrical cup, painted with a portrait of Emperor Alexander I after G. Kügelgen, within a gilt rim and burgundy reserve, interior gilt, the saucer with a multi-coloured border, the centre containing gilt Imperial coat-of-arms within a square burgundy reserve and gilt rims, apparently unmarked, incised with initial 'P' under base of the cup

The cup, 2½ in. (6.2 cm.) high

£5,000-7,000

US\$6,600-9,100 €5,600-7,700

#### PROVENANCE:

Galerie Popoff; Christie's, London, 12-13 October 2009, lot 501. Acquired at the above sale by the previous owner.

#### EXHIBITED:

Moscow, State Historical Museum, *War and Peace 1812, an Exhibition from private domestic and foreign Collections*, December 2008 - March 2009, no. 324 (1).

#### LITERATURE:

A. L. Kusakin et al., Exhibition catalogue, *War and Peace 1812, an Exhibition from private domestic and foreign Collections*, Moscow, 2008, p. 202, no. 324 (1).

For a portrait of Alexander I after Gerhard Kügelgen, see D. A. Rovinskii, *Dictionary of Russian engraved Portraits*, vol. 1, St Petersburg, 1886, p. 45, no. 19.





AN ORMOLU-MOUNTED BISCUIT PORCELAIN BUST OF PAUL I
BY THE IMPERIAL PORCELAIN FACTORY, AFTER THE MODEL BY
AUGUST SPIESS. ST PETERSBURG. CIRCA 1870S

Realistically modelled, wearing a military uniform, on a column-shaped base decorated with floral swags and bands, on a gilt bronze base, apparently unmarked

20% in. (52 cm.) high, including the base

£12,000-18,000

US\$16,000-24,000 €14,000-20,000

#### PROVENANCE:

Mikhail Alexeyevich Sergeev (1888-1965), scientist and economist, one of the first commissars of the State Bank of the USSR.

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

The bust of Paul I by August Spiess was based on the portrait by Jacques-Dominique Rachette created in the 1790s, the same period when the bust of Catherine the Great was created. For the original bust by Rachette, see N.B. von Wolf (ed. V.V. Znamenov), *Imperatorskii farforovyi zavod, 1744-1904*, St Petersburg, 2008, p. 142.





## AN ORMOLU-MOUNTED BISCUIT PORCELAIN BUST OF CATHERINE THE GREAT

BY THE IMPERIAL PORCELAIN FACTORY, AFTER THE MODEL BY AUGUST SPIESS, ST PETERSBURG, CIRCA 1870S

Realistically modelled, wearing a laurel wreath in her hair, on a column-shaped base decorated with floral swags and bands, on a gilt bronze base, apparently unmarked

20% in. (52 cm.) high, including the base

£12,000-18,000

US\$16,000-24,000 €14,000-20,000

#### PROVENANCE:

Mikhail Alexeyevich Sergeev (1888-1965), scientist and economist, one of the first commissars of the State Bank of the USSR.

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

This porcelain bust was first modelled by Jacques-Dominique Rachette in 1793 and was based on the marble sculpture of Catherine the Great by Fedot Shubin, dated 1783, which is now part of the collection of the Russian Museum. As the chief model maker at the Imperial Porcelain Factory, August Spiess created a number of medallions and portraits depicting Russian emperors during the Historical period of the second half of the 19th century.

For an almost identical ormolu-mounted bust from a private collection and another comparable bust from the collection of the Omsk Museum, see E. Khmelnitskaya, *August Spiess and Imperial Porcelain Factory*, Moscow, 2012, pp 142-143, nos. 130-131.

#### A LARGE AND RARE PORCELAIN FIGURE OF THREE CHILDREN PLAYING DICE BY THE IMPERIAL PORCELAIN FACTORY, AFTER THE MODEL BY AUGUST SPIESS, ST PETERSBURG, 1868



Realistically modelled and painted as three children, two sitting by a rock and playing dice, and one standing, eating fruit, with a dog, a basket of fruit and a water jug by his feet, signed in Russian and dated 'A. Spiess 1868' on the base, also impressed with numerals '2909/2' and inscribed with a numeral '18' under base

13% in. (34 cm.) wide

£18,000-22,000

US\$24,000-29,000 €20.000-24.000

This rare and unusually large composition by August Spiess (1817-1904) is modelled after the painting by Bartolomé Murillo 'Young Boys Playing Dice' (c. 1675) from the collection of Alte Pinakothek, Munich. August Spiess was born in Germany and studied at the Academy of Arts in Berlin. It is possible that he was familiar with the painting at the Munich museum, which was also often reproduced on plaques by the Royal Porcelain Factory in Berlin.

Spiess was invited to Russia in the 1840s to work on the renovation of the halls of the Winter Palace. By 1849, he was employed as a sculptor at the Imperial Porcelain Factory, and by 1853 as a modeller. As the factory's chief modeller for almost half a century, August Spiess created a large number of figures during the Historical period of the second half of the 19th century. The works created by Spiess often depict playful children, cherubs, or mythological figures in various costumes and settings.



Bartolomé Murillo, Young Boys Playing Dice, c. 1675.





PROPERTY FROM A PRIVATE FRENCH COLLECTION

#### 238



#### A PORCELAIN FIGURE OF TWO PEASANTS

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, CIRCA 1870-1890S

Realistically modelled and painted as two newly arrived peasant men, wearing full length coats and caps, marked under base with red printed factory mark, impressed with numeral '34' 8% in. (22.5 cm.) high

£800-1,200

US\$1,100-1,600 €890-1,300

#### PROVENANCE:

Acquired by the previous owner from Wartski, London, in 1983. Thence by descent to the present owner.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

#### 239



#### A PORCELAIN TOPOGRAPHICAL PLATE

PROBABLY BY THE GARDNER PORCELAIN FACTORY, MOSCOW, FIRST HALF 19TH CENTURY

Circular, the centre painted and printed in black with a map titled in French 'Plan of a part of the city of Odessa and the location of the new lyceum', with a white border painted with floral design within two gilt borders, apparently unmarked, incised with letter 'C' under base 9½ in. (23.5 cm.) diameter

£4,000-6,000

US\$5,200-7,800 €4,400-6,600

#### PROVENANCE

With Galerie Popoff, Paris, 1973 (label under base).

Property from a Distinguished European Private Collection; Christie's, London, 30 November 2015, lot 293

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE AMERICAN WEST COAST COLLECTION



#### \*240

#### TWO PORCELAIN MILITARY PLATES

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

Each circular, one painted with officers of the Life Guard Atamanskii Regiment, the other painted with officers of the Life Guard Cuirassier Regiment of His Majesty, within a lilac border decorated with the Imperial double-headed eagle and gilt laurel and oak leaf wreath, both inscribed in Russian under base and signed in Cyrillic 'After the pain[ting] by Piratskii N. Kholshevnikov', marked under base with green underglaze and blue overglaze factory marks

9% in. (24.7 cm.) diameter £10,000-15,000 (2)

US\$14,000-20,000 €12,000-17,000

#### PROVENANCE:

Alice Moffitt Gatterdam (1924-1997) and Captain Richard Gatterdam (1919-2004). By descent to the present owner.



