



Bonhams

## The Russian Sale

New Bond Street, London | 28 November 2018

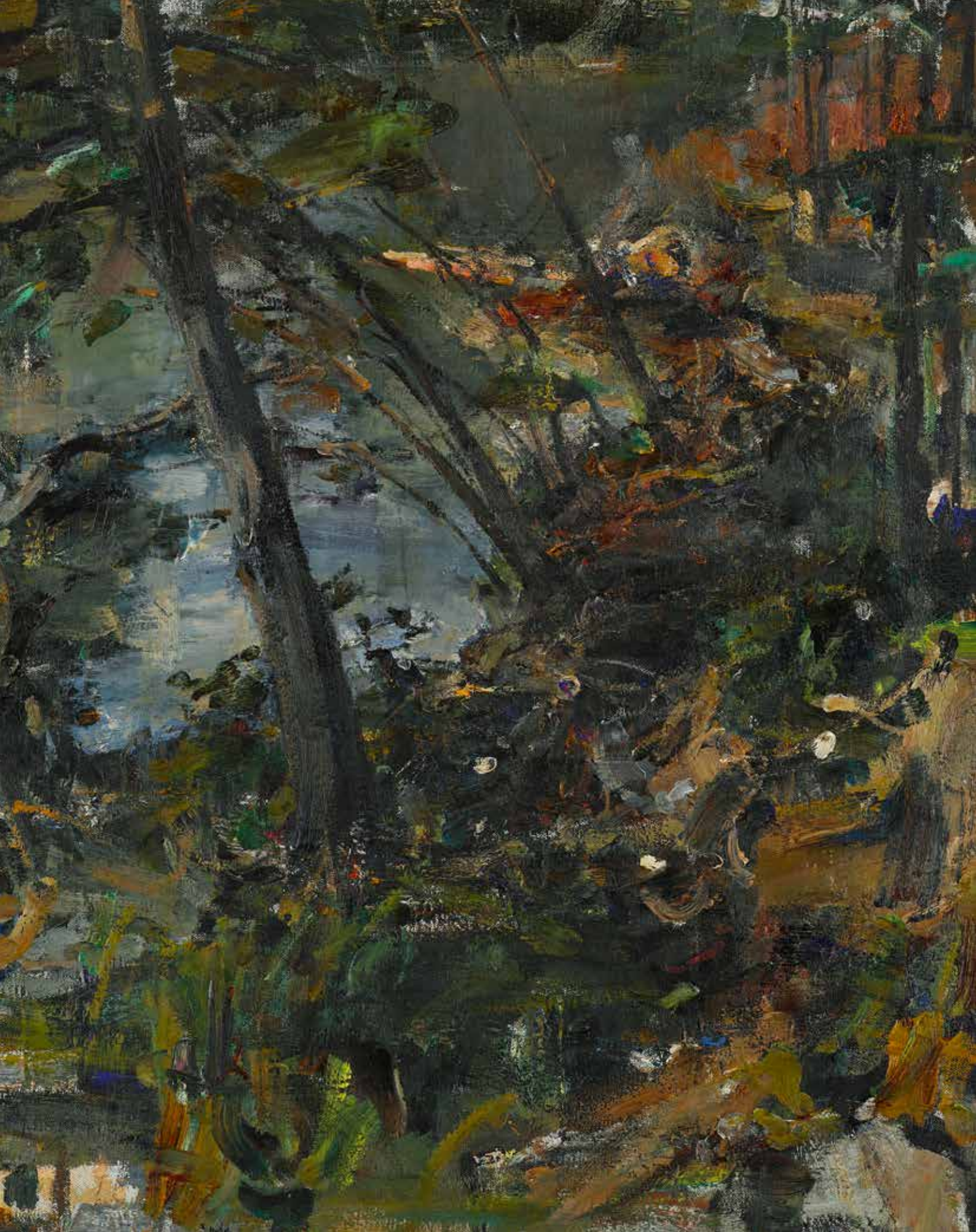






I. AIVAZOVSKIY  
1872







# The Russian Sale

New Bond Street, London | Wednesday 28 November 2018 at 3pm

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Back cover: Lot 80 (detail)  
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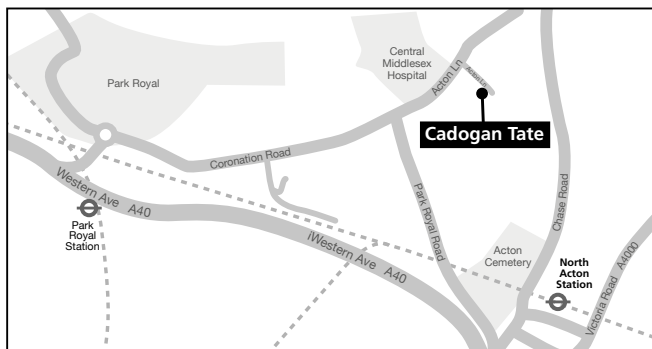
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# Sale Information



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All sold lots marked **TP** will be removed to Cadogan Tate from 9am Thursday 29 November 2018 & will be available for collection from 12pm Friday 30 November 2018 & then every working day between 9am and 4.30pm.

Collections are by appointment only & a booking email or phone call are required in advance to ensure lots are ready at time of collection, photographic id will be required at time of collection & if a third party is collecting written authorisation from the successful buyer is required in advance. Photographic id of the third party will be requested at the time of collection.

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To arrange a collection time please send a booking email to: [collections@cadogantate.com](mailto:collections@cadogantate.com) or telephone call to +44 (0)800 9886 100 to ensure lots are ready at time of collection.

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## STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

### Storage

Storage will be free of charge for the first 14 calendar days from & including the sale date Wednesday 28 November 2018  
Charges as below will apply from 9am Thursday 13 December 2018.

### Charges

After the first 14 calendar days following the sale the following handling charges will apply per Lot:

### Handling

Furniture, large pictures  
£45.00+ VAT

### Storage

Furniture, large pictures and large objects:  
£6.60 per day+ VAT

### (Note: Charges apply every day including weekends & Public Holidays)

### Loss and Damage

Extended Liability cover for the value of the Hammer Price will be charged at 0.6% but will not exceed the total value of all other transfer and storage charges.

## VAT

Will be applied at the current rate on all above charges

**The following symbol is used to denote that VAT is due on the hammer price and buyer's premium**

† VAT 20% on hammer price and buyer's premium

\* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

## PAYMENT

All charges due to Cadogan Tate may be paid to them in advance or at the time of collection from their warehouse. Payment may be made by cash, cheque with banker's card, credit, or debit card (Please note: Amex is not accepted).

## Information on charges

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## Payment in Advance

(Telephone to ascertain amount due) by: cash, cheque with banker's card, credit or debit card.

