

Shapiro Auctions



EUROPEAN AND RUSSIAN FINE & DECORATIVE ART

Saturday - February 28, 2015

EUROPEAN AND RUSSIAN FINE & DECORATIVE ART



1: CONTINENTAL SCHOOL, LATE 19TH CENTURY, ARTIST IN MANNER

USD 600 - 800

CONTINENTAL SCHOOL, LATE 19TH CENTURY, ARTIST IN MANNER OF FRANCESCO TREVISANI (ITALIAN 1625-1713) Virgin Mary, oil on canvas 66 x 51 cm (26 x 20 in.)



3: FOLLOWER OF SIR GODFREY KNELLER (ENGLISH 1646-1723)

USD 5,000 - 7,000

FOLLOWER OF SIR GODFREY KNELLER (ENGLISH 1646-1723) Peter the Great, oil on panel 29.2 x 24.2 cm (11 1/2 x 9 1/2 in.) PROVENANCE: Acquired from a private English collection



4: JEAN-BAPTISTE NINI (FRENCH 1717-1786) A Terracotta

USD 3,000 - 4,000

JEAN-BAPTISTE NINI (FRENCH 1717-1786) A Terracotta Effigy of Empress Catherine The Great, circa 1771 cast terracotta diameter: 13.2 cm (5 1/4 in.) signed on tranche



5: RUSSIAN 18TH CENTURY PORTRAIT OF GOLITSYN

USD 9,000 - 12,000

RUSSIAN 18TH CENTURY PORTRAIT OF GOLITSYN General-Admiral Mikhail Mikhailovich Golitsyn, circa 1760 oil on canvas 111.5 x 85.7 cm (44 x 33 3/4 in.) LOT NOTES In this extremely rare portrait of Prince Mikhail Mikhailovich Golitsyn (1684-1764), the Prince is in the uniform of General-Admiral (English: Lord High Admiral) bearing the sash, cross and breast star of the Russian Imperial Order of St. Prince Alexander Nevsky of the 1st Class.



6: JEAN VOILLE (FRENCH 1744-1806) Portrait of Cesaire

USD 15,000 - 20,000

JEAN VOILLE (FRENCH 1744-1806) Portrait of Cesaire Gabriel Gerac, 1775/1780 oil on canvas 62 x 54.5 cm (24 3/8 x 21 1/2 in.) inscribed with sitter's name Cesaire Gabriel Gerac /nee en an. 1755 mort 15 mai 1836 on verso PROVENANCE Dorotheum, Vienna, October 4, 2006, Lot 264



7: ATTRIBUTED TO ANTON HICKEL (AUSTRIAN 1745-1797)

USD 7,000 - 9,000

ATTRIBUTED TO ANTON HICKEL (AUSTRIAN 1745-1797) Portrait of Maria Smith, 1793 oil on canvas 96.5 x 71.8 cm (38 x 28 1/4 in.) legend with 1793 on verso PROVENANCE: Acquired from a private collection in Austria



8: AFTER JOHANN BAPTIST LAMPI THE ELDER (AUSTRIAN

USD 25,000 - 35,000

AFTER JOHANN BAPTIST LAMPI THE ELDER (AUSTRIAN 1751-1830) Portrait of Empress Maria Feodorovna, oil on canvas 74 x 59.5 cm (29 1/4 x 23 1/2 in.)



9: GEORGE DAWE (ENGLISH 1781-1829) Princess Charlotte,

USD 100,000 - 150,000

GEORGE DAWE (ENGLISH 1781-1829) Princess Charlotte, 1818 oil on canvas 140 x 110 cm (55 x 43 1/4 in.) signed and dated G DAWE R.A PINXIT/1818 PROVENANCE Acquired from the summer residence of the King of Hannover, Castle Herrenhauser, with partial inventory label on stretcher, and collection stamp on the canvas verso EAFC [Familien Fideicommiss Seiner Majestaet des hochseligen Koenigs Ernst August von Hannover. 1836.1843] Sotheby's, Munich, Works of Art from the Royal House of Hanover, October 6, 2005, Lot 588 EXHIBITED Annual Exhibition of the Royal Academy, London, 1818 (No. 42, Her Late Royal Highness Princess Charlotte) This portrait of Princess Charlotte Augusta was painted in 1818, shortly after the tragic death of the young Princess (1796-1817).

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10: ALEXEI POKROVSKI (RUSSIAN 1810-1865) Portrait of Count

USD 4,500 - 6,500

ALEXEI POKROVSKI (RUSSIAN 1810-1865) Portrait of Count N. V. Adlerberg, circa 1840-1841 watercolor on paper 29 x 21 cm (11 1/4 x 8 1/4 in.) signed in Cyrillic LOT NOTE The sitter of this painting was identified as Count Adlerberg by the Moscow Expert on Russian Military Portraits, Mr. Sergei Podstanitski. The author of the work Aleksei A. Pokrovski was a province secretary and well listed watercolor portrait artist who studied at the Imperial Academy of Fine Arts as of 1831. There are well known portraits painted by him of V.F. Odoevski, G.P. Goitzin, N.I. Pavlishchev, etc. The circa date of 1840-41 assumes that Pokrovski painted this portrait on his return from Vologda, where he lived from 1838-140, and before Count Adlerberg moved to the Caucasus to take part in the Caucasian War. In this portrait, Count Adlerberg bears the Cross of Hessen-Darmstadt St. Ludwig-Order on the neck and on the breast the St. Anna-Order of 3rd degree and a foreign order. These orders have helped to identify the sitter as during the reign of Nikolai I, there was only one aide-de-camp with a similar set of awards.



11: AN ANTIQUE RUSSIAN PORTRAIT MINIATURE Portrait of

USD 1,500 - 2,000

AN ANTIQUE RUSSIAN PORTRAIT MINIATURE Portrait of Ilya Andreevich Baratynsky, circa 1820 watercolor and gouache on card 11.5 x 9.5 cm (4 1/2 x 3 3/4 in.) inscription in Cyrillic Baratynsky on verso



12: PETR FEDOROVICH SOKOLOV (RUSSIAN 1791-1848) Maximilian

USD 12,000 - 15,000

PETR FEDOROVICH SOKOLOV (RUSSIAN 1791-1848) Maximilian Duke of Leuchtenberg, watercolor on card laid on cardboard 25 x 21 cm (9 4/5 x 8 1/4 in.) signed in Cyrillic PROVENANCE: Acquired from a noble German estate Bonhams, London, June 8, 2009, lot 6



13: AN ANTIQUE RUSSIAN PORCELAIN PAINTING, PROBABLY

USD 7,000 - 9,000

AN ANTIQUE RUSSIAN PORCELAIN PAINTING, PROBABLY IMPERIAL PORCELAIN MANUFACTORY, ST. PETERSBURG, 19TH CENTURY Portrait of Count D. L. Naryshkin, glazed porcelain 18.2 x 13.2 cm (7 1/4 x 5 1/4 in.) illegibly inscribed in Cyrillic on verso, impressed 132 LOT NOTE The painting on this porcelain plaque was most likely executed by an artist of the Imperial Porcelain Manufactory in St. Petersburg as a copy of the Portrait of Count Naryshkin by the Austrian artist Ludwig Guttenbrun, now in the collection of the Hermitage Museum.



14: KHARLAMPI ROMANOVICH KASOVSKI (RUSSIAN 1754-1791) Lot

USD 4,500 - 6,500

KHARLAMPI ROMANOVICH KASOVSKI (RUSSIAN 1754-1791) Lot with his Daughters, 1777 oil on paper laid on canvas 39.5 x 34.2 cm (15 5/8 x 13 1/2 in.) signed and dated in Cyrillic Kh. Kosovski /1777 PROVENANCE: Bonhams Knightsbridge, London, March 2, 2010, lot 109



15: FRIEDRICH GEORG WEITSCH (GERMAN 1758-1828) The

USD 10,000 - 15,000

FRIEDRICH GEORG WEITSCH (GERMAN 1758-1828) The Cascatelli, Tivoli, oil on enamelled iron tray 68.1 x 88.7 cm (26 1/4 x 35 in.) monogrammed on the rock in lower right: W f.(fecit) PROVENANCE: Acquired from a noble Viennese estate



16: A PAIR OF EARLY LANDSCAPE PAINTINGS ATTRIBUTED TO

USD 9,000 - 12,000

A PAIR OF EARLY LANDSCAPE PAINTINGS ATTRIBUTED TO MICHAEL WUTKY (AUSTRIAN 1739-1823) Italian Landscapes, oil on copper 11 x 16 cm (4 1/4 x 6 1/4 in.) each with label with erroneous attribution to Lucas van Uden on verso

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17: 19TH CENTURY NEAPOLITAN GOUACHE Villa Reale, Naples ,

USD 2,000 - 3,000

19TH CENTURY NEAPOLITAN GOUACHE Villa Reale, Naples, gouache on paper 53 x 71 cm (20 7/8 x 28 in.)



18: EUGENE JOSEPH VERBOECKHOVEN (BELGIAN 1799-1881) The

USD 8,000 - 12,000

EUGENE JOSEPH VERBOECKHOVEN (BELGIAN 1799-1881) The Bull, 1824 oil on panel 48 x 38.4 cm (19 x 15 in.) signed and dated lower left



19: RUSSIAN EMPIRE PERIOD LACQUERED TRAY TABLE, FIRST

USD 4,000 - 6,000

RUSSIAN EMPIRE PERIOD LACQUERED TRAY TABLE, FIRST QUARTER OF 19TH CENTURY the detachable octagonal tray panel features a fine lacquer painting illustrating a scene from the immensely popular 1805 Crusade romance by Sophie Ristaud Cottin, The Saracen, or Matilda and Malek Adhel, the bottom edge of the panel is inscribed in Cyrillic: Matilda captured by Malek Adhe, the tray supported by a Russian mahogany and bronze mounted stand, raised on eight fluted legs, dimensions of tray: 48 x 66.5 cm. (18 7/8 x 26 1/4 in.), height with stand: 67.7 cm. (26 5/8 in.)



20: JENARO PEREZ VILLAAMIL (SPANISH 1807-1854) French

USD 20,000 - 30,000

JENARO PEREZ VILLAAMIL (SPANISH 1807-1854) French Hussars Resting, Spanish Campaign of 1823, 1829 oil on canvas 50.5 x 60.5 cm (20 x 23 3/4 in.) signed and dated JPVillamil/1829 PROVENANCE: Acquired from a private estate in Vienna, Austria



21: AUGUST VON KRELING (GERMAN 1819-1876) First Harvest

USD 9,000 - 12,000

AUGUST VON KRELING (GERMAN 1819-1876) First Harvest after the 30-Years-War, 1849 oil on canvas 79.2 x 109 cm (31 1/4 x 43 in.) signed and dated A Kreling /1849, exhibition wax seal on verso EXHIBITED: Wuerttembergischer Kunstverein, 1850



22: ADRIANA VAN RAVENSWAAY (DUTCH 1816-1872) Still-life

USD 10,000 - 15,000

ADRIANA VAN RAVENSWAAY (DUTCH 1816-1872) Still-life with Fruit, 1846 oil on canvas 47.5 x 40 cm (18 5/8 x 15 5/8 in.) monogrammed and dated R. 1846 f(ecit)



22A: AN OLD MASTER PAINTING OF JESUS CHRIST WEARING THE

USD 600 - 800

AN OLD MASTER PAINTING OF JESUS CHRIST WEARING THE CROWN OF THORNS oil on canvas 14.5 x 11 cm (5 3/4 x 4 1/4 in.)



23: ALEXANDER PAVLOVICH BRULLOFF (RUSSIAN 1798-1877) The

USD 2,000 - 3,000

ALEXANDER PAVLOVICH BRULLOFF (RUSSIAN 1798-1877) The Young Gentlemen, watercolor and pencil on paper 26.5 x 20 cm (10 1/2 x 7 7/8 in.) [sight] signed lower right

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24: VLADIMIR IVANOVICH HAU [GAU] (RUSSIAN 1817-1895) Woman

USD 2,000 - 3,000

VLADIMIR IVANOVICH HAU [GAU] (RUSSIAN 1817-1895) Woman in White, 1841 watercolor on paper 20 x 15.8 cm (7 7/8 x 6 1/4 in.) [sight, oval] signed and dated lower right



25: RUSSIAN 19TH CENTURY WATERCOLOR At the Country Estate

USD 2,000 - 3,000

RUSSIAN 19TH CENTURY WATERCOLOR At the Country Estate, watercolor on paper 26 x 37 cm (10 1/4 x 14 1/2 in.) signed illegibly lower right



26: VASILI PETROVICH VERESCHAGIN (RUSSIAN 1835-1909) Study

USD 3,000 - 4,000

VASILI PETROVICH VERESCHAGIN (RUSSIAN 1835-1909) Study of a Man, Rome, circa 1863-1866 watercolor on paper 15.5 x 13.7 cm (6 1/8 x 5 3/8 in.) signed and inscribed with place lower right LOT NOTES Vasili Vereschagin was a recipient of a stipend from the Imperial Academy of the Arts in St. Petersburg for study in Italy from 1863-1866, and it is likely that he painted this portrait during this time in Rome.



27: LUIGI OSSIPOVICH PREMAZZI (RUSSIAN-ITALIAN 1814-1891)

USD 5,000 - 7,000

LUIGI OSSIPOVICH PREMAZZI (RUSSIAN-ITALIAN 1814-1891) Rider at the Top of the Mountain, 1877 watercolor on paper 30 x 40 cm (12 x 14 3/4 in.) signed and dated lower right and on verso PROVENANCE Macdougall's, London, November 28, 2012, Lot 27 LOT NOTES Born in Milan in 1814, Luigi Premazzi was a renowned watercolorist and celebrated especially for his vedute, before moving to Saint Petersburg in 1850, where he became a teacher at the Imperial Academy of Fine Arts in 1861. While in Russia, Premazzi traveled frequently to the Caucasus and Middle East, which provided new subjects for his paintings, such as the present lot. He would often send his Caucasian watercolors to Italian exhibitions, where they were received with great acclaim and provided Italians with a glimpse of exotic lands.



28: LASZLO GYULAI (HUNGARIAN 1843-1911) Peasant looking

USD 1,000 - 2,000

LASZLO GYULAI (HUNGARIAN 1843-1911) Peasant looking out over the Valley, oil on board 34 x 67.3 cm (13 3/8 x 26 1/2 in.) signed lower right LOT NOTES Laszlo Gyulai was born in 1843 in Bekesgyula, and studied at the art academies in Vienna, Nuremberg, and Munich. Exhibiting in Munich as of 1873 his genre paintings and landscape, he later moved to Arad, Romania, where he became a portrait painter. Gyulai was a frequent exhibitor at the Gallery of Fine Arts and National Salons of Budapest, and took part in the 1900 Exposition Universelle in Paris.



29: EMILE LEVY (FRENCH 1826-1890) The Flower Girls , 1876

USD 15,000 - 20,000

EMILE LEVY (FRENCH 1826-1890) The Flower Girls, 1876 oil on panel 40 x 30 cm (15 5/8 x 11 3/4 in.) signed and dated Emile Levy /1876 PROVENANCE: Acquired from the property of a Lady of Title, England



30: CHARLES EDOUARD BOUTIBONNE (FRENCH 1816-1897) Flower

USD 9,000 - 12,000

CHARLES EDOUARD BOUTIBONNE (FRENCH 1816-1897) Flower Arrangement on the Balcony, 1878 oil on panel 65 x 43 cm (25 3/8 x 17 in.) signed and dated E. Boutibonne 1878 PROVENANCE: Acquired from a Vienna private estate LOT NOTES Born in Budapest to French parents, Boutibonne studied in Vienna and later became a friend and pupil of Franz Winterhalter. He was an exceptionally well appreciated portraitist of European high society.

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31: EUGEN JOHANN GEORG KLIMSCH (GERMAN 1839-1896)

USD 7,000 - 9,000

EUGEN JOHANN GEORG KLIMSCH (GERMAN 1839-1896) Grandparents' visit, oil on canvas 60.5 x 41 cm (23 3/8 x 16 in.) signed Eugen Klimsch, inscribed on stretcher PROVENANCE: Acquired from an Austrian private estate



32: PIO RICCI (ITALIAN 1850-1919) Choosing a Necklace ,

USD 8,000 - 10,000

PIO RICCI (ITALIAN 1850-1919) Choosing a Necklace, oil on canvas 42 x 30 cm (16 1/2 x 11 3/4 in.) signed lower rights PROVENANCE: Bonhams, New York, April 25, 2012, lot 55



33: EMIL KEYSER (SWISS 1846-1923) The First Picnic , oil

USD 15,000 - 20,000

EMIL KEYSER (SWISS 1846-1923) The First Picnic, oil on canvas 85.1 x 64.8 cm (33 1/2 x 25 1/2 in.) signed Emil Keyser Munchen



34: VINCENT STIEPEVICH (RUSSIAN 1841-1910) After the

USD 12,000 - 15,000

VINCENT STIEPEVICH (RUSSIAN 1841-1910) After the Masked Ball, oil on canvas 56 x 40.5 cm (22 x 18 in.) signed lower right PROVENANCE: Sotheby's, London, June 10, 2008, Lot 348



35: ALEKSEI MIKHAILOVICH KORIN (RUSSIAN 1865-1923) The

USD 6,000 - 8,000

ALEKSEI MIKHAILOVICH KORIN (RUSSIAN 1865-1923) The Street Musicians, oil on canvas 52.6 x 37 cm (21 1/8 x 14 1/2 in.) signed lower right PROVENANCE: Christie's, New York, October 5, 1999, lot 66



36: ALEKSEI MIKHAILOVICH KORIN (RUSSIAN 1865-1923) The

USD 6,000 - 8,000

ALEKSEI MIKHAILOVICH KORIN (RUSSIAN 1865-1923) The Bread Seller, oil on canvas 52.6 x 37 cm (21 1/8 x 14 1/2 in.) signed lower right PROVENANCE: Christie's, New York, October 5, 1999, lot 71



37: KONSTANTIN EGOROVICH MAKOVSKY (RUSSIAN 1839-1915)

USD 3,000 - 5,000

KONSTANTIN EGOROVICH MAKOVSKY (RUSSIAN 1839-1915) Study of a Boy Resting on a Bench, circa 1870's - 1880's oil on canvas laid on board 23.5 x 18.5 cm (9 1/4 x 7 1/4 in.) signed lower right C. Makowsky, with Atelier Constantin Makowsky stamp on verso PROVENANCE: Sotheby's, New York, March 20, 1982



38: KONSTANTIN EGOROVICH MAKOVSKY (RUSSIAN 1839-1915) A

USD 60,000 - 80,000

KONSTANTIN EGOROVICH MAKOVSKY (RUSSIAN 1839-1915) A Tender Touch (Woman with Parrot) oil on canvas 94 x 69 cm (37 x 27 1/4 in.) signed lower right

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39: THEO VAN RYSSELBERGHE (BELGIAN 1862-1926) La Dame a

USD 20,000 - 30,000

THEO VAN RYSSELBERGHE (BELGIAN 1862-1926) La Dame a L'eventail (Portrait of the Actress Sarah Bernhardt), 1881 oil on canvas 60 x 51 cm (23 1/2 x 20 in.) signed and dated upper right PROVENANCE Sotheby's, New York, June 12, 1980, lot 102 Sotheby's, New York, October 24, 1989, lot 292 Christie's, New York, November 4, 2004, lot 264 Christie's, New York, May 10, 2007, lot 286 Private Collection, New York (acquired at the above sale) EXHIBITED Palais des Beaux-Arts, L'Essor. VI Exposition annuelle, no. 207 (titled La Femme a L'eventail), January-February 1882, Brussels; (possibly) Cercle artistique et litteraire, February 19-27, 1882, Grand, France LOT NOTE This portrait is a rare example of artist's early painting. It represents his transition between the Belgian realistic tradition and impressionism. Born in Ghent in 1862, Theo van Rysselberghe studied first at the Academy of Ghent under Theo Canneel and from 1879 at the Academie Royale des Beaux-Arts in Brussels under the directorship of Jean-François Portaels. Barely 18 years old, he already participated at the Salon of Ghent, showing two artworks. In 1881 he exhibited for the first time at the Salon in Brussels. The artist soon abandoned the glum colours of his native traditional painting of that time and departed from this style to set his first steps towards impressionism. The next year he travelled in Spain and Morocco together with his friend Frantz Charlet and the Asturian painter Dario de Regoyos. From this trip the artist brings back the portraits that are already completely different in style. LITERATURE R. Feltkamp, Theo Van Rysselberghe (Brussels, 2003), p. 251, no. 1881-021 (illustrated) EXPERTISE: As per Christie's cataloguing, the authenticity of this painting has been confirmed by Pascal de Sadeleir and Olivier Bertrand.



40: KONSTANTIN YAKOVLEVICH KRYZHITSKY (RUSSIAN 1858-1911)

USD 150,000 - 200,000

KONSTANTIN YAKOVLEVICH KRYZHITSKY (RUSSIAN 1858-1911) River in the Winter Forest, oil on canvas 95 x 132 cm (37 3/8 x 52 in.) signed lower right in Cyrillic 'K. Kryzhitsky' EXPERTISE: Sold with the Expertise of M.M. Krasilin of the State Institute of Restoration, Moscow, dated 19 March, 2002



41: IVAN IVANOVICH SHISHKIN (RUSSIAN 1832-1898) Landscape

USD 5,000 - 7,000

IVAN IVANOVICH SHISHKIN (RUSSIAN 1832-1898) Landscape Study, 1893 graphite on paper 31 x 43 cm (12 1/4 x 17 in.) signed and dated lower right



42: THEODOR VON HORMANN (GERMAN 1840-1895) Spring Musings

USD 20,000 - 30,000

THEODOR VON HORMANN (GERMAN 1840-1895) Spring Musings, oil on canvas 76.3 x 63.3 cm (30 x 25 in.) signed lower left



43: MEKERTICH GIVANIAN (TURKISH-ARMENIAN 1848-1906)

USD 3,000 - 4,000

MEKERTICH GIVANIAN (TURKISH-ARMENIAN 1848-1906) Morning on the Sea, oil on tin 37 x 50.5 cm (14 1/4 x 19 7/8 in.) signed lower right LOT NOTE 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.



44: MEKERTICH GIVANIAN (TURKISH-ARMENIAN 1848-1906)

USD 3,000 - 4,000

MEKERTICH GIVANIAN (TURKISH-ARMENIAN 1848-1906) Morning Light on the Shore, oil on canvas 35 x 61.5 cm (13 3/4 x 23 3/4 in.) signed lower right LOT NOTE 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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45: MEKERTICH GIVANIAN (TURKISH-ARMENIAN 1848-1906) Fading

USD 3,000 - 4,000

MEKERTICH GIVANIAN (TURKISH-ARMENIAN 1848-1906) Fading Light, oil on tin 37 x 50.5 cm (14 1/4 x 19 7/8 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.



46: [KARL] JULIUS ROSE (GERMAN 1828-1911) Black Forest

USD 1,500 - 2,000

[KARL] JULIUS ROSE (GERMAN 1828-1911) Black Forest Wilderness, oil on canvas 52 x 78.5 cm (20 1/2 x 30 7/8 in.) signed lower left



47: MIKHAIL ALISOV (RUSSIAN 1859-1933) Ship at Sea , oil

USD 12,000 - 15,000

MIKHAIL ALISOV (RUSSIAN 1859-1933) Ship at Sea, oil on canvas 48.5 x 78 cm (19 x 30 3/4 in.) signed and indistinctly dated lower right PROVENANCE Sotheby's, London, November 25, 2008, Lot 415A



48: RICHARD KARLOVICH ZOMMER (1866-1939) Four Travelers ,

USD 12,000 - 16,000

RICHARD KARLOVICH ZOMMER (1866-1939) Four Travelers, watercolor on paper 28.5 x 86.5 cm (11 1/4 x 34 in.) signed lower right



49: THEODORE TCHOUMAKOFF (RUSSIAN 1823-1911) Young Woman

USD 2,000 - 3,000

THEODORE TCHOUMAKOFF (RUSSIAN 1823-1911) Young Woman in a Turban, oil on board 36 x 26.5 cm (14 1/4 x 10 3/8 in.) signed upper left



50: ALEXANDER FEDOROVICH GAUSH (RUSSIAN 1873-1947)

USD 8,000 - 12,000

ALEXANDER FEDOROVICH GAUSH (RUSSIAN 1873-1947) Twilight on the Terrace, oil on canvas 55 x 65 cm (21 5/8 x 25 5/8 in.) signed gifting inscription on verso



51: LUDWIG VALENTA (AUSTRIAN 1882-1943) In the Library ,

USD 500 - 700

LUDWIG VALENTA (AUSTRIAN 1882-1943) In the Library, oil on panel 23.5 x 29 cm (9 1/4 x 11 3/8 in.) signed lower right



52: MIKHAIL ABRAMOVICH BALUNIN (RUSSIAN 1875-AFTER 1930)

USD 2,500 - 3,500

MIKHAIL ABRAMOVICH BALUNIN (RUSSIAN 1875-AFTER 1930) The Epiphany in Russia, oil on canvas 36 x 54 cm (14 3/8 x 21 1/4 in.) signed lower right with monogram in Cyrillic

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53: YULIY YULIEVICH KLEVER (RUSSIAN 1850-1924) 700-years

USD 15,000 - 20,000

YULIY YULIEVICH KLEVER (RUSSIAN 1850-1924) 700-years Jubilee of Riga, 1901 oil on canvas 18 x 49 cm (7 x 19 1/4 in.) inscribed with signature ...Klever on obverse in lower left corner, and signed with title and date by artist on verso
PROVENANCE: Bonhams London, March 23, 2004, lot 45



54: IVAN AVGUSTOVICH VELTZ (RUSSIAN 1866-1926) Low Tide on

USD 15,000 - 19,000

IVAN AVGUSTOVICH VELTZ (RUSSIAN 1866-1926) Low Tide on the River, Caucasus, 1902 oil on canvas 60.5 x 97.5 cm (23 3/4 x 38 3/8 in.) signed and dated lower right



55: WILHELM [VASILY] ALEXANDROVICH KOTARBINSKY

USD 70,000 - 90,000

WILHELM [VASILY] ALEXANDROVICH KOTARBINSKY (POLISH-RUSSIAN 1849-1921) The Nile Mist, oil on canvas 80 x 136 cm (31 1/2 x 53 1/2 in.) signed lower right
PROVENANCE: MacDougall's Auctions, London, June 5, 2013, lot 129
LOT NOTES: Focusing on fantastical, biblical and otherwise ancient-inspired subjects, Wilhelm Kotarbinsky's work exists at the nexus of academism, Art Nouveau, and Symbolism. The aestheticism, and at times sentimentalized exoticism of Kotarbinsky's paintings has been attributed to such widely different origins as his Polish heritage, and the artist's extended stay in Rome during the early part of his career. Kotarbinsky had a rather difficult climb to prominence, with abject poverty being one of the few constants during the early years of his training. Lacking the support of his father, Kotarbinsky was obliged to borrow money from his uncle in order to fund his study in Italy in 1871, where he would remain for the next 16 years. While there, he met the artist brothers Pavel and Alexander Svedomsky, who along with Professor Adrian Prakhov invited Kotarbinsky to participate in the painting of fresco decoration for the St. Vladimir Cathedral in Kiev, alongside such luminaries of Russian art as V. Vasnetsov, M. Vrubel, and M. Nesterov. The project greatly contributed to Kotarbinsky rise to prominence, and brought him into contact with the upper echelons of the Kievan society, resulting in commissions for the decoration of homes belonging to various illustrious families, such as Tereshchenko, Khanenko, and Soldatenkov. Despite his inclination towards large-scale canvases, Kotarbinsky was an incredibly prolific artist – showcasing over 100 works in a variety of media at the 1898 Imperial Academy of Art exhibition, where he was elected as an academic in 1905. As his works were in high-demand, following the established procedure of the time, Kotarbinsky would sometimes repeat particularly successful compositions, often with slight adjustments. The Nile Mist, appears to have been one such work, as postcards featuring this particular painting, as well as a close variant, were printed in the early years of the 20th century. LITERATURE: This painting was featured on a postcard, reproduced here, published by Rassvet, Kiev, c. 1905–1917. Another version of this work was depicted on a postcard published by G. Lazovsky, Kiev, before 1905.
EXPERTISE The authenticity of the work has been confirmed by the expert Vladimir Petrov.



56: MIKHAIL ANDREEVICH BERKOS (UKRAINIAN 1861-1919) Autumn

USD 50,000 - 70,000

MIKHAIL ANDREEVICH BERKOS (UKRAINIAN 1861-1919) Autumn Mist Over the Abbey, 1901 oil on canvas 82.5 x 129.5 cm (32 1/2 x 51 in.) signed and dated lower left
EXPERTISE: Accompanied by a certificate of expertise from Vladimir Petrov, Art Historian, Tretyakov State Gallery, Moscow, 1998



57: KONSTANTIN ANDREEVICH SOMOV (RUSSIAN 1869-1939) A

USD 5,000 - 7,000

KONSTANTIN ANDREEVICH SOMOV (RUSSIAN 1869-1939) A Clearing by the Lake, 1908 watercolor on paper 19 x 25 cm (7 1/2 x 9 3/4 in.) [signed] signed and dated lower right



59: PHILIP ANDREEVICH MALIAVIN (RUSSIAN 1869-1940) Peasant

USD 40,000 - 60,000

PHILIP ANDREEVICH MALIAVIN (RUSSIAN 1869-1940) Peasant Man in a Sheepskin Coat, oil on canvas 96 x 62.3 cm (37 3/4 x 24 5/8) apparently unsigned
PROVENANCE: Christie's, New York, April 18, 2007, lot 54
Acquired by the present owner at the above sale

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60: SOLOMON KISHINEVSKY (UKRAINIAN 1862-1941/42)

USD 1,500 - 2,000

SOLOMON KISHINEVSKY (UKRAINIAN 1862-1941/42) Conversation with the Village Policeman, 1903 oil on paper 9 x 14 cm (3 1/2 x 5 1/2 in.) signed in Cyrillic and dated S. Kishinevsky 1903



61: NICOLAS TARKHOFF (RUSSIAN 1871-1930) Sheep at the Barn

USD 30,000 - 40,000

NICOLAS TARKHOFF (RUSSIAN 1871-1930) Sheep at the Barn in Perigord, 1905/1907 oil on board 64.4 x 80.4 cm (25 1/4 x 31 5/8 in.) signed lower right PROVENANCE: Musee du Petit Palais, Geneva, No. 2801 (label on the reverse) MacDougall's Auctions, London, June 11, 2009, lot 367 LITERATURE: Gaston Diehl, Nicolas Tarkoff, (Geneva: Edition Petit Palais: 1982), pp. 146-147, ill. no. 51 Valentina Bialik, Nikolai Tarkhoff, 1871-1930, (Moscow: Isskustvo XXI Vek, 2006), p. 241



62: NICOLAS TARKHOFF (RUSSIAN 1871-1930) Dans le Berceau

USD 15,000 - 20,000

NICOLAS TARKHOFF (RUSSIAN 1871-1930) Dans le Berceau Bleu, oil on board 60.7 x 46 cm (23 7/8 x 18 1/4 in.) signed lower right; inscribed and titled on verso



63: NICOLAS TARKHOFF (RUSSIAN 1871-1930) Carousel in

USD 25,000 - 35,000

NICOLAS TARKHOFF (RUSSIAN 1871-1930) Carousel in Montparnasse, circa 1905 oil on canvas 100 x 81.3 cm (39 3/8 x 32 in.) signed lower right N. Tarkhoff



65: VASILIIY DMITRIEVICH POLENOV (RUSSIAN 1844-1927) Spring

USD 40,000 - 60,000

VASILIIY DMITRIEVICH POLENOV (RUSSIAN 1844-1927) Spring Woods, oil on canvas laid on board 19.2 x 28.4 cm (7 1/2 in x 11 1/4 in.) signed lower right PROVENANCE: Estate of Mr. Ziedonis Ligers (1917 - 2001), prominent Latvian ethnographer, art historian, and author of books on Bogdanov-Belsky and other Russian artists, bearing his signature and address in Bayeux on the backing.