PROPERTY FROM A PRIVATE AMERICAN WEST COAST COLLECTION

#### \*241



#### A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III (1881-1894)

Circular, the centre painted with officers and soldiers of the 2nd Infantry Division, 5th Kaluga Regiment of Emperor Wilhelm I, 6th Libavskii Regiment of Prince Karl of Prussia, 7th Revelskii, 8th Estliandskii Regiments and 2nd Artillery Brigade, within gilt border impressed with gilt *ciselé* Imperial doubleheaded eagle and laurel and oak leaf wreath, inscribed in Russian under base 'After the pain:[ting] by Charlemagne', signed in Cyrillic 'A. Mironov', *marked under base with green underglaze factory mark* 9% in. (24.8 cm.) diameter

£8,000-12,000

US\$11,000-16,000 €8,900-13,000

#### PROVENANCE:

Alice Moffitt Gatterdam (1924-1997) and Captain Richard Gatterdam (1919-2004). By descent to the present owner.



#### A PORCELAIN MILITARY PLATE

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

Circular, the centre painted with officers of the Life Guard Izmailovskii Regiment, within a lilac border decorated with the Imperial double-headed eagle and gilt laurel and oak leaf wreath, inscribed in Russian under base, signed in Cyrillic 'After the pain.[ting] by Piratskii A. Kirsanov', marked under base with green underglaze and blue overglaze factory marks

9% in. (24.5 cm.) diameter

£8,000-12,000

US\$11,000-16,000 €8,800-13,000





### A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG PERIOD OF ALEXANDER II, 1871

Circular, the centre painted with officers of the 3rd Guard and Grenadier Artillery Brigade, within a lilac border decorated with the Imperial double-headed eagle and gilt laurel and oak leaf wreath, inscribed in Russian under base, signed in Cyrillic and dated 'After the pain[ting] by Piratskii A. Mironov. 71.', marked under base with green underglaze and blue overglaze factory marks 9¾ in. (24.7 cm.) diameter

£8,000-12,000

US\$11,000-16,000 €8,800-13,000





#### A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER II, 1877

Circular, the centre painted with officers of the Preobrajenskii Regiment, within gilt border impressed with gilt *ciselé* Imperial double-headed eagle and laurel and oak leaf wreath, inscribed in Russian under base, signed in Cyrillic and dated 'After the pain.[ting] by Balashev A. Mironov 1877.', *marked under base with green underglaze factory mark* 9¾ in. (24.7 cm.) diameter

£10,000-15,000

US\$14,000-20,000 €11,000-16,000





#### A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III, 1887

Circular, the centre painted with officers and soldiers of the 35th Infantry Division with artillery, 137th Nijinskii Infantry Regiment, 138th Bolkhovskii Infantry Regiment, 139th Morshanskii Infantry Regiment, 140th Zaraiskii Infantry Regiment, 35th Artillery Brigade, within gilt border impressed with gilt *ciselé* Imperial double-headed eagle and laurel and oak leaf wreath, inscribed in Russian under base 'After the pain.[ting] by Charlemagne', signed in Cyrillic and dated 'A. Kirsanov 1887', *marked under base with green underglaze factory mark* 

9% in. (24.3 cm.) diameter

£10,000-15,000

US\$14,000-20,000 €11,000-16,000



#### A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, 1830

Circular, the centre painted with an officer and a soldier of the Pavlovskii Guard Regiment, within a gilt border, with gilt *ciselé* Imperial eagles and military trophies, inscribed in French under the base, signed in Cyrillic and dated 'N. Yakovlev. 1830.', *marked under base with blue overglaze factory mark* 9% in. (23.8 cm.) diameter

£25,000-35,000

US\$33,000-46,000 €28,000-38,000





#### A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, 1840

Circular, the centre painted with officers of the Horse Guard Regiment, within a gilt border, with gilt *ciselé* Imperial eagles and military trophies, inscribed in French under the base, signed in Cyrillic and dated 'S. Daladugin. 1840.', *marked under base with blue underglaze factory mark* 9 3/8 in. (23.8 cm.) diameter

£20,000-30,000

US\$27,000-39,000 €23,000-33,000



#### \*248

#### A PORCELAIN MILITARY PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS I, 1843

Circular, the centre painted with soldiers and officers of the Artillery division, within a green border decorated with gilt *ciselé* military trophies and Imperial double-headed eagles, inscribed in Russian under base, signed in Cyrillic and dated 'S. Daladugin. 1843', *marked under base with blue underglaze factory mark* 9% in. (24 cm.) diameter

£10,000-15,000

US\$14,000-20,000 €11,000-16,000



# (i)

#### 249

### AN ENAMEL SILVER POCKET WATCH

TISSOT & FILS, SWITZERLAND, CIRCA 1904

Circular, the hinged cover applied with a silver crowned monogram 'HJN' within an enamelled Russian inscription 'From the Officers of the Life Guard Volynskii R.[egiment] 1891-1904', the reverse applied with a silver-gilt star of the Order of St Andrew the First Called, underneath a banner inscribed in Russian 'For Tashkisen 19 December 1877', with a silver chain, *marked throughout* 

2% in. (5.9 cm.) diameter

£2,000-3,000

US\$2,700-3,900 €2,300-3,300



(reverse)



Tsesarevich Alexei (1904-1918).

# (i)

#### 250

# A RARE CHILD'S MITRE [GRENADERKA] OF THE LIFE GUARDS PAVLOVSKI REGIMENT ST PETERSBURG, CIRCA 1900, THE STAR OF ST ANDREW WITH AN ASSAY MARK OF 1899-1904

The gilded front plaque depicting a stylised Imperial double-headed eagle applied with a silver St Andrew star, surmounted by a silver distinction plaque inscribed in Russian 'For Gorni Dubniak, October 12, 1877', marked on star

91/4 in. (23.2 cm.) high

£10.000-15.000

US\$14,000-20,000 €11,000-16,000

In the late 19th century, the only Grand Dukes enlisted at birth into the Life Guard Pavlovski Regiment were Tsarevich Alexander Alexandrovich (future Alexander III, 1845-1894), his brother Grand Duke Pavel Alexandrovich (1860-1919), Tsarevich Nicholas Alexandrovich (future Nicholas II, 1868-1918) and his son Tsarevich Aleksei (1904-1918).

By repute, the present child's mitre [grenaderka] belonged to Tsarevich Aleksei Nikolaevich (1904-1918), the only son of Emperor Nicholas II and his wife Empress Alexandra Feodorovna.

Another child's mitre belonging to Tsarevich Aleksei is also part of the collection of the Artillery Museum in St Petersburg.



Officers of the Pavlovskii Regiment.





