

# Shapiro Auctions



RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES

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Saturday - October 25, 2014

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 1: A RUSSIAN ICON OF HOLY MARTYR PARASKEVA WITH LIFE

USD 30,000 - 40,000

A RUSSIAN ICON OF HOLY MARTYR PARASKEVA WITH LIFE SCENES, NORTHERN SCHOOL, LATE 16TH-EARLY 17TH CENTURY, the figure of Saint Paraskeva, venerated as the healer of the blind as well as the patron saint of trade and commerce, stands in a field of flowering plants, she holds her martyr's cross in one hand and an open scroll in the other, a pair of angels places a crown upon her head, surrounding the central image are fourteen scenes from the saint's life, including the many tortures she endured under Emperor Antoninus Pius and the Roman governor Tarasius. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two insert splints on the back, one missing, one-half of the other present. 103 x 80 cm (40 1/2 x 31 1/2 in.)PROVENANCESotheby's, New York, June 10-11, 1981, lot 541.Collection of Bernard Winters, Armonk, New York (acquired at the above auction)Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



### 2: A RUSSIAN ICON OF THE VENERABLE SERGIUS OF RADONEZH,

USD 10,000 - 15,000

A RUSSIAN ICON OF THE VENERABLE SERGIUS OF RADONEZH, YAROSLAVL SCHOOL, CIRCA 1600, the saint depicted holding a scroll featuring an excerpt from his last words to his disciples, "Do not be sad Brothers, but rather preserve the purity of your bodies and souls, and love in a disinterested manner," above him is an image of the Holy Trinity - a reference to his Monastery of the Holy Trinity, as well as to the icon painted by Andrei Rublev under Sergius' successor, on a deep green background with a red border. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two insert splints on the back. 31 x 26.4 cm (12 1/4 x 10 1/2 in.)PROVENANCECollection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



### 3: A RUSSIAN ICON OF THE MOTHER OF GOD HODEGETRIA, EARLY

USD 25,000 - 35,000

A RUSSIAN ICON OF THE MOTHER OF GOD HODEGETRIA, EARLY 17TH CENTURY, also known as Our Lady of the Way, the figure of Mother Mary gently directs our attention to the Christ Child as the source of salvation for mankind, Jesus looks directly at the viewer, with a scroll in one hand and with the other formed in a gesture of blessing. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two shallow insert splints on the back, both missing, two smaller insert splints on the back. 107.5 x 86 cm (42 1/8 x 33 7/8 in.)PROVENANCESotheby's, New York, June 10-11, 1981, lot 540, cover lot.Collection of Bernard Winters, Armonk, New York (acquired at the above auction)Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



### 4: A RUSSIAN ICON OF THE ANNUNCIATION, VOLOGDA, 17TH

USD 8,000 - 12,000

A RUSSIAN ICON OF THE ANNUNCIATION, VOLOGDA, 17TH CENTURY OR POSSIBLY 19TH IN THE STYLE OF 17TH CENTURY, depicts the Archangel Gabriel announcing the impending birth of Jesus Christ to the Holy Virgin presented against a very detailed architectural landscape of Nazareth; the Archangel is depicted on the left, blessing the Holy Virgin who holds a skein of a red yarn (symbolic of the incarnation of Christ) close to her bosom; the Holy Spirit in the form of a dove descends from Heaven with the three colored rays symbolizing the Holy Trinity. Egg tempera, gold leaf and gesso on wood panel with a kovcheg. Two insert splints on the back. Mosgostorg sales tag with an inscription dated 1931 on the verso. 31.5 x 27 cm (12 3/8 x 10 5/8 in.)PROVENANCECollection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



### 5: A RARE RUSSIAN ICON OF THE TRINITY WITH CHRIST

USD 15,000 - 20,000

A RARE RUSSIAN ICON OF THE TRINITY WITH CHRIST CRUCIFIED, CENTRAL RUSSIA, 17TH CENTURY, the enthroned figure of God the Father holds up the winged, crucified Christ, while the Holy Spirit, in the form of a white dove hovers above him, the starry sky within a radiating mandorla references the Holy Trinity's omnipotent power, behind the central grouping are four angels standing on rolling clouds. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two insert splints on the back, one missing, the central section of the other insert splint missing, as well. 120 x 98 cm (47 1/4 x 38 5/8 in.)PROVENANCEChristie's, New York, October 17, 1979, lot 408Collection of Bernard Winters, Armonk, New York (acquired at the above auction)Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 6: A RUSSIAN ICON OF THE HOSPITALITY OF ABRAHAM (OLD

USD 8,000 - 12,000

A RUSSIAN ICON OF THE HOSPITALITY OF ABRAHAM (OLD TESTAMENT TRINITY), 17TH CENTURY OR POSSIBLY 19TH IN THE STYLE OF 17TH CENTURY, the icon depicts Abraham and Sarah welcoming three pilgrims for a meal, the pilgrims are disguised messenger angels of God, the center of the background is occupied by an oak tree for which the village of Mamre is famous. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two insert splints on the back. 31 x 25 cm (12 1/4 x 9 7/8 in.)  
PROVENANCE: Natalie Hays Hammond, daughter of John Hays Hammond, famous mining engineer, diplomat, and philanthropist. Collection of Bernard Winters, as of 1965 (acquired directly from Natalie Hammond). Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.  
EXHIBITED: North Salem, Westchester County, New York, The Hammond Museum, Faiths: An Exhibition based upon the definition in the Epistle to the Hebrews, xi, 1., April 1965.



### 7: A GREEK ICON OF THE ASCENSION OF CHRIST INTO HEAVEN,

USD 10,000 - 15,000

A GREEK ICON OF THE ASCENSION OF CHRIST INTO HEAVEN, the figure of Christ, enveloped in a radiating mandorla of light, is depicted at the top center of the composition, being lifted up to heaven by a pair of angels, directly below stands Mother Mary in peaceful prayer, two white-clad angels pacify the eleven confused Apostles. Egg tempera, gold leaf and cloth on wood panel, in an architectural frame. Without the frame: 45 x 34 cm (17 1/2 x 13 3/8 in.)  
PROVENANCE: Collection of Bernard Winters, Armonk, New York. Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



### 8: A RUSSIAN ICON OF THE RESURRECTION FROM THE TOMB AND

USD 7,000 - 10,000

A RUSSIAN ICON OF THE RESURRECTION FROM THE TOMB AND THE DESCENT INTO HELL, NOVGOROD SCHOOL, 17TH CENTURY, this icon is a spectacular example of the complex version of the Resurrection of Christ, presenting a combination of the iconography of the Descent into Hell and the Resurrection from the Tomb, which first appeared in Russian art in the early 17th century. In both scenes Christ is shown surrounded by an almond-shaped mandorla (representing shining light and glory). The right part of the panel presents the Resurrection scene with Jesus standing on his closed tomb, his hands raised in a benedictory gesture. The middle portion of the composition depicts the Descent into Hell, showing Christ holding a scroll symbolizing his victory over death, trampling upon the broken gates to hell. Christ is depicted descending into the inferno, welcoming a group of righteous men dressed in white, walking up from the bottom left corner towards him. To his left is a kneeling figure of Adam rising from the dead, whom the Savior is leading by the hand. This scene illustrates the main event of the Gospel when the Savior redeemed the first man's sin by his death and saved him - 'For as in Adam all die, so in Christ all will be made alive' (1 Corinthians, 15: 20-22). On the other side of the Savior is the kneeling figure of Eve, dressed in a scarlet omophorion. On the bottom of the composition are two sleeping Roman soldiers uniting both scenes; they are meant to indicate the sleeping guards in the Resurrection from the Tomb and also convey another victory, namely that of the Christian faith: the Roman soldiers who had once arrested Jesus and marched him to Calvary now lay in Hell at Christ's feet. Egg tempera, gold leaf and gesso on wood panel with a kovcheg. Two insert splints on the back. 35 x 27.6 cm (13 3/4 x 10 7/8 in.)  
PROVENANCE: Natalie Hays Hammond, daughter of John Hays Hammond, famous mining engineer, diplomat, and philanthropist. Collection of Bernard Winters, as of 1965 (acquired directly from Natalie Hammond).  
EXHIBITED: North Salem, Westchester County, New York, The Hammond Museum, Faiths: An Exhibition based upon the definition in the Epistle to the Hebrews, xi, 1., April 1965.



### 9: A RUSSIAN ICON OF ST. GEORGE, STROGANOV SCHOOL, 17TH

USD 10,000 - 15,000

A RUSSIAN ICON OF ST. GEORGE, STROGANOV SCHOOL, 17TH CENTURY, depicting Saint George on his white steed trampling a winged red dragon coiled underfoot and precariously leaning over the cavernous blackness of Hell, as the princess Elisaba of Atalia watches from the entrance of the castle while her parents observe from the castle's roof, emerging from the upper left corner is the guiding Hand of God. Egg tempera, gold leaf, and gesso on wood panel with kovcheg. Two insert splints on the back. 31 x 25 cm (12 1/4 x 9 7/8 in.)  
PROVENANCE: Collection of Bernard Winters, Armonk, New York, as of 1965 (acquired directly from Natalie Hammond). Natalie Hays Hammond, daughter of John Hays Hammond, famous mining engineer, diplomat, and philanthropist. Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.  
EXHIBITED: North Salem, Westchester County, New York, The Hammond Museum, Faiths: An Exhibition based upon the definition in the Epistle to the Hebrews, xi, 1., April 1965.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 10: A RUSSIAN ICON OF THE MOTHER OF GOD OF KYKKOS (THE

USD 8,000 - 12,000

A RUSSIAN ICON OF THE MOTHER OF GOD OF KYKKOS (THE MERCIFUL), STROGANOV SCHOOL, 17TH CENTURY, a variant of Mother of God Eleousa (Virgin of Tenderness or "Umilenie") - the Playful Child, representing one of the copies of the ancient wonderworking icon of the Mother of God from Cyprus that had been located in a monastery on Mount Kykkos; the Child Christ depicted in Mother Mary's arms, with his swinging legs turned to one side and the body and the head to the other; shown holding an unfolded scroll inscribed with a quotation from Isaiah's prophecy "The Spirit of the Lord is on me, because he has anointed me" in Old Slavonic. Egg tempera, gold leaf and gesso on wood panel with double kovcheg. Two insert splints on the back, both missing. 31.7 x 28 cm (12 1/2 x 11 in.) PROVENANCE William Doyle Galleries, New York. Collection of Bernard Winters, Armonk, New York. Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



### 11: A RUSSIAN ICON OF SAINTS ZOSIMA AND SAVATIY OF SOLOVKI,

USD 10,000 - 15,000

A RUSSIAN ICON OF SAINTS ZOSIMA AND SAVATIY OF SOLOVKI, YAROSLAVL SCHOOL, 17TH CENTURY OR POSSIBLY 19TH IN THE STYLE OF 17TH CENTURY, depicting the founders of monastic life on the Solovetsky Islands, Saints Zosima and Savatyi, flanking an image of the Solovki Monastery built on the shores of the White Sea, the upper portion of the Monastery complex with scenes from the life of Christ, including the Dormition of Mary and the Transfiguration, a small image of the Annunciation appears at the bottom. Egg tempera and gesso on wood panel with kovcheg. Two insert splints on the back, both missing. 32.5 x 26.5 cm (12 3/4 x 10 3/8 in.) Accompanied by an original box with labels from the 1932 Hammer Gallery exhibition. PROVENANCE Winter Palace Collection, Russia. Armand Hammer, Hammer Galleries, New York. Natalie Hays Hammond, daughter of John Hays Hammond, famous mining engineer, diplomat, and philanthropist, circa 1937. Collection of Bernard Winters, Armonk, New York, as of 1965 (acquired directly from Natalie Hammond). Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items. EXHIBITED New York, NY, Hammer Galleries, Russian Imperial Exhibition, August 2-31, 1937. North Salem, Westchester County, New York, The Hammond Museum, Faiths: An Exhibition based upon the definition in the Epistle to the Hebrews, xi, 1., April 1965.



### 12: A RUSSIAN ICON OF THE NATIVITY OF THE HOLY VIRGIN, 17TH

USD 8,000 - 12,000

A RUSSIAN ICON OF THE NATIVITY OF THE HOLY VIRGIN, 17TH CENTURY OR POSSIBLY 19TH IN THE STYLE OF 17TH CENTURY, hitherto barren Saint Anna and Saint Joachim; St. Anna is presented on a bed, contemplating the miraculous birth of the Holy Virgin, she is attended by three handmaidens who bring her the symbols of fertility and life - a fan, a cup, and some eggs, a midwife and a servant prepare the ritual bath for the infant Mary below, St. Joachim observes the scene from a window in the upper right corner. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two insert splints on the back. 69.2 x 51 cm (27 1/8 x 20 1/8 in.) PROVENANCE Christie's, New York, October 20, 1981, lot 619. Collection of Bernard Winters, Armonk, New York (acquired at the above auction). Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



### 13: A FOUR PART RUSSIAN ICON OF SELECT SAINTS,

USD 10,000 - 15,000

A FOUR PART RUSSIAN ICON OF SELECT SAINTS, VLADIMIR-SUZDAL SCHOOL, SECOND HALF OF THE 17TH CENTURY, including: the Presentation of Mary; the Transfiguration; Saint George Killing the Dragon; Saint Nicholas and the Virgin Mary. Egg tempera, gold leaf and gesso on wood panel with kovcheg and rubchik. Two insert splints on the back. 31.6 x 25.5 cm (12 1/4 x 10 in.) PROVENANCE La Vieille Russie, Paris. Collection of Bernard Winters, Armonk, New York. Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



### 14: A RUSSIAN ICON OF THE PROPHET ELIJAH, CENTRAL RUSSIA,

USD 4,000 - 5,000

A RUSSIAN ICON OF THE PROPHET ELIJAH, CENTRAL RUSSIA, LATE 17TH- EARLY 18TH CENTURY, the Prophet Elijah is depicted on the bank of the brook of Cherith at the edge of a desert near Jordan, Christ appears to Elijah amidst rolling clouds in the upper right corner. Egg tempera, gold leaf, and gesso on wood panel. 21.5 x 19.2 cm (8 1/2 x 7 1/2 in.) PROVENANCE Collection of Bernard Winters, Armonk, New York. Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 15: A PAIR OF GREEK ROYAL DOORS WITH ANNUNCIATION SCENE,

USD 4,000 - 6,000

A PAIR OF GREEK ROYAL DOORS WITH ANNUNCIATION SCENE, CIRCA 1700, wooden gilded sanctuary doors with two metal latches, decorated with intricately carved braids and divided into six sections framed by carved petals; the top register of each door features a medallion from the Annunciation, including Archangel Gabriel announcing to the Holy Virgin Mary that she would soon give birth to the Savior of the World, the bottom registers with Saints Athanasios of Alexandria and Cyril of Alexandria. Egg tempera, gold leaf and gesso on wood panels. 119.8 x 33 cm (47 1/8 x 13 in.) each  
PROVENANCECollection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



### 16: A RUSSIAN ICON OF ST. PAUL IN AN ENAMELED FILIGREE

USD 5,000 - 7,000

A RUSSIAN ICON OF ST. PAUL IN AN ENAMELED FILIGREE BASMA OKLAD, MOSCOW SCHOOL, 18TH CENTURY, the Saint surrounded 17th century metal basma oklad with delicately executed foliate ornaments in blue, green, navy and white enamels. Egg tempera, and gesso on wood panel with double kovcheg. Two insert splints on the back. 28 x 22.2 cm (11 x 8 3/4 in.)  
PROVENANCENatalie Hays Hammond, daughter of John Hays Hammond, famous mining engineer, diplomat, and philanthropistCollection of Bernard Winters, Armonk, New York, as of 1965 (acquired directly from Natalie Hammond)  
EXHIBITEDNorth Salem, Westchester County, New York, The Hammond Museum, Faiths: An Exhibition based upon the definition in the Epistle to the Hebrews, xi, 1., April 1965.Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



### 17: A RUSSIAN ICON OF THE CRUCIFIXION WITH THE VIRGIN MARY,

USD 1,000 - 1,500

A RUSSIAN ICON OF THE CRUCIFIXION WITH THE VIRGIN MARY, MARY MAGDALENE, SAINT JOHN, AND SAINT LONGINUS, MARKED IN CYRILLIC PL, POSSIBLY FOR PETR LOSKUTOV (fl. 1761-1795), the solid silver plated chased and repousse oklad depicts Christ on the Cross with a group of select saints, the Virgin Mary and Mary Magdalene are depicted to his right, Saint John and Holy Martyr Longinus the Centurion who pierced Christ's side with a spear are depicted to Christ's left, an intricately chased view of a castle appears in the background, an ornate border of quatrefoil flowers and leaves runs the perimeter of the icon. 31 x 26.2 cm (12 1/4 x 10 5/8 in.), illegible town mark  
PROVENANCECollection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



### 18: A RUSSIAN ICON OF THE DORMITION OF THE VIRGIN MARY,

USD 5,000 - 7,000

A RUSSIAN ICON OF THE DORMITION OF THE VIRGIN MARY, MOSCOW, 17TH CENTURY IN A SILVER BASMA OKLAD CIRCA 1776, the Virgin Mary's body surrounded by apostles and two bishops, a standing figure of Christ is depicted passing Mary's soul (in the shape of a swaddled infant) to two angels who will take it to heaven; above the figure of Christ appears a six-winged seraphim spreading its wings in a sign of protection. The gilt silver basma oklad with an ornate chased and repousse floral design. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two insert splints on the back. 31.7 x 25.5 cm (12 1/4 x 10 in.), dated assayer's mark AA 1776 of Andrey Andreev, alderman's mark AO P, Moscow town mark, 84 standard  
PROVENANCEA La Vielle Russie Gallery, New YorkCollection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**19: A RUSSIAN ICON OF ST. NICHOLAS SURROUNDED BY SAINTS,**

USD 12,000 - 18,000

A RUSSIAN ICON OF ST. NICHOLAS SURROUNDED BY SAINTS, POSSIBLY MOSCOW SCHOOL, 17TH CENTURY OR POSSIBLY 19TH IN THE STYLE OF 17TH CENTURY, a select group of saints and holy martyrs surrounds a central image of Nicholas the Wonderworker, St. Nicholas, clad in intricately decorated green vestments, holds a closed Gospel book in his left hand and lifts his right hand in a two-finger blessing, an image of Christ on a rolling cloud appears in a carved alcove at the center of the top edge. Such icons were commonly commissioned by families and represented the patron saints of the individual family members. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two insert splints on the back, one missing. 31.5 x 26.3 cm (12 3/8 x 10 3/8 in.) PROVENANCE Natalie Hays Hammond, daughter of John Hays Hammond, famous mining engineer, diplomat, and philanthropist Collection of Bernard Winters, Armonk, New York, as of 1965 (acquired directly from Natalie Hammond) Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items. EXHIBITED North Salem, Westchester County, New York, The Hammond Museum, Faiths: An Exhibition based upon the definition in the Epistle to the Hebrews, xi, 1., April 1965.



**20: A RUSSIAN ICON OF THE IVERSKAYA MOTHER OF GOD, 19TH**

USD 6,000 - 8,000

A RUSSIAN ICON OF THE IVERSKAYA MOTHER OF GOD, 19TH CENTURY, the Virgin Mary looks out on to the viewer and tenderly holds the Christ Child in her arms, their red vestments ornately decorated with gold details, the border painted with two saints, the raised rubchik with an olive green and red border. Egg tempera, gold leaf and gesso on wood panel with kovcheg and rubchik. Two insert splints on the back, one missing. Mosskuppromtorg sales tag dated to 1957 on the verso. 31.7 x 27 cm (12 1/2 x 10 5/8 in.) PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**21: A RUSSIAN ICON OF THE FIERY ASCENT OF THE PROPHET**

USD 3,000 - 4,000

A RUSSIAN ICON OF THE FIERY ASCENT OF THE PROPHET ELIJAH IN A SILVER OKLAD, 19TH CENTURY, scenes from the life of Prophet Elijah surround a central figure of the Prophet being fed by a raven in the desert, including: an angel waking Elijah; the Prophet and his disciple, Elisha, crossing the Jordan; Elijah ascending to heaven in a fiery four horse-drawn chariot while dropping his cloak to Elisha. The ornate silver oklad decorated in repousse, with scrolling, fruit-bearing ivy in the borders, the corners with elaborate rocailles. Egg tempera, gold leaf and gesso on wood panel. Two insert splints on the back. 35.5 x 31 cm (14 x 12 1/4 in.), illegible town mark, partially legible maker's mark A, 84 standard. PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**22: A RUSSIAN ICON WITH SCENES FROM THE LIFE OF HOLY**

USD 2,000 - 3,000

A RUSSIAN ICON WITH SCENES FROM THE LIFE OF HOLY MARTYRS CYRICUS AND JULITTA, 19TH CENTURY, a central image of the Holy Martyr Julitta and her son, Holy Martyr Cyricus, is surrounded by twelve scenes from their lives, depicting the tortures they suffered under the governor of Tarsus; praying to Sts. Cyricus and Julitta is said to give protection to ones family and deliver children from illness. Egg tempera, gold leaf and gesso on wood panel. Two insert splints on the back, both missing. 44 x 38 cm (17 3/8 x 15 in.) PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**23: A RUSSIAN ICON OF SAINT GEORGE, 19TH CENTURY, depicting**

USD 2,000 - 3,000

A RUSSIAN ICON OF SAINT GEORGE, 19TH CENTURY, depicting St. George the Victorious on a white rampant horse with a scarlet cloak flying behind him, St. George is plunging his long spear into the dragon's mouth, the latter rendered with a dark olive body, a red head, and a bloody mouth next to a pond of dark water; the princess Elisaba of Atalia standing at the doorstep of the palace with her parents observing the event from a window; Christ Pantocrator watching from the sky. The icon with a medieval knot-inspired painted border, further decorated with etched gold leaf, St. George's Halo and tunic embellished with pearl-emulating ornament. Egg tempera, gold leaf, enamel paint and gesso on wood panel. Two insert splints on top and bottom, 31 x 26.3 cm (12 1/4 x 10 3/8 in.) PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**24: A RUSSIAN BRASS TRIPTYCH ICON, the central panel**

USD 600 - 800

A RUSSIAN BRASS TRIPTYCH ICON, the central panel depicts Christ the Pantocrator, the left panel featured the Virgin Mary, the right panel depicts John the Baptist, each set against a wall of flowering scrolling ivy, the front cover with an image of the Holy Cross in tondo. Dimensions closed: 16.4 x 13.3 cm (6 3/8 x 5 1/4 in.); open: 16.4 x 38 cm (6 3/8 x 15 in.) PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**25: A RUSSIAN ICON OF THE RESURRECTION FROM THE TOMB AND**

USD 4,000 - 6,000

A RUSSIAN ICON OF THE RESURRECTION FROM THE TOMB AND THE DESCENT INTO HELL, 17TH CENTURY, an example of the complex version of the Resurrection of Christ iconography, which combines two scenes "the Descent into Hell" and "the Resurrection from the Tomb," which first appeared in Russian art in the early 17th century. In both compositions Christ is shown against the background of an almond-shaped mandorla. The Resurrection scene on the right part of the panel presents Jesus standing on the closed tomb with a hand raised in a benedictory gesture and another one holding a scroll; however, unlike the Western European iconographic traditions, Christ is shown wearing vestments. The central part depicts the Descent into Hell, followed by the redemption of the just of the Old Testament. In the middle of the composition Jesus Christ, as victor of Death and Hell, is shown trampling upon the broken gates to hell. To his left is a kneeling figure of Adam rising from the dead, whom the Savior is leading by the hand. This scene illustrates the main event of the Gospel when the Savior redeemed the first man's sin by his death and saved him. On the other side of the Savior is the kneeling Eve, dressed in a scarlet omophorion. The Savior fulfilled the Old Testament prophecies and led the righteous out of hell "having overcome death by death." That is the reason why Adam and Eve are shown followed by the Old Testament kings, David and Solomon, and various prophets, including St. John the Baptist, who predicted this event. On the bottom of the composition are sleeping Roman soldiers uniting both scenes; they are meant to indicate the sleeping guards for "the Resurrection from the Tomb" and also convey another victory, namely that of the Christian faith: the Roman soldiers who had once arrested Jesus and marched him to Calvary now lay in Hell at Christ's feet. Inside the cave, death in the form of an old man is chained by two angels with the same fetters to which he had chained the race of mankind. Egg tempera, gold leaf and gesso on wood panel with a kovcheg. One insert splint on the back. 30 1/4 x 25.4 cm (12 x 10.)



**26: A RUSSIAN ICON OF THE FIERY ASCENT OF ELIJAH THE**

USD 1,200 - 1,800

A RUSSIAN ICON OF THE FIERY ASCENT OF ELIJAH THE PROPHET, EARLY 1700S, egg tempera and gesso on a wood panel with kovcheg. Two insert splints on the back. 31 x 25.5 cm. (12 1/4 x 10 in.). The central figure of prophet Elijah being fed by a raven is surrounded by four scenes from his life: God blesses Elijah with fire, an angel wakes him up in the desert, Elijah with his disciple Elisha are crossing Jordan, Elijah gives his cloak to Elisha while ascending into heaven in a fiery chariot. PROVENANCE Purchased by the Mother of the current owner in Russia during the 1920s (see below) thence by descent in Family Collection. LOT NOTES During the late 1920s, shortly after the Russian Revolution, two young New York society women, sisters Adelaide and Helen Hooker secretly traveled to Russia "out of curiosity and cussedness." Unbeknownst to their father, the president of the American Defense Society, they spent over six months in snowy Russia, pursuing adventure in Moscow, Leningrad, Vladimir, Novgorod, and Suzdal among other cities. Searching for a glimpse of "Old Russia," the women sought-out ancient churches and monasteries, just as they were being taken over by the government and converted to Anti-Religious museums. This icon was among those that Adelaide and Helen Hooker purchased from these establishments and brought to the United States, in effect saving them from becoming victims of iconoclasm. In the States, the icons were kept in esteemed family collections. One of the sisters would go on to marry the IRA officer Ernie O'Malley, the other the writer John P. Marquand. Their youngest sister, Blanchette, went on to marry John D. Rockefeller III, and would become a major benefactor of the Museum of Modern Art, where she served as president from 1972 to 1985. The story of their travels was published in Good Housekeeping, July-September 1930.



**27: A RUSSIAN ICON OF THE VLADIMIRSKAYA MOTHER OF GOD, 18TH**

USD 1,500 - 2,000

A RUSSIAN ICON OF THE VLADIMIRSKAYA MOTHER OF GOD, 18TH CENTURY, in brass oklad with silver halo, 84 standard. Two insert splints on the back (both missing). Egg tempera and gesso on wood panel. 31.7 x 26.7 cm (12 1/2 x 10 1/2 in.)



**28: AN ICON OF SAINT GEORGE KILLING THE DRAGON IN METAL**

USD 3,000 - 4,000

AN ICON OF SAINT GEORGE KILLING THE DRAGON IN METAL OKLAD, 18TH CENTURY, in elaborately decorated repousse oklad with "Saint George" etched in Greek. Egg tempera and gesso on wood panel. 36 x 28 cm (14 1/4 x 11 in.).

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**29: A RUSSIAN ICON WITH FOUR SAINTS IN METAL BASMA OKLAD,**

USD 20,000 - 25,000

A RUSSIAN ICON WITH FOUR SAINTS IN METAL BASMA OKLAD, MOSCOW, 18TH CENTURY, depicting St. Pakhomy, St. Alexander Nevsky, St. Dmitriy of Moscow (Holy Righteous Tsarevich) and St. Mary Magdalene shown against a gilt background with Christ Pantocrator blessing them from heaven. On cypress wood with basma oklad, decorated with a floral motif in light repousse. Egg tempera, gold leaf and gesso on wood panel. Two insert splints on the back. 39.8 x 36 cm (15 5/8 x 14 in.)



**30: A RUSSIAN ICON OF TRANSFIGURATION OF OUR LORD, FIRST**

USD 1,500 - 2,500

A RUSSIAN ICON OF TRANSFIGURATION OF OUR LORD, FIRST HALF OF 18TH CENTURY, depicting the scene of the Transfiguration of Jesus on Mount Tabor in the presence of Christ's closest disciples: Peter, John and James with Old Testament prophets, Moses and Elijah, standing to either side of Jesus. Parts of scripture appear on the borders. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two insert splints on the back. 31.8 x 28 cm (12 1/2 x 11 in.). PROVENANCECollection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**31: A RUSSIAN ICON OF SAINTS ZOSIMA AND SOVATY, Egg tempera**

USD 2,000 - 3,000

A RUSSIAN ICON OF SAINTS ZOSIMA AND SOVATY, Egg tempera and gesso on wood panel with a kovcheg. Two insert splints on the back. 31.5 x 27.7 cm. (12 3/8 x 10 7/8 in.)



**32: A RUSSIAN ICON OF SAINTS IN FRONT OF ALL SAINTS**

USD 1,200 - 1,800

A RUSSIAN ICON OF SAINTS IN FRONT OF ALL SAINTS CATHEDRAL, Egg tempera and gesso on wood panel with a kovcheg. Two insert splints on the back (both missing). 33.7 x 27.4 cm. (13 1/4 x 10 3/4 in.)



**33: A RUSSIAN ICON OF THE CRUCIFIXION AND PASSION OF**

USD 3,000 - 4,000

A RUSSIAN ICON OF THE CRUCIFIXION AND PASSION OF CHRIST, CENTRAL SCHOOL, C. 1800, egg tempera, silver leaf and gesso on wood panel. Two insert splints on the back (both missing). 52.7 x 44.8 cm (20 3/4 x 17 5/8 in.)



**34: A LARGE RUSSIAN ICON OF THE RESURRECTION AND FEASTS,**

USD 14,000 - 16,000

A LARGE RUSSIAN ICON OF THE RESURRECTION AND FEASTS, NOVGOROD SCHOOL, EARLY 19TH CENTURY, illustrating the Twelve Great Feasts and various life scenes, including the Nativity, the Presentation of Jesus at the Temple, the Annunciation of the Virgin Mary, the Ascension, the Exaltation of the Cross, the Transfiguration, the Dormition of Virgin Mary, the Last Supper and Jesus before Pontius Pilate among others and portraying four Evangelists at the corners. Two quadrants on the bottom depict Vladimirskaya Mother of God and Kazanskaya Mother of God. Egg tempera, silver leaf and gesso on wood panel. Two insert splints on the back. 74.9 x 57.5 cm (29 1/2 x 22 5/8 in.)



**35: A RUSSIAN ICON OF SAINT NICHOLAS THE WONDERWORKER AND**

USD 7,000 - 10,000

A RUSSIAN ICON OF SAINT NICHOLAS THE WONDERWORKER AND SAINT NIKITA THE WARRIOR SURROUNDED BY SAINTS, C. 1800, POSSIBLY SUZDAL OR YAROSLAVL, with Old Testament Trinity on top and various saints including St. Tryphon, St. Panteleimon, St. Isaiah, St. Marpha, St. Martyr Irina, St. Sergius, and St. Anthony Pechersky among others surrounding St. Nicholas the Wonderworker and St. Nikita the Warrior. Egg tempera and gesso on wood panel. Two insert splints on the back. 53.3 x 43.8 cm (21 x 17 1/4 in.)



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 36: A RUSSIAN ICON OF THE OLD TESTAMENT TRINITY IN BASMA

USD 1,000 - 1,500

A RUSSIAN ICON OF THE OLD TESTAMENT TRINITY IN BASMA OKLAD, FIRST HALF OF 19TH CENTURY, in brass basma oklad with unique designs on the border. Egg tempera and gesso on wood panel with kovcheg. Two insert splints on the back. 30.8 x 28 cm (12 1/8 x 11 in.). PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



### 37: A RUSSIAN ICON OF SAINT NICHOLAS THE WONDERWORKER IN

USD 25,000 - 28,000

A RUSSIAN ICON OF SAINT NICHOLAS THE WONDERWORKER IN HIGH RELIEF GILT SILVER OKLAD, MOSCOW, C. 1825, oklad with intricate chased and repousse decorations with borders covered with foliate designs with berry clusters at the corners; Saint's ceremonial robes with raised crosses and other ornaments; openwork halo surrounds Saint's head. Oklad with Cyrillic maker's mark of Egor Antipiev EA, Cyrillic assayer's mark of Nikolai Dubovin ND 1825, 84 standard. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two insert splints on the back. 35 x 30.5 cm (13 3/4 x 12 in.).



### 38: A RUSSIAN ICON OF THE OLD TESTAMENT TRINITY WITH GILT

USD 1,500 - 2,000

A RUSSIAN ICON OF THE OLD TESTAMENT TRINITY WITH GILT SILVER OKLAD, KIEV, CIRCA 1835, Egg tempera and gesso on wood panel. 31.4 x 26.7 cm (12 3/8 x 10 1/2 in.), the gilt silver oklad with intricately chased and repousse robes and elements of the landscape executed in high relief, with unique designs on the border and spandrels, the heads of angels surrounded by radiating haloes executed with superior mastery, the oklad with Cyrillic partially legible maker's mark A.?, partially legible assayer's mark C.? 183(?), 84 standard. Two insert splints on the back.



### 39: A LARGE RUSSIAN ICON OF ST. NICHOLAS THE WONDERWORKER,

USD 6,000 - 8,000

A LARGE RUSSIAN ICON OF ST. NICHOLAS THE WONDERWORKER, 19TH CENTURY, St. Nicholas depicted full length in bishop's vestments, blessing with one hand and holding the Gospels in the other, with Christ and the Mother of God shown to his right and left executed with superior mastery in vivid colors with abundance of gold leaf. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two insert splints on the back. 106 x 41.3 cm (43 3/4 x 16 1/4 in.) PROVENANCE Sotheby's, New York, April 22, 2009, lot 233.



### 40: A RUSSIAN ICON OF SAINT PETER THE APOSTLE IN GILDED

USD 4,500 - 6,500

A RUSSIAN ICON OF SAINT PETER THE APOSTLE IN GILDED WOODEN FRAME, 19TH CENTURY, a rare icon of oil-painted St. Peter on gilt background with intricate tooling and decorated with a border of stippled flowers. Oil and gilt on wood panel. 48.2 x 38.3 cm (19 x 15 1/8 in.) without frame.



### 41: A RUSSIAN ICON OF OUR LADY OF THE SIGN (ZNAMENIE), 19TH

USD 3,500 - 4,500

A RUSSIAN ICON OF OUR LADY OF THE SIGN (ZNAMENIE), 19TH CENTURY, waist-length representation of Our Lady with her hands are raised up in prayer. The Virgin is depicted with the Child Jesus represented within a round aureole upon her breast. Above Mary's hands are shown the seraph and the cherub. Egg tempera, gold leaf, and gesso on wood panel with kovcheg. Two insert splints on the back. 32.1 x 28 cm (12 5/8 x 11 in.)



### 42: A RUSSIAN ICON OF THE PROTECTING VEIL (POKROV) OF THE

USD 4,000 - 6,000

A RUSSIAN ICON OF THE PROTECTING VEIL (POKROV) OF THE MOTHER OF GOD IN PALEKH STYLE, 19TH C., executed with great precision in details that often associated with Palekh and painted in extremely vibrant color hues, including rare pink, the icon shows Virgin Mary standing upon a cloud and holding her veil, surrounded by the apostles and Church Fathers, led by Peter, Paul and John the Baptist; below is hymnographer Romanos the Melodist, holding his hymn (kontakion) to the Virgin, while the 10th-century Byzantine saint Andrew the Fool points out to his disciple Epiphanius a vision that came to him while praying in the Church of the Blachernae in Constantinople, which domes we see behind the Virgin. Egg tempera, gold leaf, and gesso on a wood panel. Two insert splints on the back. 31.1 x 26.3 cm. (12 1/4 x 10 3/8 in.)

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**43: A RUSSIAN ICON OF THE FIERY ASCENT OF ELIJAH THE**

USD 4,000 - 6,000

A RUSSIAN ICON OF THE FIERY ASCENT OF ELIJAH THE PROPHET, 19TH CENTURY, The central figure of prophet Elijah being fed by a raven is surrounded by life scenes with the main one on top where Elijah gives his cloak to Elisha while ascending into heaven in a fiery chariot. Egg tempera, gold leaf, and gesso on wood panel. With raised border kovcheg. Two insert splints on the back. 66.7 x 57.8 cm (26 1/4 x 22 3/4 in.)



**44: A RUSSIAN ICON OF PRESENTATION OF THE HOLY VIRGIN IN**

USD 4,000 - 6,000

A RUSSIAN ICON OF PRESENTATION OF THE HOLY VIRGIN IN THE TEMPLE, 19TH CENTURY, representing Mary in front of the high priest Zachariah with St. Anne, St. Joachim and the Jerusalem citizens escorting Her; with the angel feeding Mary at the top of the composition. Egg tempera, and gesso on wood panel with kovcheg. 31.5 x 27 cm (12 3/8 x 10 5/8 in.)



**45: A RUSSIAN ICON WITH 4 SAINTS, MOSCOW, 19TH CENTURY,**

USD 1,000 - 1,500

A RUSSIAN ICON WITH 4 SAINTS, MOSCOW, 19TH CENTURY, including St. Gregory the Theologian and Holy Martyr Theodore of Tyre, Saint warrior. Egg tempera and gesso on a wood panel with a kovcheg. Two insert splints on the back. Inscribed on the back with This icon was done in Moscow in year ?, in the month of June, ? day. 31 x 26.4 cm (12 1/4 x 10 3/8 in.)



**46: A RUSSIAN ICON OF THE DESCENT OF THE HOLY SPIRIT**

USD 2,500 - 3,500

A RUSSIAN ICON OF THE DESCENT OF THE HOLY SPIRIT (PENTECOST), 19TH CENTURY, a holiday icon in array of colors celebrating the descent of the Holy Spirit on disciples of Jesus after his Ascension, held on the seventh Sunday after Easter, showing Virgin Mary surrounded by the Apostles sitting in the semicircle with St. Peter and St. Paul in the center and Jerusalem architectural landscape in the background, the Holy Spirit represented as a dove sends divine energy marked with subtle golden striation from the circle of heaven. Egg tempera and gesso on wood panel with kovcheg. 31 x 36.7 cm (12 1/4 x 14 in.)



**47: A RUSSIAN ICON OF THE FEODOROVSKAYA MOTHER OF GOD, 19TH**

USD 1,500 - 2,500

A RUSSIAN ICON OF THE FEODOROVSKAYA MOTHER OF GOD, 19TH CENTURY, the Mother of God is shown holding up the Christ Child who reaches up to tenderly touch her face. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two insert splints on the back. 31.2 x 26.7 cm (12 1/4 x 10 3/8 in.)



**48: A RUSSIAN ICON OF SAINT JOHN THE BAPTIST, 19TH CENTURY,**

USD 2,500 - 3,500

A RUSSIAN ICON OF SAINT JOHN THE BAPTIST, 19TH CENTURY, shown on a gold background, the figure of Saint John shown in a three-quarter view, dressed in a green himation, holding a scroll and a paten cup with a small figure of Christ. Egg tempera, gold leaf and gesso on wood panel. Two insert splints on the back. 31.4 x 26.5 cm (12 1/4 x 10 3/8 in.)



**49: A RUSSIAN ICON OF THE VLADIMIR MOTHER OF GOD, Egg**

USD 1,500 - 2,500

A RUSSIAN ICON OF THE VLADIMIR MOTHER OF GOD, Egg tempera, and gesso on wood panel. Two insert splints on the back (both missing). 49 x 42 cm. ( 19 1/4 x 16 1/2 in.)



**50: A RUSSIAN ICON OF SAINT ANTIP AND PAISII THE GREAT,**

USD 2,000 - 3,000

A RUSSIAN ICON OF SAINT ANTIP AND PAISII THE GREAT, 19TH CENTURY, both saints are shown full length on a dark background, the border with a floral scrolling motif, the top center with a face of Christ the Savior. Egg tempera, gold leaf and gesso on wood panel with slight kovcheg. Two insert splints on the back. 31.2 x 26.9 cm (12 1/4 x 10 1/2 in.)

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**51: A RUSSIAN ICON OF CHRIST PANTOCRATOR WITH GILT SILVER**

USD 25,000 - 35,000

A RUSSIAN ICON OF CHRIST PANTOCRATOR WITH GILT SILVER AND CLOISONNE ENAMEL OKLAD, MOSCOW C. 1892, gilt silver oklad decorated with chased and repousse borders with the spandrels applied with plaques of elaborate floral design; with halo of ornate polychrome cloisonne enamel and the gospel and plaques decorated in champleve enamels, oklad with Cyrillic maker's mark AIK, Cyrillic assayer's mark PV 1892, 84 standard. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two insert splints on the back. 44.5 x 61.6 cm (17 1/2 x 24 1/4 in.).



**52: A RUSSIAN ICON OF THE HOSPITALITY OF ABRAHAM (OLD**

USD 1,200 - 1,500

A RUSSIAN ICON OF THE HOSPITALITY OF ABRAHAM (OLD TESTAMENT TRINITY), LATE 19-EARLY 20TH CENTURY, the icon depicts Abraham and Sarah welcoming three pilgrims for a meal, the pilgrims are disguised messenger angels of God, the center of the background is occupied by an oak tree for which the village of Mamre is famous, the background with elaborately tooled ivy designs, the edges with painted Neo-Russian designs. Egg tempera, gold leaf and gesso on wood panel. Two insert splints on the edges. 31.3 x 26.5 cm (12 1/4 x 10 3/8 in.).



**53: A BRASS AND ENAMEL RUSSIAN ICON OF THE BLESSED SILENCE,**

USD 400 - 600

A BRASS AND ENAMEL RUSSIAN ICON OF THE BLESSED SILENCE, 19TH C., intricately chiseled brass icon with celestial blue enamel; depicts a beardless Christ in liturgical vestment, with wings and star-shaped halo in the center, surrounded by eighteen saints. 15.3 x 13.2 cm (6 x 5 1/4 in.).

PROVENANCECollection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**54: A RUSSIAN CALENDAR ICON OF THE RESURRECTION AND FEASTS,**

USD 800 - 1,000

A RUSSIAN CALENDAR ICON OF THE RESURRECTION AND FEASTS, 19TH CENTURY, the icon with a central image of the Resurrection of Christ surrounded by scenes representing the Twelve Great Feasts; the scenes clockwise from the top left are: The Nativity of the Virgin Mary, The Presentation of Mary, The Annunciation, The Nativity of Christ, The Baptism of Christ, The Transfiguration, The Dormition of the Virgin Mary, The Exaltation of the Cross, The Holy Trinity, The Ascension, The Palm Sunday, and The Presentation of Christ at the Temple. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two insert splints on the back. 30.8 x 26.5 cm (12 1/8 x 10 3/8 in.).



**55: A RUSSIAN ICON OF THE ANNUNCIATION, depicts the**

USD 400 - 600

A RUSSIAN ICON OF THE ANNUNCIATION, depicts the Archangel Gabriel announcing the news to the pious Virgin Mary that she has been chosen to become the Mother of God. Oil on panel with a metal border. Two insert splints on top and bottom of the panel. 29.7 x 24 cm (11 1/2 x 9 1/2 in.).



**56: A RUSSIAN ICON OF SAINT NICHOLAS THE WONDERWORKER, 19TH**

USD 800 - 1,000

A RUSSIAN ICON OF SAINT NICHOLAS THE WONDERWORKER, 19TH CENTURY, a shoulder-length image of St. Nicholas traditionally represented as a Bishop. Egg tempera and gesso on a 17th century wood panel with a kovcheg. One insert splint on the back. 26 x 21 cm (10 1/4 x 8 1/4 in.).



**57: A PAIR OF RUSSIAN MARRIAGE ICONS IN BRASS BASMA OKLADS,**

USD 400 - 600

A PAIR OF RUSSIAN MARRIAGE ICONS IN BRASS BASMA OKLADS, 19TH CENTURY, depicting Christ Pantocrator on one and the Vladimirskaya Mother of God on the other. Each with chased and repousse basma oklad. Egg tempera and gesso on panel. One insert splint on the back of each (missing on one). 21.6 x 17.8 (8 1/2 x 7 in.) and 17.8 x 15 (7 x 5 7/8 in.).

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**58: A RUSSIAN ICON OF THE MOTHER OF GOD THE HEALER OF**

USD 500 - 700

**58: A RUSSIAN ICON OF THE MOTHER OF GOD THE HEALER OF SORROWS, 19TH CENTURY,** A pensive Mother of God is holding the Divine Child with an opened scroll in one arm, while her other hand is pressed against her temple as if She was responding to all those praying to her in hardship and infirmities. Four Saints, including St. Basil and St. Gregory, depicted on the borders. Egg tempera, gold leaf, and gesso on wood panel. Two insert splints on the top and bottom edges. 19.4 x 15.5 cm (7 5/8 x 6 1/8 in.)

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**59: RUSSIAN ICON OF THE OLD TESTAMENT TRINITY IN TONDO,**

USD 200 - 300

**59: RUSSIAN ICON OF THE OLD TESTAMENT TRINITY IN TONDO, 19TH CENTURY,** Egg tempera and gesso on wood panel. With raised border. One insert splint on the back (missing). With diameter 38 cm (15 in.).

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**60: A CATHOLIC ICON OF PHILIP THE APOSTLE, 19TH CENTURY,**

USD 100 - 200

**60: A CATHOLIC ICON OF PHILIP THE APOSTLE, 19TH CENTURY,** Egg tempera and gesso on wood panel. Two insert splints on the back (both missing). 47 x 37.5 cm (18 1/2 x 14 3/4 in.). **PROVENANCE**Collection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.

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**61: A GREEK ICON OF MOTHER OF GOD WITH THREE SAINTS, 19TH**

USD 500 - 700

**61: A GREEK ICON OF MOTHER OF GOD WITH THREE SAINTS, 19TH CENTURY,** in a composition split into two parts with upper section depicting Mary embracing Jesus, who is standing on an altar and holding scepter and sphere, both mother and child wearing royal vestments and crowns. The lower section portraying St. Spyridon, St. John Chrysostom and St. Basil. Egg tempera, gold leaf and gesso on wood panel. Two insert splints on the back. 41.6 x 32.4 cm (16 3/8 x 12 3/4 in.). **PROVENANCE**Collection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.

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**62: A RUSSIAN ICON OF SAINT NICHOLAS THE WONDERWORKER IN**

USD 100 - 200

**62: A RUSSIAN ICON OF SAINT NICHOLAS THE WONDERWORKER IN METAL OKLAD, 19TH CENTURY,** in a chased and repoussé brass oklad with geometric designs on the border and gilt brass halo. Egg tempera and gesso on wood panel. Two insert splints on the back (both missing). 31 x 24.3 cm (12 1/4 x 9 5/8 in.). **PROVENANCE**Collection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.

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**63: A GREEK ICON OF MOTHER OF GOD, END OF 19TH CENTURY, Egg**

USD 100 - 200

**63: A GREEK ICON OF MOTHER OF GOD, END OF 19TH CENTURY,** Egg tempera and gesso on wood panel. One insert splint on the back (missing). 34.3 x 26 cm (13 1/2 x 10 1/4 in.). **PROVENANCE**Collection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.