66: MIKHAIL VASILYEVICH NESTEROV (RUSSIAN 1862-1942) At

USD 30,000 - 40,000

MIKHAIL VASILYEVICH NESTEROV (RUSSIAN 1862-1942) At the Dawn oil on canvas 57 x 39 cm (22 1/2 x 15 1/4 in.) signed lower right



67: ORLOV (RUSSIAN EARLY 20TH CENTURY) The Sergiev Posad

USD 1,000 - 1,500

ORLOV (RUSSIAN EARLY 20TH CENTURY) The Sergiev Posad Pilgrims, oil on canvas 67 x 47 cm (26 3/8 x 18 1/2 in.) signed lower right in Cyrillic [Zh?] [N?] [H?] Orlov



68: IVAN MIKHAILOVICH GRABOVSKY (RUSSIAN 1878-1922) Market

USD 3,000 - 5,000

IVAN MIKHAILOVICH GRABOVSKY (RUSSIAN 1878-1922) Market Street on the Shores of the Black Sea, oil on board 57 x 45.3 cm (22 1/2 x 17 3/4 in.) signed lower left in Cyrillic

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69: SERGEI VASILIEVICH MALYUTIN (RUSSIAN 1859-1937) After

USD 2,800 - 3,500

SERGEI VASILIEVICH MALYUTIN (RUSSIAN 1859-1937)After Service, gouache over pencil on paper58 x 44 cm (22 3/4 x 17 1/4 in.)Cyrillic monogram S.M.PROVENANCE: Acquired from a private German collection



70: IVAN YAKOVLEVICH BILIBIN (RUSSIAN 1876-1942) Tsar

USD 20,000 - 25,000

IVAN YAKOVLEVICH BILIBIN (RUSSIAN 1876-1942)Tsar Dadon Before the Shemakha Queen, illustration from The Tale of the Golden Cockerel, 1906watercolor, ink, and gilding on paper;23.3 x 30.2 cm (9 1/8 x 11 7/8 in.)signed and dated lower left; numbered 21 on verso; sold together with exhibition label, now detached EXHIBITEDIvan Bilibine Exposition, Alexandria, December 1924, ill. no. 21 in the catalogue.RELATED:Another version of this illustration is in the collection of the Pushkin Museum in Saint Petersburg, illustrated in G. B. Romanov, Mir Isskustva, (St. Petersburg: Global View, 2010), p. 144 and Sergei Golynets, Ivan Bilibin, (Pan Books: 1981), ill. no. 30.



71: ANNA OSTROUMOVA-LEBEDEVA (RUSSIAN 1871-1955)

USD 40,000 - 50,000

ANNA OSTROUMOVA-LEBEDEVA (RUSSIAN 1871-1955)Suspension Bridge, St. Petersburg, tempera on paper laid on panel76 x 102 cm (29 7/8 x 40 1/8 in.)signed lower rightILLUSTRATED:Gorod Znakomiy do Slyoz: Gorodskoy Peizazh iz Chastnikh Sobraniy, (KG Gallery, 2009), p. 23



72: ALEKSEI VASILIEVICH HANZEN (RUSSIAN 1876-1937) St.

USD 2,000 - 3,000

ALEKSEI VASILIEVICH HANZEN (RUSSIAN 1876-1937)St. Isaak Cathedral in the Morning Mist, oil on paperboard21.2 x 30 cm (8 3/8 x 11 3/4 in.)signed lower right



73: ALEKSEI VASILIEVICH HANZEN (RUSSIAN 1876-1937) View

USD 2,000 - 3,000

ALEKSEI VASILIEVICH HANZEN (RUSSIAN 1876-1937)View from the Moika, oil on paperboard30.5 x 40.8 cm (12 x 16 in.)signed lower right



74: EDUARD VON GEBHARDT (RUSSIAN 1838-1925) The Old

USD 3,500 - 4,500

EDUARD VON GEBHARDT (RUSSIAN 1838-1925)The Old Burgomaster, 1917oil on paper laid on canvas 93.5 x 70 cm (35 3/4 x 27 5/8 in.)signed and dated E v Gebhardt 1917



75: ARNOLD BORISOVICH LAKHOVSKY (UKRAINIAN 1880-1937)

USD 1,500 - 2,000

ARNOLD BORISOVICH LAKHOVSKY (UKRAINIAN 1880-1937)Muzhiks Waiting in the Reception, watercolor on postcard9 x 14 cm (3 1/2 x 5 1/2 in.)signed in Cyrillic A. Lakhovsky



76: IVAN TRUSZ (RUSSIAN 1869-1941) In the Desert Sun ,

USD 3,500 - 4,500

IVAN TRUSZ (RUSSIAN 1869-1941)In the Desert Sun, oil on panel21 x 21 cm (8 1/2 x 8 1/4 in.) [sight]signed lower left

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77: STEPAN FEDOROVICH KOLESNIKOFF (RUSSIAN 1879-1955)

USD 3,000 - 4,000

STEPAN FEDOROVICH KOLESNIKOFF (RUSSIAN 1879-1955) Latvian Country House, 1920 watercolor on paper 15 x 23 cm (6 x 9 in.) [sight]signed and dated lower left



78: ALEXANDRE VON SALZMANN (RUSSIAN 1874-1934) Winter in

USD 1,500 - 2,000

ALEXANDRE VON SALZMANN (RUSSIAN 1874-1934) Winter in the City, gouache on paper 39 x 14 cm (15 3/8 x 5 1/2 in.) [sight]signed lower left PROVENANCE: Sotheby's, London, December 2, 2004, Lot 48 Private Collection, USA (acquired at the above sale)



79: ALEXANDER BENOIS (RUSSIAN 1870-1960) Les Bassins des

USD 40,000 - 60,000

ALEXANDER BENOIS (RUSSIAN 1870-1960) Les Bassins des Versailles, 1906 oil on canvas 50 x 61 cm (19 5/8 x 24 in.) signed, dated and inscribed Paris lower right LOT NOTES: For Alexandre Benois, the gardens of Versailles were an endless source of inspiration. At times lamenting and expressing a sense of yearning for unknown times past of Louis VIX, Benois returned to these still landscapes again and again. Despite the occasional inclusion of birds, rain, or ripples on the surface of reservoirs and fountains, the spaces in his oil paintings and watercolors of the famed palace grounds appear to be frozen in time, covered by an impenetrable and quiet stillness. Removed from any sign of human activity, this fountain-view painted in the opening years of the 20th century can just as easily be presenting us with a scene from three hundred years ago, with the Sun King just beyond the picture plane.



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

USD 2,000 - 3,000

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



81: ALEXANDER NIKOLAEVICH BENOIS (RUSSIAN 1870-1960)

USD 1,500 - 2,000

ALEXANDER NIKOLAEVICH BENOIS (RUSSIAN 1870-1960) Costume Design for the Ballet Amphion, 1931 gouache and ink on paper 46 x 30 cm (18 x 11 3/8 in.) monogrammed and dated AB. /1931 and artist's estate stamp on verso PROVENANCE: Stamped artist's estate on verso Sotheby's, London, February 8, 1998, lot 1110



82: ATTRIBUTED TO ALEXANDRE BENOIS (RUSSIAN 1870-1960) A

USD 12,000 - 15,000

ATTRIBUTED TO ALEXANDRE BENOIS (RUSSIAN 1870-1960) A Program for a Music Concert, December 4, 1908, 1908 watercolor and ink on paper 60.5 x 44.5 cm (23 3/4 x 17 1/2 in.) monogrammed in Cyrillic A. B. lower right



83: KONSTANTIN ALEKSEEVICH KOROVIN (RUSSIAN 1861-1939)

USD 25,000 - 30,000

KONSTANTIN ALEKSEEVICH KOROVIN (RUSSIAN 1861-1939) Rainy Night in Paris, oil on board 37.2 x 27 cm (14 5/8 x 10 5/8 in.) signed lower right



84: KONSTANTIN ALEKSEEVICH KOROVIN (RUSSIAN 1861-1939)

USD 25,000 - 35,000

KONSTANTIN ALEKSEEVICH KOROVIN (RUSSIAN 1861-1939) Thaw on the Lake, oil on board laid on canvas 41 x 51 cm (16 1/8 x 20 1/8 in.) signed lower right

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85: KONSTANTIN ALEKSEEVICH KOROVIN (RUSSIAN 1861-1939)

USD 10,000 - 15,000

KONSTANTIN ALEKSEEVICH KOROVIN (RUSSIAN 1861-1939) *Gitanes (Gypsies)*, oil on board 33 x 19.5 cm (13 x 7 5/8 in.) signed and inscribed with location and title lower left C. Korovine Russie "Gitanes"



86: PAVEL DMITRIEVICH SHIPOV (RUSSIAN 1860-1919/1923)

USD 2,500 - 3,500

PAVEL DMITRIEVICH SHIPOV (RUSSIAN 1860-1919/1923) *Battle of Chudskoye (1242)*, 1912 watercolor on paper 24.5 x 55.5 cm (9 5/8 x 13 1/4 in.) signed and dated in Cyrillic P. Shipov, 11 March 1912 Tsarskoe Selo, inscribed and stamped



87: GEORGI ZAKHAROVICH BASHINZHAGYAN (ARMENIAN 1857-1925)

USD 30,000 - 40,000

GEORGI ZAKHAROVICH BASHINZHAGYAN (ARMENIAN 1857-1925) *Green Island on Lake Sevan, Armenia*, 1916 oil on canvas 77 x 115.5 cm (30 3/8 x 45 1/2 in.) signed, inscribed Tiflis, and dated lower right PROVENANCE: Sotheby's, London, November 26, 2013



88: SERGEI VASILIEVICH GERASIMOV (RUSSIAN 1885-1964) Still

USD 30,000 - 50,000

SERGEI VASILIEVICH GERASIMOV (RUSSIAN 1885-1964) *Still Life with Peonies*, 1960 oil on canvas 91 x 74 cm (35 3/4 x 29 in.) signed and dated lower left PROVENANCE MacDougall's Auctions, London, May 27, 2012, lot 138 EXPERTISE This painting is being sold with a signed letter by L. Gerasimova, granddaughter of the artist, confirming the authenticity of the work. The authenticity of this painting has also been confirmed by Vladimir Aleksandrovich Petrov.



89: ALEXANDRE ALTMANN (RUSSIAN 1885-1950) The Autumn

USD 10,000 - 12,000

ALEXANDRE ALTMANN (RUSSIAN 1885-1950) *The Autumn Flowers*, oil on canvas 50 x 60.5 cm (19 5/8 x 23 3/4 in.) signed upper left



90: ALEXANDRE ALTMANN (RUSSIAN 1885-1950) A Bouquet of

USD 10,000 - 15,000

ALEXANDRE ALTMANN (RUSSIAN 1885-1950) *A Bouquet of Asters*, oil on canvas 65 x 54 cm (25 5/8 x 21 1/4 in.) signed and dated illegibly lower left



91: STANISLAV YULIANOVICH ZHUKOVSKY (POLISH-RUSSIAN)

USD 40,000 - 50,000

STANISLAV YULIANOVICH ZHUKOVSKY (POLISH-RUSSIAN 1872-1944) *At the Sea Shore*, 1920 oil on canvas 63 x 88.6 cm (24 3/4 x 34 7/8 in.) signed and dated lower right; signed, dated, numbered on verso



92: STANISLAV YULIANOVICH ZHUKOVSKY (POLISH-RUSSIAN)

USD 3,000 - 4,000

STANISLAV YULIANOVICH ZHUKOVSKY (POLISH-RUSSIAN 1872-1944) *Sunset in the Village*, oil on canvas laid on board 16.5 x 21 cm (6 1/2 x 8 1/4 in.) [sight] signed lower left

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93: ADALBERT ERDELYI (UKRAINIAN 1891-1955) Harvesting ,

USD 9,000 - 12,000

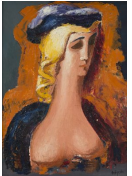
ADALBERT ERDELYI (UKRAINIAN 1891-1955) Harvesting, oil on board 34.5 x 50 cm (14 x 19 3/4 in.) signed lower right
PROVENANCE: MacDougall's Auctions, London, May 27-30, 2012, lot 142



94: ALEKSEI VASILIEVICH GRITCHENKO (UKRAINIAN 1883-1977)

USD 700 - 900

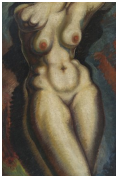
ALEKSEI VASILIEVICH GRITCHENKO (UKRAINIAN 1883-1977) Seascape, watercolor on paper 25.5 x 18.5 cm (10 x 7 1/4 in.)
[signed lower left]



95: ALEXANDER ARCHIPENKO (UKRAINIAN 1887-1964) Portrait of

USD 75,000 - 90,000

ALEXANDER ARCHIPENKO (UKRAINIAN 1887-1964) Portrait of a Woman, circa 1928 oil on canvas laid on panel 56 x 40.7 cm (22 x 16 in.) signed lower right
PROVENANCE: Acquired from the Estate of the Artist Sotheby's, New York, February 12, 2009, Lot 134
Acquired at the above sale by the present owner. EXPERTISE: Frances Archipenko Gray has confirmed the authenticity of this painting. LOT NOTE: This work is among the 30 or so works known by Archipenko from the period, and provides us with a rare glimpse into the direction the artist's oeuvre was taking in the 1920s.



96: ALEXANDER ARCHIPENKO (UKRAINIAN 1887-1964) Nude, Torso

USD 175,000 - 225,000

ALEXANDER ARCHIPENKO (UKRAINIAN 1887-1964) Nude, Torso, oil on canvas 76.5 x 51 cm (30 1/8 x 20 in.) signed lower left
PROVENANCE: Collection of Lydia Nadejina, New York. Christie's, New York, May 7, 1991, lot 95
Christie's, New York, February 23, 1999, lot 57
Christie's New York, September 10, 2008, lot 117
Acquired at the above sale by the present owner.



97: ALESSIO ISSUPOFF (RUSSIAN 1889-1957) The Bathers ,

USD 8,000 - 12,000

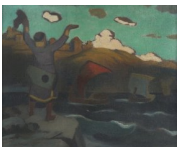
ALESSIO ISSUPOFF (RUSSIAN 1889-1957) The Bathers, oil on board 60 x 45 cm (23 5/8 x 17 3/4 in.) signed lower right
LOT NOTES: One of Russia's most celebrated impressionist painters, Alessio Issupoff's career traversed the continents, with works executed in Central Asia as well as Europe. As a student at the Moscow School of Painting, Sculpture and Architecture, Issupoff had some of Russia's greatest artistic luminaries as teachers and mentors, including Apollinary Vasnetsov, Valentin Serov and Konstantin Korovin. Upon graduating in 1912, Issupoff traveled to Samarkand and created the orientalist scenes and landscapes that are now associated with the early period of his career. Briefly returning to Moscow in 1921, the artist was faced with financial troubles that led him to focus on commissioned portraits of state officials. As a way of escaping the stifling Soviet atmosphere as well as improving his failing health, Issupoff left for Italy in 1926. There his work met with a favorable reception, allowing him to have his first solo-exhibition in Rome in 1926 before exhibiting at the Venice Biennale shortly thereafter. With the move to Italy came a greater freedom of expression, yet his works became imbued with a sense of nostalgia for the pre-Revolutionary Russia of his childhood. A certain timelessness can be felt in the present painting depicting two young women near a forested bathing spot. There is quietness to the composition that allows the view to observe the delicate play of light on the flesh of the figures from a tranquil distance, removed from a directly recognizable time or space.



98: ALESSIO ISSUPOFF (RUSSIAN 1889-1957) Peasants in the

USD 3,000 - 4,000

ALESSIO ISSUPOFF (RUSSIAN 1889-1957) Peasants in the Italian Countryside, oil on board 25.7 x 33 cm (10 x 13 in.) signed lower left



99: NIKOLAI IVANOV (RUSSIAN 1885-1931) Arrival of the

USD 7,000 - 9,000

NIKOLAI IVANOV (RUSSIAN 1885-1931) Arrival of the Fleet, oil on canvas 60 x 73 cm (23 5/8 x 28 3/4 in.) signed lower left
PROVENANCE: Sotheby's, New York, June 10, 2008, lot 410

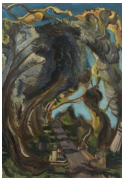
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100: NIKOLAI KONSTANTINOVICH ROERICH (RUSSIAN 1874-1947)

USD 750,000 - 850,000

NIKOLAI KONSTANTINOVICH ROERICH (RUSSIAN 1874-1947) *Secrets of the Walls*, 1920 mixed media on canvas 50.5 x 76 cm (19 7/8 x 30 in.) monogrammed lower left
LOT NOTES: The composition of *Secrets of the Walls* is nearly devoid of human presence, with the two lone figures dwarfed by the stern edges of the fortress and the promise of mountainous wilderness beyond its gates. As observed by Liudmila Korotkina, "nature, in [Roerich's] mind, is inseparably linked with human activities" (ref: Nicolay Roerich, (Leningrad: Aurora, 1976), p. 6. The man-made landscape, in its pathetic fallacy, appears victorious in its ability to endure over generations of men passing by its walls. The bold combinations of burnt oranges and sparkling yellows contrast with the plum purples, showing the living fortress bathed in the midday sun.
PROVENANCE: John T. Spaulding, Boston, 1920s Private Collection, California, until 1957 Private Collection, acquired from the above Sotheby's, New York, April 21-22, 2009, lot 44 Acquired by the present owner from the above
EXHIBITED: Kingor Galleries, New York, December 1920-January 1921 Boston Art Club, Boston, February 1921 LITERATURE: Christian Brinton, *The Nicholas Roerich Exhibition*, (New York, 1921), no. 174 Corona Mundi International Art Center, Roerich, (New York, 1924), pl. [35] F. Grant et al., *Roerich, Himalaya, A Monograph*, (New York, 1926), p. 198 Elena Yakovleva, *N.K. Roerich's Theater and Decorative Art*, (Czech Republic, 1996), p. 70, ill.



101: VLADIMIR BARANOV-ROSSINE (RUSSIAN 1888-1944) *Le Pont*

USD 60,000 - 80,000

VLADIMIR BARANOV-ROSSINE (RUSSIAN 1888-1944) *Le Pont Ares*, 1927 oil on canvas 70 x 49 cm (27 1/2 x 19 1/4 in.) signed, titled, and dated on verso Mr. Dimitri Baranoff-Rossine, son of the artist, has confirmed the authenticity of this painting..



102: VLADIMIR BALTZ (RUSSIAN 1864-1939) *View of Cape*

USD 3,500 - 4,500

VLADIMIR BALTZ (RUSSIAN 1864-1939) *View of Cape Fiolent, Crimea*, oil on canvas 36 x 46 cm (14 1/4 x 18 1/8 in.) inscribed in Cyrillic Eskiz V. Bal'tsa lower left; inscribed with misattribution and provenance on the stretcher
PROVENANCE: Sale of Russian possessions, Constantinople, 1920 Acquired at the above by E. B. Watson [label on verso] Boston Museum of Fine Arts, 1927
LOT NOTES: This work is a study for the painting currently in the collection of the Odessa Fine Arts Museum
EXPERTISE: Authenticity of this work has been confirmed by the expert Vladimir Petrov



103: ALEXANDER YEVGENIEVICH YAKOVLEV (RUSSIAN 1887-1938)

USD 8,000 - 10,000

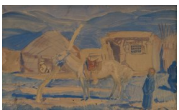
ALEXANDER YEVGENIEVICH YAKOVLEV (RUSSIAN 1887-1938) *Paysage de Capri*, 1925 gouache on paper 42 x 24.5 cm (16 1/2 x 9 3/4 in.) [sight] signed and dated in pencil lower right
PROVENANCE: SGL Encheres Schmitz-Laurent, Saint Germain en Laye, France, November 5, 2011, lot 82 LITERATURE: *Musees des Annees Trente*, Alexandre Iacovleff: Itinerances, (Somogy, 2004), ill. p. 148, no. 93
EXHIBITED: *Musee des Annees Trente*, Alexandre Iacovleff, March 31, 2004, Boulogne-Billancourt, Paris.



104: ALEXANDER YEVGENIEVICH YAKOVLEV (RUSSIAN 1887-1938) *A*

USD 7,000 - 9,000

ALEXANDER YEVGENIEVICH YAKOVLEV (RUSSIAN 1887-1938) *A Young African Woman*, 1925 pastel on paper 75 x 48 cm (35 x 50 in.) signed, dated, and indistinctly inscribed on the lower right
PROVENANCE: Sotheby's, London, May 26, 2004, lot 133
EXHIBITED: Grand Central Art Galleries, New York, NY, Memorial Exhibition of Alexander Yacovlev, April 11-29, 1939, illustrated in catalog p. 23, no. 72



105: ALEXANDER YEVGENIEVICH YAKOVLEV (RUSSIAN 1887-1938)

USD 4,000 - 6,000

ALEXANDER YEVGENIEVICH YAKOVLEV (RUSSIAN 1887-1938) *Campement en Mongolie [Mongolian Camp]*, watercolor on paper 20.5 x 34 cm (8 x 13 3/8 in.) signed lower left
PROVENANCE: Collection of Joseph Kessel, France

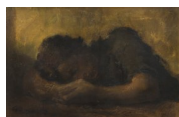


106: ALEXANDER YEVGENIEVICH YAKOVLEV (RUSSIAN 1887-1938)

USD 8,000 - 10,000

ALEXANDER YEVGENIEVICH YAKOVLEV (RUSSIAN 1887-1938) *Femme perse en costume d'interieur [Persian Woman in Interior Costume]*, pastel on paper 76 x 55.5 cm (30 x 21 7/8 in.) signed and titled in French lower right
PROVENANCE: Estate of the Artist Collection Victor Tanguy (acquired from Alexandra Yakovlev, sister of the artist and executor of Alexander Yakovlev's estate)

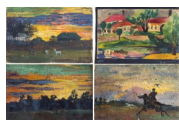
EUROPEAN AND RUSSIAN FINE & DECORATIVE ART



107: ALEXANDER YEVGENIEVICH YAKOVLEV (RUSSIAN 1887-1938)

USD 20,000 - 30,000

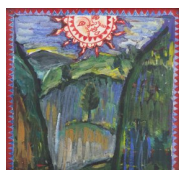
ALEXANDER YEVGENIEVICH YAKOVLEV (RUSSIAN 1887-1938) *Femme endormie* [sleeping woman], 1930 oil on canvas 48 x 78 cm (18 3/4 x 30 3/4 in.) signed and dated lower left bearing an old label numbered D.832 on the stretcher PROVENANCE Millon & Associates, June 27, 2012, Lot 60 EXPERTISE According to the cataloguing at the Millon auction, Madame Caroline Haardt de la Baume, preparer of the Alexander Yakovlev catalogue raisonné, has written a certificate of authenticity for this painting. n.b. The buyer of this painting will need to contact Mme. Baume or Millon directly to request a certificate - it is not being sold with the painting.



108: A GROUP OF FOUR PAINTINGS BY A. BUTKIN, 1920S Four

USD 1,000 - 1,500

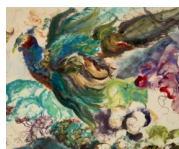
A GROUP OF FOUR PAINTINGS BY A. BUTKIN, 1920S *Four Views of Summer*, 1920 oil on canvas and on paper largest: 16.7 x 28 cm (6 5/8 x 11 in.), smallest: 11.4 x 16.7 cm (4 1/2 x 6 5/8 in.) signed or initialed lower right



109: MIKHAIL FEDOROVICH LARIONOV (RUSSIAN 1881-1964)

USD 18,000 - 20,000

MIKHAIL FEDOROVICH LARIONOV (RUSSIAN 1881-1964) *Curtain Design for Le Soleil de Minuit (The Night Sun)*, 1915 gouache and watercolor on paper laid on board 30 x 35.5 cm (11 3/4 x 14 in.) initialed lower left, numbered 46 on verso PROVENANCE Collection of John Carr Doughty. EXHIBITED Ballet Designs from the collection of John Carr-Doughty, The Arts Council, London, 1952, no. 46 in the exhibition catalog *A World of Stage*, Tokyo Metropolitan Art Museum, Tokyo, April- October 2007, illustrated in the catalog LOT NOTE The pulsating, dynamic landscape present in this draft for a curtain drawing by Mikhail Larionov was created by the leading artist of the Russian avant-garde as a Neo-Primitivist take on the opera by Nicolai Rimsky-Korsakov, *The Snow Maiden*.



110: MIKHAIL LARIONOV (RUSSIAN 1881-1964) Peacock ,

USD 5,000 - 7,000

MIKHAIL LARIONOV (RUSSIAN 1881-1964) *Peacock*, gouache on paper 39 x 45 cm (15 1/4 x 17 3/4 in.) signed with initials M.L. lower right



111: KONSTANTIN KONSTANTINOVICH KUZNETSOV (RUSSIAN

USD 2,000 - 3,000

KONSTANTIN KONSTANTINOVICH KUZNETSOV (RUSSIAN 1895-1980) *At the Well in a Russian Village, Winter*, gouache and watercolor on paper 48.5 x 58 cm (19 1/4 x 22 3/4 in.) signed lower right LOT NOTE Konstantin Kuznetsov was born in 1895 in St. Petersburg and became a very well known illustrator in the Soviet Union. As of 1944 he was in a prisoner of war camp in Yugoslavia, and after the war would later live in Munich before emigrating for the United States in 1950, where he would continue his career as an illustrator. Kuznetsov died in Los Angeles in 1980.



112: BORIS DMITRIEVICH GRIGORIEV (RUSSIAN 1886-1939)

USD 40,000 - 60,000

BORIS DMITRIEVICH GRIGORIEV (RUSSIAN 1886-1939) *Portrait of a Man*, 1935 gouache and graphite on board 54 x 36 cm (21 1/4 x 14 1/4 in.) [sight] signed lower left LOT NOTE Boris Grigoriev was an extraordinary and a perspicacious portraitist. His depictions of well-known outstanding figures in Russian culture (those of Gorky, Chaliapin, Rachmaninov, Burliuk) made the artist known internationally. Grigoriev's contemporaries acknowledged his strong portraitship and said that "...he does not actually recreate a specific person in an artwork, but rather gives his own representation of that one's personality. His portraits fascinate the beholder by an astounding combination of anatomical similarity to a person depicted, with a grotesquery of an image, created in a unique style of the artist.". While painting the portraits in an avant-garde manner, Grigoriev never went to extremes, paying tribute to the original purposes of the portrait - a recognizable depiction of a person. The mood of Grigoriev's portraits is never satiric, nor scornful. He aimed to show the role that the model is playing in their everyday life (for instance, a portrait of V. Meyerhold). LITERATURE: T. Galeeva, Boris Grigoriev, (Saint Petersburg: Zolotoy Vek; Khudozhnik Rossii, 2007), illustrated, no. 208



113: DAVID BURLIUK (RUSSIAN 1882-1967) Kagoshima, Japan ,

USD 15,000 - 20,000

DAVID BURLIUK (RUSSIAN 1882-1967) *Kagoshima, Japan*, 1922 oil on canvas 36 x 53.5 cm (14 x 21 in.) signed and dated lower right, inscribed Japan lower left; label with title and date on verso

EUROPEAN AND RUSSIAN FINE & DECORATIVE ART



114: DAVID BURLIUK (RUSSIAN 1882-1967) At the Fourth Avenue

USD 10,000 - 15,000

DAVID BURLIUK (RUSSIAN 1882-1967) At the Fourth Avenue Bookshop, oil on canvas 41 x 30.5 cm (16 1/8 x 12 in.) signed lower right



115: DAVID BURLIUK (RUSSIAN-AMERICAN 1882-1967) A View with

USD 2,000 - 3,000

DAVID BURLIUK (RUSSIAN-AMERICAN 1882-1967) A View with Sunflowers, oil on artist's palette 30 x 21 cm (12 x 8 1/4 in.)



116: SERGEI YURIEVICH SOUDEIKINE (RUSSIAN 1883-1946)

USD 15,000 - 20,000

SERGEI YURIEVICH SOUDEIKINE (RUSSIAN 1883-1946) Pansies, oil on canvas 56 x 55 cm (22 x 21 3/4 in.) signed lower left
PROVENANCE: Sold for the Estate of a Private American Collector, in whose collection this work and numerous works by Alexander Yakovlev were sold by us previously.