## Payment at time of collection by:

cash, cheque with banker's card, credit or debit card



1

**AFTER MSTISLAV VALERIANOVICH DOBUZHINSKY (1875-1957)**

Panorama of St. Petersburg with Falconet's Bronze Horseman  
signed in Cyrillic and dated in the plate  
'M. Dobuzhinskii 1912' (lower right)  
lithograph in colours on two joined sheets of paper  
59 x 170cm (23 1/4 x 66 15/16in).

**£10,000 - 12,000**

**US\$13,000 - 16,000**

**€11,000 - 14,000**

The original panorama was painted en plein air from the environs of the Senate church as a commission from the Moscow publisher I.N. Knebel (1854-1926). A gouache study for this painting is held in the collection of the State Russian Museum, St. Petersburg.



2



3

2  
**RICHARD KARLOVICH ZOMMER (1866-1939)**

The rest stop  
 signed in Cyrillic (lower right)  
 oil on canvas  
 46 x 74cm (18 1/8 x 29 1/8in).

£12,000 - 15,000  
 US\$16,000 - 20,000  
 €14,000 - 17,000

**Provenance**  
 With Henry Graves & Co Ltd, 6 Pall Mall, London  
 (according to label applied to verso of stretcher)

3  
**RICHARD KARLOVICH ZOMMER (1866-1939)**

The Kara Derbend Pass between Turkestan and Afghanistan  
 signed in Cyrillic (lower right)  
 oil on canvas  
 42 x 65cm (16 9/16 x 25 9/16in).

£10,000 - 15,000  
 US\$13,000 - 20,000  
 €11,000 - 17,000





4

**RICHARD KARLOVICH ZOMMER (1866-1939)**

Elders seated in a doorway

signed in Cyrillic (lower right)

oil on board

75 x 101cm (29 1/2 x 39 3/4in).

£15,000 - 18,000

US\$20,000 - 24,000

€17,000 - 21,000



5



6

5\* TP

**PETR ALEXANDEROVICH SUKHODOL'SKY (1835-1903)**

Surrender of the Turkish Fortress to the Russian Army  
signed in Cyrillic (lower left)

oil on canvasboard

103.5 x 150.5cm (40 3/4 x 59 1/4in).

£12,000 - 18,000

US\$16,000 - 24,000

€14,000 - 21,000

**Provenance**

Acquired by the present collector at Christie's, London,  
7 July 2000, lot 43

6\*

**ALEKSANDR KARLOVICH BEGGROV (1841-1914)**

Schevenningen

signed in Latin, dated '76' for 1876 and inscribed with the title  
pencil and watercolour on card partially laid on card

11.5 x 15.3cm (4 1/2 x 6in).

£1,500 - 2,500

US\$2,000 - 3,300

€1,700 - 2,900

**NO RESERVE**

Schevenningen is one of eight districts of the city of Hague,  
Netherlands, a fisherman port and a popular sea resort with  
long sandy beaches and a lighthouse.



7\*

**RUSSIAN SCHOOL**

Portrait of Emperor Paul I

oil on canvas

68.5 x 53.3cm (27 1/2 x 22 1/4in).

£2,500 - 3,500

US\$3,300 - 4,600

€2,900 - 4,000

**Provenance**

Acquired by the present owner at Sotheby's, New York,  
20 June 1984, lot 74

Emperor Paul I (1796-1801) is depicted in the uniform of the Preobrazhensky Regiment with the sash and the star of the Imperial Order of St. Andrew, as well as the large cross of the Imperial Order of St. John of Jerusalem. The portrait is based on the well-known portraits of the Emperor painted by Stepan Schukin and Karl Kügelgen. A very similar version of the portrait is located at the Museum of V.A. Tropinin and the Moscow artists of his time, Moscow.



7

8

**FRANTZ ALEKSEEVICH ROUBAUD (1856-1928)**

Cossack horseman

signed in Latin (lower left)

oil on board

44 x 32cm (17 5/16 x 12 5/8in).

£6,000 - 8,000

US\$7,900 - 11,000

€6,800 - 9,100

**Provenance**

Private collection since at least 1921

Thence by descent to a Dutch private collection



8



9

9  
**SIMEON FEDOROVICH FEDOROV (1867-1910)**

Autumn forest  
signed in Cyrillic (lower left)  
oil on canvas  
80 x 60cm (31 1/2 x 23 5/8in).

£4,000 - 6,000  
US\$5,300 - 7,900  
€4,600 - 6,800



10 (one out of five)

10  
**A GROUP OF FIVE LITHOGRAPHS AFTER  
GEORG WILHELM TIMM (1820 -1895)**

with captions in Russian and French  
engraving  
each: 27.5 x 35.5cm (10 13/16 x 14in).  
(5)

£1,000 - 1,500  
US\$1,300 - 2,000  
€1,100 - 1,700



11

11  
**DMITRIY ALEXANDROVICH PAKHOMOV (1872-1924)**

Christmas morning  
signed in Cyrillic (lower right)  
gouache on paper  
46 x 57cm (18 1/8 x 22 7/16in).  
unframed

£1,000 - 1,200  
US\$1,300 - 1,600  
€1,100 - 1,400





**PLEASE NOTE THAT THIS LOT HAS NOT BEEN GRANTED PERMISSION TO BE EXPORTED FROM RUSSIA AND WILL BE AVAILABLE TO VIEW IN MOSCOW BETWEEN 1 - 23 NOVEMBER, BY APPOINTMENT**

12

**MICHAIL VASILIEVITCH BOSKIN (1875-1930)**

A view of the Holy Trinity-St. Sergius Lavra  
signed in Cyrillic (lower right)

oil on canvas

73 x 120cm (28 3/4 x 47 1/4in).

**£10,000 - 15,000**

**US\$13,000 - 20,000**

**€11,000 - 17,000**

**Provenance**

Collection of Isadzhan Isadzhanov (1872-1937)

Thence by descent

Isadzhan Stepanovich Isadzhanov was a prominent entrepreneur and art collector in the early 20th century. Isadzhanov's renowned gallery on Staraya Basmannaya, 26 in Moscow became home to over 200 works which had been actively acquired in the decade before the Soviet Revolution in 1917. The collector's passion lied with the early Russian avant-garde, primarily the artists of the *Jack of Diamonds*. A close friend and patron of Petr Konchalovsky, Ilya Mashkov, Aristarkh Lentulov, Alexander Kuprin and Robert Falk, Isadzhanov played an important role in the foundation and development of the artistic group. Nonetheless, the extensive and diverse collection of Isadzhan Isadzhanov also included works by Russian masters like Mikhail Vrubel, Isaack Levitan, Vasily Polenov, Valentin Serov, Konstantin Korovin, Boris Kustodiev, Leonard Turzhansky and many others.

Like most important private collections, Isadzhanov's collection was nationalized in 1919. Having survived in its entity as a the 7th Proletarian Museum of A. Lunacharsky until 1928, this remarkable collection of Russian art was then scattered among Soviet museums, including the Tretyakov Gallery, Omsk Fine Art Museum and other regional galleries.