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## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**64: A GREEK ICON OF THE VLADIMIR MOTHER OF GOD, END OF 19TH**

USD 100 - 200

A GREEK ICON OF THE VLADIMIR MOTHER OF GOD, END OF 19TH CENTURY, Egg tempera and gesso on wood panel. 27 x 28 cm (20.7 x 8 1/8 in.). PROVENANCECollection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.

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**65: A RUSSIAN ICON OF KAZANSKAYA MOTHER OF GOD IN A FRAME,**

USD 600 - 800

A RUSSIAN ICON OF KAZANSKAYA MOTHER OF GOD IN A FRAME, 20TH CENTURY, Egg tempera, oil, thick layer of gilt and gesso on wood panel in wood and glass frame. 20 x 17.5 cm (5 1/4 x 4 1/4 in.) - without frame, 54 13.5 x 11 cm (7 7/8 x 6 7/8 in.) - with a frame.

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**66: A PAIR OF SOVIET LACQUER KEEPSAKE BOXES WITH SCENES**

USD 200 - 300

A PAIR OF SOVIET LACQUER KEEPSAKE BOXES WITH SCENES FROM FAIRYTALES BY ALEXANDER PUSHKIN, M. DYDYKIN AND SMIRNOVA, PALEKH, 1950S, each of a rectangular shape with a hand-painted cover; the hinged cover of one of the boxes features a detailed scene from Pushkin's "Ruslan and Liudmila" depicting Liudmila by a castle on the exotic shores of the Black Sea; an ornate gilded border runs around the black base of the box; red-lacquered interior; length: 13.2 cm (5 1/4 in.), titled lower center, signed lower right, inscribed and numbered lower left; on the other box the lid hand-painted with various characters from the "Tale of the Dead Princess and the Seven Knights", with the Tsarevna and her fiancé Yelisei in the center of the composition, flanked by the Seven Knights and her father on either side; an ornate gilded border runs around the black base of the box; red-lacquered interior; length: 20 cm (7 7/8 in.), signed and dated lower right, numbered and inscribed lower left

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**67: A SOVIET LACQUER KEEPSAKE BOX, V. POZHKOVA, PALEKH,**

USD 100 - 200

A SOVIET LACQUER KEEPSAKE BOX, V. POZHKOVA, PALEKH, 1952, of rectangular form; the hinged cover depicting a Gypsy couple at a camp site being approached by a formally dressed gentleman; the couple's horses and other tents are visible in the distance; an ornate gilded border runs around the black base of the box; red-lacquered interior; length: 20 cm (7 7/8 in.), signed lower right, inscribed Palekh, numbered N543 and dated lower left

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**68: A RUSSIAN LACQUER PAPIER MACHE DESK SET, MSTERA, 1940S,**

USD 300 - 400

A RUSSIAN LACQUER PAPIER MACHE DESK SET, MSTERA, 1940S, comprised of an inkstand with a pen holder and a blotter, the inkstand with a landscape view featuring a deer at the edge of a lake, the blotter with a quiet landscape on the grip, the inkwell covers with gilded decoration featuring rosebuds, the blotter and base with a painted gilded border, a brass dedication plaque on base, length: 23 cm (9 in.)

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## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 69: A SOVIET AGITLAK KEEPSAKE PHOTO ALBUM BOX DEDICATED TO

USD 12,000 - 15,000

A SOVIET AGITLAK KEEPSAKE PHOTO ALBUM BOX DEDICATED TO AN OLD BOLSHEVIK AND AERONAUT COMRADE MOROZOV, M. PERSHIN, PALEKH, 1931, on a raised rectangular base, the hinged cover depicting various scenes glorifying the industrial and scientific triumphs of Soviet life and the national hero Nikolai Morozov, presented in the traditional miniature painting style of Palekh on black ground with gold detailing, elaborately illustrated with views of factories, massive transmission towers, a dam, a collective farm with green pastures, a wheat field being harvested with progressive machinery, and a festively decorated Soviet ship cruising the sea. The central scene depicts Nikolai Morozov, accompanied and encouraged by a beautiful woman, the youthful symbol of the Russian Revolution, carrying the red Soviet standard. They are presented standing on an airplane in the style of a fairytale Magic Carpet; the upper left corner with the portrait of Morozov in an oval frame accompanied by a dedication in Cyrillic For good memories to an old Bolshevik and aeronaut tovarish Morozov from Leninist Communist Youth League Central Committee. Moscow Ivanovo; the lower right corner with an applied silver, copper and enamel medallion depicting a biplane, enveloped in a wreath of wheat wrapped with a ribbon stating Friends of the Soviet Air Force Society, the biplane marked with an 84 standard; the base of the Bordeaux-colored interior with an embedded photograph of Morozov with a group of young pioneers, mounted in dark green leather. Dimensions: base: 25 x 35 cm (9 x 13 3/4 in.), painted cover: 18.5 x 25 cm (7 1/2 x 9 3/4 in.). The box issued lower left M. Pershin, Palekh 1931. Accompanied by a photo album with images of life at Morozov's country estate, and three books: 1) Nikolai Morozov, Kratkiy ocherk nauchnoi i literaturnoi deyatel'nosti [Short essay on scientific and literature work], 2) K. Morozova. Nikolai Aleksandrovich Morozov. K 90-letiyu so dnya rozhdeniya [To his 90th birthday], 3) N. A. Morozov Polyot v Shlisselburg. [N. A. Morozov A flight to Shlisselburg]. LOT NOTE The present lot constitutes a unique item of historical importance, created by the Palekh Artel of Ancient Painting, an organization responsible for executing commissions for the most important members of the Bolshevik elite in the USSR. This AGITLAK keepsake box was given as a present from the Leninist Communist Youth League Committee to Nikolai Morozov, a revolutionary leader of the "People's Will" group, as well as a scientist and historian, on the occasion of his release from a 25-year long imprisonment in Shlisselburg in 1906.



### 70: A SOVIET AGITLAK GIFT DESK SET WITH ANTI-RELIGIOUS

USD 30,000 - 40,000

A SOVIET AGITLAK GIFT DESK SET WITH ANTI-RELIGIOUS PLAYING CARDS PIONEERS REFORGING BABA YAGA AND EVIL SPIRITS, N. ZINOVIEV, PALEKH, 1931, Comprising of: a) A desk lamp with a pencil holder on a flat base; an electrified brass desk lamp with two adjustable neck joints and twisted cord; 36 x 20.5 cm (14 x 8 in.). The pencil holder depicting scenes with pioneers admiring the bright light of science shining through the dark woods, Baba Yaga is shown working on a collective farm, and children gather around the evil spirits to explain the phenomenon of sound transmission; scarlet interior; 12 x 5.5 cm (5 x 2 1/4 in.). The rectangular papier-mache base richly decorated with a gold floral pattern on the border; the lower-right corner painted with an accumulation of the rising sun, an open book, a bunch of wheat, and a clarion in a seal-like manner; a dedication in Cyrillic reads To the directors of the creative team of artists of the Comrade Rykov Leningrad State Playing Cards Factory from the Praesidium of the Ivanovsk League of the Militant Atheists for Anti-Religious Works Among the People. Leningrad 1931; 15 x 23 cm (6 x 9 in.). b) A rectangular box with cover, depicting two card game scenes on the longer sides: the Leshy desperately losing to a young scientist, and Baba Yaga defeated by a clever Budenovets; the two shorter sides and the top painted with miniature images of the anti-religious cards included in the present set; exterior lusciously decorated with gold detailing; scarlet interior; 7.5 x 11 cm (3 x 4 1/2 in.), signed on the cover N. Zinoviev lower left, inscribed and dated Palekh 1931 lower right c) A deck of 53 anti-religious playing cards with a painted papier-mache holder; each suit represents a different religion; the card back features a design with Baba Yaga kidnapping a child; 9.5 x 6.5 cm (3 3/4 x 2 1/2 in.), a paper cover bears inscriptions in Cyrillic Anti-religious; 53 pieces - 1931; The highest grade; State card monopoly. The holder illustrates the scenes of the children training Baba Yaga to harvest with modern gear, and a pioneer boy teaching the Leshy how to use the printing press; the spine is painted with traditional Palekh gold ornament; scarlet interior; 9 x 7.5 cm (3 1/2 x 3 in.), one of the sides signed N. Zinoviev lower left, inscribed and dated Palekh 1931 lower right. Accompanied by an album with samples of products of the State Playing Cards Factory of the Soviet Ministry of Finance of 1931 d) A paperweight on a raised rectangular base; depicting three young pioneers appealing to Baba Yaga and the Leshy to abandon the dark woods and enter the bright Communist life with its industrial progress, showing countless possibilities to expand one's knowledge by presenting a school and a palace of culture; 12 x 16 cm (4 3/4 x 6 1/4 in.), signed N. Zinoviev lower left, inscribed and dated Palekh 1931 lower right e) A tray with painted inside base; depicting a group of Soviet youths enlightening the evil spirits by teaching Baba Yaga, Leshy, and Chort grammar and literacy; a red standard in the upper right corner reads Doloy Temnotu I Otstalost (Down with Darkness and Backwardness), complemented by a red banner in the upper left corner proclaiming Mrakobesie I Suyeverie Na Svalku Istori! (Obscurantism and Superstition to the Scrapyard of History); a view from the window presents a harvester in a field of golden wheat, symbolizing the advantage of collective work, with Soviet planes surfing in the air as a symbol of endless exploration; 16.5 x 25 cm (6 1/2 x 9 3/4 in.), signed N. Zinoviev lower left, inscribed and dated Palekh 1931 lower right. LOT NOTE This extremely rare and exclusive gift set was commissioned for Nikolai Zinoviev, one of the most prominent masters of Soviet Palekh lacquer miniature painting, by the members of the Vast League of Militant Atheists. The chiefs of the Comrade Rykov Leningrad State Playing Cards Factory were honored with the present desk set for executing a religiously irreverent playing card design during the peak period of Bolshevik anti-religious propaganda. Both, the cards and the papier-mache set, promote the idea that there are numerous benefits to common people leaving the folk beliefs in the past and opening their minds to the pure reason of science. The figures of Baba Yaga and the Leshy, presented as the leaders of evil spirits in Russian folk tales, represent the blind fiction of any religion. At the same time their main attribute, the playing cards, stand for the superstitious nature of the folkway and the constant attempt to explain the unknown by creating irrational connections. Each scene contains an image of a bright red sun or lamp with a symbolic red bulb eloquently illustrating that Communist-led learning is the eye of mind. Nikolai Mikhailovich Zinoviev (1888-1979) was a teacher and a director of the Palekh Art School, awarded the title of The People's Artist of the USSR, as well as the author of several books on art of Palekh. He is particularly well-known for featuring children in his lacquer miniature painting. The present set is an earlier version of Zinoviev's famous plaque Pioneers' Trial on Baba Yaga and Evil Spirits from 1933 (see ref.: Soviet Agitational Lacquered Miniature from the Collection of Alexander Dobrovinsky, Iskusstvo-XXI Vek, Moscow, 2011) featuring the same allegorical plea for the rejection of illiteracy, superstition, and devoutness in the name of progress of the Soviet people.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 71: ANNA PAVLOVA'S INTERNATIONAL PASSPORT, 1914-1925, This

USD 25,000 - 30,000

ANNA PAVLOVA'S INTERNATIONAL PASSPORT, 1914-1925, This is the international passport belonging to the most famous prima ballerina of the 20th Century, Anna Pavlova (1881-1931), principal artist of the Imperial Russian Ballet and the Ballets Russes. It was issued on June 12, 1914 by the St. Petersburg Prefect of the Imperial Russian government, listing Pavlova as artist of the Imperial Ballet, and continues with entries dated all the way through 1925, including during the provisional government and Soviet period. The original passport is bound in a green leather binding, which itself is bound in another original black leather binding containing additional pages, some fold-out, because of additional space needed due to the amount of Pavlova's international travel during this time period. In the green leather binding, are 24 numbered pages, along with an insert of another un-numbered ca. 24 pages, and other fold out pages and inserted attachments, missing numbered pp.17-18. The back cover of the green binding bears an impressed wax seal from the Russian General Consulate in London, tied into the binding. Of the additional pages in the black leather binding of the passport, there are approximately 46 pages total, of which 1 is an ca. 40 x 28 cm fold-out filled with multiple stamps, about 20 are full with passport stamps and the others blank, possibly signifying that she obtained a new passport after this period. The passport contains exceptionally numerous dated consulate, customs, and entry and arrival stamps from the countries where Pavlova performed during this long time-span, along with Pavlova's photograph and multiple signatures. Presented in a bespoke linen presentation case with recessed compartment, with a facsimile of Pavlova's signature on the cover. The passport itself measures 16.5 x 11.3 cm. A UNIQUE HISTORICAL DOCUMENT IMPORTANT TO THE HISTORY OF BALLET.



### 72: [TAMARA KARSAVINA, BALLETS RUSSES, SERGEY SOUDEIKINE,

USD 4,000 - 6,000

[TAMARA KARSAVINA, BALLETS RUSSES, SERGEY SOUDEIKINE, JOHN SINGER SARGENT, VALENTIN SEROV, SAVELY SORIN, MIKHAIL KUZMIN, ANNA AKHMATOVA, ET. AL.], TAMARE PLATONOVNE KARSAVONOV, "BRODACHAYA SOBAKA," [To Tamara Platonovna Karsavina, "Stray Dog"], Petrograd: Sovremennye Iskusstvo, 26 March 1914. 24 pp. 205 x 182 mm. A lavishly illustrated and exceptionally well composed collection of facsimiles of poems, musical compositions, and lithographed reproductions of drawings and portraits of the dancer executed by the most influential poets and artists of the "Silver Age" in Russia, all dedicated to Tamara Karsavina on the occasion of her birthday. Includes an essay by Nikolai Evreinov, a poem by Mikhail Kuzmin, two drawings of Karsavina by John Singer Sargent, a poem by Mikhail Lozinsky, a gilt-ed lithograph of Karsavina by Soudeikine, as well as numerous musical compositions, and other works. THIS BOOK WAS PRINTED IN A VERY LIMITED EDITION, PROBABLY NO MORE THAN 100 COPIES. VERY RARE. PROVENANCE: M. Lesman, with his monogram by ink.



### 73: AN IMPORTANT AND RARE AUTOGRAPHED PORTRAIT PHOTOGRAPH

USD 15,000 - 20,000

AN IMPORTANT AND RARE AUTOGRAPHED PORTRAIT PHOTOGRAPH OF VASLAV NIJINSKY (1890-1950), signed and dated in ink in French by Nijinsky, 'Souvenir de W. Nijinsky, 1916', the photograph depicting a posing Nijinsky in his role in the 'Ballets Russes' production of 'Scheherazade', photographed by Count Jean de Strelecki, and bearing a stamp from the photographer on the verso with the artist's name and production title, measuring 233 x 181 mm. Overall in good condition with one small pinhole at top and two small pinholes at bottom. Vaslav Nijinsky was one of the most celebrated dancers of the 20th Century, considered by many to be the most talented male dancer to have ever lived. An icon to the gay community even today, Nijinsky was the lover of the impresario of the 'Ballets Russes,' Sergei Diaghilev, and his performances were highly sexually charged. This photograph was a publicity photograph for the production of 'Scheherazade', and one can see even in the photograph Nijinsky's inherent sensuousness for which he was famous, and which was artfully publicized by Diaghilev. The photographer of this and other publicity photographs for 'Scheherazade' was Count Jean de Strelecki, a fellow Polish artist (Nijinsky's parents were ethnic Polish) who was born into a family of the Polish military aristocracy. Having studied painting with Leon Bakst, Strelecki was introduced to Sergei Diaghilev by Bakst. As he also made a living as a photographer, he made hundreds of photographs of the 'Ballets Russes' while they were performing in Paris, where he originally resided. Along with Baron Adolph de Meyer, Strelecki supplied photographic publicity portraits for dancers of several productions, most famously for 'Scheherazade'.

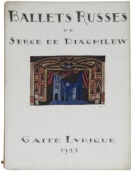


### 74: VASLAV NIJINSKY'S SIGNED BALLET SLIPPER, 1914, Ballet

USD 20,000 - 30,000

VASLAV NIJINSKY'S SIGNED BALLET SLIPPER, 1914, Ballet slipper signed W. Nijinsky and dated 1914, the cream calf body over a stiff leather sole, ca. 235 mm (9 1/4 in.) in length; some light stains at the heel, ornament removed from the toe. Housed in a custom made linen folding case with recessed compartment. PROVENANCE Collection of David C. Copley, noted art collector, publishing heir, and philanthropist Sotheby's, Fine Books and Manuscripts, including Americana, New York, June 11, 2013, Lot 135. Acquired by the present owner at the above sale. LOT NOTES 1914 was a tumultuous year for Vaslav Nijinsky. His professional and romantic relationship with Sergei Diaghilev had ended, due to his marriage in South America on September 10, 1913 to Romola de Pulszky, which infuriated Diaghilev. Upon Nijinsky's return to Paris, he was telegraphed that he was no longer employed by the Ballets Russes. This led to him forming his own company, which was fraught with logistical problems and lack of support, and left Nijinsky with a considerable financial loss. By this time, however, Romola was pregnant, and Nijinsky along with his wife returned to Vienna, where their daughter Kyra was born on June 19th, 1914. The start of World War I meant that Nijinsky would be considered an enemy Russian citizen, and he was placed under house arrest in Vienna until 1916. Only with Diaghilev's help, along with intercessions by numerous European Kings and Emperors, was Nijinsky finally allowed to leave in order to dance with the Ballets Russes again.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 75: [BALLETS RUSSES]. Sergei Diaghilev (1872-1929), Boris

USD 12,000 - 15,000

[BALLETS RUSSES]. Sergei Diaghilev (1872-1929), Boris Kochno (1904-1990). LES NOCES Premiere Program, inscribed and signed by Sergei Diaghilev to Boris Kochno., the program for the sixteenth season of the Ballets Russes, dated June 1923, with a cover illustration by Picasso, 320 x 240 mm, ca.25pp, SIGNED AND DEDICATED IN INK ON THE TITLE PAGE UNDERNEATH THE REPERTOIRE BY DIAGHILEV IN CYRILLIC, Moyemu Dorogomu Borenke na pamyat o ego Zabotlivom Trude 13 Yun 1923 Parizh [To my dear little Boris in remembrance of his Diligent Work 13 June 1923 Paris]. Born in 1904 in Moscow to a family of limited means, Kochno had emigrated to Paris with mother while he was still a teenager, via Constantinople. A homosexual who preferred older men, Kochno had already been a lover of the famous Polish composer Karol Szymanowski when he was only 15. Szymanowski's love for the young boy ran deep, and he even wrote a number of love poems as odes to Kochno, including Ganymede, Baedeker, N'importe, and Vagabond. In Paris, Kochno met the artist Sergei Sudeikin, who had been part of Mir Iskusstva and designed sets and costumes for Diaghilev's Ballets Russes productions. Sudeikin had an open marriage with his wife Vera de Bosset (who later married Stravinsky), and had sexual affairs with both men and women. He would go on to have an affair with Kochno, knownst to his wife. For Sudeikin, however, the most important thing was to maintain a good working relationship with Sergei Diaghilev, who could essentially make or break his career. As such, Sudeikin decided to make an offer of the young Kochno to Diaghilev, who was openly gay. Therefore, in 1921, at the age of 17, Boris Kochno was sent to Diaghilev by Sudeikin. The day after they met, Diaghilev offered Kochno a job as his secretary. Kochno would go on to become not only Diaghilev's secretary, but also his librettist and eventually main collaborator. Diaghilev and Kochno were indeed lovers as well. Kochno would continue to be indispensable to the Ballets Russes, writing librettos for example for Stravinsky's Mavra (1921), the Facheaux (1924), La Chatte, and The Prodigal Son. As of 1925, Kochno was having an affair with Cole Porter but still actively working with the Ballets Russes. Upon Diaghilev's death in 1929, Kochno and Serge Lifar made a valiant attempt to continue the Ballets Russes, but it did not happen. Later in his career, Kochno would become the ballet director of the Monte Carlo Ballet, a co-Founder along with George Balanchine of Les Ballets 1933, and the co-Founder along with Roland Petit of the Ballets des Champs-Élysées. Reference photographs show here [for reference only, not being sold with the lot]: Two photographs of Boris Kochno as a young man.



### 82: UNKNOWN 19TH CENTURY ARTIST Portrait of Alexander I,

USD 1,000 - 2,000

UNKNOWN 19TH CENTURY ARTIST Portrait of Alexander I, Emperor of Russia, oil on canvas 78.1 x 63.5 cm (30 3/4 x 25 in.)



### 83: ALEXEY GAVRILOVICH VENETSIANOV (RUSSIAN 1780-1847)

USD 5,000 - 7,000

ALEXEY GAVRILOVICH VENETSIANOV (RUSSIAN 1780-1847) Lunchtime, 1821 watercolor on paper 13.5 x 16.8 cm (5 1/4 x 6 1/2 in.) signed and dated lower right; indistinctly signed and dated on verso LOT NOTES Alexey Venetsianov is renowned for his paintings devoted to peasant life and ordinary people. In 1811 the Board of the Academy of Arts awarded him the title of Academician. In 1819, devoting himself purely to art, Venetsianov left the service and settled in the village of Safonkovo. During this time he painted scenes from nature that he observed around, creating the works of prime importance in his career, including the present lot. He was probably the first to depict peasant life in Russian art. Venetsianov painted portraits of peasants, and scenes illustrating rural life. His works achieved great success at the exhibition of 1824, where he received critical praise. By the middle of the 1820s he had a group of followers, and established his own school of painting.



### 84: ALEXEI VASILIEVICH TYRANOV (RUSSIAN 1808-1859) Boy at

USD 10,000 - 15,000

ALEXEI VASILIEVICH TYRANOV (RUSSIAN 1808-1859) Boy at a Table, oil on canvas 66 x 57 cm. (26 x 22 1/2 in.) EXPERTISE Sold with a certificate of expertise by Vladimir A. Petrov, State Tretyakov Gallery, dated April, 1997 (Available on Request). LOT NOTES Alexei Tyranov studied at the Imperial Academy of Art in St. Petersburg where he studied with Alexey Venetsianov and Karl Bryullov. In 1836 he was accepted to be an academic at the Academy, before moving to Rome from 1839-1942.



### 85: GEORGY GABASHVILI [GIGO GABAEV] (GEORGIAN 1862-1936)

USD 30,000 - 40,000

GEORGY GABASHVILI [GIGO GABAEV] (GEORGIAN 1862-1936) Campfire, oil on canvas 69 x 153 cm (27 1/4 x 60 1/4 in.) EXPERTISE A letter of expertise from I. Dzutsova, from the Museum of Art of Georgia, dated August 9, 2006 accompanies this painting (copy available upon request) PROVENANCE Property of an American Foundation; EXHIBITED New York, The National Arts Club, March 11-26, 2011



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**86: ILYA NIKOLAEVICH ZANKOVSKY (RUSSIAN 1843-1919) The**

USD 12,000 - 18,000

ILYA NIKOLAEVICH ZANKOVSKY (RUSSIAN 1843-1919) The Snow-Capped Peaks, oil on canvas 54 x 78 cm (21 1/4 x 30 3/4 in.) signed in Cyrillic lower right

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**87: MEKERTICH GIVANIAN (TURKISH-ARMENIAN 1848-1906) Fire**

USD 4,000 - 6,000

MEKERTICH GIVANIAN (TURKISH-ARMENIAN 1848-1906) Fire in Haydarpasa, Constantinople, oil on canvas 52.3 x 69.4 cm (20 5/8 x 27 1/4 in.) signed lower right LOT NOTES Mekertich Givanian was born in Istanbul and studied at the Istanbul Academy of Arts under the tutorship of the French artist Pierre Guillemet. In 1874, Givanian met Ivan Aivazovsky, whose work he greatly admired. In Givanian's works, one can see many of Aivazovsky's influences, but with a style specifically his own.

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**88: MEKERTICH GIVANIAN (TURKISH-ARMENIAN 1848-1906) Ship**

USD 4,000 - 6,000

MEKERTICH GIVANIAN (TURKISH-ARMENIAN 1848-1906) Ship Tossed at Sea, oil on canvas 52.3 x 68.4 cm (20 5/8 x 27 in.) signed lower right LOT NOTES Mekertich Givanian was born in Istanbul and studied at the Istanbul Academy of Arts under the tutorship of the French artist Pierre Guillemet. In 1874, Givanian met Ivan Aivazovsky, whose work he greatly admired. In Givanian's works, one can see many of Aivazovsky's influences, but with a style specifically his own.

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**89: ADOLF (CONSTANTIN) BAUMGARTNER-STOILOFF**

USD 1,000 - 1,500

ADOLF (CONSTANTIN) BAUMGARTNER-STOILOFF (RUSSIAN-AUSTRIAN 1850-1924) Running from the Wolves, oil on canvas 50.8 x 81.4 cm (20 x 32 in.) signed and indistinctly dated 'C Stoiloff' (lower right)

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**90: KONSTANTIN EGOROVICH MAKOVSKY (RUSSIAN 1839-1915)**

USD 20,000 - 30,000

KONSTANTIN EGOROVICH MAKOVSKY (RUSSIAN 1839-1915) Portrait of the Artist's Mother in Law, oil on panel 41 x 31.5 cm (16 1/8 x 12 5/8 in.) signed in Latin in the upper right, titled in Cyrillic on verso, Konstantin Makovsky studio stamps on verso PROVENANCE The present lot was acquired by the owner from Sotheby Parke Bernet in the 1970s. LOT NOTES Perhaps best known for his luxurious gala portraits of elegant Saint Petersburg beauties, Konstantin Makovsky's intimate paintings of women close to him form an exceptionally important part of his oeuvre™. With her piercing blue-grey eyes, Makovsky's mother-in-law bears a striking resemblance to her daughter, Maria Alekseevna Matavtina, whom the artist met while working in Paris to escape the dark St. Petersburg winters. The intimate feel of the present lot is also found in such celebrated painting by Makovsky as the group portrait of Sofia Nikolaevna Volkova with the Secretary of State Mihail Sergeevich Volkov and their son in the collection of the Hermitage Museum.

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**91: KONSTANTIN EGOROVICH MAKOVSKY (RUSSIAN 1839-1915) Man**

USD 12,000 - 18,000

KONSTANTIN EGOROVICH MAKOVSKY (RUSSIAN 1839-1915) Man in a Beret, oil on canvas 46.5 x 39 cm. (18 1/4 x 15 3/8 in.) EXPERTISE A letter of expertise from V. A. Petrov, State Tretyakov Gallery, Moscow, accompanies this painting (copy available upon request)

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**92: VLADIMIR MAKOVSKY (RUSSIAN 1846-1920) Summer Fishing ,**

USD 8,000 - 12,000

VLADIMIR MAKOVSKY (RUSSIAN 1846-1920) Summer Fishing, oil on board 24.7 x 20 cm (9 3/4 x 7 3/4 in.) signed and indistinctly dated lower right

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## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**93: VLADIMIR MAKOVSKY (RUSSIAN 1846-1920) A Question ,**

USD 3,000 - 5,000

VLADIMIR MAKOVSKY (RUSSIAN 1846-1920)A Question, 1881watercolor on paper19 x 23 cm (7 1/2 x 9 in.)signed and dated lower right



**94: VINCENT G. STIEPEVICH (RUSSIAN 1841-1910) Gossiping at**

USD 4,000 - 6,000

VINCENT G. STIEPEVICH (RUSSIAN 1841-1910)Gossiping at the Well, watercolor on paper53.3 x 34.3 cm (21 x 13 1/2 in.) [sight]signed lower right



**95: RUFIN GAVRILOVICH SUDKOVSKI (RUSSIAN 1850-1885) Ship**

USD 7,000 - 10,000

RUFIN GAVRILOVICH SUDKOVSKI (RUSSIAN 1850-1885) Ship on a Moonlit Bay, 1881oil on canvas22.5 x 35.3 cm (8 7/8 x 13 7/8 in.)signed and dated lower left



**96: PETR NIKOLAEVICH GRUZINSKY (RUSSIAN 1837-1892) Summer**

USD 20,000 - 30,000

PETR NIKOLAEVICH GRUZINSKY (RUSSIAN 1837-1892)Summer Troika Ride, 1882oil on canvas31.3 x 43.2 cm. (12 1/4 x 17 in.)signed in Cyrillic and dated '1882' lower rightPROVENANCEChristie's, London, June 8, 2010, lot 9



**97: VASILY IVANOVICH NAVOZOV (RUSSIAN 1862-1919) Spring on**

USD 1,000 - 2,000

VASILY IVANOVICH NAVOZOV (RUSSIAN 1862-1919)Spring on the Square, 1888watercolor on paper16.5 x 28 cm (6 1/2 x 11 in.)signed and dated in Cyrillic 'V. Navozov March 12 1888' lower right.EXPERTISEA letter of expertise from E. Zhuvokva, V. Silaev, State Tretyakov Gallery, dated May, 2003 accompanies this artworkk (copy available upon request)



**98: RUSSIAN LATE 19TH C. ARTIST IN MANNER OF KLAVDI LEBEDEV**

USD 4,000 - 6,000

RUSSIAN LATE 19TH C. ARTIST IN MANNER OF KLAVDI LEBEDEV (RUSSIAN 1852-1916)Boyarina, oil on board34.3 x 32 cm (13 1/2 x 12 3/4 in.)



**99: FOLLOWER OF IVAN KONSTANTINOVICH AIVAZOVSKY (RUSSIAN**

USD 1,000 - 1,500

FOLLOWER OF IVAN KONSTANTINOVICH AIVAZOVSKY (RUSSIAN 1817-1900)Marine Scene at Sunrise, oil on board10.8 x 15.2 cm (4 1/4 x 6 in.) [sight]initialed 'A' lower right

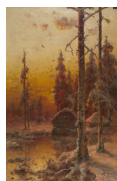


**100: YULIY YULEVICH KLEVER AND STUDIO (RUSSIAN 1850-1924)**

USD 7,000 - 9,000

YULIY YULEVICH KLEVER AND STUDIO (RUSSIAN 1850-1924)Winter Scene, oil on canvas43.2 x 62.6 cm. (17 x 12 5/8 in.)signed in Cyrillic lower right

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**101: YULIY YULEVICH KLEVER (RUSSIAN 1850-1924) Winter**

USD 25,000 - 35,000

YULIY YULEVICH KLEVER (RUSSIAN 1850-1924) Winter Evening in the Village, 1904 oil on canvas 87 x 56.5 cm (34 1/4 x 22 1/4 in.) [sight]signed in Cyrillic Yu. Klever and dated lower right. Numbered 925 upper right. PROVENANCE Sotheby's, London, May 31, 2001, lot 63



**102: PAVEL IVANOVICH DOLGOV (RUSSIAN 1871-AFTER 1918)**

USD 300 - 500

PAVEL IVANOVICH DOLGOV (RUSSIAN 1871-AFTER 1918) Design for a Porcelain Tea Set, 1892 watercolor on paper 66 x 42 cm (26 x 16 1/2 in.) signed and dated lower center. RELATED LITERATURE Tatiana Faberge, et al, Faberge: A Comprehensive Reference Book, (Geneva: Slatkine, 2012), p. 149, 158. LOT NOTES Pavel Dolgov is primarily remembered as an associate of the house of Faberge, and a supplier of exceptionally finely crafted furniture to the Russian Court. This particular porcelain design was completed during his final months of study at the celebrated Baron Stieglitz Central School of Technical Design in Saint Petersburg, where he would later become an instructor. In 1908 Dolgov designed the famed Imperial eagle mounts used in Faberge vases, produced by the firm's head silversmith, Julius Rappoport. After the collapse of the Russian Empire, Dolgov was one of the few people "in possession of the well-kept secrets of fabrication" that Eugene Carlovich Faberge rallied to continue to the legendary luxury brand as Faberge & Cie.



**102A: KONSTANTIN ALEKSANDROVICH TRUTOVSKIY (RUSSIAN**

USD 50,000 - 70,000

KONSTANTIN ALEKSANDROVICH TRUTOVSKIY (RUSSIAN 1826-1893) Summer in the Village, 1890 oil on canvas 57 x 87 cm (22 1/2 x 34 1/4 in.) signed and dated lower right in Cyrillic K. Trutovskiy 1890



**103: SERGEI IVANOVICH VASILKOVSKY (UKRAINIAN 1854-1917)**

USD 700 - 1,000

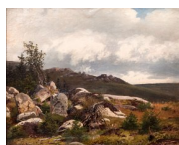
SERGEI IVANOVICH VASILKOVSKY (UKRAINIAN 1854-1917) Forest in the Summer, 1897 watercolor on paper 18.7 x 17.8 cm (7 3/8 x 7 in.) signed in Cyrillic and dated lower left



**104: COUNT VLADIMIR LEONIDOVICH MURAVIEV (RUSSIAN 1861-1940)**

USD 7,000 - 10,000

COUNT VLADIMIR LEONIDOVICH MURAVIEV (RUSSIAN 1861-1940) Winter Twilight, oil on canvas 42.5 x 60 cm (16 3/4 x 23 5/8 in.) signed lower left in Cyrillic Count V. Muraviev PROVENANCE Private American Collection



**105: IVAN AVGUSTOVICH VELTZ (RUSSIAN 1866-1926) Landscape**

USD 7,000 - 10,000

IVAN AVGUSTOVICH VELTZ (RUSSIAN 1866-1926) Landscape with Boulders, oil on canvas 52 x 64.3 cm. (20 1/2 x 25 1/4 in.) signed in Cyrillic I. Veltz lower right. EXPERTISE A letter of expertise by V. A. Petrov, State Tretyakov Gallery, Moscow, dated November 30, 1998 accompanies this painting (copy available on request)



**106: O. TROLKOVSKII (RUSSIAN END OF 19TH - BEG. OF 20TH**

USD 5,000 - 7,000

O. TROLKOVSKII (RUSSIAN END OF 19TH - BEG. OF 20TH CENTURY) Landscape with Windmill, 1902 oil on canvas 45.1 x 66.7 cm (17 3/4 x 26 1/4 in.) signed and dated lower left. PROVENANCE Christie's, New York, October 21, 2003, lot 93

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 107: PAIR OF PAINTINGS BY GENRIKH GENRIKHOVICH SCHMIDT

USD 3,000 - 4,000

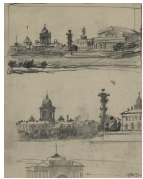
PAIR OF PAINTINGS BY GENRIKH GENRIKHOVICH SCHMIDT (RUSSIAN 1861-1922)The Exterior Gates of the Pechorsky Monastery and the Church of Archangel Michael, Kostroma, 1910oil on canvas laid on board67.5 x 45.7 cm (27 x 18 in.) eachsigned, titled and dated lower rightPROVENANCEThe Dore Galleries, LondonSotheby's, London, December 2, 2004, Lot 38



### 108: ANNA OSTROUMOVA-LEBEDEVA (RUSSIAN 1871-1955) View of

USD 800 - 1,000

ANNA OSTROUMOVA-LEBEDEVA (RUSSIAN 1871-1955)View of the Old St. Petersburg Stock Exchange and Rostral Columns, pencil on paper15.9 x 23.5 cm (6 1/4 x 9 1/4 in.) [sight]signed in Cyrillic lower right



### 109: ANNA OSTROUMOVA-LEBEDEVA (RUSSIAN 1871-1955) Views of

USD 600 - 800

ANNA OSTROUMOVA-LEBEDEVA (RUSSIAN 1871-1955)Views of Saint Petersburg, 1921graphite on paper24 x 19 cm (9 1/2 x 7 1/2 in.) [sight]monogrammed and dated lower right



### 110: KONSTANTIN FEDOROVICH YUON (RUSSIAN 1875-1958) Moscow

USD 1,000 - 1,500

KONSTANTIN FEDOROVICH YUON (RUSSIAN 1875-1958)Moscow, ink and color pencils on paper14 x 22 cm (5 1/2 x 8 5/8 in.)signed lower left



### 111: KONSTANTIN FEDOROVICH YUON (RUSSIAN 1875-1958) The

USD 1,000 - 1,500

KONSTANTIN FEDOROVICH YUON (RUSSIAN 1875-1958)The Moscow Kremlin, ink and color pencils on paper15.2 x 11.7 cm (6 x 4 5/8 in.)signed lower right



### 112: KONSTANTIN FEDOROVICH YUON (RUSSIAN 1875-1958) Moscow

USD 600 - 800

KONSTANTIN FEDOROVICH YUON (RUSSIAN 1875-1958)Moscow from the River, ink on paper12.7 x 26.4 cm (5 x 10 3/8 in.)signed lower left



### 113: KONSTANTIN FEDOROVICH YUON (RUSSIAN 1875-1958) The

USD 600 - 800

KONSTANTIN FEDOROVICH YUON (RUSSIAN 1875-1958)The Cathedral, ink on paper24.7 x 17 cm (9 3/4 x 6 5/8 in.)signed lower center



### 114: MIHALY VON ZICHY (HUNGARIAN 1827-1906) A Set of Six

USD 1,000 - 1,500

MIHALY VON ZICHY (HUNGARIAN 1827-1906)A Set of Six Erotic Lithographs from Liebe, colored lithographapproximately 20 x 15 cm (7 7/8 x 5 7/8 in.) [matte size] eachall signed in plate, some are titled in plateLOT NOTESMihaly von Zichy was born in Austro-Hungaria and studied in Budapest and Vienna before he moved in 1847 to St. Petersburg, where he made a very successful career for himself as an artist and illustrator. He was very well known for his graphic works as well. In St. Petersburg, Zichy studied drawing with Princess Ekaterina Mikhailovna. Many of his works dealt with the daily lives of the Czar and his circle, as well as motives from Russian literature and Hungarian poems. The cycle 'Love' is one of the most famous and rarest erotic works. It was first published in 1911 as illustrated album "Liebe." The drawings themselves were originally owned by Tsar Alexander II since Zichy was court painter to the Russian court.



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 115: CONSTANTIN ALEXANDROVICH WESTCHILOFF (RUSSIAN)

USD 2,000 - 3,000

CONSTANTIN ALEXANDROVICH WESTCHILOFF (RUSSIAN 1877-1945)Landscape with a Lake, watercolor on paper42.5 x 64.8 cm (16 3/4 x 25 1/2 in.) [sight]signed in Cyrillic lower left



### 116: CONSTANTIN ALEXANDROVICH WESTCHILOFF (RUSSIAN)

USD 7,000 - 9,000

CONSTANTIN ALEXANDROVICH WESTCHILOFF (RUSSIAN 1877-1945)Winter Landscape, oil on canvas69.8 x 100.2 cm (27 1/2 x 39 1/4 in.)signed lower right



### 117: CONSTANTIN ALEXANDROVICH WESTCHILOFF (RUSSIAN)

USD 7,000 - 9,000

CONSTANTIN ALEXANDROVICH WESTCHILOFF (RUSSIAN 1877-1945)Young Family in Capri, 1944oil on canvas84 x 107 cm (33 x 42 in.)signed and dated lower left



### 118: ARKADY ALEKSANDROVICH RYLOV (RUSSIAN 1870-1939) Summer

USD 1,500 - 2,000

ARKADY ALEKSANDROVICH RYLOV (RUSSIAN 1870-1939)Summer Landscape, oil on cardboard16 x 21.6 cm (6 1/4 x 8 1/2 in.)signed in Cyrillic lower right



### 119: ALEXEI STEPANOV (RUSSIAN 1858-1923) Landscape with

USD 1,000 - 1,500

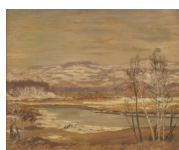
ALEXEI STEPANOV (RUSSIAN 1858-1923)Landscape with Cows, oil on board16.3 x 24.2 cm (6 3/8 x 9 1/2 in.)metal name plate on frame; authenticity inscription on verso I certify the authenticity of sketch by A.S. Stepanov. E. Stepanova-Nechaeva.



### 120: FEDOR IVANOVICH RERBERG (RUSSIAN 1865-1938) On the

USD 20,000 - 25,000

FEDOR IVANOVICH RERBERG (RUSSIAN 1865-1938)On the Boulevard, 190[3?]oil on canvas26.5 x 34.2 cm (10 3/8 x 13 1/2 in.)signed and dated lower right EXHIBITEDNew York, 'Rethinking Malevich', The Malevich Society, February 6-7, 2004 RELATED LITERATUREPreparatory and related works illustrated in John W. Bowlit, "Kazimir Malevich and Fedor Rerberg" in Rethinking Malevich: Proceedings of a Conference in Celebration of the 125th Anniversary of Kazimir Malevich's Birth, ed. Charlotte Douglas and Christina Lodder (London: The Pindar Press, 2007), p. 7 and 15.LOT NOTESAlthough Kazimir Malevich was enrolled at the Moscow Institute of Painting, Sculpture, and Architecture from 1904-1910, unsatisfied with the traditionalist lean of the program, he also attended classes taught by the more liberal Fedor Rerberg at his eponymous Institute between 1906 and 1910. Recognizing the talent in his student, it is likely that Malevich was first invited to exhibit alongside Vasili Kandinsky, Natalia Goncharova, & Mikhail Larionov among others in the 14th Exhibition of the Moscow Association of Artists in 1907, following the good recommendation from Rerberg. Although eclipsed by the celebrated achievements of his students, among them Ivan Kliun and David Burliuk, Rerberg did not engage with his pupils without leaving a mark. According to John E. Bowlit, "comparative analysis indicates that Malevich was drawn to Rerberg's explanations of form as well as to the professor's own unpretentious painting of streets and farmyards, often luminous and Impressionistic." The stylistic and narrative elements seen so clearly in the present lot, On the Boulevard, informed Malevich's later works, such as the Flower Seller, which feature post-Suprematist impositions on impressionistic Rerbergian backgrounds. See: John W. Bowlit, "Kazimir Malevich and Fedor Rerberg" in Rethinking Malevich: Proceedings of a Conference in Celebration of the 125th Anniversary of Kazimir Malevich's Birth, ed. Charlotte Douglas and Christina Lodder (London: The Pindar Press, 2007), p.1-26



### 121: VITOLD KAETANOVICH BIALINITSKY-BIRULIA (RUSSIAN)

USD 8,000 - 10,000

VITOLD KAETANOVICH BIALINITSKY-BIRULIA (RUSSIAN 1872-1957)Thawing River, 1907oil on canvas 51 x 60 cm (20 x 23 5/8 in.)signed in Cyrillic and dated lower left

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 122: MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) Costume

USD 1,500 - 2,000

MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) Costume Design for Guard from "Petrushka", 1908 ink and color pencils on paper 27.3 x 21 cm (10 3/4 x 8 1/4 in.) [sight] initialed in Cyrillic 'M. D.' and dated lower right PROVENANCE Given by the artist to Nikolai Zaretskii, Prague Christie's, London, November 28, 2007, lot 413. LOT NOTES A play by P. Potemkin produced by V. Meyerhold at the Loukomorie Theater at St. Petersburg in 1908. At the end of 1936 Dobuzhinskii traveled to Prague where his friend Nikolai Benois was designing the set for "Prince Igor." The purpose of the trip was to complete negotiations with the National Theatre in Prague about the set and costume designs for P. I. Tchaikovsky's opera "Evgenii Onegin." The project was a great success and the artist attended the premier of the opera on 10 February 1937. During his activities in Prague, the artist was in contact with local members of the Russian intellectuals which included Valentin Bulgakov, Director of the Russian Cultural History Museum and the graphic artist, Nikolai Zaretskii. Right before the war, Dobuzhinskii moved to America with his family in 1939. He asked Bulgakov to put the part of his archive that had been left in Prague after his departure in the Cultural History Museum for safekeeping. During the war, the Museum was run by Zaretskii, and the archive was protected. Bulgakov returned to Prague in 1945 and took part in negotiations about the transfer of the museum's collections to funds in the USSR. He wrote to Dobuzhinskii and requested to "see that the archive is handed over to some other body." The artist expressed the wish that his whole archive be given to Zaretskii, and it has remained in his family until 2007. RELATED LITERATURE New York, New York Public Library at Lincoln Center, Vincent Astor Gallery, Mstislav Dobujinsky, Half a Century of Theatrical Art, 1907-1957, 1979, p.11.



### 123: MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) Mr. Pole ,

USD 600 - 800

MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) Mr. Pole, 1909 gouache on paper 29.5 x 22.5 cm (11 5/8 x 8 7/8 in.) [sight] signed and dated lower right, annotated lower margin, titled center right



### 124: MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957), PETERBURG v

USD 5,000 - 7,000

MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957), PETERBURG v Dvadsat' Pervom Godu [Petersburg in 1921]. Petersburg: Komitet populyarizatsii khudozhestvennikh izdani pri rossiiskoi akademii istorii material'noi kul'tury, 1923. Album containing text and 12 full-page original lithographs drawn on the stone by Dobuzhinsky, all signed and dated in the plates. Introductory text by C. Yaremich. Limited edition. This numer 316 of only 1000 copies printed. Original printed wrappers. 450 x 330 mm (17 3/4 x 13 in.). With an ex-libris label of P.I. Kornilov.



### 125: MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) Costume

USD 1,500 - 2,000

MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) Costume Design for Tin Soldier from Nikita Balieff's Revue "La Chauve-Souris" (The Bat), gouache on paper 38.5 x 18 cm (15 1/4 x 7 in.) Initialed in lower center right LOT NOTES In 1911, Russian impresario Nikita Balieff selected Leon Jessel's "Parade of the Tin Soldiers" for the choreography of his "La Chauve-Souris" (The Bat) vaudeville revue, changing the title to "The Parade of the Wooden Soldiers." The choreography referenced a legend about Tsar Paul I who allegedly left his parade grounds without issuing a "halt" order to the marching soldiers, so they marched to Siberia before being remembered and ordered back. In December 1920 Nikita Balieff's "La Chauve-Souris" was successfully staged in Paris and in 1922 it was brought to Broadway. It returned to America to tour another 5 times in 1923, 1925, 1927, and 1929, with one final show titled as New Chauve-Souris in 1931. 5 names to the left of the soldier indicate the actors' names. The playbill for the 1927 Broadway production indicates Mr. Zotoff in the opening night cast.