#### A LARGE COLLECTION OF POSTCARDS DEPICTING THE RUSSIAN ARMY AND NAVY

Comprising more than 600 postcards depicting the Russian army in peacetime, during the Russo-Japanese war, the First World War, and the Civil War and ships of the Russian navy (battleships, submarines, icebreakers); together with Russian badges, including a silver badge of the Elizavetgrad Cavalry school, Ekaterinoslav 1908-1917, numbered 1540, a Mikhail Artillery school by Kortman, a badge for the Moscow Imperial Lyceum, a bronze badge of a medical officer, a bronze badge for the Corps des Pages, a large silver medal for Zeal (period of Nicholas II), a bronze badge of the Imperial Moscow Engineering Academy, Jubilee badge of the Navy Cadet Corps in silver and enamelled by Eduard, a bronze badge of the Navy Cadet Corps, a badge for the Navy artillery officer graduate, nine other badges and eleven Russian shoulder boards

£5,000-7,000

US\$6,600-9,100 €5,600-7,700



# TWO EMBROIDERED KOKOSHNIKI RUSSIA, 19TH CENTURY

 $Both \ with \ an \ extended \ rear \ flap, embroidered \ with \ metal \ thread, one \ also \ embellished \ with \ beads \ and$ pastes

7½ in. (19 cm.) wide, and smaller

(2)

£500-1,500

US\$660-2,000 €550-1,600

#### PROPERTY FROM A PRIVATE FRENCH COLLECTION



Peter I Alekseevich (tsar of Russia 1682-1723) and Ivan V Alekseevich (co-tsar of Russia 1682-96) with the regent tsarevna Sofiia Alekseevna.

Document in Russian ('Gramota') in favour of stol'nik Ivan Feodorovich Nelidov, rewarding him for his services and courage, giving details of these services during the reigns of tsars Aleksei Mikhailovich, Feodor III Alekseevich and the current monarchs, then entering details of the grants of lands, detailing locations, villages, forests etc., and other gifts, the text below a elaborate headpiece with the doubleheaded eagle within scrolling foliage, and the initial 'B' in the left margin with further scrolling foliage descending the page, all in gilt, the text opening with two lines in gilt script followed by 67 lines in black semi-uncial script incorporating four further lines in gold, dated Moscow 8 March 1689 (7197) and authenticated by the d'iak Boris Mikhailov, within a ruled border, further inscribed lower left by the scribe, on two conjoined folio sheets of paper attached to protective embroidered silk appending a wax seal, the reverse with an inscription repeating the heading, 26 x 17½ in. (66 x 44.5 cm.)

£8,000-12,000

US\$11,000-16,000 €8,900-13,000

Feodor III (ruled 1676-1682), Ivan V and Sofiia were children of their father Aleksei Mikhailovich's first marriage to Maria Ilichina Miloslavskaia. Feodor's early, unexpected death left the throne empty without a named successor. Peter, his father's son by his second marriage to Natalia Naryshkina, was elected his successor by the Zemskyi Sobor, but the Miloslavsky and the Streltsy insisted the crippled and blind older half-brother should be co-tsar with the strong-minded Tsarevna Sofia as regent. In September/ October 1689 Peter, aged 17, ousted the regent imprisoning her in the Novodevichi monastery, and ruling with his half-brother until the latter's death in January 1696 leaving Peter to rule alone.

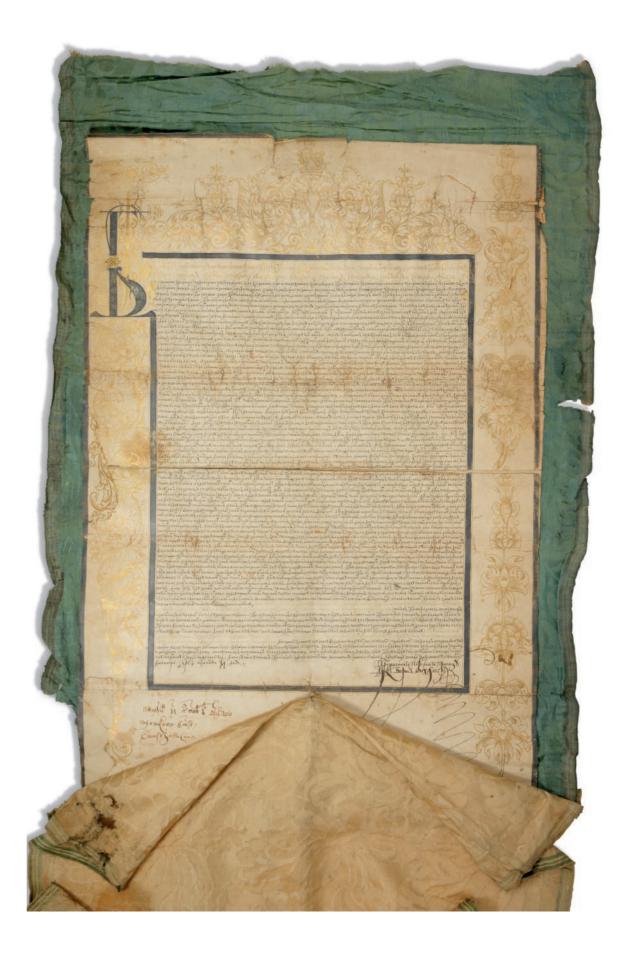
I.F. Nelidov, a member of an old family recorded from the 14th century, had taken part in the Polish war of 1654-56 and in the Turkish campaigns, being twice wounded, and promoted stol'nik and polkovnik in 1686.







(front)





PROPERTY FROM A PRIVATE FRENCH COLLECTION

#### 254



#### FOUR SILVER CHARKI VARIOUS MAKERS, MOSCOW, 18TH CENTURY

Each with various repoussé, chased and engraved decorations, one with a handle, all marked under base 1% in. (4.4 cm.) high, and smaller 5 oz. (157 gr.)

£1,000-1,500

US\$1,400-2,000 €1,200-1,700

#### PROVENANCE:

Acquired by the previous owner in 1972-1973. Thence by descent to the present owner.





#### TWO PARCEL-GILT SILVER AND NIELLO SNUFF BOXES

BOTH, MAKER'S MARK CYRILLIC 'OB', MOSCOW, CIRCA 1830

Each rectangular, one depicting the Monument to Minin and Pozharsky within laurel wreath, the other depicting Nicholas I on horseback in a cityscape, the base nielloed with military trophies, all on gilt stippled ground, interior gilt, each marked inside cover and base, one also with French import marks 3% in. (8.6 cm.) wide, and smaller

6.9 oz. (217.5 gr.) gross (2)

£4,000-6,000

US\$5,300-7,800 €4,400-6,600



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, FRANCE

TWO SILVER BEAKERS AND A SILVER BOWL

#### 256



THE COVERED BEAKER, MARK OF GAVRIIL SEREBRENIKOV, MOSCOW 1755; THE OTHER BEAKER, MARK OF PROKOFII DAVYDOV, MOSCOW, SECOND HALF 18TH CENTURY;

THE BOWL, MARK OF ANDREI IVANOV, MOSCOW, 1759

The covered beaker, cylindrical, the body repoussé and chased with rocaille motifs, the cover similarly decorated, applied with a bud finial, marked under base and on cover, also with import marks; the other beaker, cylindrical, the body repoussé and chased with two allegorical men, within floral motifs, marked under base; the bowl, circular on spreading foot, the lobed body chased with rocaille border, marked under base

The covered beaker, 9 in. (23 cm.) high, and smaller 26.3 oz. (789 gr.)