Исаджан Степанович Исаджанов (1872-1937) был одним из успешнейших предпринимателей и собирателей искусства на московской сцене начала 20-го века. Знаменитая галерея Исаджанова, располагавшаяся в особняке на Старой Басманной, д. 26 в Москве, хранила в своих стенах более 200 работ, приобретенных коллекционером в период между 1906 и 1917 годами. Основу исаджановского собрания составляли работы художников раннего русского авангарда, в частности группы *Бубновый Валет*. Являясь близким другом, единомышленником и покровителем Петра Кончаловского, Ильи Машкова, Аристарха Лентулова, Александра Куприна и Роберта Фалька, Исаджанов играл немаловажную роль в становлении и развитии художественного объединения. Тем не менее, свое место в богатой и многообразной коллекции Исаджана Степановича нашли и произведения таких мастеров, как Михаил Врубель, Исаак Левитан, Василий Polenov, Валентин Серов, Леонард Туржанский и многих других русских художников. В 1919 году собрание Исаджанова, как и большинство частных российских коллекций, было национализировано. Сохранившись не более 10 лет в целостности в собрании 7-го Пролетарского Музея им. А. Луначарского, в 1928 году легендарная коллекция Исаджана Исаджанова была расформирована между крупнейшими советскими музеями, в том числе Третьяковской галереей, Омской Художественной галереей и а также многими региональными музеями.

**PROPERTY FROM A PRIVATE AMERICAN COLLECTION,  
MASSACHUSETTS**

13\*

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

Shipwreck on a rocky shore

signed in Latin and dated '1872' (lower right)

oil on canvas

47 x 72cm (18 1/2 x 28 3/8in).

£150,000 - 200,000

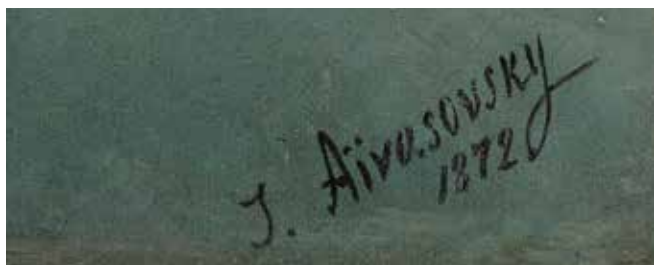
US\$200,000 - 260,000

€170,000 - 230,000

**Provenance**

Acquired by a private American collector of Hartford, Connecticut, USA, c. 1880-1890s. The family's thriving tobacco business facilitated frequent travels and art collecting. By repute the present painting was acquired at the International Exposition in Philadelphia in 1876. It is possible that the present work was originally titled *Storm in Black Sea, near the Crimean coast* and listed among seven paintings exhibited by the artist at the Exposition.

Thence by descent in the family



signature

One of the great narrators of the sea and the most celebrated maritime Russian artist, Ivan Aivazovsky, excelled at captivating scenes that blended accurate realistic renderings and a powerful romantic imagination. The sea, in all its incarnations and manifestations, remained the main theme that dominated the artist's long and prosperous career.

A native of the port town of Feodosia, Aivazovsky grew up by the Black Sea. From an early age he witnessed its beauty and ungovernable nature and was fascinated with tales of shipwrecks and legends of seafaring. The vastness of seas and oceans, their ever changing characters, their infinite power and the human experiences confronting their mighty force became subjects of thousands of grand and small works in which he juxtaposed the overwhelming power of nature with the vulnerability of mankind.

Artist's talent ensured that his fame as one of the greatest maritime painters of his age reached far beyond the borders of the Russian Empire. His admirers included Russian Imperial family, Ottoman Sultanate, European aristocracy and American bourgeoisie. Patrons, collectors and general public revered his works for their freshness and vitality, Aivazovsky's unparalleled ability to render the evasive translucent quality of water and breathe life into unruly power of the sea. Awarded numerous honorary degrees, titles and awards Aivazovsky enjoyed widespread public recognition during his lifetime and held an unprecedented number of solo exhibitions both in Russia and abroad.

In the *Shipwreck on a rocky shore* the artist depicts dramatic scene of the rescue attempt of the large sailboat beaten down by the sea and slammed against the costal rocky shore. A crew of sailors on the foreground has set out on the courageous task of searching for survivors of a shipwreck of the sailboat visible in the distance. The suspense is palpable and the happy outcome is not ensured. The looming cliffs almost merge with the threatening skies, turbulent array of white froth of the turquoise water reveals the strong underwater currents, menacing grey clouds embattled by strong wind reveal on-going storm and the racing seagulls offer a veritable sense of the impending tempest. Yet the crew in the small boat is fearlessly attempting to reach the site of the shipwreck, seemingly oblivious to the rapidly worsening weather conditions surrounding them. The viewers invited to contemplate the tragic events of the past night when the sailboat lost its battle with the sea and cheer for the courageous sailors, defiant to the dangers that possibly await them, steadfast in their mission and moving into the rough sea.







## VARIOUS PROPERTIES

14\*

### **KONSTANTIN FEDOROVICH BOGAEVSKY (1872-1943)**

Four autolithographs, from folio-album of 20 autolithographs, Moscow, ГИЗ, 1923, edition 2000 copies; on paper laid on board, in matt

signed with Cyrillic monogram 'KB' and dated '22' (lower edge)

34 x 48cm (13 3/8 x 18 7/8in).

(4)

£4,000 - 6,000

US\$5,300 - 7,900

€4,600 - 6,800

## NO RESERVE

Lithographs are from a rare 1923 folio depicting stylized landscapes of Crimea, where Bogaevsky was born and lived most of his life. About half of the printed edition was exported abroad, making the full folio a rare bibliographical find.



15

**LEV TCHISTOVSKY (1902-1969)**

Orchids

signed in Latin (lower right)

oil on composite board

24 x 19cm (9 7/16 x 7 1/2in).

unframed

£2,000 - 4,000

US\$2,600 - 5,300

€2,300 - 4,600

**Provenance**

Private collection, UK



15

16\*

**OSIP (OLEG) TROYANOVSKY (BORN 1876)**

Sea view in Crimea

signed in Cyrillic and dated '98' for 1898 (lower left)

oil on canvasboard

31.3 x 21.5cm (12 5/16 x 8 7/16in).

£2,000 - 4,000

US\$2,600 - 5,300

€2,300 - 4,600

**NO RESERVE**



16

17\*

**IVAN AVGUSTOVITCH VELTZ (1866-1926)**

Sunset in a winter forest

signed in Cyrillic and dated '1917' (lower left)

oil on canvas

*60.5 x 80.5cm (23 13/16 x 31 11/16in).*

**£30,000 - 40,000**

**US\$40,000 - 53,000**

**€34,000 - 46,000**







18

18\*

**ILYA EFIMOVICH REPIN (1844-1930)**

Portrait of a young woman in repose

signed in Cyrillic, dated '1869' and inscribed in Russian

'To Samuil Fedorovich Limber/ from I. Repin/1886

(date indistinct, probably 25 June)

pencil, brown and white wash on paper partially attached to matt  
33 x 24cm (13 x 9 7/16in).

