

RUSSIAN WORKS OF ART, FABERGÉ & ICONS

РУССКОЕ ДЕКОРАТИВНО-ПРИКЛАДНОЕ
ИСКУССТВО, ФАБЕРЖЕ И ИКОНЫ

LONDON | 27 NOVEMBER 2018



Sotheby's

EST.
1744



FRONT COVER
LOT 432 (DETAIL)
BACK COVER
LOT 510 (DETAIL)
THIS PAGE
LOT 426 (DETAIL)

RUSSIAN WORKS OF ART, FABERGÉ & ICONS

РУССКОЕ ДЕКОРАТИВНО-ПРИКЛАДНОЕ
ИСКУССТВО, ФАБЕРЖЕ И ИКОНЫ





RUSSIAN WORKS OF ART, FABERGÉ & ICONS

INCLUDING IMPORTANT RUSSIAN PORTRAIT MINIATURES FROM
THE COLLECTION OF DR ERIKA POHL-STRÖHER

РУССКОЕ ДЕКОРАТИВНО- ПРИКЛАДНОЕ ИСКУССТВО, ФАБЕРЖЕ И ИКОНЫ

ВКЛЮЧАЯ КОЛЛЕКЦИЮ ЗНАЧИМЫХ ПОРТРЕТНЫХ МИНИАТЮР
ИЗ СОБРАНИЯ ПОКОЙНОЙ ДОКТОРА ЭРИКИ ПОЛ-ШТРЕЕР

AUCTION IN LONDON
27 NOVEMBER 2018
SALE L18116
2.30 PM

**ALL EXHIBITIONS FREE
AND OPEN TO THE PUBLIC**

Friday 23 November
9 am-4.30 pm

Saturday 24 November
12 noon-5 pm

Sunday 25 November
12 noon-5 pm

Monday 26 November
9 am-4.30 pm

34-35 New Bond Street
London, W1A 2AA
+44 (0)20 7293 5000
sothebys.com

Sotheby's EST.
1744



Specialists and Auction Enquiries

For further information on lots in this auction please contact any of the specialists listed below.

LONDON / ЛОНДОН



Jo Vickery
ДЖО ВИКЕРИ
Senior Director,
International Director, Russian Art
+44 (0)20 7293 5597
jo.vickery@sothebys.com

MOSCOW / МОСКВА



Irina Stepanova
ИРИНА СТЕПАНОВА
General Director,
Sotheby's Russia
+7 495 722 9688
irina.stepanova@sothebys.com

LONDON / ЛОНДОН



Mark Poltimore
МАРК ПОЛТИМОР
Chairman
Sotheby's Russia and CIS
+44 (0)20 7293 5200
mark.poltimore@sothebys.com



Irina Kronrod
ИРИНА КРОНРОД
Senior Director
Private Client Group
+44 (0)20 7293 5783
irina.kronrod@sothebys.com

LONDON / ЛОНДОН



Marie Sapozhnikova
МАРИЯ САПОЖНИКОВА
Cataloguer
Russian Works of Art
+44 (0)20 7293 5576
marie.sapozhnikova@sothebys.com

PARIS / ПАРИЖ



Wladimir Witkowski
ВЛАДИМИР ВИТКОВСКИЙ
Junior Specialist,
Russian Art
+33 (0)1 53 05 53 27
wladimir.witkowski@sothebys.com

LONDON / ЛОНДОН



Alina Davey
АЛИНА ДЕЙВИ
Senior Director
Private Client Group
+44 (0)20 7293 5462
alina.davey@sothebys.com



Liliya Sitnika
ЛИЛИЯ СИТНИК
Deputy Director
Private Client Group
+44 (0)20 7293 5934
liliya.sitnika@sothebys.com

SALE NUMBER

НОМЕР АУКЦИОНА
L18116

BIDS DEPARTMENT

ОТДЕЛ ПРИЕМА ЗАЯВОК
В АУКЦИОНЕ
+44 (0)20 7293 5283
FAX +44 (0)20 7293 6255
bids.london@sothebys.com

Telephone bid requests should
be received 24 hours prior
to the sale. This service is
offered for lots with a low estimate
of £3,000 and above.

Заявки на участие в
аукционе принимаются
как минимум за
24 часа до начала
продажи.

PRIVATE CLIENT GROUP

+44 (0)20 7293 6429
privateclients@sothebys.com
RUSSIA & CIS
Alina Davey
alina.davey@sothebys.com
Irina Kronrod
irina.kronrod@sothebys.com
Liliya Sitnika
liliya.sitnika@sothebys.com
+44 (0)20 7293 5934

SALE ADMINISTRATOR

АДМИНИСТРАТОР ТОРГОВ
Katja Alekseeva
КАТЯ АЛЕКСЕЕВА
katja.alekseeva@sothebys.com
+44 (0)20 7293 5370
FAX +44 (0)20 7293 6984

POST SALE SERVICES

ОБСЛУЖИВАНИЕ КЛИЕНТОВ
ПОСЛЕ АУКЦИОНА
Andrea Usai
АНДРЕА УСАЙ
Post Sale Manager
FOR PAYMENT, DELIVERY
AND COLLECTION
+44 (0)20 7293 6209
FAX +44 (0)20 7293 5910
ukpostsaleservices@sothebys.com

CATALOGUE PRICE

£25 at the gallery

FOR SUBSCRIPTIONS CALL

+44 (0)20 7293 5000
for UK & Europe
+1 212 606 7000 USA

PORTRAIT MINIATURES



Mark Griffith-Jones
МАРК ГРИФФИТ-ДЖОНС
Director
British Watercolours
+44 (0)20 7293 5083
mark.griffithjones@sothebys.com



Contents

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	RUSSIAN WORKS OF ART, FABERGÉ & ICONS: LOTS 300–564
163	ABSENTEE BID FORM
165	BUYING AT AUCTION
166	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
168	CONDITIONS OF BUSINESS FOR BUYERS
170	WAREHOUSE, STORAGE, COLLECTION INFORMATION
170	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
172	INTERNATIONAL DEPARTMENTS SOTHEBY'S EUROPE

Important Russian Miniatures from the Collection of Dr Erika Pohl-Ströher

LOTS 300–325

Scientist, geologist, collector, museum patron, and businesswoman, Dr Erika Pohl-Ströher (1919-2016), was the granddaughter of Franz and Marie Ströher, who founded German hair care and cosmetics giant Wella AG, bought in 2003 by Procter & Gamble. Erika was born in Wurzen near Leipzig and grew up in Rothenkirchen in Vogtland, in the foothills of the Saxon Erzgebirge (Ore Mountains) - later part of East Germany. She studied chemistry and biology at the University of Jena, gaining her doctorate in biology. Her interest in science became evident from early childhood, when she developed her lifelong fascination for rock minerals and crystals. Whilst visiting the spa in Bad Gastein in Austria, she was taken with the beautiful quartz souvenirs available there, which she supplemented with specimens from the Ore Mountains closer to home. After

the Second World War, the Ströher family fled Russian-occupied Saxony, settling in the West in Hünfeld in Hessen, where Erika's father reestablished the Wella factory. However, Erika never lost touch with her beloved native Saxony. In 2004 she presented her minerals collection (by now comprising more than 90,000 specimens from around the world) as a permanent loan to the Technische Universität Bergakademie, Freiberg and founded both the interactive museum Manufaktur der Träume (Factory of Dreams) in Annaberg-Buchholz from her collection of Ore Mountain folk art and crafts and the Pohl-Ströher Repository in Gelenau, where folk art, historical toys and Christmas and Easter items are displayed twice a year.

Whilst minerals and folk art took up much of her time in later life, Erika was also a lover of paintings and books.

As well as inheriting pictures and objects from her father Karl, she and her husband Gerhard Pohl were avid collectors in their own right with wide-ranging interests. Their collection is as eclectic as it is discerning, encompassing one of the foremost collections of miniatures in the world, Caspar David Friedrich's *Morning Landscape with Mountain Lake* which was purchased at auction in 1978 (the subject of which is very much an ode to her life-long love of the mountains and the mineral treasure they harbour), and important German Expressionist art including works by Oscar Schlemmer, and Karl Schmidt-Rottluff. These, along with items from the Pohl-Ströher's extensive library of German illustrated books and mineralogy, will be offered over several sales in the coming seasons.

This group of Russian miniatures is part of the extraordinary collection of portraits miniatures assembled by Dr Erika Pohl-Ströher over a period of forty years. It includes a number of portraits of the Russian Imperial family, ranging from an enamel of Peter the Great by Charles Boit, to Heinrich Friedrich Füger's commemorative portrait of Catherine the Great, to a group of portraits of Alexander I, his consort, and siblings by Henri Benner. Russian notables are also included; among them a portrait by an unknown artist of Count Grigory Orlov and Augustin Ritt's portrait of Prince Alexei Borisovich Kurakin – one of the great masterpieces of Russian miniature painting. The work of Ritt, the most eminent Russian miniaturist of the late 18th Century, is particularly well represented with nine works.





300 actual size

300

CHARLES BOIT

Stockholm 1663 - 1727 Paris

Portrait of Peter the Great, Emperor of Russia (1672-1723)

Enamel on copper, ormolu frame, crown
surmount;

signed centre right: *CBoit*

4.2 by 3.6 cm.; 1¾ by 1¼ in.

PROVENANCE

Sale, Geneva, Sotheby's, 16 November 1993, lot 5

In around 1690 Charles Boit, having trained initially as a goldsmith in Stockholm and later in Paris, moved to London. There Boit, encouraged by his compatriot Michael Dahl, specialised in painting in enamel and was subsequently appointed court enameller to King William III. He apparently encountered Emperor Peter I when the latter, travelling under the name Peter Mikhailov, visited London

as part of his 'Grand Embassy' of 1797–98. This encounter resulted in Boit painting a number of small enamel miniatures of the Emperor that were based on Dahl's recently completed portrait (for an example of this enamel, see Sotheby's, Geneva, 16 November 1989, lot 22).

Some twenty years later, when the Emperor visited France in 1717, Boit - who was then living in Paris - received a second Imperial commission. The new series, of which the present work is an example, was loosely based upon a contemporary portrait of the Emperor by Jean Marc Nattier. Another example of this composition is in the collection of the Nationalmuseum, Stockholm (inv. no. NMB 539). Such portraits were originally mounted in gem-set frames, known as *boîtes à portrait*, and were given by European rulers as a token of royal or imperial favour.

£ 7,000-9,000

€ 8,000-10,200 US\$ 9,100-11,700



301 actual size

301

RUSSIAN SCHOOL, CIRCA 1765

**Portrait of Count Grigorii
Grigorievich Orlov (1734-1783)**

Watercolour and bodycolour on vellum, gilt-
metal mount

5.9 by 7.9 cm.; 2¼ by 3⅛ in.

PROVENANCE

Prince Orlov, Lamorlaye, near Paris, by 1935;
sale, Geneva, Sotheby's, 7 May 1982, lot 326

EXHIBITED

London, 1 Belgrave Square, *Exhibition of
Russian Art*, 1935, no. 123 K (loaned by Prince
Orlov)

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800

Count Orlov was an officer of the guards who led the coup of the 28th June 1762 that placed Catherine the Great on the throne. For fourteen years, between 1759 and 1772, he was her lover and in recognition of his position, Catherine ennobled him and installed him in the Winter Palace, in apartments directly above her own. The present miniature, showing Orlov wearing an embroidered blue dressing-gown and holding a letter in his left hand, would have originally been mounted on the inside lid of a snuff-box. The image was used by Andrei Ivanovich Cherny (Chernov or Chorny) as the basis of his portrait of Orlov painted on the inside lid of the celebrated 'Orlov' porcelain snuff-box, made by the Imperial Porcelain Manufactory with gold mounts attributable to Jean Pierre Ador (see Sotheby's, London, The Rostropovich-Visnevskaya collection, 18-19 September 2007, lot 63.)



302 actual size

302

HEINRICH FRIEDRICH FÜGER

Heilbronn 1751 - 1818 Vienna

Portrait of Catherine II, Empress of Russia (1729-1796)

Watercolour and gouache on ivory, ormolu frame;

signed and dated lower left: *Füger / 1796*

8.8 cm. diameter

PROVENANCE

Leo R. Schidlöf (1886-1966), London, by 1956, by family descent;

sale, Geneva, Christie's, 18 May 1994, lot 214

EXHIBITED

Vienna, Albertina, *Meisterwerke der Europäischen Miniaturmalerei von 1750 bis 1850*, 1965, no. 164

LITERATURE

R. Keil, *Heinrich Friedrich Füger 1751-1818*, Vienna, 2009, pp. 295, 297, no. 307

This classicising portrait of the Empress, painted in the year of her death and depicting her with a crown of laurel leaves - was probably intended as a memorial image.

† • £ 10,000-15,000

€ 11,300-17,000 US\$ 13,000-19,500

AUGUSTIN RITT

St Petersburg 1765 - 1799

Portrait of Prince Alexei Borisovich Kurakin (1759-1829)

Watercolour and bodycolour on ivory, ormolu frame;
signed lower left: *Ritt.*, inscribed verso: *peint par Ritt. d'après nature / à St. Peterbourg 1798*
15.4 by 12 cm.; 6¼ by 4¾ in.

PROVENANCE

Prince B.A. Kurakin, Kurakino, Province of Orel, by 1906;
Princess Gagarin;
David David-Weill (1871-1952) inv. no. 2241;
with Wildenstein, Paris;
Sir Charles Clore (1905-1979), London, 1965,
his executor's sale, London, Sotheby's, 10 November 1986,
lot 64

EXHIBITED

St Petersburg, Tauride Palace, 1904;
London, Garrard, *An Exhibition of Important 18th & Early 19th Century Miniatures and Enamels*, 1961, no. 161;
Vienna, Albertina, *Meisterwerke der Europäischen Miniaturmalerei von 1750 bis 1850*, 1965, no. 314

LITERATURE

Grand Duke Nicolas Mikhailovich, *Portraits Russes des XVIII^e et XIX^e siècles*, St Petersburg, 1906, vol. I, no. 63, pl. XV;
A. Prakhov, *Albom Istoricheskoi Bystavki Predmetov Iskusstva, Ustroennoi v 1904 godu v. St Petersburg*, St Petersburg, 1907, pp. 263, 264-265, no. 130, illust. p. 257;
N.N. Wrangel, *Miniatura w Rossii*, St Petersburg, 1909, p. 54, note 186;
L. Gillet, C. Jeannerat, H. Clouzot, *Miniatures and Enamels from the D. David-Weill Collection*, Paris, 1957, p. 262, no. 161, illust. p. 263;
G.N. Komelova, *Augustin Ritt - Russian Miniaturist*, St Petersburg, 2004, pp. 67, 88, 161 & 200, no. 106, pl. 34

This masterwork by Augustin Ritt was described in the retrospective catalogue of the Tauride Palace exhibition of 1904 as a '*pièce maîtresse, presque une grande peinture, tant il y a de calme, de majesté, de beauté, dans cette figure et dans le décor*'. The artist recorded it in his sitter's book for the years 1792 to 1799 under number 317 '*le Prince General Procureur Kourakin jusqu'aux genoux*'.

Prince Kurakin is depicted seated at a writing desk before a pair of classical columns and a sweeping rural landscape. He is sumptuously dressed wearing a silver embroidered orange coat and breeches, a gold waistcoat and white jabot and stockings. His clothes are embellished with the sash, breast star and badge of the Order of Saint Andrew First Called, and the badges of the Orders of Saint Vladimir and Saint Anne.

Born in Moscow in 1759, Prince Kurakin moved to St Petersburg in 1764. There, he formed a close connection with Grand Duke Pavel Petrovich, the future Emperor Paul I, a friendship disapproved of by Empress Catherine the Great. When Paul I ascended to the throne in 1796, the Prince's status at court advanced. A skillful courtier, he held a number of significant positions, including Privy Counsellor, Minister of the Interior and of Justice, Governor of Little Russia and Court Chamberlain. Later, during the reign of Emperor Alexander I, he was appointed Ambassador to the Holy Roman Empire (1806-1808) and then France (1808-1812), where the Parisian high-society are said to have referred to him as the 'diamond prince', on account of the splendor of his costumes.

Augustin Ritt was one of the greatest miniature painters of any period. He was born in St Petersburg in 1765, although his father, a violinist in the orchestra at the Imperial court, was German. After spending much of the 1780s in Antwerp and Paris, in 1792, he returned to his native city. There, he met with great success and was appointed court miniaturist to both Catherine the Great and then Paul I.

£ 35,000-45,000
€ 39,600-51,000 US\$ 45,400-58,500





304 actual size

304

NICOLAS SORET

Geneva 1759 - 1830

Portrait of Count Alexander Sergeevich Stroganoff (1733-1811)

Enamel, gold frame;
signed, dated and inscribed verso: *MECENE / DU NORD. / N. Soret p.^{xt} / 1793*
6.3 by 5.1 cm.; 2½ by 2⅞ in.

PROVENANCE

David David-Weill (1871-1952), inv. no. 3173;
with Wildenstein, Paris;
Sir Charles Clore (1905-1979), London;
his executor's sale, London, Sotheby's, 10
November 1986, lot 170

EXHIBITED

London, Garrard, *An Exhibition of Important
18th Century & Early 19th Century Miniatures and
Enamels*, 1961, no. 360;
Lausanne, Musée Historique, *100 Ans de
Miniatures Suisses 1780-1880*, 1999-2000, no.
22

LITERATURE

L. Gillet, C. Jeannerat, H. Clouzot, *Miniatures
and Enamels from the D. David-Weill Collection*,

Paris, 1957, p. 500, no. 360, illust. p. 501;
G. Komelova, *Russian Miniatures and Enamels
XVIII XIX Centuries*, Leningrad, 1995, pp. 274-
275, pl. 101;
M. Friesen (ed.), *Französische Miniaturen 1770-
1880*, Darmstadt, 2001, p. 427, illust. p. 342

The sitter is seen wearing an olive green coat, a
yellow waistcoat, a purple cloak and the sash of
the Imperial Order of Saint Andrew.

Count Alexander Stroganoff became the head
of his celebrated family upon the death of
his father in 1756. In his youth he received
a thorough classical education and, as well
as studying at the universities of Geneva,
Bologna and Paris, he also travelled extensively
throughout Europe. On his return to St
Petersburg in 1756 he installed himself in the
Stroganoff Palace on the Nevsky Prospect
and married Countess Anna Mikhailovna
Vorontsova (1743-1769), the daughter of the
Vice-Chancellor. Shortly after her early death,
aged twenty-six, Stroganoff married Princess
Ekaterina Petrovna Trubetskaya (1744-1815),
who bore him a son, Pavel, whilst they were
living in Paris. In 1779, the family returned
home whereupon the Countess entered into an
affair with Catherine the Great's favourite, Ivan
Nikolaevich Korsakov. The Empress banished

Korsakov to Moscow and Countess Stroganoff
was to follow. Despite this scandal, the Count
remained an intimate friend of Catherine, who
admired him for his wit, his independence and
for the fact that he did not interfere in politics.
Highly cultured, he assembled an important art
collection and between 1800 and the end of his
life he held the post of President of the Imperial
Academy of Arts.

Nicolas Soret was born in Geneva and was
apprenticed to a clockmaker. After time spent
in England and Ireland, he travelled to St
Petersburg in 1785 and was to remain there,
attached to Catherine's court, until he returned
to Switzerland in 1800.

This enamel portrait is dated 1793 and it
appears that Soret used Johann-Baptist
Lampi's portrait of Stroganoff as a starting
point.¹ There are subtle differences between the
painting and this miniature; for instance, in the
oil the Count is depicted wearing the star of the
Order of St Andrew, whereas in the enamel he
wears only the ribbon.

¹ Lampi's portrait also dates to 1793 and is now in the
collection of the State Art Gallery, Perm.

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



305 actual size

305

VLADMIR LUKICH BOROVIKOVSKY
Myrhorod 1757 - 1825 St Petersburg

Portrait of Count Alexei Ivanovich Vasiliev (1742-1807)

Oil on metal, ormolu frame;
inscribed and dated lower left: *1794. god*
9.2 by 7.5 cm.; 3⅞ by 23 in.

PROVENANCE

With Edwin Bucher, by 1985

The sitter was born in St Petersburg and served as Finance Minister under Alexander I. He married Princess Varvara Sergeevna Urusova (1751-1831), with whom he had two children and he became Count in 1801. Borovikovsky painted a number of portraits of the family and there is a preparatory sketch for the present work in the Tretyakov Gallery, Moscow.¹

¹ T.V. Alexeiva, *Vladimir Borovikovsky and Russian Culture of the 18th and 19th Centuries*, Moscow, 1975, p. 345, no. 85. For a portrait of the Count's wife, see: p. 354, no. 168.

† £ 5,000-8,000
€ 5,700-9,100 US\$ 6,500-10,400



306 actual size

306

AUGUSTIN RITT

St Petersburg 1765 - 1799

Portrait of a lady, possibly Helena Van Eeckhout, circa 1786

Watercolour and bodycolour on ivory, gilt-metal frame, pearl set boarder, the glaze reverse with hair decoration on opalescent glass;
signed centre right: *Ritt*
6.8 mm.; 2¾ in. diameter

PROVENANCE

Leo R. Schidlof (1886-1966), London, by 1956,
by family descent;
sale, Geneva, Christie's, 15 November 1994,
lot 135

EXHIBITED

Geneva, Musée d'Art et d'Histoire, *Chefs-
d'oeuvre de la miniature et de la gouache*, 1956,
no. 373;
Vienna, Albertina, *Meisterwerke der
Europäischen Miniaturmalerei von 1750 bis
1850*, 1965, no. 315

LITERATURE

L.R. Schidlof, *La miniature en Europe*, Graz,
1964, vol. II, pp. 495, 1052. no. 994, vol. IV,
illust., pl. 485, no. 994;
G.N. Komelova, *Augustin Ritt - Russian
Miniaturist*, St Petersburg, 2004, p. 168, no.
145, illust.

The artist's sitter's book for the years 1781 to
1786 includes a description of a miniature that
appears to match the present lot: '*Helene van
Ekhaut en chapeau / de paillé nous le mention
/ en miniat*'. It has been suggested that this
portrait was painted in 1786, towards the end
of the artists stay in Antwerp. In August of that
year he travelled to Paris, where he was to
remain until his return to St Petersburg in 1792.

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



307 actual size

307

AUGUSTIN RITT

St Petersburg 1765 - 1799

Portrait of a young officer, *circa* 1795

Watercolour and bodycolour on ivory, gilt-metal frame;

signed centre left: *Ritt*

8.0 by 6.4 cm.; 3 $\frac{1}{8}$ by 2 $\frac{1}{4}$ in.