£3,000-5,000

US\$3,900-6,500 €3,300-5,500

#### PROVENANCE

The bowl, acquired by the present owner's father-in-law, Paris, circa 1920-1930.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, FRANCE

#### 257



# A PARCEL-GILT SILVER CHALICE AND TWO COVERED CUPS

THE CHALICE, MARK OF MIKHAIL KLUSHIN, MOSCOW, FIRST HALF 18TH CENTURY; ONE CUP, MARK OF PETR SEMENOV, MOSCOW, SECOND HALF 18TH CENTURY

The chalice, the ovoid bowl on conforming pedestal foot, the body decorated with a scrolling foliage fretwork cage around three cast and chased reserves depicting an allegorical couple and a putto, the foot similarly decorated, marked on rim, stem and foot; the cups, each with a shaped lobed bowl on conforming pedestal foot, all over repoussé and chased with rocaille motifs, the stem cast as a figure of a man, one with an associated detachable cover with a ball finial, the other cover with the finial as an allegorical man, the cup with an associated cover marked on rim, foot and cover

13½ in. (34.5 cm.) high, and smaller 33.4 oz. (1,040 gr.)

(3)

£5,000-7,000

US\$6,600-9,100 €5,600-7,700



# 258



# A SILVER-MOUNTED COCONUT EWER AND BRATINA

THE EWER, MAKER'S MARK CYRILLIC 'YA.A', ST PETERSBURG, EARLY 19TH CENTURY; THE BRATINA, RUSSIA, MID-17TH CENTURY

The ewer, on a raised circular foot, the coconut body mounted with a tapering stem cast and chased as laurel leaves, with wood scroll handle and flared lip, *marked on base and upper rim;* the bratina, ovoid coconut body mounted in a circular foot, secured by three hinged foliate straps, the upper rim engraved in Russian '[This] bratina [belongs to] Count Lev Aleksandrovich Shliakhovchevskii', *apparently unmarked* 7¼ in. (18.5 cm.) high, and smaller (2

£4,000-6,000

US\$5,300-7,800 €4,500-6,600



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, FRANCE

#### 259



#### TWO PARCEL-GILT SILVER BEAKERS AND A TANKARD

ONE BEAKER, MAKER'S MARKS CYRILLIC 'GK', RUSSIA, EARLY 19TH CENTURY; THE OTHER BEAKER, MAKER'S MARK 'FG', ST PETERSBURG, 1856; THE TANKARD, MAKER'S MARK CYRILLIC 'V.S.', MOSCOW, 1856

The beakers, each of slightly tapering cylindrical form, with gilt interiors, one applied with classical vignettes within octagonal and oval cartouches, both marked under base; the tankard, of bulbous form, repoussé and chased with arabesque strapwork, centring vacant reserves, the trompe l'oeil handle formed as a tree branch, the cover surmounted by a pear-shaped finial, marked under base and inside cover, also with Dutch import mark

7½ in. (18 cm.) high, and smaller 25.6 oz. (748 gr.)

(3)

£3,000-5,000

US\$3,900-6,500 €3,300-5,500

#### PROVENANCE

The tankard, acquired by the present owner's father-in-law, Paris, circa 1920-1930.



#### 260



TWO NIELLO AND SILVER -GILT ÉTUIS, A SCENT BOTTLE AND A HORN MOUNT THE ÉTUIS, RUSSIA, LATE 18TH CENTURY; THE SCENT BOTTLE, MARK OF AFANASII AND STEPAN POPOV, VELIKII USTIUG, CIRCA 1760; THE HORN MOUNT, GEORGIA, LATE 19TH CENTURY

The *étuis*, one nielloed with architectural views on gilt stippled ground, the other nielloed with ribbon garlands on gilt chevron ground, *both with indistinct maker's marks, one also with import marks*; the scent bottle, nielloed with pastoral figures within *rocaille* borders, the sides nielloed with floral garlands on gilt stippled ground, the cover on a chain, *marked under base*; the horn mount shaped as a mythological animal's head, nielloed with geometric and scrolling foliate motifs on gilt stippled ground, the eyes set with turquoise, *apparently unmarked* 

7¼ in. (18.5 cm.) long, and smaller 6.1 oz. (190 gr.) gross

(4)

£2,000-3,000

US\$2,600-3,900 €2,200-3,300



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, FRANCE

#### 261



# A SILVER-GILT TWO-HANDLED CUP AND A SILVER KOVSH

THE CUP, MAKER'S MARK INDISTINCT, ST PETERSBURG, FIRST HALF 19TH CENTURY; THE KOVSH, RUSSIA, CIRCA 1890

The cup, circular, the handles cast and chased as phoenixes forming a stem, on a circular foot, the front engraved with Cyrillic monogram 'MP' beneath a crown for Grand Duchess Maria Pavlovna of Russia (1786–1859), marked under base and rim; the kovsh, of traditional form with raised prow, the polished body with beaded border, the handle set with a rouble from the period of Emperor Alexander III dated 1883, apparently unmarked, with French import marks

The kovsh, 4¾ in. (12 cm.) long, and smaller 6.36 oz. (198 gr.)

(2)

£1,500-2,500

US\$2,000-3,300 €1,700-2,800



# A SILVER-GILT IMPERIAL PRESENTATION KOVSH

MARK OF IVAN FROLOV, MOSCOW, CIRCA 1789

Of traditional form with raised prow and handle, the bowl repoussé with a circular reserve centring an Imperial double-headed eagle with the orb and sceptre, the exterior sides chased with Russian dedication inscription 'By the Grace of God we the great Lord Tsars and Grand Princes loann Alekseevich and Petr Alekseevich, Autocrats of all Great, Little and White Russia on 15 February 196 [1688] presented this kovsh to the Kazan exchequer chief Sava Shaposhnikov for the increase in taxes to the treasury for the year 194 [1686] of 51 rouble 5 altyn and 1 den'ga compared to 940 roubles 32 altyn and 5 den'ga in the year 193 [1685]', within engraved foliate cartouches, the shaped handle surmounted by an Imperial crown and centring the monogram of Grand Princes Ioann Alekseevich and Petr Alekseevich within densely cast and chased rocaille, the front engraved with portraits of Grand Princes Ioann Alekseevich and Petr Alekseevich in profile within a rocaille cartouche, marked on base

13½ in. (34.5 cm.) wide 20.25 oz. (629.8 gr.)

