

RUSSIAN ART

РУССКИЕ ТОРГИ

70th anniversary auction



BRUUN RASMUSSEN

AUCTIONEERS OF FINE ART

RUSSIAN ART

70th anniversary auction 883



AUCTION

Friday 30 November 2018 at 2 pm

PREVIEW IN COPENHAGEN

Wednesday	21 November	5 - 8 pm
Thursday	22 November	11 am - 6 pm
Friday	23 November	11 am - 3 pm
Friday	30 November	10 am - 1 pm

or by appointment

RUSSIAN ART+CULTURE

*Selected items will be on preview at
Shapero Modern, 32 St George Street, London W1S 2EA*

Saturday	24 November	2 - 6 pm
Sunday	25 November	11 am - 5 pm
Monday	26 November	9 am - 6 pm



BRUUN RASMUSSEN

AUCTIONEERS OF FINE ART

Bredgade 33 · DK-1260 Copenhagen K · Tel +45 8818 1111
info@bruun-rasmussen.dk · bruun-rasmussen.com





Lot 969

Important information regarding the Russian art auction

Restricted bidding

Bidding at the Russian art auction requires prior registration of a valid debit/credit card, presentation of a photo ID and the payment of a deposit of DKK 50,000 on request. The deposit must be paid by credit card, cash or bank transfer. If the amount is paid by bank transfer, it is due no later than 28 November. Please contact Bruun Rasmussen's Department for bidding regarding this issue, either via email bids@bruun-rasmussen.dk or by phone +45 8818 1013.

Важная информация о российских аукционах

Особые условия в приеме заявок

Торги на российских аукционах требуют предварительной регистрации действительной дебетовой / кредитной карты, предъявления удостоверения личности с фотографией и, по запросу, внесения депозита в размере 50 000 датских крон. Депозит должен быть оплачен кредитной картой, наличными или банковским переводом. Если сумма выплачивается банковским переводом, она должна быть получена не позднее 28 ноября. С учетом указанных особых условий, для участия в торгах свяжитесь, пожалуйста, с отделом Брюун Расмуссен либо по электронной почте bids@bruun-rasmussen.dk, либо по телефону +45 8818 1013.

DAYS OF SALE

FINE ART, ANTIQUES, ASIAN & RUSSIAN ART

Tuesday	27 November		
	2 pm	Asian art	1 - 118
	4 pm	Paintings	
Wednesday	28 November		
	2 pm	Furniture, clocks and bronzes	
		Silver and ceramics	
		Oriental carpets	
Thursday	29 November		
	3 pm	Jewellery	
		Handbags and suitcases	
	6:30 pm	Wristwatches	
Friday	30 November		
	2 pm	Russian art, antiques, jewellery and icons	901 - 1067

MODERN ART AND DESIGN

Tuesday	4 December		
	4 pm	CoBrA	
		Modern paintings and sculptures	
Wednesday	5 December		
	2 pm	Modern paintings and sculptures	
		Prints	
Thursday	6 December		
	3 pm	Silver	
		Ceramics	
		Furniture, lamps and carpets	

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 19 DECEMBER

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed on Bredgade 33 by Wednesday 19 December at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Baltikavej 10 in Copenhagen at the buyer's expense and risk. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.



РУССКОЕ ИСКУССТВО, ИКОНЫ И АНТИКВАРИАТ

70-летний юбилей аукцион 883



АУКЦИОН

Пятница 30 ноября 2018 в 14

ПРЕДВАРИТЕЛЬНЫЙ ПРОСМОТР В КОПЕНГАГЕНЕ

Среда	21 ноября	17 - 20
Четверг	22 ноября	11 - 18
Пятница	23 ноября	11 - 15
Пятница	30 ноября	10 - 13

RUSSIAN ART+CULTURE

Выбранные позиции будут представлены для предварительного просмотра по адресу в Лондон St Georges Street 32, в Sharero Modern

Суббота	24 ноября	14 - 18
Воскресенье	25 ноября	11 - 17
Понедельник	26 ноября	9 - 18



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Preview in London

Russian Art, Icons and Antiques

Shapero Modern
32 St George Street,
London W1S 2EA

24 November: 2 - 6 pm
25 November: 11 am - 5 pm
26 November: 9 am - 6 pm

For more information, please contact
Martin Hans Borg on +45 8818 1128
or russian@bruun-rasmussen.dk



RUSSIAN ART+CULTURE

ДАТЫ ПРОДАЖ

ПРОИЗВЕДЕНИЯ ИСКУССТВА И ПРЕДМЕТЫ АНТИКВАРИАТА, ИСКУССТВО АЗИИ И РОССИИ

Вторник	27 ноября		
	14 часов	Искусство Азии	1 - 118
	16 часов	Живопись и рисунки Книги	
Среда	28 ноября		
	14 часов	Мебель, часы и бронза Изделия из серебра и керамики Восточные ковры	
Четверг	29 ноября		
	15 часов	Ювелирное искусство чемоданы и Книги	
	18.30 часов	Наручные часы	
Пятница	30 ноября		
	14 часов	Русское искусство, антиквариат, и иконы	901 - 1067

СОВРЕМЕННОЕ ИСКУССТВО И ДИЗАЙН

Вторник	4 декабря		
	16 часов	Живопись Кобры Современная живопись и скульптура	
Среда	5 декабря		
	14 часов	Современная живопись и скульптура Графика	
Четверг	6 декабря		
	15 часов	Серебро Керамика Мебель, лампы и ковры	

Крайний срок получения приобретенных предметов 19 декабря

Предметы, приобретенные на аукционе 883, должны быть оплачены не позднее восьми дней с дня выставления счета и востребованы по адресу Bredgade 33 до среды 19 декабря. В противном случае, они будут перемещены в хранилище Бруун Расмуссена по адресу Baltikavej 10 в Копенгагене за счет покупателя. Все риски на покупателе. Перемещение будет стоить DKK 150 за каждую единицу, НДС в том числе, и хранение будет стоить DKK 150 за каждую единицу в неделю, НДС в том числе.

SPECIALISTS IN RUSSIAN ART, ANTIQUES AND ICONS



Russian paintings, silver, jewellery and icons
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Gallery talk

Thursday 22 November

at 4 pm in the saleroom

“Queen Alexandrine’s Russian Sapphire Tiara
- The Story of a Unique Wedding Gift from Tsar Nikolai II of Russia”
by our specialist in Russian art, Martin Hans Borg.

The talk will be in Danish



Invitation

Wednesday 21 November

On the occasion of the auction house's 70th anniversary,
Alexa, Frederik and Jesper Bruun Rasmussen
invite you to Bredgade 33, where Arne Bruun Rasmussen
held his very first auction in the autumn of 1948.

at 4 pm in the saleroom

Jesper Bruun Rasmussen tells the story
behind some of the highlights from the auction house's history
in a conversation with Sisse Fisker, Managing Director
of SMILfonden and former TV-host.

at 5 pm

Champagne and canapés are served as the preview opens.
Here you have the chance to meet the specialists
of the auction house and enjoy
the preview of the 70th anniversary auction.
The preview closes at 8 pm.

The interview will be in Danish



Hereditary Princess Caroline-Mathilde of Denmark wearing the Imperial sapphire wedding gift as a bandeau.

"The Russian Sapphire Tiara"

– Wedding Gift from Tsar Nikolai II to Queen Alexandrine

70 years ago, the first auction in the history of Bruun Rasmussen was held. Over the years, we have had numerous sales of some of the most spectacular objets d'art from both Danish and international collections. Much has happened since the founding of the auction house in 1948. Within the field of Russian art and antiques, we have become Scandinavia's leading auction house, and this December we mark the 70 years with a large anniversary auction, where we will also turn our attention to Russia's cultural heritage.

"The Russian Sapphire Tiara" is a historic piece of jewellery and an example of the strong connections between the Danish Royal House and the Russian Imperial House. In the spring of 1898, Princess Alexandrine of Mecklenburg-Schwerin married the Danish Prince Christian in Cannes. In 1912, they were proclaimed Queen Alexandrine and King Christian X of Denmark. One of their many wedding presents was "The Russian Sapphire Tiara", which Queen Alexandrine was given by Tsar Nikolai II and Tsaritsa Alexandra Feodorovna of Russia. In 1933, the Danish royal couple gave the piece of jewellery to their daughter-in-law Hereditary Princess Caroline-Mathilde at her wedding to their youngest son Hereditary Prince Knud in the Fredensborg Palace chapel. After the Hereditary Princess' death in 1995, the tiara was given to Count Christian of Rosenborg and his family, who have now chosen to sell it at auction (cat. no. 990. Estimate: DKK 1.5-2 million). Read more p. 86.

We continue the journey through the history of the Danish Royal Family with one of several Russian items from Princess Elisabeth of Denmark, who was the eldest child of Hereditary Prince Knud and Hereditary Princess Caroline-Mathilde. The item in question is a golden double bell push with elephants and various precious stones made by workmaster Henrik Wigström for Fabergé (cat. no. 978). Read more about Princess Elisabeth p. 74.

Another example of an art treasure from Russia is a large and rare silver kovsh from the 18th century. The kovsh was originally a gift given by Tsaritsa Elizabeth I of Russia to Donskoy leader Afanasiy Voloshenin (cat. no. 1034).

Russia's rich painting tradition is represented with two major works by the artist Philip Andreievich Maliavine, who was a student of the famous realist painter Ilya Repin. Maliavine's upbringing cannot be overlooked when considering his favourite motifs, where the daily life of the Russian peasantry is the primary focal point, which can also be seen in the works at this auction. In one oil painting, peasants play music for a couple of dancing girls in characteristically colourful dresses. In the second painting, you see a Russian woman ploughing the ground with a horse-drawn plough. Maliavine often exhibited abroad and also had strong connections to Denmark, where he exhibited several times during the 1930s, including once at Hotel D'Angleterre. Both paintings come from Danish art collections (cat. no. 912 and 919).

Several of the Russian pieces will only be exhibited during the preview in Copenhagen from 21-23 and 30 November, since they will be exhibited in London 24-26 November as part of Russian Art Week.

We hope to see you at our preview in Copenhagen or London.

Jesper Bruun Rasmussen and Martin Hans Borg



Исключительная сапфировая тиара королевы Александрины, подаренная царём Николаем II, и другие русские сокровища

70 лет назад состоялись первые торги в истории Аукционного дома Bruun Rasmussen. Много событий произошло с момента основания нашего Дома в 1948 году, много интереснейших коллекционных предметов из Дании и со всего света обрели с нашей помощью новых владельцев. Дом стал ведущим специалистом в области продажи произведений русского изобразительного и декоративно-прикладного искусства; в декабре мы проводим большой юбилейный аукцион, на котором будут представлены и объекты культурного наследия России.

Начнём с «Русской сапфировой тиары» – настоящего свидетеля истории, символа тесных связей королевского дома Дании и русской царской семьи. Весной 1898 года в Каннах принцесса Мекленбург-Шверинская Александрина сочеталась браком с датским принцем Кристианом. В 1912 году принц стал королем, а его супруга – королевой Дании. Среди множества подарков, полученных ими на свадьбу, была и выставленная теперь на аукцион «Русская сапфировая тиара», которую королеве Александре преподнесли царь Николай II и царица Александра Фёдоровна. Изначально тиара представляла собой так называемое разъёмное трансформируемое украшение, части которого можно было носить по отдельности, так что королева Александрина имела возможность дополнять ими самые разные наряды. В 1933 году в часовне дворца Фреденсборг датская королевская чета передала тиару своей невестке, наследной принцессе Каролине-Матильде, по случаю её венчания с младшим сыном Александрины и Кристиана X, принцем Кнудом. По смерти наследной принцессы в 1995 году тиара перешла к графу Розенборгскому Кристиану и его семье, которая решила выставить украшение на аукцион (каталожный номер 990. Оценочная стоимость: 1,5-2 миллиона датских крон). Чтобы узнать об этой тиаре больше, загляните на страницу 86.

Королевские лоты нашего аукциона на этом отнюдь не заканчиваются: участники торгов смогут приобрести один из нескольких предметов русского декоративно-прикладного искусства, принадлежавших принцессе Датской Елизавете, которая была старшей дочерью наследного принца Кнуда и наследной принцессы Каролины-Матильды. Это двойной золотой настольный звонок с фигурками слоников и драгоценными камнями, изготовленный мастером Хенриком Вигстрёмом для Ювелирного дома Фаберже (каталожный номер 978). Более подробная информация о принцессе Елизавете приведена на странице 74.

Еще один прекрасный образчик русского искусства – большой, редкостной красоты ковш XVIII века. Изначально он являлся даром императрицы Елизаветы I предводителю донских казаков Афанасию Волошенину (каталожный номер 1034).

Не забудем мы и о богатых традициях русской живописи, примером которых могут служить два крупных полотна Филиппа Андреевича Малявина, ученика знаменитого Ильи Репина. Детство и отрочество Малявина сформировали его интерес к крестьянской жизни, которая стала основной темой его творчества, нашедшей отражение и в этих аукционных картинах. На одной из них крестьяне-музыканты играют для двух пляшущих девочек в характерных ярких нарядах. На втором полотне изображена крестьянка, пахущая поле с помощью конного плуга. Малявин часто выставлялся за рубежом и имел тесные связи с Данией, где в 30-х годах неоднократно экспонировались его картины, чем и объясняется происхождение этих двух работ художника из датских коллекций (каталожные номера 912 и 919).

Некоторые лоты Русского аукциона можно будет увидеть на предварительном просмотре в Копенгагене в Среда 21 и пятницу 23 ноября, так как 24-26 ноября они будут показаны в Лондоне в рамках Русской Недели.

С нетерпением ждём Вас на выставках в Лондоне и Копенгагене, а также на аукционе 30 ноября.

Йеспер Бруун Расмуссен (Jesper Bruun Rasmussen) / Мартин Ханс Борг (Martin Hans Borg)



RUSSIAN ART, ANTIQUES,
JEWELLERY AND ICONS

Friday 30 November 2 pm

Пятница 30 ноября в 14

Lot 901 - 1067





901



901 ^{ARR}

OLGA ALEXANDROVNA

b. Peterhof near St. Petersburg 1882, d. Toronto 1960, Grand Duchess of Russia

Russian winter day in a village with a girl wearing a golden and flowered headscarf. Signed Olga. Oil on panel. 33 x 24 cm.

DKK 8,000-10,000 / € 1,050-1,350

ОЛЬГА АЛЕКСАНДРОВНА, РОД. В ПЕТЕРГОФЕ ПОД САНКТ-ПЕТЕРБУРГОМ В 1882 Г., УМ. В ТОРОНТО В 1960 Г., ВЕЛИКАЯ КНЯГИНЯ РОССИЙСКОГО ИМПЕРАТОРСКОГО ДОМА:

Зимний деревенский пейзаж с девочкой в платке с золотисто-цветочным узором. Подпись «Olga». Дерево, масло. 33 x 24 см.



902 ^{ARR}

OLGA ALEXANDROVNA

b. Peterhof near St. Petersburg 1882, d. Toronto 1960, Grand Duchess of Russia

"Home". Winter day in a Russian village with a woman in a colourful dress. Signed Olga. Oil on cardboard. 33 x 24 cm.

DKK 15,000-20,000 / € 2,000-2,700

ОЛЬГА АЛЕКСАНДРОВНА, РОД. В ПЕТЕРГОФЕ ПОД САНКТ-ПЕТЕРБУРГОМ В 1882 Г., УМ. В ТОРОНТО В 1960 Г., ВЕЛИКАЯ КНЯГИНЯ РОССИЙСКОГО ИМПЕРАТОРСКОГО ДОМА:

«Дом». Зимний деревенский пейзаж с женщиной в ярком платье. Подпись «Olga». Картон, масло. 33 x 24 см.



902



903



903 ARR

OLGA ALEXANDROVNA

b. Peterhof near St. Petersburg 1882, d. Toronto 1960, Grand Duchess of Russia

ОЛЬГА АЛЕКСАНДРОВНА, РОД. В ПЕТЕРГОФЕ ПОД САНКТ-ПЕТЕРБУРГОМ В 1882 Г., УМ. В ТОРОНТО В 1960 Г., ВЕЛИКАЯ КНЯГИНЯ РОССИЙСКОГО ИМПЕРАТОРСКОГО ДОМА:

Русское чаепитие в Кнудсминде. Подпись «Olga». Бумага «верже», акварель. Размер листа 31 x 35 см.

The Russian tea table at Knudsminde. Signed Olga. On the reverse a crowned owner's stamp for Christian X and Queen Alexandrine of Denmark. Watercolour on paper laid on paper. Sheet size 31 x 35 cm.

Knudsminde near Ballerup was Grand Duchess Olga Alexandrovna of Russia's Danish residence 1930-1948.

Provenance: Previously in the collection of Christian X and Queen Alexandrine of Denmark. Christian X and the Grand Duchess were cousins. DKK 10,000-15,000 / € 1,350-2,000



904

904

RICHARD KARLOVICH ZOMMER

b. Munich 1866, d. Tbilisi 1939

A traveller with donkeys in the Caucasus. Signed R. Zommer (in Cyrillic).
Oil on canvas laid on cardboard. 24 x 39 cm.

DKK 40,000-50,000 / € 5,350-6,700

905

RICHARD KARLOVICH ZOMMER

b. Munich 1866, d. Tbilisi 1939

Caucasian landscape with Russian women fetching water at a stream.
Signed R. Zommer (in Cyrillic) and numbered with pencil "15" in the
upper right corner. Oil on canvas. 31 x 56 cm.

*Provenance: Seller's Danish grandmother, who lived in Ignalina in Lithuania
and fled to Denmark during the Russian revolution in 1917.*

DKK 40,000-50,000 / € 5,350-6,700

РИХАРД КАРЛОВИЧ ЗОМ-
МЕР, РОДИЛСЯ В МЮН-
ХЕНЕ 1866 ГОДУ, УМЕР В
ТБИЛИСИ 1939 ГОДУ

Кавказский пейзаж с русски-
ми женщинами, идущими за
водой к источнику. Подпись
Р. Зоммера (на кириллице).
Масло на холсте. 31 x 56 см.



905



906

906
**SERGEJ
 SEMENOVICH VOROSHILOV**

b. Russia c. 1865, d. c. 1911

"Russian wedding". A bridal procession driving in trojkas through a village. Signed S. Voroshilov. Oil on canvas. 62 x 101 cm.

Provenance: Previously in the collection of Leo Ranek, agricultural attaché at the Danish Embassy in Moscow 1946-1972.

DKK 100,000-125,000 / € 13,500-17,000

**СЕРГЕЙ СЕМЁНОВИЧ ВОРОШИЛОВ, РОД. В
 РОССИИ В 1865 Г., УМ. ОК. 1911 Г.:**

«Русская свадьба». Свадебный поезд, следующий на тройках через деревню. Подпись «S. Voroshilov». Холст, масло. 62 x 101 см.



Reposing Cossacks

The depicted scene is a common theme in Brandt's works that depict the life of the soldiers in the Borderlands (Kresy) of 17th century Poland. In the scenes showing the everyday life of soldiers fighting in the Polish army, Brandt took a special liking to the Cossacks that were local soldiers living in the Polish Borderlands of that time. They can be easily recognized thanks to their tall fur hats, wide baggy trousers called *sharovary* and pikes lying in the grass near the sitting soldiers. Since the multi-coloured clothing and arms were often taken by plundering, the Cossacks did not have any universal uniforms. One of the characters in the painting has a sabre at his side that is a typical sabre used by Cossacks in the 17th century. The sabre is also referred to as a Hungarian-Polish sabre.

Józef Brandt owned a vast collection of the ancient weapons, clothing and military equipment for horses and riders. The amazing collection of props from Brandt's studio can be found in his paintings.

In the collection of props, there are also musical instruments that were brought home by the artist from the numerous travels to the Borderlands during which he was seeking inspiration for his paintings. The bandura is the musical instrument that is most often depicted in the painting. This is precisely the musical instrument that can be seen on the back of the soldier riding a horse. The horse is an inseparable companion of the depicted Borderland warriors. Brandt developed his own style – where both the horse and the warrior

became the main characters. As an amazing horse rider, the artist himself was also well-versed in the morphology and movements of the horse. Therefore, with a great passion, he depicted events such as: horse markets, horse grazing, skirmishes and battles between cavalry. At his country estate in Orońsko (next to Radom), he ran a well-known and renowned stud farm.

The painted scene impresses in terms of its simplicity and silence that can be sensed in the atmosphere of the painting. These elements make the audience looking at the painting feel at ease. Perhaps that is the reason why the audience took such a liking to the painting and it was so frequently reproduced in the form of illustrations and albums. The small size of the painting coupled with the preservation of details, the colour palette and the high-level skills of the painter charm the audience. The painting style, the colours, the figure drawing, the depicted accessories and the style of horse drawing indicate indisputably the painting skills of Józef Brandt.

The presented painting was created in the painter's studio in Munich. The signature in the painting "Reposing Cossacks" was undoubtedly handwritten by the artist himself. The casual way of writing in three lines, the handwriting style and the writing Józef Brandt/from Warsaw/from Munich (Józef Brandt/z Warszawy/z Monachium) are characteristics of the latter half of the 1880s. Brandt emphasized his national identity by signing his works with a postscript that read "from Warsaw" (z Warszawy) used to emphasize his Polish origin.

Dr Mariusz Klarecki



907

907

JOZEF VON BRANDT

b. Szczepieszyn, Polen 1841, d. Radom 1915

"Odpoczynek Kozaków". Reposing Cossacks. C. 1885-1889. Signed Jozef Brandt Warszawy Monachium. Inscribed on the reverse of the frame J. Brandt. Furthermore inscribed in German on the reverse of the frame. Oil on panel. 22 x 39 cm.

Expert opinion by Dr. Mariusz Klarecki enclosed.

Literature: Josef von Brandt, *Album 12 Photographien nach den Original-Gemalden des Künstlers*, München [1889], tabl. 3. Świat (illustrated magazine), 1890, illustration on p. 513. Tygodnik Ilustrowany (illustrated magazine), 1890, no 43, p. 263, ill. on p. 264. Jerzy Mycielski, *Sto lat dziejów malarstwa w Polsce 1760-1860. Z okazji wystawy retrospektywnej malarstwa polskiego we Lwowie 1894 r., Kraków 1897*, p. 711. Biesiada Literacka (illustrated magazine), 1900, no 29, ill. on p. 50. Artur Schröder, *Józef Brandt*, (Sylwetka

jubileuszowa), „Sztuka” 1911, vol. 1, p. 36. Wieczory Rodzinne (illustrated magazine), 1911, no 9, ill. on p. 102. Ziarno (illustrated magazine), 1911, nr 6, ill. on p. 116. Praca (illustrated magazine), 1912, nr 18, ill. on p. 581. Zofia Stankiewicz-Skorobohata, *Józef Brandt, „Przyjaciel Młodzieży”* (illustrated magazine), 1914, no 1, p. 12. Józef Brandt, publ. A.J. Ostrowski, Łódź [1915], ill. 14. Józef Brandt, exhibition catalog, Muzeum Narodowe w Warszawie (National Museum in Warsaw), Warszawa 2018, t. 2, ill. I.153, p. 184.

Provenance: The Danish seller's great-grandfather, Alfred Kieler (1844-1926), founder of Aarhus Oil Factory and two oil mills in Liepāja (Libau), Latvia. Alfred Kieler stayed for a number of years in Latvia, where he developed his large private art collection by among other things acquired this painting. In 1906 he moved back to Aarhus, later to Hellerup. By his death in 1926, the painting also appeared on the heirs' list. Thence by descent until today.

DKK 500,000-600,000 / € 67,000-80,500





908

908

PETR IVANOVICH KOROVIN

b. Moscow 1857, d. 1919

"In the Village". Signed P. Korovin (in Cyrillic). Titled on the stretcher with the original price indication of 50 rubles. Oil on canvas. 47 x 68 cm.

Provenance: The Russian author Anton Pavlovich Chekhov (b. Taganrog 1860, d. Badenweiler in Germany 1904). Collection of Dr Schwoerer (stamps on the reverse and on the stretcher). Collection of Elizaveta Zhivago, daughter of the Moscow landlord Vasily Zhivago, married to Dr Schwoerer. Thence by descent. Private collection, Germany. Auktionshaus Kaupp GmbH, Germany, Dec. 4 2010, no. 1859. Private collection, USA. DKK 200,000-250,000 / € 27,000-33,500

ПЁТР ИВАНОВИЧ КОРОВИН, РОД. В МОСКВЕ В 1857 Г., УМ. В 1919 Г.:

«В деревне». Подпись «П. Коровин» (кириллицей).
47 x 68 см.



909

909

GRIGORII IVANOVICH GABASHVILI

b. Tbilisi 1862, d. Tsikhisdziri 1936

Two Georgians. Signed and dated Gabashvili-Gigo 1892 (in Cyrillic). Oil on canvas. 24 x 36 cm.

Provenance: The Danish seller's grandparents, the Danish-Russian married couple, Niels Martin Ingemann-Hansen (1876-1957) and his wife, Esther, née Ostrovskaja (1896-1956), both doctors. The couple married in Glostrup and afterwards they settled down in Finland. Esther Ingemann-Hansen was born in Novo-Nikolaevsk near Omsk and brought Russian art into the marriage, including this painting. Thence by descent until today.

DKK 20,000-30,000 / € 2,700-4,000



To the left Esther Ingemann-Hansen in 1922.

To the right Niels Martin Ingemann-Hansen in their home in Finland around 1950. The painting by Grigori Ivanovich Gabashvili is hanging on the wall to the upper right.