### 126: MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) Costume

USD 1,000 - 1,500

MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) Costume Design for a Salesman, 1934 gouache and watercolor on paper 29.2 x 21.6 cm (11 1/2 x 8 1/2 in.) [sight] signed and dated lower right



### 127: MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) Old Moscow ,

USD 500 - 700

MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) Old Moscow, 1948 pencil on paper 14.6 x 21.6 cm (5 3/4 x 8 1/2 in.) signed and dated lower right, stamped Estate Property Mstislav Valerianovich Dobujinsky on verso

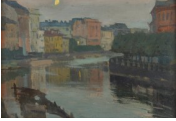
## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**128: MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) Sketch for**

USD 500 - 700

MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) Sketch for Set Design, 1953 ink and pencil on paper 22.3 x 28 cm (8 3/4 x 11 in.) signed and dated lower right, stamped Estate Property Mstislav Valerianovich Dobujinsky on verso



**129: ARNOLD BORISOVICH LAKHOVSKY (RUSSIAN 1880-1937) View**

USD 7,000 - 9,000

ARNOLD BORISOVICH LAKHOVSKY (RUSSIAN 1880-1937) View on the Fontanka, oil on board (double-sided) 18 x 25.5 cm (7 x 10 in.) signed lower left; PROVENANCE Sotheby's New York, April 23, 2004, Lot 52



**130: PIOTR IVANOVICH PETROVICHEV (RUSSIAN 1874-1947) Cows**

USD 3,000 - 5,000

PIOTR IVANOVICH PETROVICHEV (RUSSIAN 1874-1947) Cows Drinking Water, oil on canvas 36.2 x 51.5 cm (14 1/4 x 20 1/4 in.) signed in Cyrillic lower right



**131: FEODOR VASILIEVICH SYCHKOV (RUSSIAN 1870-1958)**

USD 20,000 - 30,000

FEODOR VASILIEVICH SYCHKOV (RUSSIAN 1870-1958) Portrait of a Girl with Poppy Flowers, oil on canvas 73 x 48.3 cm (28 3/4 x 19 in.) signed lower right



**132: PIOTR STOJANOV (BULGARIAN 1887-1994) The Chase , oil**

USD 2,000 - 3,000

PIOTR STOJANOV (BULGARIAN 1887-1994) The Chase, oil on canvas 31.7 x 52.7 cm (12 1/2 x 20 3/4 in.) signed lower left



**133: BORIS BESSONOV (RUSSIAN 1862-1934) Tracks through the**

USD 4,000 - 6,000

BORIS BESSONOV (RUSSIAN 1862-1934) Tracks through the Newly Fallen Snow, oil on canvas 54.3 x 65.7 cm (21 3/8 x 25 7/8 in.) signed lower left



**134: STEPAN FEDOROVICH KOLESNIKOFF (RUSSIAN 1879-1955)**

USD 12,000 - 18,000

STEPAN FEDOROVICH KOLESNIKOFF (RUSSIAN 1879-1955) Peasants with Sled by a Snowy Village, oil on board 41.3 x 50.9 cm (16 1/4 x 20 in.) signed lower left



**135: STEPAN FEDOROVICH KOLESNIKOFF (RUSSIAN 1879-1955) The**

USD 11,000 - 15,000

STEPAN FEDOROVICH KOLESNIKOFF (RUSSIAN 1879-1955) The Washerwomen, c. 1935 tempera on paperboard 30 x 39.5 cm (11 3/4 x 15 1/2 in.) signed lower right EXPERTISE Accompanied by a certificate of expertise from Nikola Kusovac (available upon request)

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**136: STEPAN FEDOROVICH KOLESNIKOFF (RUSSIAN 1879-1955) A**

USD 60,000 - 80,000

STEPAN FEDOROVICH KOLESNIKOFF (RUSSIAN 1879-1955) A Path through the Winter Mountain Landscape, 1930 oil on canvas 88 x 113 cm (34 1/2 x 44 1/2 in.) signed and dated lower right EXPERTISE The authenticity of this work has been confirmed by the expert V. Petrov.



**137: GEORGI ZAKHAROVICH BASHINZHAGYAN (ARMENIAN 1857-1925)**

USD 20,000 - 25,000

GEORGI ZAKHAROVICH BASHINZHAGYAN (ARMENIAN 1857-1925) Lake Sevan, 1911 oil on canvas 73.7 x 101 cm (29 x 39 3/4 in.) signed and dated lower left



**138: PRINCE PAOLO TROUBETZKOY (RUSSIAN 1866-1938) The**

USD 15,000 - 20,000

PRINCE PAOLO TROUBETZKOY (RUSSIAN 1866-1938) The Working Cowboy, 1911 bronze height: 53.5 cm (21 in.) signed and dated on base



**139: KONSTANTIN KOROVIN (RUSSIAN 1861-1939) Parisian Street**

USD 30,000 - 40,000

KONSTANTIN KOROVIN (RUSSIAN 1861-1939) Parisian Street Scene, oil on cardboard 50.7 x 36.8 cm (20 x 14 1/2 in.) signed lower right 'Constant. Korovin / Paris' PROVENANCE Christie's, New York, May 23, 1991, Lot 135 Private Collection, New York (Acquired by the present owner at the above sale)



**140: KONSTANTIN KOROVIN (RUSSIAN 1861-1939) Still Life with**

USD 30,000 - 40,000

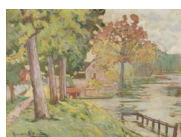
KONSTANTIN KOROVIN (RUSSIAN 1861-1939) Still Life with Red Roses, 1914-1916 oil on canvas 60.5 x 49.5 cm (23 3/4 x 19 1/2 in.) PROVENANCE Collection of V.D. Safonov, Russia Sotheby's, New York, October 9, 1992, Lot 160 Private Collection, USA (acquired by the present owner at the above sale) EXHIBITED XIV Exhibition of Art of the Union Of Russian Artists, Moscow, Dec. 18, 1916 - Jan 8, 1917; #158 in the catalog, listed as property of V.D. Safonov. LITERATURE R.I. Vlasov, Konstantin Korovin: Tvorchestvo LOT NOTE This painting is the study for "Roses and Violets" from the State Tretyakov Gallery. A label on the verso of the painting stretcher indicates the exhibition history of the painting at the above referenced exhibition, as well as states that there is a letter [now missing] from R.I. Vlasov, author of a monograph on Korovin, confirming the above referenced information.



**141: KONSTANTIN KOROVIN (RUSSIAN 1861-1939) Paris Scene at**

USD 25,000 - 35,000

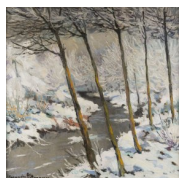
KONSTANTIN KOROVIN (RUSSIAN 1861-1939) Paris Scene at Night, oil on canvas 41.9 x 48.9 cm (16 1/2 x 19 1/4 in.) signed lower right



**143: ALEXANDRE ALTMANN (RUSSIAN 1885-1950) Autumn Day at**

USD 8,000 - 10,000

ALEXANDRE ALTMANN (RUSSIAN 1885-1950) Autumn Day at the Lake Shore, 1913 oil on canvas 50 x 65 cm (19 3/4 x 25 5/8 in.) signed and dated lower left EXPERTISE Accompanied by a certificate of expertise from Jean-Sebastien Eloy-Altmann, Cabinet Professionnel d'Expertises, Paris, April 9, 2014 (copy available upon request)



**144: ALEXANDRE ALTMANN (RUSSIAN 1885-1950) Riverside in the**

USD 13,000 - 17,000

ALEXANDRE ALTMANN (RUSSIAN 1885-1950) Riverside in the Winter, oil on canvas 81 x 81.3 cm (31 5/8 x 32 in.) signed lower left PROVENANCE Sotheby's, London, Nov. 19, 2003, Lot 108



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**145: SERGEI SOUDEIKINE (RUSSIAN 1883-1946) Symbolist**

USD 3,000 - 5,000

SERGEI SOUDEIKINE (RUSSIAN 1883-1946) Symbolist Landscape, 1915 gouache on paper 51.5 x 66 cm (20 1/4 x 26 in.) signed in Cyrillic and dated lower right; with gouache sketch on verso. LOT NOTE This work belongs to the Symbolist period of Soudeikine's career, when he was part of the "World of Art" and "Blue Rose" groups.



**146: SERGEI SOUDEIKINE (RUSSIAN 1883-1946) Commedia**

USD 800 - 1,200

SERGEI SOUDEIKINE (RUSSIAN 1883-1946) Commedia Dell'arte, ink, white gouache and pencil on paper 14.2 x 20.6 cm (5 5/8 x 8 1/8 in.) signed lower right



**147: ALBERT NIKOLAEVICH BENOIS (RUSSIAN 1852-1936) Sunset**

USD 500 - 700

ALBERT NIKOLAEVICH BENOIS (RUSSIAN 1852-1936) Sunset, 1915 watercolor on paper 21 x 29.2 cm (8 1/4 x 11 1/2 in.) each signed in Cyrillic and dated lower right



**148: SERGEY YUTKEVICH (RUSSIAN 1904-1985) A Stage Design**

USD 4,000 - 5,000

SERGEY YUTKEVICH (RUSSIAN 1904-1985) A Stage Design for the Cabaret "Kikimora" in Kiev, from the "City" Series, 1918 watercolor and ink on paper 26 x 20.4 cm (10 1/4 x 8 in.) initialed in Cyrillic lower right, dated on verso



**149: PAVEL KUZNETSOV (RUSSIAN 1878-1968), Turkestan.**

USD 4,000 - 6,000

PAVEL KUZNETSOV (RUSSIAN 1878-1968), Turkestan. Avtolitografii [Turkestan. Autolithographs.] Moscow/Petrograd: Gosizdat, 1923. 2nd Series of Drawings. Folio (380 x 295 mm) [15 x 11 5/8 in.]. With leaf of introductory text and captions. 16 separate black and white lithographs including title and vignette. Loose as issued in the original paper wrappers (wrappers professionally restored). Ex-libris label of P. Kornilov. LITERATURE John Milner, A Dictionary of Russian and Soviet Artists: 1420-1970, Antique Collectors Club, pages 242-243 (illustrated)



**150: PAVEL KUZNETSOV (RUSSIAN 1878-1968), Gornaia Bukhara.**

USD 5,000 - 7,000

PAVEL KUZNETSOV (RUSSIAN 1878-1968), Gornaia Bukhara. Avtolitografii v kraskakh [Mountainous Bukhara. `Autolithographs` in colours.] Moscow: Mospoligraf, 1923. Folio (400x300mm) [15 3/4 x 11 3/4 in.]. With leaf of introductory text by Kuznetsov including captions. 15 separate color lithographs including title and 2 vignettes. Loose as issued in the original color-printed paper wrappers. Ex-Libris label of P. Kornilov.



**151: TIFLIS AVANT-GARDE. 41 Degree Group. SIGIZMUND (ZIGA)**

USD 50,000 - 70,000

TIFLIS AVANT-GARDE. 41 Degree Group. SIGIZMUND (ZIGA) VALISHEVSKY (RUSSIAN-POLISH 1897-1936) A Group Of 4 Futurist Drawings, ca. 1919-1920 3 ink on paper, 1 watercolor on paper 35.5 x 22 cm (14 x 8 3/4 in.) each 3 signed lower right, 1 lower center, 1 titled 'Letters of the Lover' LOT NOTE Sigizmund (Ziga) Valishevsky was born in St. Petersburg and grew up in Batumi and Tiflis. As an illustrator he is closely associated with Russian and Georgian Avant-Garde movements, especially with Futurism, and was a friend of and collaborator with artists and poets such as Lado Gudiashvili, Kiril and Ilya Zdanevich, Sergei Sudeikin, Alexander Bzhzhuk-Melikian and Aleksey Kruchenykh. Being a member of the Syndicate of Futurists, he contributed to the interior decoration of the famous Fantastic Tavern (Fantasticheskij Kabachok) and Khimireoni Cabaret in Tiflis, and illustrated many avant-garde publications, including the magazines APS, and Art, almanacs for the Futurist group "41 Degrees," and a variety of books. Valishevsky was also responsible for creating a design for the drop curtain for the Theater of Opera and Ballet in Tiflis. In 1921 Valishevsky moved to Krakow, where he studied at the Krakow Art Academy and influenced young Polish artists with his progressive ideas. In 1923 with the help of Gudiashvili he moved to Paris where he was introduced to Picasso and Modigliani. In 1931 Ziga moved back to Krakow, where he decorated a cover for Wawel Castle.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 152: BORIS LOPATINSKY (RUSSIAN B. 1881) Double Sided

USD 300 - 400

BORIS LOPATINSKY (RUSSIAN B. 1881) Double Sided Drawing of a Nude, pencil on paper 15 x 9.2 cm (5 7/8 x 3 5/8 in.) LOT NOTES Page #4 from the album. Lopatinsky was a prominent graphic artist, founder of futurist group ICARUS and a collaborator with I. Zdanevitch and O. Mandelshtam.



### 153: RUSSIAN AVANT-GARDE ARTIST, EARLY 20TH C.

USD 200 - 300

RUSSIAN AVANT-GARDE ARTIST, EARLY 20TH C. Constructivist Composition with Hammer and Sickle, c. 1920 red and black pencils on paper 22 x 14.6 cm (8 5/8 x 5 3/4 in.) initialed in Cyrillic G. ST. lower left with official stamp, possibly of OBMOKhU (Society of Young Artists) or INKhUK (Institute of Artistic Culture) LOT NOTES Famous Russian Avant-garde artist duo Vladimir and Georgii Stenberg founded the OBMOKhU (Society of Young Artists) in 1919 and participated in its group exhibitions in Moscow in 1919, 1920, 1921 and 1923. The brothers and Konstantin Medunetskii held their own "Constructivists" exhibition, which was accompanied by a Constructivist manifesto, in January 1922 at the Poets Cafe in Moscow. In 1920s - 30s they were well established as members of the avant-garde in Moscow and of Moscow's INKhUK (INstitut KHudozhestvennoy Kultury, or Institute of Artistic Culture). Other INKhUK members included Alexander Rodchenko, Varvara Stepanova, Lyubov Popova, Medunetskii and other artists, architects, theoreticians, and art historians.



### 154: RUSSIAN, FIRST HALF OF 20TH CENTURY Suprematist

USD 200 - 300

RUSSIAN, FIRST HALF OF 20TH CENTURY Suprematist Composition, gouache and ink on paper 34 x 23.8 cm (13 3/8 x 9 3/4 in.) stamp of RSFSR



### 155: NATALIA SERGEEVNA GONCHAROVA (RUSSIAN 1881-1962) Still

USD 25,000 - 30,000

NATALIA SERGEEVNA GONCHAROVA (RUSSIAN 1881-1962) Still Life with Pears, oil on canvas 22.8 x 27.3 (9 x 10 3/4 in.) signed upper left PROVENANCE Collection of Emil Synek, Paris thence by descent Sotheby's, London, November 30, 2010, Lot 44 LOT NOTE The acclaimed Czech author and playwright Emil Synek acquired this work by Natalia Goncharova during the 1950s in Paris, where he settled after being exiled from the Czech Republic in 1947 due to fierce criticism of the Hitler regime and vocal opposition to Communism. During his prolific career, Synek wrote over 20 plays and won two national literary prizes, the first being in 1934, followed by the second after World War II.



### 156: ABRAHAM MANIEVICH (RUSSIAN 1881-1942) Summer in the

USD 65,000 - 85,000

ABRAHAM MANIEVICH (RUSSIAN 1881-1942) Summer in the Garden, oil on canvas 81 x 86.5 cm (31 7/8 x 34 in.) signed lower right PROVENANCE Collection of Dr. Joseph Stern, Montreal entered his estate in the 1950s, thence by descent in the family. We are grateful to Alan Pensler for confirming the authenticity of this painting.



### 157: ROBERT RAFAELOVICH FALK (RUSSIAN 1886-1958) Still Life

USD 30,000 - 40,000

ROBERT RAFAELOVICH FALK (RUSSIAN 1886-1958) Still Life, oil on canvas 66.7 x 60 cm (26 1/4 x 23 5/8 in.) signed and titled on verso EXPERTISE A certificate of expertise from D. B. Sarabianov, Art Consulting, Moscow, accompanies this painting (copy available upon request)



### 158: ROBERT RAFAELOVICH FALK (RUSSIAN 1886-1958) Still Life

USD 30,000 - 40,000

ROBERT RAFAELOVICH FALK (RUSSIAN 1886-1958) Still Life with a Blue Cup, oil on canvas 55.3 x 64.1 cm (21 3/4 x 25 1/4 in.) signed and titled on verso EXPERTISE A certificate of expertise from D. B. Sarabianov, Art Consulting, Moscow, accompanies this painting (copy available upon request)

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**159: MIKHAIL LARIONOV (RUSSIAN 1881-1964) Portrait of**

USD 3,000 - 5,000

MIKHAIL LARIONOV (RUSSIAN 1881-1964) Portrait of Vladimir and Irina Bashkirov Walking with Dog, ink on paper 18.3 x 13.7 cm (7 1/4 x 5 3/8 in.) signed with initials lower left and dedicated upper left to Irina Bashkirov PROVENANCE Purchased from the Bashkirov family by the current owner Private Collection, New York



**160: MIKHAIL LARIONOV (RUSSIAN 1881-1964) Portrait of**

USD 5,000 - 7,000

MIKHAIL LARIONOV (RUSSIAN 1881-1964) Portrait of Sergei Diaghilev, ink on paper 39.1 x 25.4 cm (15 3/8 x 10 in.) initialed 'M. L.' lower right LOT NOTES Original profile portrait sketch of the ballet impresario and founder of the Ballets Russes, who is shown beside a stylized ballerina. Originally part of Larionov's sketchbook of ballerinas.



**161: ANNA OSTROUMOVA-LEBEDEVA (RUSSIAN 1871-1955),**

USD 6,000 - 8,000

ANNA OSTROUMOVA-LEBEDEVA (RUSSIAN 1871-1955), PETERBURG. Avtolitografii A.P. Ostroumovoi [Petersburg. Autolithographs of A.P. Ostroumova], Peterburg: Komitet populyarizatsii khudozhestvennikh izdaniy pri rossiiskoi akademii istorii material'noi kul'turi, 1922. Album containing 14 original hand-colored lithographs (includes title page and contents), all signed in plates. Introductory text by A. Benois. Limited edition. Only 400 copies printed. Original printed wrappers. 330 x 430 mm. Ex-libris label of P. Kornilov.



**162: ALESSIO ISSUPOFF (RUSSIAN 1889-1957) Russian Village**

USD 6,000 - 8,000

ALESSIO ISSUPOFF (RUSSIAN 1889-1957) Russian Village in Winter, oil on canvas 41.4 x 72.5 cm (16 1/4 x 28 1/2 in.) signed lower right PROVENANCE Sotheby's, London, December 1, 2006, Lot 89 Private Collection, New York (acquired at the above sale by the present owner)



**163: ALESSIO ISSUPOFF (RUSSIAN 1889-1957) Gathering Berries**

USD 6,000 - 8,000

ALESSIO ISSUPOFF (RUSSIAN 1889-1957) Gathering Berries in the Forrest, oil on board 33.7 x 45.7 cm (13 1/4 x 18 in.) signed lower right PROVENANCE MacDougall's, London, December 3, 2009, Lot 370



**164: LADO [VLADIMIR] DAVIDOVICH GUDIASHVILI (GEORGIAN**

USD 160,000 - 200,000

LADO [VLADIMIR] DAVIDOVICH GUDIASHVILI (GEORGIAN 1896-1980) Reading the Testament, 1921 oil on canvas 60 x 39.5 cm (23 5/8 x 15 1/2 in.) signed and dated lower right PROVENANCE Family of Lado Gudiashvili Gia Meladze (nephew of Gudiashvili's wife) Nuzgar Gelashvili Private Collection, USA. EXPERTISE Accompanied by a certificate from Irina Dzutsova, PhD and a certificate from David Diasamidze, Museum of Lado Gudiashvili, Union of Artists of Adzharia, Batumi, Georgia (both certificates available upon request). It is also accompanied by a signed and notarized memorandum of sale of the painting in 1994 from Gia Meladze to Nugzar Gelashvili (also available upon request).



**165: LADO [VLADIMIR] DAVIDOVICH GUDIASHVILI (GEORGIAN**

USD 25,000 - 35,000

LADO [VLADIMIR] DAVIDOVICH GUDIASHVILI (GEORGIAN 1896-1980) Bare-Breasted Dancer, watercolor on paper board 47 x 42.5 cm (18 3/4 x 16 3/4 in.) signed in Georgian lower right EXPERTISE Accompanied by a certificate from Irina Dzutsova (available on request)



**166: NATAN ISAEVICH ALTMAN (RUSSIAN 1888-1970)**

USD 3,000 - 5,000

NATAN ISAEVICH ALTMAN (RUSSIAN 1888-1970) Self-portrait, 1922 ink and ceruse on paper 21 x 16.5 cm (8 1/4 x 6 1/2 in.) signed and dated lower right

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**167: NIKOLAJ AKIMOV (RUSSIAN 1901-1968) Portrait of Sergey**

USD 5,000 - 7,000

NIKOLAJ AKIMOV (RUSSIAN 1901-1968) Portrait of Sergey Yutkevich, ca. 1920 ink on paper 29.8 x 22.3 cm (11 3/4 x 8 3/4 in.) initialed 'A' lower right



**168: NIKOLAJ AKIMOV (RUSSIAN 1901-1968) Portrait of Sergey**

USD 5,000 - 7,000

NIKOLAJ AKIMOV (RUSSIAN 1901-1968) Portrait of Sergey Yutkevich, ca. 1920 ink on paper 29.8 x 22.3 cm (11 3/4 x 8 3/4 in.)



**169: [FEKS (Factory of the Eccentric Acts)], 1921. GRIGORI**

USD 6,000 - 8,000

[FEKS (Factory of the Eccentric Acts)], 1921. GRIGORI KOZINTSEV (RUSSIAN 1905-1973) Costume Design for Baltazar Zhevakin from Nikolai Gogol's play "Marriage", 1921 watercolor, gouache and pencil on paper [double-sided] 28.5 x 21.9 cm (11 3/4 x 8 5/8 in.) Inscribed in Cyrillic 'To friend Nutcracker in memory of merry fun of Captain Farandula over Gogol, 1921'. LOT NOTES Grigori Kozintsev was prominent theater and film director, who was also one of the founders of the Factory of the Eccentric Acts (FEKS) (1921-1924), which was primarily concerned with experimental theater incorporating circus and music hall acts. In 1922 FEKS produced "Marriage", a play consisting of circus numbers interspersed by pseudo-phrases from Gogol's comedy. The play was directed by Kozintsev and L. Trauberg. The dedication on the drawing is addressed to another founder of FEKS, Sergei Yutkevich. The drawing is double-sided with the verso illustrating a woman with a toy poodle.



**170: ALEXANDRE BENOIS (RUSSIAN 1870-1960) Costume Design**

USD 1,500 - 2,000

ALEXANDRE BENOIS (RUSSIAN 1870-1960) Costume Design for "Boris Godunov", watercolor, ink and pencil on paper 30.7 x 21.6 cm (12 1/8 x 8 1/2 in.) [signed] initialed lower right



**171: ALEXANDRE BENOIS (RUSSIAN 1870-1960) Costume Design**

USD 1,500 - 2,000

ALEXANDRE BENOIS (RUSSIAN 1870-1960) Costume Design for Indian Merchant from "Sadko", 1930 watercolor and pencil on paper 35.5 x 22.5 cm (14 x 8 7/8 in.) [signed] signed lower left; titled and dated upper left



**172: ALEXANDRE BENOIS (RUSSIAN 1870-1960) House in Cassis**

USD 7,000 - 9,000

ALEXANDRE BENOIS (RUSSIAN 1870-1960) House in Cassis (Possibly the Ida Brown Residence), 1932 gouache and watercolor on paper 46 x 61.5 cm (18 1/8 x 24 1/4 in.) signed and dated lower right LOT NOTES Alexandre Benois was born into the celebrated Benois family and initially gained recognition as one of the founding members of the widely influential artist group Mir Iskusstva. Over the years his extremely prolific career took him from book illustration and costume design for the Ballets Russes to a curatorship at the Hermitage Museum. In 1927, shortly after leaving his post as the curator of Old Master paintings at the Hermitage, Benois settled in France and continued to work primarily as a set designer. This painting, executed in September of 1932, was created while Benois was traveling through the French countryside. A very similar view of analogous dimensions, dated to August of 1932, and inscribed as depicting the House of Ida Brown in Cassis, was sold at Sotheby's London, on June 9, 2010 as lot 255. The dimensions, strong similarity of subject matter, and close proximity of date suggest that the present lot may depict a different view of the same location.



**173: ALEXANDRE BENOIS (RUSSIAN 1870-1960) The Gates of**

USD 2,000 - 3,000

ALEXANDRE BENOIS (RUSSIAN 1870-1960) The Gates of Stepanoff, ca. 1931 watercolor and ink on paper 25 x 35.9 cm (9 7/8 x 14 1/8 in.) [signed] signed, dated and titled lower right



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**174: ALEXANDRE BENOIS (RUSSIAN 1870-1960) Salzburg , 1932**

USD 1,000 - 1,500

ALEXANDRE BENOIS (RUSSIAN 1870-1960)Salzburg, 1932watercolor on paper20 x 26 cm (7 7/8 x 10 1/4 in.) [sight]signed and titled lower right; signed lower left



**175: ANDREI AFANASIEVICH EGOROV (RUSSIAN 1878-1954)**

USD 800 - 1,200

ANDREI AFANASIEVICH EGOROV (RUSSIAN 1878-1954)Horse-drawn Sleigh in the Snow, gouache on board27.7 x 40.3 cm (10 7/8 x 15 7/8 in.)signed lower left



**176: ANDREI AFANASIEVICH EGOROV (RUSSIAN 1878-1954) View of**

USD 800 - 1,200

ANDREI AFANASIEVICH EGOROV (RUSSIAN 1878-1954)View of Tallinn, gouache and watercolor on paper31.7 x 23.5 cm (12 1/2 x 9 1/4 in.) [sight]signed lover right



**177: ARBIT BLATAS (LITHUANIAN-AMERICAN 1908-1999) Fishing**

USD 6,000 - 8,000

ARBIT BLATAS (LITHUANIAN-AMERICAN 1908-1999)Fishing Boats at Sete, oil on paper laid on canvas64.7 x 100 cm (25 1/2 x 39 3/8 in.)signed lower right; inscribed title on the stretcher PROVENANCEAssociated American Artists, New York, NY (label on verso)



**178: ISAAC PAILES (RUSSIAN 1895-1978) Women walking by a**

USD 1,000 - 1,500

ISAAC PAILES (RUSSIAN 1895-1978)Women walking by a Village on a Summer Day, oil on canvas45.7 x 55.3 cm (18 x 21 3/4 in.)signed lower left



**179: LEON SCHULMAN GASPARD (1882-1964) Portrait of a Girl**

USD 10,000 - 12,000

LEON SCHULMAN GASPARD (1882-1964) Portrait of a Girl, oil on board 16.8 x 24.8 cm (6 5/8 x 9 3/4 in.)signed lower leftPROVENANCEChristie's London, November 28, 2011, lot 129



**180: NIKOLAI ALEKSANDROVICH TARKHOV (RUSSIAN 1871-1930)**

USD 20,000 - 30,000

NIKOLAI ALEKSANDROVICH TARKHOV (RUSSIAN 1871-1930)Courtyard in the Early Spring, oil on canvas61 x 50.5 cm (24 x 19 7/8 in.)signed and inscribed N. Tarkhoff Paris lower leftPROVENANCESotheby's London, May 19, 2005, Lot 68Private Collection, U.S.A. (acquired at the above sale by the current owner)



**181: GRIGORY GLUCKMANN (RUSSIAN 1898-1973) Ballerinas ,**

USD 60,000 - 80,000

GRIGORY GLUCKMANN (RUSSIAN 1898-1973)Ballerinas, oil on masonite50.7 x 61 cm (20 x 24 in.)signed lower rightPROVENANCEBonham's, London, June 7, 2010, lot 92

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**182: GREGORY GLUCKMANN (RUSSIAN 1898-1973) Caprice , oil**

USD 30,000 - 40,000

GREGORY GLUCKMANN (RUSSIAN 1898-1973)Caprice, oil on board30 x 51.5 cm (12 x 20 1/4 in.)signed lower rightPROVENANCEDalzell Hatfield Galleries, Ambassador Hotel, Los Angeles, CA (old label on verso)



**183: GREGORY GLUCKMANN (RUSSIAN 1898-1973) Mexican Mood ,**

USD 25,000 - 30,000

GREGORY GLUCKMANN (RUSSIAN 1898-1973)Mexican Mood, oil on board63.5 x 53.5 cm (25 x 21 1/8 in.)signed lower right; old label from Dalzell Hatfield Galleries, LA on versoPROVENANCEDalzell Hatfield Galleries, Ambassador Hotel, Los Angeles, CA (old label on verso)



**184: ZINAIDA GAIDUK (UKRAINIAN 1937-2012) Still Life with**

USD 2,000 - 3,000

ZINAIDA GAIDUK (UKRAINIAN 1937-2012)Still Life with Teapot, oil on paperboard36.5 x 49.5 cm (14 1/4 x 19 1/2 in.)



**185: ZINAIDA GAIDUK (UKRAINIAN 1937-2012) Apple Blossom ,**

USD 2,000 - 3,000

ZINAIDA GAIDUK (UKRAINIAN 1937-2012)Apple Blossom, 1937oil on paperboard40 x 59.5 cm (15 3/4 x 23 1/2 in.)inscribed in Cyrillic 'Gaiduk Z. K. m. Zaporizhzhya' and dated '1937' on verso



**186: IRENE B. BASHKIROFF-VALIRA (AMERICAN 1913-1999)**

USD 1,000 - 1,500

IRENE B. BASHKIROFF-VALIRA (AMERICAN 1913-1999)Portrait of Mikhail Larionov, 1937charcoal on paper39.4 x 29.8 cm (15 1/2 x 11 3/4 in.) [sight]initialed , dated and titled lower rightLOT NOTESIrene B. Bashkiroff-Valira, publishing under the name Irene B. Valira, is also well known as the author and illustrator of satirical book Miss Twisty: Adventures in the Country, published in 1948.



**187: OREST GEORGIEVICH VEREYSKY (RUSSIAN 1915-1993) The**

USD 1,000 - 2,000

OREST GEORGIEVICH VEREYSKY (RUSSIAN 1915-1993)The Pskov Fortress, 1939oil on canvas laid on board43 x 29.5 cm (16 7/8 x 11 5/8 in.) [sight]signed and dated lower right



**188: STEPHAN DMITRIEVICH ERZIA (RUSSIAN-ARGENTINIAN)**

USD 15,000 - 20,000

STEPHAN DMITRIEVICH ERZIA (RUSSIAN-ARGENTINIAN 1876-1959)Head of a Young Woman, 1939ferroconcrete on a wooden baseheight with base: 32.5 cm (12 3/4 in.)signed and dated on hair



**189: BORIS LOVET-LORSKI (LITHUANIAN 1894-1973) Young Woman**

USD 15,000 - 20,000

BORIS LOVET-LORSKI (LITHUANIAN 1894-1973)Young Woman, bronze with dark brown patinaheightL 46 cm (18 1/8 in.)signed on base

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**190: MIKHAIL ANDREENKO (RUSSIAN 1895-1982) Fashionable Lady**

USD 1,000 - 1,500

MIKHAIL ANDREENKO (RUSSIAN 1895-1982) Fashionable Lady, c. 1940 gouache on board 61 x 41.3 cm (21 5/8 x 16 1/4 in.) [sight] signed upper left



**191: A SET OF 30 COSTUME DESIGNS BY UKRAINIAN ARTISTS,**

USD 2,800 - 4,000

A SET OF 30 COSTUME DESIGNS BY UKRAINIAN ARTISTS, MID-20TH CENTURY, consisting of 29 works of paper, one double-sided, by various artists for Odessa, Kharkov, Kiev and Baku theaters of Opera and Ballet. The set includes among others designs for the opera Faust, possibly for the Kharkov Theater of Opera and Ballet; costumes for Elsa von Brabant from Lohengrin composed by Richard Wagner, possibly for the Kharkov Theater of Opera and Ballet; a costume design for the Pharaoh's daughter Amneris from Aida by Verdi; costume designs for Eugene Onegin composed by Petr Tchaikovsky; multiple costume designs for ballets choreographed by Vakhtang Vronsky (1905 -1988) for Odessa, Kiev and Baku theaters, including The Maiden Tower, with music by Afraziyab Badalbayli. Gouache, watercolor, ink and pencil on paper. Various sizes with the largest measuring 38.1 x 23.7 cm (15 x 9 3/8 in.).



**192: A GROUP OF 21 WATERCOLORS BY ANDRONIK SIMONTSCHUK**

USD 500 - 700

A GROUP OF 21 WATERCOLORS BY ANDRONIK SIMONTSCHUK (UKRAINIAN 20TH CENTURY), watercolors and gouaches on paper and cardboard; each signed and dated as early as 1941 and as late as 1947; sizes range from 31.1 x 24.1 cm (12 1/4 x 9 1/2 in.) to 44.5 x 61.3 cm (17 1/2 x 24 1/8 in.)



**193: ALEXANDR GERASIMOV (RUSSIAN 1881-1963) Arrival of**

USD 2,000 - 3,000

ALEXANDR GERASIMOV (RUSSIAN 1881-1963) Arrival of Lenin to Vilna (Vilnius) in 1908, 1950 oil on canvas laid on board 27.3 x 34 cm (10 3/4 x 13 3/8 in.) [sight] signed in Cyrillic lower right; signed, titled and date in Cyrillic on verso



**194: A GROUP OF 3 LINOCUT PRINTS BY VLADIMIR ALEKSANDROVICH**

USD 500 - 700

A GROUP OF 3 LINOCUT PRINTS BY VLADIMIR ALEKSANDROVICH VETROGONSKY (RUSSIAN 1923-2002), Comprising: a) 'Evening News', 1955; linocut print; 41.5 x 50.8 cm (16 3/8 x 20 in.) [sight]; signed in Cyrillic in pencil and dated lower right; titled lower left. b) 'Open-Hearth Furnace (U Martena)', 1957; linocut print; 48.5 x 67 cm (19 x 26 3/8) [sight]; signed in Cyrillic in pencil and dated lower right; titled lower left. c) 'Morning', 1957; linocut print; 49 x 65.6 cm (19 1/4 x 25 3/4 in.) [sight]; signed in Cyrillic in pencil and dated lower right; titled and numbered 1 of an edition of 3 lower left. LOT NOTES Vladimir Vetrogonsky was an important Social Realist artist and highly active illustrator, whose designs and illustrations were used in a myriad of publications. He started teaching at the Repin Institute in 1952, and was appointed Dean of the Faculty of Graphic Arts in 1973. He would remain working as Dean at the Repin Institute until his death in 2002. Accurate and veristic depictions of industrial developments were key to Soviet propaganda efforts. Like other Soviet Realists, this prominent artist was commissioned to glorify industrial machinery, advancements, and most importantly the workers themselves. Vetrogonsky had more than twenty one-man shows and was recognized by the international art community with many medals and diplomas.



**195: VLADIMIR FEDOROVICH STOZHAROV (RUSSIAN 1926-1973) By**

USD 10,000 - 12,000

VLADIMIR FEDOROVICH STOZHAROV (RUSSIAN 1926-1973) By the Barn, 1969 oil on board 47 x 56.5 cm (18 1/2 x 22 1/4 in.) dated lower left; signed, titled and dated on verso

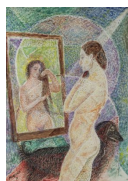


**196: K. ENDER Moscow Metro, 1950 gouache on paper board**

USD 2,000 - 3,000

K. ENDER Moscow Metro, 1950 gouache on paper board 49.5 x 69 cm (19 1/4 x 27 1/8 in.) titled and dated on verso

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**197: MARIE VOROBIEFF MAREVNA (RUSSIAN 1892-1984) Nude**

USD 5,000 - 7,000

MARIE VOROBIEFF MAREVNA (RUSSIAN 1892-1984) Nude Before a Mirror, 1976 crayon and watercolor on paper 57.2 x 40.6 cm (22 1/2 x 16 in.) [sight] signed and dated lower left PROVENANCE Sotheby's, London, December 2, 2004, lot 163



**198: DAVID BURLIUK (RUSSIAN 1882-1967) Summer on the Great**

USD 1,500 - 2,000

DAVID BURLIUK (RUSSIAN 1882-1967) Summer on the Great Peconic Bay, 1945 watercolor on paper 27.8 x 38.5 cm (11 x 15 1/8 in.) [sight] signed and inscribed BURLIUK Great Peck. Bay LI NY lower right dated lower center



**199: DAVID BURLIUK (RUSSIAN 1882-1967) Autumn in Hampton**

USD 1,500 - 2,000

DAVID BURLIUK (RUSSIAN 1882-1967) Autumn in Hampton Bays, 1945 watercolor on paper 28 x 38.5 cm (11 x 15 1/8 in.) [sight] signed and inscribed Hampton Bays L.I. lower right, dated lower left Hampton Bays is a village on Long Island, New York, where Burliuk lived from 1941-1967.



**200: DAVID BURLIUK (RUSSIAN 1882-1967) Still Life with**

USD 15,000 - 20,000

DAVID BURLIUK (RUSSIAN 1882-1967) Still Life with Watering Can, 1947 oil on canvas 76.2 x 42 cm (30 x 16 1/2 in.) signed lower right; dated lower center EXHIBITED David Burliuk 1882-1967, State Russian Museum, Saint Petersburg, 1995. ILLUSTRATED Yevgenia Petrova, ed. David Burliuk 1882-1967, Saint Petersburg: Palace Edition, 1995, p. 91, cat 82.



**201: DAVID BURLIUK (RUSSIAN 1882-1967) Harbor Scene with**

USD 25,000 - 30,000

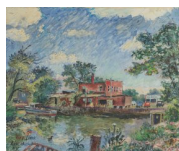
DAVID BURLIUK (RUSSIAN 1882-1967) Harbor Scene with Flowers, oil on canvas 69.2 x 101 cm (27 1/4 x 39 3/4 in.) signed lower center



**202: DAVID BURLIUK (RUSSIAN 1882-1967) Marussia in**

USD 5,000 - 7,000

DAVID BURLIUK (RUSSIAN 1882-1967) Marussia in Springtime, oil on canvas 33 x 28 cm (13 x 11 in.) signed lower right PROVENANCE Sotheby's, New York, March 16, 2011, lot 243 Collection of Mary Clare Burliuk Holt. EXHIBITED Stony Brook, NY, The Long Island Museum, Bohemian Paradise: David Burliuk, Nicolai Cikovsky and the Hampton Bays Art Group, 2008, no. 20.



**203: DAVID BURLIUK (RUSSIAN 1882-1967) Riverhead, N.Y. ,**

USD 12,000 - 15,000

DAVID BURLIUK (RUSSIAN 1882-1967) Riverhead, N.Y., oil on canvas 45.7 x 55.2 cm (18 x 21 3/4 in.) signed and titled lower left, Burliuk Galleries stamp on a stretcher on verso PROVENANCE MacDougall's, London, November 27, 2008, lot 317.



**204: DAVID BURLIUK (RUSSIAN 1882-1967) France , 1951 oil on**

USD 10,000 - 15,000

DAVID BURLIUK (RUSSIAN 1882-1967) France, 1951 oil on cardboard 46.7 x 63.8 cm (18 x 25 1/8 in.) signed and dated lower right, titled lower center PROVENANCE MacDougall's, June 8, 2011, lot 32.



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**205: DAVID BURLIUK (RUSSIAN 1882-1967) Still Life with**

USD 25,000 - 35,000

DAVID BURLIUK (RUSSIAN 1882-1967) Still Life with Flowers on the Shore, 1958 oil on canvas 76.2 x 60.6 cm (30 x 23 7/8 in.) signed and dated lower right



**206: DAVID BURLIUK (RUSSIAN-AMERICAN 1882-1967) Bouquet ,**

USD 10,000 - 15,000

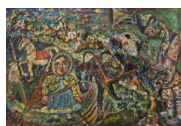
DAVID BURLIUK (RUSSIAN-AMERICAN 1882-1967) Bouquet, 1965 oil on board 46 x 35.5 cm (18 1/8 x 14 in.) signed lower left



**207: DAVID BURLIUK (RUSSIAN 1882-1967) Flowers by the**

USD 37,000 - 45,000

DAVID BURLIUK (RUSSIAN 1882-1967) Flowers by the Window, 1958 oil on canvas 76.2 x 61 cm (30 x 24 in.) signed and dated lower left



**208: DAVID BURLIUK (RUSSIAN-AMERICAN 1882-1967) Peasant**

USD 16,000 - 20,000

DAVID BURLIUK (RUSSIAN-AMERICAN 1882-1967) Peasant Scene, oil on board 39.7 x 57.2 cm (15 5/8 x 22 1/2 in.) [sight] signed lower right



**209: DAVID BURLIUK (RUSSIAN 1882-1967) On the Road , 1945**

USD 10,000 - 15,000

DAVID BURLIUK (RUSSIAN 1882-1967) On the Road, 1945 oil on canvas board 30.4 x 40.5 cm (12 x 16 in.) signed lower left, dated lower right



**210: DAVID BURLIUK (RUSSIAN 1882-1967) Summer Landscape ,**

USD 1,500 - 2,000

DAVID BURLIUK (RUSSIAN 1882-1967) Summer Landscape, oil on canvas board 34.3 x 44.5 cm (13 1/2 x 17 1/2 in.) signed lower left PROVENANCE Christie's, New York, June 10, 1992, lot 588.



**211: ALEKSEI VASILIEVICH GRITCHENKO (UKRAINIAN 1883-1977) A**

USD 5,000 - 7,000

ALEKSEI VASILIEVICH GRITCHENKO (UKRAINIAN 1883-1977) A Tuscan Farm, 19[5]8 oil on board 33.8 x 47.9 cm (13 1/4 x 18 3/4 in.) signed and dated lower right, studio label with title on verso



**213: VASILIIY SHUKHAEV (RUSSIAN, 1887-1973) Still Life with**

USD 20,000 - 30,000

VASILIIY SHUKHAEV (RUSSIAN, 1887-1973) Still Life with Vessel, 1965 sanguin and gouache on paper laid on board 71 x 49.5 cm (28 x 19 1/2 in.) signed and dated lower right EXPERTISE A letter of expertise from N. Elizbarashvili dated August 4, 2009, accompanies this painting (copy upon request)

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**214: MARTIRO SARYAN (ARMENIAN 1880-1972) Still Life with**

USD 50,000 - 70,000

MARTIRO SARYAN (ARMENIAN 1880-1972) Still Life with Fruits and Watermelons, 1952 oil on canvas 64.1 x 84.5 cm (25 1/4 x 33 1/4 in.) signed in Cyrillic and dated lower left EXPERTISE letter of expertise from Shahen Khachatryan, a former director of Saryan Museum, accompanies this painting (copy available upon request)



**215: GRIGORI VASILEVICH BONYA (RUSSIAN 1918-1989) Leo**

USD 800 - 1,200

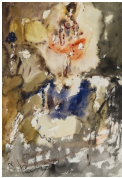
GRIGORI VASILEVICH BONYA (RUSSIAN 1918-1989) Leo Tolstoy, oil on canvas 69.2 x 35 cm (27 1/4 x 13 3/4 in.) signed in Cyrillic lower right, signed in Cyrillic and dated on verso



**216: REISMAN (RUSSIAN 20TH CENTURY) Nude with a Water Jug ,**

USD 1,000 - 2,000

REISMAN (RUSSIAN 20TH CENTURY) Nude with a Water Jug, oil on canvas 87.3 x 60.4 cm (34 3/4 x 23 3/4 in.); frame 127.6 x 89.5 cm (50 1/4 x 35 1/4 in.) signed Reisman in Cyrillic lower right LOT NOTE Hand-made carved wood frame is by Taragrenko, initialed and dated



**221: ARTHUR FONVIZIN (RUSSIAN 1883-1973) The Circus ,**

USD 2,500 - 3,000

ARTHUR FONVIZIN (RUSSIAN 1883-1973) The Circus, watercolor on paper 49 x 33 cm (19 1/4 x 13 in.) [sight] signed lower left PROVENANCE Collection of Lili and Michael Brochetain LOT NOTE Celebrated for his vibrant views of theater and circus performers, Arthur Fonvizin's brilliantly-colored works oscillate between the figurative and the abstract. Fonvizin studied at the Moscow School of Painting, Sculpture, and Architecture, from which he was prophetically expelled together with Mikhail Larionov and Sergei Soudeikine for staging an unauthorized exhibition. In the years leading up to WWI, Fonvizin actively showed his works with the leading avant-garde associations, including the Blue Rose, Stephanos, Union of Youth, and the Jack of Diamonds, among others. Later, in 1937, his art was publicly condemned by the Soviet government for its formalist qualities alongside that of Robert Falk and Vladimir Favorsky, as one of the "Three F's". It was shortly thereafter, during the 1940s, when he was exiled to Kazakhstan due to his German descent, that circus themes entered and took center stage in his oeuvre. This present lot - The Circus - is a prime example of the style that came to characterize Fonvizin's works, with the woman in red and the whirlwind around her going in and out of focus.



**222: PAIR OF DRAWINGS BY BORIS SVESHNIKOV (RUSSIAN 1927 -**

USD 1,500 - 2,000

PAIR OF DRAWINGS BY BORIS SVESHNIKOV (RUSSIAN 1927 - 1998), c. 1960 ink on paper 20.2 x 28.6 cm (8 x 11 1/4 in.); 21.2 x 22.5 cm (8 3/8 x 8 7/8 in.); inscription in Cyrillic on the back of one drawing The work by Boris Sveshnikov, 1960-s. Acquired from family of the artist. Yu. Volkogonov. Sketches on the back of the other. PROVENANCE Acquired from family of the artist.



**223: PAIR OF DRAWINGS FOR BOOK ILLUSTRATIONS BY BORIS**

USD 1,500 - 2,000

PAIR OF DRAWINGS FOR BOOK ILLUSTRATIONS BY BORIS SVESHNIKOV (RUSSIAN 1927 - 1998), ink on paper 24.1 x 34.2 cm (9 1/2 x 13 1/2 in.) [sight]; 26 x 33.6 cm (10 1/4 x 13 1/4 in.) [sight] inscription on front in Cyrillic #13, page 144 and on double page spread on first drawing and Left drawing. #8, page 69 and On double page spread. Right drawing on the second one; each verso has insert attached to drawings with stamps from Goslitizdat stating name of the artist and name and author of the books for which all 4 illustrations are made. PROVENANCE Acquired from family of the artist. LOT NOTE Illustrations to Emil Zola "Dream"



**224: BORIS SVESHNIKOV (RUSSIAN 1927 - 1998) Human Tornado**

USD 1,000 - 1,500

BORIS SVESHNIKOV (RUSSIAN 1927 - 1998) Human Tornado, 1960 ink on paper 29.2 x 44.5 cm (11 1/2 x 17 1/2 in.) [sight] PROVENANCE Acquired from family of the artist.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**225: BORIS SVESHNIKOV (RUSSIAN 1927 - 1998) The Wheels ,**

USD 1,000 - 1,500

BORIS SVESHNIKOV (RUSSIAN 1927 - 1998)The Wheels, 1960ink on paper28 x 40 cm (11 x 15 3/4 in.)  
[sight]PROVENANCEAcquired from family of the artist.