£18,000-22,000

US\$24,000-29,000 €20,000-24,000

The present kovsh belongs to a number of the so-called 'restored' kovshi made in the second half of the eighteenth century, when descendants of the recipients were allowed to reproduce their parents' lost or damaged Imperial gifts. Therefore, such kovshi often bear 18th century silversmith makers' marks with the 17th century presentation inscription, which were engraved on the original presented kovshi.

The above shows how such presentation kovshi were regarded as very important and highly valuable family relics. A number of similar kovshi is currently in the collection of the State Historical Museum, Moscow (M. Postnikova-Loseva, Russkie Serebrianie i Zolotie Kovshi, Moscow, 1953, pl. 23-24).





(detail)







# A PARCEL-GILT SILVER AND NIELLO CARTOGRAPHIC BOX

MARK OF FEODOR BUSHKOVSKII, VELIKII USTIUG, 1822

Rectangular with cut corners, the hinged cover with a niello panoramic view of Velikii Ustiug seen from the left bank of the river Sukhona, with a Russian descriptive banner above, the reverse nielloed with a map of the Vologda region on stippled gilt ground, with keys, scale and distance chart, the sides with coat-of-arms of Vologda region, bright-cut rims on the cover and sides, gilt interior, marked inside base and on rim

3½ in. (9 cm.) long 6.2 oz. (193 gr.) gross

£8,000-12,000

US\$11,000-16,000 €8,900-13,000

#### PROVENANCE

Anonymous sale; Christie's, London, 9 June 2009, lot 138. Acquired at the above sale by the previous owner.

For comparable silver-gilt and niello cartographic cases, see A. von Solodkov, *Russian Gold and Silver*, Fribourg, 1981, pp. 106-107, nos. 116-120.





# \*264



# A PARCEL-GILT SILVER AND NIELLO CARTOGRAPHIC BOX

MARK OF FEODOR BUSHKOVSKII, VELIKII USTIUG, 1828

Circular, the detachable cover nielloed with a map of the Vologda region on stippled gilt ground, the base nielloed with the table of statistics listing the number of people of various professions in Vologda, the sides with coat-of-arms of Vologda region, gilt interior, marked inside cover and base 3% in. (9.2 cm.) diameter 4.7 oz. (147 gr.) gross

£10,000-15,000

US\$14,000-20,000 €11,000-16,000



(reverse)



# (i)

# 265

# A PARCEL-GILT SILVER AND NIELLO BONBONNIÈRE

MAKER'S MARK'M.B', RUSSIA, LATE 18TH / EARLY 19TH CENTURY

Circular, the cover nielloed with an image of the equestrian monument of Peter the Great after Falconet, the reverse with a trophy of arms, the rim of the base engraved with Cyrillic initials 'A. I. S.', interior gilt,  $marked\ inside\ base$ 

3% in. (8.6 cm.) diameter 3.7 oz. (116 gr.) gross

£2,000-3,000

US\$2,600-3,900 €2,200-3,300

## PROVENANCE:

Anonymous sale; Christie's, London, 9 June 2009, lot 140. Acquired at the above sale by the previous owner.





# TWO SILVER-GILT BONBONNIÈRES

BOTH, RUSSIA, LATE 18TH / EARLY 19TH CENTURY

The larger bonbonnière, the detachable cover set with a medallion depicting Catherine II in profile, signed in Russian 'Timofey Ivanov', the base engraved with a trophy of arms, marked inside cover and base with Moscow town mark; the other, the detachable cover and base set with medallions, the cover depicting a profile of Catherine the Great, the base commemorating peace with The Treaty of Kuchuk-Kainardji between the Russian Empire and Ottoman Empire in July 1774, signed in Russian 'Timofey Ivanov', marked inside cover and base with maker's mark 'FS', also with French import marks 3% in. (9.8 cm.) diameter, and smaller

14.7 oz. (457 gr.) (2)

£3,000-5,000

US\$4,000-6,500 €3,400-5,500

# PROVENANCE:

Galerie Popoff; Christie's, London, 12-13 October 2009, lots 401 and 402. Acquired at the above sale by the previous owner.



# $\hat{i}$

# 267

# TWO SILVER-GILT AND NIELLO CHALICES, A CUP AND A SET OF TWELVE SPOONS VARIOUS MAKERS AND DATES, RUSSIA, 19TH CENTURY

Both chalices, of baluster form, on a rectangular and circular bases, the sides nielloed with pastoral scenes, one, mark of Ivan Kaltykov, Moscow, 1836, the other, Moscow, 1831; the cup, circular, nielloed with architectural views, with a scroll handle, maker's mark Cyrillic 'VA', Kaluga, 1803; the spoons, each bowl nielloed with views of Moscow landmarks, with spiral stems and knopped finials, maker's mark Cyrillic 'AS', Moscow, second half 19th century, in the original case stamped in Russian 'Sazikov'
The chalice, 3½ in. (8.5 cm.) high, and smaller
14.8 oz. (461 gr.) gross (15)

£4,000-6,000

US\$5,300-7,800 €4,500-6,600



# A SET OF SIX PARCEL-GILT SILVER AND NIELLO GOBLETS

MOSCOW, LATE 19TH CENTURY

Each with flared lip, on a circular foot, nielloed with scrolling foliage, decorated with cartouches depicting a city view on one side, the other side with a view of Hagia Sophia in Constantinople, *marked on bases and rims* 

5 in. (12.7 cm.)high 29.02 oz. (902.7 gr.) gross

(6)

£3,000-5,000

US\$3,900-6,500 €3,300-5,500

#### PROVENANCE

Property from the Collections of Lily & Edmond J. Safra; Sotheby's, New York, 3-4 November 2005, lot 73.



# \*269



# A PORCELAIN VASE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1917

Of cylindrical form with a tapering lip, the upper border painted with flowers and foliage in cobalt blue, green and pink, *marked under base with green underglaze factory mark* 8 in. (20.4 cm.) high

£7,000-9,000

US\$9,100-12,000 €7,700-9,800





A LARGE PORCELAIN VASE
BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1903

Of tapering bulbous form, decorated with pink chrysanthemums throughout, and centring two white pâte sur pâte flowerheads, on a pale green ground, marked under base with green underglaze factory mark, also incised with numeral '82' 21% in. (54.8 cm.) high

£25,000-35,000

US\$33,000-45,000 €28,000-38,000



# A SOVIET PORCELAIN CUP AND SAUCER

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III AND NICHOLAS II, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1922

After the design by Rudolf Vilde, the cup painted with a floral design in yellow, red, pink and black, also painted with leaves on the interior, within black rims, the saucer similarly decorated, marked under bases with green underglaze Imperial Porcelain factory marks, also with blue overglaze hammer, sickle and cog, and the date '1922', also inscribed with numerals '77/10' and '77/17'

The cup, 2½ in. (6.5 cm.) high

£2,000-3,000

US\$2.700-3.900 €2,300-3,300

Acquired by the grandparents of the present owner in the 1950s.