PROVENANCE

David David-Weill (1871-1952), inv. no. 1169;

with Wildenstein, Paris;

Sir Charles Clore (1905-1979), London;

his executor's sale, London, Sotheby's, 10

November 1986, lot 62;

sale, London, Bonham's, 20 November 1994,

lot 66

EXHIBITED

London, Garrard, *An Exhibition of Important*

18th Century & Early 19th Century Miniatures and

Enamels, 1961, no. 168

LITERATURE

L. Gillet, C. Jeannerat, H. Clouzot, *Miniatures and Enamels from the D. David-Weill Collection*, Paris, 1957, pp. 270-271, no. 168;

G.N. Komelova, *Avgustin Ritt - Russian Miniaturist*, St Petersburg, 2004, p. 166, no. 133, illust.

The sitter wears a blue uniform with red facings and the badge of the Order of St. Vladimir.

Compared to the freer handling that is usually associated with Ritt, here the artist has delineated the face in a more precise manner. Furthermore, for the uniform, he has used more bodycolour, thereby completely obscuring the ivory ground.

† • £ 12,000-18,000

€ 13,600-20,400 US\$ 15,600-23,400



308 actual size



309 actual size

308

AUGUSTIN RITT

St Petersburg 1765 - 1799

Portrait of a lady, called Princess Tatiana Ivanovna Gagarina (1761-1800)

Watercolour and bodycolour on ivory, gilt-metal frame;

signed lower left: Ritt

9 by 7.5 cm.; 3½ by 2⅝ in.

PROVENANCE

Prince Georg Gagarin, by 1909;
David David-Weill (1871-1952), inv. no. 786;
with Wildenstein, Paris;
Sir Charles Clore (1905-1979), London;
his executor's sale, London, Sotheby's, 10
November 1986, lot 55

EXHIBITED

London, Garrard, *An Exhibition of Important
18th Century & Early 19th Century Miniatures and
Enamels*, 1961, lot 160;
Vienna, Albertina, *Meisterwerke der
Europäischen Miniaturmalerei von 1750 bis
1850*, 1965, no. 215

LITERATURE

N.N. Wrangel, *Miniatiura w Rossii*, St
Petersburg, 1909, p. 30, illust.;
L. Gillet, C. Jeannerat, H. Clouzot, *Miniatures
and Enamels from the D. David-Weill Collection*,
Paris, 1957, pp. 260-261, no. 160, illust.;
G.N. Komelova, *Augustin Ritt - Russian
Miniaturist*, St Petersburg, 2004, p. 156, no. 87,
p. 157, illust.

The sitter, born Tatiana Ivanovna Plestchev,
was the wife of Prince Pavel Sergeievich
Gagarine (1747-1789), Commander of the
Moscow Kremlin. Their son Prince Pavel
Pavlovich (1789-1872) was a prominent
statement during the reign of Nicholas I.

Ritt recorded this portrait in his sitter's book for
the years 1792-99, under no. 77 'La Princesse
Gagarin de Moscou' (1793). He painted a
second portrait of the Princess two years later,
listed as no. 156 'La Psse Gagarin, tenant un
petit chien.'

£ 5,000-8,000
€ 5,700-9,100 US\$ 6,500-10,400

309

MANNER OF AUGUSTIN RITT

1765 - 1799

Portrait of a lady, circa 1795

Watercolour and bodycolour on ivory, gilt-metal
mount;

bears signature centre left: Ritt

8.3 by 7.1 cm.; 3¼ by 2¾ in.

PROVENANCE

David David-Weill (1871-1952), inv. no. 558;
with Wildenstein, Paris;
Sir Charles Clore (1905-1979), London;
his executor's sale, London, Sotheby's, 10
November 1986, lot 59

EXHIBITED

London, Garrard, *An Exhibition of Important
18th Century & Early 19th Century Miniatures and
Enamels*, 1961, no. 167 (as by Augustin Ritt)

LITERATURE

L. Gillet, C. Jeannerat, H. Clouzot, *Miniatures
and Enamels from the D. David-Weill Collection*,
Paris, 1957, no. 167 (as by Augustin Ritt,
signed), pp. 268 & 269

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



310 actual size

310

AUGUSTIN RITT

St Petersburg 1765 - 1799

Portrait of a noblewoman, *circa* 1795

Watercolour and bodycolour on ivory, gilt-metal
mount

Octagonal 10 by 7.9 cm.; 4 by 3¼ in.

PROVENANCE

With Edwin Bucher, Trogen

LITERATURE

J. Nimmergut and A.M. Wager, *Miniaturen*,
Dosen, Munich, 1982, p. 262

This penetrating portrait is executed with
great confidence and freedom of touch. The
sitter wears the diamond set *chiffe* of Empress
Catherine II, indicating that she was a lady-in-
waiting at the Imperial Court.

£ 12,000-18,000

€ 13,600-20,400 US\$ 15,600-23,400



311 actual size



312 actual size

311

AUGUSTIN RITT

St Petersburg 1765 - 1799

Portrait of a gentleman, *circa* 1790

Watercolour and bodycolour on ivory, gold frame with split-pearl border, glazed reverse; signed centre left: *Ritt*
5.5 by 4.5 cm.; 2 1/8 by 1 3/4 in.

PROVENANCE

Hilde Frank, Leipzig;
Leo R. Schidlof (1886-1966), London, by 1956;
by family descent;
sale, Geneva, Christie's, 25 May 1993, lot 121

EXHIBITED

Geneva, Musée d'Art et d'Histoire, *Chefs-d'oeuvre de la miniature et de la gouache*, 1956, no. 374;
Vienna, Albertina, *Meisterwerke der Europäischen Miniaturmalerei von 1750 bis 1850*, 1965, no. 317

LITERATURE

G.N. Komelova, *Augustin Ritt - Russian Miniaturist*, St Petersburg, 2004, p. 166, no. 131

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

312

AUGUSTIN RITT

St Petersburg 1765 - 1799

Portrait of a lady, *circa* 1790

Watercolour and bodycolour on ivory, gilt-metal mount
6.8 mm.; 2 3/4 in. diameter

PROVENANCE

David David-Weill (1871-1952), inv. no. 673;
with Wildenstein, Paris;
Sir Charles Clore (1905-1979), London;
his executor's sale, London, Sotheby's, 10 November 1986, lot 65;
with Edwin Bucher, Trogen

EXHIBITED

London, Garrard, *An Exhibition of Important 18th Century & Early 19th Century Miniatures and Enamels*, 1961, no. 165,

LITERATURE

L. Gillet, C. Jeannerat, H. Clouzot, *Miniatures and Enamels from the D. David-Weill Collection*, Paris, 1957, pp. 266-67, no. 165;
G.N. Komelova, *Augustin Ritt - Russian Miniaturist*, St Petersburg, 2004, p. 167, no. 142

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



313 actual size



314 actual size

313

AUGUSTIN RITT

St Petersburg 1765 - 1799

Portrait of a lady, traditionally identified as Charlotte Juliane Ritt, née Guise, the artist's wife, circa 1798

Watercolour and bodycolour on ivory, gilt-metal frame

7.7 by 6.4 cm.; 3¼ by 2½ in.

PROVENANCE

Carlo Jeannerat, Paris, by 1928;
Günther Muthmann, Wuppertal-Barmen,
his sale, Zurich, Sotheby's, 17 May 1979, lot 178

EXHIBITED

Brussels, Palais des Beaux-Arts, *Exposition d'art russe ancien et moderne*, 1928, no. 299 (lent by Carlo Jeannerat);
London, 1 Belgrave Square, *Exhibition of Russian Art*, 1935, no. 129 (lent by Carlo Jeannerat)

LITERATURE

G.N. Komelova, *Augustin Ritt - Russian Miniaturist*, St Petersburg, 2004, p. 169, cat. no. 149

The sitter's clothes, jewellery and head-dress are very evocative of the fashions in St Petersburg at the end of the eighteenth century. The composition of the present work resembles those of Madame Vigée le Brun, the French painter, who spent six years in Russia between 1795 and 1801.

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

314

AUGUSTIN RITT

St Petersburg 1765 - 1799

Portrait of a gentleman, circa 1795

Watercolour and bodycolour on ivory, gilt-metal frame;

signed lower right: *Ritt*
4.9 cm.; 2 in. diameter

PROVENANCE

With Edwin Bucher, Trogen, by 1986

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



315 actual size

315

PIETRO DE ROSSI

St Petersburg 1761 - 1831

Portrait of Count Wladyslaw Jan Adam Puslowski (1801-1859), circa 1825

Watercolour and bodycolour on ivory, four-colour gold mount, chased with leaves and flowers;

signed centre right: *P: de Rossi f*
6.5 by 5.5 cm.; 2½ by 2¼ in.

PROVENANCE

Count Ksawery Puslowski, Crakow, by 1939;
Alvin J. Huss, Evanston;
sale, London, Sotheby's, 4 December 1985, lot 154

EXHIBITED

Crakow, Puslowski Palace, *Wystawa Miniatur na tle Wnetrz Palacu Hr. Puslowskich*, 1939, p. 86, no. 506, illust.

LITERATURE

L.R. Schidlof, *La miniature en Europe*, Graz, 1964, vol. II, p. 716;
T.A. Selinova, *Petr Rossi. Russkij Miniaturist*, Moscow, 2005, p. 74, no. 60

Pietro de Rossi was born in St Petersburg and was of Italian descent. He became a member of the Academy of Painting in 1813 and pursued a highly successful career as a painter of miniatures and enamels. His portraits were much in demand by St Petersburg society.

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

316

RUSSIAN SCHOOL

circa 1800

Portrait of a Russian nobleman and his family

Watercolour and bodycolour on ivory, ormolu frame

19.6 by 12.2 cm. 7¾ by 4⅞ in.

PROVENANCE

David David-Weill (1871-1952), inv. no. 3033;
with Wildenstein, Paris;
Sir Charles Clore (1905-1979), London;
his executor's sale, London, Sotheby's, 10 November 1986, lot 71

EXHIBITED

London, Garrard, *An Exhibition of Important 18th Century & Early 19th Century Miniatures and Enamels*, 1961, no. 244

LITERATURE

L. Gillet, C. Jeannerat, H. Clouzot, *Miniatures and Enamels from the D. David-Weill Collection*, Paris, 1957, pp. 356 & 357, no. 244, illust.

The nobleman wears the sash and star of the Order of Alexander Nevsky and the badge of the Order of Saint Anne.

When this miniature was sold as part of the Clore Collection, the sitters were identified as Prince Konovnitsin and his family. This should be discounted on two accounts. Firstly, Peter Paul Konovnitsin (1764-1822), the only plausible sitter in terms of date, was given the dignity of Count in 1819 and was never a Prince. Secondly, by his wife, née Anna Ivanovna Kosakov, he had five children, only one of which (the eldest Elisaveta) was a girl. Further, the children were born between 1801 and 1812 later than the apparent date of this miniature. In the present work certainly three of the children appear to be female. An earlier identification of the sitter as Prince Bariatsky, made by Carlo Jeannerat in the David-Weill catalogue, must also be dismissed.

Another version of this composition was sold at Sotheby's, London, 27 May 2004, lot 64.

£ 7,000-9,000
€ 8,000-10,200 US\$ 9,100-11,700





317 actual size

317

PIETRO DE ROSSI

St Petersburg 1761 - 1831

**Portrait of Count Alexei
Feodorovich Orlov, later
Prince Orlov (1786-1861)**

Watercolour and bodycolour on ivory, gilt-metal frame;

signed and dated lower right: *P. de Rossi f. 1826*
9.8 by 8.3 cm.; 3 7/8 by 3 1/4 in.

PROVENANCE

Sale, Geneva, Sotheby's, 7 May 1982, lot 355

† • £ 6,000-8,000

€ 6,800-9,100 US\$ 7,800-10,400

The Count wears the Prussian order of *Pour le Merite* and the Iron Cross and the Russian orders of St. George and St Vladimir.

Alexei Fyodorovich Orlov, illegitimate son of Feodor Grigorievich Orlov (1741-1796) was made noble by Imperial *Oukaz* in 1796. He pursued a military career and was wounded at the battle of Borodino (7 September 1812), the deadliest day of the Napoleonic wars. In 1813 he was appointed *aide-de-camp* of Grand-Duke Nicholas Pavlovich and three years later, in 1817, he was made *aide-de-camp* to Emperor Alexander I. He was created a Count the day after the repression of the Decembrist Revolt of 1825. The following year he married Olga, daughter of Alexander Alexandrovich Jerebtzov. He was made a Prince by Imperial *Oukaz* in 1856.



318 actual size



319 actual size

318

PIETRO DE ROSSI

St Petersburg 1761 - 1831

Portrait of a lady

Watercolour and bodycolour on ivory, gilt-metal mount;

signed and dated centre right: *P. de Rossi f. 1830*

7.1 by 6.1 cm.; 2¾ by 2¼ in.

PROVENANCE

Sale, Geneva, Sotheby's, 7 May 1982, lot 356

The sitter's hair is dressed in the elaborate style of the period, in this instance incorporating roses and tuberoses. Rossi has also taken care to depict her fine pearl necklace and magnificent diamond and emerald brooch.

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

319

ALEXANDRE DELATOUR

Brussels 1817 - 1863

Portrait of Countess Elisaveta Vorontsova, née Branicka (1792-1880)

Watercolour and bodycolour on ivory, gilt-metal mount;

signed and dated lower right: *A. Delatour / 1819*
8.2 by 6.7 cm.; 3¼ by 2⅝ in.

PROVENANCE

Sale, London, Sotheby's, 4 July 1983, lot 40

The sitter was born into one of the oldest Polish families and was the great-niece of Potemkin. In 1819, the year in which this miniature was painted, she was living in Paris and there

she married Prince Mikhail Semenovitch Vorontsov (1782-1856). In 1823 her husband was appointed Governor-General of Caucasus and the couple moved to Odessa. While there she had a liaison with Alexander Pushkin, who was inspired to write celebrated love poems which he dedicated to her. A contemporary, Count Sollogub, wrote that the sitter was 'short, podgy, with slightly heavy and irregular features, Princess Vorontsova was nevertheless one of the most captivating women of her time. Her whole personality was full of such a sweet and ravishing grace, such a charisma, of a nature elegance, that it is easy to see how men like Pushkin, Raevsky and many, many others fell head over heels in love with her.'

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



320 actual size

320

HENRI BENNER

Mulhouse 1776 - 1829 St Petersburg ?

Portrait of Alexander I, Emperor of Russia (1777-1825), circa 1821

Watercolour and bodycolour on paper, laid on metal, gilt-metal frame;
inscribed verso in cyrillic: 17 Alexander I
14 by 10.2 cm.; 5½ by 4⅛ in.

PROVENANCE

Sale, Geneva, Christie's, 19 November 1980,
lot 148 (one of two);
with Edwin Bucher, Trogen, by 1981

Henry Benner trained under Jean-Baptiste Isabey in Paris before emigrating to Russia. He held the position of Court painter to Emperor Alexander I in St Petersburg from 1817 to 1828. He achieved considerable notoriety, but the failure of his publication of engraved miniature portraits depicting the Russian nobility left him in financial ruin.

This and the following five lots have red leather labels affixed to the reserve stamped in gold with the identification of the sitters. Of this group only one is dated (1821), that of Elisaveta Aleksevna, Empress of Russia (lot 321). Each work is numbered and mounted in identical frames, suggesting they are part of a large set. As the portrait of Grand Duke Nicholas Pavlovich (lot 325) is labelled *Nikoli I* this indicates that the labels were applied after he became Emperor in 1826.

£ 5,000-8,000
€ 5,700-9,100 US\$ 6,500-10,400



321

321

HENRI BENNER

Mulhouse 1776 - 1829 St Petersburg ?

Portrait of Elisaveta Alexeïvna,
Empress of Russia (1779-1826)

Watercolour and bodycolour on paper, laid on
metal, gilt-metal frame;
signed and dated centre right: *Benner / 1821*,
inscribed in cyrillic verso: *18 Elizabeth Alexeïvna*
14 by 10.2 cm.; 5½ by 4¼ in.

PROVENANCE

Sale, Geneva, Christie's, 19 November 1980, lot
148 (part of lot);
with Edwin Bucher, Trogen, by 1981

Born Princess Louise of Baden, the sitter was
a daughter of Charles Louis, Hereditary Prince
of Baden, and his wife, Landgravine Amalie of
Hesse-Darmstadt. In 1792, she travelled to St
Petersburg at the request of Catherine II and
the following year she married Grand Duke
Alexander Pavlovich, the future Alexander I.

£ 5,000-8,000
€ 5,700-9,100 US\$ 6,500-10,400



322

322

HENRI BENNER

Mulhouse 1776 - 1829 St Petersburg ?

Portrait of Grand Duke Michael
Pavlovich of Russia (1798-1849),
circa 1821

Watercolour and bodycolour on paper, laid on
metal, gilt-metal frame;
inscribed in cyrillic verso: *25 Michael Pavloich*
13.8 by 10.2 cm.; 5½ by 4¼ in.

PROVENANCE

Sale, Geneva, Christie's, 19 November 1980, lot
147 (part of lot);
with Edwin Bucher, Trogen, by 1981

The sitter was born in St Petersburg, the tenth
child and fourth son of Emperor Paul I and
Sophie Dorothea of Württemberg. In 1824
he married his cousin, Princess Charlotte of
Württemberg (1807-1873) and they went on
to have five daughters. The family lived at the
Mikhailovsky Palace which stands on the Moika
River, and is now home to the State Russian
Museum.

£ 5,000-8,000
€ 5,700-9,100 US\$ 6,500-10,400



323



324

323

HENRI BENNER

Mulhouse 1776 - 1829 St Petersburg ?

Portrait of Grand Duchess
Ekaterina Palvovna of Russia,
Queen of Württemberg
(1788-1819) *circa* 1821

Watercolour and bodycolour on paper, laid on
metal, gilt-metal mount;

inscribed in cyrillic verso: 22 Katharina
Pavlovna

13.8 by 10.3 cm.; 4½ by 3⅞ in.

PROVENANCE

Sale, Geneva, Christie's, 19 November 1980, lot
147 (part of lot);
with Edwin Bucher, Trogen, by 1981

The sitter was born in the Catherine Palace, St
Petersburg, the fourth daughter of Emperor
Paul I and his consort Sophie Dorothea of
Württemberg. In 1809 she married her cousin,
Duke George of Oldenburg (1784-1812) and
they moved to Tver, to the north of Moscow.
She gave birth to two sons but after only
three years of marriage Duke George died.
In 1816, the Princess married Crown Prince
William of Württemberg, with whom she had
two daughters. She died, aged only thirty, in
January 1819.

£ 5,000-8,000
€ 5,700-9,100 US\$ 6,500-10,400

324

HENRI BENNER

Mulhouse 1776 - 1829 St Petersburg ?

Portrait of Grand Duchess
Alexandra Feodorovna, later
Empress of Russia, née Princess
Charlotte of Prussia (1798-1860),
circa 1821

Watercolour and bodycolour on paper, gilt-
metal frame;

inscribed in cyrillic verso: 24 Alexandra
Feodorovna

13.9 by 10.2 cm.; 5½ by 4¼ in.

PROVENANCE

Sale, Geneva, Christie's, 19 November 1980, lot
144 (part of lot);
with Edwin Bucher, Trogen

The sitter was born at the Charlottenburg
Palace, Berlin, the daughter of Frederick William
III, King of Prussia and Louise of Mecklenburg-
Strelitz. In 1817 she married Grand Duke
Nicholas Pavlovich of Russia, the future
Emperor Nicholas I. This was a happy union and
the couple had seven children.

£ 5,000-8,000
€ 5,700-9,100 US\$ 6,500-10,400



325 actual size

325

HENRI BENNER

Mulhouse 1776 - 1829 St Petersburg ?

Portrait of Grand Duke Nicholas Pavlovich, later Emperor Nicholas I of Russia (1796-1855), *circa* 1821

Watercolour and bodycolour on paper, laid on metal, gilt-metal frame;
inscribed in cyrillic verso: *28 Nikoli I.*
13.9 by 10.2 cm.; 5½ by 4⅛ in.

PROVENANCE

Sale, Geneva, Christie's, 19 November 1980,
lot 144 (part of lot);
with Edwin Bucher, Trogen

The sitter was the third son of Paul I and Maria Feodorovna. He reigned as Emperor of Russia between 1825 and his death in 1855.

£ 5,000-8,000
€ 5,700-9,100 US\$ 6,500-10,400



326

326

A NECKLACE OF EIGHT JEWELLED FABERGÉ EGG PENDANTS

of green chrysoprase, *struck KF in Cyrillic*, 56 standard; openwork with bands of blue enamel and rose-cut diamonds, *partial mark*, possibly for August Hollming; pink gold, reeded surface with bands of rose-cut diamonds, set with a sapphire, *struck KF in Cyrillic*, 56 standard; polished rose gold surface applied at the front with a yellow gold, circular-cut sapphire and rose-cut diamond tulip, *struck with workmaster's initials for Feodor Afanasiev*, *KF in Cyrillic*, 56 standard; openwork rose gold rocaille scrolls set with rubies and rose-cut diamond bands, *struck KF in Cyrillic*, 56 standard; set overall with circular-cut

diamonds, sapphires and rubies, *struck with workmaster's initials for August Hollming*, 56 standard; shaped as a yellow gold egg with a rose gold chick set with rose-cut diamonds and ruby; *struck with workmaster's initials FT in Cyrillic*, 72 standard; yellow gold chased as an artichoke and set with a circular cut diamond, *struck with partial inelligeble workmaster's initials*, *KF in Cyrillic*, 56 standard; gold chain, *struck with partial inelligeble workmaster's initials MN*, 56 standard (8)
length of chain 40cm, 15³/₄in.

£ 25,000-30,000
€ 28,300-33,900 US\$ 32,500-39,000



327



328



329



330



331

327

A JEWELLED ENAMEL EGG PENDANT, ERIK KOLLIN, ST PETERSBURG, CIRCA 1890

enamelled in translucent white over a hammered and engraved surface, the front and back set with cabochon pink tourmalines, gold loop, 56 standard height excluding loop 1.3cm, 1/2in.

£ 800-1,200
€ 950-1,400 US\$ 1,050-1,600

328

A GOLD AND ENAMEL EGG PENDANT,

the top half enamelled in translucent red over a hatched surface, the bottom covered with basket weave, gold loop, 56 standard height excluding loop 2.2cm, 7/8in.

£ 1,500-2,000
€ 1,700-2,300 US\$ 1,950-2,600

329

A GOLD-MOUNTED HARDSTONE EGG PENDANT,

carved of carnelian, the cap overlaid with entwining pink and green gold leaf bands, 56 standard height excluding loop 1.4cm, 1/2in.

£ 1,500-2,000
€ 1,700-2,300 US\$ 1,950-2,600

330

A GEM-SET GOLD EGG PENDANT

set with turquoise trefoils and seed pearls within geometric cloisons, with partial maker's mark, possibly BP, 56 standard height excluding loop 1.6cm, 5/8in.