117: GREGORY GLUCKMANN (RUSSIAN 1898-1973) The Onlookers ,

USD 25,000 - 35,000

GREGORY GLUCKMANN (RUSSIAN 1898-1973) The Onlookers, oil on panel 41 x 51 cm (16 x 20 in.) signed lower right
PROVENANCE: Dalzell Hatfield Galleries, Ambassador Hotel, Los Angeles, CA Estate of Senator William Benton, CT On indefinite loan to the Museum of Art, University of Connecticut (presently the Benton Museum of Art) from 1973 Bonham's, London, November 28, 2005, Lot 50 Private Collection, New York (acquired by the present owner at the above sale) EXHIBITED: Palm Springs Desert Museum, California, Grigory Gluckmann - Contemporary Classicist, November-December 1959 Museum of Art, University of Connecticut



118: OSSIP LUBITCH (RUSSIAN 1896-1990) Springtime Bouquet

USD 700 - 900

OSSIP LUBITCH (RUSSIAN 1896-1990) Springtime Bouquet, oil on canvas 45.5 x 38.4 cm (17 1/2 x 15 1/8 in.) signed lower left



119: PINCHUS KREMEGNE (RUSSIAN-FRENCH 1890-1981) The Light

USD 3,000 - 4,000

PINCHUS KREMEGNE (RUSSIAN-FRENCH 1890-1981) The Light Supper, oil on canvas 50 x 61 cm (19 5/8 x 24 in.) signed lower left
PROVENANCE: MacDougall's Auctions, London, June 7-11, 2010, lot 302



120: GEORGY ALEXANDROVICH [GEORGES] LAPCHINE (RUSSIAN

USD 6,000 - 8,000

GEORGY ALEXANDROVICH [GEORGES] LAPCHINE (RUSSIAN 1885-1950) Early Autumn in the Garden, oil on canvas 50.5 x 65 cm (19 7/8 x 25 5/8 in.) signed lower right



121: GEORGY ALEXANDROVICH [GEORGES] LAPCHINE (RUSSIAN

USD 400 - 600

GEORGY ALEXANDROVICH [GEORGES] LAPCHINE (RUSSIAN 1885-1950) View of Notre Dame from the Seine, gouache on board 18 x 24 cm (7 x 9 1/2 in.) signed lower right

EUROPEAN AND RUSSIAN FINE & DECORATIVE ART



123: ELIE ANATOLE PAVIL (RUSSIAN-FRENCH 1873-1944) Portrait

USD 3,500 - 4,500

ELIE ANATOLE PAVIL (RUSSIAN-FRENCH 1873-1944) Portrait of the Artist's Daughter, Lina, 1930 oil on canvas 41.5 x 33 cm (16 3/8 x 13 in.) signed lower right; signed label from the collection of Lina Pavil on verso PROVENANCE: Collection of Lina Pavil, daughter of the artist, Paris.



124: MICHEL KIKOINE (RUSSIAN-FRENCH 1892-1968) Nature Morte

USD 3,000 - 5,000

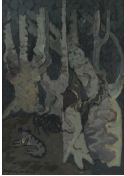
MICHEL KIKOINE (RUSSIAN-FRENCH 1892-1968) Nature Morte aux Fruits de Mer, 1960 oil on canvas 25.5 x 50 cm (10 x 19 3/4 in.) signed lower left; stamped on verso PROVENANCE: Sold at Crane Kalman Gallery in London to Dr. and Mrs. Playfair in 1961 (gallery label attached to the frame on verso) EXHIBITED: Crane Kalman Gallery, London, Paintings by Michel Kikoine, May 1961.



125: JACQUES CHAPIRO (RUSSIAN-FRENCH 1887-1972) Amphora

USD 5,500 - 6,500

JACQUES CHAPIRO (RUSSIAN-FRENCH 1887-1972) Amphora with Flowers, oil on canvas 73 x 50.2 cm (28 3/4 x 19 3/4 in.) signed upper right



126: JACQUES CHAPIRO (RUSSIAN-FRENCH 1887-1972) In the

USD 3,500 - 4,500

JACQUES CHAPIRO (RUSSIAN-FRENCH 1887-1972) In the Forest, oil on canvas 65 x 46 cm (25 1/2 x 18 1/8 in.) signed lower left



127: DAVID OSSIPOVITCH WIDHOPFF (RUSSIAN 1867-1933) Nature

USD 7,000 - 9,000

DAVID OSSIPOVITCH WIDHOPFF (RUSSIAN 1867-1933) Nature Morte, 1930 oil on canvas 60 x 73.2 cm (23 5/8 x 28 3/4 in.) signed and dated lower left; inscribed on stretcher on verso



128: JEAN PESKE (POLISH-FRENCH 1870-1949) Poppies in a Blue

USD 10,000 - 15,000

JEAN PESKE (POLISH-FRENCH 1870-1949) Poppies in a Blue Jug, oil on canvas 61 x 50 cm (24 x 19 3/4 in.) signed lower left LOT NOTES: Jean Peske, born Jan Miroslaw Peszke, was born in Kherson in the Russian Empire to parents of Polish origin, and studied art at the Academies in Kiev, Odessa, and Warsaw. At 21 he emigrated to France, where he studied at the Academie Julian, and was friendly with numerous other Polish emigres, including Marie Curie, with whom he was closely associated throughout his life, as well as Guillaume Apollinaire. He was also close to other notable artists of the day, including Signac, Pissarro, Bonnard, and Vuillard, and under the influence of Signac experimented with pointillisme. Peske also exhibited with the Nabis, including at Le Barc de Boutteville along with Serusier, Bonnard, and Vuillard.



129: ARBIT BLATAS (LITHUANIAN-AMERICAN 1908-1999) Salzburg

USD 10,000 - 15,000

ARBIT BLATAS (LITHUANIAN-AMERICAN 1908-1999) Salzburg, oil on panel 50 x 80 cm (19 3/4 x 31 1/2 in.) signed lower right PROVENANCE: Sotheby's, New York, October 7, 2008, lot 68 LOT NOTES: Born in Lithuania, Arbit Blatas was a precocious talent who began exhibiting in his native country at the age of 15. He left for Paris and, at the age of 21, became the youngest member of the School of Paris. When Blatas was 24, the Galerie Nationale du Jeu de Paume in Paris first acquired some of his paintings; he had already become a colleague and friend of many of the great figures of the Paris art world, such as Vlaminck, Soutine, Picasso, Utrillo, Braque, Zadkine, Leger and Derain.

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130: ISAAC PAILES (RUSSIAN-FRENCH 1895-1978) Le Gigot ,

USD 4,000 - 5,000

ISAAC PAILES (RUSSIAN-FRENCH 1895-1978)Le Gigot, 1927oil on canvas60 x 72.5 cm (23 1/2 x 28 1/2 in.)signed and dated lower left



131: ANDRE MIKHAILOVICH LANSKOY (RUSSIAN 1902-1976) The

USD 15,000 - 20,000

ANDRE MIKHAILOVICH LANSKOY (RUSSIAN 1902-1976)The Piano Concert, circa 1925-26oil on canvas60 x 92 cm (23 5/8 x 36 1/4 in.) signed lower rightPROVENANCEGalerie Jacques Dubourg, ParisPrivate Collection, EuropeThence by descent in the FamilyArtcurial - Briest - Poulain - F. Tajan, Paris, October 25, 2005, Lot 154EXPERTISEAccording to the cataloguing at the Artcurial auction, Mr. André Schoeller has written a certificate of authenticity for this painting. n.b. The buyer of this painting will need to contact Mr. Schoeller or Artcurial directly to request a certificate - it is not being sold with the painting.



132: VASILIIY SHUKHAEV (RUSSIAN 1887-1973) Still Life with

USD 20,000 - 30,000

VASILIIY SHUKHAEV (RUSSIAN 1887-1973)Still Life with Vessel, sanguine and gouache on paper laid on board71 x 49.5 cm (28 x 19 1/2 in.)signed and dated lower right EXPERTISE:A certificate of expertise from N. Elizbarashvili dated August 4, 2009 accompanies this painting



133: NATALIA SERGEEVNA GONCHAROVA (RUSSIAN 1881-1962) Still

USD 15,000 - 20,000

NATALIA SERGEEVNA GONCHAROVA (RUSSIAN 1881-1962)Still Life with Vase of Flowers , oil on canvas laid on board46 x 35.2 cm (18 x 14 in.)initialed lower right



134: NATALIA SERGEEVNA GONCHAROVA (RUSSIAN 1881-1962)

USD 8,000 - 10,000

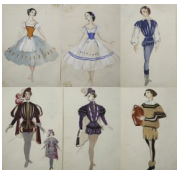
NATALIA SERGEEVNA GONCHAROVA (RUSSIAN 1881-1962)Costume for a Male Dancer, Bolero, 1932watercolor and pencil on paper37 x 26.7 cm (14 1/2 x 10 1/2 in.)signed lower right, inscribed with notes throughoutPROVENANCE: Wright Hepburn Gallery, Belgrade



135: TATIANA BRUNI (RUSSIAN 1902-2001) Stage design for the

USD 500 - 700

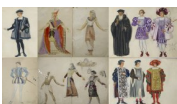
TATIANA BRUNI (RUSSIAN 1902-2001)Stage design for the ballet Doctor Aybolit, gouache on paper39 x 62 cm (15 1/4 x 24 1/4 in.)inscribed in Cyrillic on verso with act number and miscellaneous planning notesPROVENANCE:Collection of Yuriy Yurovsky



136: A SET OF 6 COSTUME DESIGNS BY TATIANA BRUNI (RUSSIAN

USD 1,200 - 1,500

A SET OF 6 COSTUME DESIGNS BY TATIANA BRUNI (RUSSIAN 1902-2001), 1943gouache and pencil on paperthe largest measures 29 x 19.5 cm (11 1/4 x 7 3/4 in.)each inscribed on versoPROVENANCE:Collection of Yuriy Yurovsky comprising of 6 costume designs for the ballet Giselle for the Mariinskiy Theater in Saint Petersburg



137: A SET OF 7 COSTUME DESIGNS BY UKRAINIAN ARTISTS,

USD 1,200 - 1,500

A SET OF 7 COSTUME DESIGNS BY UKRAINIAN ARTISTS, MID-20TH CENTURY, gouache, pencil and watercolor on paperPROVENANCE:Collection of Yuriy Yurovsky comprising of:(a) 3 costume designs for the opera Aida from 1926 by Alexander Khvosyenko-Khvostov (1895-1967) (b) 3 costume designs for an unknown play from circa 1914-1917 by Isaac Rabinovich (1894-1961)(c) 1 costume design for a cavalier character from an unknown play by Mikhail Kurilko (1880-1969). Various sizes with the largest measuring 31 x 23.5 cm (12 1/4 x 17 in.)

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138: ERTE [ROMAIN DE TIRTOFF] (RUSSIAN-FRENCH 1892-1990)

USD 800 - 1,200

ERTE [ROMAIN DE TIRTOFF] (RUSSIAN-FRENCH 1892-1990) Statue of Liberty, Day, embossed serigraph on paperplate size: 71 x 50.5 cm (28 x 19 7/8 in.) signed in pencil lower right, numbered AP 59/75 lower left LOT NOTES: One of the most influential artists of the Art Deco period, Erte (nee Romain de Tiroff in St. Petersburg) led an incredibly prolific career spanning more than 75 years during which time he created universally recognized fashion, stage, and jewelry designs.



139: A PAIR OF SERIGRAPHS BY ERTE [ROMAIN DE TIRTOFF]

USD 800 - 1,200

A PAIR OF SERIGRAPHS BY ERTE [ROMAIN DE TIRTOFF] (RUSSIAN-FRENCH 1892-1990) The Love and Passion Suite, comprised of two separate serigraphs, "Kiss of Fire" and "Marriage Dance", each embossed serigraph on paper (a) Kiss of Fire: 85 x 73 cm (33 1/2 x 28 3/4 in.) (b) Marriage Dance: 65 x 79.5 cm (25 5/8 x 31 1/4 in.) [sight] each signed lower right, each numbered 138/300 lower left LOT NOTES: One of the most influential artists of the Art Deco period, Erte (nee Romain de Tiroff in St. Petersburg) led an incredibly prolific career spanning more than 75 years during which time he created universally recognized fashion, stage, and jewelry designs.



140: A PAIR OF SERIGRAPHS BY ERTE [ROMAIN DE TIRTOFF]

USD 700 - 900

A PAIR OF SERIGRAPHS BY ERTE [ROMAIN DE TIRTOFF] (RUSSIAN-FRENCH 1892-1990) The Sunrise-Moonlight Suite, comprised of two separate serigraphs, "Sunrise" and "Moonlight", each serigraph on paper (a) Sunrise: 26 x 39 cm (10 1/4 x 15 3/8 in.) (b) Moonlight: 34.3 cm diameter (13 1/2 in.) each signed in pencil lower right, each numbered LXV/CXXV (65/125) lower left LOT NOTES: One of the most influential artists of the Art Deco period, Erte (nee Romain de Tiroff in St. Petersburg) led an incredibly prolific career spanning more than 75 years during which time he created universally recognized fashion, stage, and jewelry designs.



141: RUSSIAN, FIRST HALF OF 20TH CENTURY Suprematist

USD 300 - 500

RUSSIAN, FIRST HALF OF 20TH CENTURY Suprematist Composition, gouache and ink on paper 31.5 x 23 cm (12 1/4 x 9 in.) stamped lower right



142: MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) The Vilnius

USD 500 - 700

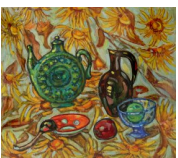
MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) The Vilnius Gate of Dawn, 1936 pencil, Indian ink and watercolor on paper 22.5 x 17.5 cm (9 x 7 in.) monogrammed lower right and dated lower left; inscribed Ostrobroma and 4 pav. PROVENANCE: Estate of Mstislav Dobuzhinsky (estate stamp on verso) LOT NOTES: At the end of 1924 Mstislav Dobuzhinsky left Russia with his family, setting out on the European phase of his life and work. His first and last halting place, Lithuania - the land of his fathers - had just obtained independence. The enthusiasm of the young Republic won him over, and he opted for Lithuanian citizenship. After having taught for a while at the National School of Fine Arts in Kaunas, he opened his own school there. At the same time he fought for the protection of historical monuments and in 1933 was commissioned to travel throughout the country making drawings of sites and monuments of artistic value.



143: MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) Interior

USD 500 - 700

MSTISLAV DOBUZHINSKY (RUSSIAN 1875-1957) Interior Decoration with Blue Accents, 1940 pencil, ink and gouache on paper 13 x 24.5 cm (5 1/8 x 9 5/8 in.) [sight] PROVENANCE: Estate of Mstislav Dobuzhinsky (estate stamp on verso)



144: ZINAIDA GAIDUK (UKRAINIAN 1937-2012) Green Kumanets

USD 3,000 - 4,000

ZINAIDA GAIDUK (UKRAINIAN 1937-2012) Green Kumanets Teapot, 1937 oil on paperboard 55 x 63.5 cm (21 1/2 x 25 in.) signed and inscribed with location and title in Cyrillic on verso 'Zelenyi Kumanets' Gaiduk Zinaida Kirillovna 1937 g. Ukraina - g. Zaporozhye

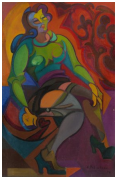
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145: ZINAIDA GAIDUK (UKRAINIAN 1937-2012) Blue Shawl , 1937

USD 2,000 - 3,000

ZINAIDA GAIDUK (UKRAINIAN 1937-2012) Blue Shawl, 1937 oil on paperboard 48 x 40 cm (19 x 15 1/2 in.) signed and inscribed with location and title in Ukrainian on verso 'Goluba Khustyna' Gaiduk Zinaida Kyrilivna 1937 r. m. Zaporizhzhya LITERATURE: Zinaida Gaiduk, (The catalog of works from the collection of Galerie Les Noms: Kiev 2013), ill. p. 40, no 23



146: KATIA PALVADEAU (RUSSIAN-FRENCH 1903-1960) Femme aux

USD 12,000 - 16,000

KATIA PALVADEAU (RUSSIAN-FRENCH 1903-1960) Femme aux Bas, 1946 oil on canvas 100 x 65 cm (39 1/4 x 25 1/2 in.) signed and dated lower right PROVENANCE Aguttes, Paris, October 31, 2007, Lot 108 Private Collection, New York (acquired by the present owner at the above sale) LOT NOTES Katia Palvadeau was born in Moscow in 1903 and emigrated to Paris. In France, Palvadeau painted in a late Cubist style with bold colors, and was the creator of an art style and theory of painting called "Fusionism", on which she published a book along with her husband Andre Palvadeau in 1953, which illustrated several of her paintings. In the same year, she had an exhibition at Galerie Bernheim called Le Fusionnisme in Paris.



147: VADIM ANDROUSOV (RUSSIAN 1895-1975) Draped Nude , 1950

USD 4,000 - 6,000

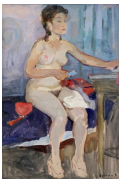
VADIM ANDROUSOV (RUSSIAN 1895-1975) Draped Nude, 1950 terracotta height: 58 cm (22 3/4 in.) inscribed androusov 50 on base



148: ERIC ISENBURGER (GERMAN-AMERICAN 1902-1994) At

USD 2,500 - 3,500

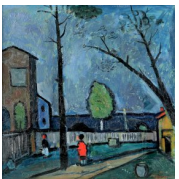
ERIC ISENBURGER (GERMAN-AMERICAN 1902-1994) At Chichicastenango, Guatemala, 1951 oil on canvas 76.2 x 101.6 cm (30 x 40 in.) signed lower left; signed, titled and dated on verso PROVENANCE: Collection of Charles L. Stillman, a former executive vice president and chairman of the finance committee of Time Inc., and founder and chairman of its forest products subsidiary, Eastex Pulp & Paper Company; thence by descent.



149: ANATOLY IVANOVICH SHUGRIN (RUSSIAN 1906-1989) Seated

USD 1,200 - 1,800

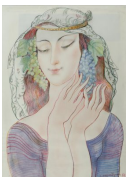
ANATOLY IVANOVICH SHUGRIN (RUSSIAN 1906-1989) Seated Nude, 1951 oil on paper 54 x 38 cm (21 1/4 x 15 in.) [sight] signed lower right



150: ANATOLY IVANOVICH SHUGRIN (RUSSIAN 1906-1989) City ,

USD 1,200 - 1,800

ANATOLY IVANOVICH SHUGRIN (RUSSIAN 1906-1989) City, 1952 oil on board 48 x 48 cm (18 7/8 x 18 7/8 in.) [sight] signed lower right



151: LADO [VLADIMIR] DAVIDOVICH GUDIASHVILI (GEORGIAN

USD 10,000 - 15,000

LADO [VLADIMIR] DAVIDOVICH GUDIASHVILI (GEORGIAN 1896-1980) The Grape Harvest Beauty, 1960 colored pencils on paper 49 x 35 cm (19 1/4 x 13 3/4 in.) signed and dated in Georgian lower right; bears a gifting inscription in Georgian "To a marvelous Ms. Venera Urushadze with respect and my kindest regards. Lado Gudiasvili. 20-X-70, Tbilisi." on verso EXPERTISE: Accompanied by a certificate from Irina Dzutsova, PhD

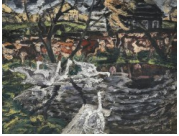


152: SACHA MOLDOVAN (RUSSIAN 1901-1982) Harbor , oil on

USD 1,500 - 2,000

SACHA MOLDOVAN (RUSSIAN 1901-1982) Harbor, oil on canvas 51 x 41 cm (20 x 16 in.) signed lower left

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153: VASIL GOLUBEV (RUSSIAN 1925-1985) Morning in the

USD 800 - 1,200

VASIL GOLUBEV (RUSSIAN 1925-1985) Morning in the Village, 1967 oil on board 50.5 x 66 cm (19 7/8 x 26 in.) signed lower right; signed, titled and dated on verso THIS LOT IS BEING SOLD WITHOUT RESERVE



154: VU CAO DAM (VIETNAMESE-FRENCH 1908-2000) La rencontre

USD 10,000 - 15,000

VU CAO DAM (VIETNAMESE-FRENCH 1908-2000) La rencontre, 1966 oil on canvas 55 x 65.5 cm (21 1/2 x 25 3/4 in.) signed, dated and titled on verso PROVENANCE: Sotheby's New York, October 8, 2008, Lot 271 Private Collection, New York (acquired by the present owner at the above sale)



155: VU CAO DAM (VIETNAMESE-FRENCH 1908-2000) Divinite ,

USD 20,000 - 25,000

VU CAO DAM (VIETNAMESE-FRENCH 1908-2000) Divinite, 1968 oil on canvas 92.5 x 73 cm (36 3/8 x 28 3/4 in.) signed and dated lower right; titled and inscribed on verso PROVENANCE: Wally Findlay Galleries, Chicago



156: OSCAR RABIN (RUSSIAN B. 1928) Spring View with Lilacs

USD 30,000 - 40,000

OSCAR RABIN (RUSSIAN B. 1928) Spring View with Lilacs and Kil'ka, 1962 oil on canvas 70.5 x 51 cm (27 3/4 x 20 1/8 in.) signed and dated lower right PROVENANCE: A&C Projects, France (preparators of the Oscar Rabin catalogue raisonné) Private Collection, Europe (acquired from the above)



157: OSCAR RABIN (RUSSIAN B. 1928) Pike with Infekundin

USD 30,000 - 40,000

OSCAR RABIN (RUSSIAN B. 1928) Pike with Infekundin (Contraceptives), 1973 oil and collage on canvas 79.5 x 110 cm (31 1/4 x 43 1/4 in.) signed and dated lower right; signed, dated, titled and numbered on verso PROVENANCE: Private Collection of a western diplomat, who acquired the painting directly from the artist in 1973 Sotheby's, New York, April 15-16, 2008, Lot 202 LITERATURE Oscar Rabin: Tri Zhizni, St. Petersburg: Palace Editions, p.147 (illustrated) The work will be included in the forthcoming catalogue raisonné prepared by Michèle and Marc Ivasilevitch of A&C Projects, France.



158: A GROUP OF 3 ARTWORKS BY BORIS SVESHNIKOV (RUSSIAN

USD 30,000 - 40,000

A GROUP OF 3 ARTWORKS BY BORIS SVESHNIKOV (RUSSIAN 1927-1998), comprising: (a) November, circa 1964, oil on canvas, 90 x 60 cm (35 1/2 x 23 5/8 in.), monogrammed lower right and titled on verso (b) Autumn Fog, watercolor on paper, 29.3 x 41.3 cm (11 1/2 x 16 1/4 in.) (c) A Quiet Service, ink on paper, 24 x 30 cm (9 1/2 x 11 3/4 in.) PROVENANCE: Acquired directly from the artist by the present owner, a former diplomat in Moscow, circa 1964 LOT NOTES November was created after the death of President Kennedy (November 22, 1963) in his memory, and is a vivid homage by Sveshnikov to that fateful month.



159: BORIS SVESHNIKOV (RUSSIAN 1927-1998) Untitled , oil

USD 15,000 - 20,000

BORIS SVESHNIKOV (RUSSIAN 1927-1998) Untitled, oil on canvas 70.3 x 50 cm (27 5/8 x 19 3/4 in.) PROVENANCE: Collection of a retired US diplomat, who acquired the piece directly from the artist.



160: BORIS SVESHNIKOV (RUSSIAN 1927-1998) Untitled , 1992

USD 1,000 - 1,500

BORIS SVESHNIKOV (RUSSIAN 1927-1998) Untitled, 1992 ink on paper 30.5 x 43 cm (12 x 17 in.) monogrammed and dated lower right; inscribed and signed by Alexander Glezer on verso PROVENANCE: Collection of Alexander Glezer

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161: A GROUP OF THREE ARTWORKS BY FRANCISCO INFANTE (RUSSIAN

USD 3,000 - 5,000

A GROUP OF THREE ARTWORKS BY FRANCISCO INFANTE (RUSSIAN B. 1943) Dynamic Spiral: The Point and Spiral, versions 4, 5, and 6, 1964 each tempera on paper each 37.5 x 36.5 cm (14 3/8 x 14 3/4 in.) each signed, titled, and dated on verso PROVENANCE International Images Ltd., Sewickley, PA (acquired directly from the artist) Private Collection, Midwest (acquired from the above) These paintings are sold with a certificate of authenticity from International Images, Ltd.



162: ILYA GLAZUNOV (RUSSIAN B. 1930) Old Mother Russia ,

USD 18,000 - 23,000

ILYA GLAZUNOV (RUSSIAN B. 1930) Old Mother Russia, 1968 oil, gold and silver paper and collage on board 74.5 x 116 cm (29 3/8 x 45 5/8 in.) signed and dated upper right PROVENANCE Bonham's, London, June 7, 2010, Lot 117 Private Collection, New York (acquired by the present owner at the above sale)



163: ALEXEY POPOV (UKRAINIAN B. 1916) Odessa, The City of

USD 2,500 - 3,500

ALEXEY POPOV (UKRAINIAN B. 1916) Odessa, The City of Blooming Acacia, 1970 oil on canvas laid on board 60 x 70 cm (23 5/8 x 27 1/2 in.) signed lower right, inscribed with title and other information on verso



164: ALEXEY POPOV (UKRAINIAN B. 1916) Odessa, The Theater

USD 4,500 - 5,500

ALEXEY POPOV (UKRAINIAN B. 1916) Odessa, The Theater of Ballet and Opera, oil on canvas 99 x 128 cm (39 x 50 3/8 in.) signed lower right, inscribed with title and other information on verso



165: LEV MESHBERG (RUSSIAN 1933-2007) Flower Vase , oil on

USD 1,000 - 1,500

LEV MESHBERG (RUSSIAN 1933-2007) Flower Vase, oil on canvas 61 x 50.5 cm (24 x 19 7/8 in.) signed lower left



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

USD 1,000 - 1,500

LEV MESHBERG (RUSSIAN 1933-2007) Still Life with Lantern, 1976 oil on board 47 x 63 cm (18 1/2 x 24 3/4 in.) signed and dated lower right



167: LEV MESHBERG (RUSSIAN 1933-2007) Paris , 1976 oil on

USD 600 - 800

LEV MESHBERG (RUSSIAN 1933-2007) Paris, 1976 oil on canvas board 54.5 x 46 cm (21 1/2 x 18 1/8 in.) signed and dated lower right; dated and titled gifting inscription on verso



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

USD 500 - 750

LEV MESHBERG (RUSSIAN 1933-2007) Still Life with Flowers and a Fish, 1974 oil on canvas laid on board 40.6 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

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

USD 600 - 900

LEV MESHBERG (RUSSIAN 1933-2007) Forgotten Mosque, Samarkand, 1965 oil on canvas board 40 x 49.5 cm (15 3/4 x 19 1/2 in.) signed and dated lower right, titled on verso



170: VLADIMIR YAKOVLEV (RUSSIAN 1934-1998) The White Flower

USD 800 - 1,200

VLADIMIR YAKOVLEV (RUSSIAN 1934-1998) The White Flower, 1992 colored pencils on paper 21 x 29 cm (8 1/4 x 11 1/2 in.) signed and dated lower right PROVENANCE Sloane Gallery of Art, Colorado Private Collection, Midwest (acquired from the above)



171: VLADIMIR YAKOVLEV (RUSSIAN 1934-1998) Portrait of a

USD 800 - 1,200

VLADIMIR YAKOVLEV (RUSSIAN 1934-1998) Portrait of a Medical Worker with Glasses, gouache and silver paint on paper 43.3 x 31 cm (17 x 12 1/4 in.) signed lower right PROVENANCE Sloane Gallery of Art, Colorado Private Collection, Midwest (acquired from the above)



172: VLADIMIR YAKOVLEV (RUSSIAN 1934-1998) Portrait of a

USD 800 - 1,200

VLADIMIR YAKOVLEV (RUSSIAN 1934-1998) Portrait of a Medical Worker with a Hat, gouache and silver paint on paper 43.3 x 31 cm (17 x 12 1/4 in.) signed lower left and right, inscribed in silver along upper edge PROVENANCE Sloane Gallery of Art, Colorado Private Collection, Midwest (acquired from the above)



173: VLADIMIR YAKOVLEV (RUSSIAN 1934-1998) Portrait of a

USD 800 - 1,200

VLADIMIR YAKOVLEV (RUSSIAN 1934-1998) Portrait of a Medical Worker, gouache and silver paint on paper 43.3 x 31 cm (17 x 12 1/4 in.) signed lower right, inscribed in silver upper-center; another sketch with inscription on verso PROVENANCE Sloane Gallery of Art, Colorado Private Collection, Midwest (acquired from the above)



174: SALVADOR DALI (SPANISH 1904-1989) Manhattan Skyline ,

USD 2,000 - 3,000

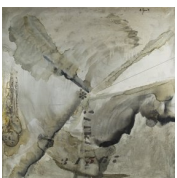
SALVADOR DALI (SPANISH 1904-1989) Manhattan Skyline, 1976 lithograph on arches paper 75.5 x 54 cm (29 3/4 x 21 1/4 in.) signed in pencil lower right, inscribed E. A. lower left LOT NOTES: The artwork also appears as The Moon card in Dali Tarot portfolio published on the occasion of the Dali centenary in 2004. LITERATURE: A. Field, The Official Catalog of the Graphic works of Salvador Dali, 1996, fig. 76-6, p. 131



175: SALVADOR DALI (SPANISH 1904-1989) L'Astre , 1978

USD 200 - 300

SALVADOR DALI (SPANISH 1904-1989) L'Astre, 1978 etching in sepia on paper plate size: 39.5 x 30 cm (15 1/2 x 11 3/4 in.) signed in pencil lower right, numbered 242/300 lower left LITERATURE: A. Field, The Official Catalog of the Graphic Works of Salvador Dali, 1996, fig. 78-3, p. 118



176: EUGENE RUKHIN (RUSSIAN 1943-1976) Untitled (School for

USD 8,000 - 10,000

EUGENE RUKHIN (RUSSIAN 1943-1976) Untitled (School for Piano Technique), 1976 mixed media on canvas 100 x 97 cm (39 1/4 x 38 in.) signed in Cyrillic Ye. Rukhin and dated 76 upper right; bears a partially removed export label from the USSR Ministry of Culture on verso PROVENANCE: Acquired from the family of the artist by the father of the present owner circa 1992-1994 LITERATURE: S. Darsalia, Yevgeniy Rukhin, 1943-1976, (Saint Petersburg: P.R.P., 2009), p. 317

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177: EUGENE RUKHIN (RUSSIAN 1943-1976) Untitled (Duality) ,

USD 8,000 - 10,000

EUGENE RUKHIN (RUSSIAN 1943-1976) Untitled (Duality), circa 1970's mixed media on canvas 100 x 97 cm (39 1/2 x 38 in.) PROVENANCE: Acquired from the family of the artist by the father of the present owner circa 1992-1994



178: EUGENE RUKHIN (RUSSIAN 1943-1976) Untitled ("Yellow")

USD 8,000 - 10,000

EUGENE RUKHIN (RUSSIAN 1943-1976) Untitled ("Yellow"), 1976 mixed media on canvas 100 x 97 cm (39 1/2 x 38 in.) signed in Cyrillic Ye. Rukhin and dated 76 upper right; bears a partially removed export label from the USSR Ministry of Culture on verso PROVENANCE: Acquired from the family of the artist by the father of the present owner circa 1992-1994 LITERATURE: S. Darsalia, Yevgeniy Rukhin, 1943-1976, (Saint Petersburg: P.R.P., 2009), p. 317



179: EUGENE RUKHIN (RUSSIAN 1943-1976) Untitled , circa

USD 8,000 - 10,000

EUGENE RUKHIN (RUSSIAN 1943-1976) Untitled, circa 1970's mixed media on canvas 100 x 96.5 cm (39 1/2 x 38 in.) PROVENANCE: Acquired from the family of the artist by the father of the present owner circa 1992-1994



180: EUGENE RUKHIN (RUSSIAN 1943-1976) Untitled (Podval) ,

USD 8,000 - 10,000

EUGENE RUKHIN (RUSSIAN 1943-1976) Untitled (Podval), 1976 mixed media on canvas 91 x 87 cm (35 3/4 x 34 1/4 in.) signed in Cyrillic Ye. Rukhin and dated 76 upper right PROVENANCE: Acquired from the family of the artist by the father of the present owner circa 1992-1994 LITERATURE: S. Darsalia, Yevgeniy Rukhin, 1943-1976, (Saint Petersburg: P.R.P., 2009), p. 317



181: EUGENE RUKHIN (RUSSIAN 1943-1976) Untitled ("STOP!") ,

USD 8,000 - 10,000

EUGENE RUKHIN (RUSSIAN 1943-1976) Untitled ("STOP!"), circa 1970's mixed media on canvas 70 x 66 cm (27 1/2 x 26 in.) PROVENANCE: Acquired from the family of the artist by the father of the present owner circa 1992-1994



182: OLEG TSELKOV (RUSSIAN B. 1934) Face with Paperclip ,

USD 25,000 - 35,000

OLEG TSELKOV (RUSSIAN B. 1934) Face with Paperclip, 1980 oil on canvas 50.5 x 73 cm (19 7/8 x 28 3/4 in.) signed, titled and dated on verso; with an additional gifting inscription "For Dear Mark Tenenbaum 8 June 1982" PROVENANCE: Macdougall's, London, December 1, 2010, Lot 520 The authenticity of this painting has been confirmed by the artist. LOT NOTES: As the art critic Andre Parinaud so astutely observed in 1982: "The Douanier Rousseau of 1982 could perhaps be called Oleg Tselkov. In the architecture of his work one can perceive a monumental dynamism, that primitive force which is the artless soul of painting. His gigantic silhouettes... his cluster of faces, his distortions, are ruled by a gigantic impulse which goes beyond all equilibrium, but only to give more truth and intensity to life. Whilst his Goulag figures, his pins that pierce the flesh, are signs of the tragedy of time. The imaginary enchantment... has given way to dark (yet comic) humor of the nail, the key, the clip, which leave laughable but plastic mark on the canvas. His uniformly coloured paintings in green, red, pink, blue have an infernal blandness of shading and the stroke of his brush, the faultless precision of a guillotine. Remember his name." Quoted in Le Grand Monografie, Pittori d'Oggi: Tselkov, (Milan: Fabbri Editoru, 1988), p. 198.