910

**NICOLAI ALEXANDROVICH
YAROCHENKO**

b. Poltava 1846, d. Kislovodsk 1898

A young Russian woman with a sheet music booklet. Signed and dated N. Yarochenko 1891 (in Cyrillic). Watercolour on paper laid in passepartout. Visible size 32 x 23 cm.

DKK 20,000-25,000 / € 2,700-3,350



910

911

**ALEXANDER
VLADIMIROVICH MAKOVSKY**

b. Moscow 1869, d. St. Petersburg 1924

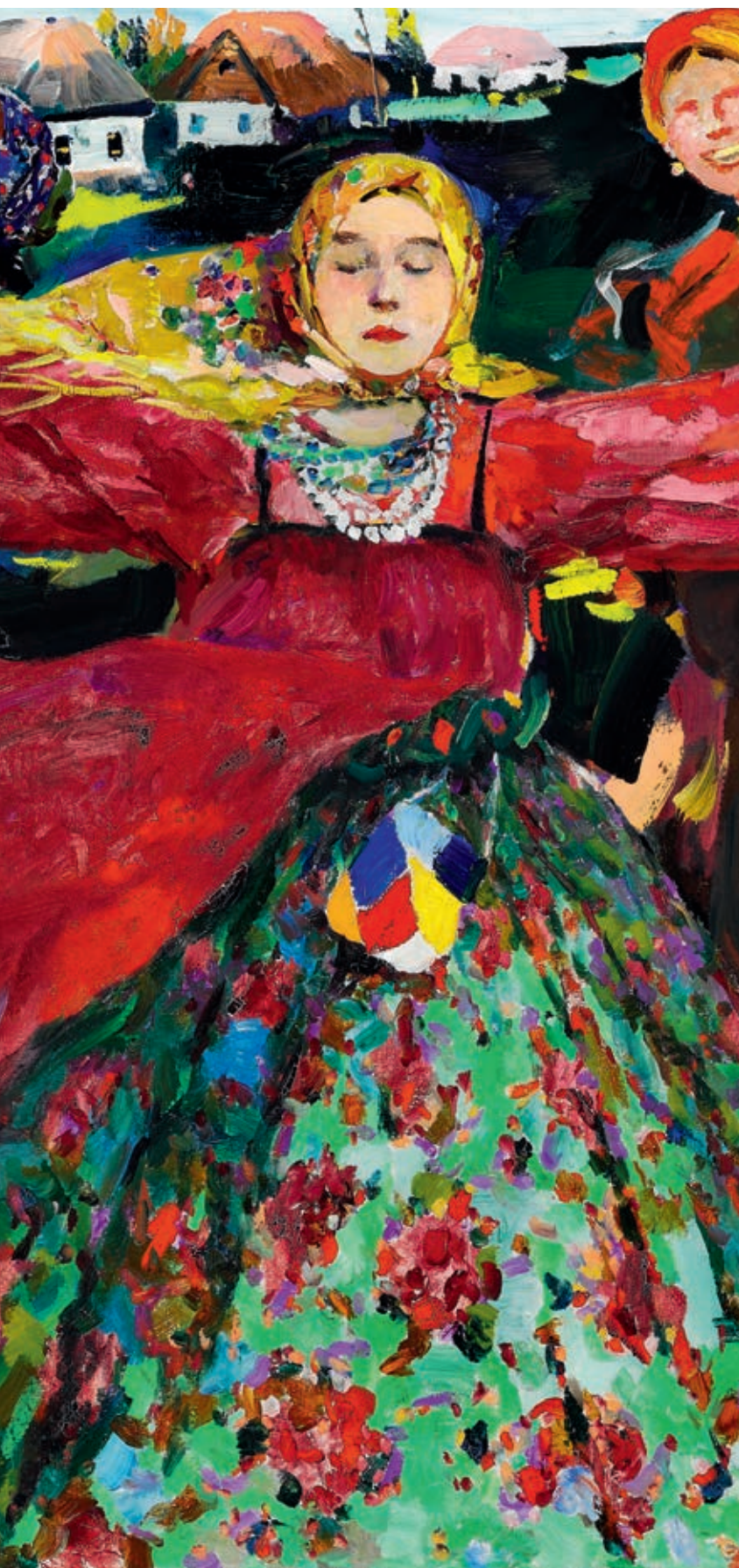
A Russian market scene. Signed and dated Alexander Makovsky 1918 (in Cyrillic). Oil on canvas. 31 x 44 cm.

Provenance: The Danish seller's aunt, Anne Thomssen, who was born 1936 in Copenhagen and lived on Grønningen in her later years.

DKK 80,000-100,000 / € 10,500-13,500



911



Maliavine in Denmark

Maliavine exhibited several times outside Russia. He also visited Copenhagen, where he painted several portraits of Danish citizenry. In September 1934 he had an exhibition with 150 works at "Den Frie Udstilling" (The Free Exhibition) under the auspices of "Her Imperial Highness Grand Duchess Olga". In the catalogue the following works are mentioned: "Dancing peasant women" (no. 29 and 31), "Village dance" (no. 44) and "Dance in the village" (no. 84). The present painting could be one of these, but without reproductions or measurements in the catalogue, it is impossible to verify if this painting was part of this exhibition.

Grand Duchess Olga Alexandrovna was the daughter of Tsar Alexander III and Tsaritsa Maria Feodorovna, and after the Russian revolution she lived in exile in Denmark 1920–1948. It is credible that Grand Duchess Olga Alexandrovna, who herself was a recognized and talented artist, knew Maliavine from the artists' circles in St. Petersburg. Thus, both Grand Duchess Olga Alexandrovna and Maliavine were students of Vladimir Egorovich Makovski. She was also under the artistic influence of Ilya Repin, who was Maliavine's teacher at the academy.



912

912

PHILIP

ANDREIEVICH MALIAVINE

b. Kazanki, Orenburg region 1869, d. Nice 1940

Russian peasants dancing, playing and singing in red and colourful costumes. Signed Ph. Maliavine. Oil on canvas. 100 x 130 cm.

Provenance: Johan Havemann was born in Rudkøbing and educated in a draper's shop in Fredericia. He was an industrious businessman and 20 years old he came to Copenhagen, where he was employed in Magasin du Nord's main department. In 1898 he became director of the Magasin du Nord's Vesterbro department, which he bought in 1919. During one of Maliavine's visits to Copenhagen in the 1930s, he was introduced to the Danish businessman Johan Havemann (1870-1944), who in this connection acquired this painting directly from the artist. The family had further contact with Maliavine, when Johan Havemann's son, Johan

Gunnar Havemann (1910-1998), in 1939 married Else Prior Havenmann. In this connection, the newly married couple also ordered a portrait from Maliavine depicting his bride. This is dated 1940 and was sold at Bruun Rasmussen Auction 879 as no. 1820. Until now, the present painting has been passed down within the family in Copenhagen in a direct line from Johan Havemann, and the work has not been on the market since he acquired it in the 1930s.

DKK 400,000-600,000 / € 53,500-80,500

ФИЛИПП АНДРЕЕВИЧ МАЛЯВИН, РОД. В 1869 Г. В Д. КАЗАНКИ ОРЕНБУРГСКОЙ ОБЛАСТИ, УМ. В 1940 Г. В НИЦЦЕ:

Танцующие, поющие и играющие на музыкальных инструментах русские крестьяне в колоритных праздничных нарядах. Подпись «Ph. Maliavine». Холст, масло. 100 x 130 см.



913

913

VASIL I V A N O V I C H N A V A S O V

b. Moscow 1862, d. 1919

The mushroom harvest. Signed and dated V. Navasol 1906 (in Cyrillic). Watercolour on paper. Visible size 26.5 x 32 cm.

Exhibited: The Society for the Encouragement of Arts in St. Petersburg, "The 25th Exhibition of Society of Russian Watercolorists", 1907 no. 5.

Reproduced: The Niva Magazine, 1907 no. 14, front page.

DKK 20,000-25,000 / € 2,700-3,350



914



915

915
**PIOTR
 PETROVICH VERESCHAGIN**

b. Perm 1836, d. s.p. 1886

Russian landscape with a railway station surrounded by tall pine trees. A woman uses the flag at the crossing. Signed P. Vereschagin (in Cyrillic). Oil on canvas. 49 x 74 cm.

DKK 150,000-200,000 / € 20,000-27,000

ВАСИЛИЙ ПЕТРОВИЧ ВЕРЕЩАГИН,
 РОДИЛСЯ В ПЕРМИ В 1835 ГОДУ, УМЕР В
 САНКТ-ПЕТЕРБУРГЕ В 1909 ГОДУ

Русский пейзаж возле железнодорожной стан-
 ции. Подписано. Масло на холсте. 49 x 74 см.

914 ^{ARR}

MIKHAIL IVANOVICH AVILOV

b. St. Petersburg 1882, d. s.p. 1954

"Taras Bulba and his sons". Signed M. Avilov (in Cyrillic). Oil on cardboard. 51 x 68 cm.

Taras Bulba is a romanticized historical novella (1835) by the Russian author Nikolai Gogol (1809-1852). It describes the life of an old Zaporozhian Cossack, Taras Bulba, and his two sons, Andriy and Ostap.

*Provenance: Acquired by the Danish seller's grandfa-
 ther, who travelled around Russia in the 1920s.*

DKK 25,000-30,000 / € 3,350-4,000





916

916

VASILY DMITRIEVICH POLENOV

b. St. Petersburg 1844, d. Kalouga 1927

A Russian forge in a birch forest. Signed V. Polenov 5 (in Cyrillic). Oil on canvas laid on cardboard. 33 x 61 cm.

Provenance: Sotheby's London, May 1980. Cornette de Saint Cyr Paris, March 1985. Acquired at the above sale by a previous owner. Collection of Lode van Rijn, a Director of the Khepri Gallery, Amsterdam. Private collection, The Netherlands. MacDougall's Nov. 2016, no. 8.

DKK 250,000-300,000 / € 33,500-40,000

ВАСИЛИЙ ДМИТРИЕВИЧ ПОЛЕНОВ, РОД. В 1844 Г.
В САНКТ-ПЕТЕРБУРГЕ, УМ. В 1927 Г. В КАЛУГЕ:
Кузница в берёзовой роще. Подпись «В. Поленов 5»
(кириллицей). Холст на картоне, масло. 33 x 61 см.



917

917

ILYA REPIN

b. Tschuguev, Kharkiv province 1844, d. Kuokkala (Repino), Finland 1930

"Rustam and Zorab". Illustration for the Tadzhik poem "Shakhname". Signed and dated Il. Repin 1916 Rustam and Zorab (in Cyrillic). Drawing ink, pencil, gouache and watercolour on paper laid on paper. Sheet size 22 x 33 cm.

Tadzhik is a Central Asian language spoken by populations in Tadzhikistan, Uzbekistan, and Northern Afghanistan.

The prominent Russian art historian V. Moskwinov wrote an article in "The Communist of Tadghikistan" on 28 September 1955 about the present drawing. He mentions that the drawing was found in a private collection in Moscow and never published before. Furthermore, he writes that the motif is very close to another of Ilya Repin's paintings with Tsar Ivan the Terrible killing his son, compared to Rustam, who also kills his son, Zorab.

Provenance: Acquired by present owner in the Minotaure Gallery in Tel Aviv, who previously acquired it from The Zochowitzki Collection, Israel.

DKK 40,000-50,000 / € 5,350-6,700



918

918
**KONSTANTIN
 ALEXEEVICH KOROVIN**

b. Moscow 1861, d. Paris 1939

Russian winter landscape with a troika driving at high speed through the village. Signed Constant Korovine Russie. Oil on cardboard. 58 x 67 cm. Unframed.

Provenance: Bonhams, 27 Nov. 2013, no. 43.

DKK 200,000-250,000 / € 27,000-33,500





919

919

PHILIP ANDREIEVICH MALIAVINE

b. Kazanki, Orenburg region 1869, d. Nice 1940

A Russian woman in colourful clothes ploughs the field with a horse-drawn plough. Signed Ph. Maliavine. Oil on canvas. 80 x 100 cm.

Provenance: The Danish chief editor for Belingske Tidende, Svend Aage Lund. He was born in the early 20th century, and according to the seller's information he bought the painting at Hotel d'Angleterre in Copenhagen, where Philip Maliavine had an exhibition. Thence by descent until today. DKK 200,000-250,000 / € 27,000-33,500

ФИЛИПП АНДРЕЕВИЧ МАЛЯВИН, РОД. В 1869 Г. В Д. КАЗАНКИ ОРЕНБУРГСКОЙ ОБЛАСТИ, УМ. В 1940 Г. В НИЦЦЕ:

Русская крестьянка в красочном платье пашет поле конным плугом. Подпись «Ph. Maliavine». Холст, масло. 80 x 100 см.

920

EL LISSITZKY

b. Pochinok 1890, d. Moscow 1941

"Beat the Whites with the Red Wedge". Suprematist revolutionary poster from the Russian Civil War between the Tsar supporters and the Revolutionary Troops. C. 1926. Signed in print with Cyrillic monogram LL. Lithograph on off-white wove paper laid on cardboard. Sheet size 48 x 59 cm.

The first version of the lithograph was published 1919-1920. However, El Lissitzy reprinted a second version in 1926.

Provenance: The Danish architect Poul Erik Skriver, editor for Arkitektens Forlag. He received the work for his 50th birthday 1968 from the Danish architect Ole Thommesen (1919-2005), professor at The Royal Danish Academy of Fine Arts, School of Architecture, and a Danish collector of modern art. Thence by descent until today.

DKK 80,000-100,000 / € 10,500-13,500



920

921

OLGA FEODOROVNA BEGGROW-HARTMANN

b. Heidelberg 1862, d. München 1922

A little girl catching a beetle on the white quilt. Signed O. Beggrow-Hartmann Muenchen. Oil on canvas. 49 x 60 cm. On the stretcher remains of a German exhibition label.

The Russian-German painter Olga Beggrow-Hartmann studied in St. Petersburg, where she was educated as an artist. For instance, she participated in the Russian Exhibition at the 1893 Exposition. DKK 20,000-25,000 / € 2,700-3,350



921



922

922

**ALEXEI
PETROVICH BOGOLIUBOV**

b. Pomeran'ye 1824, d. Paris 1896

Summer day in Veules-les-Roses, France. Signed A. Bogoliubov Veules (first-mentioned in Cyrillic, second-mentioned in Latin). With Cyrillic dedication on the reverse to Ivan Alexeevich Novikov. Oil on panel 41 x 26 cm.

Provenance: A present from the artist to his friend, the Russian state councillor Ivan Alexeevich Novikov. Later acquired in Russia by the Danish consul Johan Olof in the 1930s.

DKK 250,000-300,000 / € 33,500-40,000



923

923

DAVID DAVIDOVICH BURLIUK

b. Kharkov 1882, d. New York 1967

Russian farmers in a spring landscape. Signed Burliuk and numbered "N 36" on the reverse. Oil on canvas laid on cardboard. 60 x 50 cm.

DKK 100,000-125,000 / € 13,500-17,000



924

924

DAVID DAVIDOVICH BURLIUK

b. Kharkov 1882, d. New York 1967

Flowers in a vase and fruit near the beach. Signed Burliuk.
Oil on canvas laid on cardboard. 50 x 40 cm.

DKK 100,000-125,000 / € 13,500-17,000



925



925
ERIK KOLLIN

Fabergé, St. Petersburg, late 19th century

A Russian Fabergé Imperial gold needle case, rectangular design, rounded corners, set with the silver and mitre crowned monogram of Tsaritsa Maria Feodorovna of Russia (1847-1928), interior engraved July 15 1888 (in Cyrillic). Workmaster Erik Kollin, St. Petersburg town mark, 56 standard. Late 19th century. Weight c. 17 g. L 9 cm. *DKK 20,000-25,000 / € 2,700-3,350*



Tsaritsa Maria Feodorovna of Russia.

ЭРИК КОЛЛИН, ФАБЕРЖЕ, САНКТ-ПЕТЕРБУРГ, КОНЕЦ XIX ВЕКА:
Золотая игольница Фаберже с серебряным декором и колпачком, увенчанном монограммой русской царицы Марии Фёдоровны (1847-1928).
Длина 9 см.



926

926
FABERGÉ

Moscow 1908-1917

A Russian Fabergé bell push, cushion-shaped body, decorated with translucent pearl white enamel on guilloché ground, cabochon-cut moonstone push piece with a laurel leaf wreath, base with varicolour gold laurel collar, on three ball feet. K. Fabergé, marked with the Imperial Warrant as purveyor to the Russian Imperial Court, Moscow 1908-1917. H. 4 cm. Diam 5.5 cm.

DKK 40,000-50,000 / € 5,350-6,700



927

927

MOSCOW-MAKER, C. 1850

A Russian gold box, formed as a travelling trunk with arched lid, chased and engraved to simulate leather straps with floral ornaments between. Apparently no maker's mark, Moscow town mark, 56 standard. C. 1850. Weight c. 99 g. H. 1.7 cm. L 8.6 cm. W. 5 cm.

DKK 40,000-50,000 / € 5,350-6,700



928

928

IVAN

PETROVICH CHLEBNIKOV

Moscow, late 19th century

A Russian silver-gilt beaker, top rim cast with stylized silver leaf wreath, middle belt cast with bogatyr warriors, round raised base. Ivan Petrovich Chlebnikov, Moscow town mark, 88 standard. Late 19th century. Weight c. 300 g. H. 18 cm.

DKK 40,000-50,000 / € 5,350-6,700



929

929

RUSSIAN PAINTER, 18TH CENTURY

Miniature portrait of Tsaritsa Catherine II the Great of Russia (1729-1796). Unsigned. Enamel on copper. Visible size c. 4 x 3.5 cm.

DKK 8,000-12,000 / € 1,050-1,600

930

ALEXANDER LUKUTIN FACTORY

1843 - 1882

A Russian lacquered papier-mâché Easter egg, decorated in gold and colours, front with The Resurrection of Jesus, reverse with Ivan the Great Bell Tower in the Kremlin, Moscow, gilt interior and marked F. A. L. (in Cyrillic) with the Imperial Warrant as purveyor to Imperial Russian Court and Cyrillic text: "From St. Petersburg Old Believers accepting Priesthood". Alexander Lukutin Factory, 1843-1882. H. 16 cm.

DKK 15,000-20,000 / € 2,000-2,700



930





931

931

HENRIK WIGSTRÖM

Fabergé, St. Petersburg 1896-1908

A Russian Fabergé jewelled varicolour gold and opaque enamel parasol handle, black body, white upper border with gold laurel swags set with rosecut diamonds, separated by gold bands, top with a large collet-set old-cut diamond within a calyx, outer border and collar with chased gold laurel border. Workmaster Henrik Wigström, assayer A. Romanov 1896-1908, 56 standard. H. (excl. screw) 4.5 cm.

DKK 50,000-60,000 / € 6,700-8,050



932

HENRIK WIGSTRÖM

Fabergé, St. Petersburg 1908-1917

A Russian Fabergé silver- and gold-mounted guilloché enamel scent bottle, tubular shape, surface decorated with translucent lavender enamel on guilloched ground, hinged lid with a gold mount laurel, with a gold-mounted cork stopper. Workmaster Henrik Wigström, St. Petersburg 1908-1917, 56 and 88 standard, scratched inventory number 18267. Weight c. 32 g. H. 5.7 cm.

DKK 40,000-50,000 / € 5,350-6,700



932



933

MOSCOW - MAKER 1886

A Russian trompe l'oeil silver mounted frosted glass vodka carafe with stopper and two parcel-gilt vodka cups, all chased and engraved in imitation of woven rush basket. Unidentified maker's mark MHT, Cyrillic assay mark 1886, Moscow town mark, 84 standard. Weight c. 304 gr. (excl. glass). H. carafe 19 cm. W. carafe 11 cm. H. cups 4 cm. (4). DKK 20,000-25,000 / € 2,700-3,350

934

ST. PETERSBURG - MAKER 1880

A Russian silver coffee service, comprising coffee-pot, creamer, sugar bowl and cake bowl, engraved in old Russian style, knobs with mother-of-pearl. Maker's mark WA, Cyrillic assay mark 1E 1880, St. Petersburg town mark, 84 standard. Weight in total c. 1,846 g. H. coffee-pot 18.5 cm. H. creamer 10 cm. H. sugar bowl 15 cm. 19. L. cake bowl 25 cm. (4). DKK 40,000-50,000 / € 5,350-6,700



934



935

935
BOLIN

Moscow 1908-1912

A Russian bisquit and silver mounted vase, body with bluish and lustre glaze, silver top rim with stylized leaf wreath. Bolin, Moscow 1908-1917, 84 standard. H. 21 cm.

Exhibited: Moscow Kremlin Museums, "W. A. Bolin. Bolin in Russia. Court jeweller, late 19-early XX centuries", 2001 no. 80.

DKK 40,000-50,000 / € 5,350-6,700



936

PAVEL AKIMOV OVCHINNIKOV

Moscow 1896-1908

A Russian silver-gilt and cloisonné enamel beaker, cylindrical form, decorated with stylized flowers within opaque and transparent enamel. Pavel Akimov Ovchinnikov, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908, 88 standard, later scratched inventory number 5219/22. Weight c. 150 g. H. 9 cm.

DKK 20,000-25,000 / € 2,700-3,350



936



937

937

RUSSIAN MAKER, C. 1900

A Russian silver-gilt bookmark and/or letter opener, decorated with white and blue translucent enamel on guilloché ground, set with festoons and cabochon-cut rubies. Apparently no maker's mark but in the style of Fabergé. Russian maker, c. 1900. Weight c. 19 g. L. 10 cm. Wood box lined with cream coloured silk and velvet enclosed. (2).

DKK 15,000-20,000 / € 2,000-2,700



938



938

ANDREI ADLER

Fabergé, St. Petersburg 1908-1917

A Russian two-colour gold mounted silver and guilloché enamel cigarette case, of upright oval form with hinged lid, decorated with blue translucent enamel on a guilloché ground, lid and bottom with gold mount laurel leaves, cabochon-cut ruby push-piece. Andrei Adler, retailed by Avenir Ivanovich Sumin, St. Petersburg 1908-1917, 56 and 88 standard. Weight c. 144 g. H. 9 cm. W. 5.4 cm.

DKK 60,000-80,000 / € 8,050-10,500

АНДРЕЙ АДЛЕР, ФАБЕРЖЕ, САНКТ-ПЕТЕРБУРГ, 1908-1917:

Портсигар из золота двух цветов с инкрустацией серебром и гильошированной эмалью. Вес ок. 144 г. Высота 9 см, ширина 5,4 см.



939

939

**THE IMPERIAL
PORCELAIN FACTORY
1825 - 1855**

A Russian porcelain plate, decorated in colours, centre with a lady wearing a blue dress and a large hat, blue rim with stylized gold wreath, on white ground. Marked HI for Tsar Nikolai II of Russia (1825-1855). The Imperial Porcelain Factory. Diam. 22 cm. In a black wooden frame.

DKK 20,000-25,000 / € 2,700-3,350

940

MOSCOW-MAKER 1896 - 1908

A Russian silver-gilt and cloisonné enamel lobed bowl, outside decorated with flowers, inside similar decoration and bottom with the Russian Warrant, on three ball feet. Apparently no maker's mark but in the style of e.g. Feodor Rückert or Ivan Petrovich Chlebnikov, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908, 84 standard. Weight 220 g. H. 5 cm. Diam. 12.5 cm.

DKK 30,000 / € 4,000



940





941

941

ANTIP IVANOVICH KUZMICHEV

Moscow 1894

A Russian silver-gilt, cloisonné enamel and cut glass imposing inkwell, cut swirling glass with an onion dome lid, exterior enamelled with stylized Greek and Byzantine ornaments, on a tray with four raised ball feet. Engraved with Cyrillic initials MTT. Antip Ivanovich Kuzmichev, assayer Anatoli Apollonovich Artsibashev 1894, Moscow town mark, 88 standard. Weight c. 606 g. (excl. glass). H. inkwell 11 cm. Tray 18.5 x 18.5 cm. H. total 14 cm. (2).

DKK 50,000-60,000 / € 6,700-8,050





942

942

GRIGORY SBITNEV

Moscow 1908-1917

A Russian monumental silver-gilt and shaded cloisonné enamel kovsh, gilt interior, of traditional form with hook handle and curled prow, decorated with stylized flowers and geometric elements on slate blue, green, purple, and cream grounds, designs relieved by tiny gilt cells, upper rim set with intensely coloured cabochon-cut pastes, raised on a ring foot. Grigory Sbitnev, Moscow 1908-1917, 84 standard. Weight c. 646 g. H. 13.5 cm. L. 29 cm.

DKK 200,000-250,000 / € 27,000-33,500

ГРИГОРИЙ СБИТНЕВ, МОСКВА, 1908-1917:

Большой русский ковш из позолоченного серебра с перегородчатой эмалью и кабошонами из стразов. Вес ок. 646 г. Высота 13,5 см, длина 29 см.



943



943

PEDER KRAGH

Copenhagen 1790s

An Imperial Danish Louis XVI silver teapot, gilt interior, of oval shape with beading, the sides engraved with mitre crowned monogram A of Grand Duchess Alexandra Nicolaievna of Russia (1825-1844) and Cyrillic inscription "Tsarevna", handle and finial of ebony. The reverse engraved No. 51 and with Russian and Danish silver weight. Peder Kragh, Copenhagen 1790s. Weight 541 g. H. 13 cm. L. 25 cm.

In 1844 Grand Duchess Alexandra Nicolaievna of Russia married Prince Frederick of Hesse-Kassel, son of Landgrave Wilhelm of Hessen-Kassel and Princess Charlotte of Denmark with residence in Copenhagen.