£ 1,500-2,000
€ 1,700-2,300 US\$ 1,950-2,600

331

A JEWELLED GOLD-SET HARDSTONE EGG PENDANT

carved of tourmaline, within a gold band and inset with a circular-cut diamond, gold loop, 56 standard height excluding loop 1.5cm, 5/8in.

£ 1,500-2,000
€ 1,700-2,300 US\$ 1,950-2,600



332

332

**A PAIR OF DIAMOND EARRINGS,
MOSCOW, LATE 19TH CENTURY**

circular shaped, centred with an oval cut diamond within a frame of smaller roses, struck with workmaster's initials G.A. (Cyrillic), possibly for Afanasiev Gerasim, 56 standard height 2cm, 3/4in.

£ 1,800-2,500

€ 2,050-2,850 US\$ 2,350-3,250



333

333

**A JEWELLED ENAMEL LOCKET,
IVAN BRITZIN, ST PETERSBURG,
1908-1917**

round, the surface of translucent purple and white enamel over sunburst engine-turning, the centre with a star set with rose-cut diamonds, the pendant loop set with another rose-cut diamond, 84 standard diameter 2.2cm, 7/8in.

£ 2,000-3,000

€ 2,300-3,400 US\$ 2,600-3,900



334

334

**A PAIR OF GOLD, GUILLOCHE
ENAMEL AND DIAMOND CUFFLINKS,
ST PETERSBURG, 1908-1917**

with indistinct mark AV or AW of an unrecorded maker, 56 standard, with later French control or import marks diameter 1.7cm, 3/4in.

± £ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800



335



336

335

A RARE RUSSIAN GOLD, DIAMOND, AND ENAMEL IMPERIAL PRESENTATION BRACELET, MOROZOV, ST PETERSBURG, 1908-1917

the articulated bracelet composed of a series of oval links centered with a gold heptafoil link, the front enamelled in translucent white over a wavy engine-turned ground and applied with a diamond-set Imperial double-headed eagle, the edges of the link engraved with a band of stylized flowers, with guard chain, 56 standard, obscured maker's mark, possibly AS (Cyrillic) for Andrei Ferdinandovich Seppänen, one of the firm's jewellers; in original fitted blue leather-bound Imperial presentation box of the firm of I.E. Morozov; the interior of the box with handwritten inventory number number 25493. length 20cm, 7 $\frac{7}{8}$ in.

On Imperial presentation bracelets, see Ulla Tillander-Godenhielm, *The Russian Imperial Award System 1894-1917* (Helsinki, 2005), p. 200.

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

336

A FABERGÉ TWO-COLOUR GOLD, MOONSTONE AND DIAMOND BROOCH, MOSCOW, 1908-1917

the oblong bar brooch centred with a cabochon sugarloaf moonstone flanked by rose diamond-set floral bands within a chased green gold laurel leaf border, struck KF (Cyrillic), 56 standard width 6cm, 2 $\frac{3}{8}$ in.

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



337



338



339

337

A FABERGÉ IMPERIAL PRESENTATION DIAMOND-SET VARI-COLOURED GOLD BROOCH, WORKMASTER EDUARD SCHRAMM, ST PETERSBURG, 1899-1904

circular in shape, the frame of the brooch in red gold, the grille-form centered with a diamond-set Imperial crown, the border with finely chased and hatched green gold acanthus wreath, the back with gold pin and guard, *struck with partially visible workmaster's mark, 56 standard*

diameter 2.6cm, 7/8in.

The Russian Imperial court acquired numerous brooches in gold, diamonds, and guilloché enamel as presentation gifts for ladies.

Etiquette demanded that a strict hierarchy was observed; the wife of a general would receive a more valuable brooch than the wife of a captain. Jewellery historian Ulla Tillander-Godenhjelm, in her study of presentation awards during the reign of Nicholas II, found that a brooch like this, made of gold and set with a double-headed eagle or Imperial crown in diamonds, would have been given to the wife of a Major-General, State Counsellor, or Aide-de-Camps. Wives of captains, school teachers, and others would receive a brooch with a similar design, but not set with diamonds. On Imperial presentation brooches, see Ulla Tillander-Godenhjelm, *The Russian Imperial Award System, 1894-1917* (Helsinki, 2005), pp. 198-199.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800

338

A GEM-SET GOLD AND ROCK CRYSTAL SCENT FLASK, FRIEDRICH KOECHLI, ST PETERSBURG, CIRCA 1890

the faceted cylindrical bottle topped with a hammered gold collar and domed hinged lid decorated with cabochon sapphires, faceted diamonds and a cabochon ruby, bezel-set cabochon ruby pushpiece, *56 standard, London import marks*
height 5.8cm, 2¼in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100

339

A FABERGÉ GOLD AND MOONSTONE MAGNIFYING GLASS, WORKMASTER THEODORE RINGE, ST PETERSBURG, CIRCA 1890

the exterior of the case polished to a mirror surface and set with two oval and two circular cabochon moonstones, the glass held in a hinged gold bezel, *struck with workmaster's initials, 56 standard*
length 8.5cm, 3¾in.

PROVENANCE

Queen Alexandrine of Denmark (1879-1952), daughter of Grand Duchess Anastasia Mikhailovna

Queen Alexandrine was born Princess of Mecklenburg-Schwerin and was the daughter of Grand Duke Friedrich Franz III of Mecklenburg-Schwerin (1851-1897) and his wife Grand Duchess Anastasia Mikhailovna of Russia (1860-1922). She travelled to Russia often to visit her many relations, including her grandfather, Grand Duke Mikhail Nikolaevich (1832-1909), her aunt, Empress Maria Feodorovna (1847-1928), her uncle and aunt, Grand Duke Alexander Mikhailovich (1866-1933) and Grand Duchess Xenia Alexandrovna (1875-1960), and her sister-in-law, Grand Duchess Maria Pavlovna the Elder (1854-1920). (Maria Pavlovna was the sister of Friedrich Franz III). She had a large collection of works by Fabergé and other Imperial court jewellers, undoubtedly given to her by her relations. Alexandrine married Prince Christian X of Denmark in 1898 and was instrumental in safeguarding her Russian relations in 1918.

£ 6,000-8,000

€ 6,800-9,100 US\$ 7,800-10,400



340

340

A FABERGÉ GOLD AND CHAMPLEVÉ ENAMEL THIMBLE, WORKMASTER FEODOR AFANASIEV, ST PETERSBURG, CIRCA 1895

of traditional form, the upper half and top with hand-dimpled surface, the lower half with a Greek key design in turquoise blue champlevé reserving a rectangular cartouche engraved with initials, *the interior with a partially obscured collection inventory mark or number in black, 56 standard, scratched inventory number 23993* height 1.8cm, ¾in.

PROVENANCE

A La Vieille Russie, New York
Sotheby's New York, 8 December 1992, lot 484.

EXHIBITED

'Fabergé, A Loan Exhibition for the Benefit of The Cooper-Hewitt Museum', New York, A La Vieille Russie, 22 April-21 May 1983, no. 375. Illustrated: *Fabergé, A Loan Exhibition for the Benefit of The Cooper-Hewitt Museum* (New York, A La Vieille Russie, 1983), pp. 108-109, cat. no. 375.

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



341

341

A RARE JEWELLED AND ENAMELLED GOLD SCENT BOTTLE, GABRIEL NIUKKANEN, ST PETERSBURG, POSSIBLY RETAILED BY FABERGÉ, CIRCA 1905

cast and chased in the form of a royal Danish elephant, pendant chain and loop, the scent dipper carved of bowenite, 56 standard height 3.7cm, 1½in.

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



342

342

A DIAMOND-SET GOLD AND ENAMEL RETRACTABLE PENCIL, A. KAUSHE, ST PETERSBURG, 1899-1904

wearable as a pendant, the cylindrical body enamelled rose pink over a wavy, engine-turned ground, the top with a band of diamond-set scrolls, a collar of opaque white champlevé enamel, the pull-off pencil with cushion form terminal, complete with suspension loop, 56 standard height 2.7cm, 1in.

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



343

343

A GOLD-SET HARDSTONE AND ENAMEL PARASOL HANDLE, 1899-1908

of tapering form, carved of rhodonite, the collar of translucent white enamel over wavy engine-turning decorated with dendritic tendrils, *struck with workmaster's initials G.Ya (Cyrillic), 72 standard*, with a later mounted French silver blade
length 9cm, 3³/₄in.

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



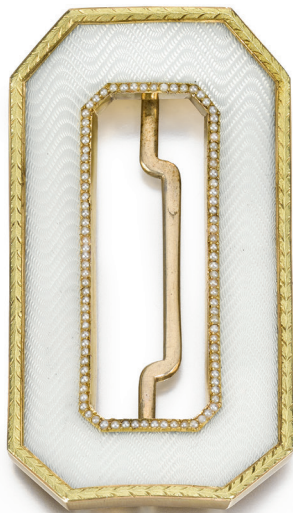
344

344

A FABERGÉ GOLD-MOUNTED HARDSTONE BOX, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1895-1899

of circular cushion form, carved of aventurine quartz, the two-colour gold rim mount chased with laurel, rose-cut diamond-set thumbpiece, *struck with workmaster's initials and Fabergé in Cyrillic, 56 standard*, in original Fabergé wood case
diameter 5.8cm, 2¹/₄in.

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



345

345

A FABERGÉ TWO-COLOUR GOLD-MOUNTED SILVER-GILT, ENAMEL AND SEED PEARL BELT BUCKLE, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1903-1904

of elongated octagonal form, enamelled in translucent white over a wavy engine-turned ground within chased laurel border of red and yellow gold, the opening bordered with seed pearls, *struck with workmaster's initials*, 88 standard, *scratched inventory number 9908* width 7.8cm, 3 $\frac{1}{8}$ in.

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



346

346

A FABERGÉ SILVER-GILT AND ENAMEL VESTA CASE, 1899-1908

of circular form, the surface of translucent lilac enamel over radiating engine-turning, pink gem pushpiece, the bottom with striker, *struck KF (Cyrillic)*, 84 standard diameter 4.6cm, 1 $\frac{3}{4}$ in.

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



347

347

A GOLD AND ENAMEL PHOTOGRAPH FRAME, IVAN BRITZIN, ST PETERSBURG, 1908-1917

circular, enamelled in translucent white over a sunburst engine-turned ground, with beaded red gold bezel, border, and mount; surmounted by a red gold bow knot, 56 standard; the back with scrolling silver strut, 84 standard height 6.5cm, 2 $\frac{1}{2}$ in.

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



348



349



350

348

A FABERGÉ SILVER-GILT ENAMEL FRAME, WORKMASTER HJALMAR ARMFELDT, ST PETERSBURG, 1908-1917

rectangular, enamelled in translucent red over a wavy guilloché ground, between a laurel-chased bezel and beaded border, applied with ribbon-bows and laurel swags, replaced back, 88 standard, scratched inventory number 21534 width 10.8cm, 4¼in.

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

349

A FABERGÉ ENAMEL BELLPUSH, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1899-1903

enamelled in alternating rows of opaque white and translucent red over diamond shaped engine-turning, the central button set with a moonstone and surrounded with seed pearls, struck with workmaster's initials, 84 standard, scratched inventory number 4881 width 5cm, 2in.

PROVENANCE

Peter Otway Smithers
Sotheby's London, 22 November 1959, lot 107

EXHIBITED

Wartski, London, *Coronation Exhibition*, 20 May - 13 June 1953, cat. no. 203.

LITERATURE

Illustrated, A. K. Snowman, *The Art of Carl Fabergé*, 1953, pl. 158.

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

350

A FABERGÉ GOLD, SILVER-GILT, AND GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME, WORKMASTER JOHAN VIKTOR AARNE, ST PETERSBURG, CIRCA 1895

the rectangular frame with projecting upper corners and bracket feet supported by cast finials, enamelled in a translucent chartreuse-yellow over a radiating sunburst ground, the oval aperture with a beaded border, all within a two-colour gold chased laurel leaf border with suspended cast and chased garlands, surmounted by a bowknot, the wooden back fitted with scrolling gilded silver strut, struck with workmaster's initials, *Fabergé in Cyrillic*, the frame 56 standard, the strut 88 standard height 7cm, 2¾in.

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



351



353



352

351

A FABERGÉ GOLD, ENAMEL AND JADEITE CIGARETTE CASE, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1908-1917

rectangular, the opening applied with dark blue enamel and rose-cut diamonds, further applied with a ribbon of roses ending with two cabochon emeralds, *struck with workmaster's initials, Fabergé, 72 standard* height 8.6cm, 3³/₄in.

£ 8,000-12,000

€ 9,100-13,600 US\$ 10,400-15,600

352

A FABERGÉ GOLD-MOUNTED SILVER-GILT AND ENAMEL CIGARETTE CASE, WORKMASTER AUGUST HOLLMING, ST PETERSBURG, 1908-1916

the rounded rectangular body enameled in translucent oyster white over wavy engine-turning within reeded gold borders, with a gold thumbpiece set with rose-cut diamonds, *struck with workmaster's initials and Fabergé in Cyrillic, 88 standard* width 8.6cm, 3³/₄in.

± £ 10,000-15,000

€ 11,300-17,000 US\$ 13,000-19,500

353

A FABERGÉ ENAMEL AND HARDSTONE CIGARETTE CASE, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1912

oval section, the lid and base enameled in translucent green over moiré engine-turning, the ends set with milky agate panels, rose-cut diamond-set thumbpiece, *struck with workmaster's initials and Fabergé, 88 standard, scratched inventory number 22568, in original Fabergé wood case* width 8.4cm, 3¹/₄in.

£ 15,000-20,000

€ 17,000-22,600 US\$ 19,500-26,000



354



355

354

A FABERGÉ TWO COLOUR GOLD-MOUNTED SILVER AND GUILLOCHÉ ENAMEL PENCIL HOLDER AND PAPER KNIFE, WORKMASTER ANDERS NEVALAINEN, ST PETERSBURG, 1908-1910

of dagger form, the exterior enamelled translucent blue over an engine-turned ground, the mount with a two colour gold collar chased with a laurel wreath band, *struck with workmaster's initials, 56 and 88 standard, scratched inventory number 20480* length 8.3cm, 3³/₄in.

PROVENANCE

Purchased by the Hon. Mrs Ronald Greville (1862-1942) on 19 December 1910 from Fabergé London, for £4 5s
Dame Margaret Helen Greville, Hon Mrs Greville, DBE (1863-1942), was a British society host, art collector, and philanthropist.

She assembled a large collection of works by Fabergé and other jewellers of the period. Her love for the firm's designs was so well known that visitors to Polesden Lacey, her home outside London, often brought her pieces purchased at the Russian Court Jeweler's British outlet as gifts. Members of the British Royal family were frequent visitors; Dame Margaret was close friends with Queen Mary, wife of Edward V, and the couple were frequent visitors. Like Queen Mary, she assembled a large collection of Fabergé's carved hardstone animals as well as cases, paper knives, and other luxurious accessories beloved by the Edwardians. She bequeathed the very best of her jewels to Queen Elizabeth, wife of King George VI, and those important tiaras, earrings, and necklaces are often worn by members of the Royal family today.

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

355

A JEWELLED SILVER-GILT AND ENAMEL IMPERIAL PRESENTATION CIGARETTE CASE, 3RD ARTEL, ST PETERSBURG, 1908-1917

the rounded rectangular case enamelled sky blue over a moiré engine-turned ground, the borders chased with a dash and dot pattern, the thumbpiece set with diamonds, the hinged lid with a diamond-set Imperial eagle, *88 standard*, in the original case of jeweller Alexander Tillander of Saint Petersburg length 9.5cm, 3³/₄in.

† £ 7,000-9,000
€ 8,000-10,200 US\$ 9,100-11,700



356

356

A FABERGÉ TWO-COLOUR GOLD-MOUNTED SILVER AND ENAMEL ÉTUI-FORM CIGARETTE CASE, WORKMASTER FEODOR AFANASIEV, ST PETERSBURG, 1899-1903

of upright oval section, enamelled in pale blue over a wavy engine-turned ground, the upper and lower borders with chased husk leaf mounts in green gold, the opening with red gold mount set with seed pearls, with collet-set cabochon citrine pushpiece, *struck with workmaster's initials, 56 and 88 standard, scratched inventory number 15117* height 7.8cm, 3 $\frac{1}{8}$ in.

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



357

357

A FABERGÉ SILVER CIGARETTE CASE, WORKMASTER AUGUST HOLLMING, ST PETERSBURG, 1908-1916

of oval section, the exterior cast and chased with bands of laurel separated by reeded bands, the flush fitting cover with hinge disguised in the reeding, with narrow silver thumbpiece, the interior in a matte gilt finish, *struck with workmaster's mark, Fabergé in Cyrillic, 88 standard, scratched inventory number 20058* length 9.2cm, 3 $\frac{5}{8}$ in.

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



358

358

**A FABERGÉ GOLD-MOUNTED
ENAMEL CLOCK, WORKMASTER
HENRIK WIGSTRÖM,
ST PETERSBURG, 1903-1908**

rectangular form, the central panel of translucent violet enamel over wavy engine-turned ground within a beaded border, the dial of white enamel painted with Arabic numerals within a seed pearl-set bezel, the outer panel of translucent oyster-white enamel over engine-turned waves, the frame of chased leaves, the ribbon surmount suspending bound laurel swags, ivory back, scroll strut, *struck with workmaster's initials and Fabergé in Cyrillic*, 56 standard, *scratched inventory number 10565 or 19565*
width 11.6cm, 4½in.

• £ 60,000-80,000
€ 68,000-90,500 US\$ 78,000-104,000



359

359

**A FABERGÉ SILVER-GILT AND
ENAMEL DESK CLOCK, MOSCOW,
CIRCA 1900**

capstan-shaped, enamelled in pale translucent lavender over a fish-scale engine-turned ground, the clock with white opaque enamel face, black Arabic chapters, pierced gold hands, and beaded bezel, the base with a border of a ribbon-tied laurel wreath, raised on ring foot, struck K. Fabergé in Cyrillic under the Imperial warrant, with later French import mark diameter 10.5cm, 4 $\frac{1}{8}$ in.

‡ £ 25,000-30,000

€ 28,300-33,900 US\$ 32,500-39,000



360

360

**A FABERGÉ GOLD AND PICTORIAL
ENAMEL BOX, WORKMASTER
MICHAEL PERCHIN, ST
PETERSBURG, 1899-1903**

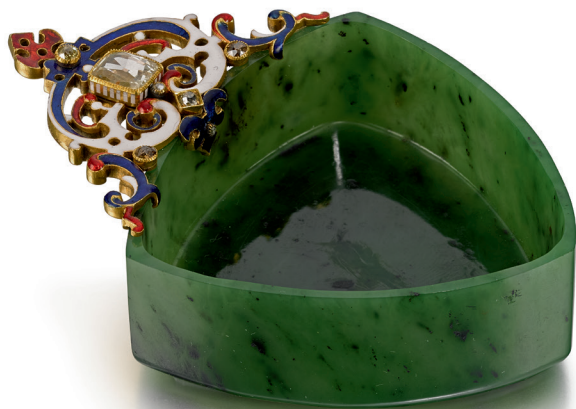
of demi-lune form, the lid painted *en camaïeu* with a view of the St Petersburg Stock Exchange and the Fortress of Peter and Paul from across the Neva, dendritic tendrils in the foreground, within a seed pearl border, the sides of translucent apple green enamel over engine-turned reeds interspersed with pellets, struck with workmaster's initials and Fabergé in Cyrillic, 72 standard width 6.5cm, 2½in.

PROVENANCE

Sotheby's New York, 30 April 2003, lot 63

£ 150,000-200,000

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



361

361

**A RARE FABERGÉ NEPHRITE KOVSH,
WORKMASTER MICHAEL PERCHIN,
ST PETERSBURG, CIRCA 1890**

in Renaissance Revival style, of rounded triangular form, carved of nephrite with a stepped base, with an enamel and jeweled mount, the openwork handle with scrolls in red, blue, and white enamel, set with five small diamonds and a large central diamond, *struck with workmaster's initials, Fabergé in Cyrillic, 56 standard, scratched inventory number 52149* width 9.2cm, 3 $\frac{5}{8}$ in.

PROVENANCE

Bulgari, Rome
Sotheby's London, July 9, 1959, lot 125

Inspired in part by Karl Fabergé's study of the treasures of Dresden's Green Vaults, Renaissance Revival style objects are extremely rare in Fabergé's production. All of the few known examples, including this carved nephrite kovsh, were produced in the workshop of Fabergé workmaster Michael Perchin.

For a nephrite box with lid comparable to the handle of the present lot please see, illustrated, G. von Habsburg, *Fabergé: Imperial Craftsman and His World*, 2000, no. 351, p. 168.

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



362

362

**A FABERGÉ GOLD-MOUNTED
CARVED MOSS AGATE SCENT FLASK,
WORKMASTER MICHAEL PERCHIN,
ST PETERSBURG, CIRCA 1890**

of carved and polished oval moss agate mounted with chased yellow and pink gold mounts, the slip-on stopper lid with a finial of translucent moss agate framed in a triangular scrolling mount, *struck with workmaster's initials, 56 standard, London control marks, scratched inventory number 16269, 76269, 69891, or 69691* height 8.5cm, 3 $\frac{3}{8}$ in.

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



363

363

**A RARE GOLD AND ENAMEL
SNUFFBOX, JEAN FRANÇOIS XAVIER
BOUDDE, ST PETERSBURG, CIRCA 1780**

the shallow, circular box of red gold with slip-on lid set with a painted glass view of fisherman on a river in sepia, the sides and base enameled in a translucent steel blue over a *guilloché semé* with dots ground, bordered by bands of matted yellow gold chased with scrolling leaves enameled in translucent green and simulated pearls of white opaque enamel, *struck with Boudde's mark, a St. Petersburg assay mark dated 178?, P (Cyrillic) as a date mark for 1780 and 1084 on the flange* diameter 7cm, 2¾in.

PROVENANCE

Sotheby & Co., London, December 10, 1962, lot 30, illustrated

Gold boxes by Jean François Xavier Boudde (fl. 1769-1785/9) are quite rare; only a handful survive in public and private collections. The greatest number are housed in the Hermitage's Gold Room and include jewelled presentation boxes with portraits of Catherine II, Grand Duke Pavel Petrovich, and Alexander I as a child. Outside of Russia, a gold and enamel box with a view of the Bronze Horseman is in the Gilbert Collection at the Victoria and Albert Museum and large gold box with enamel plaques after Boucher is in the collection of the Musée Cognacq-Jay, Paris (inv. J486).

For further information, see O. Kostiuk, *Peterburgskie iuveliry XVIII-XIX vek* (St. Petersburg: Slaviia, 2000), pp. 82-83 and Heike Zech, *Gold Boxes. Masterpieces from the Rosalinde and Arthur Gilbert Collection* (London: V&A Publishing, 2015), pp. 126-127, no. 45.