183: OLEG TSELKOV (RUSSIAN B. 1934) Self-Portrait , 2006

USD 40,000 - 50,000

OLEG TSELKOV (RUSSIAN B. 1934) Self-Portrait, 2006 oil on canvas 81 x 130.5 cm (31 7/8 x 51 3/8 in.) signed lower right; titled, dated and signed on verso LITERATURE: Oleg Tselkov, Galerie le Minotaure, Paris (Illustrated)

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184: OLEG TSELKOV (RUSSIAN B. 1934) Two with Medals , 2004

USD 35,000 - 45,000

OLEG TSELKOV (RUSSIAN B. 1934)Two with Medals, 2004oil on canvas81 x 100.5 cm (31 7/8 x 39 5/8 in.)signed lower right; titled, dated and signed on verso



185: VYACHESLAV KALININ (RUSSIAN B. 1939) A Mythological

USD 25,000 - 35,000

VYACHESLAV KALININ (RUSSIAN B. 1939)A Mythological Feast, 1985oil on canvas93 x 107 cm (36 1/2 x 42 in.)signed and dated lower centerLITERATURE:Vyacheslav Kalinin, avtoportret v Syuzhete, [Self-portrait in a Subject], (Magazin Iskusstva, 2004), ill. p. 34, lyrically described on pages 36-37We are grateful to Vyacheslav Kalinin for confirming the authenticity of this painting.



186: VYACHESLAV KALININ (RUSSIAN B. 1939) Na Troikh

USD 20,000 - 25,000

VYACHESLAV KALININ (RUSSIAN B. 1939)Na Troikh (Variant), 1991oil on canvas100 x 120 cm (39 1/2 x 47 1/4 in.)signed and dated lower right, inscribed -W43210-B lower left; also signed, dated and titled on verso, and inscribed in Cyrillic A Version, Los Angeles No. 4We are grateful to Vyacheslav Kalinin for confirming the authenticity of this painting.



187: VYACHESLAV KALININ (RUSSIAN B. 1939) Lambada , 1990

USD 6,000 - 8,000

VYACHESLAV KALININ (RUSSIAN B. 1939)Lambada, 1990oil on canvas70 x 60.5 cm (27 1/2 x 23 3/4 in.)signed lower right, titled lower center; signed, titled and dated on versoWe are grateful to Vyacheslav Kalinin for confirming the authenticity of this painting.



188: LEONID PURYGIN (RUSSIAN 1951-1995) Death of Nessie ,

USD 45,000 - 60,000

LEONID PURYGIN (RUSSIAN 1951-1995)Death of Nessie, 1988oil on canvas138.5 x 290 cm (54 1/2 x 114 1/4 in.)PROVENANCEAcquired by Eduard Nakhamkin directly from the artist in Moscow, circa 1989Collection of Lydia Nadejina, New York.Private Collection, New YorkEXHIBITEDRussische Künstler und Ihre Werke, Edwin Scharff Museum, Neu-Ulm, Germany, 1991Leonid Purygin: One-Man Exhibition, Eduard Nakhamkin Fine Arts, New York, May -June 1989LITERATURERussische Künstler und Ihre Werke, Edwin Scharff Museum, (Germany: Neu-Ulm, 1991), p. 19, pl. 6.2Leonid Purygin: One-Man Exhibition, Eduard Nakhamkin Fine Arts, (New York, 1989), pl. 13RELATED LITERATURELeonid Purygin, (Moscow: Titul Publishers, 1992), p. 99-100, no. 56, foldout illustrated a version of this workHarper's Magazine, August 1989, ill. p. 31



189: LEONID PURYGIN (RUSSIAN 1951-1995) The Red Commissar ,

USD 30,000 - 40,000

LEONID PURYGIN (RUSSIAN 1951-1995)The Red Commissar, 1987oil on board142 x 121 cm (55 7/8 x 47 5/8 in.)signed and dated lower right, numbered upper left, signed on versoPROVENANCE: Zeidlev Gallery, GdanskAcquired by a private collector in 1991MacDougall's Auctions, London, June 7-11, 2007, lot 479Acquired by the present owner at the above saleLITERATURE:Leonid Purygin, (Moscow: Titul Publishers, 1992), p. 108



190: LEONID PURYGIN (RUSSIAN 1951-1995) A Heavenly Love,

USD 15,000 - 20,000

LEONID PURYGIN (RUSSIAN 1951-1995)A Heavenly Love, Triptych , 1979mixed mediaopen dimensions: 60.7 x 46 cm (23 7/8 x 18 1/4 in.)signed and dated on right inner panel



191: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Still Life with

USD 5,000 - 7,000

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943)Still Life with Oyster Shells , 1986mixed media46 x 46 cm (18 1/8 x 18 1/8 in.)signed and dated lower left and upper right; middle top inscribed "The Petersburg grey, the fogginess and dampness of Petersburg evenings, I embodied in my still lifes"PROVENANCESorokko Gallery, San Francisco

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192: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Still Life with

USD 3,500 - 4,500

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) Still Life with Meat and Pottery, circa 1991-1992 brown patinated bronze 47 x 61.8 cm (18 1/2 x 24 1/4 in.) PROVENANCE: A.B.A. Gallery, New York, NY Nasher Museum of Art, Duke University, Durham, NC



193: MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) The Spirit of the

USD 2,500 - 3,500

MIKHAIL CHEMIAKIN (RUSSIAN B. 1943) The Spirit of the Knight, 1985 green patinated bronze 30.6 x 28.7 cm (12 x 11 1/4 in.) signed, dated, and numbered 5/8 on the lower edge ILLUSTRATED: Mikhail Chemiakin, Mihail Chemiakin: Transformation, Petersburg Period, Paris Period, Vol. 1, (New York: Mosaic Press, 1986), p. 368



194: VASILY SITNIKOV (RUSSIAN 1915-1987) Nude in a Field ,

USD 30,000 - 40,000

VASILY SITNIKOV (RUSSIAN 1915-1987) Nude in a Field, 1940 soil on panel 50 x 67 cm (19 3/4 x 26 1/4 in.) signed center, dated 1975-11-9 upper left; authenticating inscription in Cyrillic on verso by Vladimir Titov from 1995 stating: [I consider this work by Vasily Yakovlevitch Sitnikov to be from roughly the beginning or end of the forties. The expressive splash – 15-20 minutes. The date on the upper left indicated the date of the moment this work went from the author into the hands of someone else. / Vladimir Titov 11.12.95 / In this style V. Ya. Sitnikov painted landscapes and portraits. The series of self-portraits came directly after the war. / V. Titov] PROVENANCE: Gift of the artist to the present owner in 1987 LITERATURE: Vasilii Sitnikov i ego shkola [Vasily Sitnikov and his school], (Moscow, 2009), ill. p. 62-63, p. 281, no. 12 K. Kuzminsky, ed., Zhitie Vasil' Iaklich Sitnikova, napisannoe i narisovannoe im samim [The Life of Vasily Iaklich Sitnikov Painted and Written by Himself], 2009, ill. p. 155, visible in a photograph p. 325 EXPERTISE: We are grateful to Konstantin Kuzminsky for confirming the authenticity of this work EXHIBITED: Nashi Khudozhniki Gallery, Vasilii Sitnikov i ego shkola [Vasily Sitnikov and his school], Moscow, May 24 - July 31, 2009



195: VASILY SITNIKOV (RUSSIAN 1915-1987) Sunset , 1985

USD 40,000 - 60,000

VASILY SITNIKOV (RUSSIAN 1915-1987) Sunset, 1985 mixed media on board 25 x 44.5 x 4 cm (9 3/4 x 17 1/2 x 1 1/2 in.) dated on the lower edge, inscribed with measurements, as well as: [Mon 7.XI.1983 at 19.15 it [the board] fell on the top of my head and cut my skin with a nail] in Cyrillic; also bears an inscription in Cyrillic on verso [Wife.... of my friend whom I visited in Vienna.... Parubets. She admired this piece when she saw it here high up under the ceiling. So I climbed and put it down for her pleasure. Because I myself love to give the piece that I like, to twirl it in the hands.], with a later addition [I continued to work on this piece for couple more hours on 4.VII.1986 Friday], also in Cyrillic PROVENANCE: Gift of the artist to the present owner LITERATURE: Vasilii Sitnikov i ego shkola [Vasily Sitnikov and his school], (Moscow, 2009), ill. p. 134-135, no. 45 K. Kuzminsky, ed., Zhitie Vasil' Iaklich Sitnikova, napisannoe i narisovannoe im samim [The Life of Vasil' Iaklich Sitnikov Painted and Written by Himself], 2009, ill. p. 10-11, visible in the photographs p. 343, 351, 358 EXPERTISE: We are grateful to Konstantin Kuzminsky for confirming the authenticity of this work EXHIBITED: Nashi Khudozhniki Gallery, Vasilii Sitnikov i ego shkola [Vasily Sitnikov and his school], Moscow, May 24 - July 31, 2009



196: VASILY SITNIKOV (RUSSIAN 1915-1987) Daisies for E.K.P.

USD 15,000 - 20,000

VASILY SITNIKOV (RUSSIAN 1915-1987) Daisies for E.K.P., 1985 mixed media on cutting board 60 x 39 cm (23 3/4 x 15 1/2 in.) signed and dated on verso PROVENANCE: Gift of the artist to the present owner EXPERTISE: We are grateful to Konstantin Kuzminsky for confirming the authenticity of this work



197: VASILY SITNIKOV (RUSSIAN 1915-1987) Dandelions for

USD 15,000 - 20,000

VASILY SITNIKOV (RUSSIAN 1915-1987) Dandelions for E.K.P., 1985 mixed media on cutting board 51 x 35 cm (20 x 13 3/4 in.) PROVENANCE: Gift of the artist to the present owner EXPERTISE: We are grateful to Konstantin Kuzminsky for confirming the authenticity of this work.

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198: VASILY SITNIKOV (RUSSIAN 1915-1987) Obnazhonka na

USD 20,000 - 30,000

VASILY SITNIKOV (RUSSIAN 1915-1987) Obnazhonka na Korichnevom, 1985 oil on panel (possibly, on a cabinet door) 77 x 39 cm (30 1/4 x 15 1/2 in.) PROVENANCE Gift of the artist to the present owner LITERATURE Vasily Sitnikov i ego shkola [Vasily Sitnikov and his school], (Moscow, 2009), ill. p. 139, p. no. 48 K. Kuzminsky, ed., Zhitie Vasil' laklich Sitnikova, napisannoe i narisovannoe im samim [The Life of Vasil' laklich Sitnikov Painted and Written by Himself], 2009, ill. p. 22 EXPERTISE We are grateful to Konstantin Kuzminsky for confirming the authenticity of this work EXHIBITED Nashi Khudozhniki Gallery, Vasilii Sitnikov i ego shkola [Vasily Sitnikov and his school], Moscow, May 24 - July 31, 2009



199: VASILY SITNIKOV (RUSSIAN 1915-1987) PROVENANCE Gift

USD 30,000 - 40,000

VASILY SITNIKOV (RUSSIAN 1915-1987) PROVENANCE Gift of the artist to the present owner LITERATURE Vasily Sitnikov i ego shkola [Vasily Sitnikov and his school], (Moscow, 2009), ill. p. 137, no. 46 K. Kuzminsky, ed., Zhitie Vasil' laklich Sitnikova, napisannoe i narisovannoe im samim [The Life of Vasily laklich Sitnikov Painted and Written by Himself], 2009, ill. p. 161, 332-333 (photographs shown here from the book show Sitnikov painting the present lot). EXPERTISE We are grateful to Konstantin Kuzminsky for confirming the authenticity of this work EXHIBITED Nashi Khudozhniki Gallery, Vasily Sitnikov i ego shkola [Vasily Sitnikov and his school], Moscow, May 24 - July 31, 2009, 1985 mixed media on plywood 153 x 55.5 cm (60 x 21 3/4 in.) PROVENANCE: Gift of the artist to the present owner; with Mimi Ferzt Gallery label on verso LITERATURE: Vasily Sitnikov i ego shkola [Vasily Sitnikov and his school], (Moscow, 2009), ill. p. 137, no. 46 K. Kuzminsky, ed., Zhitie Vasil' laklich Sitnikova, napisannoe i narisovannoe im samim [The Life of Vasily laklich Sitnikov Painted and Written by Himself], 2009, ill. p. 161, 332-333 EXPERTISE: We are grateful to Konstantin Kuzminsky for confirming the authenticity of this work EXHIBITED: Nashi Khudozhniki Gallery, Vasily Sitnikov i ego shkola [Vasily Sitnikov and his school], Moscow, May 24 - July 31, 2009



200: LEONID SOKOV (RUSSIAN B. 1941) Stalin and Marilyn ,

USD 18,000 - 20,000

LEONID SOKOV (RUSSIAN B. 1941) Stalin and Marilyn, 1990 oil on metal mounted on wood 72.5 x 53 cm (28 1/2 x 20 7/8 in.) signed, titled, and dated on verso PROVENANCE Sloane Gallery of Art, Colorado Private Collection, Midwest (acquired from the above) EXHIBITED Leonid Sokov: Ironie Objects, Zimmerli Art Museum, New Brunswick, NJ, January-December 2013 RELATED LITERATURE An earlier version of this work is illustrated in Andrei Erofeev, Boris Groys, Leonid Sokov & Julia Tulovsky, Sokov, (Berlin: Kleber Verlag, 2013), pl. 31



201: LEONID SOKOV (RUSSIAN B. 1941) Meeting of the Two

USD 15,000 - 17,000

LEONID SOKOV (RUSSIAN B. 1941) Meeting of the Two Sculptures (Lenin & Giacometti), 1990 bronze height: 48 cm (18 7/8 in.) signed, dated, and inscribed 'AP' on base PROVENANCE Sloane Gallery of Art, Colorado Private Collection, Midwest (acquired from the above) LITERATURE Forbidden Art.: The Postwar Russian Avant-Garde Artists, (New York: Distributed Art Publishers, 1998), p. 73



202: NIKOLAI NOVIKOV (UKRAINIAN 1935-1996) Untitled Nude ,

USD 1,000 - 2,000

NIKOLAI NOVIKOV (UKRAINIAN 1935-1996) Untitled Nude, circa 1980 Indian ink on paper 29.5 x 20.5 cm (11 3/4 x 8 in.)



203: NIKOLAI NOVIKOV (UKRAINIAN 1935-1996) People.

USD 1,500 - 2,500

NIKOLAI NOVIKOV (UKRAINIAN 1935-1996) People. Entwined., circa 1980 Indian ink on paper with printed freight transportation regulations on the reverse 29 x 21 cm (11 1/2 x 8 1/4 in.)

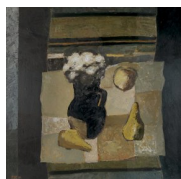
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204: ANATOLY DMITRIEVICH CHASHCHINSKIY (RUSSIAN B. 1942)

USD 2,000 - 3,000

ANATOLY DMITRIEVICH CHASHCHINSKIY (RUSSIAN B. 1942) *The Closures of the Spreading Space*, 1981/1991 oil on board 80.5 x 80 cm (31 3/4 x 31 1/2 in.) signed and dated lower right; signed, titled, dated on verso LOT NOTES: Anatoly Chashchinskiy's hieratic paintings were developed in tandem with Mikhail Shwartsman, with whom he worked from 1974 to 1980. ILLUSTRATED: Anatoly Chashchinsky, Anatoly Dmetrievich Chashchinsky: A Glance from the Future into the Past (the Revelation of the Invisible in the Visible), (Moscow: 2007), p.58-59



205: VLADIMIR PALAMARCHUK (RUSSIAN B. 1945) Still Life with

USD 600 - 800

VLADIMIR PALAMARCHUK (RUSSIAN B. 1945) *Still Life with Fruit and Flowers*, 1985 oil on board 74 x 73.5 cm (29 1/8 x 29 in.) signed with initials in Cyrillic V.P. lower left; inscribed in Cyrillic with name, title, size and location Chisinau on verso THIS LOT IS BEING SOLD WITHOUT RESERVE



206: A GROUP OF 4 PORCELAIN PLATES BY VLADIMIR NEMUKHIN

USD 2,000 - 3,000

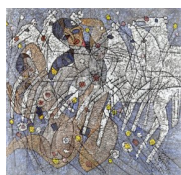
A GROUP OF 4 PORCELAIN PLATES BY VLADIMIR NEMUKHIN (RUSSIAN B. 1925), 4 limited edition porcelain plates, diameter of each: 30.5 cm (12 in.), each signed (some also initialed) in glaze on front and back, and numbered on verso; produced by Villeroy & Boch. Comprising: (a) Jack of Diamond (Valet du Carreau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



207: 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 of each 30.5 cm (12 in.), each signed (some also initialed) in glaze on front and back and numbered on verso; produced by Villeroy & Boch. Comprising: (a) Jack of Diamond (Valet du Carreau on base) (b) Diamond (Carreau) (d) Joker (Joker)



208: JIANG TIEFENG (CHINESE B. 1938) Spring Days , 1986

USD 2,500 - 3,500

JIANG TIEFENG (CHINESE B. 1938) *Spring Days*, 1986 hand-ground pigments and Chinese inks on hand-made rice paper 51 x 53 cm (20 x 20 3/4 in.) signed in Chinese and dated lower right LOT NOTES: Jiang Tiefeng lived in Yunnan province of China upon his graduation from the academy. The life in this lush province on the Vietnamese border left an unforgettable impact on the artist, which remains his main inspiration throughout the years. With two fellow artists, He Neng and Liu Shaohui, Jiang secretly formed the nucleus of what was first called the Heavy Colorist School and is now known as the Yunnan School. Tiefeng's work quickly gained prominence and his talent was conceded by the authorities of China. The government assigned him production of Social Realism propaganda posters and sculptures during the Cultural Revolution. At that time, he painted the famous poster of red-faced Chairman Mao. Later, he became one of the well-known illustrators of children's books in China. In 1979, he was commissioned to paint a mural representing the Yunnan province for the Great Hall of the People in Beijing. This was the 'Stone Forest' mural, one of Jiang's finest works. EXPERTISE: Accompanied by a certificate of authenticity issued by the artist at Fingerhut Gallery. The certificate states that the artwork is cataloged as No. JIT2486 by Fingerhut Gallery, Minneapolis, MN.



209: CLAUDE VENARD (FRENCH 1913-1999) Les Invalides , oil

USD 8,000 - 12,000

CLAUDE VENARD (FRENCH 1913-1999) *Les Invalides*, oil on canvas 81.3 x 100.3 cm (32 x 39 1/2 in.) signed lower right PROVENANCE: Findlay Galleries, New York Curtis E. Calder Estate Sale, Christie's, New York, April 30, 1996, lot 232 Christie's, New York, September 10, 2008, lot 120 Acquired by the present owner at the above sale



210: ZURAB TSERETELI (GEORGIAN B. 1934) Good is Victorious

USD 600 - 800

ZURAB TSERETELI (GEORGIAN B. 1934) *Good is Victorious Over Evil*, 1990 mixed media height: 21.5 cm (8 1/2 in.) signed and dated lower right

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211: GAYANE KHACHATURIAN (GEORGIAN-ARMENIAN 1942-2009)

USD 4,000 - 6,000

GAYANE KHACHATURIAN (GEORGIAN-ARMENIAN 1942-2009) Magicians and the Red Lion, oil on canvas 60 x 80 cm (23 5/8 x 31 1/2 in.) signed lower right; titled on verso



212: MERAB ABRAMISHVILI (GEORGIAN 1957-2006) Resting

USD 20,000 - 30,000

MERAB ABRAMISHVILI (GEORGIAN 1957-2006) Resting Leopard, oil on panel 73 x 81 cm (28 5/8 x 31 7/8 in.) signed lower right
LOT NOTES: Merab Abramishvili was a prominent Georgian artist, whose talent started to bloom at an early age. His art teacher and mentor, Alexander Bandzeladze, encouraged young Merab to search, develop, and pursue his own visual style and language. In his teenage years, Abramishvili took part in research expeditions to study the Georgian frescoes of the 7th century at Ateni Sioni Church, led by his father - Dr. Guram Abramishvili - an expert in Georgian and Oriental medieval art. This journey inspired the artist so much that he started to copy the frescoes from the church walls and continued this work for many years. He later merged the style of Oriental miniatures with the gesso technique he learned from those frescoes. This resulted in a unique style of painting that Abramishvili works are known for. His first important piece, 300 Aragvians (1978), was painted with tempera on a board with gesso priming and finished with egg yolk solution. With a mural-like representation, the artwork introduces a viewer to the complex combination of diverse philosophies and cultural aesthetics that would remain unaltered throughout the artist's life. Merab Abramishvili returned to ancient mythological subjects over and over again, as well as to the depiction of wild beasts. There are many representations of big cats, bison, hyenas, and foxes in his oeuvre. The present lot with its decorative ornamentation and fine details is a wonderful example of the artist's later works.



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

USD 500 - 700

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 THIS LOT IS BEING SOLD WITHOUT RESERVE



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

USD 500 - 700

VALERY YERSHOV (RUSSIAN B. 1960) Mozart Golfing, Diptych, 1991-1992 oil on canvas 101.6 x 75.7 cm (40 x 29 7/8 in.) each signed lower right; signed, dated and inscribed To Yulia and Felix Gross from Valery Yershov THIS LOT IS BEING SOLD WITHOUT RESERVE



215: ALEXANDER NEY (RUSSIAN B. 1939) The Guitar Player ,

USD 6,000 - 8,000

ALEXANDER NEY (RUSSIAN B. 1939) The Guitar Player, red terracotta height: 68 cm (26 3/4 in.)



216: ALEXANDER NEY (RUSSIAN B. 1939) Woman's Head , 2004

USD 1,500 - 2,000

ALEXANDER NEY (RUSSIAN B. 1939) Woman's Head, 2004 white terracotta height with base: 25.5 cm (10 in.), height without base: 18 cm (7 in.) signed and dated on base



217: LENA CRONQVIST (SWEDISH B. 1938) The Children , 1996

USD 4,000 - 6,000

LENA CRONQVIST (SWEDISH B. 1938) The Children, 1996 bronze with medium brown patina height of tallest with base: 20.5 cm (8 1/8 in.) each inscribed underfoot L C. 96 AP 2/2 and numbered 5, 7, and 9; the wooden bases additionally stamped with the corresponding number

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218: ALEXANDER PETROV (RUSSIAN B. 1947) Sunflowers , oil

USD 3,000 - 5,000

ALEXANDER PETROV (RUSSIAN B. 1947)Sunflowers, oil on canvas101 x 86 cm (39 7/8 x 33 7/8 in.)signed lower right



219: VIRGILIO TROMPIZ (VENEZUELAN 1927-2012) Two Women ,

USD 1,500 - 2,000

VIRGILIO TROMPIZ (VENEZUELAN 1927-2012)Two Women, oil on canvas40 x 33 cm (15 3/4 x 13 in.)signed lower right



220: MIKHAIL TUROVSKY (RUSSIAN B. 1933) Manhattan Bridge #2

USD 25,000 - 35,000

MIKHAIL TUROVSKY (RUSSIAN B. 1933)Manhattan Bridge #2 (The Lovers), oil on canvas132 x 100 cm (52 x 39 3/8 in.)signed lower center; titled on verso



221: IGOR TULPANOV (RUSSIAN B. 1939) Dead Souls , colored

USD 300 - 500

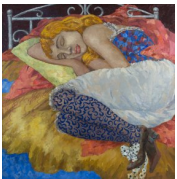
IGOR TULPANOV (RUSSIAN B. 1939)Dead Souls, colored pencils and Indian ink on paper25 x 17 cm (9 3/4 x 6 1/2 in.)inscribed in Cyrillic Illustrations by Tulpanov lower center



222: A PAIR OF PORCELAIN PLATES BY YURIY PETROCHENKOV

USD 500 - 700

A PAIR OF PORCELAIN PLATES BY YURIY PETROCHENKOV (RUSSIAN B. 1942), two porcelain plates; each signed, titled, dated and inscribed with location on verso: Yu. Petrochenkov v Sankt Peterburge 1989 goda "Dialog Klassikov..."; produced by Thomas Germany; diameter of each: 26.5 cm (10 1/2 in.)



223: YELENA KALLISTOVA (RUSSIAN 1964) Golden Dream , 2002

USD 3,000 - 5,000

YELENA KALLISTOVA (RUSSIAN 1964)Golden Dream, 2002oil on canvas95 x 95 cm (37 1/2 x 37 1/2 in.)signed, titled and dated on verso



224: KATERINA GUBANOVA (UKRAINIAN B. 1983) Infinity , 2014

USD 300 - 400

KATERINA GUBANOVA (UKRAINIAN B. 1983)Infinity, 2014chromogenic color print41 x 31 cm (16 1/8 x 12 1/4 in.)THIS LOT IS BEING SOLD WITHOUT RESERVE



225: KATERINA GUBANOVA (UKRAINIAN B. 1983) Am Chimsee ,

USD 300 - 400

KATERINA GUBANOVA (UKRAINIAN B. 1983)Am Chimsee, 2014chromogenic color print31 x 41 cm (12 1/4 x 16 1/8 in.)THIS LOT IS BEING SOLD WITHOUT RESERVE

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226: NATALIA NESTEROVA (RUSSIAN B. 1944) Serving Fresh

USD 3,500 - 4,500

NATALIA NESTEROVA (RUSSIAN B. 1944) Serving Fresh Oysters, watercolor and gouache on paper 44 x 59 cm (17 1/4 x 23 1/4 in.) [sight]



227: NATALIA NESTEROVA (RUSSIAN B. 1944) White Roses ,

USD 3,500 - 4,500

NATALIA NESTEROVA (RUSSIAN B. 1944) White Roses, gouache on paper 58.5 x 44.5 cm (23 x 17 1/2 in.) [sight]



228: A RUSSIAN ICON OF THE MOTHER OF GOD HODEGETRIA, EARLY

USD 15,000 - 20,000

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.) PROVENANCE Sotheby'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.



229: A GREEK ICON OF THE ASCENSION OF CHRIST INTO HEAVEN the

USD 6,000 - 8,000

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.



230: A FOUR PART RUSSIAN ICON OF SELECT SAINTS,

USD 6,000 - 8,000

A FOUR PART RUSSIAN ICON OF SELECT SAINTS, VLADIMIR-SUZDAL SCHOOL, SECOND HALF OF THE 17TH CENTURY depicting: (a) the Presentation of Mary, (b) the Transfiguration, (c) Saint George Killing the Dragon, (d) 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.