**226: BORIS SVESHNIKOV (RUSSIAN 1927-1998) Nightmare in the**

USD 1,250 - 1,750

BORIS SVESHNIKOV (RUSSIAN 1927-1998)Nightmare in the Forest, 1978ink and gouache on paper25 x 32.5 cm (9 7/8 x 11 3/4 in.)  
monogrammed in Cyrillic 'BS' and dated '6.78' lower rightPROVENANCECollection of Lili and Michael Brochetain; acquired by the above from Alexander Glezer



**227: BORIS SVESHNIKOV (RUSSIAN 1927 - 1998) People with**

USD 40,000 - 50,000

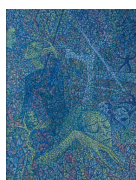
BORIS SVESHNIKOV (RUSSIAN 1927 - 1998)People with Briefcases , 1969oil on canvas69.5 x 79.5 cm (27 3/8 x 31 1/4 in.)  
monogrammed lower left; titled on versoILLUSTRATEDIgor Golomshtok and Alexander Glezer, Soviet Art in Exile, New York: Random House, 1977, p. 44. PROVENANCECollection of Alexander Glezer; Collection of Lili and Michael Brochetain



**228: BORIS SVESHNIKOV (RUSSIAN 1927 - 1998) Spring Sigh ,**

USD 25,000 - 30,000

BORIS SVESHNIKOV (RUSSIAN 1927 - 1998)Spring Sigh, 1993oil on canvas61 x 59.7 cm (24 x 23 1/2 in.)  
monogrammed and dated lower left; signed, titled in Cyrillic and dated on verso



**229: BORIS SVESHNIKOV (RUSSIAN 1927 - 1998) Charon-Styx ,**

USD 25,000 - 30,000

BORIS SVESHNIKOV (RUSSIAN 1927 - 1998)Charon-Styx, 1993oil on canvas66.7 x 49.5 cm (26 1/4 x 19 1/2 in.)  
monogrammed and dated lower left; signed, titled in Cyrillic and dated on verso



**230: BORIS SVESHNIKOV (RUSSIAN 1927 - 1998) Rural**

USD 500 - 700

BORIS SVESHNIKOV (RUSSIAN 1927 - 1998)Rural Landscape, 1993watercolor on paper40.6 x 60.5 cm (16 x 23 3/4 in.) [sight]



**231: OLEG VASSILIEV (RUSSIAN B. 1931) Bouquet of Yellow**

USD 12,000 - 15,000

OLEG VASSILIEV (RUSSIAN B. 1931)Bouquet of Yellow Flowers, 1960oil on board73 x 45.7 cm (28 3/4 x 18 in.)  
titled in Cyrillic and dated on versoEXPERTISEThe painting is accompanied by a certificate of authenticity from the artist.



**232: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Double Sided**

USD 500 - 700

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943)Double Sided Mirror Image Drawing of the Female Bust, 1964felt-tip pen on paper28.6 x 22.3 cm (11 1/4 x 8 3/4 in.)  
eachsigned and dated lower right; initialed and dated lower left

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**233: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Still Life with a**

USD 500 - 700

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Still Life with a Bone and a Knife, 1971 india ink and watercolor on an paper 32.7 x 24.1 cm (9 3/8 x 9 1/2 in.) each signed and dated lower right



**234: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Untitled (Carnival)**

USD 500 - 700

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Untitled (Carnival in St. Petersburg), 1973 ink on paper 29 x 23.5 cm (11 5/8 x 8 7/8 in.) signed and dated lower right, inscribed Paris lower right PROVENANCE Collection of Lili and Michael Brochetain



**235: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Two Soldiers with**

USD 500 - 700

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Two Soldiers with African Mask Faces, 1975-77 collage with india ink, pencil and magazine clippings on paper 32.4 x 24.7 cm (12 3/8 x 9 3/4 in.) each signed and dated upper left and initialed in Cyrillic and dated lower left



**236: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Still Life With**

USD 500 - 700

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Still Life With Fruits, 1975 india ink and watercolor on an paper 30.2 x 24.1 cm (11 7/8 x 9 1/2 in.) each signed and dated lower left; initialed in Cyrillic and dated lower right



**237: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Methaphysical**

USD 500 - 700

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Methaphysical Figures (Illustration to a Book), 1976 india ink and watercolor on an paper 15 x 10.5 cm (5 7/8 x 4 1/8 in.) signed and dated upper left and initialed in Cyrillic and dated lower right



**238: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Methaphysical**

USD 500 - 700

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Methaphysical Figures, 1976 india ink and watercolor on an paper 15 x 10.5 cm (5 7/8 x 4 1/8 in.) signed and dated upper left and initialed in Cyrillic and dated lower right



**239: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Metaphysical Heads**

USD 500 - 700

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Metaphysical Heads (Transformed Botanical Engraving), 1977 india ink and watercolor on an old engraving 22 x 14.3 cm (8 5/8 x 5 5/8 in.) signed and dated lower right



**240: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Metaphysical Bust**

USD 500 - 700

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Metaphysical Bust in Profile (Transformed Botanical Engraving), 1977 india ink and watercolor on an old engraving 20.3 x 14 cm (8 x 5 1/2 in.) signed and dated lower right, initialed upper left



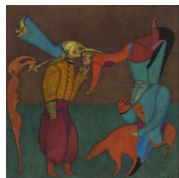
## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**241: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Metaphysical**

USD 500 - 700

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943)Metaphysical Transformation (Transformed Botanical Engraving), 1979india ink and watercolor on an old engraving16.5 x 24.1 cm (6 1/2 x 9 1/2 in.)signed and dated lower right



**242: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Carnival in Saint**

USD 4,000 - 6,000

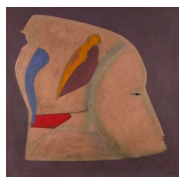
MIKHAIL CHEMIAKIN (RUSSIAN B. 1943)Carnival in Saint Petersburg, 1977gouache on paper28.5 x 28.5 cm (11 1/4 x 11 1/4 in.) [sight]signed and dated lower right



**243: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Petrushka (V.**

USD 15,000 - 20,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943)Petrushka (V. Nijinsky), 1991oil on canvas114.2 x 89.5 cm (45 x 35 1/4 in.)signed and dated lower left, signed, titled in Cyrillic and dated on versoPROVENANCEChristie's, South Kensington, December 3, 1999, lot 265Sotheby's, New York, March 16, 2011, lot 251.



**244: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Metaphysical Head ,**

USD 11,000 - 13,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943)Metaphysical Head, 1980oil on canvas106.7 x 106.7 cm (42 x 42 in.)signed and dated lower right and on verso



**245: VYACHESLAV KALININ (RUSSIAN B. 1939) A Poet, a Muse**

USD 6,000 - 8,000

VYACHESLAV KALININ (RUSSIAN B. 1939)A Poet, a Muse and a Criminal (Comedians), 1981oil on canvas50 x 59.7 cm (19 5/8 x 23 1/2 in.) [sight]signed and dated in Cyrillic lower center; signed, dated and titled on verso



**246: VYACHESLAV KALININ (RUSSIAN B. 1939) Traveling Circus**

USD 6,000 - 8,000

VYACHESLAV KALININ (RUSSIAN B. 1939)Traveling Circus Clown, 1988oil on canvas59.1 x 49.5 cm (23 1/4 x 19 1/2 in.)signed in Cyrillic and dated lower left RELATED LITERATURE similar painting is in V. Kalinin, "Self Portrait in Art Subjects," Magazin Iskusstva, 2004, p. 131.LOT NOTESThis is a double self-portrait. Kalinin reminisces that in the early 70s he and his friends were hired to help the traveling circus "Shapito." After that he had a dream that he turned into a clown. The man in a tree is also a depiction of himself. In his autobiography the artist explains that in his painting "he climbs a tree to get a better view of current events."



**247: VYACHESLAV KALININ (RUSSIAN B. 1939) Strolling in**

USD 7,000 - 9,000

VYACHESLAV KALININ (RUSSIAN B. 1939)Strolling in Paris, 1989oil, playing card, Marlboro cigarette carton and painted lace on canvas101.5 x 71 cm (40 x 28 in.)signed and titled in Cyrillic, dated lower center and on verso PROVENANCEAcquired from the artist LOT NOTESWe are grateful to Vyacheslav Kalinin for confirming the authenticity of this painting.



**248: VYACHESLAV KALININ (RUSSIAN B. 1939) In the Country ,**

USD 200 - 300

VYACHESLAV KALININ (RUSSIAN B. 1939)In the Country, etching on papersized of plate: 17 x 25.5 cm (6 5/8 x 10 in.)signed in pencil lower right, numbered 6/20 lower left, signed in plate lower leftPROVENANCECollection of Lili and Michael Brochetain

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**249: VYACHESLAV KALININ (RUSSIAN B. 1939) The Blackbird ,**

USD 200 - 300

VYACHESLAV KALININ (RUSSIAN B. 1939)The Blackbird, etching on papersize of plate: 20 x 42.5 cm (7 7/8 x 16 3/4 in.)signed lower rightPROVENANCECollection of Lili and Michael Brochetain



**250: LEV MESHBERG (RUSSIAN 1933-2007) Forgotten Mosque,**

USD 1,200 - 1,800

LEV MESHBERG (RUSSIAN 1933-2007)Forgotten Mosque, Samarkand, 1965oil on canvas board40 x 49.5 cm (15 3/4 x 19 1/2 in.)signed and dated lower right, titled on versoPROVENANCEAcquired by the present owner directly from the artist.



**251: LEV MESHBERG (RUSSIAN 1933-2007) Still Life with**

USD 1,000 - 1,500

LEV MESHBERG (RUSSIAN 1933-2007)Still Life with Flowers and a Fish, 1974oil on canvas laid on board40.6 x 29.8 cm (16 x 11 3/4 in.)inscription on verso: To Leonid and Vivien with best wishes, Lev, Asya, Andrei Meshberg. November 27, 1974



**252: LEV MESHBERG (RUSSIAN 1933-2007) Untitled (Woman in**

USD 1,000 - 1,500

LEV MESHBERG (RUSSIAN 1933-2007)Untitled (Woman in Black), 1990oil on canvas board50.5 x 35.5 cm (19 7/8 x 14 i n.) initialed and dated lower rightPROVENANCEGift to the present owner from the artist.



**253: LEV MESHBERG (RUSSIAN 1933-2007) The Fish Plate , 1991**

USD 1,500 - 2,000

LEV MESHBERG (RUSSIAN 1933-2007)The Fish Plate, 1991oil on canvas38.5 x 46.2 cm (15 1/8 x 18 1/4 in.)initialed and dated lower right



**254: VLADIMIR NEMUKHIN (RUSSIAN B. 1925) Jack of Diamonds**

USD 2,000 - 3,000

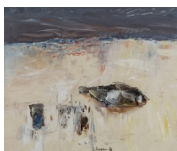
VLADIMIR NEMUKHIN (RUSSIAN B. 1925)Jack of Diamonds , 1966gouache on paper60 x 48 cm (23 5/8 x 18 7/8 in.) [sight]signed and dated lower leftPROVENANCECollection of Lili and Michael Brochetain



**255: VLADIMIR NEMUKHIN (RUSSIAN B. 1925) The Joker , 1974**

USD 2,000 - 3,000

VLADIMIR NEMUKHIN (RUSSIAN B. 1925)The Joker, 1974tempera on paper56 x 46 cm (22 x 18 1/8 in.) [sight]signed, titled, and dated lower rightPROVENANCECollection of Alexander Glezer; Acquired from the above by Lili and Michael Brochetain

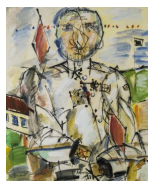


**256: VLADIMIR NEMUKHIN (RUSSIAN B. 1925) Fish by the River**

USD 2,000 - 3,000

VLADIMIR NEMUKHIN (RUSSIAN B. 1925)Fish by the River, 1974gouache on paper50 x 59 cm (19 5/8 x 23 1/4 in.) [sight]signed and dated lower centerPROVENANCEAcquired directly from the artist; Collection of Lili and Michael Brochetain

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**257: VLADIMIR NEMUKHIN (RUSSIAN B. 1925) Jack, Target ,**

USD 5,000 - 7,000

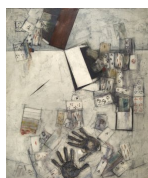
VLADIMIR NEMUKHIN (RUSSIAN B. 1925) Jack, Target, 1988 gouache, watercolor, ink and black crayon on paper 79.4 x 62.5 cm (31 1/4 x 24 1/2 in.) signed in Cyrillic and dated lower center; titled lower left. Two inscriptions on verso - This work belongs to my collection. It was exhibited in the museums of contemporary Russian art in Paris and Jersey city. A. Glezer and The work by Vladimir Nemukhin that was acquired by me from artist in 1988 in Paris. A. Glezer. PROVENANCE Collection of Alexander Glezer, who acquired it from the artist in 1988 in Paris. EXHIBITED The Museums of Contemporary Russian Art, Paris; The Museum of Russian Art (MoRA), Jersey City, NJ. LOT NOTES Vladimir Nemukhin's works frequently feature references to two leaders of the Russian Avant-Garde movement, Mikhail Larionov and Kazimir Malevich. The title of this artwork suggests Larionov's group "Jack of Diamonds" and the 1913 Target exhibition where Larionov and Goncharova introduced their newly created abstract style called "Rayonism" (Luchizm) to the public. Malevich, whose pupil, Pyotr Sokolov was a highly influential figure for Nemukhin's artistic development, was also a member of the "Jack of Diamonds" group and a participant in the 1913 Target exhibition.



**258: VLADIMIR NEMUKHIN (RUSSIAN B. 1925) Four , 1990**

USD 20,000 - 30,000

VLADIMIR NEMUKHIN (RUSSIAN B. 1925) Four, 1990 collage with cards, oil and pencil on canvas 100 x 100 cm (39 3/8 x 39 3/8 in.) signed and titled in Cyrillic and dated lower center PROVENANCE Macdougall's, London, December 2, 2010, lot 551; Rafael Dueb collection, France; Lisenka collection, France; Private collection, Switzerland. Authenticity has been confirmed by the artist.



**259: VLADIMIR NEMUKHIN (RUSSIAN B. 1925) The Gambler , 1971**

USD 70,000 - 90,000

VLADIMIR NEMUKHIN (RUSSIAN B. 1925) The Gambler, 1971 collage with mixed media and playing cards on canvas 101 x 83.2 cm (39 3/4 x 32 3/4 in.) signed in Cyrillic and dated lower center; signed, titled in Cyrillic and dated on verso; dedication to M. Dostoyevsky on verso. PROVENANCE Macdougall's, London, December 2, 2010, lot 550; before that private collector from Pakistan, who acquired it directly from the artist. Authenticity has been confirmed by the artist.



**260: A GROUP OF 3 PORCELAIN PLATES BY VLADIMIR NEMUKHIN**

USD 1,500 - 2,500

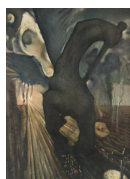
A GROUP OF 3 PORCELAIN PLATES BY VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 3 limited edition porcelain plates, diameter: 30.5 cm (12 in.) each, each signed (some also initialed) in glaze on front and back, numbered on verso; produced by Villeroy & Boch. Titled: 1 plate with Jack of Diamond (Valet du Carreau on base, #2); 1 plates with Diamond (Carreau, #4); 1 plate with Joker (Joker, #3) and Ace (As, #1).



**261: A GROUP OF 4 PORCELAIN PLATES BY VLADIMIR NEMUKHIN**

USD 2,000 - 3,000

A GROUP OF 4 PORCELAIN PLATES BY VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 4 limited edition porcelain plates, diameter: 30.5 cm (12 in.) each, each signed (some also initialed) in glaze on front and back, numbered on verso; produced by Villeroy & Boch. Titled: 1 plate with Jack of Diamond (Valet du Carreau on base, #2); 1 plates with Diamond (Carreau, #4); 1 plates with Joker (Joker, #3) and Ace (As, #1).



**262: ATARI KANDAUROV (RUSSIAN B. 1937) The Grave Digger ,**

USD 1,000 - 1,500

ATARI KANDAUROV (RUSSIAN B. 1937) The Grave Digger, 1967 oil on canvas 70.5 x 51 cm (28 1/8 x 20 in.) PROVENANCE Collection of Alexander Glezer; Acquired from the above by Lili and Michael Brochetain ILLUSTRATED Igor Golomshok and Alexander Glezer, Soviet Art in Exile, New York: Random House, 1977, p. 3.



**263: MIKHAIL ROGINSKY (RUSSIAN 1931-2004) The Pied Piper ,**

USD 2,500 - 3,500

MIKHAIL ROGINSKY (RUSSIAN 1931-2004) The Pied Piper, 1969 watercolor, gouache, and pencil on paper 57.5 x 84.5 cm (22 5/8 x 33 1/4 in.) signed and dated lower right PROVENANCE Acquired directly from the artist; Collection of Lili and Michael Brochetain

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**264: MIKHAIL ROGINSKY (RUSSIAN 1931-2004) The Painter and**

USD 3,000 - 4,000

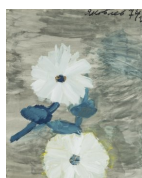
MIKHAIL ROGINSKY (RUSSIAN 1931-2004) The Painter and His Models, 1972 watercolor and gouache on paper 56 x 78.5 cm (22 x 30 7/8 in.) [sight]signed and dated lower right PROVENANCE Collection of Lili and Michael Brochetain



**265: VLADIMIR YAKOVLEV (RUSSIAN 1934-1998) Flower in a**

USD 1,750 - 2,250

VLADIMIR YAKOVLEV (RUSSIAN 1934-1998) Flower in a Glass, gouache on paper 59 x 41 cm (23 1/4 x 16 1/8 in.) PROVENANCE Collection of Lili and Michael Brochetain



**266: VLADIMIR YAKOVLEV (RUSSIAN 1934-1998) White Flowers ,**

USD 1,750 - 2,250

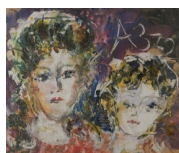
VLADIMIR YAKOVLEV (RUSSIAN 1934-1998) White Flowers, 1974 gouache on paper 53 x 42 cm (21 7/8 x 16 1/2 in.) [sight]signed and dated upper right PROVENANCE Collection of Lili and Michael Brochetain



**267: ANATOLY ZVEREV (RUSSIAN 1931-1986) Portrait of a Man ,**

USD 5,000 - 7,000

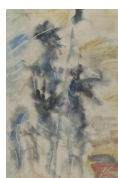
ANATOLY ZVEREV (RUSSIAN 1931-1986) Portrait of a Man, 1980 watercolor, wax, pastel on paper 85.1 x 59.7 cm (33 1/2 x 23 1/2 in.) [sight]initialed in Cyrillic and dated lower left PROVENANCE Margo Grant Collection LITERATURE Catalog "No Exit Art, Works on paper by Nonconformist artists from the 1950s to the end of Soviet era", The Museum of Russian Art (MoRA), New Jersey, page 44. EXHIBITED Jersey City, NJ, "No Exit Art, Works on paper by Nonconformist artists from the 1950s to the end of the Soviet Era", The Museum of Modern Art (MoMA), 3/2010-1/2011.



**268: ANATOLY ZVEREV (RUSSIAN 1931-1986) Mother and Daughter**

USD 4,000 - 5,000

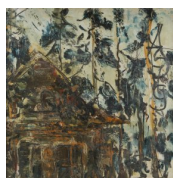
ANATOLY ZVEREV (RUSSIAN 1931-1986) Mother and Daughter, 1972 oil on board 38.7 x 45.1 cm (15 1/4 x 17 3/4 in.) initialed A.Z. and dated upper right PROVENANCE From the collection of the well-known Russian guitar player and composer, Peter Panin (1938-2011). Panin was a close friend of Zverev and an avid collector of his art. His collection of Zverev's artworks was on view from May 23 until June 30, 2013 as part of "Zverev: Friend's Collection Exhibition" at Gogol House in Moscow.



**269: ANATOLY ZVEREV (RUSSIAN 1931-1986) Don Quixote , 1975**

USD 1,500 - 2,000

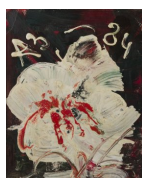
ANATOLY ZVEREV (RUSSIAN 1931-1986) Don Quixote, 1975 watercolor on paper 43.8 x 29.2 cm (17 1/4 x 11 1/2 in.) [sight]initialed in Cyrillic and dated lower right PROVENANCE Margo Grant Collection



**270: ANATOLY ZVEREV (RUSSIAN 1931-1986) A House in a Forest**

USD 2,500 - 3,500

ANATOLY ZVEREV (RUSSIAN 1931-1986) A House in a Forest, 1979 oil and leaves on board 61 x 57.8 cm (24 x 22 3/4 in.) initialed in Cyrillic and dated upper right



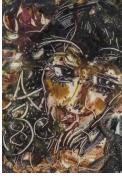
**271: ANATOLY ZVEREV (RUSSIAN 1931-1986) Flower , 1984 oil**

USD 1,500 - 2,500

ANATOLY ZVEREV (RUSSIAN 1931-1986) Flower, 1984 oil on board 49 x 39 cm (19 1/4 x 15 3/8 in.) initialed and numbered upper center



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**272: ANATOLY ZVEREV (RUSSIAN 1931-1986) Portrait of a Girl**

USD 2,500 - 3,000

ANATOLY ZVEREV (RUSSIAN 1931-1986) Portrait of a Girl, 1980 gouache and watercolor on paper 59.7 x 41.4 cm (23 1/2 x 16 1/4 in.) [sight] initialed in Cyrillic and signed center left



**273: ANATOLY ZVEREV (RUSSIAN 1931-1986) Pair of Portraits**

USD 1,000 - 1,500

ANATOLY ZVEREV (RUSSIAN 1931-1986) Pair of Portraits of Young Women, 1980 charcoal on paper 57.2 x 40.2 cm (22 1/2 x 15 3/4 in.) [sight] each initialed in Cyrillic and dated upper right and middle right



**274: GREGORY PERKEL (RUSSIAN-AMERICAN B. 1939) SUITE OF 12**

USD 5,000 - 6,000

GREGORY PERKEL (RUSSIAN-AMERICAN B. 1939) SUITE OF 12 ORIGINAL LITHOGRAPHS War and Peace, 1973 lithographs, edition 3/20 74 x 60 cm (29 1/8 x 23 5/8 in.) each signed in pencil in Cyrillic and Italic lower left, titled lower center and numbered lower right



**275: PYOTR BELENOK (RUSSIAN 1938-1991) Planetary Realism:**

USD 1,500 - 2,000

PYOTR BELENOK (RUSSIAN 1938-1991) Planetary Realism: Runing Men, 1974 mixed media on paper 64 x 45 cm (25 1/4 x 17 3/4 in.) [sight] signed and dated lower right PROVENANCE Collection of Lili and Michael Brochetain



**276: PYOTR BELENOK (RUSSIAN 1938-1991) Planetary Realism:**

USD 1,500 - 2,000

PYOTR BELENOK (RUSSIAN 1938-1991) Planetary Realism: The Weeping Man, 1984 mixed media on paper 75 x 55 cm (29 1/2 x 21 5/8 in.) [sight] signed and dated lower right PROVENANCE Collection of Lili and Michael Brochetain



**277: EDOUARD ZELENINE ( RUSSIAN 1938-2002) Self-Portrait,**

USD 5,000 - 7,000

EDOUARD ZELENINE ( RUSSIAN 1938-2002) Self-Portrait, Dzintari, 1973 oil on canvas 80 x 75.5 cm (31 1/2 x 27 3/4 in.) signed, titled, and dated on verso PROVENANCE Collection of Alexander Glezer Acquired from the above by Lili and Michael Brochetain ILLUSTRATED Igor Golomshtok and Alexander Glezer, Soviet Art in Exile, New York: Random House, 1977, ill. p. 63.



**278: EDOUARD ZELENINE ( RUSSIAN 1938-2002) Still Life ,**

USD 1,000 - 1,500

EDOUARD ZELENINE ( RUSSIAN 1938-2002) Still Life, oil on canvas laid on board 35 x 40 cm (13 3/4 x 15 3/4 in.) initialed lower right; signed and titled on verso PROVENANCE Acquired directly from the artist Collection of Lili and Michael Brochetain



**279: EDOUARD ZELENINE ( RUSSIAN 1938-2002) The Violinist ,**

USD 2,000 - 3,000

EDOUARD ZELENINE ( RUSSIAN 1938-2002) The Violinist, oil on canvas 66 x 54 cm (26 x 2 1/4 in.) initialed lower right PROVENANCE Collection of Lili and Michael Brochetain

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**280: OSCAR RABIN (RUSSIAN b. 1928) Christmas in Paris ,**

USD 20,000 - 30,000

OSCAR RABIN (RUSSIAN b. 1928) Christmas in Paris, 1983 oil on canvas 60.3 x 73 cm (23 3/4 x 28 3/4 in.) signed and dated lower left; titled in Cyrillic and dated on verso PROVENANCE Doyle's New York, November 02, 2011, lot 68.



**281: OSCAR RABIN (RUSSIAN B. 1928) The Yellow Lamp , 1978**

USD 12,000 - 18,000

OSCAR RABIN (RUSSIAN B. 1928) The Yellow Lamp, 1978 oil on canvas 50.5 x 70 cm (17 7/8 x 27 1/2 in.) signed and dated upper left; signed, titled, numbered and dated on verso PROVENANCE Collection of Lili and Michael Brochetain



**282: OLEG TSELKOV (RUSSIAN B. 1934) Portrait of Vladimir**

USD 55,000 - 75,000

OLEG TSELKOV (RUSSIAN B. 1934) Portrait of Vladimir Kartsev , 1971 oil on canvas, laid on panel 55 x 39.5 cm (21 5/8 x 15 1/2 in.) signed, titled in Cyrillic and dated on verso PROVENANCE Macdougall's, London, December 2, 2010, lot 508; prior to that acquired directly from the artist. Authenticity has been confirmed by the artist. RELATED LITERATURE For similar works, see Roger Pierre Turine, Oleg Tselkov, Bonfi, Moscow, 2002.



**283: ILYA GLAZUNOV (RUSSIAN B. 1930) Novgorod , 1975 oil**

USD 7,500 - 9,500

ILYA GLAZUNOV (RUSSIAN B. 1930) Novgorod, 1975 oil on canvas 60 x 100 cm (23 5/8 x 39 3/8 in.) signed in Cyrillic and dated lower left; signed in Cyrillic and Latin, titled and dated on verso PROVENANCE Macdougall's, London, June 10, 2010, lot 366.



**284: ILYA GLAZUNOV (RUSSIAN B. 1930) Pravda , oil on**

USD 7,000 - 9,000

ILYA GLAZUNOV (RUSSIAN B. 1930) Pravda, oil on canvas 200 x 99.1 cm (78 3/4 x 39 in.) signed in Cyrillic and dated lower right PROVENANCE MacDougall's, London, June 10, 2010, lot 365.



**285: VLADIMIR MAKARENKO (RUSSIAN B. 1943) Spin the Wheel,**

USD 1,500 - 2,000

VLADIMIR MAKARENKO (RUSSIAN B. 1943) Spin the Wheel, Drive Far (from the series Wheel III), 1976 gouache and ink on paper 28 x 28.5 cm (11 x 11 1/4 in.) signed, titled and dated lower right; inscribed Wedding Gift to Helen and Reiny lower right PROVENANCE Collection of Lili and Michael Brochetain



**286: ERNST NEIZVESTNY (B. 1925) Machine Man , bronze**

USD 5,000 - 7,000

ERNST NEIZVESTNY (B. 1925) Machine Man, bronze height: 57 cm (20 in.) inscribed E. Neiz. on the back, lower left; inscribed in Cyrillic E. Neizv on the back, lower right; numbered 1 out of 9 on the verso



**287: ERNST NEIZVESTNY (RUSSIAN B. 1925) Hand , 1976 etching**

USD 200 - 300

ERNST NEIZVESTNY (RUSSIAN B. 1925) Hand, 1976 etching on paper size of plate: 15.5 x 12.7 cm (6 1/8 x 5 in.) signed and dated lower right, illegibly titled on verso PROVENANCE Collection of Lili and Michael Brochetain

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**288: ERNST NEIZVESTNY (RUSSIAN B. 1925) Scream , 1976**

USD 200 - 300

ERNST NEIZVESTNY (RUSSIAN B. 1925)Scream, 1976etching on papersize of plate: 15.5 x 12.7 cm (6 1/8 x 5 in.)signed and dated lower right, illegibly titled on versoPROVENANCECollection of Lili and Michael Brochetain



**289: ALEXANDER RABIN (RUSSIAN 1952-1994) Autumn Leaves with**

USD 1,200 - 1,800

ALEXANDER RABIN (RUSSIAN 1952-1994)Autumn Leaves with Birds, 1977oil on canvas49.5 x 70 cm (19 1/2 x 27 1/2 in.)signed and dated lower leftPROVENANCECollection of Lili and Michael Brochetain



**290: ALEXANDER RABIN (RUSSIAN 1952-1994) The Village , 1978**

USD 1,200 - 1,800

ALEXANDER RABIN (RUSSIAN 1952-1994)The Village, 1978oil on board40 x 60 cm (15 3/4 x 23 3/8 in.) signed, titled, and dated on verso; dedicated to Lili and Michael on versoPROVENANCECollection of Lili and Michael Brochetain



**291: VALENTINA KROPIVNITSKAYA (RUSSIAN B. 1924) Creatures**

USD 2,000 - 3,000

VALENTINA KROPIVNITSKAYA (RUSSIAN B. 1924)Creatures by the Castle, 1978graphite and colored pencils on paper37 x 51 cm (14 1/2 x 20 in.) [sight]PROVENANCECollection of Lili and Michael Brochetain



**292: YURI VASILIEV-MON (RUSSIAN 1925-1990) The Prophetic**

USD 400 - 600

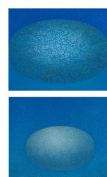
YURI VASILIEV-MON (RUSSIAN 1925-1990)The Prophetic Cross, 1977gouache on paper55 x 55.5 cm (21 5/8 x 21 7/8 in.)signed, titled, and dated on versoPROVENANCECollection of Lili and Michael Brochetain



**293: SERGEI ARAMISOVICH ESSAIAN (RUSSIAN 1939-2007) The**

USD 800 - 1,200

SERGEI ARAMISOVICH ESSAIAN (RUSSIAN 1939-2007)The Three Judges, 1978oil and tempera on paper laid on board31.5 x 49 cm (12 3/8 x 19 1/4 in.)signed and dated lower rightPROVENANCEAcquired directly from the artistCollection of Lili and Michael Brochetain



**294: ANATOLY PUTILIN (RUSSIAN B. 1946) Formula of the Soul**

USD 1,000 - 1,500

ANATOLY PUTILIN (RUSSIAN B. 1946)Formula of the Soul (Pair), 1978-1979tempera on canvas33 x 41 cm (13 x 16 1/8 in.) eacheach signed and dated on verso; one titled on versoPROVENANCECollection of Lili and Michael Brochetain



**295: YURI ZHARKIKH (RUSSIAN B. 1938) Portrait N378 (Young**

USD 800 - 1,200

YURI ZHARKIKH (RUSSIAN B. 1938)Portrait N378 (Young Woman), 1978mixed media on metal100 x 50 cm (39 3/8 x 19 5/8 in.)signed and dated lower center; signed, titled, and dated on versoPROVENANCEAcquired directly from the artistCollection of Lili and Michael Brochetain

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**296: EVGENY MIKHNOV-VOITENKO (RUSSIAN 1932-1988) Untitled**

USD 2,000 - 3,000

EVGENY MIKHNOV-VOITENKO (RUSSIAN 1932-1988) Untitled (from the Squares series), 1980 mixed media on paper 70 x 50 cm (27 1/2 x 19 5/8 in.) [sight] initialed in Cyrillic and dated lower right PROVENANCE Acquired from the family of the artist by the present owner.



**296A: EVGENY MIKHNOV-VOITENKO (RUSSIAN 1932-1988)**

USD 1,500 - 2,000

EVGENY MIKHNOV-VOITENKO (RUSSIAN 1932-1988) Double-Sided Abstract Composition, mixed media on fabric 21 x 62.2 cm (8 1/4 x 24 1/2 in.) PROVENANCE Gift of the Artist to his friend Ella Lippethence by descent EXPERTISE Certificate of The State Russian Museum, 10.05.2011, E. N. Petrova, A.G. Nizamutdinova, St. Petersburg LOT NOTES This is the only known surviving work on fabric by the artist.



**297: OLEG SOKOLOV (RUSSIAN 1919-1990) Andrei Voznesensky**

USD 1,000 - 1,500

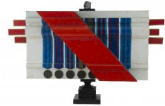
OLEG SOKOLOV (RUSSIAN 1919-1990) Andrei Voznesensky "O", 1982 ink, colored pencils, pen, felt-tip pens and collage on paper 36.3 x 25 cm (14 1/4 x 9 7/8 in.) [sight] signed in Cyrillic and dated lower right; titled, dated and signed on verso



**298: KIZEVALTER, GEORGY (RUSSIAN 1955) Eight Queens , 1984**

USD 4,000 - 6,000

KIZEVALTER, GEORGY (RUSSIAN 1955) Eight Queens, 1984 oil on canvas, hardboard 150 x 150 cm (59 x 59 in.) signed, titled, dated, and dedicated to Marcel Duchamp in Cyrillic on verso LITERATURE Georgy Kizevalter, The Turning Eighties in Soviet Unofficial Art [Perelomniye vosmidesyatiye v neofitsialnom iskusstve SSSR], Moscow: Novoye literaturnoye obozreniye, 2014, cover image.



**299: BORIS ORLOV (RUSSIAN B. 1941) Imperial Totem , bronze**

USD 15,000 - 17,000

BORIS ORLOV (RUSSIAN B. 1941) Imperial Totem, bronze and enamel 41.9 x 64.7 cm (16 1/2 x 25 1/2 in.) signed in Cyrillic on the base PROVENANCE Sotheby's, New York, Apr. 17, 2007, lot 501. LITERATURE V. Allakhverdieva, "O pol'ze vozvrashcheniia (Interview with Boris Orlov)," Iskustvo, 2004, no.6, pp. 59-65 V. Hillings, "Boris Orlov," in Russia!, New York: Solomon R. Guggenheim Museum, 2006, p. 249; V. Patsukov, "Boris Orlov," A-Ya (Unofficial Russian Art Review), 1984, no. 6, pp. 13-17.



**300: VASILY SITNIKOV (RUSSIAN 1915-1987) AND LYUDMILA L.**

USD 15,000 - 20,000

VASILY SITNIKOV (RUSSIAN 1915-1987) AND LYUDMILA L. BROZGUL My Credo, 1983 oil on canvas 122 x 61 cm (48 x 24 in.) signed, titled, and dated on verso PROVENANCE Collection of Lili and Michael Brochetain



**301: EDUARD STEINBERG (RUSSIAN 1937-2012) Composition ,**

USD 30,000 - 35,000

EDUARD STEINBERG (RUSSIAN 1937-2012) Composition, 1983 oil on canvas 80 x 59.5 cm (31 1/2 x 23 3/8 in.) signed and titled in Cyrillic and dated on verso PROVENANCE Gary Tatintian Gallery, Moscow



**302: ALEXANDER NEY (RUSSIAN B. 1939) Patience , c. 1984**

USD 3,500 - 4,500

ALEXANDER NEY (RUSSIAN B. 1939) Patience, c. 1984 brown terracotta height with base: 38 cm (15 in.), height without base: 29.8 cm (11 3/4 in.) signed on base



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**303: ALEXANDER NEY (RUSSIAN B. 1939) Starry Night , c. 1990**

USD 2,500 - 3,500

ALEXANDER NEY (RUSSIAN B. 1939)Starry Night, c. 1990white terracottaheight with base: 33 cm (13 in.), height without base: 21.6 cm (8 1/2 in.)signed on base



**304: ALEXANDER NEY (RUSSIAN B. 1939) Universal Seeker , c.**

USD 2,500 - 3,500

ALEXANDER NEY (RUSSIAN B. 1939)Universal Seeker, c. 1990white terracottaheight with base: 31.1 cm (12 1/4 in.), height without base: 21.6 cm (8 1/2 in.)signed on base



**305: VLADIMIR OVCHINNIKOV (RUSSIAN 1911-1984) Lady and**

USD 11,000 - 15,000

VLADIMIR OVCHINNIKOV (RUSSIAN 1911-1984)Lady and Unicorn, 1984oil on canvas130.8 x 104.1 cm (51 1/2 x 41 in.)signed and dated lower left; signed, titled and dated on versoPROVENANCE Christie's, New York, April 24, 2009, lot 366.



**306: ANATOLY SLEPYSHEV (RUSSIAN B. 1932), a group of three**

USD 1,000 - 1,200

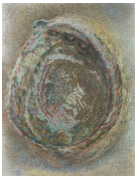
ANATOLY SLEPYSHEV (RUSSIAN B. 1932), a group of three drawings: a) 'The Dancing Crowd', 1986, ink on paper, 61.5 x 86 cm (23 3/4 x 33 7/8 in.), signed and dated lower right; b) 'On the Road', 1988, ink on paper, 61.5 x 86 cm (23 3/4 x 33 7/8 in.), signed and dated lower center; c) 'Near the Trees', 1987, ink on paper, 73 x 102.5 cm (28 3/4 x 40 3/8 in.), initialed and dated lower rightPROVENANCECollection of Lili and Michael Brochetain; see additional information under description below



**307: IGOR MAKAREVICH (RUSSIAN B. 1943) Money (Dengi) , 1989**

USD 6,000 - 8,000

IGOR MAKAREVICH (RUSSIAN B. 1943)Money (Dengi), 1989acrylic on canvas80.5 x 100.5 cm (31 3/4 x 39 1/2 in.)signed and dated lower right; signed, titled and dated on stretcher; gifting inscription to Lili and Michael Brochetain pm stretcherPROVENANCE Acquired directly from the artist Collection of Lili and Michael BrochetainEXHIBITEDLondon, Legends of the Russian Underground, MacDougall's, February-March, 2008 LITERATUREEkaterina Andreeva, Ugol Nesootvetstviya: Shkoli Nonkonformizma, Moskva-Leningrad 1946-1991, Moscow: 20th Century Art, 2012), ill. p. 237.



**308: DMITRY PLAVINSKY (RUSSIAN 1937-2012) Untitled (The**

USD 6,000 - 8,000

DMITRY PLAVINSKY (RUSSIAN 1937-2012)Untitled (The Void), 1993colored pencils and graphite on paper70 x 54.5 cm (27 1/2 x 21 1/4 in.)initialed and dated lower left



**309: LEONID PURYGIN (RUSSIAN 1951-1995) Women Don't Do**

USD 15,000 - 17,000

LEONID PURYGIN (RUSSIAN 1951-1995)Women Don't Do Abortions Triptych, mixed media, oil on canvas and on board71.7 x 66.7 cm (28 1/4 x 26 1/4 in.)PROVENANCEFelix Komarov "Russian World Gallery"



**310: LEONID PURYGIN (RUSSIAN 1951-1995) Doll , assemblage**

USD 10,000 - 12,000

LEONID PURYGIN (RUSSIAN 1951-1995)Doll, assemblageheight with base: 63 cm (24 3/4 in.)PROVENANCEMacDougall's London, June 15, 2007, lot 342.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**311: LEONID PURYGIN (RUSSIAN 1951-1995) Blue Pipa , oil on**

USD 25,000 - 35,000

LEONID PURYGIN (RUSSIAN 1951-1995) Blue Pipa, oil on canvas 99.7 x 89.5 cm (39 1/4 x 35 1/4 in.) signed, inscribed in Cyrillic Lenya Purygin iz Nary Genialnyi and numbered N19938, signed on verso PROVENANCE Acquired directly from the artist Christie's London, November 29, 2007, lot 1247 Macdougall's, London, June 10, 2010, lot 473.



**312: LEONID PURYGIN (RUSSIAN 1951-1995) Butterfly , 1988**

USD 10,000 - 15,000

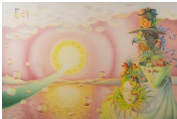
LEONID PURYGIN (RUSSIAN 1951-1995) Butterfly, 1988 bronze on marble pedestal height without base: 31.1 cm. (12 1/4 in.) inscribed with initials on base, dated 1988, Stamp Foundry LITERATURE Leonid Purygin, Moscow Titul Publishers, 1992, il. 68, page 115.



**313: MIKHAIL TUROVSKY (RUSSIAN B. 1933) Reclining Nude ,**

USD 25,000 - 30,000

MIKHAIL TUROVSKY (RUSSIAN B. 1933) Reclining Nude, 1990 oil on canvas 91.4 x 121.5 cm (36 x 47 7/8 in.) signed lower left; dated lower right



**314: IGOR TULPANOV (RUSSIAN B. 1939) Sunset Dreams , 1989**

USD 2,000 - 3,000

IGOR TULPANOV (RUSSIAN B. 1939) Sunset Dreams, 1989 colored pencil on paper 100 x 150 cm (39 3/8 x 59 in.) [sight] monogrammed and dated upper left



**315: IGOR TULPANOV (RUSSIAN B. 1939) Surrealist Composition**

USD 1,500 - 2,000

IGOR TULPANOV (RUSSIAN B. 1939) Surrealist Composition with Dali, 1999 serigraph print on board 146.8 x 87 cm. (57 7/8 x 34 1/4 in.) [sight] initialed in Cyrillic and dated lower center; signed lower right



**316: IGOR TULPANOV (RUSSIAN B. 1939) Mozart and Mona Lisa ,**

USD 1,500 - 2,000

IGOR TULPANOV (RUSSIAN B. 1939) Mozart and Mona Lisa, 2002 lithograph on paper board 106.7 x 155 cm. (42 x 61 in.) initialed in Cyrillic and dated lower center in plate



**317: IGOR TULPANOV (RUSSIAN B. 1939) Patients of the XX**

USD 300 - 500

IGOR TULPANOV (RUSSIAN B. 1939) Patients of the XX Century, 1999 lithograph, edition 6/50 99 x 78 cm. (39 x 30 3/4 in.) [sight] signed lower right; signed and titled in Cyrillic and numbered lower left



**318: VALERY YERSHOV (RUSSIAN B. 1960) Bach with Motorcycle**

USD 2,000 - 3,000

VALERY YERSHOV (RUSSIAN B. 1960) Bach with Motorcycle, 1991 oil on canvas 122 x 122.5 cm (48 x 48 1/4 in.) each signed lower right; signed and dated on verso

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 319: VALERY YERSHOV (RUSSIAN B. 1960) Mozart Golfing,

USD 2,000 - 3,000

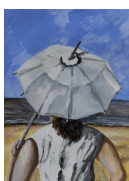
VALERY YERSHOV (RUSSIAN B. 1960)Mozart Golfing, Diptych, 1991-1992oil on canvas101.6 x 75.7 cm (40 x 29 7/8 in.) eachsigned lower right; signed, dated and inscribed To Yulia and Felix Gross from Valery Yershov



### 320: NATALIA NESTEROVA (RUSSIAN B. 1944) Mountains , 1996

USD 4,000 - 6,000

NATALIA NESTEROVA (RUSSIAN B. 1944)Mountains, 1996oil on canvas59.7 x 59.7 cm (23 1/2 x 23 1/2 in.)signed lower left, signed, dated and titled on versoILLUSTRATEDAlexandre Gertsman ed., Natalya Nesterova: Russian Wanderings, New York: INT Art Press, 2010, p.49.



### 321: NATALIA NESTEROVA (RUSSIAN B. 1944) Under an Umbrella

USD 3,500 - 4,500

NATALIA NESTEROVA (RUSSIAN B. 1944)Under an Umbrella, 2010tempera on paper62.3 x 45.5 cm (24 1/2 x 17 7/8 in.)initialed lower right



### 322: NATALIA NESTEROVA (RUSSIAN B. 1944) House of Cards ,

USD 3,500 - 4,500

NATALIA NESTEROVA (RUSSIAN B. 1944)House of Cards, 2013tempera on paper62.3 x 45.5 cm (24 1/2 x 17 7/8 in.)initialed lower right; signed, titled, and dated on verso



### 323: VLADIMIR TITOV (RUSSIAN B. 1950) The Fifth Year of the

USD 800 - 1,200

VLADIMIR TITOV (RUSSIAN B. 1950)The Fifth Year of the Perestroika, 1994oil on canvas75.5 x 106 cm (29 3/4 x 41 3/4 in.)signed lower rightPROVENANCE Acquired directly from the artistCollection of Lili and Michael Brochetain



### 324: ILYA KABAKOV (RUSSIAN B. 1933) Sitting-in-the-Closet

USD 1,000 - 2,000

ILYA KABAKOV (RUSSIAN B. 1933)Sitting-in-the-Closet Primakov, a Complete Album #1 from 10 Characters Series , 1994 art print album from 1970-1975 original47 total color photocopied prints mounted on cardboard in hard case, 16 mounted on grey paper52 x 36.5 cm (20 1/2 x 14 3/4 in.)signed, dated and numbered on introduction insert lower left, artist proof edition of 2/20; each lithograph signed and dated in plate lower rightLITERATUREAmei Wallach, Ilya Kabakov, The Man Who Never Threw Anything Away, Harry Abrams Publishers, New York, 1996, ill. pp. 116-117. RELATED LITERATURE listed in Ilya Kabakov, 60s - 70s Notes about Unofficial Life in Moscow, Novoe Literaturnoe Obozrenie, Moscow, 2008. LOT NOTESThe introduction is translated in English, French, and German. Kabakov describes this album as a "theme of darkness of the mind, some sort of immersion into the anopsia, some sort of blindness - and this luck of vision is the same in complete "isolation", and in "empty" flight."



### 325: ILYA KABAKOV (RUSSIAN B. 1933) The Decorator Maligin ,

USD 1,000 - 2,000

ILYA KABAKOV (RUSSIAN B. 1933)The Decorator Maligin , a Complete Album #8 from 10 Characters Series , 1995 art print album from 1970-1975 original72 total color photocopied prints mounted on cardboard in hard case, 22 mounted on grey paper52 x 36.5 cm (20 1/2 x 14 3/4 in.)signed, dated and numbered on introduction insert lower left, edition of 2/20; each lithograph signed and dated in plate lower rightLITERATUREAmei Wallach, Ilya Kabakov, The Man Who Never Threw Anything Away, Harry Abrams Publishers, New York, 1996, ill. pages 126-127; LOT NOTESIntroduction contains translations to English, French and German.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**326: ILYA KABAKOV (RUSSIAN B. 1933) Anna Petrovna Has a**

USD 1,000 - 2,000

ILYA KABAKOV (RUSSIAN B. 1933) Anna Petrovna Has a Dream , a Complete Album #5 from 10 Characters Series , 1996 art print album from 1970-1975 original 32 total color photocopied prints mounted on cardboard in hard case, 10 mounted on grey paper 52 x 36.5 cm (20 1/2 x 14 3/4 in.) signed, dated and numbered on introduction insert lower left, artist proof edition of 29/80; each lithograph signed and dated in plate lower right LITERATURE Amei Wallach, Ilya Kabakov, The Man Who Never Threw Anything Away, Harry Abrams Publishers, New York, 1996, ill. pages 128-129; LOT NOTE The introduction is translated in English, French, and German.