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



364

364

A RUSSIAN SILVER-GILT AND ENAMEL TABLE BOX, IVAN BRITZIN, ST PETERSBURG, 1904-1908

the hinged lid of the square box enameled sky blue over a sunburst engine-turned ground, the sides further enameled over wavy engine-turning, the cover applied with chased gold interwoven laurel bands centring a circular shield engraved with a monogram, the front of the lid with a jeweled thumbpiece with chased laurel band, the border of the lid and the base with a gilded silver border chased with leaf tips, gilt interior, 88 standard width 9cm, 3½in.

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



365

365

A FABERGÉ GEM-SET GOLD-MOUNTED CARVED STRIATED AGATE AND ENAMEL CUP, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1895

the carved bowl fitted with a conjoined C-scroll handle surmounted by a white-enamelled gold ruble coin of Empress Elizabeth, dated 1756, in a chased laurel bezel and flanked by a rose diamond and a cabochon ruby, the circular footed based engraved with channeling, *struck with workmaster's initials, Fabergé in Cyrillic, 56 standard, scratched inventory number 52147* diameter 5cm, 2in.

PROVENANCE

Parke-Bernet, New York, March 23, 1971, lot 164

† £ 18,000-25,000

€ 20,400-28,300 US\$ 23,400-32,500



366

366

**A FABERGÉ GOLD AND GEM-SET
KOVSH, WORKMASTER HENRIK
WIGSTRÖM, ST PETERSBURG,
CIRCA 1904**

repoussé and chased with panels of rococo scrolling foliate cartouches enclosing rubies flanked by diamonds on the sides and back, the front mounted with a later diamond-set cypher of Nicholas II, the handle with a later jewelled Imperial crown, *struck with workmaster's initials, Fabergé in Cyrillic, 56 standard, scratched inventory number 14189* length 12.7cm, 5in.

£ 20,000-30,000

€ 22,600-33,900 US\$ 26,000-39,000



367

367

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

rounded rectangular shape, decorated in shaded polychrome enamel with stylised foliage and scrolls on light and dark blue grounds, within borders of flowers and cloison beads, green paste thumbpiece, *84 standard* width 12cm, 4³/₄in.

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



368

368

**A FABERGÉ GOLD CIGARETTE
CASE, WORKMASTER AUGUST
HOLMSTRÖM, ST PETERSBURG,
CIRCA 1895**

almost square in form, with rounded corners, the case finished with a sapphire cabochon pushpiece, the interior with a later engraved presentation inscription in Russian, '[To the] respected / director of the college / from colleagues / "Parolavalva" / 25-I-1917 / Petrograd', *struck with workmaster's initials, 56 standard* width 9cm, 3⁵/₈in.

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

369

**A FABERGE JEWELLED GOLD
CIGARETTE CASE, WORKMASTER
AUGUST HOLMSTRÖM, ST
PETERSBURG, CIRCA 1890**

rectangular, with a cabochon sapphire thumb piece; engraved on one side in signature facsimile, 'En souvenir / des journées passées / ensemble à Peterhof / et en camp, Juillet 1894 / Friedrich' and on the other 'Hold my hand and never let it go / I have put into it all my life / my dreams and trust / Happiness I thought I'd never know / you gave to me; so hold my hand until it turns to dust. / 9th July 1939', *struck with workmaster's initials, 56 standard, scratched inventory number 12229* width 8.8cm, 3¹/₂in.

PROVENANCE

Grand Duke Friedrich of Mecklenburg (1861-1897)
Alexander Maximovich Reutern (1849-1912)
Baron and Baroness Max de Reutern, Rome
Alexis P. Tessier, New York
Malcolm Forbes; Freemans auction Philadelphia
14/12/2016 lot 347

LITERATURE

Christopher Forbes and Robyn Tromeur-Brenner, *FABERGÉ: The Forbes Collection*, Hugh Lauter Levin Associates, Inc., New York, 1999, p.141.

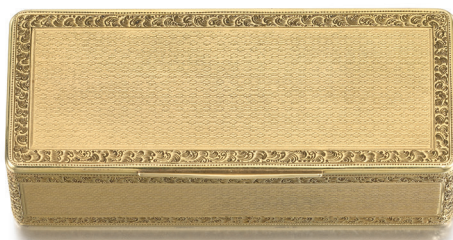
£ 5,000-7,000
€ 5,700-8,000 US\$ 6,500-9,100



369



370



371



372

370

A FABERGÉ SILVER CIGARETTE CASE, MOSCOW, 1880-1889

plain polished surface, the lid applied with the gilt cypher MW under a crown of a Grand Duke, struck K. Fabergé in Cyrillic beneath the Imperial Warrant, unidentified maker's mark A.Sh. (Cyrillic), 84 standard, scratched inventory number 11566, in original Fabergé wood case width 9.5cm, 3¾in.

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

371

A GOLD SNUFFBOX, HANAU, CIRCA 1842

of slender rectangular form, inscribed inside in German 'Present from Russian Empress / Maria Alexandrovna / d. 28 September 1842 / [to] J. Kleinheinz', struck with inventory number 2413 length 7.7cm, 3½in.

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

372

A GOLD CIGARETTE CASE, MOSCOW, 1818

rectangular with square corners, decorated with reeded borders and panels of engine turning, the lid with a central panel chased with birds and laurel scrolls, the corners chased with rocaille scrolls, struck with a partially visible assaymaster's mark M.K. and an unrecorded maker's mark M.I (Cyrillic), otherwise unmarked width 8.8cm, 3½in.

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



373

373

**A JEWELLED GOLD AND SILVER
MAID OF HONOUR CYPHER, CARL
BLANK, ST PETERSBURG, CIRCA 1913**

formed as initials M and A for Dowager Empress Maria Feodorovna and Empress Alexandra Feodorovna below a hinged Imperial crown surmount, set with circular- and rose-cut diamonds in gold-backed silver mounts, *apparently unmarked, numbered 394*, with original silk ribbon
height 7.5cm, 3in.

PROVENANCE

Presented to Baroness Elizabeth von Hoyningen-Huene on 11 February 1914
This cypher is recorded in the Imperial ledgers with the Cabinet's number 419 as having been purchased from Blank for 620 roubles, the initial entry dated 15 May 1913. The name of the recipient, the date of presentation and that it was a double cypher for both Empresses are noted. The cypher is also recorded on an invoice from Blank to the Cabinet with the retailer's number 394 noted.

For further information on Maids of Honour and their role, please see U. Tillander-Godenhilf, *The Russian Imperial Award System, 1894-1917*, Helsinki, 2005, pp. 31-45. Sotheby's is grateful to Dr Tillander-Godenhilf for her assistance in cataloguing this lot.

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



374

374

A FABERGÉ GEM-SET SILVER AND ENAMEL CHARKA, MOSCOW, 1899-1908

in traditional style, the handle chased with a pomegranate flanked by scrolls and foliage, the design centred with an oval cabochon ruby, the exterior of the bowl similarly decorated with stylised polished and matted silver tulips alternating with beads, *struck K. Fabergé in Cyrillic under the Imperial warrant, 84 standard, scratched inventory number 21766* length with handle 11.2cm, 4 $\frac{7}{8}$ in.

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

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

LOTS 375-414



375



376



377

375

A SET OF FOUR SILVER-GILT AND CLOISONNÉ ENAMEL SPOONS, VARIOUS MAKERS, MOSCOW AND ST PETERSBURG, 1888-1917

two with polychrome enamel flowers on gilt stippled grounds within white beaded borders, both with indistinct maker's marks, 84 standard, one with decorative blue scrolls on opaque light-blue grounds, struck with the maker's mark M.Ya and Grachev in Cyrillic, 84 standard, one enamelled with flowers and leaves in shades of green, with cloison scrolls and geometric motifs, struck with workmaster's initials I.Zh (Cyrillic), 84 standard (4)
length 18.5cm, 7¼in.

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

376

A SET OF TEN SILVER-GILT AND CLOISONNÉ ENAMEL SPOONS, 1899-1908

enamelled with flowers on gilt stippled grounds within blue pellet borders, struck with workmaster's initials MS (Cyrillic), 84 standard (10)
length 14cm, 5½in.

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

377

TWO SILVER-GILT AND CLOISONNÉ ENAMEL SPOONS, MOSCOW, 1899-1908

one enamelled with vivid shaded flowers and scrolls on gilt stippled grounds and with white pellet borders, struck with workmaster's initials V.A., 84 standard; the other with more abstract floral scrolls within cloison scroll borders, struck with initials ViK (Cyrillic), 84 standard (2)
length of the longer spoon 21cm, 8¼in.

£ 1,200-1,500
€ 1,400-1,700 US\$ 1,600-1,950



378



379



380

378

A SILVER-GILT CLOISSONNÉ AND PLIQUE-À-JOUR ENAMEL SPOON, ANTIP KUZMICHEV, MOSCOW, LATE 19TH CENTURY

the oval bowl with translucent plique-à-jour flowering foliage on gilt stippled grounds, the stem enamelled with blue and white geometric motifs, 88 standard length 19cm, 7½in.

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

379

TWO SILVER AND CHAMPLEVÉ ENAMEL SPOONS, KHLBNIKOV, MOSCOW, 1881

the spoons enamelled *en plein* with views of the Kremlin's Spasskaya tower and Saint Basil's Cathedral, stamped Khlebnikov in Cyrillic under the Imperial warrant, 88 standard (2) length 18.7cm, 7¾in.

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

380

A SET OF SIX SILVER-GILT AND CLOISSONNÉ ENAMEL SPOONS, NIKOLAI PAVLOVITCH, MOSCOW, 1899-1917

enamelled with stylised flowers and foliage, 84 standard (6) length 11cm, 4¾in.

£ 600-800
€ 700-950 US\$ 800-1,050

381

THREE SILVER-GILT AND CLOISSONNÉ ENAMEL SPOONS, VARIOUS MAKERS, MOSCOW AND ST PETERSBURG, LATE 19TH / EARLY 20TH CENTURY

the first enamelled with a traditional izba in a forest, reminiscent of Bilbin's fairytale illustrations, with illegible maker's mark, possibly HA, 84 standard, with later French import marks, the second enamelled with fruit and geometric scrolls, illegibly stamped with a retailer's hallmark under the Imperial warrant, 88 standard, with later French import mark, the third enamelled with a golden Imperial eagle within blue pellet border, struck with initials MS (Cyrillic), possibly for Maria Semenova, 84 standard, scratched inventory number 5983 (3) length 17cm, 6¾in.

£ 1,500-2,000
€ 1,700-2,300 US\$ 1,950-2,600



381



382

A SET OF FABERGÉ SILVER-GILT
AND CLOISONNÉ ENAMEL SPOONS,
POSSIBLY WORKMASTER FEODOR
RÜCKERT, MOSCOW, 1908-1917

all enamelled with different stylised flowers, swirls and foliage, each with distinct shaped and decorated handle, in the style of Rückert, *struck Fabergé in Cyrillic under the Imperial warrant, 88 standard, with later French import marks*, in original fitted case
(12)
length 12cm, 4¾in.

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



383



384

383

THREE SILVER-GILT AND ENAMEL
SPOONS, VARIOUS MAKERS,
MOSCOW AND ST PETERSBURG,
LATE 19TH / EARLY 20TH CENTURY

the first enamelled in stylised champlévé cockerels on gilt stippled grounds, *struck with unrecorded initials AL (Cyrillic), 84 standard*, the second enamelled with flowers and scrolls on red and pale yellow grounds, *stamped with maker's initials FR (Cyrillic), probably for Feodor Ruckert, 84 standard*, with later French *import mark*, the third enamelled *en plein* with roses on light blue ground within a cloisonné border with further floral scrolls, *with initials MS (Cyrillic), 84 standard*

(3)

length of longest 18.5cm, 73%in.

‡ £ 600-800
€ 700-950 US\$ 800-1,050

384

A SET OF SIX SILVER-GILT AND
CLOISSONNÉ ENAMEL SPOONS, FEODOR
RÜCKERT, MOSCOW, 1908-1917

enamelled with a stylised bird in pinkish-red and light blue on cream grounds with flowers and scrolls, *stamped FR (Cyrillic)*, 88 standard, with *later French import mark*
(6)
length 14cm, 5½in.

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



385

385

A SET OF TWO SILVER-GILT AND CLOISONNÉ ENAMEL TEA GLASS HOLDERS WITH TWO SPOONS, IGNATIY SAZIKOV, MOSCOW, 1899-1908

the central roundel enamelled with shaded pastel flowers and bright green foliage on a gilt stippled ground within rounds of turquoise-blue pellets and twisted ropework borders, the spoon bowl with matching decoration, the shaped handles terminating in a mitre finial with cloisons of various shades of blue, 84 standard, in an original wooden box for Moscow retailer Ozeritskiy (4)
height of large holder with handle 9.3cm, 3 $\frac{1}{8}$ in.

† £ 1,000-1,500
€ 1,150-1,700 US\$ 1,300-1,950



386

386

A SILVER-GILT AND CLOISONNÉ ENAMEL CUP, ST PETERSBURG, 1899-1908

shaped as a horn cup on two feet, enamelled with flowers and scrolls on bright blue grounds, the front with a woman en face wearing a traditional Russian dress, struck with an unknown workmaster initials J.K (Postikova-Loseva no. 1767), 84 standard, with later Soviet control mark
height 6.6cm, 2 6/8 in.

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



387

387

A SILVER-GILT AND CLOISONNÉ ENAMEL BONBONNIERE, MOSCOW, 1908-1917

of circular cushion form, the body decorated with floral and foliate motifs in shaded polychrome enamels over a gilt striped ground, struck with initials P.F (Cyrillic), possibly Petr Fariseev, 84 standard
diameter 6.6cm, 2 $\frac{5}{8}$ in.

† £ 600-800
€ 700-950 US\$ 800-1,050



388



389



390



391

388

**A SILVER AND CLOISONNÉ ENAMEL
BLOTTER, MOSCOW, 1908-1917**

enamelled with stylised shaded flowers and foliage on dark green grounds, *stamped with maker's initials M.S. (Cyrillic), possibly for Maria Sokolova, 84 standard* length 11.4cm, 4½in.

£ 800-1,200
€ 950-1,400 US\$ 1,050-1,600

389

**A SILVER-GILT AND CLOISONNÉ
ENAMEL SUGAR-BOWL, OREST
KURLUKOV, MOSCOW, 1899-1908**

the body with stylised flowers and scrolls on turquoise-blue grounds, the handles with rows of white pellets, the lid with an onion-shaped dome finial, *88 standard* height 15.2cm, 6in.

£ 800-1,200
€ 950-1,400 US\$ 1,050-1,600

390

**A SILVER-GILT AND ENAMEL
SHERBET CUP, ANTIP KUZMICHEV,
MOSCOW, 1899-1908**

the bowl interior enamelled with bright lime-green enamel over geometric engine-turning, plique-à-jour enamel borders, the exterior with polychrome champlevé enamel strapwork, the three foliate and beaded arms with coats of arms for Moscow, St Petersburg and Veliky Novgorod, domed circular foot, *88 standard* height 17cm, 6⅝in.

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

391

**A SILVER-GILT AND ENAMEL
SHERBET CUP, ANTIP KUZMICHEV,
MOSCOW, 1899-1908**

the bowl interior enamelled with bright orange enamel over wavy engine-turning, plique-à-jour enamel borders, the exterior with polychrome champlevé enamel strapwork, the three foliate and beaded arms with coats of arms for Moscow, St Petersburg and Veliky Novgorod, domed circular foot, *88 standard* height 17cm, 6⅝in.

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



393



392



394

392

A SILVER-GILT AND PLIQUE-À-JOUR ENAMEL BOWL, IVAN KHEBNIKOV, MOSCOW, CIRCA 1890

lobed sides, with panels of stylised flowers against a light blue ground, the centre with a blue enamel medallion within a white beaded border, rope-twist borders, 84 standard diameter 7.9cm, 3 $\frac{1}{8}$ in.

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

393

A SILVER-GILT AND PLIQUE-À-JOUR ENAMEL BOWL, IVAN KHEBNIKOV, MOSCOW, 1899-1908

lobed sides, with panels of scrolling foliage within magenta and transparent white pellets, rope-twist borders, 84 standard diameter 10.4cm, 4 $\frac{1}{2}$ in.

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

394

A SMALL TWO-HANDLED SILVER-GILT AND CLOISONNÉ ENAMEL BOWL, OVCHINNIKOV, MOSCOW, 1890-1899

enamelled overall with raised opaque and translucent polychrome flowers on gilt stippled grounds, the interior centred with a flower head, turquoise beaded borders, the dark blue enamelled handles with gold stars, rope-twisted border, struck with maker's mark beneath the Imperial Warrant, 88 standard diameter 5.6cm, 2 $\frac{1}{4}$ in.

PROVENANCE

Sotheby's Geneva, 12 November 1980, lot 282

£ 800-1,200
€ 950-1,400 US\$ 1,050-1,600



395

395

A SILVER-GILT AND CLOISONNÉ ENAMEL EGG, MARIA SEMENOVA, MOSCOW, 1908-1917

enamelled with panels of stylised foliage on gilt stippled grounds within turquoise pellet borders, opening to form a pair of egg cups, *84 standard*
height 7cm, 2¾in.

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



396

396

A PORCELAIN EASTER EGG, PROBABLY 19TH CENTURY

painted with forget-me-nots and inscribed with the Russian Paschal greeting 'Christ is Risen!', *unmarked*
height 11cm, 4¼in.

£ 1,000-1,500
€ 1,150-1,700 US\$ 1,300-1,950



397

397

AN EGG-SHAPED SILVER-GILT AND CLOISONNÉ ENAMEL PENDANT ICON, 11TH ARTEL, MOSCOW, 1908-1917

decorated with a band of polychrome rosettes and divided by white-lined intersections surrounding blue, green and red scrolling foliage on gilt stippled grounds, opening to reveal an icon of the enthroned Virgin and Child and other of Christ Pantocrator, with circular suspension ring, *84 standard*
height with loop 10.5cm, 4¼in.

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



398

398

A SET OF FOUR SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH-SHAPED SALTS AND SPOONS, MARIA SEMEMOVA, MOSCOW, 1908-1907

decorated with shaded pastel-coloured flowers and foliage on gilt stippled grounds, turquoise pellets borders, 84 standard, in a Morozov wooden case
(8)
length 7.5cm, 3in.

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



399

399

A PAIR OF SILVER-GILT AND CLOISONNÉ ENAMEL SALTS, MARIA SEMENOVA, MOSCOW, 1899-1908

of kovsh form with tall handles, the fronts applied with enameled flower on gilt stippled grounds, green enamel border, 84 standard; together with a pair of silver-gilt and cloisonné enamel spoons, the bowls decorated with flowers within white beaded borders, 88 standard with later French import mark
height of salts 5.6cm, 2 1/4 in., length of spoons 6.6cm, 2 5/8 in.

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



400

400

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

the circular bowl with embossed flower motifs
enamelled in pastel colours, the front with a
large stylised flower in white, shadings of blue
and mauve enamel, two other flowers at the
sides with orange-red leaves on an olive-green
ground, with stylised foliage on light blue
ground at base, *struck with partially visible
maker's mark FR (Cyrillic)*, 88 standard
length 45.5cm, 17⁷/₈in.

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



401

401

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

modelled as a duck, its head forming the handle, the bowl decorated with shaded polychrome wings and tail feathers on a brown ground, with cloison coils and dripped overlay, struck twice with workmaster's initials, once overstruck with K.Fabergé in Cyrillic beneath the Imperial Warrant, 88 standard, scratched inventory number 24997
length 8.6cm, 6⅜in.

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



402

402

A SILVER AND CLOISONNÉ ENAMEL KOVSH, ALEXANDER LUBAVIN, 1899-1908

of shallow elongated shape, with hook handle and raised prow, the body enamelled with stylised flower and foliage in predominantly blue colours on stipple ground, 88 *standard*, in original wooden box length 34cm, 13³/₈in.

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



403

403

A SILVER-GILT AND PLIQUE-À-JOUR ENAMEL KOVSH, MOSCOW, CIRCA 1890

with panels of stylised flowerheads and scrolls with blue pellet borders, ropetwist rim, trefoil handle, 84 *standard* length 19.5cm, 7⁵/₈in.

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



404

404

A SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH, MOSCOW, 1899-1908

the prow shaped as a head of a bird, the handle as a feathered tail, enamelled overall with shaded flowers on gild stippled grounds, marked with unknown workmaster's initials *PR* (Cyrillic), 84 *standard* control mark of Ivan Lebedkin length 9cm, 3¹/₂in.

£ 7,000-9,000
€ 8,000-10,200 US\$ 9,100-11,700



405

405

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

the lobed bowl with polychrome enamel flowers, sprays, foliage and geometric motifs on gilt stippled grounds, the border with rosebuds, scrolling foliage and pellets, the base enamelled with berries on geometric black grounds, twisted ropework borders, hooked handle, 84 standard length 24.5cm, 9⁵/₈in.

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



406

406

A SILVER-GILT AND CLOISONEÉ ENAMEL KOVSH, OVCHINNIKOV, MOSCOW, 1908-1917

enamelled overall with flowers and foliate scrolls in shaded pastel colours on gilt stippled grounds, the rim with a band of geometric design, hooked handle, *struck with maker's mark beneath the Imperial Warrant, 84 standard* length 15cm, 5¾in.

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



407

407

A GEM-SET SILVER-GILT AND CLOISONEÉ ENAMEL KOVSH, OREST KURLYUKOV, MOSCOW, 1899-1908

in Art Nouveau taste, decorated with two medallions painted *en grisaille* with the view of the Tsar Bell, the Cathedral of the Saviour in Moscow and with four medallions of polychrome flowers on cream ground and divided by pilasters, amethysts and yellow garnets, openwork handle further set with a cabochon amethyst and a green stone, 88 standard, *with later control marks* length 10.7cm, 4¼in.

£ 9,000-12,000
€ 10,200-13,600 US\$ 11,700-15,600



408

408

**A SILVER-GILT AND CLOISONNÉ
ENAMEL KOVSH, FEODOR RÜCKERT,
MOSCOW, 1899-1908**

decorated with gilt cloison scrolls and flowers
in pastel colours on black interlacing disks
against a band of olive-green enamel, blue
and pale green strapwork and foliage, hooked
handle, struck with maker's mark *FR* (Cyrillic),
88 standard
length 28.5cm, 11¼in.

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



409

409

**A SILVER-GILT AND CLOISONNÉ
ENAMEL PRESENTATION KOVSH,
FEODOR RÜCKERT, MOSCOW, 1899-
1903**

enamelled with large flowers and foliage
on cream grounds set with semi-precious
cabochons, with gilt dripped overlay, inscribed
on the bottom in Russian 'This kovsh was
presented / by His Highness the Emperor /
Nicholas II / to Baron Joseph Augustovitch / De
Bay / 22 December 1903, struck with maker's
mark FR (Cyrillic), 88 standard
length 28cm, 11in.