# A SOVIET PORCELAIN FIGURE OF A WOMAN WITH A BROKEN JUG

BY THE STATE PORCELAIN FACTORY, LENINGRAD, 1926

After the model by Stepan Pimenov, realistically modelled and painted as a seated lady in a light blue sarafan, holding a handkerchief, with a broken jug on the ground, marked under base with green underglaze hammer, sickle and cog and date '1926', signed in Cyrillic 'E.Yakimovskaya'
7½ in. (19 cm.) high

£3,000-5,000

US\$4,000-6,500 €3,400-5,500

First produced by the Imperial Porcelain Factory between 1817 and 1820, this model returned to production in the 1920s. For more information and comparable figures, see T.N. Nosovich, I.P. Popova, *Gosudarstvennyi Farforovyi Zavod, 1904-1944*, St Petersburg, 2005, p. 608.





# A SOVIET PROPAGANDA PORCELAIN PLATE 'THE EMBLEMS'

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1919

After the design by Vladimir Lebedev, the centre painted with a stylised blue hammer and sickle, within an outer blue rim, marked under base with a masked Imperial Factory mark and blue overglaze hammer, sickle and cog, and the date '1919.'
8½ in. (21.7 cm.) diameter

£7,000-9,000

US\$9,200-12,000 €7.800-9.900

For a comparable plate, see T. Kudryartseva, *Circling the Square, Avant-garde Porcelain from Revolutionary Russia*, London, 2004, p. 108, no. 66.





# A SOVIET PROPAGANDA PORCELAIN PLATE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1921

After the design by Alexandra Shchekotikhina-Pototskaya, the centre painted with yellow and purple books, a partially gilt hammer and a sickle, with an inscription in Russian 'Knowledge Breaks The Chains of Slavery / 1921', the border further inscribed in Russian 'The State Publishing House' amongst scattered leaves, marked under base with a masked Imperial Factory mark and blue overglaze hammer, sickle and cog, and the date '1921.'

9% in. (23.7 cm.) diameter

£10,000-15,000

US\$14,000-20,000 €12,000-17,000

For a comparable plate, see E. Sametskaya, Sovetskii Agitatsionyi Farfor, Moscow, 2004, p. 373, no. 4 [22].

# 275 A RA

# A RARE SOVIET PROPAGANDA PORCELAIN PLATTER

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF ALEXANDER III, 1893, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1921

After the design by Rudolf Vilde, painted by Ekaterina Yakimovskaya, the centre finely painted with a figure of an angel, with a stylised halo shaped as a red star, carrying a red banner inscribed in Russian 'To Save the Revolution To Help the Famine Victims', and holding a gilt hammer and sickle, flying above an industrial landscape, the cobalt blue border with a gilt inscription in Russian 'Workers of the World Unite', within gilt rims, marked under base with green underglaze Imperial Porcelain factory mark and blue overglaze hammer, sickle and cog, and the date '1921', also with Cyrillic initials 'EYa' for Ekaterina Yakimovskaya 14½ in. (35.8 cm.) diameter

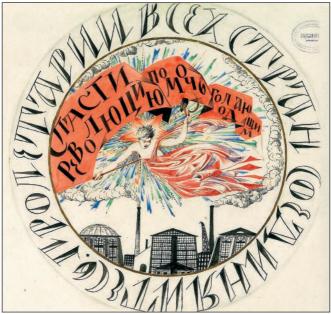
£20,000-30,000

US\$27,000-39,000 €23.000-33.000

This rare platter is one of the most important and striking works by Rudolf Vilde, commemorating the Volga famine of 1921. Artists from the State Porcelain Factory planned an auction in order to raise money for the famine victims, and Vilde designed two platters dedicated to this subject. The other platter has a similar cobalt blue border, but depicts a soldier warding off the figure of Death (see E. Sametskaya, *Sovetskii Agitatsionyi Farfor*, Moscow, 2004, p. 92, no. 10 [18]).

The State Porcelain Factory archives indicate that five platters called 'To the Famine Victims' after the design by Rudolf Vilde were produced in 1921. For an almost identical platter from the collection of the Kuskovo Museum, as well as the original design for the platter, see Exhibition Catalogue, *Rudolf Vilde. Porcelain. Glass. Drawings*, St Petersburg, 2018, pp. 42, 146. For another version of this platter but with white border instead of cobalt blue, see E. Sametskaya, *Sovetskii Agitatsionyi Farfor*, Moscow, 2004, p. 92, no. 9 [17].

We are grateful to Vladimir Levshenkov for his assistance with the research of the present lot.



Design for the present lot.





# A SOVIET PROPAGANDA PORCELAIN PLATE

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

After the design by Gavril Sudarchikov, the centre painted with gilt hammer, sickle and pincers, and the inscription in Russian 'Workers of the World Unite', the border painted with varicolour floral garlands, marked under base with a masked Imperial Factory mark and blue overglaze hammer, sickle and cog, and the date '1920.'

8½ in. (21.6 cm.) diameter

£6,000-8,000

US\$7.900-10.000 €6,700-8,800

For a comparable plate, see Exhibition Catalogue, Soviet Ceramics, The Sandretti Collection of 20th century Russian Art, Formia, 2004, p. 31, no. 31.





# A SOVIET PROPAGANDA PORCELAIN PLATE FROM THE $\mathit{INDUSTRIAL}$ SERVICE

BY THE STATE PORCELAIN FACTORY, LENINGRAD, 1926

After the design by Mikhail Adamovich, the border painted with various tools and factory chimneys, centring a red star with a hammer and sickle at the top, with a black and red rim, marked under base with a blue underglaze hammer, sickle and cog
7¼ in. (18.2 cm.) diameter

£5,000-7,000

US\$6,600-9,100 €5,600-7,700

For a comparable plate and others items from the *Industrial* service, see E. Sametskaya, *Sovetskii Agitatsionyi Farfor*, Moscow, 2004, p. 50, no. 25 [31].



PROPERTY OF A LADY



# \*278

# A SOVIET SUPREMATIST PORCELAIN PART TEA SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1923

After the design by Alexander Gromov, comprising a cream jug with a detachable cover, and three cups and saucers; all painted with Suprematist compositions in black, red, green, yellow, and grey on white ground, with black scroll handles, saucers marked with green underglaze Imperial Porcelain Factory marks and black overglaze hammer, sickle and cog, also inscribed '1923/543' (one mark partially erased), the cups and cream jug marked with green underglaze hammer, sickle and cog, and inscribed in black '1923 / 543/7,9,10,20' respectively

The cream jug, 5% in. (14.3 cm.) high

(7)

£15,000-25,000

US\$20,000-33,000 €17,000-28,000



# PROVENANCE:

Anonymous sale; Sotheby's Parke Bernet, New York, 21 May 1981, lot 651. Acquired from the above by the previous owner. Thence by descent to the present owner.