**£10,000 - 15,000**

**US\$13,000 - 20,000**

**€11,000 - 17,000**

**Provenance**

According to the inscription was presented by the artist

to Samuil Limber, 1886

Private collection, USA



19

19\*

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

Ship at high sea

signed in Latin and dated '1888' (lower right)

pencil, gouache and wash on paper laid on card

20 x 30cm (7 7/8 x 11 13/16in).

**£7,000 - 9,000**

**US\$9,200 - 12,000**

**€8,000 - 10,000**

**NO RESERVE**





20



21

20\*

**STEPAN FEDOROVICH KOLESNIKOV (1879-1955)**

Autumnal landscape  
signed in Latin (lower left)  
oil on canvas  
72 x 99cm (28 3/8 x 39in).

£7,000 - 9,000

US\$9,200 - 12,000

€8,000 - 10,000

**Provenance**

Private collection, Los Angeles

21

**BORIS VASILEVICH BESSONOV (1862-1934)**

View of Nizhny Novgorod from Minin's garden  
signed in Cyrillic (lower right); further inscribed  
'Nizhny Novgorod from Minin's garden' (lower left)  
watercolour on paper  
50.5 x 77cm (19 7/8 x 30 5/16in).  
unframed

£2,000 - 3,000

US\$2,600 - 4,000

€2,300 - 3,400



22

**THREE WATERCOLOURS**

two by **Catherine Serebriakoff (1913-2014)**,  
the other by **Alexandre Serebriakoff (1907-1994)**

each signed (lower left)

watercolour on paper

*the largest: 48 x 62cm (18 7/8 x 24 7/16in).*

(3)

£1,500 - 2,000

US\$2,000 - 2,600

€1,700 - 2,300





23



24

23

**KARL BOGDANOVICH WENIG (1830-1908)**

Troika ride  
signed in Latin (lower left)  
watercolour on paper  
68.5 x 47.5cm (26 15/16 x 18 11/16in).  
unframed

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

24

**ANDREI AFANASIEVICH JEGOROV (1878-1954)**

Two landscapes with snow  
both signed in Latin (lower right; lower left)  
gouache on paper  
each: 35 x 48cm (13 3/4 x 18 7/8in).  
(2)

£2,000 - 4,000  
US\$2,600 - 5,300  
€2,300 - 4,600

25\*

**ATTRIBUTED TO IVAN KONSTANTINOVICH  
AIVAZOVSKY (1817-1900)**

View of Istanbul  
signed in Cyrillic and insignificantly dated '185..' (lower left)  
oil on canvas  
55 x 78cm (21 5/8 x 30 11/16in).  
unframed

**£120,000 - 130,000**

**US\$160,000 - 170,000**

**€140,000 - 150,000**

Offered with a confirmation of authenticity from Aivazovsky  
expert Gianni Caffiero, 2018.



signature







26

26  
**VASILY IVANOVICH NAVOZOV (1862-1919)**

View of Jerusalem  
 signed in Cyrillic (lower left)  
 oil on canvas  
 39.5 x 68cm (15 9/16 x 26 3/4in).  
 unframed

**£8,000 - 10,000**  
**US\$11,000 - 13,000**  
**€9,100 - 11,000**

**Provenance**

A. Lesin, *Quelques Objets Anciens*, Paris  
 (according to the label on verso)  
 Acquired from the above by the noble Florentine family  
 Thence by descent  
 Private collection, Rome



27

27  
**GEORGIY KONSTANTINOVICH SAVITSKY (1887-1949)**

Corrida  
 signed in Cyrillic and dated '1916' (lower left)  
 oil on board  
 49 x 66.5cm (19 5/16 x 26 3/16in).

**£7,000 - 10,000**  
**US\$9,200 - 13,000**  
**€8,000 - 11,000**

**Provenance**

Acquired in St. Petersburg in 1911-1916  
 Thence by descent  
 Private collection, Sweden

28\*

**SERGEI KOLESNIKOFF (1889-1947)**

'Landscape in North Mongolia'  
signed in Cyrillic and dated '1920' (lower left), further  
inscribed in Russian with title and signed (verso)  
oil on canvas  
88.5 x 88.5cm (34 13/16 x 34 13/16in).

£8,000 - 12,000

US\$11,000 - 16,000

€9,100 - 14,000

**Provenance**

Acquired by Jefferson (1906-1960) and Ruth Davis  
(1908-2012) of New York City, late 1920-early 1930s  
By descent to their niece, Paula  
Thence by descent in the family

**Exhibited**

Pittsburgh, Carnegie Institute, Department of Fine Arts,  
*Twenty-Fourth Annual International Exhibition of Paintings*,  
15 October – 6 December 1925, no. 221

**Literature**

*Twenty-Fourth Annual International Exhibition of Paintings*,  
15 October – 6 December, 1925, Carnegie Institute,  
Pittsburgh, pages not numbered, listed as no. 221,  
lent by *Russian Art Exhibition*

Jefferson and Ruth Davis lived in New York City from  
the 1930's to the early 1950's where they were part  
of the thriving intellectual and art scene. Their friends  
and acquaintances included Langston Hughes, Ollie  
Harrington, Sidney Poitier, Ann Petry, Abraham Hill,  
Ossie Davis, and others. Jefferson was a founding  
member of the American Negro Theater, handled the  
syndication of Ollie Harrington's cartoons, and the first  
black man licensed to sell Broadway tickets. His wife,  
Ruth Johnson, was a registered nurse from Atlantic City,  
New Jersey and was an avid theater-goer.

28A<sup>AR</sup>

**ALEKSEI VLADIMIROVICH ISUPOV (1889-1957)**

Working in the field  
signed in Latin (lower left)  
oil on board  
35 x 55cm (13 3/4 x 21 5/8in).

£3,000 - 5,000

US\$4,000 - 6,600

€3,400 - 5,700

**Provenance**

Galleria d'Arte Bianchi d'Espinosa, Naples, 13 May 1978  
(according to label applied to verso)



28



28A

**PROPERTY FROM A PRIVATE COLLECTION, NEW YORK**

29\*

**VASILY ROZHDESTVENSKY (1884-1963)**

Still life with a clay jug

signed in Cyrillic and dated '21' (lower left)

oil on canvas

83 x 66cm (32 11/16 x 26in).