‡ £ 30,000-40,000
€ 33,900-45,200 US\$ 39,000-52,000



410

410

**A SILVER-GILT AND CLOISONNÉ
ENAMEL GEM-SET KOVSH, MARIA
SEMENOVA, MOSCOW, 1899-1908**

enamelled overall with shaded stylised flowers and foliage on gilt stippled grounds, the frame and hook handle further enamelled with polychrome flower heads and foliage on cream grounds and set with cabochon garnets and chrysoprases, the front with a circular medallion of a double-headed eagle and laurel branches on an olive-green ground, surrounded by pale blue pellets, the prow finial surmounted by a cabochon chrysoprase, 84 standard length 23cm, 9in.

± £ 10,000-15,000

€ 11,300-17,000 US\$ 13,000-19,500



411

411

**AN IMPORTANT SILVER-GILT AND
CLOISONNÉ ENAMEL PART COFFEE
SERVICE, KHLEBNIKOV, MOSCOW,
1896-1908**

comprising a coffee pot, a sugar bowl and a milk jug, each of turret shape and decorated with medallions painted *en grisaille* with views of the city of Moscow and the Kremlin flanked by medallions of polychrome birds and flowers on a pale blue ground and enamelled with bands of flowers and geometrical motifs, the handles with pale blue scalework, the coffee pot with bird's head spout, the domed cover to the coffee pot and sugar bowl enamelled in blue, green and red flowers and chequer pattern, struck with maker's mark beneath the Imperial Warrant, 84 standard (3)

height of coffee pot 27.5cm, 10¾in.

£ 35,000-50,000

€ 39,600-56,500 US\$ 45,400-65,000



412

412

**A SILVER-GILT AND CLOISONNÉ
ENAMEL TEA AND COFFEE SERVICE,
MARIA SEMENOVA, MOSCOW,
1899-1908**

comprising a tea pot, coffee pot, sugar bowl,
milk jug, tea strainer and sugar tongs, each with
bright shaded polychrome enamel flowering
foliage on gilt stippled ground within bands of
turquoise pellets, with loop handles, the covers
with mother-of-pearl finials, 84 standard
(6)

height of coffee pot 16.5cm, 6½in.

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



413

A RARE SILVER-GILT AND CLOISONNÉ ENAMEL MOUNTED WOODEN SADDLE, POSSIBLY MOSCOW KREMLIN WORKSHOPS, LATE 17TH CENTURY

the pommel and cantle with panels of enamelled scrolling foliage in white, black, blue and green with white pellets borders and filigree rims on gilt grounds, the centre covered with red velvet, *apparently unmarked* length 43cm, 16 $\frac{7}{8}$ in.

The use of cloisonné and filigree enamelling in shades of dark green, blue and white, as well as the use of white pellets and yellow dots on black grounds is typical of the Moscow Kremlin

workshops in the mid- to late 19th century. Part of the Stable Treasury, the workshops produced furnishings used for ceremonial events by the Tsars and their court.

This rare silver-gilt saddle is a testament to 17th century life in the Russian court, which understood the visual power of horse barding for official processions. Many were decorated with precious stones and enamel, emerging as works of art. As part of the Kremlin's 'order of the stable' dating to the 15th century, this particular 'Boyarskiy' type of saddle became a symbol of delicate Russian craftsmanship and was popularized across Europe and parts of Asia.

Highly esteemed Russian noblemen of the time, such as Boris Godunov and Dmitry Pozharskiy had *Boyarskiy* saddles commissioned. Godunov, the ruler of Russia between 1585-1598, commissioned a silver saddle which is stylistically very similar to the present lot. Likewise, Pozharsky, known as the 'saviour of the motherland' after leading Russian soldiers against the Polish-Lithuanian invaders in 1611, had a silver saddle made. Both of these saddles are now on display in the Kremlin's Armoury museum display, in Moscow, underscoring their cultural and historical importance.

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



414

414

**A SILVER-GILT AND CLOISONNÉ
ENAMEL KRYUSHONNITSA,
OVCHINNIKOV, MOSCOW, 1899-1908**

of traditional form, enamelled overall with shaded polychrome flowers and foliage on cream grounds, the lower body with repoussé panels decorated with swans on pink, green and red grounds, the base enamelled in dark purple with filigree scrolls, *struck with maker's mark beneath the Imperial Warrant*, 88 standard height 20.3cm, 7⁷/₈in.

For an almost identical design by Feodor Rückert, please see Sotheby's London, 08 June 2011, lot 438.

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

OTHER PROPERTIES



415

415

OTHER PROPERTIES

A SILVER-GILT AND CLOISONNÉ ENAMEL PEACOCK-FORM KOVSH, OVCHINNIKOV, MOSCOW, 1908-1917

elaborately enamelled with shaded polychrome feathers and foliage on raised surfaces, the prow with pierced crest, *struck with maker's mark beneath the Imperial Warrant*, 84 standard length 27cm, 9½in.

This pair of bird-form kovshi (lots 416 and 417) presented together perfectly illustrates the remarkable quality of enamelwork produced by Ovchinnikov workshops in the early 20th century.

Both pieces embody in their form the traditional Russian 'utitsa-' (duck-) shaped kovshes. A traditional drinking vessel used since medieval times, kovshi vary in size and shape. Originally carved of wood and decorated with painting and carving, their handles would often be shaped as heads of birds and animals. Around the 17th century, kovshi start to appear more frequently in silver and gold and their function becomes more ceremonial, with the objects often used as presentation gifts at the Russian court. The late 19th century revival of interest in traditional Russian style sparked a renewal of their popularity and kovshes became widely used as gifts and souvenirs.

The Ovchinnikov firm was one of the first ones to reinvigorate enamelwork traditions and produced some of the most outstanding pieces of the period. Masterfully using vivid colours within cloisonné and filigree, the firm was renowned in both domestic and international markets. The soft pastel palette of the present lots is characteristic of the firm and the intricate application of shaded enamel in imitation of bird feathers is characteristic of the excellent quality of the works produced by Ovchinnikov.

£ 80,000-120,000

€ 90,500-136,000 US\$ 104,000-156,000



416

416

**A SILVER-GILT AND CLOISONNÉ
ENAMEL SWAN-FORM KOVSH,
OVCHINNIKOV, MOSCOW, 1908-1917**

elaborately enamelled with shaded polychrome
feathers and foliage on raised surfaces, struck
with maker's mark beneath the Imperial
Warrant, 84 standard
length 29.3cm, 11½in.

£ 80,000-120,000

€ 90,500-136,000 US\$ 104,000-156,000



417

417

**A LARGE SILVER-GILT AND
CLOISONNÉ ENAMEL KOVSH,
MOSCOW, CIRCA 1899-1908**

in Art Nouveau taste with unusual shaped handle, enamelled with sinuous birds among floral ornament against a green ground, the prow set with an imposing cast and chased heraldic eagle, *struck with workmaster's initials ER (Cyrillic) or EP, 84 standard, with later Soviet control marks*
length 33cm, 13in.

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



418

418

**A SILVER-GILT PLIQUE-À-JOUR
AND CLOISONNÉ ENAMEL KOVSH,
POSSIBLY OVCHINNIKOV, MOSCOW,
1899-1908**

of traditional form with raised prow and flaring base, the body decorated with a river- or lakeside scene in plique-à-jour depicting swans swimming on through reeds on a sunny day, the underside decorated with a bright red crayfish resting on the bottom, the rim and scrolling hook-shape handle decorated with geometric multi-colour cloisonné enamel motifs accented with small gold paillons, typical of Ovchinnikov's work, 84 standard, otherwise unmarked length 14.cm, 5⁵/₁₆in.

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



419



420

419

**A SILVER-GILT AND CLOISONNÉ
ENAMEL KOVSH, VASILY AGAFONOV,
MOSCOW, 1899-1908**

of traditional form, the raised prow with an Imperial double-headed eagle finial, the body enamelled with stylised scrolling foliate motifs in shades of blue, yellow, green and tan, against a gilt stippled ground, with stepped hook handle, *84 standard* length 25.4cm, 10in.

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

**A SILVER-GILT AND CLOISONNÉ
ENAMEL KOVSH, IVAN SALTYSKOV,
MOSCOW, 1899-1908**

enamelled with scrolling foliate motifs on a stippled gilt ground, *84 standard* length 21cm, 8¼in.

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



421

421

**A SILVER-GILT AND CLOISONNÉ
ENAMEL KOVSH, FEODOR RÜCKERT,
MOSCOW, 1899-1908**

enamelled with a double-headed eagle and
brightly-coloured stylised flowers against a
green ground, *struck with maker's mark FR*
(Cyrillic), *retailer's inventory number 820 or*
1820, engraved in English "Made in Russia", 88
standard
length 15.3cm, 6in.

† £ 10,000-15,000

€ 11,300-17,000 US\$ 13,000-19,500



422

422

**A SILVER AND CLOISONNÉ
ENAMEL GEM-SET KOVSH, FEODOR
RÜCKERT, 1899-1908**

the circular bowl and hook handle decorated with polychrome shaded foliage and applied beads on creamy pink grounds, set with cabochon carnelians and chrysoprase, struck with maker's mark *FR* (Cyrillic), 84 standard, scratched inventory number 16984
length 20cm, 7⁷/₈in.

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



424



423



425

423

A SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH, FEODOR RUCKERT, MOSCOW, 1899-1908

of traditional shape, enameled on the interior base with a stylised blossom and foliage against a forest green ground, the upper border of the interior and exterior with a checkerboard pattern of magenta, green and blue, ropetwist borders, the prow with a polished gilt finial, the front engraved with the Cyrillic monogram ME, struck with maker's marks FR (Cyrillic) and obscured silver standard, scratched inventory number 2407
length 9.8cm, 37/8in.

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

424

A SILVER-GILT AND CLOISONNÉ ENAMEL KOVSH, FEODOR RÜCKERT, MOSCOW, 1899-1908

of traditional oval form on raised foot, the body decorated inside and out with scrolling multi-colour floral and foliate motifs against a seafoam green ground, the centre painted *en plein* with a mythical double headed bird, with pinecone finial, struck with maker's mark FR (Cyrillic), 88 standard
length 14.3cm, 5½in.

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

425

AN UNUSUAL SILVER MATTE AND SHADED ENAMEL KOVSH, FEODOR RÜCKERT, MOSCOW, 1899-1908

with raised prow and pierced shaped handle, the body enamelled with stylised shaded cloisonné leaves against a matte cream ground, set with hardstone cabochons and decorated with applied silver cables in swirling patterns, struck with maker's mark FR (Cyrillic), 88 standard
length 15.3cm, 6in.

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

**A JEWELLED SILVER-GILT AND
PICTORIAL ENAMEL CASKET, FEODOR
RÜCKERT, MOSCOW, 1889-1908**

the lid painted *en plein* with *The Boyar Wedding Feast* after Konstantin Makovsky, within a cloisonné enamel border, the sides set with rubies and emeralds, struck with maker's mark *FR* (Cyrillic), scratched numbers 447 and 652, 88 standard width 26.7cm, 10½in.

PROVENANCE

Sotheby's New York, 30 April 2003, lot 75
Evoking the grandeur and romanticism of the long lost pre-Petrine era, Makovsky's *A Boyar Wedding Feast* was a sensation in *fin de siècle* Russia. Because of the rapid changes taking place in Russian society during the reigns of Alexander III and Nicholas II, Makovsky's history painting offered a comforting and idealised image of Russian traditions, which greatly appealed to the aristocracy.

The popularity of the painting and its appropriate subject matter made it the ideal decoration for anniversary and wedding gifts. It soon became the decorative centrepiece on the finest enamelled objects produced during this time, appearing on kovshes, trays, and vases by makers such as Rückert, Ovchinnikov, Kurlyukov, and Khlebnikov. While some of the objects produced by Rückert present cropped versions of the painting, on this casket the painting is represented in full on the lid and elegantly framed by the surrounding enamel decoration.

The original iconic painting is a highlight of the collection at Hillwood Museum (cat. no. 51.79).

£ 150,000-200,000

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



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





427



428

427

**A SILVER-GILT AND CLOISONNÉ
ENAMEL PHOTOGRAPH FRAME,
FEODOR RÜCKERT, MOSCOW, 1908-1917**

of unusual shaped rectangular form, in the Art Nouveau style, the lower section of the body decorated with flowers in shaded pink and green enamels against a cream ground, the upper section divided into six alternating green and teal squares with stylised floral and geometric motifs within blue beaded borders, wooden back and silver scroll strut, *struck with maker's mark FR (Cyrillic)*, 84 standard height 14.8cm, 5⁷/₁₆in.

PROVENANCE

Sotheby's New York, 15 December 1987, lot 258

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

428

**A SET OF TWELVE SILVER-GILT
AND SHADED CLOISONNÉ ENAMEL
SPOONS, FEODOR RÜCKERT,
MOSCOW, 1899-1908**

the reverse of the ovoid bowls with a brightly-coloured stylised blossom against a mint green ground and within pale blue beaded border, the shaped handles enamelled with alternating fields of opaque cornflower blue and pale blue beads and terminating in a mitre finial, *struck with maker's mark FR (Cyrillic)*, 88 standard (12) length 11.1cm, 4³/₁₆in.

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



430



429



431

429

A SILVER-GILT AND CLOISONNÉ ENAMEL OPEN SALT, FEODOR RÜCKERT, MOSCOW, 1908-1917

in Art Nouveau taste, the tapering body with everted rim, the exterior enameled with a detailed pattern of stylised tulips and half-daisies in shaded of red, orange, yellow, and blue, the designs heightened with applied and hammered gilt cloisons, all reserved against an olive green ground, bulbous body with flared rim enameled in a stylised geometric multi-colour floral motif against an olive green ground mottled with spots of iron red, *struck with maker's mark FR (Cyrillic)*, 88 standard diameter 5.4cm, 2 $\frac{1}{8}$ in.

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

430

A SILVER-GILT AND CLOISONNÉ ENAMEL PILLBOX, FEODOR RÜCKERT, MOSCOW, 1908-1917

of cushion form, the box and hinged lid enameled with scrolling and foliate ornaments against forest green and sky blue grounds, the interior still affixed with its extremely rare, original paper price tag from the retailer Nemirov-Kolodkin, *struck with maker's mark FR (Cyrillic)*, 88 standard diameter 6cm, 2 $\frac{3}{8}$ in.

‡ £ 7,000-9,000
€ 8,000-10,200 US\$ 9,100-11,700

431

A FABERGÉ SILVER-GILT AND CLOISONNÉ ENAMEL BOX, PROBABLY WORKMASTER FEODOR RÜCKERT, MOSCOW, 1908-19017

rectangular, enamelled overall with stylised trees and abstract geometric motifs in typical late Rückert style, *struck K.Fabergé in Cyrillic under the Imperial warrant, probably overstriking Rückert's mark*, 84 standard width 8.6cm, 3 $\frac{3}{8}$ in.

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



432

432

**A SILVER-GILT AND CLOISONNÉ
ENAMEL TAZZA, FEODOR RÜCKERT,
MOSCOW, 1899-1908**

the lobed bowl enamelled overall with flowers and foliate scrolls within ropetwist borders, with a central reserve painted in shaded polychrome enamels depicting a woman in traditional dress welcoming a man and titled in Russian 'Dear Guest', struck with maker's mark FR (Cyrillic), 88 standard, scratched inventory number 8800 diameter of bowl 26.7cm, 10½in.

PROVENANCE

Sotheby's New York, 10-11 June 1985, lot 466
The Greenfield Collection of Russian Enamels

LITERATURE

Illustrated, G. Hill, *Fabergé and the Russian Master Goldsmiths*, 1989, pl. 220.

£ 60,000-80,000

€ 68,000-90,500 US\$ 78,000-104,000



433

433

A LARGE SILVER-GILT AND CLOISONNÉ ENAMEL CHARKA, FEODOR RÜCKERT, MOSCOW, CIRCA 1895

the lobed body decorated inside and out with panels of scrolling stylised multi-colour flowerheads against alternating cream and olive grounds, the interior enameled with a scene of a battle between a griffin and a dragon, the shaped trefoil handle with conforming decoration, with cable borders and raised on three ball feet wrapped in twisted gilt wires, *struck with maker's mark FR (Cyrillic), 84 standard, scratched inventory number 7556* length including handle 15.3cm, 6in.

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



434

434

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

formed as a small three-handled loving cup, chased with oval alternating lobes enameled with swans or stylised flowers against varicoloured grounds within applied cable borders, the upper border and shaped handles with stylised, colourful flowers and foliage on a cream ground, the lower register enamelled translucent purple and highlighted with scrolling cloisons, the upper rim with cable border, gilt interior, *struck with maker's mark FR (Cyrillic), 88 standard, scratched inventory number 8795* height 7cm, 2¾in.

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



435



436

435

A RARE RUSSIAN SILVER-GILT AND CLOISONNÉ ENAMEL TEA CADDY AND SUGAR BOX, OVCHINNIKOV, MOSCOW, 1899-1908

the tea caddy of traditional form with slip-on cap and cork inner liner, decorated with fanciful blossoms in lively colours within scattered foliage against a stippled gilt ground, all within geometric borders, the sugar box decorated *en suite*, struck with maker's mark beneath the Imperial Warrant, 84 standard

(2)

height of tea caddy 14.6cm, 5¾in.; height of sugar box 10.5cm, 4¼in.

£ 20,000-30,000

€ 22,600-33,900 US\$ 26,000-39,000

436

A SILVER-GILT AND CLOISONNÉ ENAMEL BRATINA, OVCHINNIKOV, MOSCOW, 1885

the bulbous body decorated with opaque and transparent enamel colours with applied wirework borders and set on a similarly enamelled spreading foot; the cover with bands of scrolling and geometric ornament on either side of a faceted shoulder and with pierced and enamelled ball finial, struck with maker's mark beneath the Imperial Warrant, 88 standard

height 22cm, 8¾in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100



437

437

**A SILVER-GILT AND CLOISONNÉ
ENAMEL PUNCH SET,
OVCHINNIKOV, MOSCOW, 1895-1896**

in traditional Russian Style, the richly decorated eight-piece set comprising a punchbowl shaped as a bratina, six cups formed as charki and with a kovsh-form ladle, all enameled with stylised floral and foliate ornament against a stippled gilt ground, the punchbowl with shaped reserves with stylized firebirds, the ornament heightened with applied gilt beads, *struck with maker's mark beneath the Imperial Warrant, 84 standard*

(8)

height of bratina 14cm, 5½in.

£ 25,000-35,000

€ 28,300-39,600 US\$ 32,500-45,400



438

438

**A LARGE SILVER-GILT AND
PLIQUE-À-JOUR ENAMEL BEAKER,
OVCHINNIKOV, MOSCOW, CIRCA 1895**

of tapering cylindrical form, the body decorated with panels depicting flower heads and foliage against a blue ground within white beaded borders, between scenes of brightly coloured tropical birds, pheasants, firebirds, and a man dressed in yellow robes, with twisted cable rims, on a domed circular foot with a brightly coloured band within beaded borders, *inscribed on the underside "Made by P. Ovchinnikov and Sons"*, otherwise unmarked
height 13cm, 5½in.

PROVENANCE

Sotheby's New York, December 14/15, 1983,
lot 485

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



439

439

A SILVER AND CLOISONNÉ ENAMEL COFFEE POT, ANTIP KUZMICHEV, MOSCOW, FOR TIFFANY & CO., NEW YORK, CIRCA 1890

of tapering cylindrical form, the base divided into arched panels separated by columns enclosing brightly coloured scrolling, floral ornament, the cylindrical upper section decorated with narrow panels of stylised foliate and geometric motifs, the scroll handle and spout partially enameled, the slip-on cover stepped and domed with conforming decoration and surmounted by an ornate silver finial in the form of a bouquet of flowers, 88 *standard*, *scratched inventory number 203* height 20cm, 7⁷/₈in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100



440

440

A SILVER-GILT AND CLOISONNÉ ENAMEL TAZZA, KURLYUKOV, MOSCOW, 1896

the shaped oval bowl with a central reserve, decorated overall with raised shaded opaque and translucent polychrome flowers on blue grounds within white beaded borders, the knopped stem and spreading foot similarly decorated, 88 *standard* width including handles 34.2cm, 13¹/₂in.

£ 6,000-8,000

€ 6,800-9,100 US\$ 7,800-10,400



441



442



443



444

441

**A SILVER-GILT AND CLOISSONNÉ
ENAMEL CIGARETTE CASE, 6TH
ARTEL, MOSCOW, 1908-1917**

both sides enamelled with shaded polychrome flowers and leafy scrolls on cream, green and mint green-coloured grounds, red glass thumbpiece, 84 standard width 10.6cm, 4 $\frac{1}{4}$ in.

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

442

**A FABERGÉ TWO-COLOUR GOLD AND
ENAMEL JEWELLED CIGARETTE
CASE, WORKMASTER ALBERT
HOLMSTRÖM, ST PETERSBURG,
1908-1917**

of rectangular form with oval section, with alternating rows of yellow gold, reeded pink gold and white enamel, cabochon sapphire thumbpiece, struck with workmaster's initials AH, 56 standard, scratched number 3063 width 9.8cm, 4 $\frac{7}{8}$ in.

† £ 8,000-10,000
€ 9,100-11,300 US\$ 10,400-13,000

443

**A COPPER AND ENAMEL TEA CADDY,
PROBABLY AFANASII AND STEPAN
POPOV MANUFACTORY, VELIKII
USTIUG, CIRCA 1780S**

decorated with 'Cupid carrying a secret letter in his hand and stepping on another one with his foot', the Baroque emblem "Parfait [perfect] love aims but once", from *Simvoly i Emblemata*, 1705, no. 117 height 13cm, 5 $\frac{1}{8}$ in.

For a comparable tea caddy with floral decoration in the Hermitage, see *Russkaia emal' XII-nachal XX veka iz sobraniia Gosudarstvennogo Ermitazha*, Leningrad: Khudozhnik RSFSR, 1987, no. 111 and page 243. For a fine enamelled teapot made in Velikii Ustiug or Solvychegodsk with the same emblem and ornament, now in the collection of the Walters Museum, see A. Odom, *Russian Enamels: Kievan Rus to Fabergé*, no. 19, pp. 54-55.

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

444

**A SILVER-GILT AND CLOISSONNÉ
ENAMEL TEA GLASS HOLDER AND
SPOON, MOSCOW, 1908-1917**

with shaded polychrome flowers on varicoloured grounds, further decorated with geometric motifs and cloison scrolls; with a later glass inset, struck with unrecorded workmaster's initials II (Cyrillic), 84 standard (2) height with handle 11.5cm, 4 $\frac{1}{2}$ in.