**327: ILYA KABAKOV (RUSSIAN B. 1933)**

USD 1,000 - 2,000

ILYA KABAKOV (RUSSIAN B. 1933) The-Looking-Out-the-Window Arkhipov, a Complete Album #10 from 10 Characters Series , 1998 art print album from 1970-1975 original 51 total color photocopied prints mounted on cardboard in hard case, 13 mounted on grey paper 52 x 36.5 cm (20 1/2 x 14 3/4 in.) signed, dated and numbered on introduction insert lower left, artist proof edition of 52/80; each lithograph signed and dated in plate lower right RELATED LITERATURE Amei Wallach, Ilya Kabakov, The Man Who Never Threw Anything Away, Harry Abrams Publishers, New York, 1996, ps. 61-62; LOT NOTE The introduction is translated in English, French, and German. Kabakov declares that the album series starts with the door ("Sitting-in-the-Closet Primakov") and ends with the window ("The-Looking-Out-The-Window-Arkhipov"), claiming that the progression of the albums is from a dark closet to "endless space, out of confinement into the light."



**328: VASILY IVANOVICH KOTELEV (RUSSIAN B. 1953) Birds of**

USD 3,200 - 4,000

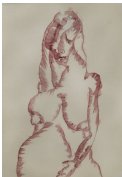
VASILY IVANOVICH KOTELEV (RUSSIAN B. 1953) Birds of Grey Background (The Birdcage), 1990 oil on canvas 49.5 x 70 cm (19 1/2 x 27 1/2 in.) signed and dated lower right, titled and dated on verso



**329: NIKOLAI NOVIKOV (UKRAINIAN 1935-1996) Portrait of a**

USD 1,000 - 1,200

NIKOLAI NOVIKOV (UKRAINIAN 1935-1996) Portrait of a Woman, ink on paper 30 x 21 cm (11 3/4 x 8 1/4 in.) signed in pencil lower right



**330: NIKOLAI NOVIKOV (UKRAINIAN 1935-1996) Female Nude ,**

USD 1,500 - 1,700

NIKOLAI NOVIKOV (UKRAINIAN 1935-1996) Female Nude , 1987 ink on paper 30 x 21.3 cm (11 3/4 x 8 1/4 in.) signed and dated in pencil on verso



**331: NIKOLAI NOVIKOV (UKRAINIAN 1935-1996) Male Nude , 1987**

USD 1,500 - 1,700

NIKOLAI NOVIKOV (UKRAINIAN 1935-1996) Male Nude, 1987 ink on paper 30 x 16 cm (11 3/4 x 6 1/4 in.) signed, dated and monogrammed in pencil on verso



**332: NIKOLAI NOVIKOV (UKRAINIAN 1935-1996) Untitled , ink**

USD 2,000 - 3,000

NIKOLAI NOVIKOV (UKRAINIAN 1935-1996) Untitled, ink on paper 29 x 21 cm (11 1/2 x 8 1/4 in.)



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**333: NIKOLAI NOVIKOV (UKRAINIAN 1935-1996) The Lines , 1990**

USD 2,000 - 3,000

NIKOLAI NOVIKOV (UKRAINIAN 1935-1996)The Lines, 1990ink on paper34 x 25.6 cm (13 1/4 x 10 in.)monogrammed and dated upper left; inscribed and titled in Cyrillic 27.8.1990; The Lines; Novikov N. Ya.; In The Lines on verso



**334: MIKHAIL BELSKY (RUSSIAN 20TH CENTURY) Winter Scene ,**

USD 800 - 1,200

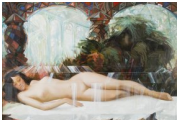
MIKHAIL BELSKY (RUSSIAN 20TH CENTURY)Winter Scene, oil on canvas61 x 91.4 cm (24 x 36 in.)signed in Cyrillic lower left



**335: IVAN VASSILIEV (RUSSIAN B. 1930) Sunny Day (Saint**

USD 500 - 700

IVAN VASSILIEV (RUSSIAN B. 1930)Sunny Day (Saint Petersburg), 1990oil on canvas38 x 51.5 cm (15 x 20 1/4 in.)monogrammed and dated lower right, titled, and signed on verso



**336: SERGE POLYAKOV (RUSSIAN B. 1956) The Dead Princess and**

USD 3,000 - 5,000

SERGE POLYAKOV (RUSSIAN B. 1956)The Dead Princess and the Seven Knights, 1994oil on canvas87 x 125 cm (34 1/4 x 49 1/4 in.)signed and dated lower right



**337: RUSSIAN 20TH CENTURY Forest in the Winter , oil on**

USD 500 - 700

RUSSIAN 20TH CENTURYForest in the Winter, oil on canvas69.8 x 89.2 cm (27 1/2 x 35 1/8 in.)initialed in Cyrillic 'STV' lower right



**338: SERGEY DOZHD (RUSSIAN B. 1965) Pillars of the**

USD 2,500 - 3,500

SERGEY DOZHD (RUSSIAN B. 1965)Pillars of the Unconscious. Sometimes consciousness is only present in your unconscious, 2013graphite on paper42 N... 29.7 cm (16 1/2 x 11 3/4 in.)signed and dated lower right; signed, titled, and dated on verso



**339: ARTEM MIROLEVICH (RUSSIAN-AMEERICAN 1976) Dragon-Snake**

USD 3,500 - 4,500

ARTEM MIROLEVICH (RUSSIAN-AMEERICAN 1976)Dragon-Snake, 2014watercolor, ink and pencil on paper56 1/2 x 75.6 cm (22 1/4 x 29 3/4 in.)signed and dated lower right

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 340: A PAIR OF ENGRAVINGS CA. 1740 BY CHRISTIAN ALBERT

USD 2,000 - 3,000

A PAIR OF ENGRAVINGS CA. 1740 BY CHRISTIAN ALBERT WORTMANN (1680-1760), DEPICTING TSAREVICH ALEKSEI PETROVICH (1690-1718) and his wife CHARLOTTE CHRISTINE SOPHIE OF BRUNSWICK-LUNEBURG (1694-1715), both engraved at the St. Petersburg Academy of Sciences during Wortmann's tenure there, comprising: (A) Engraving of Tsesarevich Aleksei Petrovich, titled in Cyrillic and Latin at the bottom, measuring 360 x 260 mm [plate size], bearing the signatures in the plate of the painter lower left 'J.P. Ludden Pinxit' and the engraver lower right 'C.A. Wortman Acad. Sc. Sculpt.' lower right (B) Engraving of Charlotte Christine Sophie, titled in Cyrillic and Latin at the bottom, naming her as the Crown Princess and Wife of Aleksei Petrovich, and daughter of the Duke of Brunswick-Luneburg, measuring 360 x 260 mm [plate size] LITERATURE D. Rovinsky, Russkiye gravury, Moscow: Izd. Uvarov, 1870, p. 173, which lists the engraving of Aleksei Petrovich as No. 15 and the Engraving of Charlotte Christine Sophie as No. 16 (and confirms Wortmann's authorship even though it is not signed with his name) E. Hollerbach, Istoriya Gravyuri, Moscow and Petrograd: Gosizdat, 1924, p. 51, which notes that Wortmann's engravings at the Academy included that of Charlotte Christine Sophie.



### 341: ENGRAVING BY SOLOMON CARDELLI (ITALIAN-RUSSIAN END OF

USD 400 - 600

ENGRAVING BY SOLOMON CARDELLI (ITALIAN-RUSSIAN END OF 18TH- BEG. OF 19TH C.) AFTER THE DRAWING OF DOMENICO SCOTTI (ITALIAN 1780-?) The Defeat of Marshal Victor in the Town of Old Borisov, November 15 and 16, 1812, 1814 engraving on paper 54 x 67.4 cm (21 1/4 x 26 1/2 in.) [sight] signed, dated in plate on the bottom, titled in Russian and French on the bottom. Published in St. Petersburg in 1814. LOT NOTES Part of the series dedicated to the victory of Russian Army in the War of 1812. The publication of a series of pictures named "A Collection of 12 Prints Featuring the Aftermath of the Most Memorable Victories over the Enemy in 1812" was spearheaded by Domenico Scotti (1780-1825), a historical painter who worked mostly in Moscow before the war. Solomon Cardelli, who held the title of Royal Engraver of the Russian Empire, was hired to produce etchings of Scotti's images because he had a solid reputation among St. Petersburg publishers as a printer whose works were advertised and traded by booksellers such as M. Glazunov and I. Zaikin. He produced the majority of his printed portraits of the heroes of the War of 1812 in post-war St. Petersburg. This series of 12 etchings was executed under Cardelli's guidance by Ioachim Beggrov and Sergei Fedorov based on original Scotti pictures. LITERATURE Civil War and Russian Society 1812-1912, I.D. Sytin, Moscow, 1911, volume V, chapter 4.



### 342: THREE ETCHINGS BY E.M. KORNEEV (RUSSIAN 1780-1839) 3

USD 500 - 700

THREE ETCHINGS BY E.M. KORNEEV (RUSSIAN 1780-1839) 3 Illustrations for "Les peuples de la Russie" Book. A) Game of Babki; b) "Pristavki" Game; "Game of Jumping on a Board", c. 1812 hand-colored etchings 26.6 x 31.5 cm (10 1/2 x 12 3/8 in.) [sight]; 33.7 x 25.7 cm (13 1/4 x 10 1/8 in.) [sight]; 25.4 x 31.1 cm (10 x 12 1/4 in.) [sight] signed in plate by artist in Cyrillic and French lower left, signed by etchers 'K. Wagner' and 'I. Koperet' lower right, titled in Russian and French lower center LOT NOTES Academic artist Jemeljan Kornejeff, who specialized in historical subjects, accompanied General Sprengporten in extensive travels in Russia, which were requested by Emperor Alexander I in 1802-1803. Kornejeff made a great number of sketches during his travels, which were bought by Count Rehberg and subsequently published in Paris in the book/album "Les peuples de la Russie... accompagnée de figures colorées" with a dedication to Tsar Alexander. Etchings were made by various Russian and European engravers.



### 343: A PAIR OF PROGRAMS FOR THE CONCERT OF MUSIC BY

USD 200 - 300

A PAIR OF PROGRAMS FOR THE CONCERT OF MUSIC BY RIMSKY-KORSAKOV, JANUARY 29, 1901, in honor of composer's 35th career anniversary, organized by the Musical Society of St. Petersburg and featuring chorus of A.A. Archangelsky. Lithographs with gilt embellishments, printed by R. Golike, St. Petersburg, one is signed in Cyrillic lower right, 49.5 x 22.8 cm (19 1/4 x 9 in.) and 49.5 x 20 cm (19 1/4 x 7 7/8 in.)

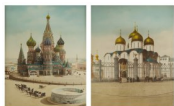


### 344: A VERY LARGE PANORAMIC VIEW OF SAINT PETERSBURG, TAKEN

USD 12,000 - 18,000

A VERY LARGE PANORAMIC VIEW OF SAINT PETERSBURG, TAKEN FROM THE ROOFTOP OF THE IMPERIAL ACADEMY OF THE ARTS, CA. 1890, depicting a view of the Neva River and buildings on the opposite side of the River, comprised of 4 albumen prints, the total size measuring 59 x 194.5 cm (23 1/4 x 76 1/2 in., stamped by the photographer W. Klasen (Klassen, Vasily Efimovich) lower right

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 345: A PAIR OF HAND-COLORED PHOTO PRINTS WITH VIEWS OF

USD 1,500 - 2,000

A PAIR OF HAND-COLORED PHOTO PRINTS WITH VIEWS OF MOSCOW, 19TH CENTURY, 1) Moscow, St. Basil Cathedral; 2) Moscow, The Assumption Cathedral in the Kremlin. Hand-colored photo prints on paper board. 49 x 38.7 cm (19 1/4 x 15 1/4 in.) PROVENANCE: C.C. Friedrichs Fine Arts Gallery, New York



### 346: AN ALBUM WITH 50 POSTCARDS WITH VIEWS OF THE VOLGA

USD 600 - 800

AN ALBUM WITH 50 POSTCARDS WITH VIEWS OF THE VOLGA RIVER, signed by Maurice Yodido, inscribed in Cyrillic inside the cover "Views of the Volga River, bought by me in Nizhni Novgorod on March 25, 1911" and "50 items, View of Volga". With Ex Libris of Maurice Yodido inside the back cover. All the cards are in excellent condition with no writings on the backs. The album pages are in fragile condition, with some detached from the album. 14 x 19 cm (5 1/2 x 7 1/2 in.)



### 347: AN EARLY RUSSIAN ALMANAC FROM 1760 , Sankt

USD 5,000 - 7,000

AN EARLY RUSSIAN ALMANAC FROM 1760 , Sankt Peterburgskiy Kalendara Leto ot Rozhdestva Khristova 1760, Kotoroe yest Visokosnoe, sodержashcheye v seby 366 Dnei, sochinennii na znamniishiya mesta rossiskoy Imperii [St. Petersburg Almanac for the Summer in the Year of Our Lord 1760, which is a Leap Year, containing in itself 366 days, comprised of the most prominent places of the Russian Empire]. St. Petersburg: Imperatorskoi Akademii Nauk, 1760. 190 x 120 mm. With hand-colored frontispiece, 19th Century binding, gilt-edged.



### 348: DOBROE NAMERENIE, 18TH CENTURY PERIODIC MAGAZINE,

USD 14,000 - 16,000

DOBROE NAMERENIE, 18TH CENTURY PERIODIC MAGAZINE, comprising all 12 months of Dobroe Namerenie [Good Intentions] magazine, all issues bound-in, the complete set. Moscow: Imperial Moscow University, 1764. 8vo. 576 pages. Published for Vasily Demyanovich Sankovsky (b.1741), a student, writer, translator, and journalist. In a contemporary mottled calf binding with six raised bands and gilt lettering on the spine. Engraved title pages. LITERATURE: Smirnov-Sokolsky 1899; Bitovt 1492; Svodnii Katalog Russkoi Knigi Grazhdanskoi Pechati XVIII Veka 1725-1800, Moscow: Izd. Kniga, 1966, No. 145. Vasily Demyanovich Sankovsky published Dobroe Namerenie by himself, having worked on previous journals such as Svobodniye Chasi and Poleznoye Uveselenie. He graduated from the Moscow University in 1763 with a gold medal, and was a very active poet and translator. In addition, Sankovsky collaborated with many other writers. Dobroe Namerenie contains prose, poetry, humorous caricatures of country folk, translations from Ovid and foreign contemporary authors, and writings by M. Permskoi, V. Ruban, P. Fonvizin, A. Vershnitsky, S. Venetseev, I. Slatvinsky, and V. Pustovoitov amongst others. As of 1779, Sankovsky received a post in Yaroslavl, where he lived, worked, and continued to write as well. In 1786 he would become editor of the journal Uyedinnyy Poshekhnets, [The Secluded Provincial (Redneck)], which was the first provincial journal to be published in Russia.



### 349: FIRST RUSSIAN DICTIONARY OF RUSSIAN WRITERS, NOVIKOV,

USD 15,000 - 20,000

FIRST RUSSIAN DICTIONARY OF RUSSIAN WRITERS, NOVIKOV, Nikolai Ivanovich (1744-1818) Opyt istoricheskago slovaria o rossiiskikh pisateliakh [A Historical Dictionary of Russian Authors.] St. Petersburg: [N.I. Novikov,] 1772. 8vo (180 x 105mm). (Some light marginal soiling and spotting, occasional light dampstain.) Contemporary mottled Russian calf, spine with raised bands blind-tooled in compartments, edges red (spine expertly repaired at the head, light wear). Provenance: 'B.S. 1714' (early shelf-mark and small label on the upper cover) -- some scattered marginalia in various hands. This book is one of only 606 copies printed, of which perhaps only 150 survive (Bytovt 1989). Opyt was already difficult to find in the early 19th Century. As Kaufman quotes Metropolitan Evgenii at that time, already the whole edition is gone, and hunters will only track one down with great difficulty. It is the first book to contain the biography of Lomonosov, and continued for many years to be the sole reference for Russian readers of Lomonosov's life, amongst many other important authors. References: Bytovt 1756; Bytovt, Moscow: 1989, p. 11; Kaufman, Slovare, p. 285; M.K., Katalog russkogo otzela 156; S.K. 4668; Sopikov 7827. PROVENANCE: Christie's, London, November 21, 2012, Lot 92

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 350: AN EARLY RUSSIAN BIOGRAPHY FROM 1790 OF THE PERSIAN

USD 6,000 - 7,000

AN EARLY RUSSIAN BIOGRAPHY FROM 1790 OF THE PERSIAN CONQUEROR NADIR SHAH AFSHAR (1688-1747), Persidskiy Aleksandr ili Strashnyy Nadir, Potryasshiy samoe Bogateyshee v Svete Indeyskoe Tsarstvo i Nanesshiy Trepot na ves Vestok. Perevedeno Kancel'yarii Sovetnikom Stepanom Reshetovym [The Persian Alexander or the Terrible Nadir, Overwhelming the Kingdom of India, Richest in the World, and Inflicting Terror on the Entire East, translated by the Secretary of Advisors Stepan Reshetov]. St. Petersburg, 1790. 260 pp. 210 x 130 mm. With contemporary leather binding restored on modern leather boards. Ex-libris Ivan Artemiev, with his signature of ownership at the top of several chapter headings. The front and endpapers inscribed with profuse writing in ink. Nadir Shah Afshar was the Shah of Iran from 1736-1747, and the founder of the Afsharid dynasty. An incredibly successful military conqueror, and of the the last Asian conquerors in the style of Genghis Khan, Nadir Shah's empire encompassed current-day Iran, Armenia, Azerbaijan, Georgia, the North Caucasus, Iraq, Turkey, Turkmenistan, Afghanistan, Tajikistan, Uzbekistan, Pakistan, North India, Oman, and the Persian Gulf. His military conquests were widely known (and written about) in Western Europe, including a translation into French of a Persian language biography of Nadir Shah by his Minister Mirza Mehdi Khan Astabardi, translated by Sir William Jones in 1768 and published in 1770 as 'Histoire de Nadir Chah'.



### 351: AN EARLY RUSSIAN TRAVEL AND GEOGRAPHICAL GUIDE FROM

USD 7,000 - 9,000

AN EARLY RUSSIAN TRAVEL AND GEOGRAPHICAL GUIDE FROM 1791 BY VASILY GRIGORIEVICH RUBAN (1742-1795), Vseobshchiy i sovershennyy gonets i puteukazatel', ili Polnyy povsemestnyy, rossiyskiy i povsyudnyy yevropeyskiy dorozhnik ispravno i verno pokazuyushchiy po nyneshnemu razdeleniyu na gubernii i oblasti vsey Rossiyskoy imperii i prochikh yevropeyskikh derzhav pochtovyya puti, khodyachiye v Yevrope den'gi, nyne upotrebyayemye mery i vesy, s uravneniyem onykh protivu rossiyskikh i avstriyskikh, i s priobshcheniyem izvestiy o prikhode i otkhode pocht, o platezhe po skol'ku beretsya vesovykh deneg za otpravlyayemyy iz Rossii i drugikh zemel' v inostrannyaya gosudarstva pis'ma, shtafety, i kur'yerskikh progonov i mnogikh drugikh samonuzhneyshikh i neobkhodimyykh svedeniy dlya vsekh puteshestvuyushchikh dorozhnykh, yezdokov i proch. [General and Complete Travel-guide and Way-pointer, or Universal Russian and Europe-wide Road-assistant correctly listing, through the Russian Regions and Provinces, as well as the other European powers, postal routes, European currency in use, current weights and measures, with the equivalents to the Russian and Austrian, and with the inclusion of the Arrivals and Departures of Mails, postal prices from Russia and from other countries, shafets, courier-runs, and much more necessary information for all road travelers, riders, and so forth.] (approximate translation). St. Petersburg: [Tip. Sitin], 1791. 8vo. 2 volumes bound in one book. Part 1: [4], XIV, 209pp. Part 2: [8], 148 pp. Original paper wrappers. References: Bitovt 2297, Sopikov 2848. A RARE AND VALUABLE EARLY REFERENCE BOOK.



### 352: [DISTILLING AND BREWING IN RUSSIA IN THE 18TH CENTURY],

USD 8,000 - 12,000

[DISTILLING AND BREWING IN RUSSIA IN THE 18TH CENTURY], OSIPOV, Nikolai Petrovich (1751-1799), Novyi i Polnyi Rossiiskoi Khoziaistvenoi VINOKUR, Pivovar, Medovar, Vodochnyi Master, Kvasnik, Uksusnik i Pogrebshchik [New and Complete Russian Household Distiller, Brewer, Mead-, Vodka-, Kvass-, and Vinegar-maker, and Cellarist]. Moscow: A. Reshetnikov Printing House, 1802. 2 parts bound in 1 vol., 8vo (210 x 135mm). Engraved frontispiece, engraved tail-pieces. Contemporary calf binding, flat spine tooled in blind with gilded title and designed bands. 8, 200 + 15, 205 pp. A small painted landscape on the first front free endpaper and some writing in pencil on the second front endpaper with an owner's name, N. Kondratev, and a description of where the book was acquired by him, Kniga priobretena v Til'zite (Germaniya) 20 Maya 1901 goda v knizhnom magazine Merenberga za 10 marok [This book was purchased in Tilsit (Germany) on May 20, 1901 at the Merenberg bookstore for 10 Marks. Overall a very good copy of this early "how-to" manual originally published in 1792 and written by the acclaimed post-office clerk, translator, and humorist Nikolai Petrovich Osipov. The book probably follows textually the greatly enlarged second edition of 1796 (Fekula). References: Fekula 2736, Obol'ianinov 1772; Smirdin 5256; cf. Sopikov 2498 (1796 ed).



### 353: PATERIK KIEVO-PECHESKIY, A COMPILATION OF STORIES ABOUT

USD 4,000 - 6,000

PATERIK KIEVO-PECHESKIY, A COMPILATION OF STORIES ABOUT THE FOUNDING OF THE KIEVO-PECHERSK MONASTERY AND THE LIVES OF ITS FIRST INHABITANTS, Paterik Kiev-Pecherskiy [The Kiev-Pechersk Patericon]. 1810. 385 x 235 mm. In a contemporary mottled full leather binding, the recto and verso with gilt decorated borders, and the spine gilded as well. All edges gilt and decoratively embossed. With beautiful engraved illustrations, headpieces, tailpieces, and borders to the text throughout, including a rare scene depicting holy icon painters (pictured here). EXHIBITED The Museum of Biblical Art, Ukrainian Icons, New York, June 18 - September 12, 2010.



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 354: A BOOK OF EARLY GREEK POETRY TRANSLATED INTO RUSSIAN

USD 1,000 - 2,000

A BOOK OF EARLY GREEK POETRY TRANSLATED INTO RUSSIAN AND PUBLISHED IN ST PETERBURG IN 1843, FROM THE COLLECTION OF SERGEI MINTSLOV, EVLAMPIOS, Georgiy. Amarantos, ili Rozy Vozrozhdennoy Elladi. Proizvedeniya narodnoy poezii nyneshnikh Ellinov, sobrannyye, perevedennyye i izdannyye s podlinnikom, predisloviyem, filologicheskimi i istoricheskimi zamechaniyami Georgiyem Evlampiosom [Amaranthus, or Roses Resurrected from Hellas. Works of folk poetry by current Greeks collected, translated, and published with the original, a preface, philological and historical remarks of Georgiy Evlampios]. St. Petersburg: Tipografii Imperatorskoi Akademii Nauk, 1843. 8vo (230 x 160 mm). [10], XXIX, 5, 136pp. FROM THE COLLECTION OF SERGEI MINTSLOV, the famous author, bibliographer, and book collector (the front endpapers bearing his signature and date). Also inscribed and dedicated to Ernest Gissot/Tissot on the front papers prior to the title page. Text in Greek and Russian. With numerous engraved vignettes and decorative tailpieces. The spine broken and restored, otherwise in a contemporary gilted and embossed leather binding. For his efforts in compiling this book, Georgy Evlampios won the Demidov Prize of 1843.



### 355: MIR ISKUSSTVA [WORLD OF ART] Magazine. COMPLETE SET,

USD 70,000 - 90,000

MIR ISKUSSTVA [WORLD OF ART] Magazine. COMPLETE SET, 1899-1904, Mir Iskusstva [World of Art], Edited by Sergei Diaghilev (1872-1929) and Alexandre Benois (1870-1960). St. Peterburg: Izdanie M.K. Tenishevoi i S.I. Mamontova et al., 1899-1904. Each volume is copiously illustrated with tipped-on color plates, autotypes, heliogravures, chromo-autotypes, chromo-lithographs, phototypes, zincographs, original full plate lithographs and etchings, and other illustrations by the most important Russian and Foreign artists of the periods, along with numerous literary articles, letters to the editor, etc. the issues comprised as follows: A) 1899: St. Petersburg: Issue Nos. 1-12 and issues 13-24 bound-in separately in 2 volumes, each with contemporary half-leather bindings with gilt spines and raised bands, all edges marbled. Each volume contains two bookplates: (1) Ex-Libris Nikolai Petrovich Sireitskov (bookplate designed by Mikhail Vrubel (1856-1910) and (2) Ex-Libris M.I. Chuvanov. Volume I. contains the original front wrapper from Iss.1-2, and Volume II the original front wrapper from Iss. 13-14, but both volumes without back wrappers. Both front wrappers bound in. Vol 1: 206 pp, appended by the Chronicles to the magazine, Khudozhestvennaya Khronika, pp 1-140, describing news, events, exhibitions, and other happenings. Volume II: 202pp, appended by the magazine chronicles pp. 1-100. Very good condition. B) 1900: All issues (12 2-issue magazines, total numbered 1-24), bound in one modern buckram binding with bookplate of M.I. Chuvanov on front endpaper. Includes original front wrappers, designed by Konstantin Somov (1869-1939), for each issue, each bound-in, but without back wrappers. Some plates with foxing, some margins trimmed. Issues 1-12 paginated 1-247, Issues 13-24 paginated 1-152, bound in together with the Literary section, pp. 1-253. C) 1901: Issue Nos. 1-6 and 6-12 bound-in separately in 2 volumes, each with modern buckram binding, each with bookplate of M.I. Chuvanov on front endpapers, each with original bound-in front wrappers, designed by Evgeny Lanceray (1875-1946), for each issue, but without back wrappers. The first volume paginated 1-160, with a small misprint in page numeration at pp.72-76, appended by the literary section pp. 1-334. The second volume containing Issues 6-12 paginated 1-180, appended by the literary section pp.1-348. D) 1902: All issues 1-12 bound-in one volume, in a contemporary half-leather binding by Tarasov with gilted spine, with bookplate of M.I. Chuvanov on front endpaper. Missing original front and back wrappers, but year is complete. Issues 1-6 pp.1-358 and include both the illustrated and literary sections, appended by the first set of the chronicles of the magazine pp. 1-114, followed by Issues 7-12 pp.1-362, appended by the second set of the chronicles of the magazine pp. 1-70 but starting with Issue No. 12 chronicles pp 60-70, followed by pp.1-59. E) 1903: Issue Nos. 1-6 and 7-12 bound-in separately in 2 volumes, each with modern buckram binding, each with bookplate of M.I. Chuvanov on front endpapers, each with original bound-in front wrappers designed by Evgeny Lanceray, but without back wrappers. Vol I. (Issues 1-6) paginated 1-316. Vol II. (Issues 7-12) paginated 1-292. The chronicles for the magazine for the year 1903 are bound-in a separate modern buckram binding, with bookplate of M.I. Chuvanov on front endpapers, pp.1-183. Chronicles No.13 and 15 (out of 1-16 total) are missing, with some damage/loss to pp.71-72. F) 1904: Each issue 1-12 complete in its own original illustrated wrappers, unbound as published and issued, and untrimmed. As of Issue 2 of 1904, edited by Alexandre Benois. The chronicles to the magazine append each issue separately. LOT NOTES Complete sets of Mir Iskusstva, not to mention individual issues, are extremely difficult to find. As far as we know, this is the FIRST COMPLETE SET TO APPEAR AT AUCTION IN THE WEST. Apart from its rarity, however, there is something even more impressive. Beholding the entire set of the magazine, listing through its pages, reading its articles and looking at its lavish illustrations, one is awestruck by how many of the Russian artists that we consider to be the most important of the 20th Century, appear time and time again. The influence of the journal is difficult to overstate. It ushered Russian art to a modernity that was on par with, and even surpassed that of Europe. Yet it did so with an eye towards the West, and a cosmopolitan inclusiveness that set itself against the Russian nationalism and dogmatic principles of groups such as the Peredvizhniki. That same cosmopolitanism would follow the same artists in their respective careers, with so many of them emigrating and greatly influencing Western European art and even American art over a long period of time. This collection, therefore, is not just the records of an artistic movement that took place around the turn of the 20th century. It is the encapsulation of a great turning point in cultural history, laid out in all of its lavishly illustrated pages.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 356: ISKUSSTVO I KHUDOZHESTVENNAIA PROMYSHLENNOST,

USD 8,000 - 12,000

ISKUSSTVO I KHUDOZHESTVENNAIA PROMYSHLENNOST, 1898-1899, ISSUES 1-12, Rare in this condition. Iskusstvo i khudozhestvennaia promyshlennost: Ezhemesyachnoye illyustrirovannoye izdaniye Imperatorskogo Obshchestva Pooshchreniya Khudozhestv v S. Peterburg [Art and Art Industry: Monthly illustrated magazine published by the Imperial Society for the Encouragement of the Arts, St. Petersburg]. Edited by the art historian (and Secretary of the Imperial Society), Nikolai Sobko (1851-1906). 12 Issues from 1898-1899 bound in two volumes: Issues 1-6 (1898-99), and Issues 7-12 (1899). The pages numbered sequentially throughout the issues viii, 1-1050 pp. Original illustrated wrappers printed by Golike bound in, for Issues 1-2 and 7, Contemporary half Morocco binding with highly stylized decorations on the boards, the spine with raised bands blind-tooled with gilt lettering in the compartments. PROFUSELY ILLUSTRATED THROUGHOUT WITH COLOR AND BLACK AND WHITE PLATES, PHOTOGRAPHS, AND ILLUSTRATIONS IN THE TEXT, INCLUDING FULL PAGE ORIGINAL ENGRAVINGS SUCH AS THE PORTRAITS OF TRETYAKOV AND VASNETSOV ENGRAVED BY V.V. MATE (1856-1917) AFTER THE ORIGINALS BY KRAMSKOI, ILLUSTRATIONS BY VENETSIANOV AND VASNETSOV, ETC.. Very good condition. Rare. Iskusstvo i khudozhestvennaia promyshlennost was founded in the same year as the other important and influential Russian art journal, Mir Iskusstva and the two journals were certainly opposites in terms of the art trends they covered. Iskusstvo was published from 1898 through 1902, and its aim was to concentrate on traditional Russian historical, fine, and applied arts. In this way, it differed greatly from the pro-modernist direction of Mir Iskusstva, with certain exceptions such as the developments in contemporary applied arts from 1890-1910. Iskusstvo i khudozhestvennaia promyshlennost supported a "national style," and "national revival" as advocated and influenced by Vladimir Stasov. Indeed, the magazine strongly supported the realism, ideology, and aesthetics of the Peredvizhniki, or "Wanderers" group.



### 357: THE FIRST PUBLISHED TEXT OF ANTON CHEKHOV'S CHERRY

USD 700 - 900

THE FIRST PUBLISHED TEXT OF ANTON CHEKHOV'S CHERRY ORCHARD, 1904, CHEKHOV, Anton Pavlovich (1860-1904). Vishnevyy sad [The Cherry Orchard], contained in: Sbornik tovarishchestva "Znanie" za 1903 god [Collection of the Association "Znanie" ["Knowledge"] for the year 1903]. St. Petersburg: "Znanie," 1904. 8vo, pp. [iv], 318, [2]; a good copy in original wrappers with full margin. This was the first printing of Chekhov's The Cherry Orchard. It is included here in book II of the Znanie almanac for 1903, on pp. 29-105, together with pieces by Kuprin, Skitalets, Chirikov, and Yeshkevich. It is the earliest version of the text. The first book-form edition followed later the same year (St. Petersburg, Marx, 1904), and introduced certain changes and corrections. As Ernest Simmons notes in Chekhov, 1963 (p.606), Chekhov received an offer from Gorky to publish the play in the annual of his firm Znanie, at a remuneration of fifteen hundred roubles a signature, the highest Chekhov had ever received. Because of his contract with Marx, which restricted publication of new works to newspapers and magazines, or to books that appeared for charitable purposes, it seemed at first that Chekhov would have to reject this alluring proposal. Violation of the contract carried a penalty at the rate of five thousand roubles for every printed signature. However, a way out was found. Both Chekhov and Gorky were interested in an appeal to aid indigent women medical students in Petersburg, and the Znanie Annual, including "The Cherry Orchard," was published on behalf of this charitable purpose.



### 358: NIKOLAI MIKHAILOVICH, GRAND DUKE OF RUSSIA,

USD 2,000 - 2,500

NIKOLAI MIKHAILOVICH, GRAND DUKE OF RUSSIA, Imperatriza Yelisaveta Alekseyevna, supruga Imperatora Aleksandra I [Empress Elizabeth Alekseevna, wife of Emperor Alexander I]. Volumes I-III, complete. St. Petersburg: Ekspeditsiya Zagotovleniya Gosudarstvennikh Bumag, 1908-1909. Each 280 x 195mm. All three volumes in half-leather bindings with marbled boards, each with decorated gilt leather spines and two boxes with gilt text, Velikiy Knyaz Nikolai Mikhailovich and Pisma Imperatritsy Elisaveti Aleksvny. Each with top pages gilded. Volume I: XIII, 486 pp. With 29 plates with color and black and white tipped-on illustrations, mostly portraits of Russian Nobility; Volume II: IX, 762pp. With 33 plates with color and black and white tipped on illustrations, and one facsimile manuscript; Volume III: IX, 778pp. A three-volume set of the correspondence between Grand Duke Nikolai Mikhailovich and Empress Elizabeth Alekseevna. Text in French and Russian. Sold in as-is condition. Corners bumped, some parts of spines missing, one binding separating from pages. However, inner pages and plates are in good condition.



### 359: A COMPLETE SET OF NARODNIYA RUSSKIYA DEREVIANNIYA

USD 4,000 - 6,000

A COMPLETE SET OF NARODNIYA RUSSKIYA DEREVIANNIYA IZDELIA FROM 1910-1914, ISSUES 1-12, Narodniya russkiya derevianniya izdelia: Predmeti domashniago, hoziaistvenago i otchasti tesrkovnago obihoda [Russian Wooden Folkcraft: items of household, agriculture, and some ecclesiastical use], Moscow, 1910-1914. Size of each folio: 415 x 320 mm. Edited by Count Alexei Alexandrovich Bobrinsky, (1852-1927). 12 Issues, comprising of individually grouped folios, with phototype plates loose as issued. Each folio with a title-page leaf listing the illustrations on each plate by number. The enclosed plates numbered sequentially throughout the folios 1-200. Each with photographic plates by P. P. Pavlov, some in color. Lavishly illustrated throughout. Overall the plates are in very good condition.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 360: VYSTAVKA 1812 GODA, 1913, [Exhibition dedicated to the

USD 2,000 - 3,000

VYSTAVKA 1812 GODA, 1913, [Exhibition dedicated to the year of 1812], edited by B. Bozhovsky. Illustrated catalogue of exhibition devoted to centenary of the Russian-French War and commissioned by Royal Court, typography of A.A. Levenson, Moscow 1913. A book profusely illustrated with colored and black and white reproductions of various photographs of the exhibition halls and displayed objects, including rare portraits of war heroes and nobility. Large Folio (362 x 265 mm) in hardcover binding. Embossed gilt title and royal coat of arms on the cover and gilt lettering on spine. VERY RARE.



### 361: [EARLY RUSSIAN WORLD WAR I PROPAGANDA] A COLLECTION OF

USD 2,000 - 3,000

[EARLY RUSSIAN WORLD WAR I PROPAGANDA] A COLLECTION OF 11 OF 12 (missing #8) RUSSIAN WORLD WAR I PROPAGANDA POSTCARDS FROM 1914, each printed with a very colorful and graphic lubok style lithograph, signed and dated in the margin by K. Govoyarova, each measuring 140 x 88 mm, the front of each card showing an illustration and a 4 line poem on the bottom, praising the Cossack and Russian soldiers against the Germans, printed in Moscow at the Shushkin Lithography Company to help the orphans and families of soldiers killed or wounded in the war, each costing 5 kopeks. RELATED LITERATURE Khudozhestvennaya Otkritka, k Stoletiyu Otkritki v Rossii, p.290.



### 362: [NATALIA SERGEEVNA GONCHAROVA (1881-1962)],

USD 2,000 - 3,000

[NATALIA SERGEEVNA GONCHAROVA (1881-1962)], Goncharova - Vystavka Kartin Natalii Sergeevny Goncharovoy 1900-1913. [Goncharova - Exhibition of Paintings by Natalia Sergeevna Goncharova. 1900-1913]. St. Petersburg: Dobychina, 1914. 162 x 185mm. 39 pages. Catalog of Natalia Goncharova's solo exhibition of paintings at the Art Salon of N. Dobychina in St. Petersburg, 1914. Lists over 249 exhibited works, with 15 black and white illustrations of individual works.



### 363: [FIRST WORLD WAR] LETOPIS VOINY 1914-1917 GG. , A

USD 9,000 - 12,000

[FIRST WORLD WAR] LETOPIS VOINY 1914-1917 GG. , A complete set of 132 issues of Letopis Voiny 1914-1917 [Chronicles of War, 1914-1917]. All published. Edited by D. Dubensky. Printed by Golike and Vilborg, Petrograd. With original wrappers, cover designs by A. Leo. Contains thousands of illustrations and photogravures of the annals of war, portraits, maps, and articles. With additional publishers bindings for the first four volumes [for issues 1-96]. Almost never sold as a complete set. VERY RARE.



### 364: [RUSSO-JAPANESE WAR, 1904-1905], Khram-pamyatnik.

USD 2,000 - 3,000

[RUSSO-JAPANESE WAR, 1904-1905], Khram-pamyatnik. Stroen v 1910-1911 gg. Izdaniye vysochaishe uchrezdyonnogo komiteta po sooruzheniyu khrama. Petrograd 1915 g. Sostavil po porucheniyu komiteta S. N. Smirnov [Memorial Church. Built in 1910-1911. Edition of the Highest Established Committee for the Construction of the Church. Petrograd 1915. Accomplished on Behalf of the Committee by S. N. Smirnov.]. Petrograd: Pechatnya 'Sovremennoye Iskusstvo', 1915. 4to (305 x 250 mm). The volume commemorating the construction of a church in memory of the fallen in the Russian-Japanese war of 1904-1905. Elaborately illustrated with multiple illustrations, plates, inserts, and facsimile manuscripts throughout. With printed dedication of Grand Duchess Olga Konstantinovna; six tipped-tone photographic plates of the members of Imperial Family and naval officers with facsimile signatures; numerous full-page monochrome and color illustrations, depicting the process of building and interiors of the built church; several facsimile letters, including one from Nicholas I; monochrome illustrations of miscellaneous religious objects donated by the members of Royal Family, and murals commissioned by the patrons of the construction of the Church.



### 365: [VLADIMIR MAYAKOVSY (1893-1930), IVAN PUNI (1892-1956),

USD 3,000 - 5,000

[VLADIMIR MAYAKOVSY (1893-1930), IVAN PUNI (1892-1956), AGITPROP], Geroi i zhernty revolyutsii [Heroes and Victims of the Revolution]. Petrograd: Izdaniye otdela izobrazhitelnykh iskusstv narodnogo prosveshcheniya, 1919. 350 x 254mm. [limited to 3000 copies], 18 illustrations by K. Bogaslavskaya, V. Kozlinskii, I. Puni and S. Makletsov, loose as issued on individual sheets in original wrappers, original outer portfolio. The four artists were leaders of the Agitprop movement and the heroes depicted include a Red Army soldier, a worker, a farm labourer, a sailor, a seamstress, a railway worker; the victims, a land-owner, a banker, a priest, a general. The victims are portrayed as caricatures, with the heroes as larger-than-life strong characters. The artists were influenced by the Neo-Primitivist style of Larionov and Malevich.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 366: SERGEI BOBROV (1889-1971) AND NATALIA GONCHAROVA

USD 2,000 - 3,000

SERGEI BOBROV (1889-1971) AND NATALIA GONCHAROVA (1881-1962), Illustrator [RUSSIAN FUTURISM], Liricheskaya tema [Lyrical Theme]. Moscow: Tsentrifuga, 1914. 226 x 149 mm. 33 pp. With original wrappers illustrated by Natalia Goncharova. Sergei Bobrov was one of the founding members of the Russian Futurist group Centrifuge, which also included Boris Pasternak and Nikolai Aseev.



### 367: [ANTON IVANOVICH DENIKIN (1872-1947); FYODOR

USD 8,000 - 10,000

[ANTON IVANOVICH DENIKIN (1872-1947); FYODOR DMITRIEVICH KRYUKOV (1870-1920); RUSSIAN CIVIL WAR], A rare and historically important collection of 6 (six) broadsheets of the Don Cossack Host for the White Russian Army, appealing for the defeat of the Bolsheviks for a free Russia, 1919. 2 measuring c.63 x 52.5 cm (24 3/4 x 20 5/8 in.) and 4 measuring c. 52 x 31.5 cm (20 3/8 x 12 3/8 in.). The present lot is exceptional not only for its rarity (it is near miraculous that the present documents have survived in-tact), but also for the fact that the author of one of the broadsheets is listed as Secretary Fyodor Dmitrievich Kryukov (1870-1920), Cossack writer and soldier of the White Russian Army. As Alexander Solzhenitsyn has suggested, and as many others believe, Fyodor Kryukov has been called the true author of Tikhii Don [And Quiet Flows the Don] (see A. Solzhenitsyn, Fedor Dmitrievich Kryukov in Stremia Tikhogo Dona (Zagadka Romana). Paris: YMCA Press, 1974.



### 368: LISSITZKY, EL [LAZAR MARKOVICH] (1890-1941),

USD 8,000 - 12,000

LISSITZKY, EL [LAZAR MARKOVICH] (1890-1941), illustrator, RASKIN, BEN ZION. Der Milner, di Milnerin un di Milshtayner [The Miller, His Wife and Their Millstones]. Kiev: Yidisher Folks Ferlag, 1919. 16mo. 16 pp. With ten illustrations. Original decorated wrappers. Overall toning, covers lightly soiled with "Provereno 1948g" [Checked in 1948] stamp in Ukrainian on front. LOT NOTE This is a rare Yiddish childrens' book illustrated by Lissitzky. One of the "Kinder Gartn" series with loose, lithe child-like line drawings in the Chagall tradition. The Kultur-Liga in Warsaw reprinted this book in green and red in a slightly larger format in 1922. In 1948, when Yiddish was outlawed, all books in the language had to be reviewed by the censors. Most were removed. Apter-Gabriel 92.



### 369: LISSITZKY, EL [LAZAR MARKOVICH] (1890-1941),

USD 8,000 - 12,000

LISSITZKY, EL [LAZAR MARKOVICH] (1890-1941), illustrator, RASKIN, BEN ZION. Der Bar [The Bear]. Kiev and St. Petersburg: Yidisher Folks Ferlag, 1919. Small 4to. 12pp. With eight illustrations. Original decorated wrappers. Overall toning. LOT NOTE This is the first and only edition of this rare Yiddish childrens book illustrated by Lissitzky. In 1919, he and Raskin signed a contract with Yidisher Folks Ferlag in Kiev to produce eleven titles in their "Kinder Gartn" or Kindergarten series. Only three (including Der Bar) were published. The cover of each title sports the same abstract picture of a rooster on a roof crowing. Lissitzky's playful child-like drawings adroitly combined traditional Jewish and modernist elements. Many of these books were confiscated in 1948 when Stalin outlawed Yiddish and Hebrew. Apter-Gabriel 94.



### 370: ESENIN, SERGEI, VASILII KAMENSKII, ANDREI BELYI, AND

USD 1,000 - 1,500

ESENIN, SERGEI, VASILII KAMENSKII, ANDREI BELYI, AND OTHERS, "YAV: STIKHI" [REALITY: VERSE], Moscow: Yav: 1919. 69 pp. 8vo (265 x 177mm.), illustrations and original pictorial wrappers by Aristarkh Lentulov. REFERENCES: The Russian Avant-Garde Book, 228; MoMA, 228; Hellyer 143.



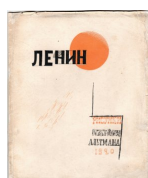
## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 371: [RUSSIAN EXPRESSIONIST POETRY] A COLLECTION OF 7

USD 1,500 - 2,000

[RUSSIAN EXPRESSIONIST POETRY] A COLLECTION OF 7 PAMPHLET BOOKS BY IPPOLIT SOKOLOV AND OTHER RUSSIAN EXPRESSIONISTS, 1919-1921, Comprising:(a) Bunt ekspressionista [The Revolt of the Expressionist]. Moscow: [I. Sokolov], Autumn 1919. 16 pp., 16mo (117 x 85 mm). Out-of-series copy. The Manifesto of Literary Expressionism. Condition: small ink stamp and pen mark to lower wrapper(b) Polnoe sobranie sochinenii. Izdanie ne posmertnoe [Collected Works. Printed Posthumously]. Moscow: [I. Sokolov], circa 1920. 16 pp. 16mo (uncut), (120 x 90 mm). Original lettered pink wrappers. Condition: light soiling to front wrapper, small ink stamps and pen marks to back wrapper.(c) Bedeker po ekspressionizmu [A Baedeker for Expressionism]. [Moscow: I. Sokolov], 1920. 8 pp., 8vo (170 x 105 mm). 1 folded sheet. Condition: short closed tear to p. 7, outer margin of text trimmed on pp. 7 and 9, presumably as issued.(d) Ekspressionizm [Expressionism]. [Moscow: I. Sokolov], 1920. 8 pp., (205 x 130 mm). 1 folded sheet. Condition: slightly discolored(e) Renessans XX veka [The Twentieth Century Renaissance]. [Moscow: I. Sokolov, 1920]. 8 pp., 12 mo (205 x 135 mm). 1 folded sheet. Condition: slightly discolored.(f) A. [Moscow]: R. S. F. S. R., 1921. 14 pp., 8vo (175 x 110 mm). Decorated tan wrappers. By Boris Pereleshin, Aleksandr A. Rakhinnikov and I. Sokolov. Condition: slightly discolored; ink stamps, pen marks and white out to back wrapper.(g) Ekspressionisty [Expressionists]. Moscow: Sad Akadema, 1921. 16 pp., 8vo (175 x 120 mm). By Evgenii Gabrilovich, Boris Lapin, Sergei Spaskii and I. Sokolov. Original lettered blue wrappers. Condition: wrappers slightly discolored.LOT NOTES! V. Sokolov was an influential Soviet journalist, film critic, screenwriter and poet who was active in the All-Russia Union of Poets. Ekspressionizm served as a manifesto of Russian literary Expressionism that he felt overthrew Futurism, Imagism and other schools of contemporary poetry.