Provenance: Presumably acquired by seller's grandfather, Ove Engell, who was an envoy in St. Petersburg in the 1930s.

DKK 12,000-15,000 / € 1,600-2,000



944

944

ANTIP KUZMICHEV

Moscow c. 1895

A Russian silver and nielloed tea caddy, cylindrical shape with flaring sides, raised on a circular base, decorated with flowers and foliate. Antip Kuzmichev, Moscow town mark, 84 standard. C. 1895. Retailed by Tiffany & Co. Weight c. 284 g. H. 10.5 cm. DKK 20,000-25,000 / € 2,700-3,350



945

945
FABERGÉ

Moscow 1893

A Russian Fabergé silver teapot and creamer, tapering bodies with fluted lower sections, carved ebonized wood handles with scrolling mounts. Fabergé, marked with the Imperial Warrant as purveyor to the Russian Imperial Court, assayer teapot Anatoli Apollonovich Artsibashev 1893, assayer creamer Lev Fedorovich Oleks 1893, Moscow town mark, 88 standard, scratched inventory number 3651. Weight c. 824 g. (incl. wood handles and finial). H. teapot 16.5 cm. H. creamer 10.5 cm. (2).

DKK 40,000-50,000 / € 5,350-6,700

946
**THE 11TH ARTEL,
MOSCOW 1896-1908**

A Russian Pan-Slavic silver-gilt and cloisonné enamel tea glass holder, decorated in colours with flowers and geometric patterns. The 11th Artel, Moscow 1896-1908, 84 standard. Weight c. 206 g. H. 11.5 cm.

DKK 20,000-25,000 / € 2,700-3,350



946



947

947

ALEXANDER YARSHINOV

St. Petersburg 1805

A Russian silver-gilt coffeepot, gilt interior, of baluster form, spout with heart-shaped opening, wood scroll handle, reverse and cover inside pricked "No. 1" and Cyrillic initials MENE. Alexander Yarshinov, St. Petersburg town mark 1805, 84 standard. Dutch import mark after 1909. Weight 431 g. H. 14 cm.

DKK 25,000-30,000 / € 3,350-4,000



948

948

NIKOLAI PETROV

Fabergé, St. Petersburg 1896-1903

A Russian Fabergé silver-gilt and cloisonné enamel bowl, raised lobed bowl with scrolling floral and foliate motifs against a gilded, stippled ground. Workmaster Nikolai Petrov, assayer Jacob Liapunov in St. Petersburg 1896-1903, 88 standard, scratched inventory number 16996. Weight c. 84 g. H. 4 cm. Diam. 6.7 cm. *DKK 25,000-30,000 / € 3,350-4,000*

949

FEODOR RÜCKERT

Fabergé, Moscow 1896-1908

A Russian Fabergé silver-gilt and shaded cloisonné enamel swing-handled sugar basket, circular bowl with stylized flowers, shaped handle similarly decorated. Workmaster Feodor Rückert, assayer Ivan Sergeievich Lebedkin 1896-1908, 84 standard. Weight c. 116 g. Diam. 11 cm.

DKK 40,000-50,000 / € 5,350-6,700



949

950

FEODOR RÜCKERT

Fabergé, Moscow 1896-1908

A Russian Fabergé silver-gilt and shaded cloisonné enamel kovsh, of traditional oval form with pinecone prow and leaf handle, decorated with stylized flowers, on a raised round foot. Workmaster Feodor Rückert, retailed by Pavel Akimov Ovchinnikov, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908, 84 standard. Weight c. 86 gr. H. 5.5 cm. L. 10 cm.

DKK 30,000-40,000 / € 4,000-5,350



950



951

951

RUSSIAN PAINTER, 18TH CENTURY

A miniature portrait of Tsaritsa Elisabeth Petrovna I of Russia (1709-1762). Unsigned. Enamel on metal. Oval. Visible size 5 x 4.3 cm. Gold frame.

DKK 15,000 / € 2,000



952

952

**MIKHAIL & SEMEN
GRATCHEV**

St. Petersburg, late 19th century

A Russian silver-gilt and cloisonné enamel tea glass holder, of cylindrical form on shaped foot with arched prow, multicoloured pierced body with stylized scroll and foliate motifs. Workmaster Mikhail & Semen Gratchev, marked with the Imperial Warrant as Purveyor to the Imperial Russian Court, Cyrillic maker's mark AP, probably for enameller Alexander Petrov, standard 84. Weight c. 230 g. H. 9.5 cm.

DKK 25,000-30,000 / € 3,350-4,000



953

953

WILHELM FRIEDRICH WULF

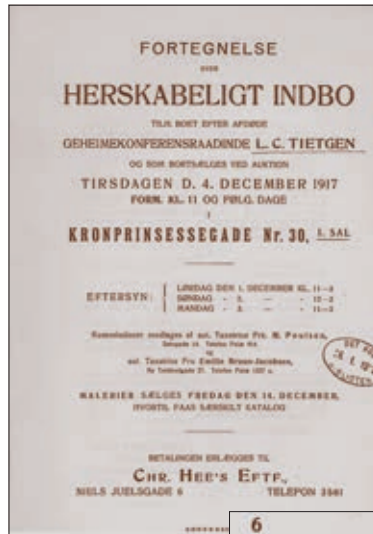
St. Petersburg 1824

A Russian silver-gilt dessert service, comprising twelve plates, twelve spoons plus twelve forks and twelve knives with mother-of-pearl handles. Wilhelm Friedrich Wulf, assayer Alexander Ilich Jachinov, St. Petersburg town mark 1824, 84 standard. Three sets marked Vienna, Austria, 1872-1922. Diam. plates 21 cm. L. spoons 17 cm. L. forks 16 cm. L. knives 18.5 cm. Weight c. 4,582 g. (excl. forks and knives). Later box enclosed. (49).

DKK 125,000-150,000 / € 17,000-20,000



953



To the left C. F. Tietgen.

*To the right extract of the catalogue
from the mentioned auction 1917.*

6

a 1 do. Thekande, Sukkerskaal og Flødekande,
russisk Arbejde



954



954

IVAN PETROVICH CHLEBNIKOV

St. Petersburg 1890

A Russian silver tea service, comprising teapot, teacaddy, creamer, sugar bowl, dish and a matching Danish coffee-pot, of bowl-shaped form with grooves, silver knobs and two with mother-of-pearl buttons. Ivan Petrovich Chlebnikov, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, assayer IE 1890, 84 standard, additionally marked in Denmark 1924, assayer Christian Fr. Heise. Coffee-pot marked Danmark 1924, apparently no maker's mark, assayer Christian Fr. Heise. Weight c. 2,321 g. H. coffee-pot 15.5 cm. H. creamer 5.7 cm. Diam. dish 35.3 cm. W. dish (incl. handles) 41.5 cm. (6).

Provenance: Acquired by Niels Bøgholm (b. Lundtofte 1873, d. Birkerød 1957), a Danish professor in English at the University of Copenhagen. According to his granddaughter, Niels Bøgholm acquired the service at the estate auction of Mrs Councilor Laura Charlotte Tietgen. This took place in her home, Kronprinsessegade 30, 1st floor, Copenhagen, on behalf of Attorney Vagn Aagesen on Tuesday 4 December 1917. The catalogue mentions no. 106a in Danish "Tea, Sugar Bowl and Creamer, Russian Work", which may relate to this service. Thence by descent until today.

Laura Charlotte Tietgen was a widow of the great Danish businessman C. F. Tietgen (1829-1901). He was, among other titles, the owner of the Great Nordic Telegraph Company, which did great business in Russia. C. F. Tietgen was close to the Danish Royal House, including Tsaritsa Maria Feodorovna.

DKK 60,000-80,000 / € 8,050-10,500





955

955

RUSSIAN MAKER, THE 1860S

A Russian traveller's photograph album, malachite front and red leather back, both with gilt bronze framing, two locks and lined with cream coloured moiré, leather spine. On the first page handwritten "Souvenir. Voyage en Russie fait pendant les mois de Mai, Juin et Juillet 1869". The album contains a total of approx. 160 photographs from a journey started in Russia, where the album was purchased, and continued around Europe ending in Belgium. Included are photographs of Tsar Alexander II and Tsaritsa Marie Alexandrovna of Russia, Tsarevich Alexander (III) and Tsarevna Maria Feodorovna of Russia, Russian types, and more views from St. Petersburg and Moscow, followed by photographs from places such as Berlin, Wittenberg, Dresden, Halle, Eisenach and the Rhine. 1860s. H. 28 cm. L. 22 cm. W. 6.5 cm. DKK 25,000-30,000 / € 3,350-4,000

956

RUSSIAN MAKER, C. 1900

A Russian "sunrise" birch wood and gold mounted cigarette case, lid set with a cabochon-cut emerald, reverse with a cabochon-cut sapphire, side lid with sulfur and room for matches, gold lock. Apparently no maker's mark, lock scratched 6006KBTM. Russian maker, c. 1900. L. 10.5 cm. W. 7 cm

DKK 10,000-15,000 / € 1,350-2,000



956



957

957

FABERGÉ, ATTRIBUTED TO, C. 1900

A Russian urn-shaped handseal, carved of topaz with vertical grooves and square-cut pattern, bottom with noble crowned initials. Unmarked but attributed to Fabergé. C. 1900. H. 9.5 cm.

DKK 40,000 / € 5,350



958

958

PAVEL AKIMOV OVCHINNIKOV

Moscow 1908-1917

A Russian Art Nouveau silver-gilt and shaded cloisonné enamel five-piece desk set, comprising an inkstand, inkwell, blotter, and a pair of candlesticks, decorated in multi-colour shaded pastel enamel with pine trees, strawberries, blackberries, and blossoming flowers, all with borders enamelled cinnamon brown with white beads and reserved against a matted gilt ground. Pavel Akimov Ovchinnikov, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, Moscow 1908-1917, 84 standard. Weight c. 1,700 g. (excl. blotter with wooden mounting). H. candlesticks 14.5 cm. H. inkwell 9 cm. L. blotter 15.5 cm. H. inkstand 16 cm. W. inkstand 22 cm. D. inkstand 21 cm. (5).

DKK 300,000-350,000 / € 40,000-47,000

ПАВЕЛ АКИМОВИЧ ОВЧИННИКОВ, МОСКВА,
1908-1917:

Настольный прибор из пяти предметов в стиле русского модерна из позолоченного серебра с тонированной перегородчатой эмалью. Серебро 84 пробы. Высота подсвечника 14,5 см.



959

RUSSIAN MAKER, 19TH CENTURY

A Russian Neo-Renaissance and silver-gilt charka with a firm rock crystal bowl, top rim with filigree and foliage, body with four-parted lacework mounted on a round stylized arcanthus raised base, richly set with facet-cut and square-cut rubies, emeralds and rose sapphires, engraved leaf handle. Apparently no maker's marks. 19th century. Inspired by the Workshops of the Moscow Kremlin in the 17th century. H. 5.4 cm. L. 9.8 cm.

Provenance: The widow after Valdemar Ebbesen (b. Halden 1896, d. Oslo 1980), Colonel and Military Attaché at the Norwegian embassy in Moscow 1925-1927. Valdemar Ebbesen was the son of General Christian Ebbesen at Frederiksten Fortress in Halden, and inspired by his father he received a military education. At the same time, Valdemar Ebbesen had a great interest in art and antiques, and he also bought this charka during his stay in Moscow. Valdemar Ebbesen was an exciting and enterprising person. In Norway, he subsequently became both bank director and shipowner. Later, he also opened art galleries in both Copenhagen and Geneva.

DKK 20,000-25,000 / € 2,700-3,350



Three Russian 17th century charkas from the Workshops of the Moscow Kremlin. Inspiration for the Russian charka above.





960

960

IVAN PETROVICH CHLEBNIKOV

Moscow 1884

A Russian silver-gilt and cloisonné enamel casket, of trunk form with a domed lid and swing handles, body decorated with Neo-Byzantine ornaments within floriated borders, lid and sides applied with facet-cut green and red pastes. Ivan Petrovich Chlebnikov, assayer Vasili Alexandrovich Petrov 1884, 88 standard, scratched inventory number. Dutch control mark. Weight c. 1,129 g. H. 10 cm. L. 18 cm. D. 10 cm.

DKK 250,000 / € 33,500



961

**961
RUSSIAN MAKER,
EARLY 19TH CENTURY**

A Russian lacquer box set with a gilt metal plaque after a Russian medal showing the three members of the Alliance during the Napoleonic Wars of the three Monarchs - Tsar Alexander I of Russia, Emperor Francis II of Austria, and King Frederick William III of Prussia. Presumably made to celebrate the taking of Paris by the allies in 1814. Diam. 9.5 cm.

DKK 12,000-15,000 / € 1,600-2,000



962

**962
FABERGÉ**

c. 1915

A Russian Fabergé brass wartime cigarette case, rectangular form with round corners, hinged cover embossed with the Imperial Warrant and the Russian phrase "War 1914-1915". C. 1915. H. 9.5 cm. W. 6 cm.

DKK 15,000-20,000 / € 2,000-2,700

963

**THE 11TH ARTEL,
MOSCOW 1908-1917**

A Russian silver-gilt, pictorial and cloisonné enamel pastille box, of cushion form, hinged lid with a Russian bojarina, painted on a matte enamel plaque, body with geometric patterns and translucent enamel with applied scrolling cloisons, bottom with star pattern. The 11th Artel, Moscow 1908-1917, 84 standard, a letter X stamped on the kokoshnik (export mark before 1917). Weight c. 126 g. Diam. 6.7 cm.

DKK 60,000 / € 8,050



963

964

THE 6TH ARTEL, MOSCOW 1908-1917

A pair of Russian silver-gilt and shaded cloisonné enamel tea glass holders, of cylindrical form, decorated with multi-colour scrolling floral and foliate motifs. One reverse with a Russian inscription "To Dear Uncle Tom from the Pilots. January 1, 1916," undoubtedly a reference to Russian air forces during World War I. The 6th Artel, Moscow 1908-1917, 84 standard, engraved inventory numbers 21181/20320. Weight c. 470 g. H. 10 cm.

DKK 60,000-80,000 / € 8,050-10,500



964



965

965
NIKOLAI
FEDOROVICH KEMPER

St. Petersburg, late 19th century

A large Russian silver tankard, gilt interior, lid with dentil edge, engraved monogram JS and "En souvenir du public Paulowsk 19 14/IX 02", heart-shaped thumb-piece with scroll handle, barrel-shaped body with vertical planks and horizontal bands. Nikolai Fedorovich Kemper, St. Petersburg town mark, 84 standard. Late 19th century. In original wood case, lined with velvet and silk marked Vladimirov, O. P. B. Nevsk. Pr. No. 31 (in Cyrillic). Weight c. 690 g. H. 16.5 cm. (2).

DKK 30,000-40,000 / € 4,000-5,350

966
FABERGÉ

Moscow 1896-1908

A set of three Russian Fabergé silver knife rests, design conepine finials with wreaths on ribbon feet. Fabergé, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, Moscow 1896-1908, 84 standard. Weight c. 88 g. L. 10 cm. (3).

DKK 15,000 / € 2,000



966



967

967
FABERGÉ

Moscow 1896-1908

A Russian Fabergé silver and cut crystal coaster, carved with star pattern, mounted with a silver rim, set with cross ties, two handles formed as wreaths with ribbons. Fabergé in Moscow, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, assayer Ivan Sergeievich Lebedkin 1896-1908, 84 standard. Diam. 13 cm. L. 18.5 cm (incl. handles). *DKK 30,000-40,000 / € 4,000-5,350*

968
TULA - MAKER 1821

A Russian late Empire silver coffeepot, gilt interior, of ribbed ovoid form, scroll handle and black wood finial, raised on four cast supports. Cyrillic maker's mark SS, assayer Ivan Neomanov 1821, Tula town mark, 84 standard. Weight 858 g. H. 17.5 cm.

DKK 35,000-40,000 / € 4,700-5,350



968



Grand Duke Konstantin Konstantinovich of Russia and his wife, Grand Duchess Elizaveta Mavrikievna of Russia.



ПАВЕЛ САЗИКОВ, САНКТ-ПЕТЕРБУРГ, 1884:
Серебряное блюдо с выемчатой эмалью и
монограммой Великого князя Константина
Константиновича и его супруги. Диаметр 24,5 см.



969



969

PAVEL SASIKOV

St. Petersburg 1884

A Russian silver and champlevé enamel presentation plate, centre engraved with the mitre crowned monogram of Grand Duke Konstantin Konstantinovich of Russia (1858-1915) and his wife, Grand Duchess Elizaveta Mavrikiyevna of Russia (1865-1927). Pavel Sasikov (under the leadership of the grandson Valentin Ignatievich Sasikov), marked with the Imperial Warrant as purveyor to the Russian Imperial Court, assayer Alexander Frans Fan-der-Flit 1884, St. Petersburg town mark, 84 standard. Weight c. 1,004 g. Diam. 24.5 cm.

Grand Duke Konstantin Konstantinovich of Russia was the son of Grand Duke Konstantin Nicolaevich of Russia, grandson of Tsar Nicolai I of Russia and cousin to Tsar Alexander III of Russia.

Provenance: The widow after Valdemar Ebbesen (b. Halden 1896, d. Oslo 1980), Colonel and Military Attaché at the Norwegian embassy in Moscow 1925-1927. Valdemar Ebbesen was the son of General Christian Ebbesen at Frederiksten Fortress in Halden, and inspired by his father he received a military education. At the same time, Valdemar Ebbesen had a great interest in art and antiques, and he also bought this plate during his stay in Moscow. Valdemar Ebbesen was an exciting and enterprising person. In Norway, he subsequently became both bank director and shipowner. Later, he also opened art galleries in both Copenhagen and Geneva. DKK 30,000-40,000 / € 4,000-5,350



970

970

ST. PETERSBURG - MAKER

1908 - 1917

A Russian gold eyeglass, cast with stylized foliage, set with rose-cut diamonds, old-cut diamonds and carré-cut rubies. Apparently no maker's mark. St. Petersburg 1908-1917, 56 standard. L. 14 cm.

DKK 25,000-30,000 / € 3,350-4,000



971



971

AUGUST HOLLMING

Fabergé, St. Petersburg 1908-1913

A Russian Fabergé varicolour cigarette case, striped design in different widths and lock with rose-cut diamonds. Workmaster August Hollming, 1908-1913, scratched inventory no. 20077. Weight c. 80 gr. L. 8 cm. W. 4.5 cm.

Provenance: Previous in the collection of Count Christian of Rosenborg (1942-2013).

DKK 60,000-80,000 / € 8,050-10,500



972

VASIL SEMENOV AGAFONOV

Moscow 1896-1908

A Russian silver-gilt and cloisonné enamel kovsh, of traditional form with raised prow and handle, white pearl top rim, decorated with stylized flowers and foliage on a lake shore on stippled ground, front and handle with fable fish. Vasili Semenov Agafonov, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908, 84 standard, scratched inventory no. 66147. Additional marks of A. Tillander, Finland and Finnish standard. Weight c. 228 gr. H. 6.5 cm. L. 16 cm. DKK 80,000-100,000 / € 10,500-13,500





From the Private Collection of Her Highness Princess Elisabeth to Denmark

Lot no. 973 – 978

Princess Elisabeth to Denmark (1935–2018) was the eldest child of Hereditary Prince Knud and Hereditary Princess Caroline-Mathilde of Denmark. Thus, she was King Christian X and Queen Alexandrine of Denmark's first granddaughter. Old photographs and films show just how close the royal couple and Princess Elisabeth were. Hereditary Prince Knud and Hereditary Princess Caroline-Mathilde later went on to have two sons, Count Ingolf of Rosenborg and Count Christian of Rosenborg.



Christian X of Denmark with his eldest grandchild, Princess Elisabeth, in the garden behind Christian VIII's Palace, Amalienborg. 1943.

Princess Elisabeth was born before the outbreak of World War II, at a time when royals still had a lot of names. The Princess' full name was Elisabeth Caroline-Mathilde Alexandrine Helena Olga Thyra Feodora Estrid Margarethe Désirée. She was not only named after her mother and her paternal and maternal grandmothers, but also her paternal grandfather's cousin (Grand Duchess Olga of Russia), her father's aunt (Princess Thyra of Denmark) and her own aunt (Princess Feodora of Denmark).

Princess Elisabeth grew up in "Damebygningen", a wing of the Sorgenfri Palace, and was a regular

visitor to the Palace itself, her grandparents' summer residence, and Christian VIII's Palace at Amalienborg, her grandparents' winter residence. Her parents, Hereditary Prince Knud and Hereditary Princess Caroline-Mathilde, later took over both Sorgenfri Palace and Christian VIII's Palace.

Princess Elisabeth completed her lower secondary school leaving examination in 1952, before spending a year at the Brillantmont boarding school in Lausanne. After that, she spent a year at Suhr's School of Home Economics before studying at the private fashion and design school Margrethe-Skolen (Scandinavian Academy of International Fashion & Design) as well as taking courses at the Tempo Type School in Copenhagen. From 1956–2001, she worked as an office clerk at the Ministry of Foreign Affairs of Denmark, which included time at the Danish embassies in Washington D.C. and Geneva. Thanks to her fashion training, she was adept at sewing her own ball gowns. When journalists asked where they were purchased, the Princess replied, for example, "From Désirée in Gl. Holte". In her own humorous way, she made it sound like a major fashion store from the city, where she lived, but in fact, the dress was presented under one of her own names, and she had made it herself. Princess Elisabeth was unmarried but lived with director Claus Hermansen for more than 20 years.

She resided in her magnificent villa in Gl. Holte for many years but moved back to "Damebygningen" at Sorgenfri Palace in 2015. Princess Elisabeth was wonderful at telling stories about the old days at the Danish court and she held a deep interest in her lineage. At the time of her death, she was twelfth in line to the Danish throne.



973

A. MICHELSEN

Copenhagen, early 20th century

A Royal lady's platinum wristwatch, set with numerous old-cut diamonds, dial with Arabian numeral. A. Michelsen, Copenhagen, early 20th century. Diam. 1.4 cm. L. 16 cm. In case from A. Dragsted. (2).

Provenance: Queen Alexandrine of Denmark (1879-1952); her daughter-in-law Hereditary Princess Caroline-Mathilde of Denmark (1912-1995); her daughter Her Highness Princess Elisabeth to Denmark (1935-2018); her heirs Josephine of Rosenborg, Camilla of Rosenborg and Feodora of Rosenborg.

DKK 10,000-15,000 / € 1,350-2,000



973



Queen Alexandrine wearing the wristwatch.



974

VISHNIAKOV FACTORY, LATE 19TH CENTURY

A Russian laquered glove box, lid decorated with a troika at wintertime. Vishniakov Factory, late 19th century. Key enclosed. H. 6 cm. L. 33.5 cm.

Provenance: Previous in the collection of Her Highness Princess Elisabeth to Denmark.

DKK 8,000-10,000 / € 1,050-1,350



974



975

RUSSIAN MAKER,
LATE 19TH CENTURY

A pair of Russian malachite and gilt bronze candlesticks, baluster-shaped stem on a domed round base. Apparently no maker's mark. Late 19th century. H. 23 cm. (2).

Provenance: Previously in the collection of Her Highness Princess Elisabeth to Denmark.

DKK 10,000-15,000 / € 1,350-2,000



975



Princess Elisabeth at her confirmation May 1950.



976

RUSSIAN MAKER,
SECOND HALF OF THE
19TH CENTURY

A Russian gilt bronze sculpture depicting a butcher carrying wooden board with meat on his shoulder, rectangular malachite base. Inscribed on the belt with Cyrillic letters PPK. Apparently no maker's mark. Second half of the 19th century. H. 14 cm.

Provenance: Previously in the collection of Her Highness Princess Elisabeth to Denmark.

DKK 10,000-15,000 / € 1,350-2,000



976



977



977

ALEXANDER FEODOROVICH PETROV

St. Petersburg, late 19th century

A Russian Neo-Renaissance and silver charka with a kalgan jasper bowl, top pearl edge, body with four-parted lacework, mounted on a domed round base, richly set with cabochon-cut rubies and square-cut emeralds, leaf handle. Alexander Feodorovich Petrov, St. Petersburg town mark, 88 standard. Bowl engraved Gratchev (in Cyrillic). Late 19th century. Inspired by the Workshops of the Moscow Kremlin in the 17th century. H. 4.3 cm. L. 11.1 cm.

Provenance: Her Highness Princess Elisabeth to Denmark (1997).

Exhibited: Christiansborg Palace, "Maria Feodorovna - Empress of Russia - An exhibition about the Danish princess who became Empress of Russia", Copenhagen 1997, no. 240, mentioned p. 498-499, reproduced p. 499.