£150,000 - 200,000

US\$200,000 - 260,000

€170,000 - 230,000

**Provenance**

Acquired by a private New York collector, late 1920s

A gift from above to her sister in New York

Thence by descent in the family



signature







In conversations about art, Robert Falk once said: “We, people, have become accustomed to and have forgotten our essential experiences. Onions, potatoes - almost every day we see these items and we know that they can be eaten. Yet we have lost the original experience: potatoes are rough, dense, heavy; onions are smooth, slippery, with a shiny, light peel. People are lazy, sleepy creatures, we don’t like to cherish our sensations of life every day, we prefer to stick to the humdrum. We need to wake up, only then will art begin” (R. Falk. *Conversations about Art. Letters. Memoirs on the Artist*, Moscow, 1981, p. 28). The still lifes of Vasily Rozhdestvensky, Robert Falk’s fellow member of the Jack of Diamonds group, also mark this «beginning of art» and allow the viewer to “wake up” and look at everyday objects through the prism of an artistic pursuit. In Rozhdestvensky’s paintings, every household object, freed from its original purpose by colour above all, and then by form, appears in a new light and “comes to life”. Rozhdestvensky, arguably the most romantic and delicate artist of the Jack of Diamonds, manifested his artistic genius in an ability to reveal a new, meaningful solution to the content and stylistic problems presented to the artists of his time by their generation and society. (V. Petrov, «Vasily V. Rozhdestvensky,» *Antikvarnoe Obozrenie*, no. 1, 2005, p. 36).

Rarely appearing at auction, Rozhdestvensky’s still lifes are of great interest to collectors and art historians. Born in Tula to the family of a priest, Vasily Rozhdestvensky moved to Moscow in 1900. His teachers in the Moscow School of Art, Sculpture and Architecture were Valentin Serov, Konstantin Korovin and Abraham Arkhipov. Throughout his life, Rozhdestvensky turned to different genres - portraits, still lifes, and landscapes - and experimented with his method in each important stage. Yet, it is his iconic still lifes that incontrovertibly reveal Rozhdestvensky’s remarkable sensitivity to colour and a distinctive dynamism in his compositions, as revealed by the angular shapes.

During his studies, Rozhdestvensky became close to Petr Konchalovsky, Ilya Mashkov, Alexander Kuprin, Aristarkh Lentulov, and Robert Falk; together, in 1910, they founded the Jack of Diamonds group, the largest group of early Russian avant-garde artists. It started with a scandalous exhibition of the same name, which opened in Moscow in December 1910, when this group of young, daring and enthusiastic artists began their journey of the pursuit of the ultimate freedom of expression from

academic canons. “We were then [in 1910] united by the urge to attack the old painting” recalled Konchalovsky (*Konchalovsky Khudozhestvennoe nasledie*, Moscow, 1964, p. 22). Their attempt was successful; the vibrant unrestrained energy of colours, the diversity of textures, and abundance of “folklore” elements in the canvases of these “Russian Cezzanists” evolved into a manifesto for the new art which challenged the aesthetic traditions of their time. Unfortunately, military conscription prevented Rozhdestvensky from participating in all the initial activities of the Jack of Diamonds group and as a result he participated in only three of their exhibitions: the third (February – March, Moscow 1912), the fourth (April – May, St. Petersburg, 1913) and the fifth (February – March, Moscow, 1914).

The present lot, *Still life with a clay jug*, was created in 1921, an important transitional period for Rozhdestvensky. “The conflict, the contradiction between the abstract truths of left [wing] art and the [artist’s] natural perception of an object and the love of nature”, - maintains Vladimir Petrov, - “found peace during this period of the artist’s career [and] was related to his stay in Vyshnevolotsosky Uezd of the Tver Province, - first, in 1919, on a holiday, and later as the head of the branch of the Free Workshops which opened in 1920 on the basis of an art school for local children” (V. Petrov, “Vasily V. Rozhdestvensky,» *Antikvarnoe Obozrenie*, no. 1, 2005, p. 41).

However, it was not only the closeness of nature that had an important influence on the artist; in the same year, Rozhdestvensky met the niece of Vitold Byalynitsky-Birulia, Natalia, who soon became his wife. It is at this time that the palette of Rozhdestvensky’s painting softens, his hues become less provincial and the vibrant colour of his paintings reaches a new organic balance.

In the palette of the present still life, the cold range of pearl hues chosen for the background is contrasted with the warm brown of the table with the red jug. The painting is not dominated by one overall colour but instead there is harmonious interaction of colours. The rhythm of forms and objects becomes less important, while the surface of the canvas begins to fluctuate and breathe. “One of the most distinctive techniques of the artist’s painting was the moulding of the “pulsating” colourful surface, as if [moulded] from melted precious smalts, which to the greatest degree reflected the highest goal of [Rozhdestvensky’s] work - to create quality art” (V. Petrov, “Vasily Vasilyevich Rozhdestvensky”, *Antikvarnoe Obozrenie*, no. 1, 2005, p.45).





Роберт Фальк в своих беседах об искусстве сказал: «Мы все - люди привыкли, и мы все забываем наши первоначальные живые ощущения. Лук, картошка – почти каждый день мы видим эти предметы и знаем, что их можно съесть. Но мы потеряли живое ощущение: картошка шероховатая, плотная, тяжелая, лук - гладкий, скользящий, с блестящей, легкой шелухой. Люди – ленивые, сонные существа, мы не любим каждый день зарабатывать себе жизненные ощущения заново, мы любим жить привычными представлениями. Надо проснуться, только тогда начинается искусство.» (Р.Р. Фальк. *Беседы об искусстве. Письма. Воспоминания о художнике*. Москва, 1981 г., стр. 28) Именно натюрморты Василия Рождественского, входившего с Робертом Фальком в объединение *Бубновый валет*, позволяють «проснуться» и взглянуть на обыденные предметы через призму художественных исканий художника. В них каждый бытовой предмет, освобождённый от своего первоначального назначения цветом прежде всего, а затем и формой, предстаёт в новом свете и «оживает». Самый романтичный и тонкий из бубнововалетцев, Рождественский демонстрировал свою гениальность в способности явить новый осмысленный вариант общих содержательных и стилевых проблем, которые ставили перед живописцами его поколения время и общество (Владимир Петров, *Василий Васильевич Рождественский*, Антикварное обозрение, 2005, н.1 стр. 36).