### 372: NATAN ISAEVICH ALTMAN (1889-1970), Lenin . [Lenin:

USD 1,000 - 1,500

NATAN ISAEVICH ALTMAN (1889-1970), Lenin. [Lenin: Sketches]. 233 x 190 mm. Peterburg: Izdaniye otdela Izobrazhitelnykh iskusstv narodnogo komissariata po prosveshcheniiu, 1921. Contains 10 lithographed full page portraits of Lenin by Natan Altman, title page, frontispiece with Lenin's facsimile signature, and table of contents at end. Stylized cover illustration by Altman.



### 373: MAKOVETS, COMPLETE SET, CHERNYSHEV, Nikolai

USD 8,000 - 10,000

MAKOVETS, COMPLETE SET, CHERNYSHEV, Nikolai Mikhailovich (1885-1973) [Artistic Editor] and CHERNYSHEV, Alexey Mikhailovich (1880-1961) [Literary Editor], Makovets: Zhurnal Iskusstv [Makovets: Magazine of the Arts], Issues 1 and 2. Moscow: Mlechnyi Put, 1922. Issue 1 with 32 pp, with 10 original tipped-in lithographs by Valerii Chekrygin, A. Shevchenko, N. Chernyshev, S. Romanovich, A. Fon-Vizen (2), E. Mashkevich, Sergei Gerasimov, Vera Pestel and Lev Zhegin. Original decorated tan wrappers. Wrappers soiled, worn and expertly reinforced; internal creases and other wear. One of 650 copies. Issue 2 with 32 pages, profusely illustrated inside with plates by Shevchenko, Chernyshev, Rodionov, etc., with essays by Chekrygin, Zhegin, Sinezouboff, and poems by Pasternak, Shilling, and Khlebnikov amongst others. Also original decorated tan wrappers, and one of 650 copies. Makovets was the illustrated art journal of the poets and artists group of the same name that existed from 1921-1927 and was founded by Vasily Chekrygin and Nikolai Chernyshev. Named after the hill where the Trinity Lavra of St. Sergius stands, the group rejected avant-gardism and futurism and supported a more humanistic art,



### 374: A PAIR OF LITERARY JOURNALS ILLUSTRATED BY EL LISSITZKY

USD 1,000 - 1,500

A PAIR OF LITERARY JOURNALS ILLUSTRATED BY EL LISSITZKY (RUSSIAN 1890-1941), comprising two volumes of EPOPEYA: Literaturnyi ezhe mesyachnik [EPOPEYA: Literary Monthly], for the months of April and September, 1922, Moscow and Berlin: Gelikon Press, each with ORIGINAL WRAPPERS ILLUSTRATED ON THE FRONT COVER BY EL LISSITZKY, edited by Andrei Bely, each ca. 214 x 142 mm, April: 277 pp. September: 301 pp.

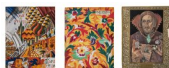


### 375: ILYA GRIGORIEVICH EHRENBURG (1891-1967) AND FERNAND

USD 1,000 - 1,500

ILYA GRIGORIEVICH EHRENBURG (1891-1967) AND FERNAND LEGER (1881-1955) [ILLUSTRATOR] , A vse-taki ona vertitsya [And All the Same the World Goes Round]. Moscow and Berlin: Gelikon, 1922. 136 pp. 8vo (225 x 163 mm). Original decorated wrappers designed by Fernand Leger. Illustrated with photogravures and line illustrations by Fernand Leger, Jacques Lipschitz, El Lissitzky, Theo van Doesburg, Alexander Rodchenko, Pablo Picasso, and others.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 376: SET OF THREE [WORLD OF ART GROUP] ZHAR PTITSA ISSUES,

USD 500 - 700

SET OF THREE [WORLD OF ART GROUP] ZHAR PTITSA ISSUES, N. 10, N. 11, N. 12, The set consisting of: br> a) Zhar Ptitsa. Ezhemesiachnyi literaturnyi khudozhestvennyi zhurnal. N. 10 [Firebird. A Monthly Literary Artistic Journal. Number 10]. Berlin: 1923. Illustrated throughout, including tipped-in color plates mounted on leaves with printed captions. With original illustrated wrappers, the cover illustration by Natalia Goncharova (1881-1962). 308 x 242 mm. br>b) Zhar Ptitsa. Ezhemesiachnyi literaturnyi khudozhestvennyi zhurnal. N. 11 [Firebird. A Monthly Literary Artistic Journal. Number 11]. Printed in Germany. Illustrated throughout, including tipped-in color plates mounted on leaves with printed captions. With original illustrated wrappers, the cover illustration by Boris Grigoriev (1886-1939). 312 x 240 mm. br>c) Zhar Ptitsa. Ezhemesiachnyi literaturnyi khudozhestvennyi zhurnal. N. 12 [Firebird. A Monthly Literary Artistic Journal. Number 12]. Printed in Germany. Illustrated throughout, including tipped-in color plates mounted on leaves with printed captions. With original illustrated wrappers, the cover illustration by Mikhail Larionov (1881-1964). 315 x 245 mm.



### 377: VASILY SHUKHAEV (1887-1972), Illustrator and ALEXANDER

USD 1,200 - 1,500

VASILY SHUKHAEV (1887-1972), Illustrator and ALEXANDER PUSHKIN (1799-1837), Author, La Dame de Pique [The Queen of Spades]. Paris: Editions de la Pleiade, J. Schiffrin & Cie., 1923 (Printed on March 15, 1923 on the presses of the Printer G.Kadar in Paris). Translated into the French by J. Schiffrin, B. de Schloezer, and Andre Gide, preceded by a foreword by Gide. PROFUSELY ILLUSTRATED IN COLOR BY VASILY SHUKHAEV THROUGHOUT, of which THE FRONTISPIECE AND SIX PAGES ARE FULL-PAGE COLOR POCHOIRS. 240 x 180 mm. 92 pp. Original wrappers also illustrated by Shukhaev. Number 56 out of 35 editions numbered from 25 to 60 printed on Japon Imperial.



### 378: KONSTANTIN YUON (RUSSIAN 1875-1958), SERGIEV POSAD ,

USD 1,500 - 2,000

KONSTANTIN YUON (RUSSIAN 1875-1958), SERGIEV POSAD , Moscow: Izdanie knizhnogo tovarishchestvo, 1922-23. Album containing 15 large full page lithographs by Yuon all signed in the plates, illustrated Sergiev Posad and the Trinity Lavra of St. Sergii. With original decorated wrappers. 295 x 453 mm



### 379: RODCHENKO, ALEXANDER (1891-1959), Illustrator,

USD 2,000 - 3,000

RODCHENKO, ALEXANDER (1891-1959), Illustrator, RODCHENKO, Aleksandr Mikhailovich (1891-1956) (illustrator) and TAYLOR, Frederick Winslow (1856-1915). Nauchnaya organizatsiya truda [The Scientific Organization of Labor]. Moscow: Transpechat, c. 1925. 292 pp., 8vo (230 x 150 mm). Partially uncut. With a preface by P. M. Kerzhentsev. Translated from the English by A. I. Zak and B. Ya. Original decorated wrappers by Rodchenko. Condition: minor repair to verso of front wrapper. One of 3000 copies. Not in MoMA, Getty, BM or NYPL.



### 380: A COLLECTION OF 17 SOVIET RUSSIAN CHILDRENS BOOKS FROM

USD 5,000 - 7,000

A COLLECTION OF 17 SOVIET RUSSIAN CHILDRENS BOOKS FROM THE 1920S AND 30S, comprising:(a) S. Zak, A. Laptev, ill., Letchik i kot [The Pilot and the Cat]. Moscow: Gosudarstvennoe izdatelstvo, 1930. Soft Cover. 134 x 160 mm;(b) E. Tarakhovskaia, E. Abramova, ill., Radio-brigada. Moscow: Gosudarstvennoe izdatelstvo, 1930. Soft Cover. 135 x 164 mm;(c) A. Rodchenko, N. Ushakova, ill., Zhuchkiny rebata. [Zhuchkinâ€™s Friends]. Leningrad: Raduga, 1927. Soft Cover. 149 x 190 mm;(d) V. Borisovskii, A. Borovskaia, ill., Miach [The Ball]. Moscow: Gosudarstvennoe izdatelstvo, 1928. Soft Cover. 198 x 227 mm;(e) A. Trofimova, A. Mogilevskii, ill., Ekskavatory i krany [Excavators and Cranes]. Moscow: OGIZ Molodaia gvardiia, 1931. Soft Cover. 132 x 159 mm;(f) K. Chukovskii, E. Charushkin, ill., Tsyplenok [The Chick]. Leningrad: OGIZ Detgiz, 1934. Soft Cover. 148 x 149 mm;(g) Evgenii Charushin, Vaska, Bobka, Krolchikha [Vaska, Bobka, and the Big Hare]. Leningrad: OGIZ, 1933. Soft Cover. 192 x 219 mm;(h) V. Lenskii, B. Pokrovskii, ill., Len-Lenishchse [The Laziest of the Lazy]. Leningrad: Raduga, 1925. Soft Cover. 220 x 278 mm;(i) L. Kassil, D. Shmarinov and A. Brei, ill., Budenyshi [Little Followers of Budenov]. Moscow: OGIZ-Detgiz. Soft Cover. 217 x 269 mm;(j) L. Kassil, D. Shmarinov and A. Brei, ill., Budenyshi [Little Followers of Budenov]. Moscow: OGIZ-Detgiz. Soft Cover. 217 x 269 mm(k) Agniia Barto, K. Kuznetsov, ill., Pionery [The Pioneers]. Moscow: Gosudarstvennoe izdatelstvo, 1926. Soft Cover. 216 x 300 mm;(l) Sergei Mikhalkov, Lithographs by P. Kirpicheva Oborona [The Defense]. Moscow: Detizdat, 1937. Soft Cover. 214 x 277 mm;(m) N. Agnivitsev, Chashka chaia [A Cup of Tea]. Leningrad: Raduga, 1925. Soft Cover. 218 x 265 mm;(n) Natan Vengrov with illustrations by M. Genke, G. Echeistov, and N. Shiffrin, Chiriki Puzyriki: stikhi [Tweety Bubbly]. Leningrad: Gosudarstvennoe izdatelstvo, 1927. Soft Cover. 171 x 210 mm;(o) M. Uralov with illustrations by A. Mogilevskii, Lamutskie rasskazy [Lamut Tales]. Moscow: OGIZ Molodaia gvardiia, 1931. Soft Cover. 136 x 161 mm;(p) S. Fedorchenko with illustrations by M. Granavtseva, Pro Dzhanu [About Jonah]. Moscow: Gosudarstvennoe izdatelstvo, 1930. Soft Cover. 134 x 158 mm;(q) A. Pravdina, Rubleva, ill., Uzhi i khrabraia Zheka [Uzhi and Brave Zheka]. Moscow: OGIZ Molodaia gvardiia, 1931. Soft Cover. 135 x 153 mm.

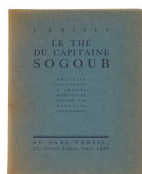
## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 381: A COLLECTION OF 35 SOVIET RUSSIAN CHILDRENS BOOKS FROM

USD 10,000 - 15,000

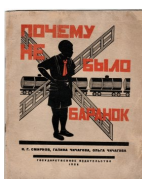
A COLLECTION OF 35 SOVIET RUSSIAN CHILDRENS BOOKS FROM THE 1920S AND 30S, comprising: (a) S. Zaiatskii, S. Boim and B. Sukhanov, ill., Model nomer desiat [Model no. Ten]. Moscow: OGIZ Molodaia gvardiia, 1931. Soft Cover. 170 x 202 mm; V. Petrov, A. I. Poret, ill., Trinadtsat oktiabrei [Thirteen Octobers]. Moscow: Gosudarstvennoe izdatelstvo, 1930. Soft Cover. 176 x 190 mm;(c) V. Smirnova, Vizin, ill., Dva serdtsa [Two Hearts]. Moscow: OGIZ Molodaia Gvardiia, 1933. Soft Cover. 173 x 247 mm;(d) L. Kassil, F. Kondratov, ill., Tseppelin [The Zeppelin]. Moscow: OGIZ Molodaia gvardiia, 1931. Soft Cover. 136 x 158 mm;(e) N. Sakonskaia, G. Echeistov, ill., Zvezdolovy [Starcatchers]. Moscow: Gosudarstvennoe izdatelstvo, 1931. Soft Cover. 155 x 132 mm;(f) A. Vvedenskii, A. Fonvizin, ill., Veter [Wind]. Moscow: Gosudarstvennoe izdatelstvo, 1930. Soft Cover. 147 x 192 mm;(g) Retold from Japanese by A. Leifert and Ia. Meksin, A. Mogilevskii, ill., â€œDlinnoe imiaâ€ [Long Name]. Moscow: Gosudarstvennoe izdatelstvo, 1929. Soft Cover. 147 x 195 mm;(h) Rashel Engel, M. Siniakova, ill., Pro Dyrochku i khvostik [About the Hole and the Tail]. Moscow: Gosudarstvennoe izdatelstvo, 1930. Soft Cover. 143 x 196 mm;(i) L. Zholtkevich, Uzbekistan [Uzbekistan]. Moscow: Gosudarstvennoe izdatelstvo, 1930. Soft Cover. 150 x 196 mm;(j) M. Soloveva, M. Siniakova, ill., Korabliki [Little Ships]. Moscow: Gosudarstvennoe izdatelstvo, 1930. Soft Cover. 134 x 162 mm;(k) Vadim Konstantinov, Zelenoe zoloto [Green Gold]. Moscow: OGIZ Molodaia gvardiia, 1931. Soft Cover. 182 x 227 mm;(l) N. Zhvankova, N. Ushakova, ill., Sobaki na rabote [Dogs at Work]. Moscow: Gosudarstvennoe izdatelstvo, 1928. Soft Cover. 197 x 226 mm;(m) S. Marshak, A. Pakhomov, ill., Master-lomaster [Master Klutz]. Leningrad: OGIZ Gosudarstvennoe izdatelstvo detskoi literatury, 1934. Soft Cover. 153 x 197 mm;(n) A. Gladun, Oleni i lopari [The Reindeer and the Laplanders]. Moscow: Gosudarstvennoe izdatelstvo, 1930. Soft Cover. 148 x 194 mm;(o) Evgenii Shvarts, A. Pakhomov, ill., Na moroze [In the Cold]. Moscow: Gosudarstvennoe izdatelstvo, 1927. Soft Cover. 149 x 192 mm;(p) B. Uralskii, E. Astafeva, ill., Khorosho [Good]. Moscow: Gosudarstvennoe izdatelstvo, 1930. Soft Cover. 150 x 196 mm;(q) E. Burche, Voennye obmanshchiki [Military Impostors]. Moscow: OGIZ Molodaia gvardiia, 1932. Soft Cover. 169 x 210 mm;(r) S. Fedorchenko, Mar. Genke, Leshka [Leshka]. Moscow: Gosudarstvennoe izdatelstvo, 1929. Soft Cover. 152 x 199 mm;(s) K. Chukovskii, Vl. Konashevich, ill., Putanitsa [Confusion]. Leningrad: Raduga, 1929. Soft Cover. 185 x 28 mm;(t) I. Zagriatskova, A. Brei, ill., Dve Irki. [Two Iras] Moscow: OGIZ Molodaia gvardiia, 1931. Soft Cover. 132 x 159 mm;(u) N. Ivanova, Kos, ill., Balaganchik: stikhi [The Little Circus: Poems]. Moscow: G.F. Mirimanov, 1925. Soft Cover. 174 x 273 mm;(v) S. Mikhalkov, Ogorod [The Vegetable Garden]. Moscow: Detizdat, 1936. Soft Cover. 167 x 222 mm;(w) S. Marshak, G. Bibikov, ill., Voina s Dneprom [The War with the Dnepr]. Moscow: OGIZ Molodaia Gvardiia, 1931. Soft Cover. 171 x 208 mm;(x) Nadezhda Pavlovich, Nina Kashina, ill., Maniushkina kruzhka [Maniushka's Mug]. Moscow: Gosudarstvennoe izdatelstvo, 1930. Soft Cover. 190 x 225 mm;(y) S. Shervinskii, M. Pashkevich, ill., Zveri pozdraviteli [The Congratulating Beasts]. Leningrad: Raduga, 1927. Soft Cover. 157 x 219 mm;(z) M. Gershenzon, Bodun i Niushka. Moscow: OGIZ Molodaia gvardiia, 1931. Soft Cover. 131 x 158 mm;(1a) A. Kovalenskii, D. Melnikov, ill., Ptitsy [Birds]. Moscow: Gosudarstvennoe izdatelstvo, 1927. Soft Cover. 175 x 215 mm;(1b) O. Gurian, A. Shternberg, ill., Galu i Mgtu [Galu and Mgtu]. Leningrad: OGIZ Molodaia gvardiia, 1931. Soft Cover. 192 x 217 mm;(1c) V. Iuz, V. Svarog, ill., Lai na lunu [Bark at the Moon]. Moscow: Raduga, 1926. Soft Cover. 190 x 221 mm;(1d) Boris Cherny, Mikhail Gurevich, ill., Avtobus Moskva [Moscow Bus]. Moscow: OGIZ Molodaia gvardiia, 1931. Soft Cover. 133 x 161 mm;(1e) K. Chukovskii, Iu. Vasnetsov, ill., Putanitsa. Leningrad: Gosudarstvennoe izdatelstvo, 1934. Soft Cover. 151 x 195 mm;(1f) (COPY 1) Vitalii Bianki, Snezhnaia kniga [The Snowy Book]. Leningrad: Lengiz, 1926. Soft Cover. 201 x 271 mm;(1e) (COPY 2) Vitalii Bianki, Snezhnaia kniga [The Snowy Book]. Leningrad: Lengiz, 1926. Soft Cover. 193 x 265 mm;(1f) E. Vereiskaia, A. Petrov, ill., Indiuk [The Turkey]. Leningrad: Raduga, 1925. Soft Cover. 217 x 274 mm.



### 382: GONCHAROVA, Natalia (1881-1962), Illustrator and

USD 500 - 600

GONCHAROVA, Natalia (1881-1962), Illustrator and KESSEL, Jean, Le The du Capitaine Sogoub / Nouvelle Illustree d'Images Hors-texte gravees par Nathalie Goncharova [The Tea of Captain Sogoub / An illustrated novel with original etching illustrations by Natalia Goncharova]. Paris: Au Sans Pareil, 1926. 190 x 150 mm. 42 pp. ILLUSTRATED WITH SIX FULL-PAGE ORIGINAL ETCHINGS BY NATALIA GONCHAROVA, the etchings signed in the plates. Original wrappers. Uncut and unopened. Spine faded. Numbered 615 out of a total edition of 1260, printed on velin d'Annonay, des freres Montgolfier.



### 383: CHICHAGOVA, GALINA DIMITRIEVNA, and OLGA DIMITRIEVNA,

USD 2,000 - 3,000

CHICHAGOVA, GALINA DIMITRIEVNA, and OLGA DIMITRIEVNA, illustrators, SMIRNOV, Nikolai, Pochemu ne bylo baranok, [Why There Were No Bagels]. Moscow: Gosudarstvennoe izdatel'stvo, 1926. 16 pages. 170 x 211 mm. With original illustrated wrappers.



### 384: KLUTSIS, GUSTAV (1895-1938), Illustrator, KON, Feliks,

USD 2,000 - 3,000

KLUTSIS, GUSTAV (1895-1938), Illustrator, KON, Feliks, Ed., Pamiati pogibshikh vozhdei [In Memory of Fallen Leaders] Moscow: Moskovskii rabochii, 1927. WITH ORIGINAL LITHOGRAPHED PHOTOMONTAGE COVER BY GUSTAV KLUTSIS (LATVIAN-RUSSIAN 1895-1938). Hard Cover. 355 x 270 mm. Illustrated with photographic plates. According to Valentina Kulagina-Klutsis, copies of this book were withdrawn from circulation by the Soviet government, due to political reasons. Rare.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 385: A COLLECTION OF FIVE SOVIET RUSSIAN CHILDRENS BOOKS CA.

USD 2,500 - 3,500

A COLLECTION OF FIVE SOVIET RUSSIAN CHILDRENS BOOKS CA. 1927-29 OF FOLK RHYMES ILLUSTRATED BY SERGEI CHEKHONIN (1878-1976), all 5 books compiled by Kornei Chukovsky and lavishly illustrated by Chekhonin with color lithographs throughout, comprising: (a) Domok: narodnye stishki [The Little House: Folk Poems]. 115 x 150 mm, Leningrad: Raduga, 1927 (b) Zaika: narodnye stishki, [The Little Hare: Folk Poems]. 115 x 150 cm, Leningrad: Raduga, 1929 (c) Ryzhii i krasnyi: narodnye stishki, [The Red and the Redhead: Folk Poems]. 115 x 150 cm, Leningrad: Raduga, ca. 1929 (d) Skok-poskok: narodnye stishki [Hippity Hop: Folk Poems], 114 x 151 mm, Leningrad, Raduga, ca. 1929 (e) Fedia-Bredia: narodnye stishki [Nonsensical Fedia: Folk Poems]. 115 x 150 mm, Leningrad: Raduga, ca. 1929



### 386: KIRILL ZDANEVICH (ILLUSTRATOR) AND KOLAU CHERNIAVSKII

USD 1,500 - 2,000

KIRILL ZDANEVICH (ILLUSTRATOR) AND KOLAU CHERNIAVSKII (AUTHOR), Pis'ma i stikhi [Letters and Poems]. Tiflis: Zaria vostoka, 1927. 226 x 150 mm. WITH ORIGINAL WRAPPERS ILLUSTRATED BY KIRILL ZDANEVICH. Literature: Hellyer 70, MoMA 730. One of 1000 copies printed. n.b. The front cover with a ca. 2cm tear from the top center, and slightly detaching from the binding. Overall some toning.



### 387: VLADIMIR MAYAKOVSY (1893-1930) AND EL LISSITZSKY

USD 800 - 1,200

VLADIMIR MAYAKOVSY (1893-1930) AND EL LISSITZSKY (1890-1941) [ILLUSTRATOR], KHOROSHO! Oktyabrskaya poema [Good! October poem]. Moscow and Leningrad: Gosizdat, 1927. 8vo. 104 pages. Original two-color Constructivist wrappers designed by El Lissitzky.



### 388: COLLECTION OF 36 VSEMIRNY TURIST [WORLD TRAVELER]

USD 2,000 - 3,000

COLLECTION OF 36 VSEMIRNY TURIST [WORLD TRAVELER] MAGAZINES WITH PHOTOMONTAGE COVERS 1928-1930, Comprising: (a) 1928, 12 issues (1-12) (b) 1929, 12 issues (1-12) (c) 1930, 12 issues (1-12)



### 389: A COLLECTION OF 22 ISSUES OF STROITEL'STVO MOSVKY

USD 3,500 - 5,000

A COLLECTION OF 22 ISSUES OF STROITEL'STVO MOSVKY [Construction in Moscow] FROM 1928-33, With cover illustrations by the Stenberg brothers, Vladimir (1899-1982) and Georgy (1900-1933). Moscow: Izdatel'stvo Mosoblispolkoma Sovetov Rabochikh, Krest'nyanskikh i Krasnoarmeyiskikh Deputatov. Comprising issues: (a) 1928 (nos. 9, 10, 11) (b) 1929 (nos. 1, 2, 3, 6, 7, 8, 9, 11, 12) (c) 1930 (3, 6, 7, 10, 12); (d) 1931 (3, 4, 5) (e) 1933 (1, 7)



### 390: CHICHAGOVA, GALINA DIMITRIEVNA, and OLGA DIMITRIEVNA,

USD 3,500 - 5,000

CHICHAGOVA, GALINA DIMITRIEVNA, and OLGA DIMITRIEVNA, illustrators, SMIRNOV, Nikolai, Egor-Monter, [Egor the Electrician]. Moscow: Gosudarstvennoe izdatel'stvo, 1928. 169 x 204 mm. 15 pp. In original wrappers with photomontage on cover. Illustrated with photomontages throughout. Rare.



### 391: [SOVIET RUSSIAN CHILDRENS BOOK] ERMOLAEVA, Vera,

USD 1,000 - 1,500

[SOVIET RUSSIAN CHILDRENS BOOK] ERMOLAEVA, Vera, illustrator and ZABOLOTSKII, Nikolai, author, Khoroshie Sapogi [Good Boots]. Moscow: Gosizdat, 1928. 197 x 149 mm. Edition of 15000.



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 392: [RODCHENKO, ALEXANDER, et. al.] A COLLECTION OF 18

USD 1,800 - 2,200

[RODCHENKO, ALEXANDER, et. al.] A COLLECTION OF 18 SOVETSKOYE FOTO MAGAZINES FROM 1929, Printed in Moscow, comprising issue nos. 1, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 20, 21, 22, and 23 from 1929. Illustrated throughout with a large number of photographs and articles by leading Soviet photographers of the time period, including Alexander Rodchenko (1891-1956), Boris Ignatovich (1899-1976), Alexander Grinberg (1885-1979), et. al.



### 393: ANATOLY GALAKTIONOVICH PETRITSKY (1895-1964),

USD 4,000 - 6,000

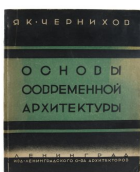
ANATOLY GALAKTIONOVICH PETRITSKY (1895-1964), Teatral'ni Story [Theatre Costumes]. [Kiev]: Derzhavne Vidanitstvo Ukraini, 1929. 360 x 270 mm. 26 pages of text in Ukrainian and German by V. Khmury, plus 56 pages of tipped-in illustrations, many of which in colour. In repaired original dust jacket with red and black geometric design.



### 394: A PAIR OF SOVIET CHILDRENS BOOKS 1929-1931 ILLUSTRATED

USD 1,500 - 2,000

A PAIR OF SOVIET CHILDRENS BOOKS 1929-1931 ILLUSTRATED BY ALEKSEI FEDOROVICH PAKHOMOV (1900-1972), comprising:(a) Gulliver u Lilliputov [Gulliver in Lilliput]. Based on the book by Jonathan Swift and translated by T. Gabbe and Z. Zadunaiska. Moscow and Leningrad: OGIZ, 1931. Illustrated with 10 tipped-in color plates. Original color lithographed cloth-backed boards designed by A. Pakhomov. Boards scuffed and soiling; some internal soiling.(b) KIPLING, Rudyard, translated by Kornei Chukovsky, Koshka, guliavshaia sama po sebe [The Cat Who Walked By Himself]. Moscow: Gosudarstvennoe izdatel'stvo, 1929. 288 mm x 227 mm. 16 pp.



### 395: CHERNIKHOV, YAKOV GEORGIEVICH (1889-1951), Osnovy

USD 2,000 - 3,000

CHERNIKHOV, YAKOV GEORGIEVICH (1889-1951), Osnovy sovremennoi arkhitektury [The Fundamentals of Contemporary Architecture]. Leningrad: Izdanie Leningradskogo Obshchestva Arkhitektorov, 1930. 4to. 104 pp. Illustrated in color and black and white. Original two-color decorated wrappers. Wrappers a bit rubbed and otherwise worn.



### 396: MAYAKOVSKY, VLADIMIR (1891-1930), GIPPIUS, Andrei,

USD 4,000 - 6,000

MAYAKOVSKY, VLADIMIR (1891-1930), GIPPIUS, Andrei, translator, Mayakovsky po Frantsuzski [Mayakovsky in French]. Moscow: Printed by the translator, 1930. 46 pp. Original wrappers designed by A. Gippius. Soiled, spine and upper right corner of wrapper restored. One of 150 copies. This rare collection of four poems rendered in French and with limited distribution was made up entirely of hand-written lithographs to rectos only.



### 397: A PAIR OF SOVIET RUSSIAN COUNTING BOOKS FOR

USD 4,000 - 6,000

A PAIR OF SOVIET RUSSIAN COUNTING BOOKS FOR PRESCHOOLERS WITH SUPREMATIST DESIGNS, 1930, Comprising: (a) E. Fortunova and L. Shleger, Schetnaia tetrad' no. 1 [Counting Book no. 1]. Moscow and Leningrad: Gosudarstvennoe izdatel'stvo, 1930. 32pp. 172 x 224 mm (b) Schetnaia tetrad' no. 2 [Counting Book no. 2]. Moscow and Leningrad: Gosudarstvennoe izdatel'stvo, 1930. 172 x 224 mm. 32 pp. Because of the nature of these books, which were meant to be used by children as notebooks on which to write numbers, clean copies of these wonderfully designed books are very difficult to find.



### 398: A PAIR OF SOVIET RUSSIAN CHILDRENS BOOKS ILLUSTRATED BY

USD 1,500 - 2,000

A PAIR OF SOVIET RUSSIAN CHILDRENS BOOKS ILLUSTRATED BY ALEXANDER DENEIKA (1899-1969), comprising:(a) A. Barto, Pervoye Maya [May First]. Moscow: Gosudarstvennoe izdatel'stvo, 1928. 289 x 216 mm. 16pp. (b) B. Uralsky, Elektrionter [The Electrician]. Moscow: Gosudarstvennoe izdatel'stvo, 1930. 224 x 195 mm.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 399: [SOVIET PHOTOMONTAGE, SOVIET ATHLETICS] A PROFUSELY

USD 1,000 - 1,500

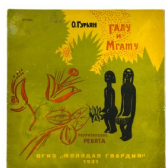
[SOVIET PHOTOMONTAGE, SOVIET ATHLETICS] A PROFUSELY ILLUSTRATED BOOK ABOUT THE 1928 SPARTAKIADA ATHLETIC GAMES, CCCP Spartakiada, Moscow: 1928. Oblong folio, 230 x 308 mm. Gilt lettered cloth binding. Unpaginated. With hundreds of photographs, photomontages, illustrations in the text, and articles, of and about the athletes and games of the 1928 Spartakiade athletic games, featuring swimmers, runners, cyclists, tennis and soccer players, and many other athletes.



### 400: A PAIR OF ILLUSTRATED SOVIET CHILDRENS BOOKS FROM 1931

USD 1,500 - 2,000

A PAIR OF ILLUSTRATED SOVIET CHILDRENS BOOKS FROM 1931 BY VLADIMIR MAYAKOVSKY (1893-1930), comprising:(a) MAYAKOVSKY, Vladimir, My vas zhdem, tovarishch ptitsa, otchego vam ne letitsya? [We're Waiting for You, Comrade Bird, Why Don't You Fly?] [Leningrad and Moscow]: OGIZ, 1931. 8vo. 16 pp. Illustrated by Tatyana Alekseevna Mavrina. Original color lithgraphed wrappers.(b) MAYAKOVSKY, Vladimir, Miud [Acronym for Myra lunoshei Den, or "World Youth Day"]. Moscow and Leningrad: OGIZ, 1931. 16mo (170 x 125 mm). 16 pp. Illustrated by Vera Ivanova. Two-color decorated wrappers.



### 401: SHTERNBERG, DAVID PETROVICH (1881-1948), Illustrator,

USD 1,000 - 1,500

SHTERNBERG, DAVID PETROVICH (1881-1948), Illustrator, GURYAN, Olga, Galu i Mgatu, negretyanskiye rebyata [Galu and Mgatu, Negro Children] OGIZ Molodaia gvardiia, 1931. 217 x 192 x 217. Color lithographs illustrated by the influential avant garde artist David Shterenberg.



### 402: TELINGATER, SOLOMON BENEDIKTOVICH (1903-1969),

USD 1,000 - 1,500

TELINGATER, SOLOMON BENEDIKTOVICH (1903-1969), designer., KIRSANOV, Semen Isaakovich. Pyatiletka [The Five Year Plan.] Moscow and Leningrad: OGIZ, 1931. 8vo. 176 pp. With 8 double-sided photogravures after by Telingater. Original silver stamped gray cloth. Covers rubbed and corners bumped.Provenance: N. A. Drachev (bookplate and rubberstamps).



### 403: [SOVIET RUSSIAN CHILDRENS BOOK] TAMBI, VLADIMIR

USD 1,000 - 1,500

[SOVIET RUSSIAN CHILDRENS BOOK] TAMBI, VLADIMIR ALEKSANDROVICH, SHWARTS, Evgenii Lvovich. Kniga avarii [The Book of Accidents]. Leningrad: OGIZ, Molodaya Gvardiya, 1932. 8vo. 12pp. Color lithographs. Original color lithographed wrappers. Wrappers restored, library stamps and pocket removed. With beautiful illustrations of a rather macabre subject, well-known naval disasters.



### 404: A PAIR OF BOOKS PUBLISHED ON IZORAM ARTISTS, CHASNICK,

USD 1,500 - 2,000

A PAIR OF BOOKS PUBLISHED ON IZORAM ARTISTS, CHASNICK, ILYA GRIGOREVICH, Illustrator, comprising: (a) IZO rabochei molodezhi Leningrada. [The Art of Leningrad's Working Youth.] Moscow: Izdatelstvo Gosudarstvennoi Tretyakovskoi Galerei, 1929. 18mo (160 x 133 mm). 72 pp. Illustrated with 10 photogravures. Two-color Suprematist wrappers attributed to I. Chasnik. Some wear to wrappers. This was a catalog of the art exhibition of the Leningrad IZORAM that displayed work by new artists. Chasnik, one of Malevich's students, produced dynamic Suprematist compositions (notably for porcelain) and helped found the UNOVIS school. (b) 2. MATS, I. Leningradskii IZORAM. Moscow and Leningrad: OGIZ-IZOGIZ, 1932. Illustrated with photographs. 8vo. 42 pp. Original two-color photomontage wrappers designed by A. Glukhov. Wrappers rubbed. First Edition. Another volume on the centralized visual art organization for Communist youth formed during the first Five-Year Plan to produce propaganda for the state.



### 405: SERGE LIFAR (1905-1986), Stradnye gody: Moia iunost v

USD 600 - 800

SERGE LIFAR (1905-1986), Stradnye gody: Moia iunost v Rossii, [Tortuous Years: My Youth in Russia]. Paris: Sklad Izdaniya Dom Knigi, 1935. 195 x 130 mm. 328 pp. Original illustrated wrappers with a photograph of a young Lifar bound in a modern half-leather binding. Contains various photographic plates of Lifar. SIGNED AND DEDICATED BY LIFAR IN 1935 ON THE FRONT ENPAPERS.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 406: SOVETSKOYE KINOISKUSSTVO 1919-1939 [SOVIET

USD 1,000 - 1,500

SOVETSKOYE KINOISKUSSTVO 1919-1939 [SOVIET CINEMATOGRAPHY 1919-1939], A PHOTOALBUM CELEBRATING 20 YEARS OF SOVIET FILM-MAKING, Compiled by P. Atasheva and SH. Akhushkov, edited by M. Romm and L. Trauberg, eds. Moscow: Goskinoizdat, 1940. 289 x 219 mm. 269 pages. In a full leather binding with embossed and colored cover, the spine with raised numbers for all of the years between 1919 and 1939. Profusely illustrated throughout with photographic stills from famous productions.



### 407: TERECHKOVITCH, Constantin (1902-1978), illustrator and

USD 4,000 - 5,000

TERECHKOVITCH, Constantin (1902-1978), illustrator and PIETRI, Francois, author, Les Princes du Sang [The Princes of Blood]. Paris: Nouveau cercle Parisien du Livre, 1962. 96 pp. 280 x 330 cm. Color lithographs, illustrations, and decorations throughout by Terechkovitch. Signed in ink by both Terechkovitch and Pietri. Gilt top edge. Number III out of only thirty copies numbered in Roman numerals and published for the artist and his collaborators. Rebound in morocco with gilt lettering and horseshoe motif on spine, by Gueniot-Lasalle, half-leather chemise and slipcase.



### 408: A 15 VOLUME SET OF BOOKS ON RUSSIAN HISTORY, S. M.

USD 250 - 350

A 15 VOLUME SET OF BOOKS ON RUSSIAN HISTORY, S. M. Soloviov, Istoriya Rossii s drevneyshikh vremyon [A History of Russia from Ancient Times]. Akademiya Nauk SSSR. Institut istorii. [The Academy of Sciences of the USSR. Institute of History.] Moscow: Izdatelstvo sotsialno-ekonomicheskoy literatury Mysl, 1965. 8vo (257 x 150 mm). 15 volumes.



### 409: A 10 VOLUME COMPLETE SET OF BENEZIT DICTIONARY OF

USD 300 - 400

A 10 VOLUME COMPLETE SET OF BENEZIT DICTIONARY OF ARTISTS, E. Benezit, Dictionnaire critique et documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs de tous le temps et de tous les pays par un groupe d'ecrivains specialistes francais et etrangers [Critical Dictionary of Painters, Sculptors, Draftsmen and Engravers of All Time and in All Countries by a Group of Writers and Specialists both French and Foreign]. Paris: Librairie Grund, 1976. 8vo (235 x 165 mm). 10 volumes. Text in French.



### 410: AN EXTREMELY RARE IMPERIAL RUSSIAN ARMOR SET OF AN

USD 100,000 - 150,000

AN EXTREMELY RARE IMPERIAL RUSSIAN ARMOR SET OF AN OFFICER OF HIS MAJESTY'S OWN CAUCASIAN-MOUNTAINS HALF-SQUADRON KONVOI ESCORT, TULA, CIRCA LATE 1830S, consisting of a helmet, chainmail shirt, arm guards, and belt, the Taj type helmet in traditional Circassian form, surmounted by a silver gilt finial with two red tongues and ornamented with parcel-gilt silver panels, the mountings elaborately chased and nielloed with Koranic verses in Arabic, the aventail of riveted links falling to the shoulder, the accompanying hauberk comprised of Circassian style double-riveted rings, with half-length sleeves, open collar, and frontal slit, the steel arm guards adorned with chased and gilded silver panels and secured with red leather straps, the red leather belt decorated with silver-gilt panels and a seahorse buckle clasp, all silver parts marked 84 standard, illegible maker's mark on helmet, height of helmet from finial to bottom of chainmail: 68.6 cm (27 in.) PROVENANCE Jackson's, June 03, 2014, lot 184. LOT NOTES Nicholas I ordered the Caucasus Mountains' Half-Squadron of His Imperial Majesty Konvoi Escort to be formed in 1828, shortly after Russia's conquest of the Northern Caucasus. This Escort was to be comprised of voluntarily conscripted, local high nobles from the Caucasus. In issuing such an edict, the Emperor demonstrated his regard for the wellbeing of the people of the region. Members of the Konvoi Escort were outfitted in elaborate parade uniforms approximately 60 sets of helmets and arm guards were produced in the 1830s by the Tula Arms Factory and paid for by the Imperial treasury. Each set was decorated at great expense to imitate traditional 18th century Circassian examples. Konvoi Escort officers received Taj type helmets as well as arm guards and belts. The half squadron uniforms were used by every member of the squadron until 1882, after which only natives of the Northern Georgian region wore them. The uniform then became known as "historical." Fewer than five such uniforms exist today outside of Russian museum collections and this set is believed to be the only officer's type in private hands.



### 411: A RUSSIAN IMPERIAL PARADE HELMET OF A GENERAL OF THE

USD 10,000 - 15,000

A RUSSIAN IMPERIAL PARADE HELMET OF A GENERAL OF THE LIFE-GUARDS CUIRASSIER REGIMENT, 1907 PATTERN, the body decorated with gilt-brass mountings stamped with laurel leaves, the front plate applied with the Order of Saint Andrew, the base outfitted with gilt-brass chinscales, all topped by a gilt-brass flaming grenade finial, the inside lined with original red silk and white leather sweatband, 33.3 cm (13 1/8 in.) By tradition, this helmet belonged to the regiment's commander, Major-General Alexander Dolgorukov (1872-1948).

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 412: A RUSSIAN IMPERIAL PARADE SHAKO OF A GENERAL OF KING

USD 12,000 - 15,000

A RUSSIAN IMPERIAL PARADE SHAKO OF A GENERAL OF KING FREDERICK-WILLIAM III's LIFE-GUARDS SAINT PETERSBURG REGIMENT, 1907 PATTERN, the bell-crown shaped body covered in blue-green wool with a white band and yellow piping, mounted along the front with the Order of Saint Andrew and a plaque inscribed in Cyrillic, "For Distinction," the crown adorned with silver bullion ribbon in a zigzag pattern, a silver podves attached with tassels along the rear, the black lacquered top surmounted by a silver cord service reipka mini-sultan, each side fitted with silver-plated brass chinscales, the interior white silk and black leather sweatband, 27 cm (10 5/8 in.) By tradition, this shako belonged to the regiment's commander, Major-General Leopold von Brinken (1858-1925).



### 413: A RUSSIAN IMPERIAL PARADE BUSBY HAT OF AN OFFICER OF

USD 8,000 - 12,000

A RUSSIAN IMPERIAL PARADE BUSBY HAT OF AN OFFICER OF THE LIFE-GUARDS 6TH DON COSSACK HORSE ARTILLERY BATTERY, 1909 PATTERN, of cylindrical form, the black fleece body draped on the right side with a red wool bag, surmounted on the left with a white horsehair plume, the front mounted with the Order of Saint Andrew over a gilt-brass plaque of crossed cannons, ornamented on the front and back with twisted silver cord podvesa terminating in barrel-shaped tassels, fitted along the base with a black leather chinstrap, the inside lined with red silk and brown leather sweatband, 40.6 cm (16 in.)



### 414: A RUSSIAN IMPERIAL PARADE HELMET OF A SENIOR OFFICER OF

USD 8,000 - 12,000

A RUSSIAN IMPERIAL PARADE HELMET OF A SENIOR OFFICER OF HER MAJESTY MARIA FEODOROVNA'S 2ND PSKOV LIFE-GUARDS DRAGOON REGIMENT, 1910 PATTERN, the black lacquered body applied with a cuirass-shaped plaque bearing a star with the cipher of Empress Maria Feodorovna, fitted with silver-plated brass chinscales, all surmounted by a white horsehair comb, the interior lined with original black silk, 27.9 cm (11 in.)



### 415: AN IMPERIAL RUSSIAN OFFICERS SHASHKA SWORD, PERIOD OF

USD 15,000 - 20,000

AN IMPERIAL RUSSIAN OFFICERS SHASHKA SWORD, PERIOD OF NICHOLAS II (1894-1917), the blue and gold, etched and engraved Eisenhauer blade with Imperial Cypher of Nicholas II on the blade and cavalry scenes on both sides, the sword edge gilded with leaf decorations, the silver hilt marked with makers mark AK and 84 standard, with an Imperial Order of St. Anne on the hant and ribbon application marked For Bravery in Cyrillic. Overall length: 102 cm. Length of blade: 85 cm. The silver mounted leather scabbard with maker's mark AK and 84 standard, with attached leather sword with silver and niello fittings.



### 416: A BRONZE STATUETTE OF EMPEROR NICHOLAS I OF RUSSIA,

USD 3,000 - 4,000

A BRONZE STATUETTE OF EMPEROR NICHOLAS I OF RUSSIA, 19TH CENTURY, naturalistically modeled, depicted in full parade regalia, standing upright on a stone base, height: 24.2 cm (9 1/2 in.)



### 417: NORBERT MICHAEL SCHRODL (AUSTRIAN 1816-1890) Nicholas

USD 12,000 - 15,000

NORBERT MICHAEL SCHRODL (AUSTRIAN 1816-1890) Nicholas I, 1853 bronze with light brown patina height: 61 cm (24 in.) signed and dated on the base N. Schrod1 1853 with Saint Petersburg Foundry stamp PROVENANCE Sotheby's, London, June 9, 2010, lot 755. LOT NOTE This bronze figure of Tsar Nicholas I depicts the Emperor in military uniform before the start of the Crimean War of 1853-1856. Norbert Michael Scrod1 worked in Saint Petersburg, Moscow, and Warsaw during the period of 1849-1853. He is best known for his work as a sculptor, but also created numerous ivory carvings and portraits.



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**418: FELIX CHOPIN FOUNDRY Portrait Bust of Grand Prince**

USD 2,000 - 3,000

FELIX CHOPIN FOUNDRY Portrait Bust of Grand Prince Mstislav of Kievian Rus, c. 1867 bronze with a light brown patina height: 26.7 cm. (10 1/2 in.) Chopin foundry mark and circular Ministry of Finance stamp dated 1867 on inside of bust, numbered 19 LOT NOTE This series depicting Russia's Grand Dukes, Tsars and Emperors is dedicated to the Millennium of Russia. The celebration of the Millennium was held in Novgorod on September 8, 1862 and commemorated the legendary beginnings of the Russian state and its growth and success over the following century. The series of busts formally known as "Gallery of Bronze Busts of All the Russian Grand Dukes, Tsars and Emperors" was sold by subscription; Emperor Alexander II was the first subscriber. The series was enormously popular and all of the approximately 200 of the original series were sold.

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**419: FELIX CHOPIN FOUNDRY Portrait Bust of Tsar Paul I from**

USD 2,000 - 3,000

FELIX CHOPIN FOUNDRY Portrait Bust of Tsar Paul I from The Romanov Dynasty Series, c. 1868 bronze with a medium brown patina height: 23.5 cm. (9 1/4 in.) Chopin foundry mark and circular Ministry of Finance stamp dated 1868 on inside of bust LOT NOTE This series depicting Russia's Grand Dukes, Tsars and Emperors is dedicated to the Millennium of Russia. The celebration of the Millennium was held in Novgorod on September 8, 1862 and commemorated the legendary beginnings of the Russian state and its growth and success over the following century. The series of busts formally known as "Gallery of Bronze Busts of All the Russian Grand Dukes, Tsars and Emperors" was sold by subscription; Emperor Alexander II was the first subscriber. The series was enormously popular and all of the approximately 200 of the original series were sold.

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**420: FELIX CHOPIN FOUNDRY Portrait Bust of Emperor**

USD 2,000 - 3,000

FELIX CHOPIN FOUNDRY Portrait Bust of Emperor Alexander I from The Romanov Dynasty Series, c. 1868 bronze with a medium brown patina height: 26.5 cm. (10 1/2 in.) Chopin foundry mark and circular Ministry of Finance stamp dated 1867 on inside of bust LOT NOTE This series depicting Russia's Grand Dukes, Tsars and Emperors is dedicated to the Millennium of Russia. The celebration of the Millennium was held in Novgorod on September 8, 1862 and commemorated the legendary beginnings of the Russian state and its growth and success over the following century. The series of busts formally known as "Gallery of Bronze Busts of All the Russian Grand Dukes, Tsars and Emperors" was sold by subscription; Emperor Alexander II was the first subscriber. The series was enormously popular and all of the approximately 200 of the original series were sold.