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



445

445

**A RARE FABERGÉ GILDED SILVER
AND SHADED CLOISONNÉ ENAMEL
INKWELL, MOSCOW, 1899-1908**

oval, enamelled with scrolling shaded enamel tulips, pansies, and foliage on cream grounds, centered with a raised well with hinged lid decorated with the Imperial double-headed eagle, the lower cover with four stylised cockerels perching among the scrolling foliage, all of the enameled surfaces with disks of an unusual and rare transparent pale *limon* enamel, perhaps fired over silver foils, complete with two pen holders, raised on four beaded ball feet, struck K. Fabergé in Cyrillic under the Imperial warrant and with initials KF (Cyrillic) inside the pen holders, 84 standard width 18.5cm, 7¼in.

PROVENANCE

The Greenfield Collection of Russian Enamels

† £ 50,000-70,000

€ 56,500-79,500 US\$ 65,000-91,000



446

446

**A SILVER KOVSH, IOSIF MARSHAK,
KIEV, 1908-1917**

plain polished surface within ropework borders, the prow engraved with initial N, reeded scrolling handle, gilt interior, *struck I. Markshak in Cyrillic, 84 standard, struck number 984* length 20cm, 8³/₄in.

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



447

447

**A GEM-SET SILVER AND GLASS
KOVSH, 1908-1917**

the circular bowl cut with diamond facets and fans, the prow engraved with a cypher, the hook handle chased with flowers and scrolls, applied with green and red cabochons, *struck with a partial city mark, possibly for Narva, 84 standard* length 17.3cm, 6³/₄in.

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



448

448

**A FABERGÉ PARCEL-GILT SILVER
AND CLOISONNÉ ENAMEL GEM-SET
KOVSH, MOSCOW, 1899-1908**

plain polished surface, the cartouche-form handle with twisted ropework borders and enamelled with flowers and set with a garnet, gilt interior, *struck K. Faberge under the Imperial warrant, 84 standard* length 23.3cm, 9¹/₈in.

£ 7,000-9,000
€ 8,000-10,200 US\$ 9,100-11,700



449



450



451

449

A FABERGÉ GEM-SET SILVER-GILT KOVSH, MOSCOW, 1896

round lobed bowl, the handle chased with leaf scrolls and inset with a cabochon garnet, gilt interior, struck Fabergé under the Imperial warrant, scratched inventory number 1399 length 21cm, 8¼in.

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

450

A FABERGÉ SILVER MILK JUG, MOSCOW, 1899-1908

applied with laurel festoons, bead and leaf tip borders, struck with K. Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard, with later French and Soviet control marks height 10.2cm, 4in.

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

451

A FABERGÉ SILVER SALT, WORKMASTER JULIUS RAPPOPORT, ST PETERSBURG, CIRCA 1890

modelled as a dolphin, struck K. Fabergé in Cyrillic beneath the Imperial Warrant, 88 standard length 14cm, 5½in.

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



452

452

**A FABERGÉ SILVER-GILT SAMOVAR,
ST PETERSBURG, CIRCA 1890**

in the form of an amphora, on four hoof feet,
the sides applied with laurel swags and rams'
heads, ivory tap and insulators, *struck KF in
Cyrillic*, 84 standard
height 44cm, 17¹/₄in.

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



453

453

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

naturalistically cast and chased, in crouched position, red cabochon eyes, *struck K. Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard, scratched inventory number 24643* length 13cm, 5in.

£ 15,000-20,000

€ 17,000-22,600 US\$ 19,500-26,000



454

454

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

of amphora form, the silver band with palmettes, the central cartouche with initials MB within a beaded border, *struck K. Fabergé in Cyrillic under the Imperial warrant, 88 standard, scratched inventory number 42825* height 20.4cm, 8in.

£ 6,000-8,000

€ 6,800-9,100 US\$ 7,800-10,400



455

455

**A FABERGÉ IMPERIAL
PRESENTATION SILVER RACING
TROPHY, MOSCOW, 1909**

of tapering form, supported by three double-headed eagles, the cover finial cast as the Imperial Crown of Russia, with a presentation inscription in Russian: 'The Imperial Moscow / Racing Society / 1909 and Imperial Prize / [to the] Bay mare Rocket from Kollar' and further inscribed 'Ray-Silvia / Stabs-kapitan L.P. Rodzyanko / 28 June 1909', struck K. Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard
height 40cm, 15 $\frac{5}{8}$ in.

£ 40,000-60,000

€ 45,200-68,000 US\$ 52,000-78,000



456

456

A PAIR OF RUSSIAN SILVER TWO-LIGHT CANDELABRA, SAZIKOV, MOSCOW, 1862

in rococo style with pierced bases and drip pans, scrolling arms and central flower finials, 84 standard

(2)
height 21cm, 8¼in.

£ 3,000-4,000
€ 3,400-4,550 US\$ 3,900-5,200



457

457

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

A PAIR OF SILVER CHAMBERSTRICKS, ST PETERSBURG, CIRCA 1800

on oval-shaped base with pierced sides, the base engraved with initials LB, the shaped handles with shell terminals, cast and chased with anthemion decoration on matted grounds, the stem formed as a swan with lowered neck, the raised wings surmounted by vase-form sconces decorated with shaped feathers, loose nozzles, struck with assay master's mark for Alexander Yashinov, 84 standard

(2)
height 14cm, 5½in.

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



458



459

458

PROPERTY FROM A PRIVATE COLLECTION,
FRANCE

**A SILVER TRAY, IVAN GUBKIN,
MOSCOW, 1862**

rectangular, with moulded border, cast and
chased scroll handles with ruches and flowers,
84 standard
width including handles 53.5cm, 21in.

£ 1,000-1,500
€ 1,150-1,700 US\$ 1,300-1,950

459

OTHER PROPERTIES

**A SILVER TROMPE L'OEIL TABLE
CIGAR BOX, 1899-1908**

engraved and decorated to simulate a wooden
cigar box with a label of the cigarmaker H.
Upmann and with import tax bands, gilt interior,
*struck with maker's mark F.A. (Cyrillic), 84
standard*
width 20.7cm, 8¼in.

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



460



461



462

460

A SILVER PAPER KNIFE, IVAN KHLEBNIKOV, MOSCOW, 1908-1912

finely cast, the handle modelled as a portrait of Leo Tolstoy, the blade inscribed in Russian 'To a dear friend-comrade / P.G. Baratov / from E.S. Sarancheva / Tiflis, 31 March 1912', struck Khlebnikov in Cyrillic under the Imperial Warrant, 84 standard length 24cm, 9½in.

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

461

A FABERGÉ GEM-SET SILVER PAPER KNIFE, MOSCOW, CIRCA 1910

the handle cast as a moose within Slavic scrolls, set with a cabochon emerald, struck with partially obscured K.Fabergé in Cyrillic under the Imperial warrant, 88 standard, scratched inventory number 24275 length 25.5cm, 10½in.

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

462

A SILVER TEA GLASS HOLDER, 1899-1908

cast and chased with a bearded bogatyr and a group of owls, the handle formed as a bird's neck and head, gilt interior, 84 standard height 9.5cm, 3¾in.

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



463

463

**A SILVER TROMPE L'OEIL SET,
KHLEBNIKOV, MOSCOW, 1889**

comprising a ewer and six charki, cast and engraved to simulate woven birch, gilt interiors, *struck Khebnikov in Cyrillic under the Imperial warrant, 84 standard*

(7)

height of ewer 20cm, 7⁷/₈in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100

464

**A SILVER AND GLASS VODKA SET,
GRACHEV, ST PETERSBURG, 1894**

comprising two bottles in trompe l'oeil wickerwork baskets and six silver glass holders with basket weave design, in a fitted box, possibly original, *struck Grachev in Cyrillic under the Imperial warrant, workmaster's mark M.T, possibly for Matvey Tekart, 84 standard*

(8)

height of bottles 22cm, 8¹/₂in.; height of glass holders 4.5cm, 1³/₄in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100



464

465

**A SILVER TEA SERVICE, MOROZOV,
ST PETERSBURG, 1908-1917**

comprising a teapot, sugar bowl with lid, milk
jug and sugar tongs, engraved at the front with
rocaille-style initials SL, ivory insulators, 84
standard

(4)

height of tea pot 20cm, 7⁷/₈in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



465

466

**A SILVER KETTLE ON STAND AND
BURNER, RETAILED BY MOROZOV,
ST PETERSBURG, 1908-1917**

the stand with four scroll feet, fastened to
kettle with two opposing keys; the kettle of
melon form with swing handle, the base and the
hinged cover with conforming fluted decoration,
bone knop, burner handle and insulators, *struck
with the retailer's mark, workmaster's initials
BM (Cyrillic) for Boganov Mikhail, 84 standard*
height of kettle 27cm, 10⁷/₈in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



466



467

467

**A LARGE MALACHITE TAZZA,
PROBABLY EKATERINBURG
IMPERIAL LAPIDARY FACTORY,
CIRCA 1846, AFTER A DESIGN BY I.I.
GALBERG**

square bowl with everted borders, on flared
foot and square base
height 30.5cm, 12in.

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,000-19,500



468

468

**A PAIR OF ROCK CRYSTAL SILVER-
GILT MOUNTED VASES, ST
PETERSBURG, 1839**

of amphora form, with cylindrical neck and everted rim, the spreading foot on a square base, the scroll handles decorated with rosettes and floral motifs, struck with assayer's mark of Dmitry Tverskoy, an unidentified maker's mark J.P., 84 standard (2)
height 37.5cm, 14³/₄in.

£ 20,000-30,000

€ 22,600-33,900 US\$ 26,000-39,000

The present group of Russian military plates (lots 469 - 471) is from the final series made at the Imperial Porcelain Factory during the reign of Nicholas II. The central images were based on depictions of various Russian regiments from the period of Alexander III by battle painter Viktor Mazurovsky (1859-1944). After studying with the well-known Bogdan Villevalde at the Imperial Academy of Arts, Mazurovsky was made an official painter of the Russian Imperial Army, travelling with various regiments and completing a cycle of canvases based on his observations. He was stationed at the front during both the Russo-Japanese War and his paintings from that conflict brought him to the attention of the Nicholas II. The emperor had them exhibited in Tsarskoe Selo in 1907 and purchased a significant part of the series. In that same year, he was asked to produce the designs that would become the last series of military plates. The borders were designed by Rudolf Vilde von Vildeman (1868-1937), the head of the factory's painting workshop who continued to work at the factory after the 1917 Revolution and who painted a great number of important designs under the name Rudolf Vilde. The original design is now in the collection of the Hermitage and includes the factory director's notes about the small changes that Emperor Nicholas II requested. According to recent research, the commission for the service from the Emperor was dated 31 March 1907. Like several earlier series, two examples of each image were made. By 1912, 142 plates had been finished. Another 11 were added in 1913. A large number of the plates from the series are now in the collection of the Russian Museum in St Petersburg.

Ivan Mikhailovich Nazarov (1876-after 1914) was one of the most talented underglaze painters working at the Imperial Porcelain Factory in the last years before the 1917 Revolution. In addition to working on the last series of military plates, he is known to have painted over 100 vases with his own compositions of flowers, plants, and animals.

For more information on this series of Russian military porcelain, please see Geraldika na russkom farfore, S-Peterburg: Ermitazh, 2008, pp. 26-28, 139-142 and Tamara Kudriavtseva, Russian Imperial Porcelain, St Petersburg: Slaviia, 2003, p. 217.



469

469

**VOLINSKY LIFE-GUARDS
REGIMENT: A PORCELAIN MILITARY
PLATE, IMPERIAL PORCELAIN
MANUFACTORY, ST PETERSBURG,
DATED 1910**

based on a design by V.V. Mazurovsky, the
underside titled in Russian, with green Imperial
cypher of Nicholas II dated 1907, signed Y.
Goryachev
diameter 24.1cm, 9½in.

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



470

470

**145TH NOVOCHERKASSK
REGIMENT: A PORCELAIN MILITARY
PLATE, IMPERIAL PORCELAIN
MANUFACTORY, ST PETERSBURG,
1912**

based on a design by V.V. Mazurovsky, the
underside titled in Russian, with *green Imperial*
cypher of Nicholas II dated 1912, signed Y.
Goryachev
diameter 24.1cm, 9½in.

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



471

471

**GUARD ÉQUIPAGE: A PORCELAIN
MILITARY PLATE, IMPERIAL
PORCELAIN MANUFACTORY, ST
PETERSBURG, 1914**

based on a design by V.V. Mazurovsky, the
underside titled in Russian, with *green Imperial*
cypher of Nicholas II dated 1896, signed I.
Nazarov
diameter 24.5cm, 9¾in.

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



473



472



474

472

A PORCELAIN PLATE FROM THE EVERYDAY SERVICE, IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF CATHERINE THE GREAT (1762-1796)

the cavetto painted with flowers, the border sculpted in imitation of basketwork and painted with sprigs, magenta rim, with blue underglaze Imperial cypher of Catherine II diameter 24.2cm, 9½in.

£ 1,000-1,500
€ 1,150-1,700 US\$ 1,300-1,950

473

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

painted with flowers, the borders sculpted in imitation of basketwork, the cover with lemon finial, with blue underglaze Imperial cypher of Catherine II height 18cm, 7in.

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

474

A PORCELAIN PLATE FROM THE CABINET SERVICE, IMPERIAL PORCELAIN MANUFACTORY, ST PETERSBURG, PERIOD OF CATHERINE II (1762-1796)

the cavetto painted with 'Civita castellana. Asept milles de Borgbetta', titled on the reverse, within a gilt dot border, the scalloped rim with pink peonies on a gilt ground, with blue Imperial cypher of Catherine II diameter 25cm, 9¾in.

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



475

475

**A LARGE PORCELAIN PLATTER
FROM THE EVERYDAY SERVICE,
IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF
CATHERINE THE GREAT (1762-1796)**

the cavetto painted with flowers, the border
moulded with basketweave and painted with
sprigs, red rim, *with blue underglaze Imperial
cypher of Catherine II*
diameter 39cm, 15³/₄in.

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



476

476

**TWO PORCELAIN PLATES AND A
SOUP PLATE FROM THE ROPSHA
SERVICE, IMPERIAL PORCELAIN
FACTORY, ST PETERSBURG, 1903-
1907**

the cavetto painted with the Imperial double-
headed eagle, the rim with trefoil frieze centred
by anthemion on blue ground between gilt
borders, two with *green Imperial cyphers of
Nicholas II dated 1903 and 1907*, one unmarked,
possibly later
(3)

diameter 24cm, 9¹/₂in.

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



477



478

477

**A PORCELAIN PLATE FROM THE
TSAR NICHOLAS I SERVICE,
COALPORT, ENGLAND, CIRCA 1845**

circular, with gilt scalloped rim, the cavetto painted with the badge of the Order of St Andrew on white ground, the blue border decorated with the badges of the Orders of St George, St Alexander Nevsky, St Vladimir, the White Eagle, St Stanislaus and St Anne within shaped gilt cartouches, with mark for Coalport with a Royal Warrant and retailer's banner for A. B. and R. P. Daniell, London
diameter 25.3cm, 10in.

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

478

**A PORCELAIN PLATE, IMPERIAL
PORCELAIN FACTORY, ST
PETERSBURG, PERIOD OF
ALEXANDER III (1881-1894)**

with green Imperial cypher of Alexander III
diameter 24.5cm, 9⁵/₁₆in.

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



479

479

**A LARGE PORCELAIN TUREEN
FROM THE COBALT SERVICE,
IMPERIAL PORCELAIN FACTORY,
ST PETERSBURG, PERIOD OF
ALEXANDER II (1855-1881)**

with cover and underplate, the tureen lid surmounted by an impressive gilt apple, the pieces decorated with a deep cobalt blue ground border with gilt decoration *en caillouté* reserving shaped cartouches with brightly colored bouquets of roses, tulips, morning glories, and other blossoms and flanked with gilt floriated swags, with green Imperial cypher of Alexander II
height 30cm, 11¾in.

The so-called Cobalt Service is connected to a luxurious cobalt blue ground porcelain service with gilt decoration *en caillouté* that Joseph II had ordered from the Vienna Porcelain Manufactory as a gift to Grand Duke Paul Petrovich, then the heir to the throne and travelling with his wife throughout Europe. The design was inspired by an earlier gift of a Sèvres table service given to Danish King Christian VII by Louis XV in 1768. During the reign of Nicholas I, this service, used at Gatchina Palace, once again came into favour and numerous additions were made to it beginning in 1840. The additions continued throughout the remainder of his reign and that of his successor, Alexander II (r. 1855-1881). On this service, see *Tsvet nebesnyi, sinii tsvet*, St. Petersburg, 2007, no. 14, p. 40.

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



480

480

SIX PORCELAIN SERVING DISHES FROM THE GRAND DUKE ALEXANDER ALEXANDROVICH SERVICE, IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIODS OF ALEXANDER II (1855-1881) AND ALEXANDER III (1881-1894)

comprising a teapot, sauce boat with plate, two soup plates, one dinner plate and oval serving platter, *three with green and blue Imperial*

cyphers of Alexander II, three with green Imperial cypher of Alexander III, one dated 1889 and two 1892

(6)

length of sauce boats 27cm, 10⁵/₁₆in.; diameter of soup plates 25cm, 9⁷/₁₆in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



481

481

**A PORCELAIN COVERED TUREEN
ON STAND, IMPERIAL PORCELAIN
FACTORY, ST PETERSBURG,
CIRCA 1834**

the white ground with blue cartouches,
decorated with pink flowers and gilt sprays and
scrolls, gilt scroll handles and rosette finial, with
painted Imperial cypher of Nicholas I
height 38.6cm, 15¼in.

PROVENANCE

A La Vielle Russie, New York

‡ £ 25,000-35,000

€ 28,300-39,600 US\$ 32,500-45,400



482

482

**A LARGE PORCELAIN VASE,
IMPERIAL PORCELAIN FACTORY, ST
PETERSBURG, PERIOD OF NICHOLAS
II (1894-1917), DATED 1907**

*with green Imperial cypher of Nicholas II dated 1907
height 53cm, 20⁷/₈in.*

£ 15,000-20,000

€ 17,000-22,600 US\$ 19,500-26,000

483

**TWO IMPERIAL PHOTOGRAPHS,
PROBABLY AROUND 1880**

one of a military parade in Moscow, the
other of Tsar Alexander III and his wife Maria
Feodorovna, set in a passe-partout and gilded
frames

(2)

width of frames 57.8 by 69cm, 22⁵/₈ by 27¹/₄in.;
41 by 55cm, 16¹/₈ by 21⁵/₈in.

£ 1,200-1,800

€ 1,400-2,050 US\$ 1,600-2,350



483



485



484



486

484

TWO IMPERIAL PHOTOGRAPHS , 1900 TO 1915

one representing Nicholas II and his son Alexei at a military event (probably around 1915), the other depicting Alexandra Feodorovna and her daughters Olga and Tatiana at an outdoor event (probably around 1900), both set within a passe-partout and framed in a gilded frame and in a walnut frame respectively (2)

with of frames 35 by 41cm, 13½ by 16¼in ;
36.5 by 41.5cm, 14¾ by 16¼in.

£ 1,200-1,800

€ 1,400-2,050 US\$ 1,600-2,350

485

A FABERGÉ MOUNTED ROYAL DOULTON TYG-FORM STONEWARE GUM POT, WORKMASTER JULIUS RAPPOPORT, ST PETERSBURG, CIRCA 1890

the stoneware pot with two-tone brown salt glaze applied with rustic figural and hunting reliefs, the silver mount with a chased leaf border, the brush top acting as a finial, *struck with workmaster's initials, Fabergé (Cyrillic)*, 88 standard, *scratched inventory number 069 or 690, the base with impressed Doulton factory mark, numbered 3263* height 7.7cm, 3in.

£ 1,800-2,500

€ 2,050-2,850 US\$ 2,350-3,250

486

A GLASS PASTE CAMEO OF EMPRESS CATHERINE II AS MINERVA, ATTRIBUTED TO EMPRESS MARIA FEODORVNA, CIRCA 1810

facing sinister, wearing a Roman headdress, gold mount

(1)
height 7cm, 2¾in.

Empress Maria Feodorovna, consort of Paul I, was an eager cultivator of the arts and excelled in all creative endeavours, from horticulture to music. She shared her mother-in-law Catherine the Great's love of cameos and learned how to carve cameos herself, taking inspiration from examples in the Hermitage and replicating them under the supervision of her professor Carl Leberecht. The present lot is a cameo depicting Catherine the Great as a Minerva; this was one of Maria Feodorovna's favourite subjects, and she often presented these cameos to her mother-in-law as gifts.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



487

487

VODONOSKA: A BISQUE PORCELAIN FIGURE, STATE PORCELAIN FACTORY, PETROGRAD, CIRCA 1926

after the design by Stepan Pimenov, with impressed dated factory mark and impressed initials A.L. (Cyrillic)
height 26cm, 10¹/₄in.

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



488

488

LONG LIVE III INTERNATIONAL: A SOVIET PORCELAIN PLATE, STATE PORCELAIN FACTORY, PETROGRAD, 1921

after the design by Mikhail Adamovitch, with blue factory mark and green Imperial cypher of Nicholas II dated 1904
diameter 25.2cm, 9⁷/₈in.

For further information, please see T. Nosovich, I. Popova, Gosudarstvennyi Farforoviy Zavod, St Petersburg, 2005, p. 275.

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



489

489

ES LIEBE DIE 3 INTERNATIONALE: A SOVIET PORCELAIN PLATE, STATE PORCELAIN FACTORY, PETROGRAD, 1921

with blue factory mark, impressed number 3 and obscured Imperial cypher
diameter 23.8cm, 9³/₈in.

£ 7,000-9,000
€ 8,000-10,200 US\$ 9,100-11,700



490



491

490

**BLUE COAT OF ARMS: A SOVIET
PORCELAIN PLATE, STATE
PORCELAIN FACTORY, PETROGRAD,
1919**

after the design by Sergei Chekhonin, with blue
factory mark
diameter 23.5cm, 9¼in.
For further information, please see T. Nosovich,
I. Popova, *Gosudarstvenniy Farforoviy Zavod*, St
Petersburg, 2005, p. 233.

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

491

**LONG LIVE VIII SOVIET CONGRESS:
A SOVIET PORCELAIN PLATE, STATE
PORCELAIN FACTORY, PETROGRAD,
1920**

after the design by Rudolf Vilde, with blue
factory marks and obscured Imperial cypher
diameter 23.4cm, 9¼in.

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

Alexandra Shchekatikhina-Pototskaya (1892-1967) created a wealth of outstanding and original works during her lifetime and made a definitive mark on 20th century porcelain art. Her workmanship was influenced by a range of different artistic practices, from the traditions of Orthodox Russian iconography and folk art to various movements in the global art world at the beginning of the 20th Century.