The State Porcelain Factory archives indicate that a Suprematist service by Alexander Gromov was produced in 1923 and entered under inventory number '543'. The style of the present service is comparable to another tea set produced by Alexander Gromov in 1923, which was sold at Sotheby's, London, 8 June 2011, lot 612.

We are grateful to Vladimir Levshenkov for his assistance with the research of the present lot.





# A SOVIET SUPREMATIST PORCELAIN CUP

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, AND THE STATE PORCELAIN FACTORY, PETROGRAD, 1923

After the design by Nikolai Suetin, circular, on a conforming foot, painted with two abstract compositions in black and orange, and a small black cross, with a scroll handle and black rim, marked under base with green underglaze Imperial Porcelain Factory mark, and black overglaze hammer, sickle and cog, and the date '1923.', also numbered '474/400.'

2% in. (6 cm.) high

£2,000-3,000

US\$2,700-3,900 €2,300-3,300





# A SOVIET SUPREMATIST PORCELAIN CUP AND SAUCER

BY THE STATE PORCELAIN FACTORY, LENINGRAD, CIRCA 1930

After the design by Nikolai Suetin, the cup painted with an abstract composition in pink, light green, brown and black on white ground, the saucer similarly decorated, marked under bases with blue underglaze hammer, sickle and cog, and overglaze red export mark 'Made in Russia'

The cup, 3 in. (7.6 cm.) high (2)

£5,000-7,000

US\$6,600-9,100 €5,600-7,700

For a nearly identical cup and saucer, see T. Kudryartseva, *Circling the Square, Avant-garde Porcelain from Revolutionary Russia*, London, 2004, p. 130, no. 143.







# A SOVIET PROPAGANDA PORCELAIN CUP AND SAUCER FROM THE 15 YEARS OF THE OCTOBER REVOLUTION SERVICE

BY THE STATE PORCELAIN FACTORY, LENINGRAD, CIRCA 1932

After the design by Mikhail Mokh, the cup painted with stylised cranes and inscribed in Russian '15 years of the October [Revolution]', within a burgundy and black rims, the saucer with a burgundy cavetto and a black rim of gridwork design, marked under bases with green underglaze hammer, sickle and cog The cup, 2% in. (7.3 cm.) high

£5,000-7,000

US\$6,500-9,100 €5,500-7,700





# A RARE SOVIET PORCELAIN POWDER BOX

BY THE STATE PORCELAIN FACTORY, LENINGRAD, EARLY 1930S

Circular, with a detachable cover, painted with an abstract design in black, red and silver, the upper border of the base silvered and decorated with geometric motifs, with a black rim underneath, the form is after the design by Natalia Danko, marked under base with blue hammer and sickle 2½ in. (6.5 cm.) diameter

£7,000-9,000

US\$9,100-12,000 €7,700-9,800



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# **IMAGE CREDITS**

#### Lot 22

An archival photograph of lot 22 in situ at the *Exposition universelle de 1900* in Paris in 1900. Credit: L'Illustration (www.lillustration.com).

# Lot 42

'View from the Theodosia Fortress'. Series "Views of Crimea". Germany-Russia, 1824. Dimensions: 31,7x41,5 cm. Museum: State Hermitage, St. Petersburg. Author: Carl Ferdinand von Kügelgen. Album / Alamy Stock Photo

# Lot 51

V. Camuccini, *Portrait of Ekaterina*Petrovna Shuvalova, early 19th century,
State Hermitage Museum, St Petersburg.
Heritage Image Partnership Ltd / Alamy
Stock Photo

#### Lot 54

N. Bogdanov-Belsky, *The Schoolroom*, 1938, Private collection © Christie's Images / Bridgeman Images

#### Lot 61

C. Monet, Meule (Haystacks, Pink and Blue Impressions), 1891, Private Collection
© Christie's Images / Bridgeman Images

#### Lot 66:

B. Grigoriev (1886-1939), Faces of the world, 1920-1931, the National Gallery, Prague. Photographs © National Gallery in Prague 2020

First published 1915 Fishing Net maker in Brittany woman/SOTK2011/Alamy Stock Photo

Exhibition catalogue. Worcester Art Museum

#### Lot 67:

© Vasili Shukhaev, DACS 2020 V. Shukhaev, *Collioure. Paysage*, 1928, The State Tretyakov Gallery, Moscow

#### Lot 70

An archival photograph of Ladoga beach, Sortavala, Karelia (then Finland), 1900-1929 © Historical Picture Collection / Finnish Heritage Agency. © The State Tretyakov Gallery, 2020

#### Lot 72

Photograph of Marie Marevna by Angus McBean © Harvard Theatre Collection, Houghton Library, Harvard University.

#### Lot 75

Exter, Alexandra (1882-1949): Theatrical Composition, c. 1925. Oil Digitale (1) on canvas, 58 5/8 x 42 7/8" (149 x 108.9 cm). Gift of Mr. and Mrs. Marvin Sackner. Acc. no.: 225.1991.b. New York, Museum of Modern Art (MoMA). © 2020. Digital image, The Museum of Modern Art, New York/Scala, Florence

# Lot 86

F. Pouey, 'Les sentiers du paradis', Paris-soir, Paris, 15 September 1931. Bibliothèque nationale de France.

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(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.

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 an faults, inherent oelects, resortation, atteration 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-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser. (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

#### 5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

#### 6 WITHDRAWAI

Christie's may, at its option, withdraw any  ${f lot}$  at any time prior to or during the sale of the  ${f lot}$ . Christie's has no liability to you for any decision to withdraw.

#### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a namemological report for any item which does not

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 germological reports from internationally accepted germological laboratories, such reports will be described in the catalogue. Reports from American germological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report 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

#### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction 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 current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and (iii) for trusts, partnerships, offshore companies and other business

structures, please contact us in advance to discuss our requirem (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.

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person who will pay Christie's directly, 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.

and supply a signed letter authorising you to bid for him/ner. (b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the purchase price and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

#### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +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

our 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. For more information, please visit <a href="https://www.christies.com/buying-services/buying-guide/register-and-bid/">https://www.christies.com/buying-services/buying-guide/register-and-bid/</a> As well as these services/buying-guide/register-and-bid/ As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on https://www.christies.com/ LiveBidding/OnlineTermsOfUse.aspx

### (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 you healf 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 autoin these are the highest bids on the **lot**, we will sell the lot to the bidder whose written bid we received first

#### **C CONDUCTING THE SALE**

# 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

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; and (f) in the case of error or dispute related to bidding 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 you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

#### 4 BIDDING

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

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 bots 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 one behaviored at his or busy house of the control will be bid in the programmed at his or house the seller and the programmed at his or house the seller and the programmed acting the seller and the programmed at his or house the seller and the programmed at his or house the seller and the seller an 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

TEMPEND CONVENTER

The saleroom video screens (and Christies LIVETM) 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 between the seller and the successful bloder. We Will issue an invoice only to the registered bloder who made the successful bld. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

# 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

# D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

# THE BUYER'S PREMIUM

1 THE BUYER'S PREMIUM
In addition to the hammer price, the successful bidder agrees to
pay us a buyer's premium on the hammer price of each lot sold.
On all lots we charge 25% of the hammer price up to and including
£450,000, 20% on that part of the hammer price over £450,000
and up to and including £4,500,000, and 14.5% of that part of the
hammer price above £4,500,000. VAT will be added to the buyer's
premium and is payable by you. The VAT may not be shown
separately on our invoice because of tax laws. You may be eligible
to have a VAT refund in certain circumstances if the lot is exported.
Please see the "VAT refunds: what can I reclaim?" section of 'VAT
Symbols and Explanation' for further information.