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**421: FELIX CHOPIN FOUNDRY Portrait Bust of Empress**

USD 2,000 - 3,000

FELIX CHOPIN FOUNDRY Portrait Bust of Empress Elizaveta (Petrovna) from The Romanov Dynasty Series, c. 1868 bronze with a medium brown patina height: 25 cm. (9 7/8 in.) Chopin foundry mark and circular Ministry of Finance stamp dated 1868 on inside of bust LOT NOTE This series depicting Russia's Grand Dukes, Tsars and Emperors is dedicated to the Millennium of Russia. The celebration of the Millennium was held in Novgorod on September 8, 1862 and commemorated the legendary beginnings of the Russian state and its growth and success over the following century. The series of busts formally known as "Gallery of Bronze Busts of All the Russian Grand Dukes, Tsars and Emperors" was sold by subscription; Emperor Alexander II was the first subscriber. The series was enormously popular and all of the approximately 200 of the original series were sold.

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**422: FELIX CHOPIN FOUNDRY Portrait Bust of Emperor**

USD 2,000 - 3,000

FELIX CHOPIN FOUNDRY Portrait Bust of Emperor Alexander II from The Romanov Dynasty Series, c. 1867 bronze with a medium brown patina height: 26 cm. (10 1/4 in.) Chopin foundry mark and circular Ministry of Finance stamp dated 1867 on inside of bust LOT NOTE This series depicting Russia's Grand Dukes, Tsars and Emperors is dedicated to the Millennium of Russia. The celebration of the Millennium was held in Novgorod on September 8, 1862 and commemorated the legendary beginnings of the Russian state and its growth and success over the following century. The series of busts formally known as "Gallery of Bronze Busts of All the Russian Grand Dukes, Tsars and Emperors" was sold by subscription; Emperor Alexander II was the first subscriber. The series was enormously popular and all of the approximately 200 of the original series were sold.

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## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**423: FELIX CHOPIN FOUNDRY Portrait Bust of Grand Prince**

USD 2,000 - 3,000

FELIX CHOPIN FOUNDRY Portrait Bust of Grand Prince Yaroslav I of Kievian Rus, c. 1867 bronze with a light brown patina height: 26 cm. (10 1/4 in.) Chopin foundry mark and circular Ministry of Finance stamp dated 1867 on inside of bust, numbered 61 LOT NOTE This series depicting Russia's Grand Dukes, Tsars and Emperors is dedicated to the Millennium of Russia. The celebration of the Millennium was held in Novgorod on September 8, 1862 and commemorated the legendary beginnings of the Russian state and its growth and success over the following century. The series of busts formally known as "Gallery of Bronze Busts of All the Russian Grand Dukes, Tsars and Emperors" was sold by subscription; Emperor Alexander II was the first subscriber. The series was enormously popular and all of the approximately 200 of the original series were sold.

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**424: FELIX CHOPIN FOUNDRY Portrait Bust of Emperor**

USD 2,000 - 3,000

FELIX CHOPIN FOUNDRY Portrait Bust of Emperor Alexander II from The Romanov Dynasty Series, c. 1868 bronze with a light brown patina height: 25.4 cm. (10 in.) Chopin foundry mark and circular Ministry of Finance stamp dated 1868 on inside of bust, numbered 61 LOT NOTE This series depicting Russia's Grand Dukes, Tsars and Emperors is dedicated to the Millennium of Russia. The celebration of the Millennium was held in Novgorod on September 8, 1862 and commemorated the legendary beginnings of the Russian state and its growth and success over the following century. The series of busts formally known as "Gallery of Bronze Busts of All the Russian Grand Dukes, Tsars and Emperors" was sold by subscription; Emperor Alexander II was the first subscriber. The series was enormously popular and all of the approximately 200 of the original series were sold.

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**425: FELIX CHOPIN FOUNDRY Portrait Bust of Empress Anna**

USD 2,000 - 3,000

FELIX CHOPIN FOUNDRY Portrait Bust of Empress Anna (Ioannovna) from The Romanov Dynasty Series, c. 1867 bronze with a medium brown patina height: 26.5 cm. (10 1/2 in.) Chopin foundry mark and circular Ministry of Finance stamp dated 1867 on inside of bust LOT NOTE This series depicting Russia's Grand Dukes, Tsars and Emperors is dedicated to the Millennium of Russia. The celebration of the Millennium was held in Novgorod on September 8, 1862 and commemorated the legendary beginnings of the Russian state and its growth and success over the following century. The series of busts formally known as "Gallery of Bronze Busts of All the Russian Grand Dukes, Tsars and Emperors" was sold by subscription; Emperor Alexander II was the first subscriber. The series was enormously popular and all of the approximately 200 of the original series were sold.

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**426: FELIX CHOPIN FOUNDRY Portrait Bust of Emperor Nicholas**

USD 2,000 - 3,000

FELIX CHOPIN FOUNDRY Portrait Bust of Emperor Nicholas I from The Romanov Dynasty Series, c. 1868 bronze with a medium brown patina height: 29.5 cm. (11 5/8 in.) Chopin foundry mark and circular Ministry of Finance stamp dated 1868 on inside of bust LOT NOTE This series depicting Russia's Grand Dukes, Tsars and Emperors is dedicated to the Millennium of Russia. The celebration of the Millennium was held in Novgorod on September 8, 1862 and commemorated the legendary beginnings of the Russian state and its growth and success over the following century. The series of busts formally known as "Gallery of Bronze Busts of All the Russian Grand Dukes, Tsars and Emperors" was sold by subscription; Emperor Alexander II was the first subscriber. The series was enormously popular and all of the approximately 200 of the original series were sold.

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**427: FELIX CHOPIN FOUNDRY Portrait Bust of Empress**

USD 2,000 - 3,000

FELIX CHOPIN FOUNDRY Portrait Bust of Empress Catherine II from The Romanov Dynasty Series, c. 1867 bronze with a medium brown patina height: 24.8 cm. (9 3/4 in.) Chopin foundry mark and circular Ministry of Finance stamp dated 1867 on inside of bust LOT NOTE This series depicting Russia's Grand Dukes, Tsars and Emperors is dedicated to the Millennium of Russia. The celebration of the Millennium was held in Novgorod on September 8, 1862 and commemorated the legendary beginnings of the Russian state and its growth and success over the following century. The series of busts formally known as "Gallery of Bronze Busts of All the Russian Grand Dukes, Tsars and Emperors" was sold by subscription; Emperor Alexander II was the first subscriber. The series was enormously popular and all of the approximately 200 of the original series were sold.

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## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 428: FELIX CHOPIN FOUNDRY Portrait Bust of Emperor

USD 2,000 - 3,000

FELIX CHOPIN FOUNDRY Portrait Bust of Emperor Alexander III from The Romanov Dynasty Series, bronze with a medium brown patina height: 23.5 cm. (9 1/4 in.) Chopin foundry mark on inside of bust LOT NOTE This series depicting Russia's Grand Dukes, Tsars and Emperors is dedicated to the Millennium of Russia. The celebration of the Millennium was held in Novgorod on September 8, 1862 and commemorated the legendary beginnings of the Russian state and its growth and success over the following century. The series of busts formally known as "A Gallery of Bronze Busts of All the Russian Grand Dukes, Tsars and Emperors" was sold by subscription; Emperor Alexander II was the first subscriber. The series was enormously popular and all of the approximately 200 of the original series were sold.



### 429: A FULL ORIGINAL SET OF GILT-BRONZE MEDALS FROM PORTRAIT

USD 10,000 - 15,000

A FULL ORIGINAL SET OF GILT-BRONZE MEDALS FROM PORTRAIT SERIES OF GRAND DUKES, TSARS, EMPERORS AND EMPRESSES, PROVENANCE A comparable set of medals was sold at Christie's, London, November 29, 2010, lot 437 and Christie's, New York, May 17, 2012, lot 35. LITERATURE M.E. Diakov, Medals of the Russian Empire, Russia, 2008, vol. 8, pp. 12-45. V. P. Smirnov, Opisanie Russkikh Medalei, Otdel Pervyi, Medali XVIII Stoletiya, St Petersburg, 1908, pp. 1-22. L. Gavrilova, Russian Historical Thought and Medal Art in the Era of Catherine II, St. Petersburg, 2000, pp. 43-48. LOT NOTE The beginning of the series was based on the efforts of M. Lomonosov and J. Schtelin in 1750s. The decision to carve dies of medals of portraits of Russian rulers from Rurik to Peter I from the collection of Academy of Science was sanctioned by the Royal Court. The inscriptions on the medals were taken from Mikhail Lomonosov's Short Russian Chronicle, and the portraits were based on a series of 32 carvings in green jasper by Johann Dorsch from the 1740s. The series was struck at the beginning of 1770s and became widely known both in Russia and abroad. It also served as a study aid in Russian gymnasiums. Presented portrait series set contains original 50 portraits and 10 of 15 medals which were added later until Alexander III. The set comprising numbers one through sixty, each depicting a relief portrait of a Grand Duke, Tsar, Emperor or Empress of Russia, from Rurik to Pavel I, the reverse numbered and inscribed with brief history of the represented monarch. The set also has two different medals numbered #12, which was obviously done by mistake and documented in various catalogues. Each medal 3.8 cm. (1 1/2 in.) in diameter.



### 430: AN IRON SCULPTURE OF RUSSIAN FISHERMAN, 19TH CENTURY

USD 2,000 - 3,000

AN IRON SCULPTURE OF RUSSIAN FISHERMAN, 19TH CENTURY Poissonnier Russe, iron cast height: 42 cm (16 1/2 in.) title inscribed on base



### 431: A RUSSIAN GILT BRONZE FIGURE OF A FISHERMAN ON A

USD 2,000 - 3,000

A RUSSIAN GILT BRONZE FIGURE OF A FISHERMAN ON A MALACHITE BASE, 19TH CENTURY, realistically modeled, the young fisherman on a rock lapped by waves, shown on a painted stone and malachite base, height: 12 cm (4 3/4 in.)



### 432: AN ANTIQUE RUSSIAN GILDED BRONZE FIGURE OF A PEASANT ON

USD 800 - 1,200

AN ANTIQUE RUSSIAN GILDED BRONZE FIGURE OF A PEASANT ON A MALACHITE BASE, 19TH CENTURY, depicts a realistically modeled figure of a peasant pushing a firewood-filled cart, the pile of wood opens to reveal a compartment, the bronze figure on a malachite base, length: 16.5 cm (6 1/2 in.)



### 433: EVGENY NAPS (RUSSIAN 19-20TH CENTURY) The Falconer ,

USD 3,000 - 4,000

EVGENY NAPS (RUSSIAN 19-20TH CENTURY) The Falconer, bronze with gilded patina height: 30.5 cm. (12 in.) signed in Cyrillic on base

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 434: EVGENY ALEXANDROVICH LANCERAY (RUSSIAN 1848-1886) A

USD 4,000 - 5,000

EVGENY ALEXANDROVICH LANCERAY (RUSSIAN 1848-1886) A Boy And Three Donkeys, ca. 1873 bronze with brown patina height 21 cm (8 1/4 in.) signed and dated on base in Cyrillic E. Lanceray, Chopin Foundry mark and Finance Ministry stamp; Tiffany & Co. stamp on the side of the base LITERATURE K. Can-Kai-Si, K. Zhuromsky, Russian Bronze Sculpture of the Second Half of XIX Century, Kabinet Gallery Collection, Moscow, 2005, page 88. L.A. Dementiev, Evgeny Lanceray Album of Sculptural Models, State Historical Museum, Moscow, 2011, page 86. For a similar model see N. R. Lewinson, L. N. Goncharova, Russian artistic bronzes, Moscow, 1956, fig. 82, illustrated; LOT NOTES Realistically modelled, depicting a young boy on a donkey leading two others, on rectangular naturalistic base with round corners,



### 435: ALBERT MORITZ WOLF (RUSSIAN 1854-1923) A Racing Troika

USD 4,000 - 5,000

ALBERT MORITZ WOLF (RUSSIAN 1854-1923) A Racing Troika, bronze with light brown patina on red marble base height: 15 cm. (5 7/8 in.) inscribed with signature on base, foundry stamp Gladenbeck & Sohn



### 436: ALBERT MORITZ WOLF (RUSSIAN 1854-1923) Cossack Family

USD 3,000 - 4,000

ALBERT MORITZ WOLF (RUSSIAN 1854-1923) Cossack Family, bronze with dark brown patina height 26 cm (10 1/4 in.) inscribed with signature on base



### 437: A RUSSIAN NEEDLEPOINT TAPESTRY FIREPLACE SCREEN WITH

USD 2,000 - 3,000

A RUSSIAN NEEDLEPOINT TAPESTRY FIREPLACE SCREEN WITH IMAGE OF EMPEROR NICHOLAS I, RUSSIA, 19TH CENTURY, of rectangular form on two wooden supports, the frame mounted with a bronze Imperial Eagle, the central panel with a view of Nicholas I on horse-back, height with eagle: 132 cm (52 in.)



### 438: AN IMPERIAL PORCELAIN FACTORY JAPANESE STYLE VASE,

USD 18,000 - 25,000

AN IMPERIAL PORCELAIN FACTORY JAPANESE STYLE VASE, PERIOD OF ALEXANDER II (1855-1881), of cylindrical form, the body painted with flowering cherry trees and peonies against a yellow ground, two brilliantly plumed birds standing amidst the foliage, the wide flared rim gilded and decorated with an arabesque design, underglazed Imperial Cypher of Alexander II on base, A height: 59.7 cm (23 1/2 in.) PROVENANCE MacDougall's, June 8-9, 2011, lot 678; LITERATURE For a similar piece see Znamenova, Imperatorskii Farforovyi Zavod, 1744-1904, Global View, St. Petersburg, 2008, p. 609.



### 439: A RUSSIAN PORCELAIN FIGURE OF A DANCING PEASANT WOMAN,

USD 3,000 - 4,000

A RUSSIAN PORCELAIN FIGURE OF A DANCING PEASANT WOMAN, GARDNER PORCELAIN FACTORY, MOSCOW, LATE 19TH CENTURY, depicting a young peasant woman dancing and lightly lifting the edge of her pale green apron, on a square base, height: 21 cm (8 1/4 in.), marked with a red factory mark on base, impressed factory mark on base, inscribed 58



### 440: A LARGE PORCELAIN BREAKFAST CUP AND SAUCER, GARDNER

USD 1,500 - 2,000

A LARGE PORCELAIN BREAKFAST CUP AND SAUCER, GARDNER PORCELAIN FACTORY, MOSCOW, LATE 19TH CENTURY, the cup and saucer body with green ombre tones, hand-painted with a sprig of flowers, the cup and saucer each with a gilded inscription "Drink Another" in Cyrillic, height of cup: 11 cm (4 3/8 in.), diameter of saucer: 21.3 cm (8 3/8 in.), each with a red factory mark on base



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 441: A RUSSIAN PORCELAIN FIGURE OF A DANCING PEASANT BOY,

USD 1,200 - 1,500

A RUSSIAN PORCELAIN FIGURE OF A DANCING PEASANT BOY, KORNILOV BROTHERS, SAINT PETERSBURG, 1843-1861, the young dancing peasant boy shown in a pink shirt decorated with flowers and wearing blue trousers with gold detailing, on a naturalistic base, height: 18.5 cm (7 1/4 in.), red factory mark on base

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### 442: A RUSSIAN FAIENCE FIGURE OF A MAN SALTING BREAD,

USD 2,000 - 3,000

A RUSSIAN FAIENCE FIGURE OF A MAN SALTING BREAD, KUZNETSOV MANUFACTORY, MOSCOW, CIRCA 1900, depicting a naturalistically modeled peasant man sitting on the edge of a wooden well, sprinkling a piece of bread with salt that he keeps on the top of his hat, height: 14.5 cm (5 3/4 in.), impressed factory marks on base

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### 443: A RUSSIAN FAIENCE FIGURE OF A MAN MAKING A WOODEN

USD 2,000 - 5,000

A RUSSIAN FAIENCE FIGURE OF A MAN MAKING A WOODEN BARREL, KUZNETSOV MANUFACTORY, MOSCOW, CIRCA 1900, depicting a naturalistically modeled peasant man hammering the bilge hoops of barrel, height: 17.5 cm (6 7/8 in.), impressed factory marks on base

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### 444: A RUSSIAN PORCELAIN PLATE WITH IMPERIAL HERALDRY,

USD 1,000 - 1,500

A RUSSIAN PORCELAIN PLATE WITH IMPERIAL HERALDRY, KUZNETSOV PORCELAIN MANUFACTORY, RIGA, LATE 19TH CENTURY, the cavetto hand-painted with the Imperial Russian Coat of Arms, the edges decorated with a wreath of coat of arms and medallions of the Order of Saint Andrew, diameter: 23.7 cm (9 1/4 in.), partially marked on base, impressed 14 on base

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### 445: A SOVIET PORCELAIN FIGURE OF A UKRAINIAN WOMAN, AFTER A

USD 4,000 - 6,000

A SOVIET PORCELAIN FIGURE OF A UKRAINIAN WOMAN, AFTER A DESIGN BY ASTA DAVYDOVNA BRZHEZITSKAIA, DULEVO PORCELAIN FACTORY, CIRCA 1952, naturalistically modeled, the young woman wears a traditional dress with Ukrainian embroidery on the blouse, a wreath of flowers adorns her hair, she stands on a round base with gilded pseudo embroidery, height: 35.5 cm (14 in.), marked with factory mark on base LOT NOTES This figure of a Ukrainian woman belongs to a series of porcelain works titled "Republics of the USSR", created during the Stalinist regime, and confirming to the High Stalinist aesthetic. The series was subsequently criticized for its excessiveness and incompatibility with the more ascetic direction of the Thaw Period. LITERATURE Similar figure illustrated in Karen Kettering, ed., "Ode to Joy: Russian Porcelain in the Yuri Traisman Collection" (Moscow: Pinakothek, 2008), p. 189

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### 446: A SOVIET PORCELAIN FIGURE OF FEODOR CHALIAPIN IN THE

USD 1,000 - 1,200

A SOVIET PORCELAIN FIGURE OF FEODOR CHALIAPIN IN THE ROLE OF BORIS GODUNOV, LENINGRAD PORCELAIN FACTORY, 1950S, after the 1922 model by Yakov Troupyansky, depicting Chaliapin as Boris Godunov in Modest Mussorgsky's opera, hand-painted porcelain with gilt detailing, height: 28 (11 in.), factory mark on the base

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### 447: A SOVIET RUSSIAN PORCELAIN FIGURE OF A MAYOR, LENINGRAD

USD 300 - 500

A SOVIET RUSSIAN PORCELAIN FIGURE OF A MAYOR, LENINGRAD PORCELAIN FACTORY, 20TH CENTURY, depicted in a green uniform, with white trousers and black boots, height: 15.2 cm (6 in.), blue factory mark on base

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## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**448: A RUSSIAN PORCELAIN FIGURE OF KONEK GORBUNOK, GARDNER**

USD 400 - 600

A RUSSIAN PORCELAIN FIGURE OF KONEK GORBUNOK, GARDNER PORCELAIN FACTORY, VERBILIKI, 20TH CENTURY, depicting the brightly colored, stylized fairy tale characters, after a design by S. M. Orlov, height: 18 cm (7 1/8 in.), marked on inside of base



**449: A RUSSIAN IMPERIAL ORMOLU-MOUNTED COBALT BLUE AND CUT**

USD 5,000 - 7,000

A RUSSIAN IMPERIAL ORMOLU-MOUNTED COBALT BLUE AND CUT CRYSTAL VASE, AFTER A DESIGN BY I. A. IVANOV, RUSSIAN IMPERIAL GLASS FACTORY, 1820S, of Medici form, the body with alternating bands of cobalt blue and diamond-cut crystal, with a central band of laurel leaves, the bronze base with chased acanthus leaves surrounded by a laurel wreath base, height: 32.5 cm (12 3/4 in.) LITERATURE This vase, with a slightly modified bronze base is in the collection of the Hermitage Museum, St. Petersburg, and is illustrated and discussed in Tamara Malina, Imperial Glass Factory: 18th-early 20th Centuries, (St. Petersburg: State Hermitage Publishers, 2009), pp. 200-201.



**450: A RUSSIAN SILVER-MOUNTED CUT GLASS VASE, MOSCOW,**

USD 7,000 - 10,000

A RUSSIAN SILVER-MOUNTED CUT GLASS VASE, MOSCOW, 1908-1917, the elongated cylindrical form cut with a pattern of diamonds and starbursts, the silver mountings featuring ribbons, garlands, and wreaths suspended from shells and scrolls, struck with the maker's mark S KH and the mark F/S for the 15th Artel, 84 standard, height: 34.9 cm (13 3/4 in.) PROVENANCE Sotheby's, New York, April 16, 2013, lot 125.



**451: A RUSSIAN IMPERIAL GLASS COMMEMORATIVE BEAKER, 1912,**

USD 9,000 - 11,000

A RUSSIAN IMPERIAL GLASS COMMEMORATIVE BEAKER, 1912, the cylindrical ribbed glass cup topped by a thick gilded rim and mounted with two opaline medallions, the front oval featuring a painted portrait of Count M.A. Miloradovich, the reverse decorated with the inscription "For Faith, Tsar, and Fatherland" beneath a double-headed eagle bearing the cypher of Alexander I, 11.7 cm (4 5/8 in.) LOT NOTE This and other such beakers were produced by the Imperial Glass Factory to commemorate the Centenary of the Patriotic War of 1812. Count Mikhail Andreyevich Miloradovich was a prominent Russian general during the Napoleonic Wars.



**452: A RUSSIAN PARCEL GILT CHAMBERLAIN'S KEY, PERIOD OF**

USD 6,000 - 8,000

A RUSSIAN PARCEL GILT CHAMBERLAIN'S KEY, PERIOD OF EMPRESS CATHERINE II (1762-1796), the head in the form of the Russian Imperial double-headed eagle with three crowns, the eagle's chest features the crowned Imperial cypher of Empress Catherine the Great, scrolling acanthus leaves flare at the joint of the stem and the head, the fluted stem with spiraling foliage, the bit in the form of a cross, length: 19.7 cm (7 5/8 in.), apparently unmarked LOT NOTE The Imperial Office of the Chamberlain was a highly regarded ceremonial post, with the Chamberlain in charge of maintaining the household of the sovereign or other noble figures. Under Empress Elizabeth the Chamberlain was granted the rank of a Major-General and was given a symbolic key as the official token of his post. An identical Chamberlain's key from the collection of Lily and Edmond Safra was sold at Christie's, April 18, 2007, lot 171 for \$60,000.



**453: A RUSSIAN SILVER ROCOCO TEA POT, MARKED "BA"™,**

USD 1,000 - 1,500

A RUSSIAN SILVER ROCOCO TEA POT, MARKED "BA"™, MOSCOW, 1760S, the lobed sides with chased and repousse rocailles and C-scrolls, with a curved ebonized wooden handle, with a hinged cover, on a flared foot, height: 11.7 cm (4 5/8 in.), alderman's mark of Petrov Fedov, 305.6 g.



**454: A RUSSIAN SILVER AND NIELLO LOCKET WITH SAINTS, LATE**

USD 2,000 - 3,000

A RUSSIAN SILVER AND NIELLO LOCKET WITH SAINTS, LATE 18TH-EARLY 19TH CENTURY, the gilt stippled ground with Saint Procopius of Ustyug and Saint John in a landscape on one side and the Annunciation on the other, gilded interior, length: 4.8 cm (1 7/8 in.), apparently unmarked

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**455: A RUSSIAN SILVER TEAPOT, MARKED IN CYRILLIC**

USD 1,000 - 1,500

A RUSSIAN SILVER TEAPOT, MARKED IN CYRILLIC, MOSCOW, CIRCA 1826, with a gadrooned body and hinged cover, the top segment ornamented with a thin band of chased lotus leaves around the base, a the curved handle of ebonized wood, height: 18.5 cm (7 1/4 in.), dated assayer's mark of Nikolai Lukitch Dubovin, 84 standard, 589 g.



**456: A THREE PIECE RUSSIAN SILVER TEA SET, MARKED 'GUBKIN'**

USD 2,200 - 2,800

A THREE PIECE RUSSIAN SILVER TEA SET, MARKED 'GUBKIN' WITH IMPERIAL WARRANT, ADDITIONAL MAKERS MARK OF SERGEI IVANOVICH GUBKIN, MOSCOW, CIRCA 1856, comprised of a teapot, a milk jug, and a covered sugar dish, each of baluster form, with gilded interior, height of sugar dish: 14 cm (5 1/2 in.), height of milk jug: 9.3 (3 5/8 in.), dated assayer's mark of Andrei Kovalevskiy AK 1856, 84 standard, 1081 g.



**457: A RUSSIAN NIELLO AND GUILLOCHE CIGARETTE CASE, MARKED**

USD 1,800 - 2,500

A RUSSIAN NIELLO AND GUILLOCHE CIGARETTE CASE, MARKED 'AC', MOSCOW, CIRCA 1859, the top panel with a view of a triumphal arch in niello on an engine-turned ground of with a sunburst design, the verso with a central coat of armor surrounded by a nielloed cartouche, the body with a patterned engine-turned design, with an acanthus leaf sunflower border in niello, gilded interior, length: 13.3 cm (5 1/4 in.), 84 standard



**458: AN ANTIQUE RUSSIAN SILVER AND NIELLO SPOON, MARK OF**

USD 2,700 - 3,500

AN ANTIQUE RUSSIAN SILVER AND NIELLO SPOON, MARK OF VASILII SEMENOV, MOSCOW, LAST QUARTER OF THE 19TH CENTURY, the exterior of the bowl decorated with concentric bands featuring an eclectic combination of designs, the center with a pair of neo-Rococo C-Scrolls surrounded by scrolling acanthus leaves, the following band with intertwining ivy, the exterior band with a geometric border, gilded interior, the handle with a reeded-niello design, length: 17 cm (6 5/8 in.), illegible assayer's mark, 84 standard



**459: AN ANTIQUE RUSSIAN SILVER AND NIELLO SPOON WITH VIEW OF**

USD 2,000 - 3,000

AN ANTIQUE RUSSIAN SILVER AND NIELLO SPOON WITH VIEW OF THE KREMLIN, MARK OF VASILII SEMENOV, MOSCOW, LAST QUARTER OF THE 19TH CENTURY, the exterior of the bowl featuring a nielloed view of the Moscow Kremlin, with a spiral handle, with a gilded interior, length: 18.7 cm (7 5/8 in.), assayer's mark AK, 84 standard



**460: AN ANTIQUE RUSSIAN SILVER AND NIELLO SPOON WITH VIEW OF**

USD 2,000 - 3,000

AN ANTIQUE RUSSIAN SILVER AND NIELLO SPOON WITH VIEW OF THE KREMLIN, MARK OF VASILII SEMENOV, MOSCOW, LAST QUARTER OF THE 19TH CENTURY, the exterior of the bowl featuring a nielloed view of the Moscow Kremlin, with a spiral handle, with a gilded interior, length: 18.5 cm (7 1/4 in.), 84 standard



**461: AN ANTIQUE RUSSIAN SILVER AND NIELLO SPOON WITH VIEW OF**

USD 2,000 - 3,000

AN ANTIQUE RUSSIAN SILVER AND NIELLO SPOON WITH VIEW OF THE KREMLIN, MARK OF VASILII SEMENOV, MOSCOW, LAST QUARTER OF THE 19TH CENTURY, the exterior of the bowl featuring a nielloed view of the Moscow Kremlin, with a spiral handle, with a gilded interior, length: 18.3 cm (7 1/8 in.), Cyrillic assayer's mark IK, 84 standard



**462: A GROUP OF ELEVEN RUSSIAN SILVER TABLE SPOONS, MARKED**

USD 200 - 300

A GROUP OF ELEVEN RUSSIAN SILVER TABLE SPOONS, MARKED NP AND PA, MOSCOW, CIRCA 1891, largely unadorned, each with a set of crowned initials on handle, length ranges from 22.3 cm (8 3/4 in.) to 20.5 cm (8 1/4 in.), dated assayer's marks AA and PB, 84 standard, 750 g.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**463: AN ANTIQUE RUSSIAN PARCEL GILT SILVER AND NIELLO SPOON**

USD 2,700 - 3,500

AN ANTIQUE RUSSIAN PARCEL GILT SILVER AND NIELLO SPOON WITH VEW OF THE SAINT BASILS CATHEDRAL, MARK OF M. F. SOKOLOV, MOSCOW, CIRCA 1893, the spiral handle and the border surrounded the exterior of the bowl in silver gilt, the center with a nielloed view of Saint Basil Cathedral in Moscow, length: 19 cm (7 1/2 in.), dated assayer's mark LO 1893, 84 standard



**464: A RUSSIAN SILVER MONOGRAMMED CASKET, MOSCOW, 1895 , of**

USD 800 - 1,200

A RUSSIAN SILVER MONOGRAMMED CASKET, MOSCOW, 1895 , of rectangular form, the hinged lid embellished with beaded and lobed borders, the raised central panel engraved KD in foliate script, supported on four bracket feet, with a frontal locking mechanism, length: 5 7/8 in. (14.91 cm), maker's mark GK, assayer's mark of Anatolii Apollonovich Artsibashev, 84standard



**465: A RUSSIAN SILVER CIGARETTE CASE, MARKED AE, MOSCOW,**

USD 700 - 900

A RUSSIAN SILVER CIGARETTE CASE, MARKED AE, MOSCOW, CIRCA 1896, of rectangular form with rounded corners, with reeded exterior panels, length: 10.5 cm (4 1/8 in.), with a dated Cyrillic assayer's mark LO 1896, 84 standard



**466: A GEORGIAN-STYLE SILVER WINE VESSEL, BEARING VARIOUS**

USD 1,000 - 1,500

A GEORGIAN-STYLE SILVER WINE VESSEL, BEARING VARIOUS SILVER MARKS POSSIBLY ADDED LATER, LATE 19TH-EARLY 20TH CENTURY, the bulbous body with chased and repousse scenes of merriment featuring cartouches with men playing music and drinking, surrounded by repousse birds and animals amid vegetation, with a long narrow neck and a curved handle, on a flared foot, height: 29.5 cm (11 5/8 in.), marked NP on handle and base, assayers marks of Ivan Lebedkin, 84 standard



**467: A SET OF NINE GILT SILVER AND MOTHER OF PEARL CHEESE**

USD 1,000 - 1,500

A SET OF NINE GILT SILVER AND MOTHER OF PEARL CHEESE KNIVES, SAINT PETERSBURG, 1899-1908, the mother of pearl handles with laurel leaf silver mounts, length: 18.8 cm (7 3/8 in.), assayer's mark of Yakov Lyapunov, 84 standard



**468: A GROUP OF NINE RUSSIAN SILVER TEA SPOONS, MARKED IN**

USD 200 - 300

A GROUP OF NINE RUSSIAN SILVER TEA SPOONS, MARKED IN CYRILLIC NG, MOSCOW, 1908-1926, with a flared handle, the exterior of the almond-shaped bowl with engraved designs featuring laurel leaves, parcel gilt interior, length: 15 cm (5 7/8 in.), 84 standard, 235 g.



**469: A RUSSIAN SILVER ART DECO STAND, PARTIALLY LEGIBLY**

USD 600 - 800

A RUSSIAN SILVER ART DECO STAND, PARTIALLY LEGIBLY MARKED â€”NG?â€”™ IN CYRILLIC, MOSCOW, 1899-1908, the silver dish with an attached stand, with geometric open-work Art Deco designs, supported by three feet, height: 13 cm (5 1/8 in.), assayer's mark of Ivan Lebedkin, 84 standard, 276 g.



**470: A RUSSIAN SILVER AND NIELLO SPOON WITH VEW OF THE SAINT**

USD 2,000 - 3,000

A RUSSIAN SILVER AND NIELLO SPOON WITH VEW OF THE SAINT BASIL CATHEDRAL, MARKED IN CYRILLIC â€”NPâ€”™, MOSCOW, 1908-1917, the exterior of the tear-drop shaped bowl with a view of Saint Basil Cathedral in Moscow, the handle with a twisted spiral design, length: 20.8 cm (8 1/8 in.), 84 standard



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 471: AN ANTIQUE RUSSIAN SILVER GILT AND NIELLO SPOON WITH

USD 2,000 - 3,000

AN ANTIQUE RUSSIAN SILVER GILT AND NIELLO SPOON WITH VIEW OF THE KREMLIN, PARTIALLY LEGIBLE MAKERS MARK "Б"™, MOSCOW, LAST QUARTER OF THE 19TH CENTURY, the exterior of the bowl featuring a nielloed view of the Moscow Kremlin, with a spiral handle, with a gilded interior, length: 19 cm (7 1/2 in.), Cyrillic assayer's mark IK, 84 standard



### 472: A GROUP OF EIGHT RUSSIAN SILVER TABLESPOONS, MARKED IN

USD 200 - 300

A GROUP OF EIGHT RUSSIAN SILVER TABLESPOONS, MARKED IN CYRILLIC NP, MOSCOW, 1908-1926, the handle of each spoon cast with scrolling Art Nouveau foliage capped by a rocaile curve, the handle further decorated with floral motifs and lightly engraved initials, length: 21.5 cm (8 1/2 in.), 84 standard, 689 g.



### 473: AN ANTIQUE RUSSIAN PARCEL GILT AND SILVER WITH NIELLO

USD 2,700 - 3,500

AN ANTIQUE RUSSIAN PARCEL GILT AND SILVER WITH NIELLO SPOON WITH TROIKA, MARKED IN CYRILLIC "КБ"™, MOSCOW, 1908-1917, the exterior base of the bowl decorated with a view of a peasant carriage drawn by three horses, surrounded by a gilt geometric frame with scrolling acanthus leaves at the base, gilded interior, length: 17.8 cm (7 in.), 84 standard



### 474: A RUSSIAN SILVER TROMPE L'OEIL CIGAR BOX, MAKER'S MARK

USD 2,500 - 3,500

A RUSSIAN SILVER TROMPE L'OEIL CIGAR BOX, MAKER'S MARK LR, EARLY 20TH CENTURY, of rectangular shape, the body engraved to simulate natural wooden grain with trade labels, length: 14.4 cm (5 5/8 in.), with Polish marks, 875 standard, 299 g.



### 475: AN ANTIQUE RUSSIAN GILT SILVER AND NIELLO SPOON WITH

USD 2,000 - 3,000

AN ANTIQUE RUSSIAN GILT SILVER AND NIELLO SPOON WITH VIEW OF THE KREMLIN, MARKED IN CYRILLIC "КБ"™, MOSCOW, 1908-1917, the exterior of the bowl with a view of the Kremlin in Moscow, the base of the spoon with an intricate scrolling ivy ornament in niello on an engine-turned ground, with a spiral handle, length: 19 cm (7 1/2 in.), 84 standard



### 476: AN ANTIQUE RUSSIAN GILT SILVER AND NIELLO SPOON WITH

USD 2,000 - 3,000

AN ANTIQUE RUSSIAN GILT SILVER AND NIELLO SPOON WITH VIEW OF THE KREMLIN, MARKED IN CYRILLIC "И"™, LAST QUARTER OF THE 19TH CENTURY, the exterior of the tear-drop shaped bowl with a view of the Kremlin in Moscow, the handle with a twisted spiral design, length: 19 cm (7 1/2 in.), 84 standard



### 477: A RUSSIAN NEO-EGYPTIAN SILVER CIGARETTE CASE, MARKED IN

USD 2,300 - 2,700

A RUSSIAN NEO-EGYPTIAN SILVER CIGARETTE CASE, MARKED IN CYRILLIC "СБ"™, MOSCOW, 1908-1926, of rectangular form with rounded corners, the front cover with an Egyptian revival motif featuring a sphinx in repousse, a cartouche encloses a painted view of the Pyramids of Giza, with a blue cabochon, gilded interior, 11.7 cm (4 5/8 in.), 84 standard, 246.5 g.



### 478: A RUSSIAN SILVER AND NIELLO CIGARETTE CASE AND VODKA

USD 700 - 900

A RUSSIAN SILVER AND NIELLO CIGARETTE CASE AND VODKA CUP, VARIOUS MAKERS MARKS, LATE 19TH - EARLY 20TH CENTURY, the cigarette case of rectangular form with rounded edges, the front panel with an architectural view, the verso with scrolling ivy and Greek key borders, length: 10.5 cm (4 1/8 in.); the body of the vodka cup with scrolling ivy surrounding an architectural view and a black medallion, height: 5.7 cm (2 1/4 in.), 84 standard, 178 g.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**479: A RUSSIAN SILVER SUGAR BOWL WITH A PAINTED VIEW OF THE**

USD 2,300 - 2,700

A RUSSIAN SILVER SUGAR BOWL WITH A PAINTED VIEW OF THE MOSCOW KREMLIN, MARKED "K.F.", MOSCOW, 1908-1926, with a swing handle, one side with a partial view of the Moscow Kremlin, the other with engraved initials, diameter: 14 cm (5 1/2 in.), 84 standard, 430 g.



**480: A RUSSIAN SILVER CIGARETTE CASE WITH IMAGE OF STALIN,**

USD 1,000 - 1,500

A RUSSIAN SILVER CIGARETTE CASE WITH IMAGE OF STALIN, CYRILLIC MAKERS MARK "K.F.", MOSCOW, 20TH CENTURY, the front panel with an applied image of Joseph Stalin in an engraved star, the verso with an applied medallion featuring a Russian soldier with the words "For the Motherland of Stalin" in red enamel, red cabochon thumbpiece, length: 11 cm (4 1/4 in.), 875 standard, 216 g.



**481: A SILVER MOUNTED GLASS JUG, MARK OF K. FABERGE WITH**

USD 4,500 - 6,500

A SILVER MOUNTED GLASS JUG, MARK OF K. FABERGE WITH IMPERIAL WARRANT, MOSCOW, LAST QUARTER OF THE 19TH CENTURY, the globular glass body with spiraling fluting, mounted with a silver handle and spout with hinged cover, the thumb-rest in the shape of a Imperial coat of arms, height: 15.3 cm (6 in.), 84 standard



**482: A GOLD VESTA CASE PENDANT, WITH MARK OF FABERGE**

USD 1,500 - 2,000

A GOLD VESTA CASE PENDANT, WITH MARK OF FABERGE WORKMASTER GABRIEL NYKANEN (NIUKKANEN), SAINT PETERSBURG, 1898-1908, the ovular body decorated with a vertical reeded pattern, inset with a ruby cabochon thumbpiece, struck with maker's mark of Gabriel Nykanen (Niukkanen), assay mark of Yakov Lyapunov, 3.5 cm (1 3/8 in.), 56 standard



**483: A MINIATURE GOLD AND ENAMEL FABERGE EGG PENDANT WITH**

USD 2,500 - 3,500

A MINIATURE GOLD AND ENAMEL FABERGE EGG PENDANT WITH ORDER OF ST. STANISLAUS, ILLEGIBLE MAKERS MARK, the body with translucent oyster enamel over engine-turned ground, with an applied gold and enamel order of Saint Stanislaus, length: 2.1 cm (3/4 in.), 56 standard



**484: A PAIR OF RUSSIAN SILVER FISH KNIVES, MARKED "K.F."**

USD 1,000 - 1,500

A PAIR OF RUSSIAN SILVER FISH KNIVES, MARKED "K.F." WITH IMPERIAL WARRANT, MOSCOW, 1899-1908, the blade engraved with a design featuring fish swimming through waves, the handle with chased and repousse iris flowers in the Art Nouveau style, length: 21.5 cm (8 1/2 in.), assayer's mark of Ivan Lebedkin, 84 standard



**485: A PAIR OF RUSSIAN MINIATURE SILVER ANIMAL PENDANTS,**

USD 1,200 - 1,500

A PAIR OF RUSSIAN MINIATURE SILVER ANIMAL PENDANTS, SUSPENSION LOOPS WITH FABERGE MARK 'KF,' MOSCOW, 1908-1917, the boar naturalistically modelled, depicted striding forward with its hind legs tied together, the elephant similarly modelled, with its legs and trunk in motion, length of boar: 1.9 cm (3/4 in.), length of elephant: 4.1 cm (1 5/8 in.), 56 standard



**486: A SILVER CIGARETTE CASE WITH GOLD APPLIQUES, MARKED K.F.**

USD 1,500 - 2,000

A SILVER CIGARETTE CASE WITH GOLD APPLIQUES, MARKED K.F., MOSCOW, 1908-1917, of rectangular shape with rounded corners, the front and back panels with gold appliques, the front panel with an engraved art nouveau design, the thumbpiece set with a red cabochon, gilded interior, length: 10 cm (3 7/8 in.), 84 standard

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**487: A LARGE GILT SILVER AND CLOISONNE ENAMEL KOVSH, MARKOF**

USD 12,000 - 15,000

A LARGE GILT SILVER AND CLOISONNE ENAMEL KOVSH, MARKOF ILYA KATORSKY, SAINT PETERSBURG, LAST QUARTER OF THE 19TH CENTURY, the gilt silver body with stippled ground, decorated with scrolling foliate designs in polychrome translucent and opaque cloisonne enamel, the interior with a cloisonne enamel design centered around a simulated gilt-silver pearl, length: 28.5 cm (11 1/4 in.), 84 standard PROVENANCESotheby's, London, May 30, 2012 lot 374



**488: A GEM-SET RUSSIAN SILVER AND ENAMEL KOVSH, MARKED IN**

USD 1,600 - 2,000

A GEM-SET RUSSIAN SILVER AND ENAMEL KOVSH, MARKED IN CYRILIC "НА?"<sup>TM</sup>, SAINT PETERSBURG, LAST QUARTER OF THE 19TH CENTURY, the exterior and handle with a band of scrolling cloisonne enamel set with varicolored gemstones, with a pinecone finial, length: 15 cm (5 7/8 in.), 84 standard



**489: A RUSSIAN GILT SILVER AND CLOISONNE ENAMEL SNUFF BOX,**

USD 2,000 - 3,000

A RUSSIAN GILT SILVER AND CLOISONNE ENAMEL SNUFF BOX, MARKED P. OVCHINNIKOV WITH IMPERIAL WARRANT, ADDITIONALLY MARKED "P.O."<sup>TM</sup>, MOSCOW, 1880S, the stippled gilt-silver ground with vegetative cloisonne enamel designs, both exterior panels adorned with scrolling leaves and flowers in polychrome translucent and opaque enamels, length: 8.6 cm (3 3/8 in.), 88 standard



**490: A GILT SILVER AND SHADED CLOISONNE AND EN PLEIN ENAMEL**

USD 2,000 - 2,500

A GILT SILVER AND SHADED CLOISONNE AND EN PLEIN ENAMEL PILL BOX, PARTIALLY LEGIBLE MAKERS MARK, POSSIBLY 8TH ARTEL MOSCOW, 1899-1908, of circular form, the white ground with scrolling acanthus leaves with shaded cloisonne enamel, with turquoise bead borders, the front cover with an image of The Bronze Horseman in grisaille en plein enamel, fully gilded interior, diameter: 5.5 cm (2 1/8 in.), assayer's mark of Ivan Lebedkin, 84 standard



**491: A SET OF TWELVE GILT SILVER CLOISONNE ENAMEL SPOONS,**

USD 2,000 - 3,000

A SET OF TWELVE GILT SILVER CLOISONNE ENAMEL SPOONS, 11TH ARTEL, MOSCOW, 1908-1926, each teardrop-shaped bowl with a polychrome enamel vegetal motif, length: 11 cm (4 3/8 in.), 84 standard



**492: A RUSSIAN GOLD AND ENAMEL MATCH STRIKER, SAINT**

USD 1,000 - 1,500

A RUSSIAN GOLD AND ENAMEL MATCH STRIKER, SAINT PETERSBURG, MARKED IN CYRILLIC EITHER AF OR DF, 1908-1926, of book form, translucent powder-blue enamel over a wavy engine-turned ground, the borders with a dot and dash pattern, the striker with ball-shaped terminal, length: 4.9 cm (2 in.), 36 standard



**493: A GROUP OF SIX RUSSIAN CLOISONNE ENAMEL SPOONS, EARLY**

USD 600 - 700

A GROUP OF SIX RUSSIAN CLOISONNE ENAMEL SPOONS, EARLY 20TH CENTURY, gilt silver, with a teardrop-shaped bowl, the bowl exterior with polychrome enamel, twisted, 10.1 cm (4 in.), 84 standard



**494: A RUSSIAN GILT SILVER AND CLOISONNE ENAMEL KOVSH,**

USD 900 - 1,200

A RUSSIAN GILT SILVER AND CLOISONNE ENAMEL KOVSH, MARKED IN CYRILLIC "M?"<sup>TM</sup>, MOSCOW, 1908-1926, of traditional form, the sides with a turquoise bead border, the sides decorated with scrolling cloisonne enamel on gilt stippled ground, the handle with geometric enamel accents, length: 7 cm (2 3/4 in.), 84 standard

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 495: A RUSSIAN GEM-SET GOLD IMPERIAL BROOCH, MARKED F\*K IN

USD 5,500 - 7,500

A RUSSIAN GEM-SET GOLD IMPERIAL BROOCH, MARKED F\*K IN LATIN AND IP IN CYRILLIC, SAINT PETERSBURG, 1908-1917, featuring the crowned double-headed Imperial eagle of Russia, the center set with a faceted sapphire, enveloped by an openwork greek key half cartouche, length: 4.1 cm (1 5/8 in.), 56 standard, in a red leather Morozov presentation box



### 496: A RUSSIAN GEM-SET GOLD BEETLE BROOCH, PARTIALLY LEGIBLE

USD 2,000 - 3,000

A RUSSIAN GEM-SET GOLD BEETLE BROOCH, PARTIALLY LEGIBLE MAKERS MARK, SAINT PETERSBURG, 1908-1926, the brooch in the form of a beetle, the large abdomen set with a garnet cabochon, the midsection with three diamonds, the head set with a blue sapphire surrounded by a ring of diamonds, the beetle's eyes set with blue cabochons, the diamond accented mandibles hold a small round pearl, length: 5.1 cm (2 in.), 56 standard



### 500: ATTRIBUTED TO CLAUDE-JOSEPH VERNET (FRENCH 1714-1789)

USD 40,000 - 60,000

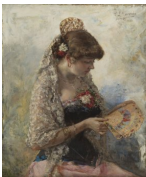
ATTRIBUTED TO CLAUDE-JOSEPH VERNET (FRENCH 1714-1789) Ships Tossed on a Stormy Sea, oil on panel 51.4 x 82.9 cm (20 1/4 x 32 5/8 in.) signed 'J. Vernet' lower right PROVENANCE Comte de La Beraudiere His sale. Paris. Galerie Georges Petit, May 26, 1913, lot 29-30 (Le Calme and La Tempete, sold as a pair) Important Old Master Paintings, New York, Sotheby's, June 5, 2002, Lot 138 Important Old Master Paintings and European Works of Art, January 25, 2007, lot 355. LITERATURE Florence Ingersoll-Smousse, "Joseph Vernet" (Paris 1926), vol. II, p. 97, cat. no. 2047, (the present painting illustrated as figure 327) LOT NOTE This painting is a smaller version of "Naufrage" signed and dated 1772, in the collection of the Narodni Gallery, Prague (reproduced in Florence Ingersoll Smousse, op. cit., catalogue no. 962, fig. 242). The present lot is mistakenly listed in Ingersoll-Smousse as a pendant to cat. no. 1289, but is correctly a pendant to cat. no. 1381, reproduced figure 323, as a replica or copy of the Prague painting.