Редко встречающиеся на аукционах, работы Василия Васильевича Рождественского, представляют большой интерес для коллекционеров и искусствоведов. Родившийся в Туле в семье священника, Василий Васильевич переехал в Москву в 1900 году. Его учителями в Московском училище живописи, ваяния и зодчества были В.Серов, К. Коровин и А. Архипов. На протяжении жизни художник обращается к разным жанрам: портретам, натюрмортам, пейзажам, он проходит увлечения разными художественными манерами. Но именно в хрестоматийных натюрмортах проявляется его тонкое чувство цвета, а угловатые формы предметов создают своеобразный динамизм композиций. Художник, путешественник, преподаватель и военный, Рождественский во время учебы сблизился с П. П. Кончаловским, И. И. Машковым, А. В. Куприным, А. В. Лентуловым, Р. Р. Фальком; в 1910 вместе с ними организовал объединение «Бубновый валет», ставшее крупнейшим объединением раннего авангарда. Именно с одноименной скандальной выставки, открывшейся в Москве в

декабре 1910 года, начался путь молодой, дерзкой и увлеченной группы художников к утверждению свободы творческого видения от академических канонов. «Всех нас объединяла тогда [в 1910 году] потребность пойти в атаку против старой живописи,» вспоминал Кончаловский (*Кончаловский. Художественное наследие*. Москва, 1964, с. 22). И действительно, безудержная энергия красок, многообразие фактур, нарочитая «фольклорность» в полотнах «русских сезаннистов» явилась прямым вызовом эстетическим традициям того времени.

Представленный на аукцион *Натюрморт с кувшином* был написан в 1921 году, в важный и переходный период в жизни художника. По мнению, Владимира Петрова конфликт, противоречие между абстрактными истинами левого искусства и природной нежностью предметного восприятия, тягой к природе нашли разрешение на данном этапе творчества художника, связанного с его пребыванием в Вышневолоцком уезде Тверской губернии, сначала в 1919 году - на отдыхе, а затем и в качестве заведующего филиалом Свободных мастерских, открытом в 1920 г. на основе художественной школы для деревенских детей. (Владимир Петров, *Василий Васильевич Рождественский*, стр. 41). Не только близость к природе, но и знакомство художника с племянницей Бальницкого-Бируля Натальей, ставшей впоследствии женой художника, повлияли на общее мироощущение мастера. Колорит работ смягчается, цвета становятся менее локальными, пульсирующая красочная поверхность более органичной. Авангардные влияния периода Бубнового вала отходят на второй план.

В цветовой палитре представленного натюрморта холодной гамме жемчужных цветов фона противопоставлен теплый коричневый стол с красным кувшином. В натюрморте отсутствует преобладание основного цвета, а скорее присутствует гармоничная мелодия, сотканная из взаимодействия красочных масс. Ритмичность форм и предметов уходит на второй план, ведь динамизм строит не только композиция, но и колорит, поверхность холста словно колеблется и дышит. «Одним из характернейших фактурных приемов живописи художника была рельефная лепка «пульсирующей» красочной поверхности как бы из расплавленных драгоценных смальт, что в высшей мере соответствовало генеральной установке его творчества – создавать качественную живопись. (Владимир Петров, *Василий Васильевич Рождественский*, стр. 45).





30

**VARIOUS PROPERTIES**

30  
**GAVRIL PAVLOVICH KONDRATENKO (1854-1924)**  
 Landscape with a boat  
 signed in Cyrillic and dated '84' (lower left)  
 oil on canvas  
*134 x 80cm (52 3/4 x 31 1/2in).*

**£12,000 - 18,000**  
**US\$16,000 - 24,000**  
**€14,000 - 21,000**

**Provenance**  
 Private collection, Spain



31

31  
**A BRONZE BUST OF LEV TOLSTOY**  
 cast after a model by Pavel Petrovich Troubetzkoy (1866-1938)  
 on a square naturalistic base, the figure realistically cast,  
 signed on the base  
*height: 40cm (15 3/4in).*

**£5,000 - 7,000**  
**US\$6,600 - 9,200**  
**€5,700 - 8,000**



32\*

**GROUP OF FOUR VIEWS OF RUSSIAN CITIES**

comprising: view of St. Peter and Paul Fortress and Rostral Columns from Neva River in St. Petersburg (gouache on paper); Champ de Mars (Марсово Поле) in St. Petersburg (handcoloured lithograph); view of Moscow Kremlin from the Moskva river embankment (hand coloured lithograph); and a view of a Russian city square in front of the fortress wall (gouache on paper), all unsigned

first: 24.5 x 32.8cm (9 5/8 x 12 3/4in),

second: 29.2 x 41.2cm (11 1/2 x 16 1/4in),

third: 38 x 56cm (15 x 22 1/4in),

forth: 30 x 41cm (11 3/4 x 16 1/4in).

(4)

£3,000 - 5,000

US\$4,000 - 6,600

€3,400 - 5,700

**NO RESERVE**

**Provenance**

'View of Moscow Kremlin' was acquired by the present collector at Sotheby's, 1 June 2006, lot 7

'Champ de Mars' was acquired by the present owner at Sotheby's, 6 June 2006, lot 5 (part of the lot)

33\*

**NIKOLAI FECHIN (1881-1955)**

'Trees by water'

apparently unsigned

oil on canvas

76.2 x 63.5cm (30 x 25in).

**£100,000 - 150,000**

**US\$130,000 - 200,000**

**€110,000 - 170,000**

**Provenance**

Eya Fechin Branham, daughter of the artist

Fenn Galleries, Santa Fe, USA

Acquired from the above by the present owner on April 8, 1975

**Exhibited**

Oklahoma City, USA, *Retrospective of Nikolai Fechin*,

13 September - 17 November, 1991, no. IL. 91.31.1

Santa Fe, New Mexico, with Fenn Gallery's label

Hammer Galleries, New York, 1961 (catalogue, label on frame)