Unlike Sergei Chekhonin, who called on porcelain artists to create designs that incorporated slogans, revolutionary symbolism and motifs of the new state, Alexandra Shchekatikhina-Pototskaya, with rare exceptions, created her own original 'porcelain painting' that distinguished her style from other "Chekhoninian" craftsmen. Shchekatikhina-Pototskaya's innovative works are characterised by her free brushstrokes, vivid palette, painterly asymmetry, and her tendency to completely cover the porcelain surfaces with her designs, like with paintings on canvas. All in all, her artistic techniques made for a decisive departure from the decorative style that typified pre-Revolutionary porcelain. An extraordinary artistic personality, the artist created her own unique style infused with national character.

The series of works dedicated to Russia and its people has its own colouring in the oeuvre of Shchekatikhina-Pototskaya. Childhood memories and the Old Believer environment in which the artist was raised lie at the foundation of these colourful paintings of life in the Russian hinterland. These designs also carry a theatrical flavour, like imaginary sketches for stage productions; at the beginning of her creative career, Alexandra Shchekatikhina-Pototskaya worked in theatre design.

For the design of 'The Bellringer', (lot 494), an aesthetic technique resembling scenography has clearly been employed. The stylised columns and their capitals are symmetrically depicted along the rim of the plate, like coulisses on a theatre stage, supporting a belfry and its

hanging bells. In the centre of the dish, Shchekatikhina-Pototskaya depicts a young bell-ringer in national garb, facing the viewer front-on. He pulls the bells, and this movement, instead of drawing out sound, scatters multi-coloured letters around the dish, which spell out the Soviet slogan 'Long Live the 8th Congress of the Russian Communist Party'.

The second plate, 'The Truants' (lot 493), also features a peculiar 'theatricalisation' of the subject, which makes reference to the religious iconographical motif of 'The Trinity'. It is immediately noticeable how the artist takes inspiration from popular prints, positioning her figures so that their faces are turned towards the viewer; the same

technique is used in 'The Bell-Ringer'. The fish, depicted on the table, brings to mind evangelical scenes.

In the early stages of her porcelain career (1918-1923) Alexandra Shchekatikhina-Pototskaya put out an abundance of original designs. Thanks to her experience, rich imagination, talent as a decorator, and skill as a performer, she declared herself not only a great master of porcelain art, but also an outstanding painter. Her life and work would be organically linked with the World of Art and with the brightest era of the Silver Age in Russian culture.

Sotheby's is grateful to Vladimir Levshenkov for his assistance in researching these lots and writing this note.



492

492

COUPLE WITH ACCORDEON: A
SOVIET PORCELAIN PLATE, STATE
PORCELAIN FACTORY, LENINGRAD,
1924

with grey and red factory marks
diameter 23.5cm, 9¼in.

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,000-19,500



493

493

**TRUANTS: A SOVIET PORCELAIN
PLATE, STATE PORCELAIN
MANUFACTORY, LENINGRAD, 1928**

after the design by Alexandra Shekatikhina-
Pototskaya, with blue factory marks and green
Imperial cypher of Alexander III dated 1888
diameter 35cm, 13¾in.

For further information, please see T. Nosovich,
I. Popova, *Gosudarstvennyi Farforoviy Zavod, St
Petersburg*, 2005, p. 291.

£ 12,000-18,000

€ 13,600-20,400 US\$ 15,600-23,400



494

494

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

after the design by Alexandra Shekatikhina-
Pototskaya, with blue factory mark and green
Imperial cypher of Nicholas II dates 1907
diameter 27.7cm, 10⅞in.

For further information, please see N. Labanov-
Rostovsky, *Revolutionary Ceramics, Soviet
Porcelain 1917-1927*, London, 1990, p. 62.

£ 12,000-18,000

€ 13,600-20,400 US\$ 15,600-23,400



495

495

**TWO HUNTERS FIGHTING A BEAR:
A BRONZE FIGURAL GROUP, AFTER
THE MODEL BY NIKOLAI LIEBERICH
(1828-1883)**

brown patina, *apparently unmarked*
height 56cm, 22 $\frac{1}{8}$ in.

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



496

496

**THE WOLF HUNT: A BRONZE
FIGURAL GROUP, AFTER THE
MODEL BY NIKOLAI LIEBERICH
(1828-1883), CAST BY WOERFFEL**

brown patina, *inscribed 'Woerffel, St.
Petersbourg'*
width 53.5cm, 21in.

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



497

497

**SEATED DOG, AFTER THE MODEL
BY PRINCE PAOLO TROUBETZKOY
(1866-1938)**

on a green marble base, *illegibly signed*
Troubetskoy 1890
height 29cm, 11½ in.

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



498

498

**THE LISINO BEAR: A BRONZE
FIGURE, AFTER THE MODEL BY
NIKOLAI LIEBERICH (1828-1883)**

with a plaque inscribed in Russian 'Killed by the
Emperor / near Lisino 9 March 1865', *signed in*
Russian 'modelled by Lansere'
height 56.2cm, 22¼ in.

£ 7,000-9,000
€ 8,000-10,200 US\$ 9,100-11,700



499

499

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

inscribed with the factory mark
height 35cm, 13¾in.

£ 7,000-9,000
€ 8,000-10,200 US\$ 9,100-11,700



500

500

**PORTRAIT OF THE SCULPTOR'S
SON PIERRE, AFTER THE MODEL
BY PRINCE PAOLO TROUBETZKOY
(1866-1938)**

signed Paul Troubetzkoy and dated 1915
height 32.4cm, 12³/₄in.

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



501

501

**A BUST PORTRAIT OF KIM WEARING
A TURBAN, AFTER THE MODEL BY
NAOUM ARONSON (1872-1943), EARLY
20TH CENTURY**

white marble, the base signed 'N. Aronson'
height 35cm, 13³/₄in.

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



502

502

NUDE FEMALE TORSO [HOMMAGE
A VENUS DE MILO], AFTER
THE MODEL BY NAOUM ARONSON
(1872-1943)

signed and dated [19]19
height 78cm, 30¾in.

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



503

503

A BUST PORTRAIT OF A YOUNG
GIRL, AFTER THE MODEL BY NAOUM
ARONSON (1872-1943), LATE 19TH/
EARLY 20TH CENTURY

white marble, *signed 'N. Aronson'*
height 38.5cm, 15½in.

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



504

504

A FIGURE OF A YOUNG WOMAN,
AFTER THE MODEL BY PRINCE
PAOLO TROUBETZKOY (1866-1938),
CIRCA 1915

signed 'Paolo Troubetzkoy', with foundry mark
height with base 38.1cm, 15in.

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



505

505

A BUST PORTRAIT OF A YOUNG
GIRL, AFTER THE MODEL BY NAOUM
ARONSON (1872-1943), LATE 19TH/
EARLY 20TH CENTURY

green marble
height 43cm, 17in.

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



506

506

**SKATING GIRL, AFTER THE MODEL
BY PRINCE PAOLO TROUBETZKOY
(1866-1938),**

*signed Paolo Troubetzkoy and dated 1935
height with base 27.5cm, 10¾in.*

‡ £ 7,000-9,000
€ 8,000-10,200 US\$ 9,100-11,700



507

507

**BUST OF MUSSOLINI, AFTER
THE MODEL BY PRINCE PAOLO
TROUBETZKOY (1866 - 1938)**

*signed Paul Troubetzkoy and dated 1926
height 48cm, 18⁷/₈in.*

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



508

508

**ARABESQUE SUR LA POINTE
(MARIA GORSCHKOWA), AFTER
THE MODEL BY BORIS FRÖDMAN-
CLUZEL (1876 - 1969)**

*signed 'B. Frodman-Cluzel / Paris 1910', French
foundry mark
height 25cm, 9⁷/₈in.*

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



509

509

**A BRONZE BUST OF LEO TOLSTOY,
AFTER THE MODEL BY NAOUM
ARONSON (1872–1943)**

on a marble pedestal, *illegibly signed and
dated 1902*
height 32cm, 12⁵/₈in.

† £ 2,000-3,000

€ 2,300-3,400 US\$ 2,600-3,900

ORTHODOX ICONS: AN IMPORTANT PRIVATE COLLECTION

LOTS 510–538

The tradition of Orthodox iconography has its roots in Byzantine art and survives to this day in countries such as Russia and Greece, where icons still lie at the heart of private worship.

The idea of worshipping icons caused turmoil during the 8th and 9th century. Iconoclasts – those who rejected the worship of icons – and iconophiles – those who accepted it – clashed heavily. Those fundamentally opposing views would contribute in great part to the eventual split between Constantinople and Rome in the 11th century: at this point, the Catholic West and Orthodox East would take their religious painting down increasingly different paths.

The importance of icons in Russian and Greek Orthodoxy lies in their doctrinal value – they act as visual representations of the word of God that aim to portray an atemporal window to heaven. Every aspect of an icon is religiously symbolic, down to the colours and what they represent – red signifies divine life, and blue denotes human life – and each icon must represent a passage or an important figure from the Bible.

Many icons would traditionally be covered with an oklad, a silver, gold or metal cover, often set with jewels or

pearls and later incorporating elements of enamel decoration. The cover protects the icon from exposure to candles and oil lamps, and its shining surface also symbolises the Divine light and veneration of the subject.

In the late 19th century, with the revival of enamelwork in the Russian Empire, icon oklads gradually became part of the decorative art traditions. The greatest Russian workshops of Faberge, Ruckert and Ovchinnikov have created icon oklads, ranging from understated plain chased silver to intricate varicoloured cloisonné enamelling. Their excellent creative and technical execution simultaneously reflects the adoration of the original subject matter as well as illustrates the flair and craftsmanship in Imperial Russia of the time.

The presented collection of icons spans several centuries and offers a range of artistic expression in Orthodox iconography. From reserved early works with a strong Byzantine influence (lot 523) to ornate enamel oklads of the beginning of the 20th century (lots 510, 511), this group offers a diversity rarely seen on the market, with many works being offered for sale for the first time in decades.



510

510

**A SILVER-GILT AND CLOISONNÉ
ENAMEL ICON OF THE ENTRANCE
OF THE VIRGIN INTO THE TEMPLE,
FEODOR RÜCKERT, MOSCOW, 1899-1908**

the oklad entirely covered with vivid shaded varicoloured enamels, the raised basma with scrolling flowerheads, the corners with winged seraphims painted *en plein*, the central panel with repoussé figures and raised halos, the

robes of the Virgin set with two rose-cut diamonds, struck with workmaster's initials *FR* (Cyrillic), 84 standard 32 by 28cm, 12⁵/₈ by 11in.

£ 70,000-90,000
€ 79,500-102,000 US\$ 91,000-117,000



511

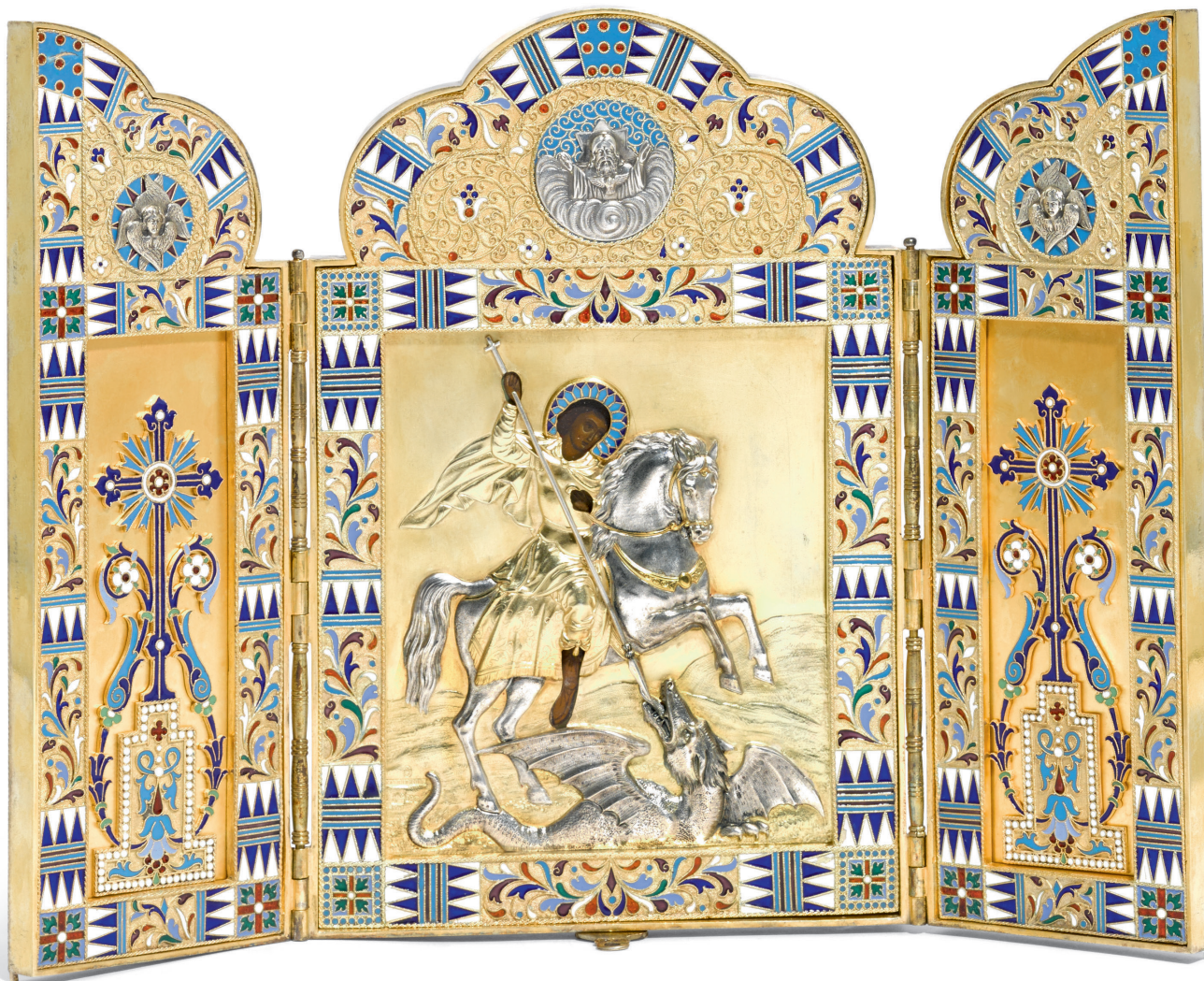
511

**A SILVER-GILT AND CLOISONNÉ
ENAMEL ICON OF THE TRINITY,
GRACHEV BROTHERS, ST
PETERSBURG, 1890-1896**

the basma raised and shaped as an arch
supported by two columns, decorated with
ornate flowers and scrolls and shades of
blue and green, the central panel with raised

enamelled halos, struck with the firm's mark
and an unrecorded workmaster's mark K.P
(Postnikova-Loseva no.1313), 84 standard
39 by 28cm, 15 $\frac{3}{8}$ by 11cm.

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



512

512

**A SILVER-GILT AND CLOISONEÉ
ENAMEL TRIPTYCH OF ST GEORGE
SLAYING THE DRAGON, IVAN
KHLEBNIKOV, ST PETERSBURG,
CIRCA 1895**

the back with an inscription in Russian 'To the
valiant glorious brave chief / of the unbeatable

army of the South of Russia / his excellency /
Anton Ivanovitch Denikin / Let Saint George
slaying the dragon be the herald / of a near and
final victory against the enemy and the recovery
/ of the Great United and Undefeated Russia /
From the grateful citizens of the cities Rostov
and Nakhichevan-on-Don / saved by you from
the horrors of Bolshevism 31 June 1919', struck

*Khlebnikov (Cyrillic) under the Imperial warrant,
84 standard, the side panels probably later,
struck with a workmaster's mark MT and a
Moscow 84 silver standard
24.5 by 34cm, 9⁵/₈ by 13³/₈in.*

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



513

513

**A SILVER-GILT AND SEED PEARL
ICON OF THE VLADIMIRSKAYA
MOTHER OF GOD, MOSCOW, MID
18TH CENTURY**

the pearl and paste decorated section of the
oklad probably later, with obscured marks,
with partially visible assayer's mark for Feodor
Petrov

31 by 26.6cm, 12¼ by 10½in.

† £ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500

514

**A SILVER-GILT, FILIGREE AND GEM-
SET ICON OF MOTHER OF GOD OUR
LADY OF THE SIGN, KUZMA KONOV,
MOSCOW, 1908-1917**

struck with an obliterated mark, 84 standard
31 by 26.6, 12¼ by 10½in.

PROVENANCE

Sotheby's Parke Benet, A.G. Zurich, 17-19
November 1976, Lot 362.

† £ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100



514

515

**A SILVER-GILT, PEARL AND
CLOISONEÉ ENAMEL ICON OF THE
KAZANSKAYA MOTHER OF GOD,
IVAN TARABROV, MOSCOW, 1893-1899**

84 standard
7.8 by 77.4cm, 3 by 30½in.

† £ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100



515

516

**A SILVER-GILT AND CLOISONNÉ
ENAMEL ICON OF ST DMITRI
ROSTOVSKI, OVCHINNIKOV,
MOSCOW, 1891**

the basma with raised rows decorated with flowers and geometric motifs in white, black, green and dark blue, with shaded polychrome enamel flowers and scrolls on gilt stippled grounds in between, the back with a plaque inscribed in Russian '1854-1893 / To the highly regarded pastor / Father D.A. Belousov / [from the] grateful congregation / of the Sergievskoe village, Tula province / 21 September', struck with partially visible P.Ovchinnikov (Cyrillic) under the Imperial warrant, the plaque further struck with initials P.O. (Cyrillic), 84 standard 32 by 27.3cm, 12⁵/₈ by 10³/₄in.

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



516

517

**A SILVER-GILT ICON OF THE
OUR LADY OF THE SIGN WITH
PROPHETS, MOSCOW, 1816**

struck with workmaster's initials P.A (Cyrillic),
84 standard
31.8 by 27cm, 12¹/₄ by 10⁵/₈in.

† £ 3,000-4,000
€ 3,400-4,550 US\$ 3,900-5,200



517

518

**A SILVER-GILT AND CLOISONNÉ
ENAMEL ICON OF THE KAZANSKAYA
MOTHER OF GOD, NIKOLAI
TARABROV, MOSCOW, 1908-1917**

84 standard
31 by 27cm, 12¹/₄ by 10⁵/₈in.

PROVENANCE

Sotheby's Park Benet A.G. Zurich, 17-19
November 1976, Lot 365.

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



518



519

519

A SILVER-GILT AND CLOISONNÉ
ENAMEL ICON OF CHRIST
PANTOCRATOR, YAKOV MISHUKOV,
MOSCOW, 1886-1899

84 standard
84 by 61cm, 33 by 24in.

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

520

A PORTABLE BRASS TRIPTYCH,
RUSSIAN, 18TH CENTURY

8.3 by 31.5cm, 3¼ by 12¼in.

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



520

521

**EPIGONATION, GREEK, 17TH
CENTURY**

Painted on silk
30 by 29.5cm, 11⁷/₈ by 11⁵/₈in.

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



521

522

**PORTABLE ICONOSTASIS, RUSSIAN,
19TH CENTURY**

7.8 by 77.4cm, 3 by 30¹/₂in.

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



522



523

523

**CHRIST PANTOCRATOR, GREEK,
16TH / 17TH CENTURY**

84 by 61cm, 33 by 24in.

† £ 8,000-12,000

€ 9,100-13,600 US\$ 10,400-15,600

524

**MOTHER OF GOD HODEGETRIA,
GREEK, 18TH CENTURY**

93 by 81cm, 36⁵/₈ by 31⁷/₈in.

† £ 6,000-8,000

€ 6,800-9,100 US\$ 7,800-10,400



524

525

**MADRE DELLA CONSOLAZIONE,
VENETO-CRETAN, 17TH CENTURY**

38.8 by 33.5cm, 15 by 13in.

‡ £ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800



525

526

**MOTHER OF GOD
GALAKTOTROPHOUSA, VENETO-
CRETAN, 17TH CENTURY**

40 by 34cm, 15¾ by 13⅜in.

‡ £ 5,000-7,000

€ 5,700-8,000 US\$ 6,500-9,100



526



527

527

**THE THREE HIERARCHS,
BYZANTHIUM, 15TH CENTURY**

depicting St Basil the Great, St John
Chrysostom and St Gregory the Theologian
36 by 29cm, 14 $\frac{1}{8}$ by 10 $\frac{7}{8}$ in.

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

528

ST JOB, GREEK, 19TH CENTURY

32 by 28cm, 12½ by 11 in.

† £ 1,000-2,000

€ 1,150-2,300 US\$ 1,300-2,600

529

**ANAPESON OR THE UNSLEEPING
EYE, RUSSIAN, LATE 16TH / EARLY
17TH CENTURY**

66.6 by 53.8cm, 26⅞ by 21⅞in.

† £ 12,000-18,000

€ 13,600-20,400 US\$ 15,600-23,400



528



529



530

530

MENOLOGION, RUSSIAN, 19TH
CENTURY

128.2 by 94cm, 50½ by 37in.

£ 15,000-20,000

€ 17,000-22,600 US\$ 19,500-26,000

531

**FEASTDAY ICON, RUSSIAN, 19TH
CENTURY**

53 by 44cm, 20¹/₈ by 17³/₄in.

£ 2,000-3,000

€ 2,300-3,400 US\$ 2,600-3,900



531

532

**FEASTDAY ICON, RUSSIAN, 19TH
CENTURY**

53.5 by 44cm, 21 by 17¹/₄in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



532

533

**SAINT GEORGE SLAYING THE
DRAGON, GREEK, 18TH CENTURY**

66 by 47.5cm, 26 by 18³/₄in.

PROVENANCE

Sotheby's Parke Benet, New York, 16 May 1974,
Lot 697

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800



533



534

534

HOLY TRINITY, RUSSIAN, 19TH CENTURY

33.3 by 28cm, 13 $\frac{1}{8}$ by 11in.

PROVENANCE

Sotheby's London, 9 June 1975, Lot 110.

† £ 6,000-8,000

€ 6,800-9,100 US\$ 7,800-10,400

535

KAZANSKAYA MOTHER OF GOD, RUSSIAN, 19TH CENTURY

30.5 by 27cm, 12 by 10 $\frac{5}{8}$ in.

† £ 1,000-1,500

€ 1,150-1,700 US\$ 1,300-1,950



535

536

**MOTHER OF GOOD QUEEN OF
HEAVEN, GREEK, 18TH CENTURY**

41.6 by 32 cm, 16³/₈ by 12⁵/₁₆in.

† £ 2,000-4,000

€ 2,300-4,550 US\$ 2,600-5,200



536

537

**VLADIMIRSKAYA MOTHER OF GOD,
RUSSIAN, 16TH CENTURY**

40 by 32cm, 15³/₄ by 12⁵/₁₆in.