### 501: FRIEDRICH PERLBERG (GERMAN 1848-1921) The Evening

USD 10,000 - 15,000

FRIEDRICH PERLBERG (GERMAN 1848-1921) The Evening Prayer, Thebes, oil on panel 38.1 x 76.5 cm (15 x 30 1/4 in.) signed and inscribed 'F. Perlberg - Munchen' (lower left); signed and inscribed 'Der Samurum Kunst Ebene von Theben mit den Memnousaulen Egypten F. Perlberg' on verso PROVENANCE Christie's New York, October 22, 2008, lot 84. LOT NOTE The painting must have been inspired by Gustave Guillaumet's canvas 'Evening, Prayer in the Sahara,' 1863, which is now located in the Musée d'Orsay. He replicated Guillaumet's composition on a smaller scale, but embellished it further with the archaeological elements of the two statues of Pharaoh Amenhotep III which are the only remnants of the ruler's mortuary temple on the left bank of the Nile at Thebes.



### 502: EDUARDO LEON GARRIDO (SPANISH 1856-1949) La Condesa ,

USD 15,000 - 20,000

EDUARDO LEON GARRIDO (SPANISH 1856-1949) La Condesa, oil on canvas 73.3 x 60.6 cm (29 x 23 7/8 in.) signed E.L. Garrido upper right PROVENANCE Estate of Walter H. Berger Christie's, New York, April 12, 2007, Lot 165 Acquired at the above sale by the current owner



### 503: JEAN-BAPTISTE ROBIE (FRENCH 1821-1910) Still Life

USD 22,000 - 28,000

JEAN-BAPTISTE ROBIE (FRENCH 1821-1910) Still Life with Roses, Grapes and Plums, oil on panel 67.3 x 50.3 cm (26 1/2 x 19 3/4 in.) signed lower right



### 504: MAURICE DE VLAMINCK (FRENCH 1876-1958) L'Eglise , oil

USD 60,000 - 80,000

MAURICE DE VLAMINCK (FRENCH 1876-1958) L'Eglise, oil on canvas 64.8 x 81 cm (25 1/2 x 31 7/8 in.) signed 'Vlaminck' lower right PROVENANCE Galerie Thannhauser, Berlin and Luzern, Josef Von Sternberg, Los Angeles, Sale: Parke-Bernet, New York, November 22, 1949, as Cathedral, illustrated Private Collection, New York (acquired at the above auction), Thence by descent in the family until 2008, Sotheby's, New York, Feb. 13, 2008, Lot 42, Private Collection, New York (acquired at the above sale by the current owner), EXHIBITED Los Angeles County Museum of Art, 1935, 1943, Arts Club of Chicago, 1946, LOT NOTES This work will be included in the forthcoming catalogue raisonné being prepared by Maithe Valles-Bled and Godelieve de Vlaminck under the sponsorship of the Wildenstein Institute.



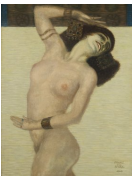
## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 505: EGON SCHIELE (AUSTRIAN 1890-1918), Egon Schiele:

USD 7,000 - 9,000

EGON SCHIELE (AUSTRIAN 1890-1918), Egon Schiele: Handzeichnungen [Egon Schiele: Drawings]. Vienna, Prague, Leipzig: [Gesellschaft für graphische Industrie, Vienna for] Strache, 1920. 620 x 425mm. Title leaf, content leaf with colophon on verso, 15 collotype plates, of which 4 are in color, tipped onto charcoal-gray paper. Loose as issued in a brown board portfolio with artist's name stamped in silver on upper cover. Folio cover in "as-is" condition, with bumped corners, scratching and missing inside flaps. Overall condition of the plates is very good with some discoloration around the borders of the leaves but not the plates. Number 157 of 510 copies. PROVENANCE: With library stamp on edition page of the Austrian National Library. The Handzeichnungen was published two years after the artist's death. "The inclusion of multicolor collotypes increased difficulty of production, but indicated a desire to fully capture the beauty of Schiele's watercolor and gouache paintings. Monochrome prints of nude models express a greater concern for compositional experimentation than for erotic titillation. Yet the portfolio exhibits the internal contradictions of Schiele's personality, most evidently through portraits of his wife Edith and her sister Adele." (Claire Cass, Rediscovering Portfolio Prints by Gustav Klimt and Egon Schiele, Jason Jacques Gallery, New York, 31 March–31 May 2006, p. 58).



### 506: FRANZ VON STUCK (GERMAN 1863-1928) Salome , 1920 oil

USD 70,000 - 90,000

FRANZ VON STUCK (GERMAN 1863-1928) Salome, 1920 oil on canvas 90.2 x 66 cm (35 1/2 x 26 in.) signed and dated Franz von Stuck 1920 lower right PROVENANCE Sotheby's New York, May 24, 1996, Lot 225 Private Collection, New York LITERATURE Heinrich Voss, Franz von Stuck 1863-1928: Werkkatalog der Gemälde, Munich, 1973, Nos. 301/182, 302/183, 303/184, 484/185, pp. 165, 207 LOT NOTES Salome, stepdaughter of Herod II, is depicted in the Bible as a femme fatale—her dance before the King so pleases him that he ultimately agrees to the beheading of John the Baptist. Von Stuck highlights Salome's seductive—and rather sinister—qualities; the tilt of her head and positioning of her body emphasize her long, lean figure as well as the wide expanses of naked skin. Her smile similarly reveals her delight at entertaining her audience, the viewer. This representation is related to a variation of the same subject produced by von Stuck in 1906—Salome is shown the same pose, but accompanied by a black woman carrying the head of John the Baptist (see Voss, 'Franz von Stuck (1863-1928): Werkkatalog der Gemälde mit einer Einführung in seinen Symbolismus, 1973, no. 302/183'). Born in the village of Tettenweis in Bavaria, von Stuck exhibited considerable talent at drawing and caricature from an early age. Encouraged by his father, who wished for him to become a craftsman, von Stuck studied design and architectural drawing at the Kunstgewerbeschule (School for the Applied Arts) in Munich from 1878 to 1881. It was only while attending the Royal Academy of Fine Arts in Munich in the early 1880s that he was exposed to the fine arts. While at the Academy he contributed a number of drawings to the Viennese publication Allegorien und Embleme. These pieces not only furthered his reputation as a skilled draughtsman, but also informed his oeuvre, with dark, erotic figures and mythological themes frequently appearing in subsequent works. He would go on to found the Munich Secession and was appointed a royal professorship at the Munich Academy in 1895, where his students over the years included Paul Klee, Hans Purmann, Wassily Kandinsky, Alf Bayle, and Josef Albers.



### 507: ISIDOR KAUFMANN (AUSTRO-HUNGARIAN 1853-1921) Portrait

USD 60,000 - 80,000

ISIDOR KAUFMANN (AUSTRO-HUNGARIAN 1853-1921) Portrait of a Hasidic Jew, oil on panel 34 x 28 cm (13 1/4 x 11 in.) [painting], 58 x 49 cm including frame (22 3/4 x 19 1/4 in.) signed on the left margin PROVENANCE Gercovich Family, Buenos Aires (according to the previous owner, acquired by his father at Galeria Wildenstein, Avenida Cordoba, 618, Buenos Aires, circa 1977, and thence by descent in the family) Private Collection (acquired from the above in 2014). A signed letter of provenance from the family of Mr. Gercovich will be sold along with this painting.



### 508: MATTHEW SOMERVILLE MORGAN (BRITISH 1839-1890) A Battle

USD 30,000 - 40,000

MATTHEW SOMERVILLE MORGAN (BRITISH 1839-1890) A Battle during the Cuban Wars of Independence, oil on canvas 92 x 114.5 cm (36 x 45 in.) signed lower right PROVENANCE From a Private Collection, California LOT NOTES Known primarily for his cartoons in various publications, Matthew Somerville Morgan was also a war correspondent. Born in London, he worked as an artist and correspondent for the Illustrated London News, where he covered, amongst other conflicts, the Franco-Austrian War, and the Second Italian War of Independence. He traveled constantly in his coverage of wars and politics, and was also known well in the United States for his caricatures and later pictures representing battles from the American Civil War.



### 509: JEAN PIERRE CASSIGNEUL (FRENCH B. 1935) Still Life

USD 25,000 - 35,000

JEAN PIERRE CASSIGNEUL (FRENCH B. 1935) Still Life with Flowers and a Jug, 1959 oil on canvas 72.5 x 54 cm (28 1/2 x 21 1/4 in.) signed and dated in pencil upper right

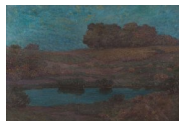
## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**510: BERNARD LORJOU (FRENCH 1908-1986) White Roses against**

USD 8,000 - 12,000

BERNARD LORJOU (FRENCH 1908-1986) White Roses against Yellow, oil on canvas 82.5 x 65.4 cm (32 1/2 x 25 3/4 in.) signed lower right



**511: GRANVILLE REDMOND (AMERICAN 1871-1935) Nocturnal**

USD 100,000 - 150,000

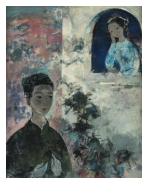
GRANVILLE REDMOND (AMERICAN 1871-1935) Nocturnal Landscape, 1918 oil on canvas 77 x 112.5 cm (30 1/2 x 44 1/4 in.) signed and dated lower left PROVENANCE Bonhams & Butterfields, San Francisco, June 15, 1994, Lot 4589A



**512: ISMAEL DE LA SERNA (SPANISH 1897-1968) Gitanos , oil**

USD 15,000 - 20,000

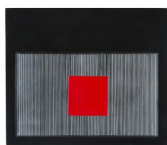
ISMAEL DE LA SERNA (SPANISH 1897-1968) Gitanos, oil on board 64.5 x 54 cm (25 3/8 x 21 1/4 in.) signed lower center PROVENANCE Christie's, London, April 6, 2001, Lot 409.



**513: VU CAO DAM (VIETNAMESE-FRENCH 1908-2000) La Belle a la**

USD 13,500 - 17,000

VU CAO DAM (VIETNAMESE-FRENCH 1908-2000) La Belle a la Fenetre, 1964 oil on canvas 79.5 x 63.5 cm. (31 1/4 x 25 in.) signed and dated lower right



**514: JESUS RAFAEL SOTO (VENEZUELAN 1923-2005) Le Carre**

USD 12,000 - 18,000

JESUS RAFAEL SOTO (VENEZUELAN 1923-2005) Le Carre Rouge, 1968 wood, metal, paint 36.7 x 42.8 cm (14 1/2 x 16 3/4 in.) signed, dated, and titled on underside of base PROVENANCE Marlborough Gallery, Rome



**515: BERYL COOK (BRITISH 1916-2008) The Criterion , 1987**

USD 15,000 - 20,000

BERYL COOK (BRITISH 1916-2008) The Criterion, 1987 oil on panel 61.6 x 48 cm (24 1/4 x 18 7/8 in.) [sight] signed lower left, titled and dated on verso EXHIBITED Portal Gallery, Bond Street, London, 1988



**516: A SUITE OF LOUIS XV BEECHWOOD SEAT FURNITURE, EACH**

USD 3,000 - 5,000

A SUITE OF LOUIS XV BEECHWOOD SEAT FURNITURE, EACH ARMCHAIR STAMPED "BOVO, MID-18TH CENTURY, comprising two fauteuils and a canape, each armchair with a cartouche-shaped back and seat joined by padded arms, the carved frame featuring cabriolet legs and floral sprays on the crest and apron, the sofa with a serpentine padded back and similarly carved frame, all covered in polychrome floral silk damask on a light ground, sofa: 99 x 203.2 x 76.2 cm (39 x 80 x 30 in.) PROVENANCE Sotheby's Parke Bernet, New York, April 07, 1979, lot 172. Collection of Bernard Winters, Armonk, New York (acquired at the above auction) Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items. LOT NOTES Although little is known of Bovo, he may be associated with Leonard Beauveau, a Parisian menuisier working in the circle of renowned chairmaker Nicolas Heurtaut (1720 - 1771).

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**517: A PAIR OF LOUIS XVI ORMOLU AND WHITE MARBLE SCULPTURAL**

USD 6,000 - 8,000

A PAIR OF LOUIS XVI ORMOLU AND WHITE MARBLE SCULPTURAL THREE-LIGHT CANDELABRA, LATE 18TH CENTURY, in the form of a young Dutch boy and girl, each holding up a flowerpot with a blossoming tulip, each raised on a circular white marble pedestal mounted with oak-leaf and acorn garlands, a gilt-bronze laurel-wreath encircles the base; the children, the garlands, the flower pots, the plant body as well as the open and closed flower buds were cast separately, height with base: 49 cm (19 1/4 in.) PROVENANCEIn the family collection of the present owner since the early 20th century. LOT NOTESimilar versions of this popular 18th century model are found in the collections of such prominent museums as the Victoria & Albert Museum, London and the Louvre, Paris. RELATED LITERATURE Geoffrey De Bellaigue, The James A. De Rothschild Collection at Waddesdon Manor: Furniture, Clocks, and Gilt Bronzes II, (Fribourg, 1974), Vol. II, no. 176, p. 710-712Alfred de Champeaux, Portefeuille des Arts Decoratifs, (Paris: 1888-1898), Vol. IV, pl. 327.



**518: A FEDERAL HEPPLEWHITE MAHOGANY SIDEBOARD, PROBABLY**

USD 15,000 - 20,000

A FEDERAL HEPPLEWHITE MAHOGANY SIDEBOARD, PROBABLY CHARLESTON, CIRCA 1800, the tiered top inlaid with stringing and a satinwood oval panel, above a conforming case fitted with a long central drawer, flanked by two end drawers, over a two door cupboard flanked by bottle drawers, supported on tapered legs inset with diamond, bellflower, and string inlays, 111.8 x 176.5 x 61 cm (44 X 69 1/2 X 24 in.)PROVENANCECollection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.LOT NOTESThis sideboard is structurally and stylistically similar to a piece sold at Pook & Pook, Inc. on January 5-6, 2007, lot 779 as well as an example in the collection of the Charleston Museum (see Rauschenberg and Bivins Jr., The Furniture of Charleston, 1680-1820, vol. II, Fig. NT-21).



**519: A FEDERAL CONVEX GIRANDOLE MIRROR WITH EAGLE, EARLY**

USD 700 - 900

A FEDERAL CONVEX GIRANDOLE MIRROR WITH EAGLE, EARLY 19TH CENTURY, the eagle perched atop branches molded on the circular gilt frame, the base decorated with scrolling acanthus leaves, the circular glass of convex shape, length: 94 cm (37 cm)PROVENANCECollection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**520: A PAIR OF LOUIS XVI GILT BRASS CHENETS, EARLY 19TH**

USD 800 - 1,200

A PAIR OF LOUIS XVI GILT BRASS CHENETS, EARLY 19TH CENTURY, supported by four animal paws with scrolling acanthus leaves, the top section of each chenet mounted with a pair of aegricanes, the center mounted with a mask surrounded by oak and acanthus leaves, height: 27.5 cm (10 3/4 in.)



**521: A FRENCH ART DECO WROUGHT IRON AND MARBLE CONSOLE**

USD 4,500 - 5,500

A FRENCH ART DECO WROUGHT IRON AND MARBLE CONSOLE TABLE, CIRCA 1925, the grey veined marble top resting on a hammered iron frame with four supports terminating in a stepped base and corresponding marble plinth, each support ornamented with curved ridges, the table skirt, canted corners, and base adorned with triangular panels, 83.8 x 73.7 x 33.7 cm (33 1/4 x 29 x 13 1/4 in.)LOT NOTESA similar table attributed to Edgar Brandt was sold at Christie's, New York, August 28-29, 2012, lot 589.



**522: A WROUGHT IRON MIRROR BY EDGAR BRANDT, CIRCA 1925, the**

USD 6,500 - 7,500

A WROUGHT IRON MIRROR BY EDGAR BRANDT, CIRCA 1925, the frame bordered along the top and base with dentil moulding, the crest decorated with scrolled and geometric motifs, 104.1 x 52.7 cm (41 x 20 3/4 in.) Primavera Gallery, New YorkSotheby's, New York, December 14, 2007, lot 396.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**523: FOLLOWER OF FRANS FRANCKEN THE YOUNGER** The Idolatry of

USD 3,000 - 4,000

FOLLOWER OF FRANS FRANCKEN THE YOUNGERThe Idolatry of Solomon, oil on panel43.5 x 33.3 cm (17 1/8 x 13 1/8 in.)PROVENANCEPlaza Art Galleries, New York, NYCollection of Bernard Winters, Armonk, New YorkBernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**524: MANNER OF GERRIT DOU** The Violin Player , oil on metal

USD 1,000 - 1,500

MANNER OF GERRIT DOUThe Violin Player, oil on metal47 x 37 cm (18 1/2 x 14 1/2 in.)



**525: A PAIR OF PAINTINGS BY DUTCH ARTIST, CIRCA 1780** Pair

USD 8,000 - 12,000

A PAIR OF PAINTINGS BY DUTCH ARTIST, CIRCA 1780Pair of Still Lifes with Flowers, oil on board49.8 x 32.6 cm (19 5/8 x 12 7/8 in.) each



**526: GERMAN OLD MASTER 17TH CENTURY** A Brothel , oil on

USD 3,000 - 5,000

GERMAN OLD MASTER 17TH CENTURYA Brothel, oil on board67 x 122 cm (30 1/2 48 in.)initialed M.V. lower right



**527: OLD MASTER AFTER BERNARDO STROZZI IL CAPPUCCINO**

USD 500 - 700

OLD MASTER AFTER BERNARDO STROZZI IL CAPPUCCINO (ITALIAN 1581-1644) Portrait of a Nobleman, oil on canvas53.3 x 42.6 cm (21 x 16 3/4 in.)



**528: 19TH CENTURY ORIENTALIST PAINTING** 19TH Century

USD 300 - 500

19TH CENTURY ORIENTALIST PAINTING19TH Century Orientalist Painting, 1847oil on tin22.1 x 16.2 cm (8 3/4 x 6 3/8 in.)signed and dated lower right



**529: 19TH CENTURY ARTIST** Curtsy , oil on canvas 60.3 x

USD 1,500 - 2,000

19TH CENTURY ARTISTCurtsy, oil on canvas60.3 x 45.7 cm (23 3/4 x 18 in.)



**530: 19TH CENTURY ARTIST** Children , oil on canvas 75.5 x

USD 3,000 - 5,000

19TH CENTURY ARTISTChildren, oil on canvas75.5 x 75.5 cm (29 3/4 x 29 3/4 in.)



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**531: EUFEMIO GRAZZINI (ITALIAN 1823-1883) The Village**

USD 2,500 - 3,500

EUFEMIO GRAZZINI (ITALIAN 1823-1883) The Village Wedding, 1859 oil on canvas 65.4 x 54 cm (25 3/4 x 21 1/4 in.) signed and dated lower right



**532: DUTCH GENRE SCENE, 19TH CENTURY Conversation at the**

USD 1,200 - 1,800

DUTCH GENRE SCENE, 19TH CENTURY Conversation at the Tavern, oil on canvas 47 x 64.3 cm (18 1/2 x 25 1/4 in.)



**533: EDWIN A. MASTERS (BRITISH 19TH CENTURY) Busy Day in a**

USD 1,000 - 1,500

EDWIN A. MASTERS (BRITISH 19TH CENTURY) Busy Day in a Village, oil on canvas 45.7 x 35.6 cm (18 x 14 in.) initialed E.M. lower left  
PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**534: LEON AUGUSTIN LHERMITTE (FRENCH 1844-1925) Working Day**

USD 5,000 - 7,000

LEON AUGUSTIN LHERMITTE (FRENCH 1844-1925) Working Day, oil on canvas 45.7 x 38 cm (18 x 15 in.) signed lower left



**535: JOHAN HENDRIK WEISSENBRUCH (DUTCH 1824-1903) , oil**

USD 2,000 - 3,000

JOHAN HENDRIK WEISSENBRUCH (DUTCH 1824-1903), oil on canvas laid on board 17.8 x 29.9 cm (7 x 11 3/4 in.) signed lower right  
PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**536: LOUIS REMY MIGNOT (AMERICAN 1831-1870) Autumn in**

USD 15,000 - 20,000

LOUIS REMY MIGNOT (AMERICAN 1831-1870) Autumn in Holland, oil on canvas 51 x 61 cm (20 x 24 in.) signed lower left  
Louis R Mignot  
PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**537: JAMES W. WEBB (BRITISH c.1825-1895) Shipping off a**

USD 3,000 - 5,000

JAMES W. WEBB (BRITISH c.1825-1895) Shipping off a Jetty, oil on canvas 75 x 127 cm (29 1/2 x 50 in.) signed lower left  
PROVENANCE Christie's New York, July 25, 2007, lot 165  
Collection of Bernard Winters, Armonk, New York (acquired at the above auction) Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**538: JAMES W. WEBB (BRITISH c.1825-1895) Fisher Boat in**

USD 3,000 - 5,000

JAMES W. WEBB (BRITISH c.1825-1895) Fisher Boat in Rough Seas, oil on canvas 78.3 x 134.6 cm (30 3/4 x 53 in.) PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.

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**539: ABRAHAM HULK SENIOR (BRITISH-DUTCH 1813-1897) A Pair**

USD 3,000 - 5,000

ABRAHAM HULK SENIOR (BRITISH-DUTCH 1813-1897) A Pair of Seascapes: "The Storm" and "Clearing Skies", oil on canvas 20.7 x 30.5 cm (8 1/8 x 12 in.) each each initialed lower right AH PROVENANCE E. P., W. H. & W. E. O'Reilly Auctioneers Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.

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**540: GUSTAVE JEAN JACQUET (FRENCH 1846 - 1909) Portrait of**

USD 2,500 - 3,500

GUSTAVE JEAN JACQUET (FRENCH 1846 - 1909) Portrait of a Young Lady, oil on panel 32.4 x 23.5 cm (12 3/4 x 9 1/4 in.) signed lower right PROVENANCE Sotheby's sticker of unknown sale on a verso

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**541: LEON-GERMAIN PELOUSE ( FRENCH 1838-1891) Wooded**

USD 15,000 - 20,000

LEON-GERMAIN PELOUSE ( FRENCH 1838-1891) Wooded Landscape, oil on canvas 109 x 80.5 cm. (43 x 31 5/8 in.) signed LG. Pelouse lower right PROVENANCE Christie's New York, April 30, 2001, lot 1004 Manheim Galleries, New Orleans, Louisiana

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**542: JULES MOIGNIEZ (1835-1894) Two Birds Spying a Lizard ,**

USD 300 - 500

JULES MOIGNIEZ (1835-1894) Two Birds Spying a Lizard, bronze with a medium brown patina height: 25.4 cm. (10 in.) signed lower left

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**543: GEORGE RICHMOND (BRITISH 1809-1896) Portrait of a**

USD 1,000 - 1,500

GEORGE RICHMOND (BRITISH 1809-1896) Portrait of a Youth, 1868 charcoal and chalk on paper 50.7 x 37.2 cm (20 x 14 5/8 in.) [signed] signed lower left (under mat) PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.

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**544: REGINALD EDWARD ARNOLD (BRITISH 19TH CENTURY) Before**

USD 300 - 400

REGINALD EDWARD ARNOLD (BRITISH 19TH CENTURY) Before the Hunt, oil on board 24 x 34 cm (9 1/2 x 13 1/4 in.) signed lower left PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.

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## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**545: THEODOR SPINA (FRENCH 19TH CENTURY) Capriccio , oil**

USD 300 - 400

THEODOR SPINA (FRENCH 19TH CENTURY) Capriccio , oil on canvas 30.8 x 45.7 cm (12 1/8 x 18 in.) signed lower right PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**546: CHARLES ROWBOTHAM (BRITISH 1856-1921) Laveno, Lake**

USD 1,000 - 1,500

CHARLES ROWBOTHAM (BRITISH 1856-1921) Laveno, Lake Maggiore, gouache and watercolor on paper 15.9 x 30.5 cm (6 1/4 x 12 in.) signed lower right PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**547: CHARLES ROWBOTHAM (BRITISH 1856-1921) Zezzano, Spezzia**

USD 1,000 - 1,500

CHARLES ROWBOTHAM (BRITISH 1856-1921) Zezzano, Spezzia Bay, gouache and watercolor on paper 15.9 x 30.5 cm (6 1/4 x 12 in.) signed lower left PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**548: WILLIAM COOPER (AMERICAN 1853-1942) Bust of Friedrich**

USD 2,000 - 3,000

WILLIAM COOPER (AMERICAN 1853-1942) Bust of Friedrich T. Gates, 1910 bronze with dark brown patina height: 77.5 cm. (30 1/2 in.) inscribed with title and date on the back, Roman Bronze Works N.Y. foundry mark on base LOT NOTES "Sculptor William Couper of New York recently has completed this notable portrait bust of Federick T. Gates, who for nearly eighteen years has served as "business and benevolent representative" for John D. Rockefeller. Mr. Gates is entitled to the title "Rev." before his name. He became a Baptist preacher in 1880 and for eight years was pastor of the Central Church, Minneapolis. Then for five years he was corresponding secretary for the American Baptist Educational society, for which society be established the University of Chicago, founded by Mr. Rockefeller. Then the latter took over Mr. Gates and established him at 26 Broadway, New York, where the Standard Oil people have headquarters. Mr. Gates is president, manager or director of several railway, industrial, educational and charitable organizations founded by his employer. His post as chairman of the general educational board, with many Rockefeller millions to expend, is his most important function." - Warren Times Mirror, March 13, 1911. PROVENANCE Collection of Bernard Winters, Armonk, New York LITERATURE Warren Times Mirror, Monday March 13, 1911, P. 1 Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items.



**549: ANDERS ZORN (SWEDISH 1860-1920) Mme Simon , 1891**

USD 500 - 700

ANDERS ZORN (SWEDISH 1860-1920) Mme Simon, 1891 etching 24.5 x 16.5 cm (9 5/8 x 6 1/2 in.) signed in plate, stamp from the collection of Gottfried Eissler on verso



**550: HENRI DE TOULOUSE-LAUTREC (1864-1901) UN MONSIEUR ET**

USD 2,000 - 3,000

HENRI DE TOULOUSE-LAUTREC (1864-1901) UN MONSIEUR ET UNE DAME, PROGRAMME POUR 'L'ARGENT' (ADR. 133; W. 97), 1895 lithograph printed in colors 31.7 x 23.8 cm (12 1/2 x 9 3/8 in.)

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 551: LEONETTO CAPPIELLO (ITALIAN 1875-1942) Mossant , 1938

USD 1,000 - 1,500

LEONETTO CAPPIELLO (ITALIAN 1875-1942) Mossant, 1938 lithograph in color signed and dated in plate; Editions Nouvelles Cappiello, Paris PROVENANCE Christie's, New York, July 22-23, 2010, lot 167.



### 552: GEORGE BENJAMIN LUKS (AMERICAN 1867-1933) Reclining

USD 4,000 - 6,000

GEORGE BENJAMIN LUKS (AMERICAN 1867-1933) Reclining Nude, oil on canvasboard 50.8 x 61 cm (20 x 24 in.) signed lower right



### 553: ERIC ISENBURGER (GERMAN-AMERICAN 1902-1994) At

USD 5,000 - 7,000

ERIC ISENBURGER (GERMAN-AMERICAN 1902-1994) At Chichicastenango, Guatemala, 1951 oil on canvas 76.2 x 101.6 cm (30 x 40 in.) signed lower left; signed, titled and dated on verso PROVENANCE Collection of Charles L. Stillman, a former executive vice president and chairman of the finance committee of Time Inc., and founder and chairman of its forest products subsidiary, Eastex Pulp & Paper Company; thence by descent.



### 554: PAUL CADMUS (AMERICAN 1904-1999) Youth with Kite

USD 1,500 - 2,500

PAUL CADMUS (AMERICAN 1904-1999) Youth with Kite (Aviator), 1954 Etching plate size 26 x 13.4 cm (10 1/4 x 5 1/4 in.) initialed in plate lower left, signed in pencil lower right; dated in pencil lower left LITERATURE Original drawing is shown in Lincoln Kirstein Paul Cadmus, An Imago Imprint Inc, New York, 1984, page 68. LOT NOTES Accompanied with a book by Lincoln Kirstein "Paul Cadmus", signed by the author (Lincoln Kirstein) with dedication note signed by Paul Cadmus



### 555: STANTON MACDONALD-WRIGHT (AMERICAN 1890-1973) Obake ,

USD 4,000 - 6,000

STANTON MACDONALD-WRIGHT (AMERICAN 1890-1973) Obake, 1933 charcoal on paper 54.5 x 35.5 cm (21 1/2 x 14 in.) [sight] inscribed in Japanese lower left, dated 12/21/33 and signed in Japanese lower right



### 556: ROBERT BRACKMAN (RUSSIAN-AMERICAN 1898-1980) The

USD 1,500 - 2,000

ROBERT BRACKMAN (RUSSIAN-AMERICAN 1898-1980) The Bathers, pastel on paper 63.5 x 47 cm (25 x 18 1/2 in.) [sight] signed lower right



### 557: WELLS MOSES SAWYER (AMERICAN 1863-1961) Under the

USD 600 - 800

WELLS MOSES SAWYER (AMERICAN 1863-1961) Under the Bridge, oil on canvas 50.8 x 33 cm (16 x 20 in.) signed lower left



### 558: EPHRAIM FRANK LINCOLN (AMERICAN 19TH-20TH C.) On the

USD 700 - 900

EPHRAIM FRANK LINCOLN (AMERICAN 19TH-20TH C.) On the Ocean Shore, oil on canvas 61 x 91 cm (24 x 35 3/4 in.) signed E. F. Lincoln lower right



## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



### 559: JOE SHUSTER (AMERICAN 1914-1992) Superman , 1943

USD 1,800 - 2,500

JOE SHUSTER (AMERICAN 1914-1992) Superman, 1943 colored pencil on paper 23 x 15 cm (9 x 6 in.) [sight] signed and dedicated To Sylvia from SUPERMAN and Arnie, dated July 1943 upper right PROVENANCE Collection of Bernard Winters, Armonk, New York Bernard J. Winters was a philanthropist and art collector who was captivated by Russian icons. Over a fifty-year period, he worked closely with Sotheby's, Christie's, and private collectors to cultivate his collection. His monumental icons, as well as those purchased from Natalie Hays Hammond, daughter of John Hays Hammond, diplomat, were some of his favored items. LOT NOTES A drawing of The Man of Tomorrow, the blue-grey pencil sketch on a sheet of paper from the Concord Hotel in Kiamesha, NY notepad. Joseph "Joe" Shuster willingly drew quick sketches of a superhero he created to give them as a present to friends, or simply when he was asked for an autograph. Cartoonist Shuster and writer Jerry Siegel were Glenville friends who created the iconic comic book character in the 1930. Since then, many people received and cherished the unique drawings of the Man of Steel, dedicated to them or their family members by the artist. The present lot is an important artwork, being an original creator's drawing of one of the most well-known and commercially successful fictional characters of the 20th century.



### 560: A GROUP OF 4 PRINTS BY ELYSE ASHE LORD (BRITISH

USD 800 - 1,200

A GROUP OF 4 PRINTS BY ELYSE ASHE LORD (BRITISH 1900-1971), limited edition hand-colored etching on paper each consisting of: a) A Lady with Scarf, edition 23/85, signed in pencil lower right, 22.2 x 26 cm (8 3/4 x 10 1/4 in.); b) Dancing Man, edition 22/100, signed in pencil lower right, 28.5 x 21 cm (11 1/4 x 8 1/4 in.) [sight]; c) Dancing Lady with a Scarf, edition 23/85, signed in pencil lower right, 31.2 x 22.8 cm (12 1/4 x 9 in.); d) Bowing Lady, edition 44/85, signed in pencil lower right, 19.7 x 25.2 cm (7 3/4 x 9 7/8 in.)



### 561: CHARLES CAMOIN (FRENCH, 1879-1965) Nu Accroupi , oil

USD 3,000 - 5,000

CHARLES CAMOIN (FRENCH, 1879-1965) Nu Accroupi, oil on board 21 x 26.5 cm (8 1/4 x 10 1/4 in.) [sight] signed lower right



### 562: ATTRIBUTED TO DIETZ EDZARD (GERMAN 1893-1963) Mother

USD 600 - 800

ATTRIBUTED TO DIETZ EDZARD (GERMAN 1893-1963) Mother and Child, oil on canvas 40.6 x 33 cm (16 x 13 in.)



### 563: SIGMUND LANDAU (POLISH 1898-1962) Woman with a Goat ,

USD 1,500 - 2,000

SIGMUND LANDAU (POLISH 1898-1962) Woman with a Goat, oil on canvas 60.5 x 51 cm (23 3/4 x 20 in.) signed lower right



### 564: LEONOR FINI ( ARGENTINIAN 1907-1996) Lovers , ink

USD 500 - 700

LEONOR FINI ( ARGENTINIAN 1907-1996) Lovers, ink on paper 24.1 x 16 cm (9 1/2 x 6 1/4.) [sight] signed lower right



### 565: JEHUDITH SOBEL (POLISH 1924-2012) Still Life of

USD 700 - 900

JEHUDITH SOBEL (POLISH 1924-2012) Still Life of Flowers with a Ladybug , oil on canvas 61 x 50.2 cm (24 x 19 3/4 in.) signed lower left

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**566: BELA DE KRISTO (HUNGARIAN-FRENCH 1920-2006) Still**

USD 2,000 - 3,000

BELA DE KRISTO (HUNGARIAN-FRENCH 1920-2006) Still Life with Watermelon, oil on panel 63.7 x 80 cm (25 1/8 x 31 1/2 in.) signed lower right PROVENANCE Alexander Kahan Fine Arts, New York.



**567: JOAN MIRO (SPANISH 1893-1983) Album 19, plate 16 ,**

USD 1,500 - 2,000

JOAN MIRO (SPANISH 1893-1983) Album 19, plate 16, 1961 color lithograph on Rives vellum paper with deckle edges 50.2 x 65.5 cm (19 3/4 x 25 3/4 in.) signed in pencil lower right, numbered 31/75 lower left Accompanied by guarantee of authenticity



**568: MARC CHAGALL (RUSSIAN 1887-1985) La Baie des Anges**

USD 3,000 - 4,000

MARC CHAGALL (RUSSIAN 1887-1985) La Baie des Anges (The Bay of Angels), 1962 original color lithograph poster design 99.1 x 61.6 cm (39 x 24 1/4 in.) signed and dated in ink lower right; ed. 61.24 Mourlot Imp., Paris LOT NOTES A famous poster publicizing Nice and the Cote d'Azur by the French tourism commissioner.



**569: PIERRE TAL-COAT (FRENCH 1905-1985) Relaxing by the**

USD 1,000 - 1,500

PIERRE TAL-COAT (FRENCH 1905-1985) Relaxing by the River, watercolor on paper 21.9 x 29.9 cm (8 5/8 x 11 3/4 in.) signed lower right LOT NOTES Pierre Tal-Coat, whose real name was Pierre Louis Jacob, was a French artist considered to be one of the founders of Tachisme.



**570: DIMITRI HADZI (AMERICAN 1921-2006) Pharos , 1978**

USD 7,000 - 9,000

DIMITRI HADZI (AMERICAN 1921-2006) Pharos, 1978 bronze on a granite base height with base: 73.5 cm (28 7/8 in.)



**571: ARCANGELO IANELLI (BRAZILIAN 1922-2009) Untitled ,**

USD 6,000 - 8,000

ARCANGELO IANELLI (BRAZILIAN 1922-2009) Untitled , 1967 mixed media on paper 50 x 33 cm (19 5/8 x 13 in.) signed, dated and inscribed Paris lower right



**572: EMMA DE SIGALDI (GERMAN 1910-2010) Four Standing**

USD 600 - 800

EMMA DE SIGALDI (GERMAN 1910-2010) Four Standing Figures, bronze with dark brown patina height: 36.5 cm (14 3/8 in.) metal name plate attached to the stand



**573: SUJARIT HIRANKUL (Thai 1946-1982) Thai Village , 1965**

USD 1,200 - 2,000

SUJARIT HIRANKUL (Thai 1946-1982) Thai Village, 1965 oil on canvas 62.2 x 92.1 cm (24 1/2 x 36 1/4 in.) signed and dated lower right, signed and dated on verso PROVENANCE Raja Gallery, Bangkok EXHIBITED Arts & Craft of Thailand, Raja Gallery, Bangkok, late 1960s.

## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**574: LUIS MARTINEZ PEDRO (CUBAN 1910 -1990) Se algo cae...**

USD 800 - 1,200

LUIS MARTINEZ PEDRO (CUBAN 1910 -1990)Se algo cae..., 1977charcoal on paper55 x 34.5 cm (21 5/8 x 13 5/8 in.)  
[sight]signed, titled and dated lower rightPROVENANCEAcquired by the present owner directly from the artist.



**575: MIQUEL ANGEL RIOS (ARGENTINIAN-AMERICAN. B.1943)**

USD 1,000 - 1,500

MIQUEL ANGEL RIOS (ARGENTINIAN-AMERICAN. B.1943)Untitled, 1977mixed media on paper69 x 54.3 cm (27 x 21 1/4 in.)  
[sight]signed and dated lower right



**576: MIQUEL ANGEL RIOS (ARGENTINIAN-AMERICAN. B.1943)**

USD 1,000 - 1,500

MIQUEL ANGEL RIOS (ARGENTINIAN-AMERICAN. B.1943)Untitled, 1977mixed media on paper54.6 x 69.5 cm (21 1/2 x 27 1/4 in.)  
[sight]signed and dated lower right



**577: MIQUEL ANGEL RIOS (ARGENTINIAN-AMERICAN. B.1943)**

USD 1,000 - 1,500

MIQUEL ANGEL RIOS (ARGENTINIAN-AMERICAN. B.1943)Untitled, 1977mixed media on paper45.1 x 60.4 cm (17 3/4 x 23 3/4 in.)  
[sight]signed and dated lower right



**578: ARMANDO AMAYA (MEXICAN B.1935) Seated Nude , 1981**

USD 5,000 - 7,000

ARMANDO AMAYA (MEXICAN B.1935) Seated Nude, 1981bronze with green patinaheight without base: 41.9 cm (16 1/2 in.)signed,  
numbered and dated on the back Amaya, VII/VII, 1981



**579: JOSE MARIA DE SERVIN (MEXICAN 1917-1995) Still Life**

USD 200 - 400

JOSE MARIA DE SERVIN (MEXICAN 1917-1995)Still Life with Pre-Columbian Figure, 1990oil on board45 x 61.2 cm. (17 3/4 x 24 1/8 in.)signed lower right



**580: FRANKLIN OWEN (BRITISH B. 1939) Strut , 1984 acrylic**

USD 1,000 - 1,500

FRANKLIN OWEN (BRITISH B. 1939)Strut, 1984acrylic on canvas160 x 122 cm (63 x 48 in.)signed, titled and dated on verso



**581: LISA MACKIE (AMERICAN B.1947) The Box Sculpture ,**

USD 1,000 - 1,500

LISA MACKIE (AMERICAN B.1947) The Box Sculpture, 1991-1992mixed media, Japanese paper, acrylic, wire and gold leaf  
paintheight 21.2 cm (8 3/8 in.)signed and dated lower leftPROVENANCEAccompanied with original receipt from Sound Shore  
Gallery, Cross River, NY

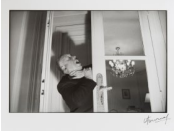
## RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES



**582: DANIEL CANDE (FRENCH B. 1938) Arrival of Queen**

USD 600 - 800

DANIEL CANDE (FRENCH B. 1938) Arrival of Queen Elisabeth in Cherbourg October 1964, photograph 50.8 x 40.7 cm (20 x 16 in.) signed lower right: Daniel Cande, embossed artist stamp lower left; verso: signed, titled and numbered 6/30 in pencil, stamp: Photo Dabiel Cande. Galerie Grace Radziwill LOT NOTESa photograph depicting Elizabeth Taylor and Richard Burton a few month after their wedding.



**583: LUC FOURNOL (FRENCH 1931-2007) Alfred Hitchcock,**

USD 600 - 800

LUC FOURNOL (FRENCH 1931-2007) Alfred Hitchcock, photograph 40 x 50.2 cm (15 3/4 x 19 3/4 in.) signed lower right; stamped on verso Photo Luc Fournol. Reproduction Interdite. Galerie Grace Radziwill



**584: LUC FOURNOL (FRENCH 1931-2007) Grace Kelly with her**

USD 600 - 800

LUC FOURNOL (FRENCH 1931-2007) Grace Kelly with her Children Caroline and Albert, photograph 40 x 50.2 cm (15 3/4 x 19 3/4 in.) signed lower right; stamped on verso Photo Luc Fournol. Reproduction Interdite. Galerie Grace Radziwill



**585: SHAHROKH HATAMI (IRANIAN B.1930) Coco Chanel,**

USD 600 - 800

SHAHROKH HATAMI (IRANIAN B.1930) Coco Chanel, photograph 40 x 70 cm (15 3/4 x 27 3/4 in.) signed lower right



**586: A SINO-TIBETAN GILT BRONZE MODEL OF A DAKINI, 18TH**

USD 12,000 - 18,000

A SINO-TIBETAN GILT BRONZE MODEL OF A DAKINI, 18TH CENTURY, the deity standing alidh asana upon two small human figures, holding a kartrika (curved knife) in her right hand and a kapala (skull cup) in her left, her head adorned with a skull headdress and her body with a corresponding necklace, on an oval lotus base, height: 17.8 cm (7 in.) PROVENANCE Bonhams, June 18, 2007, lot 6215.



**587: A SINO-TIBETAN STYLE GILT BRONZE FIGURE OF**

USD 18,000 - 20,000

A SINO-TIBETAN STYLE GILT BRONZE FIGURE OF JAMBHALA/KUBERA, CHINA, 20TH CENTURY, The cast figure seated lalita asana, his right foot resting on a shell supported by a lotus flower, his left hand holding a mongoose vomiting jewels and his right, a citron fruit, all supported on a double lotus base, height: 23.5 cm (13 1/4 in.)



**588: A LARGE GILT-BRONZE MODEL OF USHNISHAVIJAYA, the**

USD 16,000 - 18,000

A LARGE GILT-BRONZE MODEL OF USHNISHAVIJAYA, the three-faced goddess assuming the dhyanasana position, her eight hands held in various mudras, dressed in a dhoti and a variety of jewels, all surmounted on a viswapadmasana pedestal, 40.6 cm (height: 16 in.)



**589: A SMALL GILT-BRONZE AND SILVER INLAID REPOUSSE FIGURE**

USD 3,000 - 4,000

A SMALL GILT-BRONZE AND SILVER INLAID REPOUSSE FIGURE OF DIPANKARA BUDDHA, The figure dressed in an elaborate robe and jewelry, his right hand in abhaya mudra and his left in varada mudra, standing on a lotus pedestal, height: 23.2 cm (9 1/8 in.)



## ***RUSSIAN AND INTERNATIONAL FINE ART & ANTIQUES***



**590: CHEN DANQING (CHINESE B.1953) The Country Girls**

USD 45,000 - 55,000

CHEN DANQING (CHINESE B.1953) *The Country Girls (Tibet)*, 1985 oil on canvas 30.5 x 40.6 cm (12 x 16 in.) signed and dated lower left  
PROVENANCE Property of a Private Collector, New York  
EXHIBITED Grand Central Art Galleries, New York (label on verso)  
LOT NOTES Chen Danqing was born in 1953 in Shanghai, China. Three years after the Cultural Revolution began, at the age of 16, Chen was sent to the countryside of South Jiangxi Province for 5 years. In 1978, he was admitted to the master's program at the China Central Academy of Fine Arts, and in 1982 he left for the United States to establish his career in New York. It was during this time in the 1980s that Chen Danqing began his series of paintings of Tibetans, influenced by the realist style of the 19th Century French artist Jean Francois Millet.

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remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of 12%, of the total purchase if payment is not made within seven days of the sale. All property must be removed from our premises by the purchaser at his expense not later than 10 business days following its sale and, if it is not so removed (i) a handling charge of 1% of the total purchase price per month from the tenth day after the sale until its removal will be payable to us by the purchaser, with a minimum of 5% of the total purchase price for any property not so removed within 60 days after the sale, and (ii) we may send the purchased property to a public warehouse for the account, at the risk and expense of the purchaser. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us, or any payment made by the purchaser to us, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us. In addition, a defaulting purchaser will be deemed to have granted and assigned to us a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, and we may retain and apply such property or money as collateral security for the obligations due to us. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. Payment will not be deemed to have been made in full until we have collected good funds, and we shall be entitled to retain items sold until all amounts due to us have been received in full in good cleared funds or until the buyer has satisfied such other terms as we, in our sole discretion, shall require. In the event the purchaser fails to pay any or all of the total purchase price for any lot and SA nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that SA shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

13. SA is under no obligation, but may agree, to package and ship an item at the request of the purchaser. The purchaser agrees that packaging, shipping and handling is at the absolute risk of the purchaser. The purchaser will pay all costs including, but not limited to, the handling and insurance associated with shipping. SA will be held harmless from any claim and any rights of subrogation from an insurance carrier are waived against SA. We are not responsible for the acts or omissions of third parties whom we might retain for the purposes of handling, packing and shipping. Similarly, where we may suggest handlers, packers or carriers, we do not accept responsibility for their acts or omissions.

14. We are under no obligation to assist in applying for an export license, but if the buyer requests us to apply for an export license on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export license is required.

15. We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it. With regards to telephone bids, if a prospective buyer makes arrangements with us prior to the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding. We are also not liable for any failure or execution to take bids submitted to us via third party internet sites, nor are we liable for any technical difficulties involved in receiving those bids.



## **Shapiro Auctions Terms And Conditions**

16. In no event will our liability to a purchaser exceed the purchase price actually paid.

17. We reserve the right to retain, publicize, and publish any photographs and descriptions of property we offer both prior to the auction and afterwards. We reserve the right to publicize and provide the results of any sale, including images, on our own website as well as to any third party we choose, including online auction-result databases. All images, text, photographic reproductions, and design in this catalogue are subject to copyright and may not be reproduced without our explicit written permission. We and the consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property.

18. Prospective purchasers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to coral, ivory and tortoiseshell. Accordingly, prospective purchasers should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country. Please note also that certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a license or certificate prior to exportation, and additional licenses or certificates upon importation to another country. SA suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price of the lot.

19. If any part of these terms and conditions of sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law. These conditions of sale, as well as the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone or other means, the purchaser shall be deemed to have consented to the jurisdiction of the state courts of, and the federal courts sitting in, the State of New York.

20. SA reserves the right to waive or modify the conditions and terms of sale by written agreement. Bidding on any item indicates your acceptance of these terms and conditions, as outlined above.