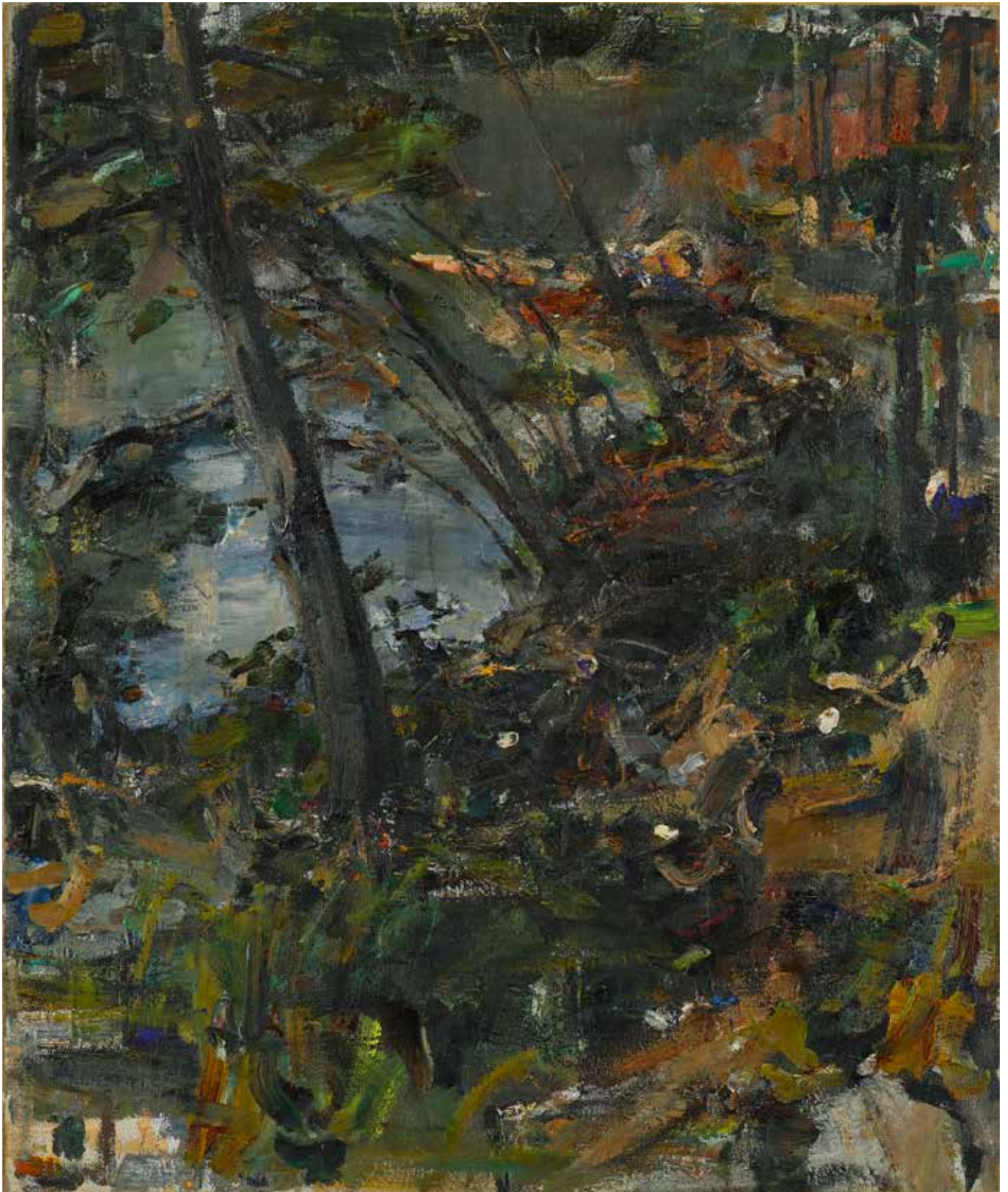
**Literature**

H. McCracken, *Nicolai Fechin*, listed as from the collection

of Eya Fechin Branham, The Hammer Galleries, Inc.,

The Ram Press, New York, 1961, no. 100







Artist's family archive, New Mexico, USA

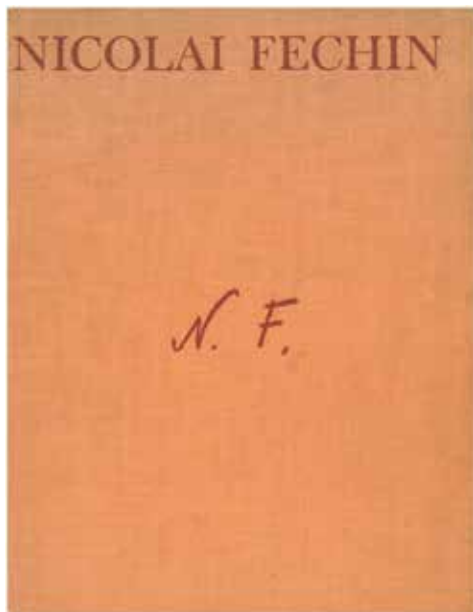
Nikolai Fechin is known as a portraitist par excellence. In his oeuvre in both the Russian and the American periods - landscapes are rare. Yet, for such an artist, the desire to fully understand nature acquires a character of its own and Fechin explores nature subjects in the same way that he peers into the face of a model while working on a portrait, trying to capture and isolate individual and unique traits that will be memorable to the viewer. As with his human models which are for Fechin ever changing, he approaches landscapes with the same interest in its fluidity and ability to change. In the Fechin's hands a landscape is transformed into a portrait of nature: forests, waterfalls, foothills and even deserts.

In the offered lot, *Trees by water*, Fechin's style is characterized by unbridled energy. An array of tools is used: brush, palette knives, and even fingers. Fechin becomes a creator, unquestionably in control of his art; he arranges on the canvas a whole range of elements so as to display them in all their glory. The result is by no means excessive - the artist is in full control: brushstrokes are masterfully arranged on the surface of the canvas. In the present painting, we see Fechin's trademark palette, the one he uses in a number of his works: *Beaver Dam*, *Eucalyptus*, *Twining Landscape* (various American museums and private collections).

These works are similar in composition to the present lot: Fechin selects the focal point of the painting to be at eye level of a viewer; thus allowing a unique depth and perspective. He is preoccupied with the fragmentation of the landscape and the details of nature, and it is this focus which results in a painting which infuses energy and vibrant life into a simple subject.

The present lot is not dated, but stylistic analysis suggests the date of composition between 1927-1933, a period of creative maturity for Fechin. Equally important that the work comes from the collection of the artist's daughter - Eya Nikolaevna. In the 1960s, it was purchased by the Forrest Fenn gallery - one of the largest dealers of Fechin's works on the West Coast of the USA.

*We are grateful to Galina Tuluzakova and Ildar Galejev for their assistance in cataloguing this lot.*



H. McCracken, *Nicolai Fechin*, listed as from the collection of Eya Fechin Branham, The Hammer Galleries, Inc., The Ram Press, New York, 1961, no. 100

Николай Фешин - портретист par excellence. В его творческом наследии, равно "русского" как и "американского" периода, пейзажи встречаются достаточно редко. Но у такого художника, как он, стремление постичь натуру, объект/субъект его очередного намечаемого шедевра, носит всепоглощающий характер. Фешин исследует ландшафт подобно тому, как он всматривается в лицо модели во время работы над портретом, пытаясь уловить те черты, которые станут определяющими для будущего зрителя, будут узнаваемыми в галерее образов. Человек, модель для него - всегда в череде изменчивых настроений. В работе над пейзажем он также стремится сделать его подвижным, живым, передать его текущее состояние. В трактовке Фешина пейзаж - такой же портрет, только природы: леса, водопада, предгорья и даже пустыни.

В представленной работе *Trees by water* фешинская манера письма определяется его необузданной энергией: используется целый набор технических приемов - кисть, мастихин и даже пальцы рук. Опираясь ими как хирург, Фешин утверждает свой канон живописи. Художник создает на холсте целое пиршество стихии для того, чтобы ее же - стихию - и отобразить. Она не выходит из-под контроля - художник управляет сюжетом, мазки

ложатся по поверхности холста разнонаправленно, но точно. Мы видим в этой картине и "фирменную" палитру Фешина: она используется в ряде его работ, таких как *Beaver Dam*, *Eucalyptus*, *Twining Landscape*, находящихся в различных американских частных и музейных собраниях. Они близки нашему холсту и композиционно: Фешин выбирает точку "близкого" обзора, на уровне глаз и с незначительным перспективным отдалением. Ему интересна фрагментация пейзажа, подробности его живой материи, они и создают колористически выверенную плоть картины. Картина не имеет датировки, однако, опираясь на вышеуказанный сравнительный материал можно датировать ее 1927-1933 годами, временем творческой зрелости мастера. Немаловажно, что работа происходит из собрания дочери художника - Ии Николаевны. В 1960-е годы ее приобрела галерея Форреста Фенна - одного из крупнейших дилеров произведений Фешина на Западе США.