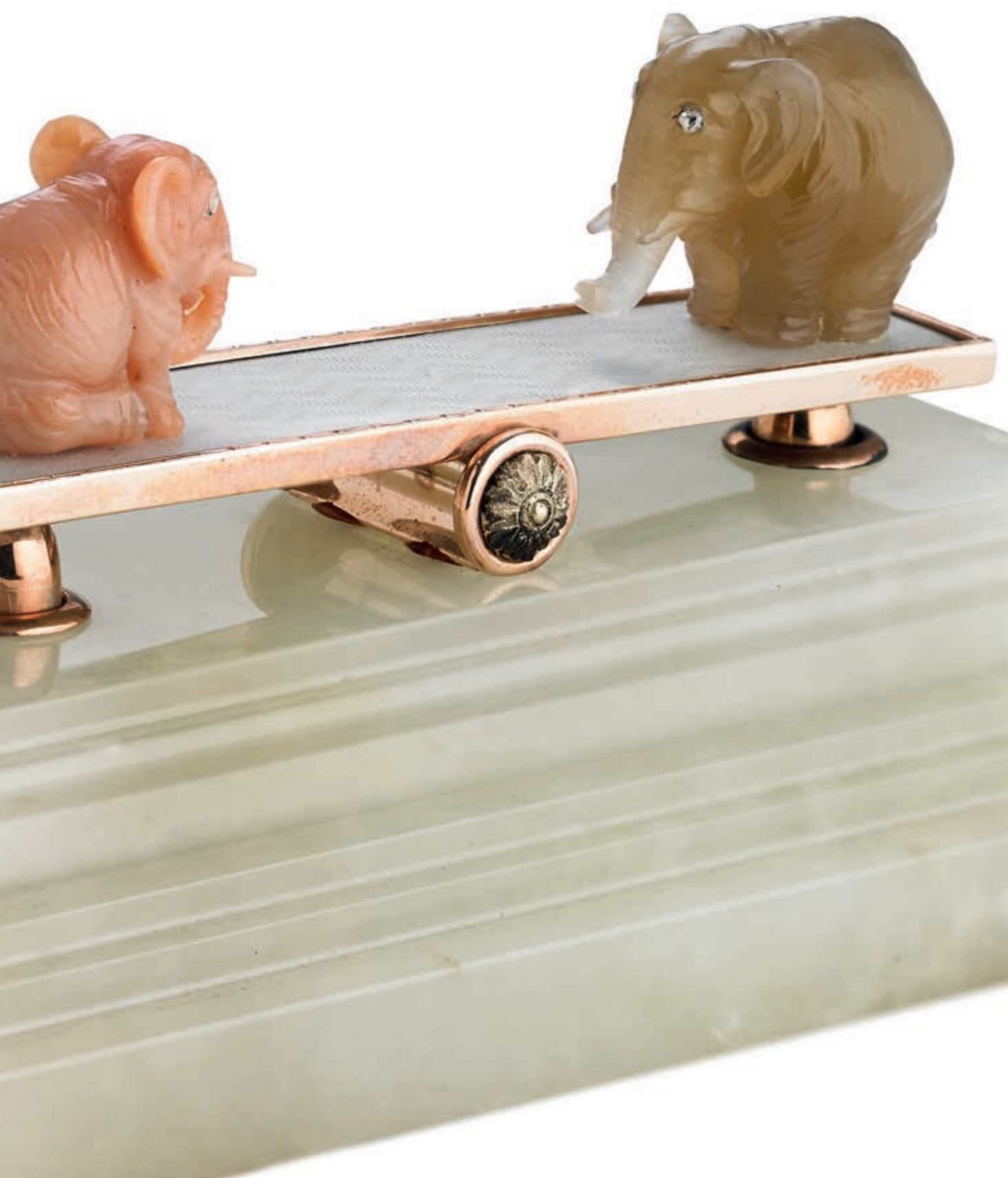
DKK 40,000-50,000 / € 5,350-6,700

АЛЕКСАНДР ФЁДОРОВИЧ ПЕТРОВ, САНКТ-ПЕТЕРБУРГ, КОНЕЦ XIX ВЕКА:

Серебряная русская чарка в стиле неоренессанса из серебра с калганской яшмой и драгоценными камнями. Высота 4,3 см, длина 11,1 см.



Princess Elisabeth travelling.





978



978

HENRIK WIGSTRÖM

Fabergé, St. Petersburg 1908-1917

A Russian Fabergé rectangular double bell push, top with two elephants of respectively agate and chalcedony with rosecut diamonds for eyes, sitting on a seesaw decorated with white translucent enamel on guilloché ground in a red gold frame with green gold rosettes, on a step-shaped bowenite base. Workmaster Henrik Wigström, assayer A. Romanov 1908-1917, 56 standard. L. 9 cm.

Provenance: Her Highness Princess Elisabeth to Denmark (1997).

Exhibited: Christiansborg Palace, "Maria Feodorovna - Empress of Russia - An exhibition about the Danish princess who became Empress of Russia", Copenhagen 1997, no. 279, mentioned p. 512-513, reproduced p. 512.

DKK 100,000-150,000 / € 13,500-20,000



Princess Elisabeth in gala.

ХЕНРИК ВИГСТРЁМ, ФАБЕРЖЕ, САНКТ-ПЕТЕРБУРГ, 1908-1917:

Двухкнопочный настольный звонок из агата, халцедона и бовенита с бриллиантами и фигурками двух слоников на качелях. Длина 9 см.



979

979

RUSSIAN JEWELER, MOSCOW 1908-1917

A Russian Arts and Craft varicoloured gold pendant, set with facet-cut rubies and rose-cut demantoid garnets, mounted in yellow and green gold. Cyrillic maker's mark IC, Moscow 1908-1917, 56 standard. H. 5.5 (excl. loop). *DKK 12,000-15,000 / € 1,600-2,000*

980

FEDOR RUCH

St. Petersburg 1898-1908

A Russian gold bracelet, design with smaller and larger ovals, the latter with H-shaped decoration. Fedor Ruch, assayer A. Romanov in St. Petersburg 1896-1908, 56 standard. L. 19.5 cm. *DKK 10,000 / € 1,350*



980

981

HENRIK WIGSTRÖM

Fabergé, St. Petersburg 1908-1917

A Russian Fabergé double gold lock, of oval form, decorated with lavender translucent enamel on "sunrise" guilloché ground. Workmaster Henrik Wigström, Moscow 1908-1917, 56 standard, scratched inventory no. 7143. H. (excl. loop) 6 cm. With later gold chain. Box and card from Asprey enclosed. (3).

Provenance: Acquired by present Danish owner at Asprey in London about 30 years ago.

DKK 80,000-100,000 / € 10,500-13,500



981

982

RUSSIAN JEWELER, C. 1900

A Russian jewelled gold and enamel brooch, formed as two epaulettes with crossed laurel branches, set with spinel and pink topaz, applied with a gold Roman numeral V, set with rosecut diamonds. The reverse of the brooch engraved with Russian pet names Mizya and Kotik. Apparently unmarked. C 1900. L. 3.3 cm.

The epaulettes are presumably of the Palace Grenadiers Regiment, but with the applied Cyrillic abbreviations 2K and TK rather than the ruling Emperor's cypher.

DKK 20,000-25,000 / € 2,700-3,350



982



983

983

RUSSIAN JEWELER, C. 1820-1830

A Russian diamond pendant, asymmetrical floral design with a drop, set with numerous rose- and old-cut diamonds, mounted in silver. Apparently no maker's mark. Russia, c. 1820-1830. Presumably previously one earring out of two. Weight c. 9 g. H. (excl. loop) 4 cm.

We thank Blomqvist Nettauksjon AS for a fine cooperation at our common Russian valuation days in Oslo.

DKK 10,000-12,000 / € 1,350-1,600

984

VASILII GRISHKIN

Moscow 1896-1908

A Russian jewelled varicoloured gold and guilloché enamel purse frame for an evening bag, arch-shaped frame with flowering casework above green translucent enamel on guilloché ground, set with rubies and spinel, ball clasps with cabochon-cut sapphires, red gold chain with oval links. Vasili Grishin, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908, 56 standard. Weight c. 100 g. L. 14 cm.

DKK 40,000-50,000 / € 5,350-6,700



984

985

RUSSIAN JEWELER, C. 1900

A pair of Russian diamond earrings, round design, set with numerous old-cut diamonds and three rose-cut diamonds, mounted in gold and silver. Apparently no maker's mark. Later additional marks. Weight c. 7 g. H. 2 cm. (2).

Provenance: According to seller's information the earrings should come from Kiev.

We thank Blomqvist Nettauksjon AS for a fine cooperation at our common Russian valuation days in Oslo. DKK 20,000 / € 2,700



985

986

EDUARD KORTMAN

Fabergé, St. Petersburg 1904-1908

A set of six Fabergé gold buttons, decorated with white translucent enamel on guilloché ground. Workmaster Eduard Kortman, assayer A. Romanov in St. Petersburg 1904-1908, 56 standard, scratched inventory number 6162. Diam. 1.3 cm each. Original gold clips enclosed. Original holly wood box, lined with silk and velvet enclosed. (13). DKK 60,000-80,000 / € 8,050-10,500



986



987

987

**RUSSIAN JEWELER,
1908 - 1917**

A Russian Belle Epoque sapphire- and diamond pendant, tear-dropped design set with five facet-cut sapphires in shades of purple, yellow and rose, top sapphire set with two rose-cut diamonds, mounted in gold. Maker's mark AH?, 1908-1917, 56 standard. C. 1900. H. 5.5 cm. L. incl. chain 40 cm.

DKK 30,000-40,000 / € 4,000-5,350



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**RUSSIAN JEWELER,
1908 - 1917**

A Russian Belle Epoque gold, aquamarine- and ruby pendant, asymmetrical tear-dropped design with stylized meander pattern, set with three facet-cut aquamarines and three facet-cut rubies, mounted in gold. Cyrillic maker's mark NB, Kiev 1908-1917, 56 standard. H. 6.3 cm. L. incl. chain 38 cm.

DKK 20,000-25,000 / € 2,700-3,350



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HENRIK WIGSTRÖM

Fabergé, St. Petersburg 1908-1917

A pair of Russian Imperial Fabergé diamond-, gold- and enamel double cufflinks, circular design set with old-cut diamonds surrounded by blue translucent enamel on guilloché ground. Workmaster Henrik Wigström, St. Petersburg 1908-1917, 56 standard. Weight c. 14 g. L. 2.7 cm. Diam. 1.5 cm. (2).

Grand Duke Peter Nikolaevich was son of Grand Duke Nikolai Nikolaevich the elder of Russia and cousin of Tsar Alexander III of Russia.

Provenance: Grand Duke Peter Nikolaevich of Russia (1864–1931). Thence by descent until today.

DKK 30,000–50,000 / € 4,000–6,700



Grand Duke Peter Nikolaevich of Russia.

ХЕНРИК ВИГСТРЁМ, ФАБЕРЖЕ, САНКТ-ПЕТЕРБУРГ, 1908-1917:

Пара запонок Фаберже в стиле русского ампира из золота с бриллиантами и эмалью, принадлежавшая Великому князю Петру Николаевичу. Вес ок. 14 г. Длина 2,7 см, диаметр 1,5 см.



From the Private Collection of Queen Alexandrine of Denmark



An Imperial wedding gift from
Tsar Nicholas II and Tsaritsa Alexandra Feodorovna of Russia

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C. E. BOLIN, ST. PETERSBURG
1897 - 1898, APPARENTLY
UN MARKED, BUT MOST LIKELY

"The Russian Sapphire Tiara". A unique Imperial and Royal Russian sapphire tiara, set with eight oval-cut sapphires, as well as numerous old mine- and single-cut diamonds. Designed with a raised heart-shaped centre and flower buds, over which a horizontal oval-cut sapphire encircled by diamonds, below thirteen oval and vertical scrolling links increasing size from right and left towards the centre part, seven links set with an oval-cut sapphire encircled by diamonds, between which six open links in the form of swirls set with diamonds, among each link a raised flower bud, below a number of diamonds on a curved circlet wound with velvet ribbon, mounted in gold and silver. "The Russian Sapphire Tiara" contains sapphires from Ceylon, a total of eight untreated sapphires of approx. 33 carats, as well as diamonds totalling approx. 53 carats. Colour: River-Top, Crystal (E-I). Clarity. VS-P1. H. 7.5 cm. L. 36 cm. W. inside 12.5 cm.

Certificate from the Swiss Gemmological Institute SSEF in Basel, Switzerland, is included.

Preview in Copenhagen 21-23 and 30 November.

Preview in London 24-26 November.

Personal viewing by appointment with Martin Hans Borg, tel. +45 8818 1128.

Provenance: "The Russian Sapphire Tiara" was originally a combination piece given as a wedding gift from Tsar Nikolai II and Tsaritsa Alexandra Feodorovna of Russia to the Tsar's relative, Princess Alexandrine of

Mecklenburg-Schwerin, on the occasion of her wedding with Prince Christian of Denmark on 26 April 1898 in Cannes. Prince Christian was the grandchild of Christian IX of Denmark and the son of Frederick VIII of Denmark. Prince Christian and Princess Alexandrine, therefore, became Crown Prince and Princess after the death of Christian IX in 1906, and after Frederick VIII's death in 1912 they were proclaimed Queen Alexandrine and King Christian X of Denmark. Christian X was King of Denmark until his death in 1947, while Queen Alexandrine survived him by five years. King Christian X and Queen Alexandrine passed on the Russian wedding gift to their daughter-in-law, Princess Caroline-Mathilde of Denmark, on 8 September 1933 at her wedding in Fredensborg Palace chapel to their youngest son, Prince Knud of Denmark. The couple were in 1953 named Hereditary Princess Caroline-Mathilde and Hereditary Prince Knud of Denmark. Hereditary Princess Caroline-Mathilde handed over the ownership of the Russian wedding gift on 3 February 1963 to her son, Prince Christian of Denmark, but retained the right of use. On 27 February 1971 Prince Christian of Denmark married Anne Dorte Maltoft-Nielsen in Lyngby Church. The couple was at this occasion named Count and Countess of Rosenborg. Countess Anne Dorte of Rosenborg hereafter shared the right of use of "The Russian Sapphire Tiara" with her mother-in-law. After the death of Hereditary Princess Caroline-Mathilde in 1995, Count Christian of Rosenborg received "The Russian Sapphire Tiara", which he subsequently gave as a 50th birthday present on 3 October 1997 to Countess Anne Dorte, who used it until her death in 2014. Hence in the ownership of their three daughters, Josephine of Rosenborg, Camilla of Rosenborg and Feodora of Rosenborg until today.

DKK 1,500,000-2,000,000 / € 200,000-270,000

The Russian Sapphire Tiara

As a boy, the jewellery of the ladies was not exactly at the top of my mind. But my mother, Hereditary Princess Caroline-Mathilde, received a piece of jewellery, as wedding gift from my grandmother and grandfather (her in-laws, King Christian X and Queen Alexandrine) which was originally a gift from my grandmother and grandfather's relatives – Tsar Nikolai II and Tsaritsa Alexandra of Russia. It was a Russian piece of jewellery with sapphires and diamonds, which my mother used both as a necklace and as a bandeau, as can be seen in photographs from back then. At a later date, my mother had the jewellery changed to its present form, and I remember very well her wearing "The Russian Sapphire Tiara."

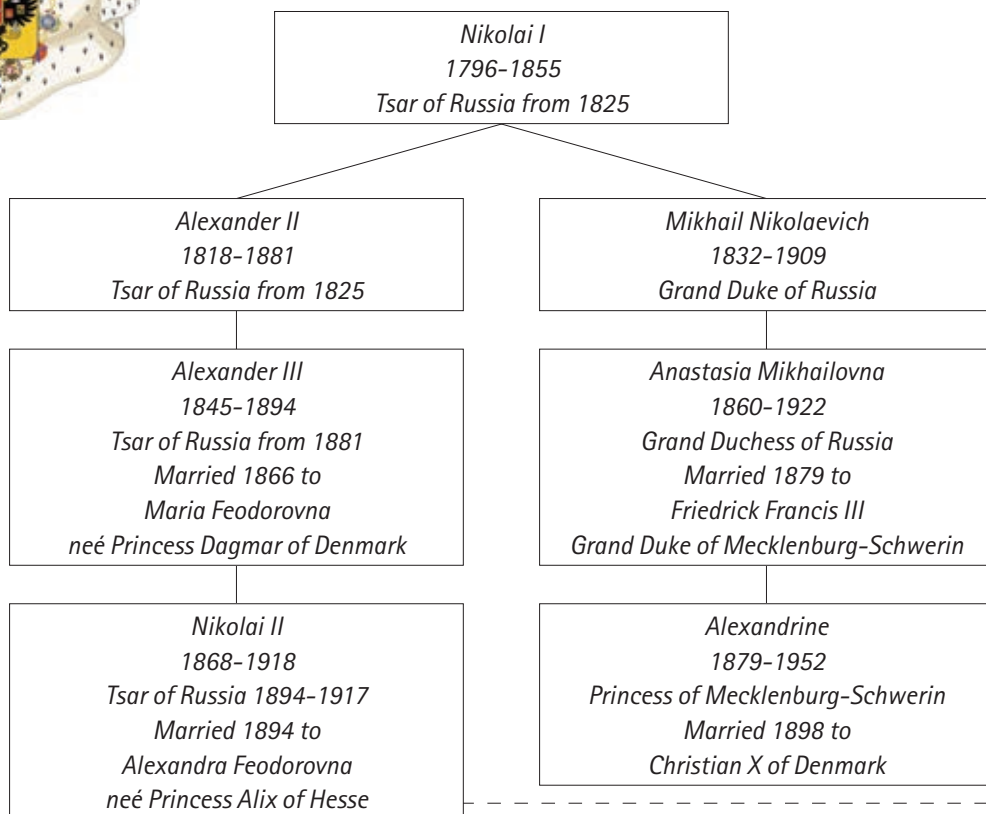
His Excellency Ingolf Count of Rosenborg, as told to Martin Hans Borg, autumn 2018.



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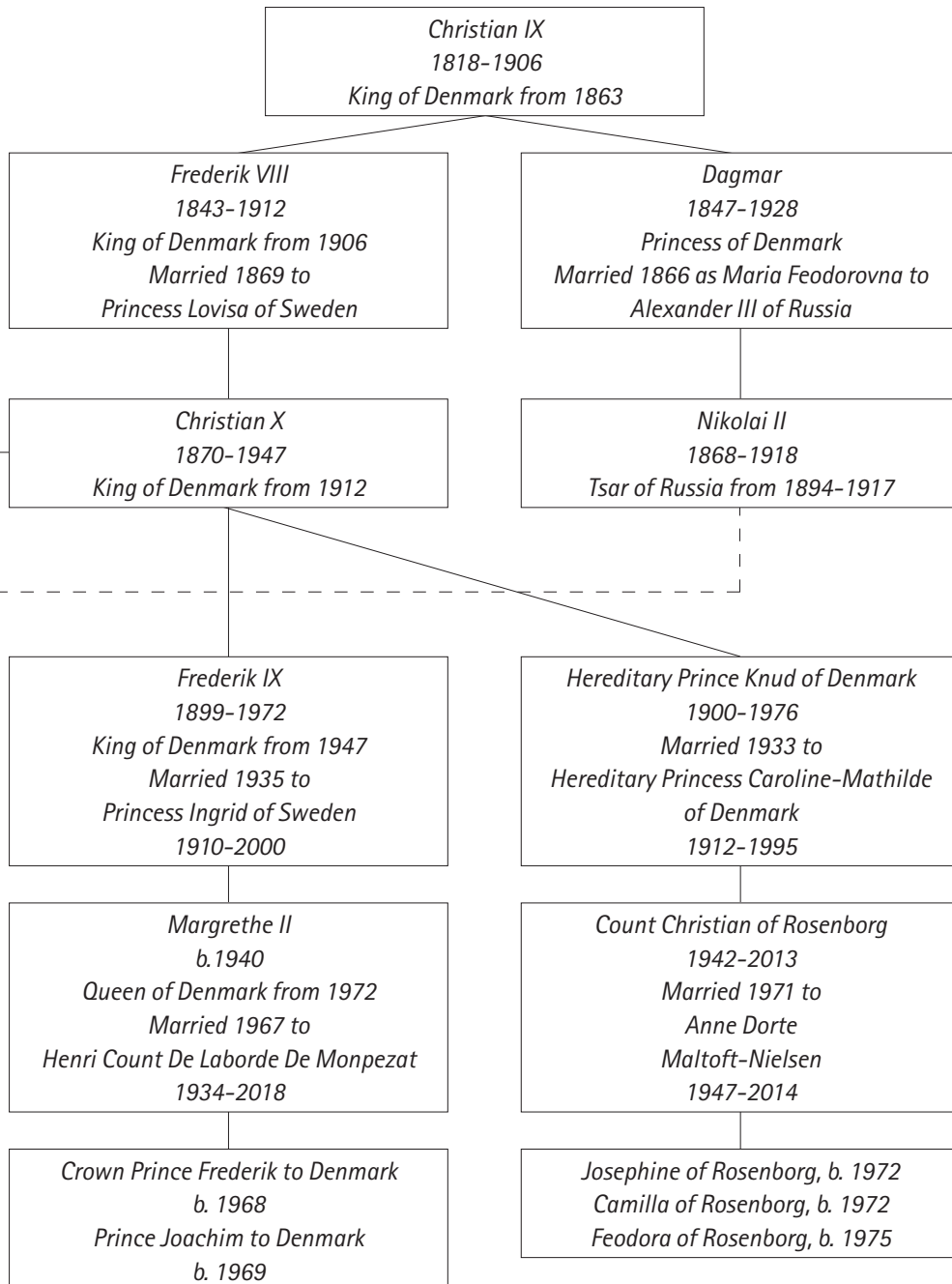
Romanov The Imperial House of Russia



Family Relations at the Wedding in 1898

The magnificent gift at the wedding in 1898 was due to the close family relations between the Tsar couple and the bridal couple. Tsar Nikolai II and Prince Christian were cousins, since the Tsar's mother and the Prince's father, Tsaritsa Maria Feodorovna of Russia and Crown Prince Frederik (VIII) of Denmark, were sister and brother. In addition, Tsar Nikolai II and Princess Alexandrine of Mecklenburg-Schwerin were cousins once removed. They had the same great-grandfather in Tsar Nikolai I of Russia; the Tsar's grandfather, Tsar Alexander II of Russia, and the Princess's grandfather, Grand Duke Mikhail Nikolaevich of Russia, were brothers; The father of the Tsar, Alexander III of Russia, and the Princess's mother, Grand Duchess Anastasia Mikhailovna of Russia, were therefore cousins.

Glücksburg The Royal House of Denmark





The official photograph from the wedding in Cannes 26 April 1898 with the bridal couple in the middle.



Tsar Nikolai II and Tsaritsa Alexandra Feodorovna of Russia at the Imperial Winter Palace Ball 1903.

The Royal Wedding in 1898

Princess Alexandrine's parents, Grand Duke Friedrich Francis III of Mecklenburg-Schwerin and Grand Duchess Anastasia Mikhailovna of Russia lived for a good part of the year in the couple's Villa Wenden in Cannes on the French Riviera. The Grand Duke suffered from asthma, and the climate of Southern Europe had a far healthier impact on him than that of Northern Europe. Therefore, the Noble Family of Mecklenburg-Schwerin were residing in Villa Wenden when Prince Christian was visiting Cannes and entered into an engagement with Princess Alexandrine on 22 March 1897. The Grand Duke died not long after on 10 April 1897, only a few weeks after the engagement. Even though the young couple had hoped for a quick wedding, the ceremony had to be postponed until after the end of the year of mourning.

Prince Christian and Princess Alexandrine's wedding on 26 April 1898 was also held in Villa Wenden and not in one of the residences of the Noble Family in Mecklenburg, presumably due to a continuing mourning period at the court after the death of the Grand Duke. The young couple, therefore, had a somewhat less extravagant wedding than one might expect. It consisted of a civil ceremony in Villa Wenden and a church ceremony in the German church in Cannes with a subsequent wedding dinner in Villa Wenden. That the wedding was smaller in size meant nothing when it came to the guest list. The list was proof that this was no ordinary wedding – but the wedding of Denmark's future King and Queen. Among the guests were the bride's mother, Grand Duchess Anastasia Mikhailovna of Russia, and the bridegroom's parents, Crown Prince Frederik (VIII) and Crown Princess Lovisa of Den-

mark. Among the other participants were the bridegroom's uncle and aunt, Duke Ernst August and Duchess Thyra of Cumberland; the uncle and aunt of the bride, Grand Duke Alexander Mikhailovich and Grand Duchess Xenia Alexandrovna of Russia, who was also the cousin of the bridegroom; the aunt of the Bride, Grand Duchess Maria Pavlovna of Russia; and not least the grandfather of the bride, Tsar Nikolai I of Russia's youngest son himself, Grand Duke Mikhail Nikolaevich of Russia.

The perhaps slightly smaller princely wedding in Cannes could therefore still truly gather an imperial and royal circle of guests. Similarly, the wedding could also provide a list of gifts that was genuinely of an imperial and royal format. Among these gifts was "The Russian Sapphire Tiara".

The Story Behind the Tiara

Count Ingolf of Rosenberg was born in 1940 as the son of Hereditary Prince Knud and Hereditary Princess Caroline-Mathilde and the brother of Princess Elisabeth to Denmark (1935-2018) and Count Christian of Rosenberg (1942-2013). Count Ingolf states that "The Russian Sapphire Tiara" was originally worn both as a bandeau and a necklace, after which it became a tiara with a permanent circlet. It is not known which name Princess Alexandrine gave her extraordinary wedding gift, but Hereditary Princess Caroline-Mathilde mentions it in her later writing as "The Russian Sapphire Tiara." In the Danish Royal Family, the piece of jewellery ended up with a long and extensive backstory, beginning as a Russian combination piece, where the different parts could be used individually, before eventually turning into a Russian tiara with a permanent circlet.

**Deres kongelige Højheder Prins
Christian og Prinsesse Alexandrines
Brudegaver.**
Gjennem „Nig. Bur.“ er der indløbet føl-
gende Telegram:

armbaand med et Halsbaand af Dia-
manter Kronprinsen og Kronprin-
sesen af Danmark et Diadem af Dia-
manter og Rubiner, Prins Christians
Søfende et Guldbarmbaand med Rubi-
ner og Diamanter, Kejseren og Kejse-
rinden af Rusland et Halsbaand med
Diamanter og Saphirer, Kejserinde Maria
Feodorovna af Rusland en Broche
med Rubiner og Diamanter, Storhert-
Vladimir og Gemalinde og deres Børn
et Halsbaand af Rubiner og Diamanter

Extract from the Danish newspaper Berlingske Tidende
27 April 1898 mentioning the Imperial wedding gift.