231: A PAIR OF GREEK ROYAL DOORS WITH ANNUNCIATION SCENE,

USD 2,000 - 3,000

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 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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232: AN ICON OF SAINT GEORGE KILLING THE DRAGON IN METAL

USD 1,500 - 2,000

AN ICON OF SAINT GEORGE KILLING THE DRAGON IN METAL OKLAD, 18TH CENTURYin an 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.).



233: A RUSSIAN BRASS TRIPTYCH ICON, CIRCA 1700 the central

USD 200 - 300

A RUSSIAN BRASS TRIPTYCH ICON, CIRCA 1700the 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.)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.



234: A RUSSIAN ICON OF SALVATOR MUNDI WITH CHASED AND

USD 5,500 - 7,500

REPOUSSE GILT SILVER OKLAD, MARKED HM, ST. PETERSBURG, CIRCA 1789the gilt silver oklad with Christ's robe in detailed chased and repousse; the Savior is depicted holding a globus cruciger, a symbol of the world, in his left hand, his right hand raised in benediction; the borders of the oklad with a chased and repousse twisted rope border enclosing flower-decorated spandrels; Christ's head enveloped in a radiating halo; oklad with Cyrillic assayer's mark MPG, city mark dated 1789. Egg tempera and gesso on wood panel. Two insert splints on top and bottom edges; 31.7 x 27 cm (12 x 10 5/8 in.)



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

USD 7,000 - 9,000

POSSIBLY MOSCOW SCHOOL, 17TH CENTURY OR POSSIBLY 19TH IN THE STYLE OF 17TH CENTURY depicting a select group of saints and holy martyrs surrounding a central image of Saint Nicholas the Wonderworker. He is shown 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.)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.



236: A RUSSIAN ICON OF THE VLADIMIRSKAYA MOTHER OF GOD, 19TH

USD 800 - 1,200

CENTURYthe Mother of God expresses profound affection, veiled by the thought of Child's future Passion; the border of Mary's vestments is richly decorated with fine bead-like dots; the Christ Child is shown rigidly vertical and wearing regal dress highlighted by a subtle web of gold. Egg tempera, gold leaf and gesso on wood panel. Two insert splints on the back (one missing). 32.2 x 27.5 cm (12 1/4 x 11 7/8 in.)



237: A RUSSIAN FOUR PART ICON, TVER SCHOOL, 19TH CENTURY

USD 800 - 1,200

A RUSSIAN FOUR PART ICON, TVER SCHOOL, 19TH CENTURYfeaturing the scenes of the Protecting Veil [Pokrov] of the Virgin; Our Lady of the Kievian Caves [Pecherskaya] with Jesus on her knees, Anthony and Thodosius standing beside her; lverskaya Mother of God; Saints Cosmas and Damian. Egg tempera, gold leaf, and gesso on a wood panel; two insert splints on the back (one missing); 51.1 x 44 cm (20 1/4 x 17 1/4 in.)

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238: A RUSSIAN ICON OF SAINT TIMOTHY, SAINT DEMETRIUS, AND

USD 500 - 700

A RUSSIAN ICON OF SAINT TIMOTHY, SAINT DEMETRIUS, AND SAINT ANYSIA, 19TH CENTURY Christ Pantocrator blessing St. Demetrios, depicted wearing the armor and carrying a spear in one hand and the palm branch, as a symbol of peace, in another; surrounded by St. Timothy and St. Anyisia. Egg tempera, etched gold leaf and gesso on a wood panel with intricately carved ornaments on the border; 22 x 17.7 cm. (8 3/4 x 7 in.)



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

USD 500 - 750

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.)



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

USD 400 - 500

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.)



241: A MONUMENTAL RUSSIAN ICON OF SAINT GEORGE WITH SCENES

USD 30,000 - 40,000

A MONUMENTAL RUSSIAN ICON OF SAINT GEORGE WITH SCENES FROM HIS LIFE, 18TH CENTURY a series of twelve scenes from the life of Saint George surround a central image of the saint killing the dragon, the scene depicting St. George the Victorious on a white rampant horse, plunging his spear into the mouth of the prostate dragon, the princess Elisaba of Atalia standing near the castle as her parents and countrymen observe from the roof. Egg tempera, gold leaf and gesso on wood panel. Two insert splints on the back, 102.6 x 84.5 cm (40 5/8 x 33 1/4 in.)



242: A RUSSIAN ICON OF THE HOLY MOTHER OF GOD IN A GILT

USD 1,200 - 1,500

A RUSSIAN ICON OF THE HOLY MOTHER OF GOD IN A GILT SILVER BORDER OKLAD, TROFIM SEMENOV BOGDANOV, ST. PETERSBURG, CIRCA 1857 the border oklad with chased and repousse acanthus leaves and geometric designs; oil on wood panel, 28 x 22.2 cm (11 x 8 3/4 in.), 84 standard



243: A RUSSIAN ICON OF THE REMOVAL OF THE MISFORTUNES OF THE

USD 6,000 - 8,000

A RUSSIAN ICON OF THE REMOVAL OF THE MISFORTUNES OF THE SUFFERING [IZBAVLENIE OT BED STRAZHDUSCHIH] IN A GILT SILVER AND SEED PEARL OKLAD, MARKED AB, MOSCOW, CIRCA 1862 the central portion of the oklad with a cloth and foil insert embroidered with seed pearls and glass gems representing the Christ Child's and Mother Mary's royal vestments; the gilt silver oklad with chased and repousse Medieval knot inspired border in a Neo-Russian style; oklad with dated assayer's mark AC 1862. Egg tempera, gold leaf and gesso on wood panel with kovcheg. Two insert splints on top and bottom edges; 31 x 25.5 cm (12 1/4 x 10 in.)



244: A RUSSIAN ICON OF CHRIST PANTOCRATOR WITH SILVER OKLAD,

USD 600 - 800

A RUSSIAN ICON OF CHRIST PANTOCRATOR WITH SILVER OKLAD, MOSCOW, 1863 silver oklad decorated with chased and repousse border with the spandrels; with round enamel black and white applications, oklad and halo with Cyrillic maker's marks M.F. for Fetisov M. N., Cyrillic assayer's marks A.S 1863, 84 standard. Oil on wood. Two insert splints on the top and bottom edges. 17.7 x 14 cm (7 x 5 1/2 in.)

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245: A RUSSIAN ICON OF SAINT NICHOLAS THE WONDERWORKER WITH

USD 1,000 - 1,500

A RUSSIAN ICON OF SAINT NICHOLAS THE WONDERWORKER WITH SILVER AND CLOISONNE ENAMEL HALO, 19TH CENTURYthe saint depicted in episcopal vestments, wearing the cross-adorned omophorion, giving benediction with right hand and holding up an open Gospel with his left, Christ and the Virgin Mary depicted in to the right and the left of the Saint Nicholas the Wonderworker with an applied silver and cloisonne enamel halo. Egg tempera, gold leaf, and gesso on a wood panel with kovcheg. Two insert splints on the back. 31.3 x 26.3 cm. (12 1/4 x 10 3/8 in.), 84 standard



246: A RUSSIAN ICON OF SAINT FEODOSY CHERNIGOVSKY IN A GILT

USD 15,000 - 20,000

A RUSSIAN ICON OF SAINT FEODOSY CHERNIGOVSKY IN A GILT SILVER AND CLOISONNE ENAMEL OKLAD, MOSCOW, 1880Sthe intricate oklad has an engine turned ground, Saint Feodosy's robes articulated in delicate filigree, the spandrels, crown, halo and robe ornaments with applied plaques of elaborate cloisonne enamel. Oklad with Cyrillic maker's mark SGV, 84 standard; egg tempera and gesso on panel; two insert splints on back; 26.7 x 21.9 cm (10 1/2 x 8 5/8 in.)



247: A MONUMENTAL RUSSIAN ICON OF THE HOLY VISAGE IN A

USD 65,000 - 85,000

A MONUMENTAL RUSSIAN ICON OF THE HOLY VISAGE IN A SILVER OKLAD, CYRILLIC MAKERS MARK IS POSSIBLY OF IVAN ZAKHAROV, MOSCOW, CIRCA 1885the oklad with an interwoven chased and repousse ivy on the border, the halo with openwork palmettes. Egg tempera and gesso on wood panel with kovcheg. Two insert splints on the back, both missing. 71 x 53.5 cm (28 x 21 in.)



248: A RUSSIAN ICON WITH THREE SAINTS IN A SILVER OKLAD,

USD 1,500 - 2,000

A RUSSIAN ICON WITH THREE SAINTS IN A SILVER OKLAD, PARTIALLY LEGIBLE CYRILLIC MAKERS MARK AK OR AI, CIRCA 1898depicting St. Pimen, St. Alexander, and St. Antonina, surmounted by the radiating image of Christ, the engine turned silver oklad features intricately turned robes, the oklad border with scrolling foliate ornament, the haloes with open-work details. Egg tempera and gesso on wood panel. Two insert splints on top and bottom edges, 31.3 x 26.5 cm (12 3/8 x 10 3/8 in.), 84 standard



249: AN ANTIQUE RUSSIAN ICON OF CHRIST PANTOCRATOR WITH

USD 35,000 - 45,000

AN ANTIQUE RUSSIAN ICON OF CHRIST PANTOCRATOR WITH CLOISONNE AND CHAMPLEVE ENAMEL IN A GILT SILVER OKLAD, GUSTAV KLINGERT, MOSCOW, 1899-1908the oklad with polychrome cloisonne enamel on the applied spandrels, the halo with scrolling vegetative ornament in cloisonne, Christ is shown holding an open volume of the Testament, the border of the oklad ornately decorated with chased and repousse volutes, the Christ's robes in repousse with additional guilloche designs. Oil on wood panel. Two insert splints on the side edges. 31.5 x 27.5 cm (12 5/8 x 10 3/4 in.), assayer's mark of Ivan Lebedkin, 84 standard



250: A RUSSIAN ICON OF THE TIKHVINSKAYA MOTHER OF GOD WITH

USD 3,500 - 4,500

A RUSSIAN ICON OF THE TIKHVINSKAYA MOTHER OF GOD WITH GILT SILVER AND CLOISONNE ENAMEL OKLAD, MOSCOW, 1899-1908the gilt silver oklad decorated with chased and repousse details, with halo of ornate polychrome cloisonne enamel and some details of the oklad without gilding, Cyrillic maker's mark SG, Ivan Lebyedkin assayer's mark, 84 standard; egg tempera and gesso on wood panel, two insert splints on the back; 26.5 x 22 cm (10 1/2 x 8 3/4 in.)



251: A RUSSIAN ICON OF THE PRESENTATION OF JESUS IN A SILVER

USD 13,000 - 15,000

A RUSSIAN ICON OF THE PRESENTATION OF JESUS IN A SILVER AND ENAMEL OKLAD, LATE 19TH - EARLY 20TH CENTURYthe chased and repousse border of the silver oklad ornately decorated with a pattern of interweaving ivy, the main scene presented in an architectural setting, the haloes of the saints and the Christ Child decorated in shaded enamel. Oklad with a Cyrillic maker's mark SG, 84 standard; egg tempera, gold leaf, and gesso on wood panel with kovcheg; one insert splint on the back; 26.3 x 22.8 cm (10 3/8 x 9 in.)

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252: A RUSSIAN ICON OF OZERYANSKAYA MOTHER OF GOD WITH GILT

USD 2,500 - 3,500

A RUSSIAN ICON OF OZERYANSKAYA MOTHER OF GOD WITH GILT SILVER AND CLOISONNE ENAMEL OKLAD, MOSCOW, CIRCA 1908-1916 the gilt silver oklad decorated with chased and repousse details, with halo of ornate polychrome cloisonne enamel and some details without gilding, oklad and halo with Moscow town mark, oklad marked indistinctly with Cyrillic maker's mark, 84 standard. Bears gifting inscription in Cyrillic on the back From The L. V. Dombrovskaya women's gymnasium, January 30th, 1916. The Ozeryanskaya Mother of God is a main saint and patron of Kharkov and the entire area of Slobozhanshina. Egg tempera and gesso on wood panel, two insert splints on the back, 17.5 x 14.3 cm (6 7/8 x 5 6/8 in.)



253: A MONUMENTAL RUSSIAN ICON OF THE MOTHER OF GOD, LATE

USD 20,000 - 30,000

A MONUMENTAL RUSSIAN ICON OF THE MOTHER OF GOD, LATE 19TH - EARLY 20TH CENTURY of architectural scale; depicting the Virgin Mary full-length, standing on a draped pedestal, clothed in a red cloak and a blue undergarment. She is holding the Christ child, who has a scroll in one hand and raising the other in a gesture of benediction. The figures are shown against a gilded ground, surrounded by a painted fluting border; oil paint and gold leaf on metal mounted on wood panel; 179 x 63.5 cm (70 1/2 x 25 in.)



254: A MONUMENTAL RUSSIAN ART NOUVEAU TRIPTYCH ICON OF JESUS

USD 130,000 - 150,000

A MONUMENTAL RUSSIAN ART NOUVEAU TRIPTYCH ICON OF JESUS CHRIST AND THE ARCHANGELS GABRIEL AND MICHAEL, LATE 19TH - EARLY 20TH CENTURY of architectural scale, the central figure of Christ painted in thick brushstrokes that recall the work of Mikhail Vasnetsov and other contributors to the St. Volodymyr's Cathedral in Kiev, Christ depicted holding an open gospel in one hand and raising the other in a gesture of benediction, shown against a gilded ground featuring punched floral designs, the top in the form of a trefoil arch, an enameled paint border of flowering ivy surrounds the figure; the Archangels Michael and Gabriel flank Christ on either side, each depicted holding an orb in one hand and a staff in the other, their varicolored wings spread behind them, each Archangel is shown against an intricately punched gilded ground. Oil paint, enamel paint, and gold leaf on metal mounted on wood panel; height of the panel depicting Christ: 178 cm (70 in.), height of each of the Archangel panels: 165 cm (65 in.) EXHIBITED: Iskustvo Russkogo Moderna [Art of the Russian Art Nouveau], Dom Ikoni, Moscow, December 2012-September 2013



255: A RUSSIAN ICON OF THE KAZANSKAYA MOTHER OF GOD IN A

USD 300 - 400

A RUSSIAN ICON OF THE 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; size without frame: 20 x 17.5 cm (5 1/4 x 4 1/4 in.), size with a frame: 13.5 x 11 cm (7 7/8 x 6 7/8 in.)



256: A CIRCULAR RUSSIAN ICON OF JESUS IMPRISONED of a

USD 700 - 900

A CIRCULAR RUSSIAN ICON OF JESUS IMPRISONED of a circular shape, depicting the Savior imprisoned in a dungeon, wearing a crown of thorns, with a chain tied to his hands; the scene takes place right after Christ was arrested by the Temple guards, it led immediately to his trial before the Sanhedrin, during which they condemned him to death. Egg tempera and gesso on a wood panel; one insert splint on the back; diameter: 26.5 cm (10 in.)



257: A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK

USD 1,000 - 1,500

A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK PROPAGANDA POSTERS, CIRCA 1915 comprising: (a) BOI U SARAKYAMYSH [Battle at Sarakamish], a Russian propaganda chromolithograph poster depicting the Battle of Sarakamish between the Russian and Turkish (Ottoman) forces from December 22, 1914 to January 17th, 1915 as part of the Caucasus Campaign, measurements: 55.5 x 78.5 cm (21 7/8 x 30 7/8 in.), published in Moscow by Izd. Filatova (b) BOI V KARPATAKH [Battle in the Carpathians], a Russian propaganda chromolithograph poster depicting the battle between the Russians and the Germans in the Carpathians during World War I, measurements: 61.5 x 80 cm (24 1/4 x 31 1/2 in.), printed by I.A. Morozov in Moscow (c) ZVERSTVO NEMTSEV NAD MIRNYMI ZHITEL'YAMI PRI OTSTUPLENII OT STAN. KOLYUSHKI [German atrocities against civilians during the retreat from Kolyushki Station], a Russian propaganda chromolithograph poster of the German attack on civilians during the First World War, measurements: 53.5 x 68 cm (21 x 26 3/4 in.), published in Moscow by E.F. Chelnokov

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258: A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK

USD 1,000 - 1,500

A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK PROPAGANDA POSTERS, CIRCA 1915 comprising: (a) VELIKAYA EVROPEISKAYA VOINA OTBITIYE NEMETSKIKH ATAK BLIZ KREPOSTI OSOVETS [Great European War: Repluse of the German Attack near Osowiec Fortress], a Russian propaganda chromolithograph poster depicting the Russian defense of the Fortress of Osovets (in present-day Osowiec, Poland), against the German offensive, measurements: 55 x 79 cm (21 5/8 x 31 1/8 in.), published in Moscow by Izd. Sazonova (b) BOI POD LODZIU [Battle of Lodz], a Russian propaganda chromolithograph poster depicting the Russian defeat of German troops at the Battle of Lodz (11 Nov - 6 December 1914) during the First World War, measurements: 57.5 x 80.5 cm (22 5/8 x 31 5/8 in.), printed by Filatov, Moscow (c) VOINA ROSII S GERMANIEY I AVSTRIEY. [Russia's War with Germany and Austria], a Russian propaganda chromolithograph poster depicting the defeat of German-Austrian troops during their retreat from Warsaw (note the early depiction of zeppelins in the sky), measurements: 56.5 x 88 cm (22 1/4 x 34 5/8 in.), printed in Kiev by I.T. Gubanov, 1914



259: A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK

USD 1,000 - 1,500

A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK PROPAGANDA POSTERS, CIRCA 1915 comprising: (a) BOI POD IVANGORODOM [Battle near Ivangorod], a Russian propaganda chromolithograph poster depicting the Russian defense against the German attack at the Russian fortress of Ivangorod in 1914, measurements: 54 x 77.7 cm (21 1/4 x 30 5/8 in.), published in Moscow by Izd. Filatova (b) PADENIYE PEREMYSHLYA [The Fall of Przemysl], a Russian propaganda chromolithograph poster depicting the fall of the Garrison of Przemysl and defeat of the Austro-Hungarian Army by the Russian Attackers at the Siege of Przemysl (1914-1915), measurements: 58 x 82.5 cm (22 3/4 x 32 3/8 in.), published in Moscow by Tipo-Litografiya Mashinstova, April 1915 (c) EVROPEISKAYA VOINA. RAZGROM GERMANSKOY ARMII POD PRASNYSHEM [European War. The Defeat of the German Army at Przasnysz], a Russian propaganda chromolithograph poster depicting the defeat of German forces by the Russian Army during the Przasnysz Operations of World War I in February-March 1915 (in present-day Przasnysz, Poland; then - Prasnys, Imperial Russia), measurements: 54 x 79.5 cm (21 1/4 x 31 1/4 in.), published by Izd. M.A. Strel'tsova in Moscow



260: A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK

USD 1,000 - 1,500

A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK PROPAGANDA POSTERS, CIRCA 1915 comprising: (a) VELIKAYA EVROPEYSKAYA VOINA. VZTYATIYE LVOVA RUSSKIMI VOISKAMI POD KOMANDOY GENERALA-OT-INFANTERII, GERERAL-ADYUTANTA N.V. RUZSKAGO. RAZGROM AVSTRIISKOY ARMII. [Great European War. The capture of Lvov by Russian troops under the command of General -of-Infantry, Adjutant General N.V. RUSZKY. Defeat of the Austrian Army]., a Russian propaganda chromolithograph poster depicting the defeat of the Austro-Hungarian forces at Lvov by the Russian Imperial Army during the Battle of Galicia / Battle of Lemberg during the early stages of World War I (August-September 1914), measurements: 54.5 x 80 cm (21 1/2 x 31 1/2 in.), published by Korkin / Bedeman, Moscow. (b) BOI S NEMETSKOI KAVALERIYEY POD SOKHACHEVYM [Battle with the German Cavalry at Sochaczew], a Russian propaganda chromolithograph depicting a victorious Russian Army fighting with the German Cavalry at Sochaczew (in present-day Poland) during the First World War, measurements: 58.5 x 84.5 cm (23 x 33 1/4 in.), published in Moscow by Ivanov (c) VELIKAYA EVROPEYSKAYA VOINA. RAZBITIYE 2 GERMANSKIKH KORPUKOV POD PRASNYSHEM: VZATO 10,000 PLENNYKH [Great European War. The defeat of 2 German Corps near Przasnysz: 10,000 prisoners captured], a Russian propaganda chromolithograph poster depicting the defeat of German forces by the Russian Army during the Przasnysz Operations of World War I in February-March 1915 (in present-day Przasnysz, Poland; then Prasnys, Imperial Russia), measurements: 55.5 c 80 cm (21 7/8 x 31 1/2 in.) published in Moscow by Izd. Sazonova.



261: A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK

USD 1,000 - 1,500

A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK PROPAGANDA POSTERS, CIRCA 1915 comprising: (a) OTSTUPLENIYE GERMANTSEV OT VERZHBOLOVA I LIKA [Retreat of the Germans from Verzhbolov and Lik], a Russian propaganda chromolithograph depicting the victory of the Russian Army over German forces at Verzhbolov (Wierzbolow: Polish) in present day Virbalis, Lithuania, measurements: 56.5 x 83.5 cm (22 1/4 x 32 7/8 in.), published in Moscow by Tipo-Litografiya I. M. Mashintova, with censor approval dated December 1914 (b) VZTYATIE PEREMYSHLYA [The Taking of Przemysl], a Russian propaganda chromolithograph poster depicting the Russian victory over the Austrians at the Siege of Przemysl during the First World War, measurements: 58.5 x 76.5 cm (23 x 30 1/8 in.), printed by Morozov in Moscow (c) VELIKAYA EVROPEYSKAYA VOINA. NOCHNOI BOI POD VARSHAVOY [Great European War. Night battle near Warsaw.], a Russian propaganda chromolithograph poster depicting fighting between Russian and German forces at the Battle of Warsaw / Battle of the Vistula River (1914) during the First World War, measurements: 54.5 x 80.5 cm (21 1/2 x 31 5/8 in.), printed in Moscow by Korkin and Beideman.

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262: A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK

USD 1,000 - 1,500

A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK PROPAGANDA POSTERS, CIRCA 1915 comprising: (a) SKHVATKA NASHEGO OTRYADA S GERMANTSAMI POD ILOVYM I LOVICHEM [Battle of our Army with the Germans near Ilov and Lowicz], a Russian propaganda chromolithograph poster depicting the victory of Russian forces over the Germans at a battle near Lovich (present-day Lowicz, Poland) during the First World War, bearing the censor approval stamp and date in the margins of December 18, 1914, measurements: 56.5 x 80.3 cm (22 1/4 x 31 5/8 in.), printed in Moscow by Tipo-Litografiya I.M. Mashinstova (b) RAZGROM GERMANTSEV POD PRASNYSHEM [Defeat of the Germans at Przasnysz], a Russian propaganda chromolithograph poster depicting the defeat of the German Army by Russian forces during the Przasnysz Operations of World War I (February-March 1915) in present-day Przasnysz, Poland (then Prasnys, Imperial Russia), measurements: 53.5 x 83.5 cm (21 1/8 x 32 7/8 in.), printed by I.M. Mashinstov, Moscow (c) PORAZHENIE GERMANTSEV U BAKALARZHEVA BLIZ VARSHAVY [Defeat of the Germans at Bakalarzewo near Warsaw], a Russian propaganda chromolithograph poster depicting a battle between Russian and German forces at Bakalarzewo during World War I, measurements: 56 x 84 cm (22 x 33 1/8 in.), printed by Mashistov, Moscow



263: A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK

USD 1,000 - 1,500

A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK PROPAGANDA POSTERS, CA. 1915 comprising: (a) SRAZHENIYE POD SERPETSOM [Battle near Serpets], a Russian propaganda chromolithograph depicting the so-called positional war between Russian and German forces near Serpets, No 87; measurements: 61.5 x 83 cm (24 1/4 x 32 1/2 in.), published in Moscow by Litografiya T-va I. D. Sytina in 1915 (b) VZYATIE PEREMYSHLYA [The Taking of Przemyśl], a Russian propaganda chromolithograph poster depicting the Russian victory over the Austrians at the Siege of Przemyśl during the First World War, measurements: 58 x 86 cm (22 7/8 x 33 7/8 in.), printed by I. A. Morozov in Moscow (c) BOI V KARPATAKH [Battle in the Carpathians], a Russian propaganda chromolithograph poster depicting the battle between the Russians and the Germans in the Carpathians during World War I, measurements: 61.5 x 79.5 cm (24 1/4 x 31 1/4 in.), printed by I. A. Morozov in Moscow



264: A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK

USD 1,000 - 1,500

A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK PROPAGANDA POSTERS, CA. 1915 comprising: (a) BOI U CHERTKOVA [Battle near Chertkov], a Russian propaganda chromolithograph poster depicting a panic of civilians at Chertkov train station, caused by invasion of the Austrians, No 71; measurements: 61.5 x 86 cm (24 1/4 x 33 3/4 in.), published in Moscow by Litografiya T-va I. D. Sytina in 1914 (b) YEVIROPEYSKAYA VOYNA. VZYATIYE AVSTRIYSKOY KREPOSTI PEREMYSHLYA [The European War. The Taking of the Austrian Fortress Przemyśl], a Russian propaganda chromolithograph poster depicting the fall of the Garrison of Przemyśl and defeat of the Austro-Hungarian Army by the Russian Attackers at the Siege of Przemyśl (1914-1915), No 16; measurements: 54.5 x 79.5 cm (21 1/2 x 31 3/8 in.), published in Moscow by Izdaniye litografii M. A. Strel'tsova (c) BITVA S NEMTSAMI POD KREPOST'YU IVANGORODOM [Battle with the Germans near the fortress of Ivangorod], a Russian propaganda chromolithograph poster depicting the Russian defense against the German attack at the Russian fortress of Ivangorod in 1914, No 76; measurements: 62 x 82 cm (24 1/2 x 32 1/8 in.), published in Moscow by Litografiya T-va I. D. Sytina in 1915



265: A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK

USD 1,000 - 1,500

A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK PROPAGANDA POSTERS, CA. 1915 comprising: (a) YEVIROPEYSKAYA VOYNA [The European War], a Russian propaganda chromolithograph poster depicting the Battle of the Russian army at the Vistula River near Ivangorod, repulsing the German invasion from the water, No 14; measurements: 55 x 81.5 cm (21 5/8 x 32 1/8 in.), published by Litografii M. A. Strel'tsova in Moscow; (b) RAZGROM NEMTSEV POD VARSHAVOY [Defeat of the Germans near Warsaw], a Russian propaganda chromolithograph depicting a victorious Russian Army fighting with the German troops in the woods during the First World War, measurements: 53 x 71 cm (20 7/8 x 28 in.), printed in Moscow by Tipo-Litografiya t/d N. N. Sofronov, A. P. Pryadil'shikov i Co; (c) VZYATIYE L'VOVA [Defeat of L'vov], a Russian propaganda chromolithograph poster depicting the defeat of Austrian troops during a six-day long battle near the city of L'vov; measurements: 56.5 x 76 cm (22 2/8 x 30 in.), printed in Moscow by Tipo-Litografiya t/d N. N. Sofronov, A. P. Pryadil'shikov i Co

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266: A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK

USD 1,000 - 1,500

A COLLECTION OF THREE EARLY RUSSIAN WORLD WAR I LUBOK PROPAGANDA POSTERS, CA. 1915 comprising: (a) VELIKAYA YEVROPEYSKAYA VOYNA RAZBITIYE 2 GERMANSKIH KORPUKOV POD PRASNYSHEM: VZATO 10,000 PLENNYKH [Great European War. The defeat of 2 German corps near Przasnysz: 10,000 captured], a Russian propaganda chromolithograph poster depicting the victory of Russian forces over the Germans at a battle near Przasnysz (present-day Polish) during the First World War, measurements: 54 x 79 cm (21 1/4 x 31 1/8 in.), printed in Moscow by Tipo-Litografiya t/d N. N. Sofronov, A. P. Pryadil'shikov i Co; (b) YEVROPEYSKAYA VOYNA [The European War], a Russian propaganda chromolithograph poster depicting a battle with the Germans near Przasnysz on February 15, 1915, with a description of the trophies taken at a battlefield, No 21; measurements: 54 x 79.5 cm (21 1/4 x 31 1/4 in.), printed by Litografii M. A. Strel'tsova in Moscow (c) VZVATIE GALICHA [Defeat of Halych], a Russian propaganda chromolithograph poster depicting a battle between Russian and Austrian forces at Western Ukraine territory on August 21, 1914, No 54; measurements: 61 x 85 cm (24 x 33 1/2 in.), printed by Litografiya Tovarishstva I. D. Sytina in Moscow, 1914



267: A SOVIET POSTER ILLUSTRATED BY VICTOR DENI AND NIKOLAI

USD 500 - 700

A SOVIET POSTER ILLUSTRATED BY VICTOR DENI AND NIKOLAI DOLGORUKOV SUTOCHNAYA POGRUZKA 100.000... [The Daily Load 100.000...], Soviet poster designed by Viktor Deni (Viktor Nikolaevich Denisov, 1893-1946) and Nikolai Andreyevich Dolgorukov (1902-1980), 1939; published and printed by Transzheldorizdat, Moscow; 62 x 93.5 cm (24 1/4 x 35 3/4 in.)



268: A SOVIET POSTER ILLUSTRATED BY VICTOR DENI NIKUDA NE

USD 500 - 700

A SOVIET POSTER ILLUSTRATED BY VICTOR DENI NIKUDA NE SKRYTSA IZUVERU [There is No Place to Hide for Sadist], anti-fascist poster designed by Viktor Deni (Viktor Nikolaevich Denisov, 1893-1946), 1945; published by Gosudarstvennoye Izdatel'stvo 'Iskusstvo', Moscow-Leningrad, printed by Tipografiya gazety 'Pravda' imeni Stalina; 69 x 53 cm (27 x 20 3/4 in.)