† £ 8,000-12,000

€ 9,100-13,600 US\$ 10,400-15,600



537

538

**MOTHER OF GOD FROM THE
DEESIS, GREEK, 17TH CENTURY**

42 by 33cm by 5cm, 16¹/₂ by 13 by 12¹/₄in.

† £ 2,000-3,000

€ 2,300-3,400 US\$ 2,600-3,900



538

OTHER PROPERTIES



539

539

OTHER PROPERTIES

**A SILVER AND ENAMEL FABERGÉ
TRIPTYCH, MOSCOW, 1896-1908**

plain silver surface, the interior panels painted
on metal, *struck Fabergé under the Imperial
warrant*, 84 standard
height 7.5cm, 2⁷/₈in.

£ 8,000-12,000

€ 9,100-13,600 US\$ 10,400-15,600

540

**A SILVER-GILT AND CHAMPLEVÉ
ENAMEL TRAVEL ICON OF
THE ARCHANGEL MICHAEL,
OVCHINNIKOV, 1908-1917**

84 standard

8.4 by 7cm, 3¹/₄ by 2³/₄in.

† £ 8,000-12,000

€ 9,100-13,600 US\$ 10,400-15,600



540

541

A CLOISONNÉ ENAMEL ICON OF ST. NICHOLAS THE WONDERWORKER, CIRCA 1900

*struck with Cyrillic initials SG for Sergey Gubkin or Semyon Galkin, 84 standard
12 by 10cm, 4¾ by 4in.*

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



541

542

A SILVER AND CLOISONNÉ ENAMEL ICON OF ST. NICHOLAS THE WONDERWORKER, ANTIP KUZMICHEV, MOSCOW, CIRCA 1895

*84 standard
14 by 11.5cm, 5½ by 4½in.*

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



542

543

A SILVER AND CLOISONNÉ ENAMEL ICON OF CHRIST PANTOCRATOR, OVCHINNIKOV, MOSCOW, CIRCA 1890

*the reverse with an ink inscription in French 'March 1890 Moscow', 84 standard
5.5 by 5cm, 2¼ by 2in.*

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



543



544

544

**A SILVER ICON OF SAINT GEORGE
SLAYING THE DRAGON, 1ST ARTEL,
MOSCOW, 1908-1917**

the plaque on the back inscribed in Russian
'As a kind memento / On the day of your Angel
26 October 1911 / [to] Dmitry Naumovitch /
Shaposhnikov / From the platoon ranks of the
5th company life-guards of the Izmailovsky
regiment', 84 standard
31.1 by 26cm, 12¼ by 10¼in.

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

545

**A SILVER-GILT ICON OF THE
ANNUNCIATION, DMITRY ORLOV,
MOSCOW, 1856**

84 standard
27.5 by 22.6cm, 10⅞ by 8⅞in.

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



545

546

A PARCEL-GILT ICON OF THE
KAZANSKAYA MOTHER OF GOD,
NEOUMELOV NIKITA PETROV,
MOSCOW, 1838

84 standard
32.8 by 27.3cm, 12⁵/₈ by 10³/₄in.

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



546

547

A LARGE SILVER ICON OF THE
VLADIMIRSKAYA MOTHER OF GOD,
MOSCOW, 1908-1917

with unrecorded workmaster's mark S.G.
(Cyrillic), 84 standard
53.5 by 44cm, 20⁷/₈ by 17³/₈in.

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



547



548

548

A SILVER-GILT AND CHAMPLEVÉ
ENAMEL ICON OF ST ANNE,
WORKMASTER DMITRYI
ALEKSANDROV, MOSCOW, 1887

84 standard
22.2 by 17.7cm, 8¾ by 6⅞in.

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

549

A SILVER-GILT ICON OF THE THE
ANNUNCIATION, ALEXANDER
MUKHIN, MOSCOW, 1889

84 standard
36 by 31.5cm, 14¼ by 12¼in.

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



549

550

A SILVER-GILT, FILIGREE AND CLOISONNÉ ENAMEL ICON OF THE VLADIMIRSKAYA MOTHER OF GOD, ANTON CHEVARZIN, MOSCOW, 1893

84 standard
31.1 by 26.8cm, 12 by 10½in.

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



550

551

A SILVER-GILT AND CLOISONNÉ ENAMEL ICON OF THE KASPEROVSKAYA MOTHER OF GOD, MOSCOW, 1908-1917

struck with Cyrillic initials SG (Cyrillic) for Sergey Gubkin or Semyon Galkin, 84 standard
27 by 22.5cm, 10⅝ by 8⅞in.

£ 7,000-9,000
€ 8,000-10,200 US\$ 9,100-11,700



551

552

A SILVER-GILT AND CLOISONNÉ ENAMEL ICON OF THE IVERSKAYA MOTHER OF GOD, MOSCOW, 1896

struck with an unrecorded workmaster's mark
S.G (Cyrillic), 84 standard
28 by 22.2cm, 11 by 8¾in.

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



552



553

553

**A SILVER-GILT ICON OF THE
BEHEADING OF SAINT JOHN THE
BAPTIST, MOSCOW, 1839**

*struck with workmaster's mark A.P. (Cyrillic),
possibly for Alexander Panfilov, 84 standard
41.5 by 35.5cm, 16 $\frac{7}{8}$ by 14in.*

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



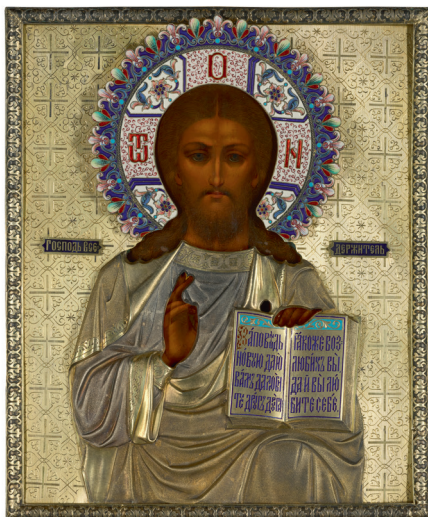
554

554

**A SILVER-GILT AND CLOISONNÉ
ENAMEL ICON OF CHRIST
PANTOKRATOR, MOSCOW, 1891**

*struck with makers mark CI or SG (Cyrillic), 84
standard
31.5 by 27cm, 12 $\frac{3}{8}$ by 10 $\frac{5}{8}$ in.*

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



555

555

**A SILVER-GILT AND CLOISONNÉ
ENAMEL ICON OF CHRIST
PANTOCRATOR, OREST KURLUKOV,
MOSCOW, 1896-1900**

*struck O.Kurlukov (Cyrillic), 84 standard, the
reverse with the stamp for Kurlukov's Moscow
retail branch, further inscribed in ink with
number 454, 'C V R' and 'December 1900' in
Russian
27.6 by 22.5cm, 10 $\frac{7}{8}$ by 8 $\frac{7}{8}$ in.*

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

556

**A TRIPTYCH WITH ST NICOLAS AND
SCENES FROM HIS LIFE, RUSSIAN,
LATE 18TH / EARLY 19TH CENTURY**
opened 45.5 by 55cm, 17¾ by 21½in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



556

557

**VOLOKOLAMSKAYA MOTHER OF
GOD, RUSSIAN, 19TH CENTURY**
31 by 26cm, 12¼ by 10¼in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



557

558

**POKROV OF THE MOTHER OF
GOD, RUSSIAN, OLDBELIEVERS
WORKSHOP, LATE 19TH CENTURY**
32 by 26.7, 12⅝ by 10⅞in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



558



559

559

**HODEGETRIA MOTHER OF GOD,
VENETO-CRETAN, 16TH CENTURY**

85 by 63.5cm, 33½ by 25in.

£ 12,000-18,000

€ 13,600-20,400 US\$ 15,600-23,400

560

**SAINT PARASKEVE, NORTHERN
RUSSIAN, LATE 16TH CENTURY**

31.5 by 26.5cm, 12¾ by 10½in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500



560

561

**HODEGETRIA MOTHER OF GOD,
VENETO-CRETAN, 16TH CENTURY**

39.2 by 29.5cm, 15¾ by 11½in.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800



561

562

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

36.5 by 28.5, 14 $\frac{1}{8}$ by 11 $\frac{1}{4}$ in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500

563

**ENTRANCE OF THE MOTHER OF
GOD INTO THE TEMPLE, PALEKH,
LATE 19TH CENTURY**

31.5 by 25cm, 12 $\frac{3}{8}$ by 9 $\frac{7}{8}$ in.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,200-7,800

564

**DORMITION, PALEKH, LATE 19TH
CENTURY**

35.5 by 29cm, 14 by 11 $\frac{3}{8}$ in.

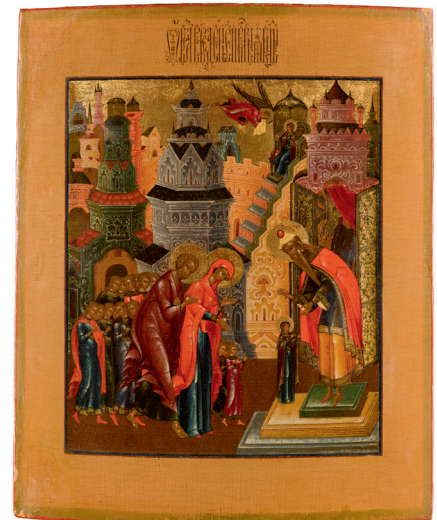
£ 3,000-5,000

€ 3,400-5,700 US\$ 3,900-6,500

END OF SALE



562



563



564

KONSTANTIN MAKOVSKY
Blind Man's Bluff
Estimate £2,000,000–3,000,000



Russian Pictures

AUCTION LONDON 27 NOVEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 23 – 26 NOVEMBER

34–35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES +44 (0)20 7293 5673 RETO.BARMETTLER@SOTHEBYS.COM
[SOTHEBYS.COM/RUSSIANPICTURES](https://www.sothebys.com/russianpictures) #SOTHEBYSRUSSIANART



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

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



ROSTROPOVICH-VISHNEVSKAYA THE PRIVATE COLLECTION

AUCTION LONDON 28 NOVEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 23 – 27 NOVEMBER

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5597 JO.VICKERY@SOTHEBYS.COM

[SOTHEBYS.COM/ROSTROPOVICH](https://www.sothebys.com/rostropovich) #SOTHEBYSRUSSIAN



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

A Pair of Italian Silver Wine Coolers
Guadagni Family, Florence,
early 19th century, engraved
with the Royal arms of Spain
Estimate £20,000–30,000



Royal & Noble

*Including Property from
the Bourbon-Parma Family*

AUCTION LONDON 18 JANUARY 2019

34–35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES +44 (0)20 7293 5089 JOAO.MAGALHAES@SOTHEBYS.COM
SOTHEBYS.COM/ROYALNOBLE #SOTHEBYSROYALNOBLE



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



The Pohl-Ströher Collection of Portrait Miniatures Part I

AUCTION LONDON 6 DECEMBER
EXHIBITION FREE AND OPEN TO THE PUBLIC 1 – 5 DECEMBER

34–35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES +44 (0)20 7293 5083 MARK.GRIFFITH-JONES@SOTHEBYS.COM
SOTHEBYS.COM/OLDMASTERDRAWINGS #SOTHEBYSMASTERS



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

LA
BIBLIOTHÈQUE
DE
PIERRE BERGÉ

QUATRIÈME VENTE

LIVRES ET MANUSCRITS PRÉCIEUX

DU XV^E AU XX^E SIÈCLE

PARIS, DROUOT

14 DÉCEMBRE 2018 À 15H

EXPOSITIONS

PARIS - DROUOT

12 & 13 DÉCEMBRE 2018

PARIS - SOTHEBY'S

PRÉSENTATION D'UNE SÉLECTION
DU 7 AU 16 SEPTEMBRE 2018

NEW YORK - SOTHEBY'S

PRÉSENTATION D'UNE SÉLECTION
DU 15 AU 20 OCTOBRE 2018

LONDRES - SOTHEBY'S

PRÉSENTATION D'UNE SÉLECTION
DU 9 AU 12 NOVEMBRE 2018

EXPERTS :

BENOÎT FORGEOT

STÉPHANE CLAVREUIL

GHISLAINE ET JACQUES T. QUENTIN

CONTACTS :

emasquelier@pba-auctions.com

+33 (0)1 49 49 90 31

benoit.puttemans@sothebys.com

+33 (0)1 53 05 52 66

PIERRE
BERGÉ
& ASSOCIÉS
Sotheby's

www.labibliothequedepierreberge.com





Upcoming Jewellery Auctions 2018

7 – 17 September

Jewels Online

21 September – 1 October

Jewels Online

3 October

Magnificent Jewels
and Jadeite, Hong Kong

11 October

Fine Jewels, Paris

17 October

Fine Jewels, New York

18 – 29 October

Jewels and Watches Online

14 November

Royal Jewels from the
Bourbon Parma Family, Geneva

15 November

Magnificent Jewels and
Noble Jewels, Geneva

15 – 27 November

Jewels Online

29 November – 6 December

Jewels Online

4 December

Magnificent Jewels, New York

7 – 14 December

Jewels Online

11 December

Fine Jewels, London

ENQUIRIES

GENEVA +41 (0)22 908 4849

HONG KONG +852 2822 8112

NEW YORK +1 212 606 7392

LONDON +44 (0)20 7293 6409

SOTHEBYS.COM/JEWELS #SOTHEBYSJEWELS

Natural pearl and diamond pendant, 18th century, from Queen Marie Antoinette
Estimate US\$ 1'000'000–2'000'000. To be sold in Geneva, 14 November



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYSJEWELS

Sotheby's EST. 1744

Know Your Worth.

Sotheby's Valuations Services provide bespoke valuations across all collecting categories that are recognised around the world by financial institutions, insurance brokers and government agencies.

34-35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES +44 (0)20 7293 6422 VALUATIONS@SOTHEBYS.COM
[SOTHEBYS.COM/VALUATIONS](https://www.sothebys.com/valuations) #SOTHEBYSVALUATIONS

© DOUGLAS MACKIE © SIMON UPTON © THE ESTATE OF ADRIAN HEATH



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



Absentee/Telephone Bidding Form

Sale Number L18116 | Sale Title RUSSIAN WORKS OF ART, FABERGÉ & ICONS | Sale Date 27 NOVEMBER 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN) _____

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
POSTAL CODE		COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices: ☐ Email ☐ Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE	COUNTRY
-------------	---------

- ☐ I will collect in person ☐ I authorise you to release my purchased property to my agent/shipper (provide name)
☐ Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

Guide for Absentee and Telephone Bidders

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

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

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

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

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

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

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

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

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

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

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

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

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

New Clients

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

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

Conditions of Absentee & Telephone Bidding

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

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

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

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

Payment

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

Data Protection

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

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

BUYING AT AUCTION

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

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

1. BEFORE THE AUCTION

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

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

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

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

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

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

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

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

2. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

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

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

Consecutive and Responsive Bidding

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

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

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

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

3. AFTER THE AUCTION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
 EU LICENCE THRESHOLD: ZERO
 Elements of artistic, historical or religious monuments
 EU LICENCE THRESHOLD: ZERO
 Manuscripts, documents and archives (excluding printed matter)
 EU LICENCE THRESHOLD: ZERO
 Architectural, scientific and engineering

drawings produced by hand
 EU LICENCE THRESHOLD: £12,305
 Photographic positive or negative or any assemblage of such photographs
 EU LICENCE THRESHOLD: £12,305
 Textiles (excluding carpets and tapestries)
 EU LICENCE THRESHOLD: £41,018
 Paintings in oil or tempera
 EU LICENCE THRESHOLD: £123,055
 Watercolours, gouaches and pastels
 EU LICENCE THRESHOLD: £24,611
 Prints, Engravings, Drawings and Mosaics
 EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
 UK LICENCE THRESHOLD: £10,000
 Textiles (excluding carpets and tapestries)
 UK LICENCE THRESHOLD: £12,000
 British Historical Portraits
 UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◻ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing

a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

■ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✎ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium.

In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◻ No Reserve

Unless indicated by a box (◻), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (◻). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

⌈ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific

shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot

be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

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

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

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

7. SALES AND USE TAXES

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

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

registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

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

CONDITIONS OF BUSINESS FOR BUYERS

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

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

1. INTRODUCTION

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

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

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

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

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

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

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

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

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

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

5. BIDDING AT AUCTION

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

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

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

6. CONDUCT OF THE AUCTION

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

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

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

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

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

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

7. PAYMENT AND COLLECTION

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

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

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

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior

agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless

collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using

technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where

proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

05/18 ONLINE_TERMS

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you

are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from: Sotheby's Property Collection

Opening hours:

Monday to Friday 9.00am to 5.00pm

34-35 New Bond Street

London, W1A 2AA

Tel: +44 (0)20 7293 5358

Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park,

13 Ockham Drive, Greenford, Middlesex, UB6 0FD

Tel: +44 (0)20 7293 5600

Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART

STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

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

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the

description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

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

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

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

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

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

4/08 NBS_GUARANTEE.MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

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

£1 = US\$1.296

£1 = €1.128

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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

COLLECTION OF LOTS MARKED 'W'

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

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

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

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

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

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

❖ NOTICE REGARDING BURMESE JADEITE AND RUBIES

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

It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation before shipping. The inability of import of any such items shall

not justify cancellation or rescission of the sale contract or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

UPHOLSTERED FURNITURE

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

11/10 NBS_RUSSIAN

GLOSSARY OF TERMS

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

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

PAINTINGS

1 GIOVANNI BELLINI

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

2 ATTRIBUTED TO GIOVANNI BELLINI

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

3 STUDIO OF GIOVANNI BELLINI

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

4 CIRCLE OF GIOVANNI BELLINI

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

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

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

6 MANNER OF GIOVANNI BELLINI

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

7 AFTER GIOVANNI BELLINI

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

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

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

10 Dimensions are given height before width.

11 Pictures are framed unless otherwise stated.

SILHOUETTES AND MINIATURES

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

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

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

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

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

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

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

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

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

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

1/03 NBS_GLOS_RUSSIAN

INTERNATIONAL DEPARTMENTS

МЕЖДУНАРОДНЫЙ ОТДЕЛ

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

London / ЛОНДОН

RUSSIAN PICTURES

РУССКАЯ ЖИВОПИСЬ

Reto Barmettler

Head of Sale

Bella Radenovic

Charlotte Larkin

FABERGÉ & WORKS OF ART

ФАБЕРЖЕ И ПРИКЛАДНОЕ

ИСКУССТВО

Darin Bloomquist

Head of Russian Works of Art

Marie Sapozhnikova

Mark Poltimore

Chairman

Sotheby's Russia and CIS

Jo Vickery

International Director, Russian Art

New York / НЬЮ-ЙОРК

RUSSIAN PICTURES

РУССКАЯ ЖИВОПИСЬ

Frances Asquith

Moscow / МОСКВА

Irina Stepanova

General Director

Sotheby's Russia

Margarita Danshina

Paris / ПАРИЖ

RUSSIAN ART

РУССКОЕ ИСКУССТВО

Wladimir Witkowski



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

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



FORTHCOMING AUCTIONS

ПРЕДСТОЯЩИЕ АУКЦИОНЫ

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

RUSSIAN PAINTINGS

L18115

Exh. 23/11 (9am - 4.30pm);

24/11-25/11 (12noon - 5pm)

& 26/11 (9am - 4.30pm)

Sell. November 27 10.30am
in Main Gallery

MATISLAV ROSTROPOVICH & GALINA VISHNEVSKAYA:

THE PRIVATE COLLECTION

L18350

Exh. 23/11 (9am - 4.30pm);

24/11-25/11 (12noon - 5pm)

& 26/11 (9am - 4.30pm)

Sell. November 28 10.30am
in Main Gallery

Photography
Malcolm Smith
Amanda Harvey
Donald Thompson
Catalogue Designer
Antonella Banfi
Colour Editor
Steve Curley
Production Controller
Patti Walker

BOARD OF DIRECTORS

Domenico De Sole
Chairman of the Board

The Duke of Devonshire
Deputy Chairman of the Board

Tad Smith
**President and
Chief Executive Officer**

Jessica Bibliowicz
Linus W. L. Cheung
Kevin Conroy
Daniel S. Loeb
Marsha E. Simms
Diana L. Taylor
Dennis M. Weibling
Harry J. Wilson

**SOTHEBY'S
EXECUTIVE MANAGEMENT**

Jill Bright
**Human Resources
& Administration
Worldwide**

Amy Cappellazzo
**Chairman
Fine Art Division**

Valentino D. Carlotti
**Business Development
Worldwide**

Kevin Ching
**Chief Executive Officer
Asia**

Adam Chinn
**Chief Operating Officer
Worldwide**

Lauren Gioia
**Communications
Worldwide**

David Goodman
**Digital Development
& Marketing
Worldwide**

Mike Goss
Chief Financial Officer

Jane Levine
**Chief Compliance Counsel
Worldwide**

Laurence Nicolas
**Global Managing Director
Jewelry & Watches**

Jonathan Olsoff
**General Counsel
Worldwide**

Jan Prasens
**Managing Director
Europe, Middle East, Russia,
India and Africa**

Allan Schwartzman
**Chairman
Fine Art Division**

**SOTHEBY'S INTERNATIONAL
COUNCIL**

Robin Woodhead
**Chairman
Sotheby's International**

Jean Fritts
Deputy Chairman

John Marion
Honorary Chairman

Juan Abelló
Judy Hart Angelo
Anna Catharina Astrup
Nicolas Berggruen
Philippe Bertherat
Lavinia Borromeo
Dr. Alice Y.T. Cheng
Laura M. Cha
Halit Cingillioğlu
Jasper Conran
Henry Cornell
Quinten Dreesmann
Ulla Dreyfus-Best
Jean Marc Etlin
Tania Fares
Comte Serge de Ganay
Ann Getty
Yassmin Ghandehari
Charles de Gunzburg
Ronnie F. Heyman
Shalini Hinduja
Pansy Ho
Prince Aymyn Aga Khan
Catherine Lagrange
Edward Lee
Jean-Claude Marian
Batia Ofer
Georg von Opel
Marchesa Laudomia Pucci Castellano
David Ross
Patrizia Memmo Ruspoli
Rolf Sachs
René H. Scharf
Biggi Schuler-Voith
Judith Taubman
Olivier Widmaier Picasso
The Hon. Hilary M. Weston,
CM, CVO, OOnt

CHAIRMAN'S OFFICE**AMERICAS**

Lisa Dennison
Benjamin Doller
George Wachter

Thomas Bompard
Lulu Creel
Nina del Rio
August Uribe

EUROPE

Oliver Barker
Helena Newman
Mario Tavella
Dr. Philipp Herzog von Württemberg

David Bennett
Lord Dalmeny
Claudia Dwek
Edward Gibbs
Caroline Lang
Lord Poltimore

ASIA

Patti Wong
Nicolas Chow
Quek Chin Yeow



Sotheby's EST. 1744
Collectors gather here.