К. Э. БОЛИНЪ
ПРИДВОРНЫЙ ЮВЕЛИРЪ
С.-ПЕТЕРБУРГЪ
Большая Морская, № 10
МОСКВА
Воспитан Архива, А. № 4

1898 21 April 1898
Государю Императору
Николаю Александровичу

40060. 1 Брошь с бриллиантами	Руб. 3700 -
40153. 1 Кольцо с сапфиром и бриллиантами. Руб. 7800 -	3900 -
40785. 1 Брошь с сапфирами	7800 -
Всего	Руб. 15400 -

Вн. Помощника
9-го апреля 1898

The bill from Bolin in the Russian State Historic Archive. As seen on the bill, C. E.
Bolin was sometimes spelled K. E. Bolin in Russian.

The Danish Newspapers

The wedding of Prince Christian and Princess Alexandrine in Cannes was a subject of great interest to the Danish newspapers. Here the bridal couple's presents were also mentioned. The Russian piece of jewellery that was given as a gift from Tsar Nikolai II and Tsaritsa Alexandra Feodorovna of Russia is mentioned in Berlingske Tidende on 27 April 1898. The text appears in the morning edition of the newspaper the day after the wedding in Cannes under the headline "The Wedding Gifts of HRH Prince Christian and Princess Alexandrine". Here the many remarkable gifts are mentioned, including this quote in Danish: "Kejseren og Kejserinden af Rusland et Halsbaand med Diamanter og Saphirer" (The Emperor and Empress of Russia, a Necklace with Diamonds and Sapphires). The Danish word "Halsbaand" refers to a necklace or collier.

The Russian Archives

In Rossiyski Gosudarstvenniy Istoricheskiy Arhiv (RGIA, the Russian State Historic Archive), Dr Valentin Skurlov found a bill that could confirm the Tsar's wedding gift. The bill is from C. E. Bolin in St. Petersburg and dated 9 April in the Julian calendar, meaning 21 April 1898 in the Gregorian calendar. The bill was sent to the Tsar personally as "His Majesty Tsar Nikolai Alexandrovich". The Russian Tsar himself as well as the Court official Baron Frederiks have written "for payment" on the bill, the latter with blue chalk. The payment is scheduled for 22 April after the Julian calendar, meaning 4 May according to the Gregorian calendar. The bill itself from C. E. Bolin mentions the payment of three items of jewellery, and the middle item, numbered "40153", is described as "1 Collier with sapphires

and diamonds" with a price of 7,800 roubles. That the bill is addressed to the Tsar personally, and not to the State Council, means that the payment is for a family gift. It can also be seen that the Tsar only paid half the price, namely 3,900 roubles. Thus, his wife has paid the other half, which was the usual practice of the Imperial couple when they gave family gifts.

Since the Tsar ordered and bought new jewellery for family occasions, this bill could be referring to the Tsar couple's wedding gift to Princess Alexandrine – based on both the date and the description.

It should be pointed out that this is in every way a wonderful gift, also in terms of price. Later that year, Tsar Nikolai II of Russia paid 6,700 roubles to Fabergé for the year's Easter egg "Lilies of the Valley". This was 1,100 roubles less than for item "40153" on the bill.

C. E. Bolin

The House of Bolin was founded in St. Petersburg 1790 and appointed as Purveyor to the Imperial Russian Court in 1796. The quality and design of Bolin's work was so highly appreciated that later on Fabergé was the only real competitor. Hereby, Bolin was clearly one of the truly favourite jewellers, when the Tsar ordered jewellery for his family.

As the sixth generation in the family business and the great-grandchild of C. E. Bolin's brother, Christian Bolin today leads the family-owned company W. A. Bolin in Stockholm, the successor to C. E. Bolin in St. Petersburg. Christian Bolin points out that C. E. Bolin most likely made the Tsar couple's



Princess Alexandrine presumably wearing a link from the Imperial wedding gift as a brooch.



Queen Alexandrine presumably wearing three links from the Imperial wedding gift as three pendants.

wedding gift. By comparing "The Russian Sapphire Tiara" with other jewellery from Bolin in St. Petersburg he sees many similarities. For example, the gemstone's mounting, the rim space between the gemstone and the mounting as well as the covered settings. In addition, the swirl motif appears as a design in more of Bolin's jewellery from St. Petersburg. Christian Bolin also mentions that "The Russian Sapphire Tiara" could have been made by Bolin workmasters such as Robert Schwan, Vladimir Finnikov and Nikolai Chernokov.

That the swirl motif is used by Bolin can also be seen on the so-called "Milford Haven Bolin Tiara", for instance. This tiara was given in 1891 as a gift from Grand Duke Mikhail Mikhailovich of Russia to his bride Sophie Meklenberg. Here the swirls are recognized in a single and double variation. On the same tiara, the playing card symbol of "clubs" is seen. The "club" consists of three cabochon-cut rubies surrounded by diamonds. Here the stone's mounting also seems to correspond to that of "The Russian Sapphire Tiara".

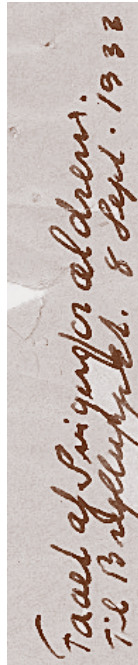
A Combination Piece

That the jewellery could be described as a "halsbaand" (necklace) in Danish sources and a collier in Russian sources under the general meaning of a necklace is not strange. Collier is a French jewellery term for a necklace that hangs around the neck and tightly below the throat. In addition, the Tsar couple's

wedding gift was, as mentioned, a so-called combination piece that could also be worn like a bandeau. It consisted of a variety of links in the form of sapphire links and open swirl links and individually mounted diamonds. All of these parts could be separated and used individually or combined into several different types of jewellery. This was completely in accordance with the style of the time, where the contemporary jewellers did their best to meet the needs of the customers for jewellery fitting for both smaller and larger occasions. In particular, the Russians were very excited about combination pieces, and C. E. Bolin clearly took the trouble to do his utmost with this particular piece. The Tsar couple's wedding gift is designed in the traditional Russian style, which dominated the second half of the 19th century, and with the combination design, it was a very modern piece of jewellery in the eyes of contemporary times. How the Tsar couple's wedding gift could be used will be described in the following sections.

In the ownership of Queen Alexandrine

In spite of research in archives in places such as the Royal Library in Copenhagen, HM Queen Margrethe II's Reference Library, the National Portrait Gallery in London, The Nationaal Archief Photographs Collection in The Hague, as well as private collections etc., it does not appear that Queen Alexandrine has been photographed with her Russian wedding gift in gala dress. No such image has yet been found.



To the left: The wedding of Hereditary Prince Knud and Hereditary Princess Caroline-Mathilde. In the middle: Her note about receiving the Imperial wedding gift from her in-laws. To the right: Hereditary Princess Caroline-Mathilde wearing the Imperial wedding gift as a bandeau.

A Queen Photographed in Gala Dress?

There are not many photographs of Queen Alexandrine in general where she is seen dressed in gala, especially not from her younger days. The photographs from this period are of a more private nature, where she has been photographed wearing only a few and simple pieces of jewellery. The Queen and King Christian X had a modest lifestyle, and the Queen's use of jewellery was a reflection of this. The younger Princess Alexandrine had actually been accustomed to a princely existence, both on her parents' estates in Mecklenburg and Cannes, but also when travelling to visit her mother's family in Russia. On these trips, she visited her Russian grandparents as well as uncles and aunts, and here the young princess must have met many relatives in their grandest dresses. However, it does not seem to have influenced her own use of jewellery. Queen Alexandrine did, however, have access to many different pieces of jewellery, both from her own private collection, from the Danish Royal Property Trust and not least from the collection of Danish Crown Jewels. There are official portraits of the Queen wearing larger pieces of jewellery, but these are from when she had reached a more mature age, and in these portraits, she still maintains a simple style and primarily wears jewellery she inherited from her mother.

On the other hand, two photographs have been found, where Queen Alexandrine seemed to use her Russian wedding gift as a combination piece.

Brooch and Pendant

A photograph from 1899 shows Princess Alexandrine and Prince Christian (X) as new parents with their recently born first child, Prince Frederik (IX), on her lap. On her collar, the Princess wears a brooch consisting of a dark gemstone encircled by diamonds. This could be one of the sapphire links from the Russian wedding gift.

In a photograph from 1918-1920, Queen Alexandrine appears to be photographed once more with the Russian wedding gift. Here, the Queen has disassembled three of the sapphire links and placed them asymmetrically in a thin chain.

As will be evident later, the Russian wedding gift as a combination piece could literally be taken apart and used in different ways according to different needs.

In the ownership of Hereditary Princess Caroline-Mathilde

Hereditary Princess Caroline-Mathilde of Denmark has been photographed with her Russian wedding gift several times, and she wore it both as a bandeau, sautoir and collier.

Bandeau

A bandeau is a French jewellery term for an ornamental headband and was modern in Europe in the 1820s and 1830s and once again from the late 19th



To the left: Hereditary Prince Knud, Hereditary Princess Caroline-Mathilde wearing the Imperial wedding gift as a bandeau, and their daughter Princess Elisabeth. In the middle: Hereditary Princess Caroline-Mathilde wearing the Imperial wedding gift as a sautoir. To the right: Hereditary Princess Caroline-Mathilde wearing the Imperial wedding gift as a collier.

century and up until the 1930s. A bandeau is a narrow, elongated tiara, which after the fashion of the times was placed as a headband in the back or the front depending on the hairstyle.

As mentioned earlier, the Hereditary Princess received her mother-in-law's wedding gift at her own wedding in 1933. In an official photograph from 1942, she was photographed with the gift as a bandeau. Here the current high centrepiece is level with the other sapphire links and open swirl links at the bottom, which here are placed horizontally. Several of the individually mounted diamonds can be seen on the centrepiece and below the links. Perhaps the piece of jewellery is seen here in its most original form. If the bandeau is reversed, so that the higher middle part hangs down, you can picture it like a collier that hung around the neck running down close to the throat.

Sautoir and Collier

A sautoir is a French jewellery term for a long necklace that was worn around the neck and went all the way down to the lady's waist. Sautoirs have existed for hundreds of years but became particularly modern from the late 19th century to the 1930s, where the female fashion of the period helped accentuate the long necklace.

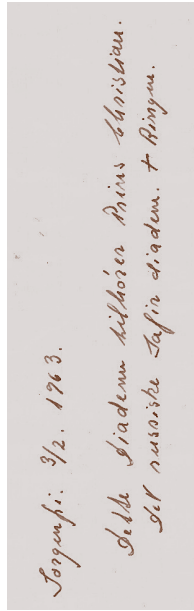
Hereditary Princess Caroline-Mathilde also wore her Russian wedding gift as a sautoir. On an official photograph from the 1950s, the Hereditary Princess can be seen with the jewellery as a sautoir in the form

of a long chain that reaches the waist of her dress. Here the sapphire links with several of the individually mounted diamonds as spacers are clearly seen. The Hereditary Princess clearly wears seven sapphire links, but none of the open swirl links. For this version of the piece, she has presumably used thirty of the individually mounted diamonds as spacers. In the bandeau, the Hereditary Princess appears to have worn twenty individually mounted diamonds. It is therefore apparent to see that the diamonds could be attached and detached as needed.

The jewellery could therefore also be shortened in accordance with one's preference. On another photograph taken in the 1950s at an official dinner, Hereditary Princess Caroline-Mathilde is visibly wearing three sapphire links, with the individually mounted diamonds as spacers, as a collier that is worn closely around her neck.

Choker and Other Options?

A choker is an English term for a necklace also known as a "dogcollar". It was a piece of jewellery that was placed very closely around the neck and was modern from the late 19th century up until around the First World War. The Russian wedding gift could probably also have been used in this way, but neither Queen Alexandrine nor Hereditary Princess Caroline-Mathilde were photographed with the jewellery as a choker. If the jewellery could be worn in this way, it could also be assumed that the sapphire above the centrepiece could be removed to make the jewel-



To the left: Hereditary Princess Caroline-Mathilde wearing the Imperial wedding gift as "The Russian Sapphire Tiara". In the middle: Her note about giving among others "The Russian Sapphire Tiara" to her son, Count Christian of Rosenborg. To the right: His wife, Countess Anne Dorte wearing "The Russian Sapphire Tiara".

lery more comfortable. Perhaps it could be worn in even more combinations – for example as earrings or with the individually mounted diamonds placed both above and below the sapphire and swirl links, but there are no available sources to illustrate this.

Royal Court Jeweller A. Michelsen in Copenhagen
Hereditary Princess Caroline-Mathilde wore her Russian wedding gift primarily as a bandeau until 1945, where she inherited a tiara from her husband's aunt, Princess Thyra of Denmark. Now she could wear the newly acquired tiara and use her Russian wedding gift as a collier or sautoir. In 1958, Hereditary Princess Caroline-Mathilde was photographed again with the Russian wedding gift as a bandeau, but soon after she had the Danish jeweller and Purveyor to the Royal Danish Court A. Michelsen change the piece into a tiara with a permanent circlet. This must have happened before 1963, where she describes the jewellery in writing as "The Russian Sapphire Tiara" in a deed of gift to her son, Prince Christian. Hereditary Princess Caroline-Mathilde would most likely not have mentioned her wedding gift as a tiara if it was still a combination piece.

There is no information about the change in A. Michelsen's archive, nor at Georg Jensen or Designmuseum Danmark, as the jeweller's archive is incomplete and there is a gap in the papers of the archive from the early 1950s and to approx. 1980. However, "The Russian Sapphire Tiara" remains in a box that has "A. Michelsen" printed on the lid.

A. Michelsen made the following changes: The high centre part with one sapphire was placed up above the middle of the seven sapphire links and the six swirl links. All these thirteen links were turned 90 degrees to the left and were now placed vertically. The many individually mounted diamonds were mounted below and above the thirteenth links. Finally, this new piece was mounted on a circlet. Thus, A. Michelsen had changed the Russian combination piece into "The Russian Sapphire Tiara".

"The Russian Sapphire Tiara" Up Until Today

Hereditary Princess Caroline-Mathilde wore "The Russian Sapphire Tiara" henceforth, and from the 1970s and onwards, as mentioned previously, it was worn by both herself and her daughter-in-law, Countess Anne of Rosenborg, who was formally given the piece of jewellery by her husband on her 50th birthday. On the birthday card, Count Christian wrote to his wife that "The Tiara has been your mother-in-law's and before that her mother-in-law's". In this way, the Count referred to the unique family history of "The Russian Sapphire Tiara" – to his mother, Hereditary Princess Caroline-Mathilde, and to his grandmother, Queen Alexandrine. A private remark concerning a Russian wedding gift with a unique Russian cultural and jeweller history from Tsar Nikolai II and Tsaritsa Alexandra Feodorovna of Russia to the Danish Royal Family of today.

Martin Hans Borg

Из личной коллекции королевы Дании Александрины
Императорский свадебный подарок от
Российского императора Николая II и императрицы Александры Федоровны

К. Э. БОЛИН, САНКТ-ПЕТЕРБУРГ, 1897-1898,
АТРИБУТИРОВАННЫЙ ЛОТ
«Русская сапфировая тиара». Уникальная рус-
ская тиара царского времени с восемью сапфи-
рами овальной огранки и множеством брил-
лиантов огранки «олд-майн» и «восьмеркой».
Приподнятая центральная часть в форме сердца
с цветочными бутонами увенчана горизонталь-
но расположенным овальным сапфиром в окру-
жении бриллиантов. Ниже – тринадцать верти-
кальных овальных элементов, размер которых
увеличивается к центру тиары; семь из них
украшены сапфирами овальной огранки, окру-
женными бриллиантами, между ними распо-
ложены шесть ажурных овалов в виде инкрусти-
рованных бриллиантами завитков с выпуклым
цветочным бутонем в центре. В самом низу
– обруч с множеством бриллиантов, перевитый
бархатной лентой на каркасе из золота и сере-
бра. Клеймо мастера, по-видимому, отсутствует.
«Русская сапфировая тиара» украшена восемью
цейлонскими сапфирами, общий вес которых
составляет около 33 карат, и бриллиантами
общим весом около 53 карат. Цвет бриллиантов
River-Top, Crystal (E-I), чистота VS-P21. Высота
7,5 см, длина 36 см, ширина изнутри 12,5 см.
Сертификат Швейцарского геммологического
института SSEF (Базель, Швейцария) прилага-
ется.

Предварительный просмотр в Копенгагене 21-23
и 30 ноября.

Предварительный просмотр в Лондон 24-26
ноября.

Индивидуальный осмотр по договоренности с
Марином Хансом Боргом

История происхождения и владения
«Русская сапфировая тиара» была подарена
царём Николаем II и царицей Александрой Фё-
доровной их родственнице, принцессе Алексан-
дрине Мекленбург-Шверинской, по случаю её
бракосочетания с принцем Датским Кристианом

26 апреля 1898 года в Каннах. Принц Кристиан
был внуком короля Дании Кристиана IX и сыном
кронпринца Фредерика. Таким образом, по смер-
ти Кристиана IX в 1906 году принц Кристиан и
принцесса Александрина сделали кронприн-
цем и кронпринцессой, а после кончины короля
Фредерика VIII в 1912 году – королем и короле-
вой Дании. Король Кристиан X умер в 1947 году,
королева Александрина пережила его на пять лет.
Король Кристиан X и королева Александрина
передали «Русскую сапфировую тиару» своей
невестке принцессе Каролине-Матильде Дат-
ской 8 сентября 1933 года, в день её венчания с
младшим сыном царствующей четы, принцем
Кнудом, в часовне дворца Фреденсборг. В 1953
году они стали называться наследной принцес-
сой Каролиной-Матильдой и наследным прин-
цем Кнудом.

3 февраля 1963 года наследная принцесса Каро-
лина-Матильда передала право владения «Рус-
ской сапфировой тиарой» своему сыну, принцу
Датскому Кристиану, но сохранила за собой
право пользования ею.

27 февраля 1971 года в церкви г. Лингбю принц
Датский Кристиан сочетался браком с Анне Дор-
те Мальтофт-Нильсен. Супруги получили титул
графа и графини Розенборгских. С этого момен-
та графиня Анне Дорте разделила право поль-
зования «Русской сапфировой тиарой» со своей
свекровью. После кончины наследной принцес-
сы Каролины-Матильды в 1995 году «Русскую
сапфировую тиару» получил граф Розенборг-
ский Кристиан, который 3 октября 1997 года
предподнес это украшение графине Анне Дорте в
качестве подарка на её 50-летие. Графиня владела
тиарой вплоть до своей смерти в 2014 году.
В настоящее время тиара является собственно-
стью трёх дочерей покойной графини Розен-
боргской – Жозефины, Камиллы и Феодоры
Розенборгских.

эстимейт

DKK 1,500,000-2,000,000 / € 200,000-270,000

Thank you to
His Excellency Ingolf Count of Rosenborg
Her Grace Sussie Countess of Rosenborg
Josephine of Rosenborg
Camilla of Rosenborg
Feodora of Rosenborg

Alexander von Solodkoff for his comments regarding the tiara's design and construction.

Bjarne Steen Jensen, for confirming the story from his book.

Christian Bolin, for his comments regarding the tiara's design and construction.

Ida Heiberg Bøttiger from Georg Jensen, in relation to A. Michelsen's Archives.

Mikael Bøgh Rasmussen, HM The Queen's Reference Library, in relation to photographs of Queen Alexandrine of Denmark and Hereditary Princess Caroline-Mathilde of Denmark.

Nils Frederiksen, Design Museum Denmark, concerning A. Michelsen's Archives.

Peter Fransen, The Danish State Archives in Copenhagen, regarding the public part of the archive in The Office of the Lord Chamberlain.

Preben Ulstrup, for establishing contact to Valentin Skurlov.

And finally to Valentin Skurlov, Dr, for finding the bill from C. E. Bolin.

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Studies have been conducted in various archives in Denmark to find documents in which "The Russian Sapphire Tiara" might be mentioned. The Archive of the Danish Royal House is not available to the public from Christian X and forward, and H.M. The Queen's Office of the Lord Chamberlain informs that there appears to be no relevant material to be found there. The Danish State Archives also informs that no relevant information appears to be available in the public archives of The Office of the Lord Chamberlain of Christian X and Queen Alexandrine 1898-1953.





991

991

**FABERGÉ, C. 1900,
ATTRIBUTED TO**

A Russian citrine- and diamond brooch, design with three facet-cut citrines framed by opalescent translucent white enamel on guilloched ground, set with rose-cut diamonds, mounted in gold and silver. Apparently unmarked but attributed to Fabergé. C. 1900. H. 2 cm. L. 4.6 cm.

DKK 40,000-50,000 / € 5,350-6,700



992

HENRIK WIGSTRÖM

Fabergé, St. Petersburg early 20th century

A Russian Fabergé Easter egg 14k gold pendant, decorated with salmon pink translucent enamel on guilloched ground, varicoloured gold top with gadrooned peaks, beneath garlands with cross ties, set with four rose-cut diamonds. Workmaster Henrik Wigström, indistinct assay mark, 56 standard. St. Petersburg, early 20th century. H. 1.7 cm.

Provenance: Grand Duchess Anastasia Mikhailovna of Russia (1860-1922). Thence by descent until today.

DKK 20,000-25,000 / € 2,700-3,350



992

**ХЕНРИК ВИГСТРЁМ, ФАБЕРЖЕ, САНКТ-ПЕТЕРБУРГ,
НАЧАЛО XX ВЕКА**

Русское Императорское Пасхальное яйцо, золотой кулон, бриллиант и эмаль. Н. 1,7 см. История владения: Великая Русская Княгиня Анастасия Михайловна (1860-1922).



993

993

AUGUST HOLLMING, FABERGÉ, ST. PETERSBURG C. 1900, AND OTHERS

A pair of diamond and enamel eardrops, floral and geometric design, set with single-cut diamonds and a Russian Fabergé Easter egg pendant, decorated with dark translucent blue enamel on guilloché ground, mounted in gold and silver. Eardrops apparently unmarked. Easter eggs workmaster August Hollming for Fabergé, 56 standard. L. 5 cm. Fitted case enclosed (3).

DKK 100,000-125,000 / € 13,500-17,000



994

994

RUSSIAN JEWELER, C. 1900

A Russian Easter egg pendant, decorated with silver-grey translucent enamel on guilloché ground, mounted with gold loop. Indistinct maker's mark, 56 gold standard. H. (excl. loop) 1.4 cm.

DKK 20,000-25,000 / € 2,700-3,350



995

995

FABERGÉ

Moscow 1896-1908

A Russian Fabergé Easter egg pendant, decorated with white translucent enamel on guilloché ground, mounted with gold loop. Fabergé, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908, 56 standard. H. (excl. loop) 1.3 cm.

DKK 15,000-20,000 / € 2,000-2,700



996

996

AUGUST HOLLMING

Fabergé, St. Petersburg c. 1900

A Russian Fabergé Easter egg pendant, set with numerous circular-cut rubies, adorned with a flower containing a rose-cut diamond surrounded by circular-cut emeralds, mounted in a gold loop. Workmaster August Hollming, 56 standard. H. (excl. loop) 2 cm.

DKK 30,000 / € 4,000

997

RUSSIAN JEWELER, C. 1900

A Russian silver and opaque enamel Easter egg pendant, design with silver wires arranged in a pattern of stylized tulip blossoms and foliage, mounted with a gold loop. Apparently unmarked. C. 1900. H. (excl. loop) 1.7 cm.

DKK 15,000-20,000 / € 2,000-2,700



997



998

SAMUEL ARND

St. Petersburg, c. 1885

A Russian Easter egg pendant egg, set with cabochon-cut turquoise and pearls in a stylized leaf pattern, mounted with a gold loop. Samuel Arnd. St. Petersburg, c. 1885. H. (excl. loop) 1.7 cm.

DKK 20,000-25,000 / € 2,700-3,350



998





999

999

FEODOR AFANASIEV

Fabergé, St. Petersburg 1908-1917

A Russian Easter egg pendant, decorated with translucent red enamel on guilloched ground, adorned with a snail with green and creme enamel on parcel guilloched ground, surrounded by a vertical gold belt, mouned with a gold loop. Workmaster Feodor Afanasiev, St. Petersburg 1908-1917, 56 standard. H. 1.6 cm.

Provenance: Acquired by present Danish owner at Maastricht Antiques Fair around 1980. DKK 15,000-18,000 / € 2,000-2,400



1000

1000

HENRIK WIGSTRÖM

Fabergé, St. Petersburg c. 1900

A Russian Fabergé Easter egg pendant, decorated with scrolling red translucent enamel on guilloched ground with white opaque enamel in between, set with a cabochon-cut emerald, adorned with a gold loop. Workmaster Henrik Wigström, 56 standard. C. 1900. H. (excl. loop) 1.8 cm.

DKK 25,000 / € 3,350



1001

1001

VASILII FEDOROVICH SOLOVIEV

Fabergé, St. Petersburg c. 1900

A Fabergé Easter egg pendant, decorated with translucent red enamel on guilloched ground, mounted with a gold loop. Workmaster Vasilii Fedorovich Soloviev, 56 standard. St. Petersburg. C. 1900. H. (excl. loop) 1.1 cm.