269: A SOVIET POSTER ILLUSTRATED BY VICTOR DENI KHODIL

USD 500 - 700

A SOVIET POSTER ILLUSTRATED BY VICTOR DENI KHODIL NEMETS V GOSTI... [The German has been coming to visit...], anti-fascist poster designed by Viktor Deni (Viktor Nikolaevich Denisov, 1893-1946), 1944; published by Gosudarstvennoye Izdatel'stvo 'Iskusstvo', Moscow; 59 x 38 cm (23 1/4 x 15 in.)



270: A SOVIET POSTER ILLUSTRATED BY VICTOR DENI NA VOSTOK!

USD 500 - 700

A SOVIET POSTER ILLUSTRATED BY VICTOR DENI NA VOSTOK! - NA ZAPAD! [To the East! - To the West!], anti-fascist poster designed by Viktor Deni (Viktor Nikolaevich Denisov, 1893-1946), 1944; published by Gosudarstvennoye Izdatel'stvo 'Iskusstvo', Moscow, printed by Tipo-litografiya Gosplanizdata; 40.5 x 48.5 cm (16 x 19 in.)



271: A SOVIET POSTER ILLUSTRATED BY VICTOR DENI UBEY

USD 500 - 700

A SOVIET POSTER ILLUSTRATED BY VICTOR DENI UBEY FASHISTA-IZUVERA [Kill the Sadist Fascist], anti-fascist poster designed by Viktor Deni (Viktor Nikolaevich Denisov, 1893-1946), 1942; published by Gosudarstvennoye Izdatel'stvo 'Iskusstvo', Moscow; 40 x 28.5 cm (15 3/4 x 11 1/4 in.)



272: A SOVIET POSTER ILLUSTRATED BY VICTOR DENI SUTOCHNAYA

USD 500 - 700

A SOVIET POSTER ILLUSTRATED BY VICTOR DENI SUTOCHNAYA POGRUZKA [The Daily Load], Soviet poster designed by Viktor Deni (Viktor Nikolaevich Denisov, 1893-1946), 1935; published by Izdatel'stvo Transzheldorizdata, Moscow; 43 x 50 cm (17 x 19 3/4 in.)

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273: A SOVIET POSTER ILLUSTRATED BY VICTOR DENI PRAVDA

USD 500 - 700

A SOVIET POSTER ILLUSTRATED BY VICTOR DENI PRAVDA GOR'KOGO KOLET GLAZA NASHIM VRAGAM [Gorky's Truth Stings the Eyes of Our Enemies], Soviet poster designed by Viktor Deni (Viktor Nikolaevich Denisov, 1893-1946), 1931; published by OGIZ-IZOGIZ, Moscow, printed by 3-ya Tipolitografiya OGIZA 'Krasnyi Proletariy'; 36 x 51.5 cm (14 1/4 x 20 1/4 in.)



274: AN EARLY SOVIET POSTER ILLUSTRATED BY VICTOR DENI

USD 500 - 700

AN EARLY SOVIET POSTER ILLUSTRATED BY VICTOR DENI KRESTYANIN! POL'SKIY POMESHIK KHOCHET SDELAT' TEBYA RABOM! [Peasant! Polish Landlord Wants to Enslave You!], revolutionary poster from the period of Polish-Soviet War, designed by Viktor Deni (Viktor Nikolaevich Denisov, 1893-1946), 1920; published by Literaturno-izdatel'skiy otdel Politupravleniya Revvoyensoveta Respubliki [R.V.S.R.], Moscow, printed by 17-ya Gosudarstvennaya Tipo-litografiya, No. 91; 52.5 x 34 cm (20 3/4 x 13 1/2 in.)



275: A SOVIET POSTER ILLUSTRATED BY VICTOR DENI UZNAL

USD 500 - 700

A SOVIET POSTER ILLUSTRATED BY VICTOR DENI UZNAL FASHISTSKIY STERVIATNIK, CHTO U NAS - NE YAGNYATNIK [The Fascist Vulture Knows Now that We Aren't Sheep], anti-fascist poster designed by Viktor Deni (Viktor Nikolaevich Denisov, 1893-1946), 1944; published by Gosudarstvennoye Izdatel'stvo 'Iskusstvo', Moscow-Leningrad; 55.5 x 40.5 cm (21 3/4 x 16 in.)



276: AN EARLY SOVIET POSTER ILLUSTRATED BY VICTOR DENI

USD 1,000 - 1,200

AN EARLY SOVIET POSTER ILLUSTRATED BY VICTOR DENI PAUK I MUKHI [The Spider and the Flies], anti-religious poster designed by Viktor Deni with a pamphlet by Demyan Bednyi, 1919; published by Literaturno-izdatel'skiy otdel Politupravleniya Revvoyensoveta Respubliki [R.V.S.R.], Moscow, No. 45; 53 x 35 cm (21 x 13 1/4 in.) LOT NOTES: The spider symbolizes a priest who sucks the blood from his parishioner flies. After this poster was published, this blood-sucking spider became a popular visual idiom in attacking the enemies of the Revolution. Viktor Deni (Viktor Nikolaevich Denisov, 1893-1946) was one of the major agitprop artists of the Soviet graphic art. His collaboration with Demian Bednyi (Yefim Aleksandrovich Pridvorov, 1883-1945) led to many successful pro-Bolshevik poster publications.

EUROPEAN AND RUSSIAN FINE & DECORATIVE ART



277: A SOVIET AGITKOST' GIFT PHOTO ALBUM DEDICATED TO

USD 50,000 - 70,000

A SOVIET AGITKOST' GIFT PHOTO ALBUM DEDICATED TO BELOMORKANAL IM. STALINA, PHOTOGRAPHS BY A. RODCHENKO, 1930S. The so-called Agitkost' album is covered with two black papier-mache lacquered plaques on the front and on the back; the front cover is intricately decorated with carved walrus bone, the back cover is raised on four round feet. The bone carvings feature: the title on the top reading Belomoro-Baltiyskiy vodnyi put' [White Sea-Baltic Waterway]; a rectangular plaque with a portrait of Joseph Stalin in an oval frame on the upper left; a plaque depicting a worker erecting grand flags and holding a pick, with water running through a floodgate behind him on the lower left; two plaques seamed in the center featuring a map of the waterway painted in blue and red; a plaque depicting a standard with Stalin's quote: [White Sea-Baltic Waterway is the crucial stage in building the new Soviet Person - a powerful creator of his New life, of a new Socialist face of the Earth!] on the upper right; elaborately carved plaque depicting construction in progress, two seagulls soaring in the sky, and a frontier guard with his hound on the lower right. The album includes 158 vintage gelatin silver prints, with some or all provided by Alexander Rodchenko (1891-1956), as noted in the expertise accompanying this photo album from ROSPHOTO. The photographs illustrate the construction of the waterway, as well as the scenes from the life of the participating people. Some of the individuals were physically cut out from the photographs due to Stalin's repressive regime. Size: 45 x 33 cm (17 1/2 x 13 in.). This album is accompanied by two books: 1) A. S. Insarov, Baltiysko-Belomorskiy vodnyi put', (Moscow: OGIZ - GOSTRANSIZDAT, 1934); 2) M. Gorkiy, L. Averbakh, S. Firin, Belomorsko-Baltiyskiy kanal imeni Stalina, (Moscow: OGIZ - "ISTORIYA FABRIK I ZAVODOV", 1934) LOT NOTES: The White Sea-Baltic Canal opened on 2 August 1933. It connects the White Sea with Lake Onega, which is further connected to the Baltic Sea. Until 1961, its original name was Belomorsko-Baltiyskiy Kanal imeni Stalina [the Stalin White Sea-Baltic Sea Canal]. The canal runs partially along several canalised rivers and Lake Vygozero. The total length of the route is 227 kilometres (141 mi), of which 48 kilometres (30 mi) are man-made. The Soviet Union presented the canal as an example of the success of the First Five-Year Plan. Its construction was completed four months ahead of schedule. The entire canal was constructed in twenty months, between 1931 and 1933, almost entirely by manual labour. The canal was the first major project constructed in the Soviet Union using forced labour. The workforce for the Canal of an estimated 100,000 convicts was supplied by the Belbaltlag camp directorate of the OGPU GULAG. Prison labour camp projects were not usually publicised, but the work on the Belomor canal was an exception, as the convicts were thought to not only construct the canal but reforge themselves in the process (Soviet concept of perekovka). The working conditions were brutal, with the prisoners given only primitive hand tools to carry out the massive construction project. The mortality was about 8.7%. Still more became sick and disabled. The workforce was organised into brigades of 25-30 people, which, in turn, constituted phalanges of 250-300. There were norms for labour: e.g. for digging by hand, the norm was 2.5 cubic metres of stone per day per brigade. These teams were pitted to compete against each other in surpassing the norms, and promises were made of shortened sentences, food and cash bonuses for those who would - however, the norms were impossible to fulfill. After the construction, 12,000 prisoners were freed as a reward for their efforts. About the same amount of workers died during the building process, according to the official records, while historians estimate around 25,000 deaths. The canal was commemorated by the Soviet Belomorkanal cigarette brand. A memory of the canal is also preserved in the Russian language, in the words zek, z/k for "inmate". Originally the abbreviation stood for zaklyuchyonny kanal-armeyets, literally "incarcerated canal-army-man". The derivation of the term is attributed to Lazar Kogan in 1932.



278: A SOVIET AGITLAK KEEPSAKE BOX, EDUCATING THE

USD 12,000 - 15,000

A SOVIET AGITLAK KEEPSAKE BOX, EDUCATING THE MINORITIES, K. KHOKHLOV, PALEKH, 1935. of a rectangular shape with rounded corners, the hinged cover depicting an elaborately illustrated scene at Izba Chital'nya [Reading House], where a Soviet activist is educating the members of the Tatar diaspora. Gathered at a table, Muslim man and women are leaning towards their mentor, they appear inspired and challenged by the process. The activist is pointing at a text in a newspaper with his one hand, while his other hand is raised in a didactic gesture emphasizing the importance of the written word. There are numerous bookshelves, a globe, and a bust of Lenin behind them. The interior features a portrait of Andrey Bubnov, People's Commissar for Education, in the upper left corner, and a portrait of Mikhail Kalinin, the nominal head of the Soviet Union, in the upper right corner. The red standard in the center reads The Revolution freed minor nationalities in the old Tatar language. An ornate gilded border runs around the cover of the box; a gilded vegetative garland, presented in the traditional miniature painting style of Palekh, runs around the body of the box, with further writing in old Tatar on the side; a stylized gilded star-shaped sun is painted on the base; red-lacquered interior; length: 18.5 cm (7 1/4 in.), height: 8 cm (3 1/8 in.); signed K. Khokhlov lower right, inscribed s. Palekh, and dated lower left

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279: A SOVIET AGITLAK TRAVEL CHESS SET SMENA SMENE IDYOT ,

USD 5,000 - 7,000

A SOVIET AGITLAK TRAVEL CHESS SET SMENA SMENE IDYOT, N. ZINOVIEV, PALEKH, 1929 of a rectangular shape, the hinged cover depicting in detail a rural domestic scene, where young pioneers are winning during a chess game against an adult. The players are gathered around the table in a children's room. An interior around them features a Russian oven with a cat sleeping on it, two draped windows, a shelf with the books of fairy tales, and children's toys, such as: a ball, a teddy bear, a truck. With all these details emphasizing the cosiness of the moment, some elements, such as a portrait of Mikhail Kalinin overlooking the tournament from the wall and a lamp with a bright red bulb, carry a clear message - In with the New, out with the Old!. It also is underlined in the main subject of the painting, where the sharp-minded youth, inspired by the new Communist era, wins the old-fashioned rival, featuring an allegorical plea for the rejection of illiteracy, superstition, and devoutness in the name of progress of the Soviet people. Made of Karelian birch, decorated with a gold floral pattern on the body, the inside of the hinged cover features a motto: Smena-Smene-Idyot [A Change Goes for a Change], and a red flag with a hammer and a sickle below it. Inside of the box, there is a set of red and white chess (some figures missing) and a folding board, decorated with checkered pattern of red stars on a black ground and gilt flowers on an unpainted ground; the unfolded board measures 8 x 8.6 cm (3 1/8 x 3 3/8 in.), the box overall measures 7.5 x 10 cm (3 x 3 7/8 in.), signed on the cover N. Zinoviev lower left, inscribed and dated Palekh 1929 lower right. LITERATURE: For comparable items, see Soviet Agitational Lacquered Miniature from the Collection of Alexander Dobrovinsky, (Moscow: Iskusstvo-XXI Vek, 2011), pages 148 and 325. LOT NOTES: 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. It is entirely possible that Nikolai Zinoviev painted himself as the adult in this scene. It is not only a physical similarity between the character and the artist that hints to this conclusion - there are a pot with paintbrushes and a rack with multiple Palekh keepsake boxes situated in the interior of the room depicted. The present lot also features a great resemblance in the painting style, as well as the subject matter, with the other works by the artist: a famous plaque Pioneers' Trial on Baba Yaga and Evil Spirits (from the Collection of Alexander Dobrovinsky) and numerous scenes featured in a desk set with anti-religious playing cards Pioneers Reforming Baba Yaga and Evil Spirits (sold at Shapiro Auctions, October 25, 2014, lot 70)



280: A RUSSIAN LACQUER KEEPSAKE BOX, I. A. PERSHIN, PALEKH,

USD 5,000 - 7,000

A RUSSIAN LACQUER KEEPSAKE BOX, I. A. PERSHIN, PALEKH, 1939 of rectangular shape; the hinged cover depicting Tsar and Tsarevna at the gates of a big city with castles and towers, while a full-dressed Vityaz approaches on horseback from the other side of a moat, bringing a message from the faraway lands; an ornate gilded border frames the scene and runs around the black base of the box; red-lacquered interior; length: 26.5 cm (10 1/2 in.), signed, dated and inscribed s. Palekh lower right, numbered No 2716 lower left. LOT NOTES: Painted by Ivan Alexandrovich Pershin (1889-1972), a hereditary icon painter who spent his entire life in Palekh. Pershin became a member of the Palekh Artel of Ancient Painting in 1931. The main subjects of his works were genre scenes and literature illustrations. Pershin's lacquer miniatures are included in the collections of several Russian museums.



281: A PAIR OF RUSSIAN LACQUER KEEPSAKE BOXES WITH BATTLE

USD 4,000 - 6,000

A PAIR OF RUSSIAN LACQUER KEEPSAKE BOXES WITH BATTLE SCENES FROM RUSSIAN HEROIC EPOS AND A NOVEL BY TURGENEV, S. BAKHIREV AND F. DUSHIN, PALEKH, 1930. Each of a rectangular and square shape with a hand-painted covers; the hinged cover of one box features a detailed scene from Turgenev's Biryuk, a short novel from A Sportsman's Sketches, depicting Barin, who observes the extreme agility of Foma, a forester, tying a thief's hands and preventing him from stealing the wood; a wide ornate gilded border runs around the black base of the box; red-lacquered interior; length: 13.8 cm (5 3/8 in.), signed, dated 1934 and inscribed s. Palekh lower right, titled and numbered No 2346 lower left; the hand-painted lid of the other box depicts bogatyr Ilya Muromets defeating the villain Solovei the Brigand, who blocked the way to Kiev, by shooting him in the eye with an arrow; an ornate gilded border runs around the black base of the box; red-lacquered interior; length: 9 cm (3 5/8 in.), signed lower center, inscribed and dated s. Palekh 1937 g. lower right, indistinctly numbered lower left



282: A PAIR OF RUSSIAN LACQUER KEEPSAKE BOXES WITH THE

USD 4,000 - 6,000

A PAIR OF RUSSIAN LACQUER KEEPSAKE BOXES WITH THE SCENES FROM A RUSSIAN FOLK TALE AND OF A RUSSIAN COUNTRY GAME, N. TURIN AND N. VAKUROV, PALEKH, 1930. Each of a rectangular shape with a hand-painted hinged cover; the cover scene of one box features a culmination from the folk tale Repka [The Turnip], depicting Dedka, Babka, Vnuchka, Zhuchka, Koshka, and Myshka joining forces to pull the giant turnip up; an ornate gilded border runs around the black base of the box; red-lacquered interior; length: 13 cm (5 1/8 in.), signed, dated 1937 and inscribed s. Palekh lower right, numbered No 1661 lower left; the cover of the other box features a Russian country game, tug of war, depicting two young boys on the right bank of a river and three young girls on the left bank, pulling at the opposite ends of a rope; an ornate gilded border runs around the black base of the box; red-lacquered interior; length: 11.7 cm (4 1/2 in.), signed, dated 1935 and inscribed s. Palekh lower right, numbered No 1188 lower left

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283: A RUSSIAN LACQUER BOX WITH THE VIEW OF KREMLIN,

USD 600 - 800

A RUSSIAN LACQUER BOX WITH THE VIEW OF KREMLIN, FEDOSKINO, 1960 of oval shape, the removable cover with a hand-painted view of the Moscow Kremlin, red interior, length: 13.5 cm (5 1/4 in.), signed and dated on cover THIS LOT IS BEING SOLD WITHOUT RESERVE



284: A RUSSIAN PAPIER MACHE SNUFF BOX, VISHNIAKOV AND SONS,

USD 400 - 600

A RUSSIAN PAPIER MACHE SNUFF BOX, VISHNIAKOV AND SONS, MOSCOW, 19TH CENTURY of rectangular form with rounded edges, the hinged cover hand-painted with a scene of a young man serenading his sweetheart in the Russian countryside, on a pearlescent ground, red interior, length: 13.4 cm (5 1/8 in.), the inside of the lid marked with a gilded factory stamp with the Imperial warrant



285: RUSSIAN DESK SCULPTURE OF GILT BRONZE BEAR CUBS ON

USD 1,000 - 1,500

RUSSIAN DESK SCULPTURE OF GILT BRONZE BEAR CUBS ON STONE PEDESTAL, LATE 19TH - EARLY 20TH CENTURY two young bears climbing a tree to get to a Bee-tree tied to it, on a stone pedestal, height: 23.5 cm (9 3/4 in.)



286: MARK MATVEEVICH ANTOKOLSKY (RUSSIAN 1843-1902) Bust of

USD 8,000 - 12,000

MARK MATVEEVICH ANTOKOLSKY (RUSSIAN 1843-1902) Bust of Mephistopheles, bronze with medium brown and green patina height: 24.5 cm (9 5/8 in.) inscribed Antokolsky on back of base LOT NOTES: Following the glowing acclaim of Mark Antokolsky's marble sculpture Mephistopheles, which entered the collection of the Hermitage Museum in 1886, a mere three years after its completion, the artist produced bronze versions of the figure's bust to capitalize on the project's success. At the onset, Antokolsky turned to Johann Wolfgang von Goethe's Faust for inspiration for the figure, which he referred to as the equally powerful counterpoint to his earlier sculpture of Christ. Lacking clothing or any identifiable characteristics tying him to a particular period or place, the artist nevertheless epitomized the demon of the modern age. In an 1883 letter to E. G. Mamontova, Antokolsky wrote: "Mephistopheles is a product of all the ages, and ours in particular... We can say that I dreamed up this being, that this is purely my fantasy, or you could ask where I saw such a being? Yes, no one sees him like this, but we sense his breathing, feel his monstrous paw pressing on our chest, sense our inability to cry out, in a word, we see the nightmare."



287: EVGENY ALEXANDROVICH LANCERAY (RUSSIAN 1848-1886) The

USD 28,000 - 35,000

EVGENY ALEXANDROVICH LANCERAY (RUSSIAN 1848-1886) The Peasant Sleigh, bronze with medium brown patina length: 51 cm (20 7/8 in.) signed on base in Cyrillic, inscribed with the Shtange foundry mark in Cyrillic LITERATURE L.A. Dementiev, Evgeny Lanceray: Album of Sculptural Models, (Moscow: State Historical Museum, 2011), p. 68-69



288: EVGENY ALEXANDROVICH LANCERAY (RUSSIAN 1848-1886) Wine

USD 22,000 - 27,000

EVGENY ALEXANDROVICH LANCERAY (RUSSIAN 1848-1886) Wine Merchant with his Donkeys, bronze with medium brown patina height: 25.5 cm (10 in.) inscribed in Cyrillic with the artist's signature and Berthault foundry mark LOT NOTE The firm of Karl [Charles] Avgustovich Bertault, is intricately linked with the history of the firm of his fellow Frenchman, Felix Chopin. In 1886, Chopin asked Charles Bertault, who was working in Paris for Barbedienne, to manage both his foundries and his shops in St. Petersburg, which Bertault accepted. From 1886-1892, one can find bronzes from the Chopin foundry marked Chopin and Bertault, further evidence that Chopin held Bertault's work in such high regard that he would trust his name with that of his colleague. After the death of Chopin in 1892, Bertault became the proprietor of one of Chopin's foundries, the other having been bought by Shtange. Bertault would continue production and sale of bronzes of the highest quality from his office at 68 Nevsky prospect, and his castings won gold medals at the Exposition Universelles in Paris. By 1902, sales were declining however, and Bertault was forced to close the foundry.

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289: EVGENY ALEXANDROVICH LANCERAY (RUSSIAN 1848-1886) The

USD 18,000 - 25,000

EVGENY ALEXANDROVICH LANCERAY (RUSSIAN 1848-1886)The Caucasian Camel Driver, 1875bronze with dark brown patinaheight: 24.3 cm (9 1/2 in.)signed and dated on base in Cyrillic E. Lanceray 1875, inscribed with the F. Chopin foundry mark in Cyrillic, dated Ministry of Finance tax stampLITERATURE L.A. Dementiev, Evgeny Lanceray: Album of Sculptural Models, (Moscow: State Historical Museum, 2011), p. 98-99, 280



290: VASSILI GRACHEV (RUSSIAN 1831-1905) Crouching in

USD 18,000 - 25,000

VASSILI GRACHEV (RUSSIAN 1831-1905)Crouching in Ambush , bronze with medium brown patinaheight: 25 (97/8 in.)signed on base in Cyrillic, inscribed with St. Petersburg C.F. Woerffel foundry mark in Cyrillic



291: ALBERT MORITZ WOLF (RUSSIAN 1854-1923) Cossack Lovers

USD 3,000 - 4,000

ALBERT MORITZ WOLF (RUSSIAN 1854-1923)Cossack Lovers Bidding Farewell, bronze with medium brown patinaheight: 25.5 cm (10 in.)signed in Cyrillic on base



292: A SOVIET BRONZE OF A FRONTIER GUARD ON SKIS,

USD 6,000 - 8,000

A SOVIET BRONZE OF A FRONTIER GUARD ON SKIS, VSEKOKHUDOZHNIK, CIRCA 1932-1953, bronze with medium brown patinaheight: 23 cm (9 in.)marked A7531 on base, foundry mark in Cyrillic VSEKOKHUDOZHNIK Moscow and number 32 on base



293: CHANA ORLOFF (1888-1969) Deux Danseuses , cast after

USD 20,000 - 30,000

CHANA ORLOFF (1888-1969)Deux Danseuses , cast after 1952bronze with dark brown patinaheight with base: 79 cm (31 1/8 in.)signed and numbered on base 8/8PROVENANCE:The Soufflet Collection, CherbourgThence by descent;Christie's, Paris, May 21, 2008, lot 106;Acquired at the above sale by the present owner;RELATED LITERATURE:H. Gamzu, J. Cassou, C. Goldscheider and G. Coutard-Salmon, Chana Orloff (Brescia, 1980), pl. 11F. Marciilhac, Chana Orloff (Paris, 1991), p.204, no. 11



294: A PAIR OF RUSSIAN IMPERIAL CARMINE CRATER VASES,

USD 300,000 - 400,000

A PAIR OF RUSSIAN IMPERIAL CARMINE CRATER VASES, RUSSIAN IMPERIAL PORCELAIN FACTORY, PERIOD OF NICHOLAS I (1825-1855)each vase with a deep red body surrounding a central image of a young maiden working on embroidery, while sitting on a daylight balcony; one signed V. Schetinin in Cyrillic; the surrounding areas decorated in gilt cisele; the molded handles with female heads; the base of each vase with scrolling acanthus leaves; a laurel wreath surrounds each foot; height of each: 46 cm (18 1/8 in.), mouth of each vase marked with the Imperial Cypher of Nicholas I and the Imperial Porcelain Factory molder's mark



295: A PAIR OF RUSSIAN IMPERIAL CRATER VASES, PERIOD OF

USD 200,000 - 300,000

A PAIR OF RUSSIAN IMPERIAL CRATER VASES, PERIOD OF ALEXANDER II (1855-1881), IMPERIAL PORCELAIN FACTORY, POSSIBLY BASED ON A DESIGN BY AUGUST KARL SPIESSEach vase with a seafoam-colored glaze, the central register of each vase featuring a panoramic old master scene en grisaille; the verso with scrolling laurel and acanthus leaves surrounding a ribboned lyre; the cover of each vase with a molded pinecone finial; each with ornate gilded scrollwork with acanthus leaves and lotus flowers; height of each: 52.5 cm, the base of each vase marked with the Imperial Cypher of Alexander IILOT NOTES:The vases closely resemble a sketch by August Spiess in the collection of the State Hermitage Museum, reproduced in Ekaterina Khmel'nitskayaAugust Spiess and the Imperial Porcelain Factory: A Life Dedicated to Porcelain, (Moscow: Liubimaya Kniga, 2012), p. 47, ill. 29

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296: A SET OF TEN ARMORIAL DINNER PLATES FROM THE WEDDING

USD 5,000 - 7,000

A SET OF TEN ARMORIAL DINNER PLATES FROM THE WEDDING SERVICE OF EMPEROR ALEXANDER II AND GRAND DUCHESS YURIEVSKAYA, E. GALLEE, FRANCE, CIRCA 1880 each of circular shape with scalloped rim, the cavetto finely painted with the Yurievsky coat of arms with gilded highlights and emblazoned with the slogan *Za Veru Tsarya I Otechestva*, the cobalt blue border further decorated with burnished gold strapwork, diameter: 25.3 cm (10 1/8 in.), factory mark on base



297: A RUSSIAN IMPERIAL PORCELAIN PLATE FROM THE DERZHAVA

USD 3,500 - 4,500

A RUSSIAN IMPERIAL PORCELAIN PLATE FROM THE DERZHAVA SERVICE, IMPERIAL PORCELAIN FACTORY, CIRCA 1866-1871 with gilded rim, a navy blue border decorated with blue circular and green oval cartouches border with gilt ropes and centered with gilt anchors, the cartouche at the top set with a gilt, varicolored copy of an gem-set orb, the lower cartouche with the Imperial cypher of Alexander II, the cavetto is decorated with knotted ropes and gilt bands, diameter: 24.2 cm (9 1/2 in.), underglazed green imperial Alexander II mark numbered 7 underneath



298: A PORCELAIN EASTER EGG WITH PAINTING AFTER RAPHAEL,

USD 22,000 - 25,000

A PORCELAIN EASTER EGG WITH PAINTING AFTER RAPHAEL, IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG, 1800S finely painted with the Madonna della Sedia after Raphael against a cobalt blue ground, decorated with flat foliate and scalloped gilt borders, bears artist's initials in Cyrillic I. H., height: 10.5 cm (4 1/4 in.)



299: A GROUP OF FOUR IMPERIAL PORCELAIN EASTER EGGS, RUSSIAN

USD 5,000 - 7,000

A GROUP OF FOUR IMPERIAL PORCELAIN EASTER EGGS, RUSSIAN IMPERIAL PORCELAIN FACTORY, 1800S four eggs painted with various biblical subjects, including: the Ascension of Christ, Salvator Mundi, Virgin Mary and the Christ Child; height of largest: 10.5 cm (4 1/8 in.), height of smallest: 7.5 cm (3 in.)