#### 2 TAXES

The successful bidder is responsible for all 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. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the buyer's premium and, for some lots, VAT is payable on the hammer price. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the FU without an agreed transition Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation** section of our catalogue.

For lots Christie's ships to the United States, sales or use tax may be due on the hammer price, buyer's premium and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 In certain countries, local laws entitle the artists or the artists estate to a royalty known as 'artists' resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol \(\lambda\) 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.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1000 outer or more. The test providit for row **lot** capted be proved than

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 (in euros)

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 aucti

#### F 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 FI(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 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.

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 Mexicial content of the 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 opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the **lot** its not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and (iii) return the  ${\bf lot}$  at your expense to the saleroom from which you bought it in the  ${\bf condition}$  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 ness, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

**Books.** Where the **lot** is a book, we give an additional **warranty** 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

(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 bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

# (k) South East Asian Modern and Contemporary Art and Chinese

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.

# (I) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery). In these categories, paragraph E2 (b) – (e) above shall be amended

so that where no maker or artist is identified, the authenticity warranty is given not only for the Heading but also for information regarding date or period shown in UPPERCASE type in the second line of the catalogue description (the "Subheading"). Accordingly all references to the **Heading** in paragraph E2 (b) – (e) above s be read as references to both the **Heading** and the **Subheading** (e) above shall

#### 3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes. (b) where you are bidding as agent on behalf of any ultimate buyer(s)

who will put you in funds before you pay Christie's for the lot(s), you

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
(ii) you will disclose to us the identity of the ultimate buyer(s) (including

any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and (v) where you are a regulated person who is supervised for anti-money

laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

#### F PAYMENT

# 1 HOW TO PAY

(a) Immediately following the auction, you must pay the purchase price being:

(i) the hammer price; and

(ii) the buyer's premium; and

(iii) any 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: LOYD6B2LCTV. 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 '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 issu before making the payment.

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) Cheque

You must make cheques payable to Christie's. Cheques must be rom 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 buver.

#### 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 I lovds Bank base rate from time to time on the unpaid amount due:

OK LOyds Bank base rate from time to time on the unpaid amount due; (iii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts:

(iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses. interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us); (vi)we can, at our option, reveal your identity and contact details to

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids:

(viii) 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 nave indue to da, or which we dow you, to pay any amount you owe to us or another **Christie's Group** company 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

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) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies. com/storage.

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs

(iii) sell the **lot** in any commercially reasonable way we think appropriate. (d) The Storage Conditions which can be found at www.christies. com/storage will apply.

#### H TRANSPORT AND SHIPPING

#### TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent 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 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 to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department 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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

# (c) 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 born, 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 and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), 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. operty containing such protected or regulated material.

#### (d) US import ban on African elephant ivory

(a) US import ban on Arrican elephant two?

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 not African elephant wilding, without committed that the materials not afficial 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 (e) 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: carpets, 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 only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) 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

#### (h) 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  $\Psi$  in as alligated in Coolie. 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**.

#### I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale: or

(ii) We do not give any representation, warranty of (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, expedium, provenance, exhibition, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded but this progression. 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 buver 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, or expenses.

## I OTHER TERMS

#### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 Christle'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 FNFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

#### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

#### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

#### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https://www.christies.com/about-us/contact/ccpa.

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

#### 9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; 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. christies com

# K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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. Subheading: 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 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 quarantees that the facts set out in it are correct.

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# VAT SYMBOLS AND EXPLANATION

#### IMPORTANT NOTICE

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
t	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.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime.  Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime.  Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> .  VAT at 20% will be added to the <b>buyer's premium</b> 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address:  If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).  If you register to bid with an address witside of the EU or UK (as applicable above) 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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered No symbol and α		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.
	$st$ and $\Omega$	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> had been sold with a <sup>1</sup> symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	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.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	$\star$ and $\Omega$	The VAT amount on the hammer price 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 or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet <b>ALL</b> 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 <b>buyer's premium</b> .
	† and $lpha$	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business.  The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	$\star$ and $\Omega$	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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU
- buyer (as applicable) must:
  (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and
- (b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above within the required time frames of: 30 days via
- a 'controlled export' for \* and  $\Omega$  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 + symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, 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
- 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. Bidding by interested parties.

λ.

Artist's Resale Right. See Section D3 of the Conditions of Sale.

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**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

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**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) 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(h) of the Conditions of Sale.

 $^{\dagger}$ , \*,  $\Omega$ ,  $\alpha$ , ‡

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  $\Delta$  next to its **lot** number. 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.

# 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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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**.

#### Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol a. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

## Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

## 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.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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# **EXPLANATION OF CATALOGUING PRACTICE**

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the authenticity warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the authenticity warranty shall not be available with respect to **lots** described using this term.

#### RUSSIAN

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- "(gross ... grs.)": in Christie's opinion weighing not less than the specified number of grammes including any non-silver additions (e.g. wooden handles).

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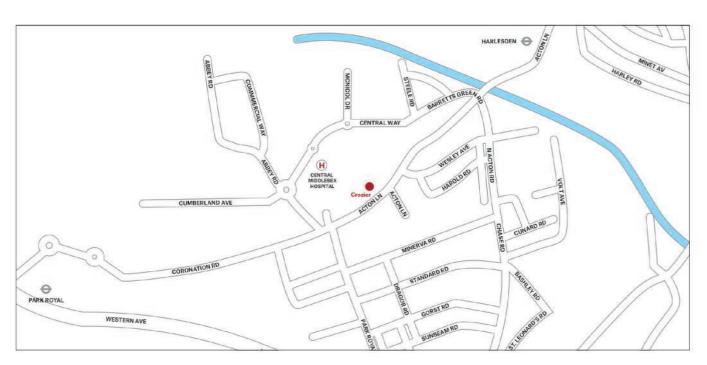
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(eg UK£4,200, 4,500, 4,800)

 UK£5,000 to UK£10,000
 by UK£500s

 UK£10,000 to UK£20,000
 by UK£1,000s

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 by UK£2,000s

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