DKK 20,000-30,000 / € 2,700-4,000



1002

1002

VASILII KANGIN

St. Petersburg 1898-1908



A Russian gold brooch, decorated with red translucent enamel on guilloché ground, centre with the profile portrait of Tsarina Catherine II the Great of Russia with a star pattern behind, with shortened Russian text: "By the grace of God Catherine II Emperess and Autocrat of All the Russia", surrounded by old-cut diamonds, reverse with the mitre crowned monogram of the Tsarina. Made from a medal. Vasili Kangin, assayer A. Romanov in St. Petersburg 1896-1908, 56 standard. Weight c. 29 g. Diam. 4.4 cm.

DKK 50,000-60,000 / € 6,700-8,050



1003



1003

RUSSIAN PAINTER, 19TH CENTURY

Imperial miniature portrait of Grand Duke Nikolai Nikolaevich the elder of Russia (1831-1891). Unsigned. Gouache on bone. Oval. Visible size 4,5 x 3 cm.

Grand Duke Nikolai Nikolaevich the elder of Russia was son of Tsar Nikolai I of Russia, brother of Tsar Alexander II of Russia and father of Grand Duke Peter Nikolaevich of Russia.

Provenance: Grand Duke Nikolai Nikolaevich the elder of Russia. Thence by descent until today.

DKK 15,000-20,000 / € 2,000-2,700

РУССКИЙ ХУДОЖНИК, XIX ВЕК:

Миниатюрный портрет Великого князя Российского императорского дома Николая Николаевича Старшего, ранее принадлежавший ему самому. Кость, гуашь. Видимый размер 4,5 x 3 см.

1004

PAVEL

AKIMOV OVCHINNIKOV

Moscow 1890s

A Russian silver-gilt and cloisonné enamel tea glass holder, of cylindrical form, body decorated with three pairs of stylized cockerels and geometric patterns. Pavel Akimov Ovchinnikov, indistinct assayer and year, Moscow town mark, 88 standard. Weight c. 312 g. H. 8.5 cm.

DKK 30,000-40,000 / € 4,000-5,350



1004



1005



1005

FEODOR RÜCKERT

Fabergé, Moscow 1896-1908

A large Russian Fabergé silver-gilt and shaded cloisonné enamel kovsh, of traditional form with hook handle, decorated with brightly-coloured scrolling flowers against a cream ground, reverse with a Russian inscription commemorating two prominent manufacturers dated 1907. Workmaster Feodor Rückert, retailed by Ivan Britzin, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908. Weight c. 362 g. H. 8 cm. L. 19 cm.

The inscription on the underside indicates that the impressive enamelled kovsh was a gift from the directors of the I. A. Treumov Mill in Kovrov to those of the Pokrovskaya Textile Mill in Ivanovo-Voznesensk. These were two of the largest and most important textile concerns in early twentieth century Russia and the managers of the family firms might have been contemplating a joint venture, the fate of which is unclear. The Pokrovskaya Mill, one of the oldest in Russia, continues to work today under the name Samoylovsky Textile as part of the Nordteks group of companies.

DKK 100,000-125,000 / € 13,500-17,000

1006

AUGUST HOLLMING

Fabergé, St. Petersburg late 19th century

A Russian Fabergé varicoloured gold letter opener, top with cabochon-cut moonstone, chased handle with vines. Workmaster August Hollming, St. Petersburg town mark, 56 standard. Weight c. 39 g. L. 21 cm.

DKK 25,000-30,000 / € 3,350-4,000



1006



1007



1007

THE IMPERIAL GLASS FACTORY, C. 1860

A Russian cut crystal baluster-shaped decanter with stopper and a matching glass, chased with vine leaves in oval cartouches, both with the enameled monogram of Grand Duke Nikolai Nikolaevich the elder of Russia on a mitre crowned red velvet and ermine cloak. The Imperial Glass Factory, c. 1860. H. decanter 28 cm. H. glass 8 cm. (3).

Grand Duke Nikolai Nikolaevich the elder of Russia (1831-1891) was son of Tsar Nikolai I of Russia and brother of Tsar Alexander II of Russia.

DKK 50,000-60,000 / € 6,700-8,050



1008



ПАВЕЛ АКИМОВИЧ ОВЧИННИКОВ,
МОСКВА, ОК. 1895:

Ликерный набор из позолоченного
серебра с перегородчатой эмалью. Вес
1 424 г. Высота графина 25 см. Высота
стопок 4,5 см. Диаметр подноса 28,5 см.

1008

PAVEL AKIMOV OVCHINNIKOV

Moscow c. 1895

A Russian silver-gilt and cloisonné enamel liqueur set, comprising a baluster-shaped decanter with stopper, six cups, a circular tray raised on bun feet, all with brightly-coloured scrolling foliate and geometric ornaments within borders of bands of blue, red or turquoise beads against a stippled, gilded ground. One roundel on the tray engraved with the coat of arms of Montenegro. Pavel Akimov Ovchinnikov, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, Moscow town mark, 88 standard. C. 1895. Weight 1,424 g. H. decanter 25 cm. H. cups 4.5 cm. Diam. tray 28.5 cm. (9).

DKK 300,000-350,000 / € 40,000-47,000



1009

1009 FABERGÉ

Moscow 1896-1908

A large Russian Fabergé Art Nouveau silver sugar bowl, of urn form with scrolling handles, chased with scrolling vines and shell form. Fabergé, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908, 84 standard, scratched inventory number 16870. Weight c. 616 g. H. 14 cm. W. 20 cm. DKK 20,000-25,000 / € 2,700-3,350



1010

1010 GEBRÜDER MÜLLER

Berlin, c. 1760

A German Rococo silver-gilt beaker, of conical shape, embossed with rocailles and set with 12 German coins. The reverse engraved with Cyrillic initials SIIA and with assay scrape. Maker Gebrüder Müller (Johann Bernhard og Martin Friedrich Müller), Berlin c. 1760. Weight 139 g. H. 9.5 cm.

Maker's mark depicted in Wolfgang Scheffler: Berliner Goldschmiede, 1968, p. 121, no. 139. Here mentioned two coin beakers in private collection in St. Petersburg.

DKK 20,000 / € 2,700



1011

1011
SAMUEL ARND

St. Petersburg 1870s

A Russian silver and champlevé enamel cigarette case, gilt interior, of rectangular form, lid engraved "Tëtushka" (Auntie) and the reverse "1877-1878" in dark blue champlevé enamel, low thumbpiece split into two sections, one with an oval cartouche for a photograph and one for cigarettes, with sulfur and space for matches. Samuel Arnd, St. Petersburg town mark, 84 standard. Weight c. 220 g. L. 10 cm. D. 6 cm. DKK 25,000-30,000 / € 3,350-4,000

1012
FABERGÉ

Moscow 1908-1917

A Russian Fabergé silver bag, set with numerous circular-cut sapphires, lock with ancient Greek ornaments amongst a cabochon-cut sapphire, mounted with a silver chain, lined with leather. Fabergé, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, Moscow 1908-1917, 84 standard. H. 8. L. 22 cm. L. chain 38 cm.

DKK 25,000 / € 3,350



1012





1013



1013

MATTHEUS MARCUS BREÜSTET

Riga 1676-1698

A large Latvian Baroque parcel-gilt silver tankard, gilt interior, of cylinder shape, the front engraved with cartouche with alliance coat of arms, encircled by flower band, applied flower and fruit decoration above three ball-shaped supports, embossed with flowers and fruits, the cover with German Münster "Peace of Westphalia 1648" medal, surrounded by band of flowers, tripartite thumbpiece with pomegranates and flower bud, scroll handle embossed with flowers and fruits, four-parted spiral handle end. Maker Mattheus Marcus Breüstet, Riga 1676-1698. Weight 1788 g. H. incl. thumb-piece 24 cm.

DKK 100,000 / € 13,500



1014

**1014
NICOLAI VASILIEVICH
NEMIROV-KOLODKIN**

Moscow, late 19th century

Two Russian silver-gilt and cloisonné enamel tea glass holders for husband and wife, colourful bodies with a pattern of interlocking hearts interspersed with blossoms, both with shields enamelled in champlevé with Cyrillic initials AV. Nicolai Ivanovich Nemirov-Kolodkin, Moscow town mark, 88 standard. Weight c. 380 g. H. 9.5 and 8 cm. (2).

DKK 30,000-40,000 / € 4,000-5,350

**1015
PAVEL
AKIMOV OVCHINNIKOV**

Moscow 1908-1917

A pair of Russian silver-gilt and varicolour cloisonné enamel beakers, of baluster-shaped form with diagonal bands, scrolls and flowers, round raised base. Pavel Akimov Ovchinnikov, marked with the Imperial Warrant overstriking a maker's mark, possibly that of Alexander Ovchinnikov, Moscow 1908-1917, 84 standard. Weight c. 192 g. H. 8 cm. (2).

DKK 30,000-40,000 / € 4,000-5,350



1015





1016

**1016
THE 11TH ARTEL,
MOSCOW 1908-1917**

A Russian Fabergé silver, pique-a-jour and shaded cloisonné enamel kovsh, of traditional form with pointed prow and shaped handle, decorated with coloured flowers among scrolling foliage and geometric patterns against a stippled ground, on oval foot. The 11th Artel, Moscow 1908-1917, 84 standard. Weight c. 596 g. H. 13.5 cm. L. 25 cm.

Provenance: The Danish diplomat, Hermod Lannung (1895-1996), who worked at the Danish Embassy in St. Petersburg 1917-1918 and a few years after as a delegate for the Danish Red Cross in Moscow and for the Nansen Mission in Ukraine during the famine in the 1920s. In these years in Russia he acquired among other items this kovsh, and later he told about his many experiences in his book "Min russiske ungdom 1917-19 and 1922-24" (My Russian youth 1917-19 and 1922-24, Copenhagen 1978). In 1996 acquired by the present Danish seller, who among others worked for Hermod Lannung as an interpreter during his later travels to the Soviet Union.

DKK 30,000-50,000 / € 4,000-6,700





1017

1017

FEODOR RÜCKERT

Fabergé, Moscow 1908-1917

A Russian Fabergé Pan-Slavic, silver-gilt and shaded cloisonné enamel spoon, decorated with a stylized pomegranate flanked by scrolls, framed with stylized flowers, outlined with cables. Workmaster Feodor Rückert, Moscow 1908-1917, 84 standard. L. 16 cm. Weight c. 53 g.

DKK 25,000-30,000 / € 3,350-4,000



1018

ALEXANDER
DANILOVICH PETERSEN

St. Petersburg, second half of the 19th century

Russian brown leather and gold printed frame, decorated with wreath and geometric patterns, round aperture with a photograph of Tsaritsa Maria Feodorovna of Russia, her sister, Princess Alexandra of Wales, and her brother, Prince Valdemar of Denmark, red leather back. Alexander Danilovich Petersen, marked with the Imperial Warrant as purveyor to the Imperial Russian Court. Diam. aperture 8.5 cm. Frame 13 x 13 cm.

Provenance: According to seller's information previously in the estate of Tsaritsa Maria Feodorovna of Russia at Christian IX's Palace, Amalienborg, when she lived as a refugee in Denmark.

DKK 10,000-15,000 / € 1,350-2,000



1018



1019

**1019
RUSSIAN MAKER,
19TH CENTURY**

Russian malachite document case, gilt bronze frame, front set with a Swedish noble monogram, red velvet back on four ball legs, lined with cream coloured moiré with space for among others "Lettres à Répondre", Lettres Répondues, Notes Diverses". 19th century. H. 37 cm. W. 27 cm.

Provenance: The Swedish noble family of Ugglas, Lennartsnäs Castle.

DKK 40,000-50,000 / € 5,350-6,700



1020

**1020
THE 6TH ARTEL,
MOSCOW 1908-1917**

A Russian silver-gilt and shaded cloisonné enamel tea glass holder, openwork body decorated with stylized flower, fruits and geometric pattern, raised on spreading foot. The 6th Artel, Moscow 1908-1917, 84 standard. Weight c. 240 g. H. 10.7 cm.

DKK 30,000-40,000 / € 4,000-5,350



1021

1021

**THE IMPERIAL PORCELAIN
FACTORY 1825-1855**

A set of twelve Russian porcelain plates, decorated in colours and gold, centre with gilt roset within a delicate frize of burnished gold leaves and green design on purple ground. One plate marked HI for Tsar Nikolai I of Russia (1825-1855). The Imperial Porcelain Factory. Diam. 24.5 cm.

DKK 50,000 / € 6,700





1022

1022

HJALMAR ARMFELDT

Fabergé, St. Petersburg 1908-1917

A Russian Fabergé silver mounted, polished and cut crystal vase, handles in the form of two young women, round base with arcanthus wreath. Workmaster Hjalmar Armfeldt, St. Petersburg 1908-1917, 88 standard, scratched inventory no. 24193. H. 34.5 cm.

DKK 125,000-150,000 / € 17,000-20,000







1023

1023
THE IMPERIAL PORCELAIN
FACTORY 1825-1855

A pair of Russian porcelain crater vases, of cylindrical form with flaring opening, green body with gold tendrils, molded handles with acanthus leaves, bulging base with acanthus leaves and poppies, on gilt fluted base. Mounted on a foursided metal base. Each fluted base marked in underglaze blue HI for Tsar Nikolai I of Russia (1825-1855). The Imperial Porcelain Factory. H. 55 cm. (2).

DKK 80,000-100,000 / € 10,500-13,500

1024

THE 3RD ARTEL, ST. PETERSBURG 1908-1917

A Russian Rococo revival silver-gilt cigarette case, decorated with Imperial blue translucent enamel on guilloché ground, mounted with Rococo ornaments in gold, lock with a rose-cut diamond. The 3rd Artel, St. Petersburg 1908-1917, 88 standard. Weight c. 174 g. L. 9,5. W. 6.3 cm. *DKK 60,000-80,000 / € 8,050-10,500*



1024

1025

FEODOR RÜCKERT

Fabergé, Moscow 1896-1908

A Russian Fabergé silver-gilt and shaded cloisonné enamel kovsh, of traditional form with pointed prow and shaped handle, decorated with stylized flowers, twisted cable borders, on circular foot. Workmaster Feodor Rückert, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908, 84 standard. Weight c. 120 g. H. 6 cm. L. 11 cm.

DKK 30,000-40,000 / € 4,000-5,350



1025



1026

MIKHAIL PERCHIN

Fabergé, St. Petersburg late 19th century

A Russian Fabergé polished lapis lazuli salt cellar, on a round gold base with four legs, set with facet cut green agates. Workmaster Mikhail Perchin, 72 standard. Late 19th century. H. 2.5 cm. Diam. 7 cm. Original box enclosed. (2).

DKK 50,000-60,000 / € 6,700-8,050



1026



1027

ALEXANDER OVCHINNIKOV

Moscow 1908-1917

A Russian silver-gilt, plique-à-jour and cloisonné enamel beaker, of tapering cylindrical form, body with arched panels of multi-colour stylized foliate motifs, rim and foot with shaded floral bands, base with a flowerhead. Pavel Akimov Ovchinnikov, Moscow 1908-1917, 84 standard. Weight c. 162. H. 13 cm.

DKK 60,000-80,000 / € 8,050-10,500



1027



1028

1028

FEODOR RÜCKERT

Fabergé, Moscow 1899-1903

A Russian silver-gilt and shaded cloisonné enamel circular bowl, decorated with stylized flowers in drop-shape panels. On the reverse a dedicatory inscription, probably in honour of a housewarming, dated 1903. Workmaster Feodor Rückert, assayer Ivan Sergeievich Lebedkin in Moscow 1899-1903, 84 standard. Weight c. 160 g. H. 5 cm. Diam. 8 cm.

DKK 30,000-40,000 / € 4,000-5,350

1029

**THE 6TH ARTEL,
MOSCOW 1908-1917**

A Russian silver-gilt and shaded cloisonné enamel tea glass holder, decorated with scrolling floral and foliage below festoons, on domed and flared foot. The 6th Artel, Moscow 1908-1917, 88 standard. Weight c. 344 g. H. 11 cm.

DKK 60,000-80,000 / € 8,050-10,500



1029



1030

1030

ALEXEI PETROVICH GRACHEV

b. c. 1780, d. 1850, Russian sculptor

A large Russian patinated bronze sculpture depicting a troika ride at high speed, mounted on a wooden base. Signed Grachev (in Cyrillic). C. F. Woerfell Bronze Foundry in St. Petersburg. H. 18 cm. L. 31 cm. W. 18 cm. H. incl. base 24 cm. L. incl. base 34 cm. W. incl. base 21 cm.

Provenance: The Danish-friendly Mathias Møller, who was born in Flensburg, Germany, and participated as a German soldier in World War One. Mathias Møller died in Sonderburg 1978-1980. It is possible that Mathias Møller purchased the sculpture during World War One. Thence by descent until today.

DKK 100,000-150,000 / € 13,500-20,000

АЛЕКСЕЙ ПЕТРОВИЧ ГРАЧЁВ, РОД. ОК. 1780 Г., УМ. В 1850 Г., РУССКИЙ СКУЛЬПТОР:

Большая статуэтка из патинированной бронзы, изображающая несущуюся тройку. Литейная мастерская К.Ф. Верфеля. Высота 18/24 см.



1031

1031 FABERGÉ

Moscow 1908-1917

A pair of Russian Fabergé miniature silver frames, decorated with turquoise translucent enamel on guilloché ground, top with ribbon, branches and torches, stylized arcanthus frame, aperture with pearl edge, wooden back with scrolling silver strut. Fabergé, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, Moscow 1908-1917, 84 standard. Diam. aperture 4.5 cm. H. 11 cm. With later portrait prints. (2).

DKK 30,000-40,000 / € 4,000-5,350



1032

AUGUST HOLLMING

Fabergé, St. Petersburg 1896-1903

A Russian Fabergé silver cigarette case, decorated with blue translucent enamel on "sunrise" guilloché ground. Workmaster August Hollming, assayer Jacob Liapunov in St. Petersburg 1896-1903, 88 standard, scratched inventory number 7681. Weight c. 80 g. H. 7.6 cm. W. 4 cm.

DKK 60,000-80,000 / € 8,050-10,500



1032

1033

NICOLAI VASILIEVICH ALEXEIEV AND OTHERS, MOSCOW 1896-1917

A Russian silver-gilt kovsh, decorated with cloisonné enamel in blue and white, of traditional form with raised conepine prow and leaf handle, interior with the Russian Warrant, on a circular base. Nicolai Vasilievich Alexeiev, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908, 88 standard. Weight c. 82 g. H. 5.5 cm. L. 9.5 cm.

A Russian silver-gilt and cloisonné enamel kovsh, of traditional form with pointed prow and scrolling handle, top rim with wires, decorated in colours with stylized flowers, leaves, foliage and dots, on an oval base. Cyrillic maker's mark BIG, Moscow 1908-1917, 84 standard. Weight c. 38 g. H. 3.5 cm. L. 7 cm. (2).

DKK 20,000 / € 2,700



1033





1034

MOSCOW-MAKER, C. 1750

An important Russian Imperial presentation silver kovsh, of traditional oval shape with raised prow and handle, the former cast with the Russian Warrant, the latter also cast with the Russian mitre crown, below an oval cartouche with the engraved monogram of Tsaritsa Elisabeth I of Russia, front with an engraved profile portrait of Tsaritsa Elisabeth I of Russia, interior adorned with a circular armorial punched with the Imperial Russian double-headed eagle surrounded by chased scrolling foliage, the exterior sides chased with a band with an Old Russian dedication and inscription: "We by the Grace of God Empress Elisabeth the First and the Autocrat of all the Russia and others in Moscow, presented this kovsh to Donskoy leader Afanasiy Voloshenin for his faithful service on the 24th of September 1753." Apparently no maker's mark, assayer Igor Ivanov (1752-1758), Moscow town mark 1752. Weight c. 460 g. H. 13 cm. L. 29 cm.

Provenance: Acquired by present owner's father in the early 1950s, either at Winkel & Magnussen Auction Company in Copenhagen or at Bruun Rasmussen Auctioneers, Copenhagen.

DKK 600,000-800,000 / € 80,500-105,000

КАРЛ НИКОЛЬС И
ПЛИНКЕ, САНКТ-
ПЕТЕРБУРГ, 1852:

Набор из трех ложечек
для костного мозга из
позолоченного серебра,
принадлежавший Великому
князю Российского
императорского дома
Николаю Николаевичу
Старшему. Вес ок. 120 г.
Длина 24,5 см.



1035



Grand Duke Nikolai Nikolaevich the elder of Russia.



1035

KARL NIKOLS & PLINKE

St. Petersburg 1852

A set of three Russian Imperial silver-gilt bone marrow spoons, engraved with the mitre crowned monogram of Grand Duke Nikolai Nikolaevich the elder of Russia. Karl Nikols & Plinke, assayer Alexander Nicolaievich Mitin 1852, St. Petersburg town mark, 84 standard. Weight c. 120 g. L. 24.5 cm. (3).

Grand Duke Nikolai Nikolaevich the elder of Russia (1831-1891), son of Tsar Nikolai I of Russia, brother of Tsar Alexander II of Russia and father of Grand Duke Peter Nikolaevich of Russia.

Provenance: Grand Duke Nikolai Nikolaevich the elder of Russia. Thence by descent until today.

DKK 6,000 / € 805

1036

IVAN SALTYSKOV

Moscow c. 1895

A Russian silver-gilt and plique-à-jour enamel cigarette case with round corners, both sides decorated with scrolling floral and foliate designs in plique-à-jour, front with octagonal cartouche with initials C.S in translucent enamel. Ivan Saltykov, Moscow town mark, 84 standard. C. 1895.

DKK 20,000-25,000 / € 2,700-3,350



1036

1037

HENRIK WIGSTRÖM

Fabergé, St. Petersburg 1908-1917

A Russian oval Fabergé amethyst gold-mounted case, polished interior with faceted exterior, set with single-cut diamonds and facet-cut rubies. Workmaster Henrik Wigström, St. Petersburg 1908-1917, 72 standard. H. 3.3 cm. L. 6.3 cm. D. 4.1 cm.

DKK 60,000-80,000 / € 8,050-10,500



1037

1038

PAVEL AKIMOV

OVCHINNIKOV, MOSCOW

C. 1900, ATTRIBUTED TO

A Russian silver-gilt kovsh, of traditional form with raised scrolling prow and hook handle, body decorated with coloured plique-a-jour enamel with stylized foliage. Apparently no maker's mark but attributed to Pavel Akimov Ovchinnikov in Moscow, c. 1900. 88 standard. Weight c. 144 g. H. 9.5 cm. L. 16 cm.

DKK 30,000-40,000 / € 4,000-5,350



1038



1039

1039 FEODOR RÜCKERT

Fabergé, Moscow 1908-1917

A Russian Fabergé silver-gilt and cloisonné enamel spoon, decorated with a stylized tulip and geometric ornaments. Handle engraved with inscription reading Charkow [Kharkiv] 24/XII 18. Workmaster Feodor Rückert, Moscow 1908-1917, 88 standard. Weight c. 61 g. L. 18 cm.

DKK 30,000-40,000 / € 4,000-5,350



1040

1040 RUSSIAN MAKER, FIRST HALF OF THE 20TH CENTURY

A large Russian malachite egg with gilt bronze mounting in the shape of masks and wine leaf festoons. H. 40 cm.

DKK 20,000-30,000 / € 2,700-4,000

1041

IVAN

FEDOROVICH KOVSHENKOV

b. St. Petersburg 1824, d. Holm, the Lublin Province in Poland 1868

"Black Sea Cossack from Sevastopol 1854 and 1855". Large Russian patinated bronze sculpture depicting a Russian soldier from the Crimean War. Signed and dated I. Kovshenkov 1856 (in Cyrillic). Furthermore inscribed with the title in Cyrillic. H. 39 cm.

Ivan Fedorovich Kovshenkov was related to the well-known bronze engraver Fedor Kovshenkov, who influenced the boy's talent. Ivan assisted his father early on at the workshop and from 1835 he attended drawing classes at the Academy of Fine Arts. Soon he also studied in P. K. Klodt's workshop, assisted him in creating monumental sculptures and graduated from the Arts Academy in 1852. He lived in St. Petersburg and worked as a genre sculptor making, among other works, portraits of military officers, historical and ethnographic people types and compositions depicting military history. He participated in several exhibitions, e.g. in London, and today he is represented at, among other places, the State Tretyakov Gallery and the State Hermitage Museum.

The Crimean War 1853-1856 was a military conflict between Russia and the Ottoman Empire, France, Great Britain and Sardinia.

Provenance: Acquired by the present Danish owner from another Dane, who previously bought the sculpture in an antique shop in the 1990s in Murcia, Spain. DKK 80,000-100,000 / € 10,500-13,500



1041

ИВАН ФЕДОРОВИЧ КОВШЕНКОВ,
РОДИЛСЯ В САНКТ-ПЕТЕРБУРГЕ В
1824 ГОДУ, УМЕР В ГОРОДЕ ХОЛМ,
ЛЮБЛИНСКОЙ ГУБЕРНИИ В 1898

“Черноморский пластун в Севастополе» 1854
и 1855 года. Большая Русская патинированная
бронзовая скульптура. Подпись И.

Ковшенков 1856. Н. 39 см.



1042

1042

**ST. PETERSBURG - MAKER,
LATE 19TH CENTURY**

A Russian silver-gilt and nephrite photograph frame, of rectangular form, aperture with silver-gilt bezel, back fitted with scrolling gilded silver strut and suspension ring. Apparently no maker's mark, assayer A.Sh, 84 standard. Aperture 6 x 4 cm. Frame 11 x 9 cm.