300: A PORCELAIN IMPERIAL EASTER EGG WITH THE CROSS OF THE

USD 4,000 - 6,000

A PORCELAIN IMPERIAL EASTER EGG WITH THE CROSS OF THE ORDER OF ST. GEORGE, IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG, 19TH CENTURY the small cross of the Order of Saint George the Martyr is depicted in low relief white and grisaille on fuchsia-red ground
LOT NOTES: The similar eggs are currently in collections of the Hermitage Museum in Saint Petersburg and the Hillwood Museum in Washington, DCLITERATURE: Blaettler, Roland, *Paques Imperiales*, (Geneva: Musee d'Art et d'Histoire, 1996) Krog, *Imperial Easter Eggs. An Exhibition of Porcelain Easter Eggs*, February 18-April 4, 1994 at the Royal Silver Room in Copenhagen, (Copenhagen: The Royal Silver Room, 1994)



301: A HAND-PAINTED RUSSIAN PORCELAIN CACHE-POT, GARDNER

USD 20,000 - 30,000

A HAND-PAINTED RUSSIAN PORCELAIN CACHE-POT, GARDNER PORCELAIN MANUFACTORY, FIRST HALF OF THE 19TH CENTURY of circular form on a detachable gilt porcelain stand, the central register with a panoramic painting depicting young people merrymaking in a country landscape, the handles in the form of swans, the body and wings of each swan with intricately hand-painted feathers, height with base: 25.2 cm (10 in.), marked in underglazed blue on stand
PROVENANCE: Christie's, London, November 30, 2005



302: A PORCELAIN FIGURE OF A JEWISH MAN WITH A POCKET WATCH,

USD 15,000 - 20,000

A PORCELAIN FIGURE OF A JEWISH MAN WITH A POCKET WATCH, GARDNER PORCELAIN MANUFACTORY, MOSCOW 1800-1820S realistically modeled, wearing a black overcoat with a brown full-length jacket underneath, and a top hat; holding a pocket watch in his left hand, while his right hand is deep in his pocket; standing on an octagonal base with gilt edges; height: 18 cm (7 1/8 in.), blue underglazed manufactory mark and gilt overglazed N2
PROVENANCE: Sotheby's, London, 22 May, 2003, lot 209 MacDougall's, London, June 4, 2014, lot 508
Acquired by the present owner from the above
RELATED LITERATURE: For similar works, see: V.A. Popov, *Russkiy Farfor. Chastnye zavody* (Leningrad, 1980), ill. no. 62
State Russian Museum, *Porcelain in Russia 18-19 Centuries*. Gardner Manufactory, (Saint Petersburg: Palace Editions, 2003), ill. p.102, cat. no. 212

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303: A PORCELAIN FIGURE OF A JEWISH TAILOR, POSSIBLY GARDNER

USD 15,000 - 20,000

A PORCELAIN FIGURE OF A JEWISH TAILOR, POSSIBLY GARDNER PORCELAIN MANUFACTORY, 19TH CENTURYrealistically modeled, wearing a brown full-length jacket and a light brown kippah on his head; scrutinizing a button that he holds in his left hand, while preparing to cut a thread with the shears; standing on an octagonal base with a small grey step stool behind him; height: 14 cm (5 1/2 in.), apparently unmarked



304: A RUSSIAN PORCELAIN CUP WITH THE PORTRAIT OF EMPEROR

USD 1,500 - 2,000

A RUSSIAN PORCELAIN CUP WITH THE PORTRAIT OF EMPEROR ALEXANDER I, GARDNER PORCELAIN FACTORY, VERBILKI, EARLY 1800Sof cylindrical shape, the center hand-painted en grisaille with the portrait of Alexander I on a white background, height: 6.2 cm (2 1/2 in.), marked with an underglazed G on base



305: A RUSSIAN PORCELAIN FIGURE OF MAN SALTING BREAD,

USD 1,200 - 1,600

A RUSSIAN PORCELAIN FIGURE OF MAN SALTING BREAD, GARDNER PORCELAIN FACTORY, MOSCOW, LATE 19TH CENTURYofficially titled A Peasant's Dinner, the figure realistically modeled, depicting a barefoot peasant man sitting on a plinth, his hat at his side holding a handkerchief containing salt, the man's shoes standing on the ground and tied together with rope, height: 13.5 cm (5 3/8 in.), red factory mark as well as an impressed factory mark on base



306: A RUSSIAN PORCELAIN FIGURE OF A SEATED MAN, GARDNER

USD 1,200 - 1,600

A RUSSIAN PORCELAIN FIGURE OF A SEATED MAN, GARDNER PORCELAIN FACTORY, MOSCOW, LATE 19TH CENTURYthe man shown wearing peasant clothing including a yellow blouse and white boots, seated on a pile of chopped wood, height: 15 cm (5 7/8 in.), with impressed factory mark and number 21 on base



307: A RUSSIAN PORCELAIN FIGURE OF A MAN DRINKING, GARDNER

USD 1,200 - 1,500

A RUSSIAN PORCELAIN FIGURE OF A MAN DRINKING, GARDNER PORCELAIN FACTORY, MOSCOW, LATE 19TH CENTURYthe elderly peasant man is shown sitting next to a covered barrel of water, holding a large wooden bowl and spoon, height: 15 cm (5 7/8 in.), red factory mark as well as an impressed factory mark on base



308: A RUSSIAN PORCELAIN FIGURE OF A SHOEMAKER, GARDNER

USD 1,200 - 1,500

A RUSSIAN PORCELAIN FIGURE OF A SHOEMAKER, GARDNER PORCELAIN FACTORY, MOSCOW, LATE 19TH CENTURYnaturalistically modeled, the peasant is depicted sitting on a tree stump, hunched over a woven shoe, height: 12.5 cm (5 in.), with impressed factory mark and red factory mark on base



309: A GILDED PORCELAIN CUP AND SAUCER WITH VIEWS OF SAINT

USD 900 - 1,200

A GILDED PORCELAIN CUP AND SAUCER WITH VIEWS OF SAINT PETERSBURG, KORNILOV BROTHERS PORCELAIN MANUFACTORY, ST. PETERSBURG, 1835-1843the cup and saucer with ornate cartouches featuring various detailed architectural and landmark views of Saint Petersburg, each with extensive gilding, diameter of saucer: 15.5 cm (6 1/8 in.), height of saucer: 6 cm (2 3/8 in.), each marked with Cyrillic impressed factory mark BRKO in paste



310: A CURVED PORCELAIN DISH WITH IMPERIAL EAGLE FOR EXPORT,

USD 600 - 800

A CURVED PORCELAIN DISH WITH IMPERIAL EAGLE FOR EXPORT, KORNILOV BROTHERS PORCELAIN MANUFACTORY, 19TH CENTURYthe cavetto hand-painted with a green Imperial Eagle on white ground, the pointed rim decorated with medieval knots on hunter green ground, length: 26.2 cm. (10 1/4 in.), Made in Russia Kornilov Brothers hallmark on base, additional possibly later red marks on base

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311: A PAIR OF RUSSIAN PORCELAIN FIGURES OF DOMINGO AND

USD 12,000 - 16,000

A PAIR OF RUSSIAN PORCELAIN FIGURES OF DOMINGO AND MARIA CARRYING BASKETS, PROBABLY KORNILOV BROTHERS PORCELAIN MANUFACTORY, ST. PETERSBURG, CIRCA 1850S Maria and Domingo, the characters in a novel by Jacque de Saint-Pierre Paul et Virginie, depicted carrying open straw baskets on their backs, wearing motley clothes, both standing on a ground decorated with finely made flowers with thin colorful petals, the open-work bases are decorated with gilded sea scroll acanthus leaves; height: 26.5 cm (10.5 in.) each, apparently unmarked LOT NOTES: There are several known variations of these figures, including those from the collections of the Hermitage Museum, and those formerly in the collection of the Grand Duke Nikolai Nikolaevich (now in the collection of the Russian Museum in Saint Petersburg). LITERATURE: V. Znamyonov, Private Porcelain Factories of the Russian Empire 1756-1917, (Moscow and Saint Petersburg: Rinal-Inter and Sankt-Petersburg 2011), p. 304



312: A RUSSIAN PORCELAIN FIGURE OF A UKRAINIAN PEASANT MAN,

USD 3,000 - 4,000

A RUSSIAN PORCELAIN FIGURE OF A UKRAINIAN PEASANT MAN, POPOV PORCELAIN MANUFACTORY, 19TH CENTURY realistically modeled, shown in traditional clothing with a grey overcoat slung around one shoulder, holding a gilded tobacco pipe with one hand, height: 23.5 cm (9 1/4 in.), blue factory mark on base



313: A RUSSIAN PORCELAIN FIGURE OF A UKRAINIAN PEASANT

USD 3,000 - 4,000

A RUSSIAN PORCELAIN FIGURE OF A UKRAINIAN PEASANT WOMAN, POPOV PORCELAIN MANUFACTORY, 19TH CENTURY realistically modeled, shown in a red skirt and a white blouse, her hair adorned with a red patterned scarf, two strings of red beads loop around her neck, height: 22.5 cm (8 7/8 in.), blue factory mark on base



314: A PORCELAIN CHINOISERIE PLATE, POPOV PORCELAIN FACTORY,

USD 700 - 900

A PORCELAIN CHINOISERIE PLATE, POPOV PORCELAIN FACTORY, MID-19TH CENTURY richly decorated with colorful flowers, diameter: 25.5 cm (10 in.), blue underglazed mark on base



315: A RUSSIAN NEO-BAROQUE PORCELAIN VASE, PRIVATE FACTORY,

USD 12,000 - 15,000

A RUSSIAN NEO-BAROQUE PORCELAIN VASE, PRIVATE FACTORY, 1850S-1860S the cobalt blue and deep red body with intricate floral hand-gilded designs, with two large handles in the form of scrolling acanthus leaves, the lip of the vase with an open works design and gilded medallions, one medallion features a plumed helmet with swords, the other a shield with swords, the central body with large gilt cartouches on either side featuring a hand-painted Biblical scene with Rebecca and Isaac, as well as an opulent bouquet of blooming flowers, supported by a network of scrolling feet, height: 57.2 cm. (22 1/2 in.) EXPERTISE: Sold with a certificate of expertise from E. A. Ivanova, Head of the Decorative Art department, State Russian Museum, St. Petersburg, January 24, 2006 LITERATURE: V. A. Popov, Russian Porcelain: Private Factories, (Leningrad: Hudozhnik, 1980), p. 155-156



316: A RUSSIAN GILDED AND SILVERED PORCELAIN VASE WITH

USD 4,000 - 6,000

A RUSSIAN GILDED AND SILVERED PORCELAIN VASE WITH PORTRAIT OF EMPEROR ALEXANDER I, MIKLASHEVSKY PORCELAIN FACTORY, CIRCA 1850S the center of the light green body hand-painted with a portrait of Alexander I, the reverse side decorated with gilded cypher of the Emperor on a silvered background, ornamented with intricately gilded details on a white ground, with two foliate grotesque handles, gilded flower motifs on a silvered background decorate the neck, the sides, the stem, and the foot; height: 32 cm. (12 1/2 in.), red overglazed Miklashevsky factory mark



317: A RUSSIAN PORCELAIN PLATE WITH THE CYPHER OF THE GRAND

USD 800 - 1,200

A RUSSIAN PORCELAIN PLATE WITH THE CYPHER OF THE GRAND DUKES OF RUSSIA - GRANDCHILDREN OF THE EMPEROR, RUSSIAN EMPIRE, 1855-1900 the rim with gilded interweaving designs on cobalt ground, the white cavetto with a central image of the Lesser Crest of the Grand Dukes – the Grandchildren of the Emperor of Russia, diameter: 23.7 cm (9 1/2 in.), inscribed 8 in paste, otherwise apparently unmarked

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318: A RUSSIAN PORCELAIN CUP WITH THE PORTRAIT OF GRAND DUKE

USD 700 - 900

A RUSSIAN PORCELAIN CUP WITH THE PORTRAIT OF GRAND DUKE NIKOLAI NIKOLAEVICH, KUZNETSOV PORCELAIN MANUFACTORY, 19TH CENTURY of cylindrical shape, the center with a portrait of the Grand Duke Nikolai Nikolaevich with an inscription General Field Marshal Grand Duke Nikolai Nikolaevich on a white background, 9.1 cm (3 5/8 in.), Kuznetsov factory mark on base



319: A RUSSIAN PORCELAIN CUP WITH THE PORTRAIT OF TSAREVICH

USD 700 - 900

A RUSSIAN PORCELAIN CUP WITH THE PORTRAIT OF TSAREVICH ALEKSEI, KUZNETSOV PORCELAIN MANUFACTORY, MOSCOW, 19TH CENTURY of tapering cylindrical form, the top and bottom registers with hand-painted with imitation traditional Russian embroidery, the center with a portrait of the young Tsarevich Aleksei, a commemorative inscription runs along the bottom Za lihuYu molodetskuyu rubku/ 1iy Kavkaz, kaz, divizii, height: 10.1 cm (4 in.), Kuznetsov factory mark on base



320: A RUSSIAN PORCELAIN PLATE WITH VIEW OF THE NARVA

USD 800 - 1,200

A RUSSIAN PORCELAIN PLATE WITH VIEW OF THE NARVA TRIUMPHAL ARCH IN ST. PETERSBURG, KUZNETSOV PORCELAIN MANUFACTORY, MOSCOW, EARLY 20TH CENTURY the scalloped rim with gilded scrolling vegetation, the cavetto hand-painted with a view of the Narva Triumphal Arch in Saint Petersburg, diameter: 24 cm (9 1/2 in.), green factory mark on base



321: A GROUP OF FLORAL RUSSIAN PORCELAIN EASTER EGGS, 19TH

USD 3,000 - 5,000

A GROUP OF FLORAL RUSSIAN PORCELAIN EASTER EGGS, 19TH CENTURY all depict various flowers including poppies, cornflowers, roses and others, some with depicting of the Easter slogan Khristos Voskres! in Cyrillic, height of smallest: 10.8 cm (4 1/4 in.), height of largest: 13 cm (5 1/8 in.)



322: A PAIR OF RUSSIAN PORCELAIN EASTER EGGS, 19TH CENTURY

USD 1,000 - 1,500

A PAIR OF RUSSIAN PORCELAIN EASTER EGGS, 19TH CENTURY one depicting the Easter slogan Khristos Voskres! in Cyrillic surrounded by nesting birds amid blossoming tree branches, height: 10.5 cm (4 1/8 in.); the other egg depicts a fox running through a field outside of a barn, height: 7 cm (2 3/4 in.)



323: A SOVIET PORCELAIN FIGURE OF AN UZBEK BOY CARRYING

USD 300 - 400

A SOVIET PORCELAIN FIGURE OF AN UZBEK BOY CARRYING WATERMELONS, GORODNITSKY PORCELAIN MANUFACTORY, UKRAINE, 1950S the figure realistically modeled, shown striding forward while carrying a watermelon with one arm and holding another by a cord, height: 22 cm (8 5/8 in.), factory mark on base LITERATURE: An almost identical figure is illustrated in Karen Kettering, ed., Ode to Joy: Russian Porcelain in the Yuri Traisman Collection, (Moscow: Pinakothek, 2008), p. 274



324: A GROUP OF THREE KOMINTERN PORCELAIN FIGURES, KOMINTERN

USD 2,500 - 3,500

A GROUP OF THREE KOMINTERN PORCELAIN FIGURES, KOMINTERN PORCELAIN MANUFACTORY, CIRCA 1920-30 the group comprised of three hand-painted figures: a) a standing woman holding a piglet, height: 23 cm (9 in.); b) a young Pioneer girl looking up at the sky, holding a set of paper planes, height: 21.5 cm (8 1/2 in.); c) a kneeling woman with a rifle, height: 20 cm (7 7/8 in.), each with factory mark on base

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325: AN EARLY SOVIET COMMEMORATIVE PLATE FOR THE

USD 1,500 - 2,000

AN EARLY SOVIET COMMEMORATIVE PLATE FOR THE SEVENTH-YEAR ANNIVERSARY OF THE SOVIET UNION, DULEVO PORCELAIN MANUFACTORY, 1929based on the 5-year Anniversary Kremlin service made to commemorate the revolution, the raspberry-colored border with mordant gilded CCCP punctuated by a laurel-wreathed VII and a star with the hammer and sickle, the white cavetto with a gilded hammer and sickle encapsulating a view of the Moscow Kremlin in black, the rim with a gilded laurel-wreath, diameter: 23.3 cm (9 1/4 in.), blue factory mark and an impressed 6 on base, additionally numbered 446PROVENANCE:Sotheby's, London, June 12, 2008, lot 739



326: AN EARLY SOVIET RUSSIAN AGITATIONAL PORCELAIN CUP AND

USD 150 - 250

AN EARLY SOVIET RUSSIAN AGITATIONAL PORCELAIN CUP AND SAUCER, AFTER A 1931 DESIGN BY ALEKSEI IVANOVICH KOLOSHIN, DMITROVSKY PORCELAIN MANUFACTORY, VERBILKI, CIRCA 1931the cup and saucer with hand-finished printed decoration, the cup depicts a central cartouche featuring a view of the Moscow Kremlin in shades of fuchsia, the opposite side features a cartouche inscribed Moscow surrounded by a ribbon emblazoned with CCCP, the central register decorated with scrolling acanthus leaves with gilded detailing on a pink ground, the saucer with conforming decoration but on red ground, diameter of saucer: 17.3 cm (6 3/4 in.), height of a cup: 6.5 cm (2 1/2 in.), each with a red factory mark on base



327: A RUSSIAN IMPERIAL PORCELAIN PLATE WITH AN ALLEGORY OF

USD 2,000 - 3,000

A RUSSIAN IMPERIAL PORCELAIN PLATE WITH AN ALLEGORY OF THE PRINCE AND THE PAUPER, RUSSIAN IMPERIAL PORCELAIN FACTORY, SIGNED DALADUGIN, 1873the plate depicting a homeless and a pampered dog meeting on a snowy street as an allegory for the story of the Prince and the Pauper, diameter: 25.4 cm (10 in.), signed and dated on the rim, an underglazed green mark with the Cypher of Alexander II on base



328: AN EARLY SOVIET PLATE ON IMPERIAL PORCELAIN WITH A

USD 700 - 900

AN EARLY SOVIET PLATE ON IMPERIAL PORCELAIN WITH A DRAWING OF TRITON AFTER DOBUZHINSKY, STATE PORCELAIN MANUFACTORY, MARIA KIRILOVA, ST. PETERSBURG, 1912-1922the center hand-painted with an image of Triton holding a fruit-filled cornucopia based on a drawing by Mstislav Dobuzhinsky, the lightly scalloped rim decorated with concentric circles of purple, black, and yellow, diameter: 26.8 cm (10 1/2 in.), underglazed green Imperial Cypher of Nicholas II dated 1912 on base, additional blue Soviet manufactory mark dated 1922, also marked with blue initials of Maria Kirilova, No 295/6, and inscribed in Cyrillic po ris. Dobuzhinskogo on basePROVENANCE:Sotheby's, London, June 12, 2008, lot 736



329: AN EARLY SOVIET PLATE WITH A DRAWING OF

USD 800 - 1,200

AN EARLY SOVIET PLATE WITH A DRAWING OF MUZHICHOK-S-NOGOTOK, STATE PORCELAIN MANUFACTORY, 1924the soup plate interior fully hand-painted with an image of the character of Muzhichok-s-Nogotok from Nikolai Nekrasov's poem The Peasant Children depicted next to a sleigh-bound horse in a snowy landscape, diameter: 23.5 cm (9 1/4 in.), rubbed out Soviet porcelain mark on base, inscribed date 1924 and inventory number 745/3PROVENANCE:Sotheby's, London, June 12, 2008, lot 737



330: A LARGE CHINESE PORCELAIN DOUBLE GOURD VASE, KANGXI

USD 25,000 - 35,000

A LARGE CHINESE PORCELAIN DOUBLE GOURD VASE, KANGXI PERIOD, CIRCA 1720of double gourd shape, the blue glazed ground with white leaves and ivy tendrils surrounding white and red gourds, height: 45 cm (17 3/4 in.)PROVENANCEPhysician of King Louis Philippe (1773-1850)Donated by him to the Musée Lannelongue, à Castéra-VerduzanCollection Florine Langweil, ParisCohen & Pearce, LondonPrivate Collection, USA (acquired from the above)LOT NOTESThis vase is accompanied by a signed letter to the current owner from Cohen and Pearce Gallery, London, dated November 14th, 1996 (available upon request).The letter accompanying this lot elaborates that years after Louis-Philippe's physician donated this vase to his local museum, the Musée Lannelongue, his descendants, on going to visit the museum to see the collection that had been donated, found the museum closed and the objects distributed between the homes of the museum trustees. Following this, the family reclaimed the objects which were then offered for sale, when this vase was acquired by the noted French Oriental Arts dealer Florine Langweil.

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331: A GROUP OF 4 RUSSIAN IMPERIAL CUT-GLASS BEAKERS AND

USD 1,500 - 2,000

A GROUP OF 4 RUSSIAN IMPERIAL CUT-GLASS BEAKERS AND STEMMED GLASSES, POTEMKIN GLASS FACTORY [LATER THE RUSSIAN IMPERIAL PORCELAIN FACTORY], 1790S comprising of two stemmed glasses and two beakers, all with faceted sides with ornate gilded decoration featuring people in landscapes, the stemmed glasses on a cut-glass stem, height of each glass: 14 cm (5 1/2 in.) LOT NOTES: The Potemkin Glass Factory was presented to Prince Grigory Potemkin in 1777 by Empress Catherine the Great, and returned to the state after Potemkin's death, at which point it was renamed the Imperial Glass Factory. LITERATURE: Tamara Malinina, Imperial Glass Factory 18th-early 20th century, (St. Petersburg: State Hermitage Publishers, 2009), p. 89, 262-263, ill. p. 263



332: A SET OF FOUR RUSSIAN IMPERIAL ICE CREAM GLASS BOWLS

USD 1,200 - 1,600

A SET OF FOUR RUSSIAN IMPERIAL ICE CREAM GLASS BOWLS AND SAUCERS, POTEMKIN GLASS FACTORY [LATER THE RUSSIAN IMPERIAL PORCELAIN FACTORY], 1790S the sloping faceted sides of the cylindrical bowl are ornamented with gilded decoration featuring elegantly-clad couples strolling amid stylized landscapes, the figures are surrounded by scrolling vegetation and C-scrolls, the saucers with faceted edges and gilded rims, diameter of bowl: 12.6 cm (5 in.), diameter of saucer: 15.8 cm (6 1/4 in.) LOT NOTES: The Potemkin Glass Factory was presented to Prince Grigory Potemkin in 1777 by Empress Catherine the Great, and returned to the state after Potemkin's death, at which point it was renamed the Imperial Glass Factory. LITERATURE: Tamara Malinina, Imperial Glass Factory 18th-early 20th century, (St. Petersburg: State Hermitage Publishers, 2009), p. 89, 262



333: A SET OF ELEVEN RUSSIAN IMPERIAL CHAMPAGNE COUPES,

USD 2,500 - 3,000

A SET OF ELEVEN RUSSIAN IMPERIAL CHAMPAGNE COUPES, POTEMKIN GLASS FACTORY [LATER THE RUSSIAN IMPERIAL PORCELAIN FACTORY], 1790S the faceted sides of the cylindrical bowl are ornamented with gilded decoration featuring fairy tale characters and couples strolling amid stylized landscapes, the figures are surrounded by scrolling vegetation and C-scrolls, on a cut-glass stem, height: 12.8 cm (5 in.) LOT NOTES: The Potemkin Glass Factory was presented to Prince Grigory Potemkin in 1777 by Empress Catherine the Great, and returned to the state after Potemkin's death, at which point it was renamed the Imperial Glass Factory. LITERATURE: Tamara Malinina, Imperial Glass Factory 18th-early 20th century, (St. Petersburg: State Hermitage Publishers, 2009), p. 89, 262-263, ill. p. 263



334: A GROUP OF TWENTY RUSSIAN IMPERIAL GLASSES, POTEMKIN

USD 1,500 - 2,000

A GROUP OF TWENTY RUSSIAN IMPERIAL GLASSES, POTEMKIN GLASS FACTORY [LATER THE RUSSIAN IMPERIAL PORCELAIN FACTORY], 1790S of various sizes, all with faceted sides, some with gilded decoration featuring people strolling amid stylized landscapes, the figures are surrounded by scrolling vegetation and C-scrolls, height of tallest: 9 cm (3 1/2 in.), height of shortest: 4.5 cm (1 3/4 in.) LOT NOTES: The Potemkin Glass Factory was presented to Prince Grigory Potemkin in 1777 by Empress Catherine the Great, and returned to the state after Potemkin's death, at which point it was renamed the Imperial Glass Factory. LITERATURE: Tamara Malinina, Imperial Glass Factory 18th-early 20th century, (St. Petersburg: State Hermitage Publishers, 2009), p. 89, 262



335: A SET OF THIRTEEN RUSSIAN IMPERIAL CORDIAL GLASSES,

USD 2,500 - 3,500

A SET OF THIRTEEN RUSSIAN IMPERIAL CORDIAL GLASSES, POTEMKIN GLASS FACTORY [LATER THE RUSSIAN IMPERIAL PORCELAIN FACTORY], 1790S the faceted sides of the each cylindrical glass are ornamented with gilded decoration featuring people strolling amid stylized landscapes, the figures are surrounded by scrolling vegetation and C-scrolls, height: 8 cm (3 1/8 in.) LOT NOTES: The Potemkin Glass Factory was presented to Prince Grigory Potemkin in 1777 by Empress Catherine the Great, and returned to the state after Potemkin's death, at which point it was renamed the Imperial Glass Factory. LITERATURE: Tamara Malinina, Imperial Glass Factory 18th-early 20th century, (St. Petersburg: State Hermitage Publishers, 2009), p. 89, 262

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336: A GROUP OF TEN RUSSIAN IMPERIAL GLASS TUMBLERS,

USD 2,500 - 3,500

A GROUP OF TEN RUSSIAN IMPERIAL GLASS TUMBLERS, POTEMKIN GLASS FACTORY [LATER THE RUSSIAN IMPERIAL PORCELAIN FACTORY], 1790S the faceted sides of the each cylindrical glass are ornamented with gilded decoration featuring people strolling amid stylized landscapes, the figures are surrounded by scrolling vegetation and C-scrolls, height of each: c. 9.3 cm (3 5/8 in.) LOT NOTES: The Potemkin Glass Factory was presented to Prince Grigory Potemkin in 1777 by Empress Catherine the Great, and returned to the state after Potemkin's death, at which point it was renamed the Imperial Glass Factory. LITERATURE: Tamara Malinina, Imperial Glass Factory 18th-early 20th century, (St. Petersburg: State Hermitage Publishers, 2009), p. 89, 262-263, ill. p. 263



337: A SET OF TWELVE RUSSIAN IMPERIAL STEMMED GLASSES,

USD 2,500 - 3,500

A SET OF TWELVE RUSSIAN IMPERIAL STEMMED GLASSES, POTEMKIN GLASS FACTORY [LATER THE RUSSIAN IMPERIAL PORCELAIN FACTORY], 1790S the faceted sides of the cylindrical bowl are ornamented with gilded decoration featuring people and animals strolling amid stylized landscapes, the figures are surrounded by scrolling vegetation and C-scrolls, on a cut-glass stem, height: 13.6 cm (5 3/8 in.) LOT NOTES: The Potemkin Glass Factory was presented to Prince Grigory Potemkin in 1777 by Empress Catherine the Great, and returned to the state after Potemkin's death, at which point it was renamed the Imperial Glass Factory. LITERATURE: Tamara Malinina, Imperial Glass Factory 18th-early 20th century, (St. Petersburg: State Hermitage Publishers, 2009), p. 89, 262-263, ill. p. 263



338: A GROUP OF THREE RUSSIAN IMPERIAL GLASS DECANTERS,

USD 2,000 - 3,000

A GROUP OF THREE RUSSIAN IMPERIAL GLASS DECANTERS, POTEMKIN GLASS FACTORY [LATER THE RUSSIAN IMPERIAL PORCELAIN FACTORY], 1790S each of cylindrical form with an elongated neck, each with faceted sides, two with additional patterned cut glass on the shoulder and ornate gilded decoration featuring elegant courtiers in a vegetative landscape, all with bands of gilding and gilded spherical stoppers, height of tallest: 21.5 cm (8 1/2 in.), height of shortest: 18 cm (7 in.) LOT NOTES: The Potemkin Glass Factory was presented to Prince Grigory Potemkin in 1777 by Empress Catherine the Great, and returned to the state after Potemkin's death, at which point it was renamed the Imperial Glass Factory. LITERATURE: Tamara Malinina, Imperial Glass Factory 18th-early 20th century, (St. Petersburg: State Hermitage Publishers, 2009), p. 89, 262-263, ill. p. 263



339: A PAIR OF MONUMENTAL RUSSIAN CUT-CRYSTAL ORMOLU-MOUNTED

USD 100,000 - 150,000

A PAIR OF MONUMENTAL RUSSIAN CUT-CRYSTAL ORMOLU-MOUNTED IMPERIAL VASES, AFTER A DESIGN BY I. A. IVANOV, IMPERIAL GLASS FACTORY, ST. PETERSBURG, 1820S of baluster form in the Medici style, the central register of the vase body with a cut-crystal pattern in the form of laurel leaves, bracketed by a band of diamond-cut crystal on top and bottom, the lowest register with a wide band in a checkered diamond pattern, the gilded bronze handles in the form of scrolling vegetative volutes, each handle terminating in a satyr mask, the gilded bronze square-stepped base with a palm leaf border, height: 62 cm (24 3/8 in.) LOT NOTES: The pair of monumental cut-crystal vases featured in the present lot was created based on the drawings of Ivan Alekseevich Ivanov (fl. 1815-1848), a leading designer of various large-scale glassworks ornamenting the Russian Imperial palaces. In reference to these vases, the preeminent expert and historian of Russian glass, Tatiana Malinina, writes: "these vases [form] a bright and exceptionally rare example of works from the Imperial Glass Factory of the Alexander [I] Empire style epoch." According to the court archives, works of such supreme quality were produced in just a handful of examples, and an identical vase is presently in the collection of the State Historical Museum, Moscow. There is reason to believe, that the style of cut-crystal featured in these pieces was a personal favorite of Emperor Alexander I, and according to documents, the vases were commissioned as a gift for the members of the Russian Imperial Court for the Easter or Christmas holidays. EXPERTISE: Accompanied by a certificate of expertise from E. A. Ivanova, Head of Decorative Art, State Russian Museum, St. Petersburg, 2006 and an authentication letter from Tatiana Malinina, Russian glass expert and leading research associate at the State Hermitage Museum, St. Petersburg. RELATED LITERATURE: Arcadii Gaidamak, Russian Empire Style: Architecture, Decorative Art and Design of the First Third of the XIX c., (Moscow-Paris: Trefoil Press, 2000), p. 135 Dekorativno-prikladnoe Iskusstvo. (St. Petersburg), 1995, p. 82



340: A RUSSIAN IMPERIAL ORMOLU-MOUNTED COBALT BLUE AND CUT

USD 2,500 - 3,500

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

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341: A RUSSIAN ENAMELED GLASS DECANTER AND EIGHT GLASSES,

USD 8,000 - 10,000

A RUSSIAN ENAMELED GLASS DECANTER AND EIGHT GLASSES, PROBABLY IMPERIAL GLASS FACTORY, CIRCA 1875the decanter and glasses of bulbous shape, each ornamented with enameled designs inspired by Russian embroidery, the central register of each piece with a Russian drink-related aphorism in Cyrillic, height of decanter: 15.2 cm (6 in.), height of each glass: 4.7 cm (1 7/8 in.)



342: ANTIQUE RUSSIAN SILVER BOX WITH A MEDALLION FEATURING

USD 1,500 - 2,000

ANTIQUE RUSSIAN SILVER BOX WITH A MEDALLION FEATURING EMPERORS ALEXANDER I, FRANZ I, AND FRIEDRICH WILHELM III, JONAS BERGSTROM, ST. PETERSBURG, CA 1815the silver and niello box of octagonal form, with a hinged cover with an inserted gilt copper medallion featuring Emperor Alexander I of Russia, Francis II of the Holy Roman Empire, and Frederick William III of Prussia, gilded interior, the verso engraved with military trophies, diameter: 5.8 cm (2 1/4 in.), illegibly marked on the interior



343: A RUSSIAN GILT SILVER FIGURE OF TSAR ALEXEI

USD 6,000 - 8,000

A RUSSIAN GILT SILVER FIGURE OF TSAR ALEXEI MIKHAILOVICH ROMANOV, SAZIKOV, ST. PETERSBURG, CIRCA 1861the realistically modeled figure of the monarch depicted in ceremonial robes, holding the royal staff and orb, his finely-chased robe indicating a rich brocade, the Tsar shown wearing the traditional Crown of Monomakh, height with base: 17.4 cm (6 7/8 in.), marked with the Imperial warrant, dated assayer's mark AM 1861, 84 standard PROVENANCE:Bonham's, London, November 26, 2007, lot 352



344: A RUSSIAN SILVER MEDAL IN HONOR OF THE INAUGURATION OF

USD 2,500 - 3,500

A RUSSIAN SILVER MEDAL IN HONOR OF THE INAUGURATION OF A MONUMENT TO ALEXANDER II, ENGRAVED BY A. GRILICHES JR., 1898LITERATURE:M.E. Diakov, Medals of the Russian Empire (Russia, 2008), vol. 7, p. 150, #1261.1Smirnov #1148/a



345: A RUSSIAN SILVER AND NIELLO SNUFF BOX, MARKED FI IN

USD 800 - 1,200

A RUSSIAN SILVER AND NIELLO SNUFF BOX, MARKED FI IN CYRILLIC, MOSCOW, CIRCA 1874of rectangular form with rounded edges, the top cover with a detailed combat scene in niello against an engine turned ground, the surrounding sides and verso with scrolling ivy, length: 9.5 cm (3 1/2 in.), 84 standard



346: A RUSSIAN SILVER VESTA CIGARETTE CASE WITH APPLIQUES,

USD 1,000 - 1,200

A RUSSIAN SILVER VESTA CIGARETTE CASE WITH APPLIQUES, ST. PETERSBURG, LAST QUARTER OF THE 19TH CENTURYof rectangular shape with rounded corners, the reeded exterior panels with enameled and gold-toned appliques, marked IA or JA gilded interior, length: 10.7 cm (4 1/4 in.), 84 standard, 220g.



347: A RUSSIAN SILVER CIGARETTE CASE, IVAN KIRILLOVICH

USD 700 - 900

A RUSSIAN SILVER CIGARETTE CASE, IVAN KIRILLOVICH KRUTIKOV, MOSCOW, 1908-1913the front cover with a chased and repousse image of an injured soldier and his faithful horse, the verso with intertwined applied initials AH, length: 12 cm (4 3/4 in.), 84 standard, 189 g.

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348: A SILVER AND EN PLEIN ENAMEL CIGARETTE CASE, DMITRY

USD 5,000 - 7,000

A SILVER AND EN PLEIN ENAMEL CIGARETTE CASE, DMITRY NIKOLAEV, MOSCOW, 1908-1917 of rectangular form with rounded edges, the top cover with chased and repousse bears and foliage, the top register with a cartouche featuring a pair of young lovers meeting in the countryside, red cabochon thumbpiece, gilded interior, length: 11.7 cm (4 5/7 in.), with later assayer's marks



349: A 60-PIECE RUSSIAN SILVER FLATWARE SET, ST. PETERSBURG,

USD 2,500 - 3,500

A 60-PIECE RUSSIAN SILVER FLATWARE SET, ST. PETERSBURG, 1899-1908 set comprises: 10 soup spoons, 10 dinner forks, 10 dinner knives, 10 dessert spoons, 10 dessert forks, 10 butter knives; each handle with a ribboned band design, each utensil with a chased bow at the base; length of dinner knife: 26 cm (10 1/4 in.), length of dessert spoon: 18.4 cm (7 1/4 in.), assayer's mark of Alexander Romanov, 4600 g.



350: 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, 84 standard



351: AN ENGRAVED RUSSIAN SILVER TROMPE L'OEIL CIGAR BOX,

USD 3,500 - 4,500

AN ENGRAVED RUSSIAN SILVER TROMPE L'OEIL CIGAR BOX, EREMEI PARKINEN, ST. PETERSBURG, CIRCA 1908 of rectangular form, the side panels engraved to simulate wood grain and trompe l'oeil tax bands, the hinged cover additionally engraved with slogans in Cyrillic and an image of the Tsar Cannon, cover with an applied Imperial eagle, gilded interior, length: 14.7 cm (5 3/4 in.), 84 standard



352: A RUSSIAN SILVER CUT-CRYSTAL BOWL WITH HANDLES, MOSCOW,

USD 2,200 - 2,700

A RUSSIAN SILVER CUT-CRYSTAL BOWL WITH HANDLES, MOSCOW, CIRCA 1908 of a round shape, the crystal body intricately cut in a six-petaled flower and star pattern, mounted with a silver rim decorated with floral ornament and two vignette handles, marked in Cyrillic L.G., diameter: 15 cm (6 in.), 84 standard



353: A RUSSIAN NEO-CLASSICAL SILVER AND CUT-GLASS DESK SET,

USD 6,000 - 8,000

A RUSSIAN NEO-CLASSICAL SILVER AND CUT-GLASS DESK SET, SECOND MOSCOW ARTEL, MOSCOW, 1912-1916 set comprises: inkstand with two inkwells, ink blotter, calendar cover; the silver with bands of delicate chased designs featuring wreathes and ribboned laurel garlands punctuated by swans with extended wings, the inkwells mounted with hinged silver covers, the hinged calendar cover with applied intertwined initials with a stylized leaf design; length of inkstand: 29 cm (11 3/8 in.), 84 standard



354: A PAIR OF RUSSIAN GOLD ART DECO LORGNETTE SPECTACLES,

USD 800 - 1,200

A PAIR OF RUSSIAN GOLD ART DECO LORGNETTE SPECTACLES, MOSCOW, 1908-1926 the handle delicately ornamented with geometricized leaf motifs, the suspension loop with a ribboned band design, spring lock, length: 13.2 cm (5 1/4 in.), 56 standard



355: A SILVER GEM-SET KOVSH, K. FABERGE, WORKMASTER STEFAN

USD 7,000 - 10,000

A SILVER GEM-SET KOVSH, K. FABERGE, WORKMASTER STEFAN WAKEVA, ST. PETERSBURG, LAST QUARTER OF THE 19TH CENTURY of traditional form, the bottom half of the bowl with decorative gadrooning, the handle set with violet, red and greens stones, length: 15 cm (5 7/8 in.), marked with the Imperial warrant, weight: 172.6g

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356: A SILVER ART NOUVEAU VASE, K. FABERGE, WORKMASTER

USD 7,000 - 10,000

A SILVER ART NOUVEAU VASE, K. FABERGE, WORKMASTER STEFAN WAKEVA, ST. PETERSBURG, LAST QUARTER OF THE 19TH CENTURYthe body of bulbous shape, with a flared, undulating lip, supported by three ball feet, height: 26 cm (10 1/4 in.), marked with the Imperial warrant, 84 standard



357: A RUSSIAN CUT-CRYSTAL BOWL WITH SILVER LION-HEAD

USD 25,000 - 35,000

A RUSSIAN CUT-CRYSTAL BOWL WITH SILVER LION-HEAD MOUNTS, K. FABERGE, MOSCOW, 1899-1908the crystal cut with diamond and quarter-cut diamond patterns, the base with a cut-star pattern, mounted on a chased and repousse stand supported by four lion claws, each side flanked by a molded lion head with a curling mane, width: 29.5 cm (11 5/8 in.), marked K. Faberge with the Imperial warrant, 84 standard



358: A SILVER CIGARETTE CASE WITH A SCENE FROM PUSHKIN'S

USD 2,500 - 3,500

A SILVER CIGARETTE CASE WITH A SCENE FROM PUSHKIN'S RUSLAN AND LUDMILA EN REPOUSSE, K. FABERGE, 1899-1908of rectangular form with rounded corners, the front cover with a repousse image of the giant head encountered by Ruslan in his quest to rescue Ludmila, the thumb piece with blue cabochon, gilded interior, 9.8 cm (3 7/8 in.), marked with the Imperial warrant, 84 standard



359: A RUSSIAN CAST SILVER AND ENAMEL MINIATURE VODKA CUP IN

USD 4,000 - 5,000

A RUSSIAN CAST SILVER AND ENAMEL MINIATURE VODKA CUP IN THE SHAPE OF A HELMET, FABERGE WORKMASTER ERIK KOLLIN, ST. PETERSBURG, CIRCA 1890the body in the shape of an Imperial Horse Guard Officer's Regiment helmet, parcel gilt, the front section with an applied silver star of the Order of Saint Andrew with an enameled center, the helmet surmounted by a crowned Imperial double-headed eagle with finely chased wings, the helmet becomes a vodka cup when inverted, height: 4.6 cm (1 3/4 in.), 88 standard PROVENANCE: Sotheby's, New York, June 12, 1996, lot 143ILLUSTRATED: Hermione Waterfield and Christopher Forbes, Faberge: Imperial Eggs and Other Fantasies, (New York: Charles Scribner's Sons, 1978), p.96



360: A GILDED SILVER EMPIRE REVIVAL STYLE BOX WITH COVER,

USD 5,000 - 7,000

A GILDED SILVER EMPIRE REVIVAL STYLE BOX WITH COVER, FABERGE, MOSCOW, 1899-1908of tapering cylindrical form, the main body decorated with applied silver embellishments featuring griffins in octagonal frames surrounded by palmettes, the cover topped with a pinecone finial, the cap further decorated with ribbon-tied band, the base of the cover with a wreath of chased laurel leaves, fully-gilded interior, diameter: 11.5 cm (4 1/2 in.), marked with the Imperial warrant, assayer's mark of Ilya Lebedkin, 84 standard, with scratched-in inventory number '23435'PROVENANCE: Sotheby's, New York, October 23, 2013, lot 25



361: A SILVER AND GREEN GUILLOCHE ENAMEL TEA-GLASS HOLDER

USD 4,000 - 6,000

A SILVER AND GREEN GUILLOCHE ENAMEL TEA-GLASS HOLDER WITH COIN, K. FABERGE, MOSCOW, 1899-1908of cylindrical form, the body enameled in translucent apple-green over basket-weave guilloche ground, the front set with a gold-colored coin depicting Empress Catherine II under red enamel surrounded by a ribboned laurel wreath, the upswept foliate scroll handle, height: 5.5 cm (2 1/8 in.), marked with the Imperial warrant, assayer's mark of Ivan Lebedkin, 84 standard



362: A RUSSIAN GUILLOCHE ENAMEL BELL PUSH WITH A MOONSTONE

USD 3,000 - 4,000

A RUSSIAN GUILLOCHE ENAMEL BELL PUSH WITH A MOONSTONE AND DIAMONDS, FABERGE WORKMASTER ANDREI GURIANOV, ST. PETERSBURG, 1908-1926the dome-shaped body with wavy engine-turned ground with translucent oyster enamel, the button push in the form of a moonstone cabochon surrounded by a ring of 17 diamonds, the base of the bell push on a silver mount decorated with a chased egg and dart border, diameter: 3.6 cm (1 3/8 in.), 88 standard PROVENANCE: Sotheby's, New York, June 21, 1994

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363: A SILVER GILT AND GUILLOCHE ENAMEL CIGARETTE CASE,

USD 5,000 - 7,000

A SILVER GILT AND GUILLOCHE ENAMEL CIGARETTE CASE, FABERGE, WORKMASTER AUGUST HOLLMING, ST. PETERSBURG, 1908-1915 of rectangular shape, with translucent oyster enamel over wavy guilloche ground, gilded interior, the thumbpiece set with a sapphire cabochon, length: 9.4 cm (3 1/2 in.), 88 standard, scratched-in inventory number 23800 PROVENANCE: Sotheby's, London, November 28, 2006, lot 277 EXPERTISE: Accompanied by a certificate of expertise from Svetlana Chestnyh, Art Expert, ROSOKHRANKULTURA, February 2013



364: A RUSSIAN GILT SILVER AND CLOISONNE ENAMEL SNUFF BOX,

USD 3,000 - 4,000

A RUSSIAN GILT SILVER AND CLOISONNE ENAMEL SNUFF BOX, MARKED IN CYRILLIC P, MOSCOW, LAST QUARTER OF THE 19TH CENTURY of rectangular shape with rounded corners, both exterior panels extensively enameled over stippled gilt-silver ground, one side with an image of a peasant in opaque and translucent cloisonné enamels, the verso with scrolling foliage surrounding a central rosette, length: 9.2 cm (3 5/8 in.), 84 standard



365: A GILT SILVER AND CLOISONNE ENAMEL VESTA CASE, GRACHEV,

USD 2,500 - 3,500

A GILT SILVER AND CLOISONNE ENAMEL VESTA CASE, GRACHEV, ST. PETERSBURG, LAST QUARTER OF THE 19TH CENTURY of rectangular shape, the gilt silver body with scrolling, flowering ivy in shades of blue enamel with red and blue accents on gilt stippled ground, front panel with a central blank medallion space, with a chain tinner holder, 9.5 cm (3 1/4 in.), Cyrillic maker's mark AP, possibly of Andrei Postnikov, 84 standard



366: A RUSSIAN GILT SILVER AND CLOISONNE ENAMEL CIGAR BOX,

USD 3,000 - 4,000

A RUSSIAN GILT SILVER AND CLOISONNE ENAMEL CIGAR BOX, CYRILLIC MAKERS MARK PM, MOSCOW, 1899-1908 of rectangular form, the turquoise ground intricately decorated with scrolling gilt patterns, the central cartouches on the base and cover ornamented with translucent red, violet, and mint green enamel set against an opaque enamel in shades of blue and white on a gilt-silver ground, length: 10.8 cm. (4 1/4 in.), assayer's mark of Ilya Lebedkin, 84 standard, additional later assayer's marks



367: A MINIATURE GOLD AND ENAMEL EGG PENDANT WITH ORDER OF

USD 1,500 - 2,000

A MINIATURE GOLD AND ENAMEL EGG PENDANT WITH ORDER OF ST. VLADIMIR, MARKED OK, ST. PETERSBURG, 1899-1908 the body with translucent oyster enamel over engine-turned ground, with an applied silver and enamel order of Saint Vladimir, length: 2.1 cm (3/4 in.), 56 standard



368: A RUSSIAN GILT SILVER AND SHADED CLOISONNE ENAMEL

USD 4,000 - 6,000

A RUSSIAN GILT SILVER AND SHADED CLOISONNE ENAMEL KOVSH, YAKOV BORISOV, MOSCOW, 1899-1908 with shaded scrolling vegetative shaded cloisonné enamel on a cream-colored background, length: 12.2 cm. (4 3/4 in.), maker's mark in Cyrillic Ya.B. for Yakov Borisov, assayer's mark of Ilya Lebedkin, 84 standard



369: A SET OF SIX GILT SILVER AND SHADED CLOISONNE ENAMEL

USD 1,800 - 2,200

A SET OF SIX GILT SILVER AND SHADED CLOISONNE ENAMEL TEA SPOONS, 11TH ARTEL, MOSCOW, 1908-1926 the bowl of tear-drop shape, rope-twist stem, the handle flattened and further decorated with shaded cloisonné enamel, the bowl with a spiral and floral decoration on gilt-stippled ground, length: 14.4 cm (5 5/8 in.), 88 standard

EUROPEAN AND RUSSIAN FINE & DECORATIVE ART



370: A SET OF TWELVE GILT SILVER AND SHADED CLOISONNE ENAMEL

USD 2,300 - 2,500

A SET OF TWELVE GILT SILVER AND SHADED CLOISONNE ENAMEL DEMITASSE SPOONS, IVAN KHLEBNIKOV, MOSCOW, 1908-1926 the bowls of tear-drop shapes, the faceted handles with geometric enamel designs, the bowls with red and blue bell flowers and geometric ornament in cloisonne enamel, length of each: 11.2 cm (4 3/8 in.), marked with the Imperial warrant, 88 standard



371: A RUSSIAN GOLD AND GUILLOCHE ENAMEL PENCIL HOLDER, IVAN

USD 1,200 - 1,600

A RUSSIAN GOLD AND GUILLOCHE ENAMEL PENCIL HOLDER, IVAN BRITSIN, BEFORE 1917 the sleeve decorated with translucent grey enamel over engine turned ground, scalloped gold top with suspension loop, in original Wartski box, length: 8.3 cm (3 1/4 in.), 56 standard on pencil clasp, and 88 standard on guilloched body



372: THE RELIGIOUS CEREMONIES AND CUSTOMS OF THE SEVERAL

USD 5,000 - 6,000

THE RELIGIOUS CEREMONIES AND CUSTOMS OF THE SEVERAL NATIONS OF THE KNOWN WORLD, VOLUMES 1-7 PICART, Bernard (German, 1673-1733), The Religious Ceremonies and Customs of the Several Nations of the Known World. Represented in a Hundred Copper-Plates, designed by the famous Picart. Together with historical explanations, and several curious dissertations.... London: printed for Nicholas Prevost, 1731-1737. 7 volumes in 6 books. Folio (415 x 265 mm). Contemporary calf binding. Spine with gilded embossed letters and six raised bands. First English edition. 225 plates by Bernard Picart on separate pages (some folding). Titles printed in red and black with engraved vignettes. LOT NOTES: Bernard Picart presented to the reader various Catholic and Protestant ceremonies on par with religious rites of the followers of Confucius and Buddhists from China and Japan, Indian Fire-worshippers and Yogi, South American Pagan Indians, and Christian Orthodox sacramentals, as well as aboriginal Shaman spells of Siberia and Canada. He described a wide variety of religious ceremonies that conduct a person throughout life: in birth, marriage, sacrifice, sortilege, and funeral. A separate chapter was dedicated to the Court of the Inquisition. The issue is a valuable historic source that reveals religious and everyday life of the West European Jews in the 17-18 Centuries. Picart's publication had great success thanks to his general religious tolerance and objective judgment. LITERATURE: P. Kristeller, History of European Etching of 15-18 Centuries, (Moscow: Iskusstvo, 1939); A. Sevostianov The Masterpieces of European Illustration, (Moscow: Terra, 1996); M. Shelkunov The Art of Book Printing, (Moscow - Saint Petersburg: GIZ, 1926).



373: [HISTORY OF QUADRUPED ANIMALS], FULL SET OF 11 VOLUMES

USD 400 - 500

[HISTORY OF QUADRUPED ANIMALS], FULL SET OF 11 VOLUMES GEORGES-LOUIS LECLERC, COMTE DE BUFFON (1707-1788) Oeuvres Complètes de M. Le C. de Buffon, Intendant du Jardin du Roi, de l'Académie Française, de celle des Sciences, ... Histoire des Animaux Quadrupèdes. [A Complete Set of Work by Duke de Buffon, ... History of Quadruped Animals]. Paris: De l'Imprimerie Royale, 1775-1782. 11 volumes, full set. 8vo (170 x 105 mm). Full calf binding, marbled endpaper, all edges marbled. Gilded and embossed spine with five raised bands. Published in French. All volumes are illustrated with 337 etchings depicting various species of quadruped animals.



374: A RUSSIAN ETCHING OF A VIEW OF THE KAZANSKY CATHEDRAL

USD 100 - 200

A RUSSIAN ETCHING OF A VIEW OF THE KAZANSKY CATHEDRAL IN SAINT PETERSBURG Kazansky Cathedral from the Side of Griboyedov Canal etching on paper plate size: 18.5 x 30.5 cm (7 1/4 x 12 in.)



375: [ITALIAN HISTORICAL GALLERY] SABATTINI, C. and RUSCONI,

USD 1,000 - 1,500

[ITALIAN HISTORICAL GALLERY] SABATTINI, C. and RUSCONI, C., Galleria Storica dell'Italia Contenente in Cento Intagli Miniati i Fatti Più Notabili Avvenuti nel Corso di X Secoli Illustrati di Descrizioni e Notizie [Italian Historical Gallery with hand-colored etchings describing the Major Figures and Events of the Past Ten Centuries]. Florence: Per Tipi di David Passigli, 1845 (vol. 1) - 1846 (vol. 2). 2 volumes. Folio (350 x 260 mm). Gilded and embossed full Morocco binding, moiré endpaper. All edges gilded. Published in Italian. Contains approximately 100 etchings on separate pages. All etchings are hand-colored with watercolor and finished with gum-arabic. The articles are illustrated with ornate borders of various colors and design. Each plate accompanies generally eight to twelve text pages relating a tale or biography of the figure(s) depicted: artists and poets, voyagers and pioneers, popes and kings, generals and warriors, and famous women. Part of an original copper fastener is present on Volume 2.

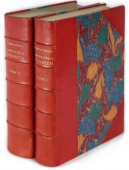
EUROPEAN AND RUSSIAN FINE & DECORATIVE ART



376: [PALESTINE IN PICTURE AND WORD], 2 VOLUMES EBERS, Georg

USD 500 - 700

[PALESTINE IN PICTURE AND WORD], 2 VOLUMES EBERS, Georg (German, 1837-1898) and GUTHE, Hermann (German, 1849-1963), Palastina in Bild und Wort. Nebst der Sinaihalbinsel und dem Lande Gosen. [Palestine in Picture and Word. Including the Sinai Peninsula and The Land of Goshen]. Stuttgart and Leipzig: Deutsche Verlags-Anstalt (Vormals Eduard Hallberger), 1883 (vol. 1) - 1884 (vol. 2). 2 volumes. Folio (385 x 310 mm). Very good condition. Gilded and embossed Morocco binding, moire endpaper. All edges gilded. Published in German. Both volumes are illustrated with 39 full-page lithographs and steel engravings, as well as over 600 woodcut engravings in the text, depicting maps and views of Jerusalem, Damascus, Palmira, Jaffa, the Giza Necropolis and many more.



377: [EMPRESS ELIZABETH, WIFE OF ALEXANDER I] Grand Duke

USD 500 - 700

[EMPRESS ELIZABETH, WIFE OF ALEXANDER I] Grand Duke Nicholas Mikhailovich of Russia (1859-1919) L'Imperatrice Elizabeth, épouse d'Alexandre Ier [Empress Elizabeth, wife of Alexander I]. Saint Petersburg: Manufacture des Papiers de L'Etat, 1908. 2 volumes (out of 3). 4to (280.5 x 210 mm). Hedberg binding, marble endpaper. Only top edges are gilded. Spine with gilded embossed letters and five raised bands. Published in French. Both volumes include 62 color and black & white illustrations on separate pages, that are, for the most part, portraits of the Imperial Family.



378: A GROUP OF 65 RUSSIAN POSTCARDS, EARLY 20TH CENTURY

USD 500 - 600

A GROUP OF 65 RUSSIAN POSTCARDS, EARLY 20TH CENTURY Comprising: a) 27 black and white postcards with photographs of everyday scenes from the military training camps of the Russian Army during the period of World War I, issued by Georgy Vasiliyevich Gruzinsky in Luga, all from 1913 - 1914. Each numbered and titled, selected items are signed and stamped by sender. Each postcard measures approximately 86 x 136 mm; b) 18 black and white postcards with photographs of various views of Moscow, Saint Petersburg, Odessa, Vladimir, Caucasus, Abkhazia, including photographs of various military monuments and a reproduction of P. Gruzinsky painting; issued by various publishers, including: Izdanie M.V. Petrova, Aktsionernoye obshchestvo Granberg in Stockholm, Stengel & Co., Richard, Otto Renar, Knackstedt & Nather, Scherer, Nabholz & Co. The sizes vary between 139 x 89 mm and 141 x 100 mm; c) 9 black and white postcards with photographs of Russian military ships, issued by Ye. Ivanov in Revel, N. Apostoli, tovarishestvo Golike & Wilborg; d) 6 color and black and white postcards depicting Russian Emperors and members of the Imperial Family, including those of Alexander I, Nicholas I, Alexander III, Nicholas II and Alexandra Feodorovna with their daughters; issued by A. Yaremenko in New York City, J. Windhager in Munich; e) 5 color postcards depicting military scenes, heroes, and battles, including a rare one of the victory of General Wittgenstein, printed for the benefit of Obshchina sv. Yevgenii; issued by R. Tolike & A. Wilborg in Saint Petersburg.



379: AN IMPERIAL RUSSIAN CAUCASIAN SHASHKA, GUZUNOV the

USD 4,000 - 6,000

AN IMPERIAL RUSSIAN CAUCASIAN SHASHKA, GUZUNOV the blade with maker's mark of Guzunov and symbol on the base of one side, and Russian Imperial double-headed eagle cypher on the other, the full silver-gilt and niello scabbard and hilt finely chased with floral and vegetative decorations. Length of blade: 75.5 cm (29 3/4 in.), length including hilt: 91.5 cm (36 in.)



380: A GILT SILVER AND NIELLO MOUNTED CAUCASIAN SHASHKA WITH

USD 6,000 - 8,000

A GILT SILVER AND NIELLO MOUNTED CAUCASIAN SHASHKA WITH GOLD INLAIS AND SERPENT DECORATION the curved blade inlaid on one side with a gold serpent and a similar but small symbol beneath it, with Arabic writing or maker's mark at the top of the niello silver hilt on both sides, the scabbard covered in black leather and mounted with silver and niello. Length of blade: 75.5 cm (29 3/4 in.), length including hilt: 91 cm (35 3/4 in.).



381: AN IMPERIAL RUSSIAN AWARD SHASHKA FROM THE

USD 4,500 - 6,500

AN IMPERIAL RUSSIAN AWARD SHASHKA FROM THE RUSSO-TURKISH WAR, ZLATAOUST, 1877 awarded for the storming of the Fortress at Kars on 4-5 November, 1877, one side of the blade gilded and engraved in Cyrillic, 'Za vzyatie shturmom Karsa 4-5 noyabrya 1877,' the other side gilded and engraved with a dedication in Cyrillic, 'Komlovskomu N.S. ot sosluzhivtsevo MV i RF, the base of the blade inscribed 'Zlataoust 1070' on one side and with circular letters on the other, the brass knuckle guard engraved with the numbers 206, the wooden grip now loose and partial around the tang of the sword. No scabbard. Length of blade: 74 cm (29 1/8 in.), length including hilt: 88.5 cm (34 7/8 in.)

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382: A SILVER AND NIELLO MOUNTED CAUCASIAN SHASHKA, MUDUNOV,

USD 4,500 - 6,500

A SILVER AND NIELLO MOUNTED CAUCASIAN SHASHKA, MUDUNOV, 19TH CENTURYthe curved blade finely etched near the hilt on both sides with the Mudunov name and monogram, and with the Mudunov maker's stamp on the blade near the hilt, the scabbard covered in black leather and mounted with silver and niello. Length of blade: 75.5 cm (29 3/4 in.), length including hilt: 92 cm (36 1/4 in.)



383: A CAUCASIAN KINDJAL WITH FULL GILT SILVER AND CLOISONNE

USD 1,500 - 2,000

A CAUCASIAN KINDJAL WITH FULL GILT SILVER AND CLOISONNE ENAMEL SCABBARD AND HILT, 1891the double-edged steel blade incised with a deep central fuller, the full gilt silver scabbard and hilt decorated with floral patterns in cloisonne enamel, marked with assayer's mark of "P.B" and date, 84 standard. Length of blade: 18.5 cm (7 1/4 in.), length including hilt: 28.5 cm (11 1/4 in.)



384: A SILVER AND NIELLO MOUNTED CAUCASIAN KINDJAL WITH HORN

USD 600 - 800

A SILVER AND NIELLO MOUNTED CAUCASIAN KINDJAL WITH HORN HANDLE, 19TH CENTURYthe double-edged steel blade incised with deep and narrow fullers, the horn hilt with silver mounted marked 84 standard for Russian silver, the scabbard covered in black leather and mounted with finely chased and nielloed silver mounts with a ball cap. Length of blade: 33 cm (13 in.), length including hilt: 44.5 cm (17 1/2 in.)



385: AN IMPERIAL RUSSIAN AVIATION DIRK, PERIOD OF NICHOLAS

USD 2,000 - 3,000

AN IMPERIAL RUSSIAN AVIATION DIRK, PERIOD OF NICHOLAS II, C.1912-1917the straight steel blade engraved "Hackman & Co., Sorsakoski" [Finland] on the ricasso, the hilt of wood with brass cross guard and pommel engraved with the Imperial Cypher of Nicholas II, the leather scabbard with bronze mounts. Length of blade: 25.8 cm (10 1/8 in.), length including hilt: 38 cm (15 in.)



386: AN HONORED WEAPON PRESENTED TO A KGB OFFICER FROM THE

USD 800 - 1,200

AN HONORED WEAPON PRESENTED TO A KGB OFFICER FROM THE KGB DIRECTORATEa dagger, the blade marked with a scrolling geometrical pattern, the base of the blade with an engraving of the KGB shield with sword on one side, and serial number G09910 in Cyrillic on the other, the wooden hilt with an inserted metal placard with a gift inscription in Cyrillic presenting the dagger to Major S.M. Plakhov, 'Pochetnamu chekistu KGB M-ru Plakhovu S.M. ot kollektiva rukovodstva Upravleniya KGB', the leather scabbard with bronze mounts depicting Soviet symbols, total length of dagger including hilt: 31 cm (12 1/4 in.)

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which the purchaser of the lot agrees to pay along with applicable taxes as part of the total purchase price. The buyer's premium for lots purchased via third-party auction portals such as liveauctioneers, invaluable, and the-saleroom.com, may differ and will be indicated on those sites directly.

2. Payment for auction lots and premiums must be received within seven days of the auction date, and can be made by cash, check, money order, bank wire transfer, credit card (Visa, Mastercard, Amex), or paypal. For payments by credit card or paypal, the maximum invoice amount on which payments are accepted is \$5,000, and a 3% surcharge to the entire purchase price, including buyer's premium and any other charges, is added to the invoice. We reserve the right to require payment by methods other than credit card or paypal for any reason. All payment must be made in US Dollars.

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7. A prospective buyer must complete and sign a registration form before bidding. SA reserves the right to require bank or other financial references for participation in the auction or bidding on a specific lot. SA has the right at our complete discretion to refuse any individual bidder's participation in any auction. When making a bid, a bidder

is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Shapiro Auctions, LLC. before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to us, and the we will only look to the principal for payment.

8. We reserve the right to withdraw any property before or during the sale and shall have no liability whatsoever for such withdrawal.

9. Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

10. Shapiro Auctions, LLC. and its auctioneer have the right at our absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as we may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. We reserve the right to reject any bid. Subject to our discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and conclusion of a contract for sale between the seller and buyer.

11. All lots in the catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. If any lots in the catalogue are offered without a reserve, such lots will be designated in the description of that particular lot. Reserves are agreed upon with consignors or, the absence thereof, in the absolute discretion of SA. We may implement reserves by opening the bidding on behalf of the consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, such lot will be designated with a "F" symbol before the artist's heading in the printed version of the catalogue, and we may bid up to the reserve to protect such interest. In certain instances, the consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve. If the auctioneer decides that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article.

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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.

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