DKK 20,000-25,000 / € 2,700-3,350



1043

1043

AUGUST HOLLMING

Fabergé, St. Petersburg 1896-1903

A Russian Fabergé silver-gilt cigarette case, decorated with green translucent enamel on "sunrise" guilloché ground. Workmaster August Hollming, assayer Jacob Liapunov in St. Petersburg 1896-1903, 88 standard, scratched inventory number 7917. Weight c. 78 g. H. 8.5 cm. W. 5 cm. Leather slipcover enclosed. (2).

DKK 60,000-80,000 / € 8,050-10,500



1044

1044
LOMONOSOV PORCELAIN
FACTORY, ST. PETERSBURG
1919

"Sayon Woman. (Tuvinka)". A large Russian porcelain figurine depicting a young female, dressed in a long green robe and a black triangular hat with ribbons down the back. Signed P. Kamenski (in Cyrillic). Inscribed in the bottom in Cyrillic "V. L. Sayonskaya", green mark with the Russian War-rant 1917 from The Imperial Porcelain Factory and a blue mark with hammer and sickle 1919 from Lomonosov Porcelain Factory. H. 23 cm.

The figurine was designed for the Imperial Porcelain Factory by Pavel Pavlovich Kamenski (1858-1923) between in 1908. The whole series represented various nationalities of the Russian Empire and was commissioned by Tsar Nikolai II to commemorate 300 years of the Romanov rule in 1913. It was initially supposed to consist of 400 figurines, but the ambitious project was cut short by the revolution in 1917. However, some of the figures - as the figurine above - were completed a few years later.

Provenance: Acquired by the Danish owner's father, who collected art on auctions and in antique shops. Owned by the family at least from the 1950s.

DKK 25,000-30,000 / € 3,350-4,000



1045

1045

JULIUS RAPPOPORT

Fabergé, late 19th century

Russian Fabergé Neo-Renaissance silver charka with a ceramic bowl, decorated with "splash" brownish glaze, pointed handle, top with parted band, body with four-parted lacework mounted on a round base with a robe, richly set with cabochon-cut rubies, sapphires and one emerald. Workmaster Julius Rappoport, St. Petersburg town mark, 84 standard. Late 19th century. Inspired by the Workshops of the Moscow Kremlin in the 17th century. H. 5 cm. L. 11.5 cm. DKK 50,000-60,000 / € 6,700-8,050

1046

KIRIL ALBRECHT

St. Petersburg, late 19th century

A pair of Russian cut crystal carafes, body with star and line pattern, stopper and stem with foliage cagework, on round base. Kiril Albrecht, St. Petersburg town mark, 84 standard. Late 19th century. H. 32. (2). DKK 30,000-40,000 / € 4,000-5,350



1046



1047

1047

IVAN PETROVICH CHLEBNIKOV

Moscow, late 19th century

A Russian silver statue depicting a Cossack with a Russian woman on horseback riding down from a steep rock, oval base with four ball legs. Ivan Petrovich Chlebnikov, Moscow town mark, 84 standard. Weight c. 3,504 g. H. 36 cm.

DKK 100,000-150,000 / € 13,500-20,000





1048

1048

KOSTROMA 1818

A Russian icon depicting three saints; Catharina, not identified and Paraskeva. Tempera on wood panel mounted with punched and chased silver rizza and haloes. Apparently no maker's mark, assayer Dmitri Zavodov 1818, Kostroma town mark, 84 standard. 36 x 28.5 cm. DKK 30,000 / € 4,000

1049

MOSCOW 1822

A Russian Mother of God Icon "Kazanskaya". Tempera on wood panel covered with silver-gilt oklad. Cyrillic maker's mark JaM, assayer Mikhail Mikhailovich Karpinski 1822, Moscow town mark, 84 standard. Wood panel and oklad not originally matching. 30 x 26.5 cm.

DKK 15,000-20,000 / € 2,000-2,700



1049

1050

MOSCOW 1908-1917

A Russian icon depicting the blessing Christ Pantokrator resting his left hand on a ball symbolizing the world, partly mounted with silver and silver-gilt ritza and halo. Cyrillic maker's mark AC, assayer Dmitri Smirnov in Moscow 1908-1917, 88 standard. 32 x 27 cm.

DKK 15,000-20,000 / € 2,000-2,700



1050

1051

RUSSIA, 17TH CENTURY

A Russian icon depicting St. John the Baptist holding a scroll from John 1:29-30 in his right hand. Tempera on wooden panel with finely executed silver rizza and halo embossed with scrolling foliage and repoussé flowers. Bottom of folded oklad edge with inscription "22 March 1775", fineness information and amount of silver used. Icon, 17th century. Oklad, 18th century. 30 x 25 cm.

DKK 20,000-30,000 / € 2,700-4,000



1051

РУССКАЯ ИКОНА, 17-ГО ВЕКА

Русская икона, изображающая Иоанна Предтечи, держащего свиток с текстом из Евангелия от Иоанна гл. 1, стих 29-30 «Вот Агнец Божий, который берет на себя грехи мира». Темпера на деревянной панели с окладом и глорией из серебра с орнаментикой в форме гирлянды из цветов. В нижней части оклада присутствует надпись 22 марта 1775, а также отметка о пробе и количестве использованного серебра. Икона 17-го века. Оклад 18-го века. 30 x 25.



1052

1052

RUSSIA, 19TH CENTURY

A large Russian Mother of God icon "Skoroposlushniza".
Tempera on wood panel. Russia, 19th century. 86 x 61.5 cm.

DKK 35,000 / € 4,700



1053

1053

RUSSIA, LATE 18TH CENTURY

A large Russian Mother of God icon "Tikhvinskaya". Tempera on wood panel. Russia, late 18th century. 90 x 66 cm.

DKK 50,000 / € 6,700

РОССИЯ, КОНЕЦ XVIII ВЕКА:

Большая «Тихвинская» икона Божией Матери. Доска, темпера. Конец XVIII века. 90 x 66 см.



1054

1054

RUSSIA, 19TH CENTURY

A Russian icon depicting the Archangel Mikhail and the three holy martyrs Guri, Samon and Aviv mounted with silver-gilt oklad. Cyrillic maker's mark PS, Cyrillic assay mark DZ, indistinct town mark, 84 standard. Russia, 19th century. 13 x 11 cm.

DKK 25,000-30,000 / € 3,350-4,000

1055

MOSCOW 1893

A Russian silver triptycon depicting The Mother of God flanked by saints, all over richly chased with floral and foliage, front with enamel crucifix. Maker's mark AM, assayer Anatoli Apollonovich Artsibashev 1893, Moscow town mark, 84 standard. 8 x 7/14 cm.

DKK 30,000 / € 4,000



1055



1055



1056

1056

NORTHERN RUSSIA, C. 1600

A North Russian double icon depicting two important Orthodox feasts. To the left, the "Annunciation" March 25, which is the Christian celebration of the announcement by the Archangel Gabriel to the Virgin Mary that she would conceive and become the Mother of Jesus, the Son of God, marking his Incarnation. The icon of the "Annunciation" is one that presents the joy of the announcement of the coming of Christ. To the right, "The Dormition of the Mother of God", celebrated by most Christians in the world on August 15, depicting the dead Mother of God surrounded by saints, apostles and behind her Jesus Christ in Glory, holding the soul of Mary. Tempera on wood panel with "kovcheg". Northern Russia, c. 1600. 56.5 x 70.5 cm. The icon is made from two icons from an iconostase wall.

DKK 125,000 / € 17,000



1057

1057

**NOVGOROD SCHOOL,
EARLY 17TH CENTURY**

A Russian calendar icon depicting saints and events in five registers for the month of June. Tempera on wood panel with "kovcheg". Novgorod School, early 17th century. 36 x 30 cm.

Provenance: A Danish Private Collection of Russian Icons. Formerly: Kasteel de Wijenburgh, Echteld, the Netherlands.

DKK 40,000 / € 5,350

1058

RUSSIA, 18TH CENTURY

A large Russian icon depicting St. Nikolai surrounded by sixteen motifs from his life. Tempera on wood panel. Russia, c. 1800. 71 x 54 cm.

DKK 35,000 / € 4,700



1058



1059

**1059
NORTHERN RUSSIA,
LATE 16TH CENTURY**

An important Russian icon depicting St. Luke the Evangelist against an architectural background, sitting on a stool making a gesture of blessing towards the first words of his Gospel. St. Luke is dressed in bluish tunic and an ivory mantle. Tempera on wood panel with "kovcheg". Northern Russia, late 16th century. 49.5 x 35.5 cm.

Luke the Evangelist is one of the Four Evangelists—the four traditionally ascribed authors of the canonical Gospels. The early church fathers ascribed to him authorship of both the Gospel of Luke and the Acts of the

Apostles, which would mean Luke contributed over a quarter of the text of the New Testament, more than any other author.

Originally this icon was worshipped in the iconostasis as part of the Royal Doors. Usually St. Luke is depicted below on the right wing (second tier) of the Royal Doors. These Doors, which are placed in the centre of the iconostasis, give access to the sanctuary of the church: the altar, the Holy of Holies. They act as the "Gates to Heaven". Opening the Doors symbolises opening the Kingdom of Heaven for the faithful.

DKK 125,000 / € 17,000



1060
RUSSIA,
18TH CENTURY

A pair of Royal Doors for a Russian Orthodox iconostasis, depicting the Annunciation (upper two fields) and the four evangelists (bottom four fields). Right door depicting: Maria (top), Matthew the Evangelist (centre) and Mark the Evangelist (bottom). Left door depicting: The Archangel Gabriel (top), John the Evangelist (centre) and Matthew the Evangelist (bottom). The red semi-circular fields show etchings of evangelist symbols, such as the winged lion motif is the symbol of Marcus. Tempera on wood panel with "kovcheg". Russia, 18th century. 180 x 35 cm. (2).

The Royal Doors, which are placed in the centre of the iconostasis, give access to the sanctuary of the church: the altar, the Holy of Holies. They act as the "Gates to Heaven". Opening the Doors symbolises opening the Kingdom of Heaven for the faithful.

DKK 200,000-225,000 / € 27,000-30,000

РОССИЯ, XVIII ВЕК:

Царские врата от православного иконостаса. Доска с ковчегом, темпера. 180 x 35 см.



1060



1061

1061

RUSSIA,
EARLY 19TH CENTURY

A Russian Mother of God of the Sign icon flanked by St. Sergius and St. Tatiana. Tempera on wood panel mounted with an impressive, heavy, richly chased and embossed silver-gilt oklad with vases, flowers and garlands, pierced haloes. Cyrillic maker's mark PS, alderman OP (1775-1804), assayer mark Ivan Ivanovich Vichljajev 1804, Moscow city mark, 84 standard. 33 x 26 cm.

DKK 20,000-30,000 / € 2,700-4,000



1061

РУССКАЯ ИКОНА, 1804

Русская икона Божьей Матери «Знамение» в сопровождении св. Сергия и св. Татьяны. Темпера на деревянной панели, монтирована на окладе из позолоченного серебра. Именник мастера на кириллице ПС (PS). Ольдерман ОР (1775-1804). Пробирный мастер Иван Иванович Вичляев 1804, Москва марка города, проба 84. 33 x 26 см.



1062

1062

RUSSIA, 19TH CENTURY

A large church iconostasis icon depicting the holy, glorious and all-praised leaders of the apostles St. Peter and St. Paul. Tempera and gold leaf background on wood panel with "kovcheg". Russia, 19th century. 124 x 74 cm. *DKK 40,000 / € 5,350*



1063

1063

RUSSIA ICON, C. 1900

A Russian "New Testament Trinity" icon depicting the Father, the Son and the Holy Spirit seated in heaven, in a ring around them are cherubim and seraphim, and in the outer points are the symbols of the four evangelists, above a gathering of archangels. Tempera on wood panel, slightly "kovcheg". Russia, c. 1900. 90 x 69 cm. *DKK 30,000 / € 4,000*



1064

NORTHERN RUSSIA, 17TH CENTURY

A large important church iconostasis icon with scenes from the life of the holy and glorious prophet Elijah the Tishbite. The centre depicting Elijah standing in full figure with scroll surrounded by twelve images from his life:

1. The birth of Elijah.
2. Savvas, the father of Elijah presents the child to two Angels.
3. Elijah visits King Ahab.
4. Elijah making a prophecy to a woman.
5. Not identified.
6. Elijah brings the son of Zarephath back to life.
7. A raven brings food to Elijah.
8. Elijah heals a sick child.
9. Elijah calls upon his God Yahweh after which the wood burst into flames.
10. Elijah with an Angel in the desert.
11. Elijah with his servant Elisha.
12. The Fiery Ascension of Elijah.

Tempera on wood panel with "kovcheg". Northern Russia, 17th century. 113 x 82 cm.

Elijah was one of the important Biblical prophets, who lived in the 9th century BC during the times of King Ahab and his queen Jezebel. Elijah is regarded by all faiths (Jews, Christians, Muslims and Druze) as a healer, a miracle maker, and a great hero who stood against the might of kings and false prophets. He is incorporated in many of the religious accounts (such as the transfiguration of Jesus) and traditions.

DKK 400,000 / € 53,500

РУССКИЙ СЕВЕР, XVII ВЕК:

Большая храмовая иконостасная икона
с изображением жития пророка Илии
Фесвитянина. 113 x 82 см.





1065

1065

RUSSIA, 17TH CENTURY

A Russian icon with an unusual depiction of the Ascension of Christ. The saviour portrayed between Archangels, the Mother of God and Disciples. Above the Saviour is carried to the sky by Angels with trumpets, and on the border the New Testament Trinity. Tempera on wood panel with "kovcheg". Russia, 17th century. 35.5 x 30 cm.

Provenance: A Danish Private Collection of Russian Icons. Previous Zoetmulder Ikonen, Amsterdam.

DKK 40,000 / € 5,350

1066

RUSSIA, 18TH CENTURY

A large church iconostasis icon depicting Christ of Smolensk in full figure dressed in red tunic and dark bluish mantle, St. Varlaam Khutynski and St. Sergius of Radonezh at his feet. Tempera on wood panel with "kovcheg". Russia, 17th/18th century. Panel 40 mm thick. 104 x 44 cm.

DKK 40,000 / € 5,350



1066



1067

1067

RUSSIA, 18TH CENTURY

A very rare Russian Orthodox icon depicting the last walk of Christ to Golgatha and the meeting with Veronica (a motif inspired by a combination of the Catholic "Cross" motifs from the sixth and the seventh Station). The "Cross" shows devotional motives from the fifteen Stations, from Jesus was convicted until his crucifixion. Tempera on wood panel. Russia, 18th century. 64 x 53 cm.

The Stations of the Cross, also known as the Via Dolorosa, is a narration of the final hours in the life of Jesus Christ on earth.

DKK 125,000 / € 17,000

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	978, 981, 989
	992, 1000, 1037
Wulf, Wilhelm Friedrich	953

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Yarochenko, Nicolai Alexandrovich	910
Yarshinov, Alexander	947

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Zommer, Richard Karlovich	904, 905
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RUSSIAN

ONLINE AUCTION, MONDAY 3 DECEMBER 2018



BRUUN-RASMUSSEN.COM

ESTATE AFTER H.H. PRINCESS ELISABETH TO DENMARK

ONLINE AUCTION, THURSDAY 13 DECEMBER 2018



BRUUN-RASMUSSEN.COM

WATCHES

70th anniversary auction - 29 November 2018



*Breguet: A lady's wristwatch of 18k white gold with brilliant-cut diamonds.
Estimate: DKK 500,000 / € 67,000*



BRUUN RASMUSSEN
AUCTIONEERS OF FINE ART

Disse købsvilkår udgør Bruun Rasmussen Kunst-auktioner A/S' ("BRK") købsvilkår for traditionelle auktioner og er gældende fra 1. februar 2017.

BRK kan til enhver tid ændre købsvilkårene.

Ved bud accepterer budgiver/køber at være bundet af de til enhver tid gældende købsvilkår, som fremgår på bruun-rasmussen.dk. Købsvilkårene gælder både i forhold til erhvervsdrivende og forbrugere.

FØR AUKTIONEN

1 VURDERING AF GENSTANDE

- 1.1 Alle udbudte genstande er vurderet af BRK. Vurderingen er et skøn over det forventede hammerslag, jf. punkt 5.3. Vurderingen er baseret på tidligere salg af samme type genstande og erfaringer hos BRK. Hammerslag kan derfor falde højere eller lavere ud end vurderingen.

2 BESKRIVELSE AF GENSTANDE

- 2.1 Udbudte genstande præsenteres med fotos og beskrivelse i kataloger og på bruun-rasmussen.dk. Beskrivelsen foretages efter bedste overbevisning af BRK og ud fra en nøje undersøgelse efter den på salgstidspunktet herskende opfattelse blandt eksperter.
- 2.2 De udbudte genstande er af en alder og art, der bevirker, at de ofte er behæftede med slitage, mangler, beskadigelser og reparationer. Som udgangspunkt sælges alt som brugte genstande, og derfor indeholder beskrivelsen i kataloget og på bruun-rasmussen.dk ikke en redegørelse for ovenstående punkter eller genstandens stand.
- 2.3 I visse tilfælde vælger BRK at beskrive en genstands oprindelse. Det sker, hvis en tidligere ejer er offentlig kendt, og/eller hvis historien om et tidligere ejerskab belyser genstanden og dens art. Omvendt sker det også, at sådanne informationer udelades fra beskrivelsen, f.eks. for at imødekomme sælgers ønske om diskretion.
- 2.4 Vurderingen og beskrivelsen kan blive revideret forud for auktionen. Ændringer offentliggøres på bruun-rasmussen.dk

3 EFTERSYN

- 3.1 Udbudte genstande udstilles op til auktionen i et showroom hos BRK. Potentielle budgivere opfordres til at se genstanden efter i detaljer og har selv ansvaret for at forvise sig om dens stand på disse eftersyn, hvor der også er mulighed for at rådføre sig hos vurderingssagkyndige.
- 3.2 Hvis en potentiel køber ikke har mulighed for at besigtige genstanden ved selvsyn, kan der i de fleste tilfælde udfærdiges en konditionsrapport. Beskrivelsen heri er foretaget efter BRK's bedste overbevisning, men er ikke baseret på videnskabelige undersøgelser. En konditionsrapport tjener blot som identifikation og er ment som en hjælp til budgivere, der ikke selv har mulighed for at besigtige genstanden på eftersynet.

UNDER AUKTIONEN

4 BRK'S ROLLE

- 4.1 Salget af en genstand formidles af BRK på vegne af sælger. BRK afhænder altid udbudte genstande til den højst mulige pris under budgivningen.
- 4.2 Udbudte genstande kan have en med sælger aftalt mindstepris, hvorunder den ikke kan sælges. Denne pris er fortrolig.
- 4.3 De traditionelle auktioner overværes af en af Justitsministeriets beskikket auktionsleder, der sikrer, at auktionerne går retmæssigt for sig.

5 BUDGIVNING

- 5.1 Auktionerne afvikles i danske kroner. De tilnærmelsesvis beløb i euro/US dollar vil blive oplyst på skærme i auktionssalen og i øvrigt på opfordring.
- 5.2 Auktionarius bestemmer overbuds størrelse og i hvilket tempo, auktionen afvikles. Overbud stiger normalt med 5 % - 10 % i forhold til det foregående bud. Normalt sælges der 50-100 katalognumre i timen.
- 5.3 Hammerslag betegner både det forhold, at auktionarius slår med hammeren og derved markerer budgivningens afslutning, og den pris (budsum), den udbudte genstand sælges til. Se punkt 7 vedrørende beløb, der tillægges hammerslaget.
- 5.4 Køber er den budgiver, der opnår hammerslag. Ved hammerslaget indgås på baggrund af disse købsvilkår en bindende købs-/salgsaftale.
- 5.5 Bydes på andres vegne, hæfter budgiver som selvskyldner-aktionist for handlen.
- 5.6 Genstande købes som beset, og køber har uanset budtype ingen fortrydelsesret, heller ikke efter forbrugeraftaleloven.
- 5.7 Budgiver skal efter anvisninger fra BRK identificere sig og dokumentere sin betalingsdygtighed, f.eks. ved registrering af gyldigt betalings-/kreditkort, bankgaranti eller indbetaling af depositum.
- 5.8 BRK kan nægte at acceptere et bud, hvis en tilstrækkelig sikkerhed for betaling mangler, eller hvis budgiver tidligere har misligholdt betalingsforpligtigelser ved køb hos BRK.
- 5.9 Auktionslederen træffer i samråd med auktionarius afgørelse i alle tvivlstilfælde omkring budgivningen.

6 BUDTYPER

- 6.1 Der er følgende muligheder for at afgive bud:

PERSONLIGT FREMMØDE:

Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.

KOMMISSIONSBUD:

Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk frem til auktionens start eller pr. e-mail, fax eller telefon, så budet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.

TELEFONBUD:

I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgivers vegne under auktionen. Servicen kan bestilles via bruun-rasmussen.dk indtil tre timer før auktionens start.

LIVE BIDDING:

Det er muligt at følge auktionen live og byde med via bruun-rasmussen.dk

FORAUKTION:

Visse traditionelle auktioner indledes med en net-auktion. De højeste bud på net-auktionen danner udgangspunktet på den efterfølgende traditionelle auktion.

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

- 7.1 1 tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".
- 7.1.1 Købersalær: Hammerslaget tillægges et salær til BRK. På de traditionelle auktioner udgør salæret 24 % af hammerslaget + moms af salæret, i alt 30 %. For frimærker og mønter udgør salæret 20 % af hammerslaget + moms af salæret, i alt 25 %.
- 7.1.2 "LIVE bidding": BRK's egen "LIVE bidding"-software via bruun-rasmussen.dk er gratis at benytte for budgivere. Benyttes en "LIVE bidding"-software fra tredje part, tillægges købersalæret en afgift på 3 % plus moms, der videregives til tredje part i sin helhed.
- 7.1.3 Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet "***" eller med teksten: "Dette emne handles i fuldmoms".
- 7.1.4 Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på bruun-rasmussen.dk med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges hammerslaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingssats
300 - 50.000 euro	5%
50.000 - 200.000 euro	3%
200.000 - 350.000 euro	1%
350.000 - 500.000 euro	0.5%
over 500.000 euro	0.25%

Kunstnerafgiften kan ikke overstige 12.500 euro (ekskl. moms) for den enkelte genstand. Afgiften skal betales i danske kroner, og omregningskursen (EUR/DKK) fastsættes af VISDA.

- 7.1.5 Betalings-/kreditkortgebyr: BRK forbeholder sig ret til at opkræve de af indløsningselskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

- 8.1 Købesummen forfalder til betaling ved hammerslaget, og køber har herefter otte dage til at betale købesummen til BRK.

9 BETALINGSMÅDER

- 9.1 Betaling kan ske på følgende måder:

A: MED BETALINGS-/KREDITKORT (Dankort, Visa, MasterCard, Diners Club, China UnionPay og JCB) eller kontant (op til 50.000 kr.) i auktionssalen eller efterfølgende i en afdeling hos BRK.

B: MED BETALINGS-/KREDITKORT (Dankort, Visa, MasterCard, Diners Club og JCB) på bruun-rasmussen.dk under købers personlige side.

C: VIA BANKOVERFØRSEL til BRK's konto i Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 MOMSFRTAGELSE, -BETALING OG -DEPONERING

- 10.1 Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.

A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.

B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

- 10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovpligtig vis. Foretages eksporten af en af BRK godkendt speditør, skal momsen ikke deponeres. Se listen over godkendte speditører på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

- 11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.
- 11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.
- 11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.
- 11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:

A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris.

Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.

B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

- 12.1 Ejendomsretten til en købt genstand overgår til køber, når hele købesummen inkl. eventuelle renter og gebyrer er betalt, og først herefter kan udlevering af genstanden finde sted.
- 12.2 Ved udlevering af en købt genstand forbeholder BRK sig retten til at kræve tilfredsstillende dokumentation for, at den person, som ønsker genstanden udleveret, enten selv er køberen eller er bemyndiget af køberen til at få genstanden udleveret.
- 12.3 Udlevering af visse våben kræver forevisning af gyldig våbentilladelse. Sådant krav er angivet med teksten "Køb af dette emne kræver forevisning af gyldig våbentilladelse" i kataloget og på bruun-rasmussen.dk
- 12.4 Købte genstande henligger fra hammerslaget for købers regning og risiko. Afhentning skal ske senest otte hverdage efter sidste auktionsdag.
- 12.5 Foretages afhentningen ikke rettidigt, transporteres de købte genstande til et lager for købers regning og risiko. Transporten koster 150 kr. inkl. moms pr. genstand, og opbevaringen koster 150 kr. inkl. moms pr. genstand pr. påbegyndt uge. Henligger en genstand uafhængt i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter fortsat for udgifter til transport og lagerleje, der ikke dækkes ved sådant salg.

13 FORSENDELSE

- 13.1 Er køber forhindret i selv at afhente en genstand, tilbyder BRK for købers regning og risiko at emballere og arrangere forsendelse enten med post eller speditør. Se punkt 12.2 angående legitimation.

14 EKSPORTTILLADELSE

- 14.1 For at sikre at dansk kulturarv af afgørende betydning forbliver i Danmark, kan Kulturværdiudvalget for visse genstandes vedkommende nedlægge eksportforbud. Hvis køber ønsker at eksportere en genstand ud af Danmark, hvor der er nedlagt et eksportforbud, annulleres købet, og Kulturværdiudvalget er forpligtet til at overtage genstanden til den pris, der blev opnået på auktionen. Køber kan ikke rejse krav mod BRK som følge af, at et eksportforbud bliver nedlagt.
- 14.2 Visse genstande er omfattet af Washingtonkonventionen, også kendt som CITES, der har til formål at stoppe ulovlig handel med genstande fremstillet af udryddelsestruede vilde dyr og planter. Såfremt en genstand er omfattet af Washingtonkonventionen, CITES, liste 1, vil det fremgå af beskrivelsen på bruun-rasmussen.dk og være markeret med symbolet "☉" i kataloget. Følgende regler gør sig gældende:

- A: Genstande omfattet af Washingtonkonventionen, CITES, liste 1, må kun handles, når der foreligger en dispensation i form af et såkaldt CITES-salgscertifikat. BRK indhenter det fornødne certifikat fra Naturstyrelsen, der tillader handel og eksport til lande inden for EU. Dog kan genstande, som er færdigforarbejdet før 1947, frit handles inden for EU uden et certifikat.
- B: Det er alene genstande omfattet af Washingtonkonventionen, CITES, liste 1, som er særkilt markeret på bruun-rasmussen.dk og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke særkilt markeret.
- C: Ved eksport til lande uden for EU skal der uanset årstallet for genstandens færdigforarbejdning altid indhentes en CITES-reeksporttilladelse fra Naturstyrelsen, når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne eksporttilladelse kan

normalt indhentes problemfrit, når liste 1-genstande enten er solgt med et CITES-salgscertifikat eller er færdigforarbejdet før 1947. Liste 2-genstande opnår ligeledes normalt problemfrit en reeksporttilladelse.

- D: I forbindelse med eksport til lande uden for EU kan særlige regler gøre sig gældende ifm. den efterfølgende import, og køber opfordres til at indhente oplysninger fra egne myndigheder.

15 MANGLER VED KØBTE GENSTANDE

- 15.1 Købelovens mangelsregler kan finde anvendelse. Nedenfor er angivet et ikke udtømmende uddrag af købers mangelsbeføjelser.
- 15.2 Køber er berettiget til at annullere et køb, hvis beskrivelsen har været behæftet med væsentlige fejl, der har ført til et højere hammerslag, end en korrekt beskrivelse ville have resulteret i. I sådanne tilfælde vil den samlede købesum blive refunderet. Køber kan ikke kræve betaling af renter af købesummen eller kræve dækning af anden udgift eller tab.
- 15.3 Et køb kan ikke annulleres, og køber kan ikke kræve købesummen refunderet eller rejse noget andet krav mod BRK, hvis beskrivelsen af genstanden er i overensstemmelse med punkt 2, eller hvis en påvisning af falskneri havde krævet brug af videnskabelige metoder, der enten ikke var tilgængelige på salgstidspunktet, havde været uforholdsmæssigt omkostningskrævende at anvende eller havde ført til beskadigelse af den pågældende genstand.
- 15.4 Krav om annullering af et køb skal meddeles BRK, når køber er blevet bekendt med det forhold, der berettiger køber til at annullere købet, dog senest to år fra den seneste afhentningsdato efter punkt 12.4. Den købte genstand skal returneres til BRK i samme stand som på hammerslagstidspunktet. Overholdes disse betingelser ikke, mister køber retten til at annullere købet og kan ikke kræve købesummen refunderet. Køber er selv ansvarlig for at betale de omkostninger, der er forbundet med returnering af genstanden.

16 INDSIGELSE- OG ANSVARSBEGRÆNSNING

- 16.1 BRK tager forbehold for fejl, tekniske vanskeligheder samt udefrakommende misbrug eller forstyrrende påvirkning under auktionen. Budgivere kan ikke rejse noget krav mod BRK som følge heraf.
- 16.2 Køber er i alle tilfælde selv ansvarlig for korrekt betaling af moms og andre afgifter, gebyrer mv. i overensstemmelse med danske og udenlandske regler.
- 16.3 Medmindre andet fremgår af disse købsvilkår, kan BRK aldrig blive ansvarlig for budgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

- 17.1 Det er vigtigt for BRK at sikre fortrolighed og sikkerhed omkring budgivers/købers personlige oplysninger. Persondatapolitikken fremgår af bruun-rasmussen.dk.

18 KLAGE, TVISTLØSNING OG LOVVALG

- 18.1 Har budgiver/køber en klage, kan der altid rettes henvendelse til BRK.
- 18.2 Er budgiver/køber forbruger, og kan der ikke findes en løsning, kan der klages til Center for Klageløsning, Nævnens Hus, Toldboden 2, 8800 Viborg, hvis betingelserne herfor er opfyldt. Budgiver/køber kan klage til Center for Klageløsning via forbrug.dk.
- 18.3 Tvister skal indbringes i Danmark ved Københavns Byret, jf. dog punkt 18.2. I forbrugerforhold gælder de ufravigelige værmetingsregler.

Jesper Bruun Rasmussen, auktionsholder

Rev. 06.18

CONDITIONS OF PURCHASE – TRADITIONAL AUCTIONS

These conditions of purchase represent Bruun Rasmussen Kunstauktioner A/S' ("BRK") conditions of purchase for traditional auctions and are effective from 1 January 2017. BRK may modify the conditions of purchase at any time.

By bidding, the bidder/buyer accepts the current conditions of purchase as they appear on bruun-rasmussen.dk. The conditions of purchase are applicable to both business owners and consumers.

BEFORE THE AUCTION

1 VALUATION OF ITEMS

- 1.1 All the offered items are valued by BRK. The valuation is an estimate based on the expected hammer price, see paragraph 5.3. The estimate is based on the previous sale of similar items as well as BRK's past experience. The hammer price can therefore be higher or lower than the estimated price.

2 DESCRIPTION OF ITEMS

- 2.1 Items up for auction are presented with photographs and descriptions in catalogues and on bruun-rasmussen.dk. The description is worded according to the best of BRK's knowledge and based on detailed research in accordance with the prevailing views among experts at the time of sale.
- 2.2 The items up for auction are of an age and nature that often mean that they are in a worn, repaired or damaged condition. As a starting point everything is sold as used items. For this reason, the descriptions in the catalogue or at bruun-rasmussen.dk do not include a statement regarding the above or the condition of the item.
- 2.3 In some cases, BRK may choose to describe an item's provenance. Such a description is made if a former owner is publicly known and/or if the story of previous ownership sheds further light on the item and its background. In other cases, such information is left out of the description, for instance to meet the seller's wish for privacy.
- 2.4 It is possible that the estimate and description are revised prior to the auction. Changes are published on BRK's website.

3 PREVIEW

- 3.1 Items up for auction are presented prior to the auction in one of BRK's showrooms. Potential bidders are encouraged to inspect the items closely and are responsible for determining the condition of the items at these previews, where they also have the opportunity to consult with the valuation experts.
- 3.2 If a potential buyer does not have the opportunity to inspect the item personally, a condition report can be drafted in most cases. The description in this report has been made according to BRK's honest conviction but is not based on scientific studies. A condition report only serves as an identification and is meant as an aid to bidders who do not have the opportunity to inspect the item at the preview.

DURING THE AUCTION

4 THE ROLE OF BRK

- 4.1 The sale of an item is facilitated by BRK on behalf of the seller, and BRK always sells items up for auction at the highest price offered during the bidding round.

- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.
- 4.3 The traditional auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

- 5.1 The currency used while the auctions take place is Danish kroner. The approximate amount in euro/US dollars is shown on screens in the saleroom and also on request.
- 5.2 The auctioneer determines the size of the bid increment and the pace of the auction. Bid increments usually rise by 5% - 10% compared to the previous bid. Approximately 50-100 auction lots are sold per hour.
- 5.3 The hammer price refers both to the gavel used by the auctioneer that signifies the end of a bidding round on an item and to the price (bidding amount) that the item up for auction is sold for. See paragraph 7 regarding amounts added to the hammer price.
- 5.4 The buyer is the bidder that submits the highest bid, thereby obtaining the hammer price. At the moment the hammer price is determined, a binding purchase/sale agreement is entered into based on these conditions of purchase.
- 5.5 If bids are made on behalf of others, the bidder serves as surety for the transaction.
- 5.6 Items are purchased in their present state and condition, and regardless of the type of bidding the buyer has no right to cancel his purchase, neither under the Danish Consumer Contracts Act.
- 5.7 Bidders are required, in accordance with BRK's instructions, to identify themselves and document their ability to pay, for instance by registration of a valid debit/credit card, bank guarantee or a deposit.
- 5.8 BRK may refuse to accept a bid if a sufficient guarantee of the bidder's ability to pay is not provided, or if the bidder has previously defaulted on payment obligations on purchases from BRK.
- 5.9 The overseeing auctioneer will, in consultation with the auctioneer at the podium, decide what to do in matters of dispute concerning a bidding round.

6 TYPES OF BIDDING

- 6.1 Bidding options:

IN PERSON:

Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.

COMMISSION BIDS:

The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

TELEPHONE BID:

With certain items it is possible to have a BRK employee call the bidder over the phone. The employee will then bid on behalf of the bidder during the auction. The service can be booked via bruun-rasmussen.dk up until three hours before the auction is set to begin.

LIVE BIDDING:

It is possible to follow the auction live and bid on the auction lots via bruun-rasmussen.dk.

PRE-AUCTION:

Some traditional auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following traditional auction.

Diners Club, China UnionPay and JCB) or cash (up to DKK 50,000) in the saleroom or subsequently at one of BRK's locations.

B: With debit/credit card (Dankort, Visa, MasterCard, Diners Club and JCB) via BRK's website on the buyer's personal page.

C: By bank transfer into BRK's account with Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".

7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the traditional auctions, the fee is 24% of the hammer price + VAT of the fee, 30% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.

7.1.2 "LIVE Bidding": BRK's own "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk. If a "LIVE Bidding" software from a third party is used, an additional 3% (including VAT) is added to the buyer's premium. The added fee is transferred to the third party in its entirety.

7.1.3 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on bruun-rasmussen.dk with the symbol "*", or with the text: "This item is subject to full VAT".

7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on bruun-rasmussen.dk the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

Hammer price + buyer's premium (ex. VAT)	Payment Rate
300 - 50,000 euro	5%
50,000 - 200,000 euro	3%
200,000 - 350,000 euro	1%
350,000 - 500,000 euro	0.5%
over 500,000 euro	0.25%

The royalty fee covering the Artist's Resale Right cannot exceed EUR 12,500 (excluding VAT) for each item. The fee must be paid in Danish kroner, and the conversion rate (EUR/DKK) is set by VISDA.

7.1.5 Debit/Credit Card Fee: Amounts Added to the Hammer Price: BRK reserves the right to charge the debit/credit card fees imposed by the payment services companies. The rates will appear when bidding on bruun-rasmussen.dk and at payment.

8 PAYMENT DEADLINE

8.1 The purchase price falls due after the hammer price has been determined, and then the buyer has eight days to pay BRK the purchase price.

9 PAYMENT METHODS

9.1 The payment can be made in the following ways:

A: With debit/credit card (Dankort, Visa, MasterCard,

10 VAT EXEMPTION, PAYMENT & DEPOSIT

10.1 Some buyers can choose which type of VAT should apply to the transaction. The choice has to be communicated to BRK no later than two working days after the purchase and cannot be changed subsequently.

A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.3.

B: Businesses registered for VAT in another EU Member State can be exempted from paying Danish VAT if it can be proved that the item has been transported to the foreign address that the buyer has registered with BRK and which is written on the invoice. In such cases, the VAT should be settled according to the rules applicable in the country where the buyer is registered for VAT. It is advisable to consult with the local authorities. The buyer can decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.

C: Buyers residing outside the EU can be exempted from Danish VAT if it can be proved that the item has been transported out of the EU. To the extent possible and for a fee, BRK can issue the necessary export documents for the customs authorities. The buyer may decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.

10.2 Companies registered for VAT in another EU Member State and buyers residing outside the EU must deposit the Danish VAT on the amount invoiced with BRK until the export process has been completed in a documented, lawful fashion. If the export is undertaken by one of BRK's authorized forwarding agents, the VAT does not have to be deposited. See the list of authorized forwarding agents on bruun-rasmussen.dk.

11 OVERDUE PAYMENTS

11.1 If payment is made after a deadline, including the deadline specified in paragraph 8, interest on overdue payments will be charged and estimated in accordance with the Danish Central Bank's official lending rate + 8% per year on the amount due.

11.2 If the purchase price, including interest, has still not been paid ten days after the demand for payment has been made, BRK is entitled to seek the purchase price paid by making a set-off against the deposit/by drawing on the bank guarantee or to cancel the purchase.

11.3 If the purchase is cancelled, BRK is entitled to sell the item at a new auction and demand the costs and any difference between the new and the earlier hammer price (including the buyer's premium) covered by the defaulting buyer.

11.4 In addition to debt collection, BRK may seek recovery of all due claims (including costs) not paid in a timely manner in the following ways:

A: Making the buyer cover the costs of selling items consigned to auction by or on behalf of the buyer. The sale can be conducted without regard to an agreed reserve price. Items consigned for auction cannot be collected as long as overdue debts are unpaid.

B: Seizing the buyer's remaining balance with BRK, including the balance from the sale of items consigned by or on behalf of the buyer, regardless of whether such receivables derive from auction sales prior to or after the date of the buyer's default on the payment.

12 PICK-UP & COLLECTION

- 12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been paid, and only then can the collection of an item take place.
- 12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.
- 12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on bruun-rasmussen.dk.
- 12.4 Purchased items are stored after the auction at the buyer's expense and risk. Pick-up must take place no later than eight working days after the last auction day.
- 12.5 If the item(s) is/are not picked up on time, the purchased items will be transported to a warehouse at the buyer's risk and expense. The transport costs are DKK 150 including VAT per item and the storage costs are DKK 150 including VAT per item for each week or part of a week. If an item is left unclaimed for an amount of time that results in the storage costs exceeding the value of the item, BRK will be entitled to, at the buyer's expense and risk and without regard to the reserve price, sell the item at an auction or privately. The buyer is still liable for the costs of transportation and storage not covered by such sale.

13 SHIPPING

- 13.1 If the buyer is unable to pick up the purchased item, BRK offers to pack and arrange delivery either by mail or by freight forwarder at the buyer's risk and expense. See paragraph 12.2 regarding identification.

14 EXPORT LICENSE

- 14.1 To ensure that Danish cultural heritage of vital importance remains in Denmark, the Danish Cultural Assets Commission can place an export ban on certain items. If the buyer wishes to export an item that is subject to an export ban in Denmark, the purchase will be cancelled and the Danish Cultural Assets Commission is obliged to acquire ownership of the item for the price obtained at auction. The buyer cannot raise any claims against BRK as a result of an export ban.
- 14.2 Certain items are included in the Washington Convention, also known as CITES. The purpose of CITES is to stop the trade of items made with endangered species and flora. If the item is included in the Washington Convention, CITES, Appendix 1, this will appear in the description of the item on bruun-rasmussen.dk and be marked with the symbol "☉" in the catalogue. The following rules are applicable:
 - A: Items that are included in the Washington Convention, CITES, Appendix 1, can only be traded when a dispensation in the form of a CITES certificate has been obtained. BRK obtains the required certificate from the Danish Nature Agency that allows trade and export to countries within the EU. Items that were produced before 1947 can, however, be freely traded within the EU without a certificate.
 - B: It is only items included in the Washington Convention, CITES, Appendix 1 that are marked individually on bruun-rasmussen.dk and in our catalogue. Items included in the Washington Convention, CITES, Appendix 2, which can be freely sold and transported within the EU, are not individually marked.
 - C: Export to countries outside the EU must, regardless of the year of the item's production, always procure a CITES re-export permit from the Danish Nature Agency if the item is included in the Washington Convention, Appendix 1 and 2. This export permit can usually be obtained without problems, if the item is either sold with a CITES certificate or was made prior to 1947. Appendix 2 items usually also receive a re-export permit without problems.

D: In connection with export to other countries outside the EU, special rules may apply concerning the subsequent import, and the buyer is encouraged to consult the relevant local authorities about this issue.

15 DEFECTS IN THE PURCHASED ITEMS

- 15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.
- 15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.
- 15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 15.2. The same applies if evidence of forgery has required the use of scientific methods that were either not available at the time of sale, were excessively costly to use or led to the damage of the item in question.
- 15.4 Claims for a cancellation of a purchase must be notified to BRK when the buyer has discovered the fact that entitles the buyer to cancel the purchase. This notice, however, has to be given no later than two years after the final pick-up date according to paragraph 12.4. The item purchased must be returned to BRK in the same condition as it was on the day it was sold at auction. If these conditions are not met, the buyer loses the right to cancel the purchase and cannot claim a refund of the purchase price. The buyer is responsible for paying the costs associated with the return of the item.

16 OBJECTIONS & LIMITATIONS OF LIABILITY

- 16.1 BRK is aware that errors, technical difficulties and external abuse or disruptive influences may occur during the auction. Bidders cannot raise any claims against BRK as a result of such events.
- 16.2 The buyer is always responsible for the correct payment of VAT and other costs, fees etc. in accordance with Danish and foreign regulations.
- 16.3 Unless otherwise stated in these conditions of purchase, BRK may never be held liable for bidders'/buyers' operating loss, loss of profits, other indirect losses or consequential loss.

17 PRIVACY POLICY

- 17.1 It is important to BRK to ensure confidentiality and security regarding the bidder's/buyer's personal information. The privacy policy can be found on bruun-rasmussen.dk.

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

- 18.1 BRK can always be contacted if the bidder/buyer has a complaint.
- 18.2 If the bidder/buyer is a consumer and a solution cannot be found, a complaint can be submitted to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, if the conditions for such a complaint are met. The bidder/buyer can complain to the Complaint Resolution Centre on forbrug.dk.
- 18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

Jesper Bruun Rasmussen, Auctioneer

The above is an English translation of the Danish version of the Conditions of Purchase. In case of a dispute, only the Danish version of the present Conditions of Purchase of Bruun Rasmussen is valid.

Rev. 06.18

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COMMISSION BIDS

KOMMISSIONSBUD

It is possible to leave commission bids if you can not be present at the auction yourself. This service is free of charge.

When leaving a commission bid, you are instructing our customer service to bid up to a specified amount on your behalf.

The situation can occur that another buyer has already bid the same as you were prepared to. Are you then willing to bid further? If not the lot will be sold to another buyer.

If you do not wish to exceed your bid then write "Max", for maximum, next to the amount. You can also allow us to raise your bid by approx. 15% or approx. 25%.

The hammer price may be higher or lower than the estimated price, so it is possible to buy below the estimate. Bruun Rasmussen will always buy at the lowest price possible, as if you yourself had been present at the auction.

All commission bids are strictly confidential.

Commission bids must be submitted no later than **24 hours** prior to the start of the auction.

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information.

Indicate the lot number.

Indicate the amount you are prepared to bid.

Should this amount be the absolute maximum, please write "Max" in the appropriate column.

You can also allow us to bid by up to approx. 15% or approx. 25% more by indicating so.

Sign the commission form and make sure that Bruun Rasmussen receives it **24 hours** prior to the start of the auction.

If the information should be insufficient, Bruun Rasmussen can abstain from bidding. Bruun Rasmussen can not be held responsible for error in bidding or failure to execute bids.

INTERNET:

Commission bids can be submitted via website bruun-rasmussen.dk directly from the page with the item you want to submit a bid for.

Deadline for submissions of bids via the website is **3 hours** prior to the start of the auction.

Submitted bids are shown under "Your bids" when you are logged in. Please contact technical support on +45 8818 1114 for questions about the registration and submission of bids on the website.

For additional information, please consult "Conditions of Purchase" §1.

TELEPHONE BIDDING:

Should you wish to bid at auction by telephone, please inform Bruun Rasmussen of your name and telephone number, as well as which catalogue numbers you are interested in, no later than **3 hours** prior to the start of the auction. You will then be contacted shortly before the relevant lot comes under the hammer, thereby allowing you to participate without being in the auction room yourself.

For additional information, please consult "Conditions of Purchase" §1.

Det er muligt at afgive kommissionsbud, hvis De ikke selv kan være til stede på auktionsdagen. Denne service er gratis.

Når De afgiver en kommission, beder De vores kundeservice på Deres vegne byde op til et af Dem bestemt beløb i hammerslag.

Der kan opstå den situation, at en anden køber allerede har budt det beløb, som De ønsker at afgive. Er De da villig til at gå et bud højere eller er De indforstået med at nummeret sælges til anden side?

Ønsker De ikke at byde højere så skriv "Max" ud for beløbet. Er De i tvivl om hvor højt De vil byde, kan De hæve budet med op til ca. 15% eller ca. 25%.

Salgsprisen kan blive højere eller lavere end vurderingen, så der er også mulighed for at købe til under den angivne vurdering. Vor kundeservice køber altid så billigt som muligt til Dem, som havde De selv været tilstede på auktionen.

Alle kommissioner behandles strengt fortroligt.

Kommissionsbud skal være Bruun Rasmussen i hænde senest **24 timer** før auktionens start.

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

Er dette Deres absolutte maximum bedes De anføre "Max" i kolonnen.

De kan også forhøje Deres bud med henholdsvis ca. 15% eller ca. 25%, ved at indikere dette i kolonnen.

De bedes underskrive kommissionsblanketten og sikre Dem, at Bruun Rasmussen modtager den senest **24 timer** før auktionens start.

Hvis Deres oplysninger ikke er tilstrækkelige, kan Bruun Rasmussen undlade at byde for Dem, ligesom Bruun Rasmussen ikke kan gøres ansvarlig for fejl ved budgivningen.

INTERNET:

Kommissionsbud kan afgives på hjemmesiden bruun-rasmussen.dk direkte fra siden med den effekt, De ønsker at byde på.

Seneste afgivelse af bud via hjemmesiden er **3 timer** før auktionens start.

Afgivne bud kan ses på hjemmesiden under "Deres bud", når de er logget ind. Kontakt teknisk support på 8818 1114 for spørgsmål om registrering og budgivning via internettet.

For yderligere information, se "Købskonditioner", §1.

TELEFONBUD:

Såfremt De ønsker at byde pr. telefon, bedes De oplyse Bruun Rasmussen Deres navn og telefonnummer samt hvilke katalognumre, De ønsker at byde på, senest **3 timer** før auktionens start. De vil så blive ringet op kort før, den aktuelle vare kommer under hammeren, og De kan på denne måde deltage i auktionen uden selv at være til stede.

For yderligere information, se "Købskonditioner" på bruun-rasmussen.dk under "Guide".

COMMISSION BIDS

KOMMISSIONSBUD

BREDGADE

Skal være Bruun Rasmussen i hænde senest **24 timer** før auktionens start.
Must be submitted no later than 24 hours prior to the start of the auction.

AUKTION NR AUCTION NO: **883**

Navn Name: *

Adresse Address: *

Postnr./by City: *

Land Country: * Fax:

Tel: *

e-mail: CVR-nr. VAT No.:

Bank: Konto nr. Acct. No.:

Adresse Address:

Postnr./By City: Land Country:

Tel: Kontaktperson Contact:

Obligatoriske felter er mærket med en stjerne * *Mandatory fields are marked with an asterix **

Undertegnede giver hermed fuldmagt til Bruun Rasmussen Kunstauktioner A/S om på mine vegne at købe
nedennævnte katalognumre så fordelagtigt som muligt, inden for det af mig anførte beløb, i hammerslag.
I hereby request that Bruun Rasmussen bid on my behalf on the following lots up at the prices indicated below.

Undertegnede har udfyldt ovennævnte med de ønskede oplysninger, samt har accepteret købskonditionerne.
The undersigned has supplied the required information and agrees to be bound by the conditions of purchase.

Signatur: * B.R. kunde-nr. Client No.:

☐ Jeg ønsker at modtage salgsresultater på de emner jeg har budt på via email ☐ dagligt ☐ efter auktion
I wish to receive sales results on the items I have been bidding on via e-mail every day after the auction

på e-mail adressen on this e-mail address:

Katalog nr. Lot. No.	Beskrivelse Description	Bud kr. Bid DKK	Max	+15%	+25%

BRUUN RASMUSSEN KUNSTAUKTIONER A/S

Bredgade 33 · DK-1260 København K · Tel +45 8818 1111 · Fax +45 8818 1112 · bids@bruun-rasmussen.dk · bruun-rasmussen.dk

Fortsættes næste side *Please turn over* ☐

KOMMISSIONSBUD

BREDGADE

AUKTION NR AUCTION NO: 883

Ret til ændringer forbeholdes © 2018 Bruun Rasmussen Kunstauktioner
Foto: Bent Lange, Henrik Wichmann & Peter Madsen· Tryk: Cool Gray
Grafik og dtp: Jorge Figueiredo, Bettina Stefensen & Lene Sobo

Bruun Rasmussen **LIVE**

– bid wherever you are!

Experience the atmosphere of the auction room

If you are unable to attend the traditional auctions in person, you can follow an auction in progress and experience the atmosphere in the auction room via live streaming – just as if you were there.

Bid via Bruun Rasmussen Live

When the auction begins, you will be able to see the link “Live: Watch auction” at bruun-rasmussen.dk, from where you can follow the auctioneer during the auction.

If you wish to submit a bid, simply log in first.

What to do:

- Click on the “Live: Watch auction” link
- Log in
- Submit your bid

The bidding process

Your bid will be treated in the same way as the bids submitted by those present in the room. If your bid is successful, you will be required to pay the standard costs which apply to all purchases from Bruun Rasmussen according to the conditions of purchase. Bruun Rasmussen accepts no liability for bids lost as a result of technical problems.

Technical assistance

If you require technical assistance, please contact our IT support team on tel. +45 8818 1114 or e-mail: support@bruun-rasmussen.dk

Please note that we are also on hand during the auctions to deal with any technical issues.



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