*Мы благодарны Галине Тулузаковой за помощь в описании данного лота.*

*Мы благодарны Ильдару Галееву за данную статью.*





34

34\*

**LEON BAKST (1866-1924)**

Costume design from a production of *Scheherazade*  
 signed in Latin (lower right)  
 pencil, watercolour, gouache with silver pigment on paper  
 laid on board  
 33.2 x 15.5cm (13 1/16 x 6 1/8in).

£12,000 - 15,000  
 US\$16,000 - 20,000  
 €14,000 - 17,000

**Provenance**

Acquired by the present owner at Sotheby's, 31 May 2006, lot 131



35

35\*

**STUDIO OF LEON BAKST**

Costume design for Egyptian dancer  
 signed and dated '22' (lower right)  
 pencil, watercolour, gouache heightened with thick gold  
 pigment on paper  
 47.8 x 32.2cm (18 13/16 x 12 11/16in).

£3,000 - 5,000  
 US\$4,000 - 6,600  
 €3,400 - 5,700

**NO RESERVE**

**Provenance**

Acquired by the present owner at Sotheby's, 1 June 2006, lot 82



36

36\*

**BORIS CHALIAPIN (1904-1979)**

Portrait of Louise Jameson Heusner of Detroit signed in Latin, dated '1938' and inscribed 'Detroit' (lower left) graphite, watercolour, gouache on paper 96 x 70cm (37 13/16 x 27 9/16in).

£5,000 - 8,000  
 US\$6,600 - 11,000  
 €5,700 - 9,100

**Provenance**

Commissioned by sitter's daughter, Cora Scovie, a New York socialite and designer of high end furniture, who was friend of the artist Thence by descent to a present collector



37 (two out of nine)



37

**A GROUP OF NINE LITHOGRAPHIC VIEWS OF ST. PETERSBURG**

eight of the views are from the collection of forty-six lithographs of St. Petersburg and its surroundings, by various artists, published by Alexander Ivanovich Plushar (1777-1827) and one is from the *Picturesque views of the Imperial palaces and gardens in the suburbs of St. Petersburg*, 1845, engraved after Johann Jacob Meyer, lithographer C. Lang; two coloured, 7 uncoloured each: 34 x 51cm (13 3/8 x 20 1/16in).

unframed  
 (9)

£2,000 - 3,000  
 US\$2,600 - 4,000  
 €2,300 - 3,400

**Provenance**

Private collection, UK

*“I paint what I feel, not what I see”*

38

**BORIS IZRAILEVICH ANISFELD (1879-1973)**

St. George and the Dragon  
signed in Latin (lower left); inscribed in Latin ‘St. George  
and the Dragon’ (verso)  
oil on canvas  
77 x 64cm (30 5/16 x 25 3/16in).

£40,000 - 60,000

US\$53,000 - 79,000

€46,000 - 68,000

**Provenance**

Acquired in the UK from a private collector

**Exhibited**

Probably, Chicago, *VIII Anual Religious Art Show*, 1967  
Moscow, Museum of Contemporary Art in Neglinnaya Street,  
*Boris Anisfeld*, 2001

**Literature**

*Boris Anisfeld*, Moscow, 2001, p. 56 illustrated  
N. Semyonova, “The alchemy of colour. Work of B.I. Anisfeld,”  
*Nashe Nasledie*, no. 61, 2002, p. 121 illustrated  
E. Lingenauber, O. Sugrobova-Roth, *Boris Anisfeld, catalogue  
raisonné*, Dusseldorf, 2011, no. P133, p. 117 illustrated

“I paint what I feel, not what I see” Boris Anisfeld once said and he adhered to this simple principle throughout his career. Mostly known as a theatre designer, Anisfeld’s vibrant paintings are imbued with a boldness of colour and dynamic flow.

Born in Bessarabia, in 1895 Anisfeld enrolled at the Odessa Drawing School. He continued his education at the Academy of Arts in St. Petersburg, where he quickly developed a reputation as a serious painter and a theatre artist. Arguably, the finest work of the artist’s canon was painted in America, to where Anisfeld moved in the 1920s and became one of the first of numerous artists, composers and writers to leave their native Russia to teach and work there.

Nonetheless, as an artist Anisfeld matured differently in America than he might have done in the Soviet Union. Over more than 50 years of painting and more than 30 years of teaching, Anisfeld encouraged each artist that ultimately he must come to trust what he ‘feels... he has helped teach the spectator that in the end he must come to trust what he sees’. (Dudley Crafts, Watson *Boris Anisfeld, Retrospective Exhibition*, the Art Institute of Chicago, 1958).

The offered lot *St George and the Dragon* is the most brilliant example of a theme which preoccupied Anisfeld throughout his artistic career. The artist derived his self-expression, freedom and inspiration from the themes of Ancient Russia, with St. George a perennially strong image. Indeed, the coat of arms of Moscow depicts a horseman with a spear in his hand slaying a basilisk – ordinarily identified with Saint George and the Dragon. St George had been a patron saint of Moscow since the 16th century and this reference to the theme of a Christian Saint by a Jewish artist is an interesting example of the dual identity of Russian Jews.

*St George and the Dragon* is a superb example of the artist’s finest work. Anisfeld’s bold colour palette with its complimentary greens and reds and its extraordinary sense of colour and dynamic composition reveals a very timeless form of artistic experience.



verso







39

39

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

Study of a nude  
signed in Latin (lower right)  
pencil and charcoal on paper  
42.5 x 22.5cm (16 3/4 x 8 7/8in).

£5,000 - 7,000  
US\$6,600 - 9,200  
€5,700 - 8,000

**Provenance**

Collection of Maestro Natale Gallini (1891-1983),  
a renowned music expert  
Thence by descent



40

40<sup>AR</sup>

**NIKOLAI KONSTANTINOVICH KALMAKOV (1873-1955)**

Portrait of a sailor  
signed with monogram and dated '1920' (lower right)  
watercolour  
35 x 26cm (13 3/4 x 10 1/4in).

£6,000 - 8,000  
US\$7,900 - 11,000  
€6,800 - 9,100

**Provenance**

Private collection, Paris



41

41<sup>\*</sup>

**VERA MIKHAILOVNA ERMOLAEVA (1893-1938)**

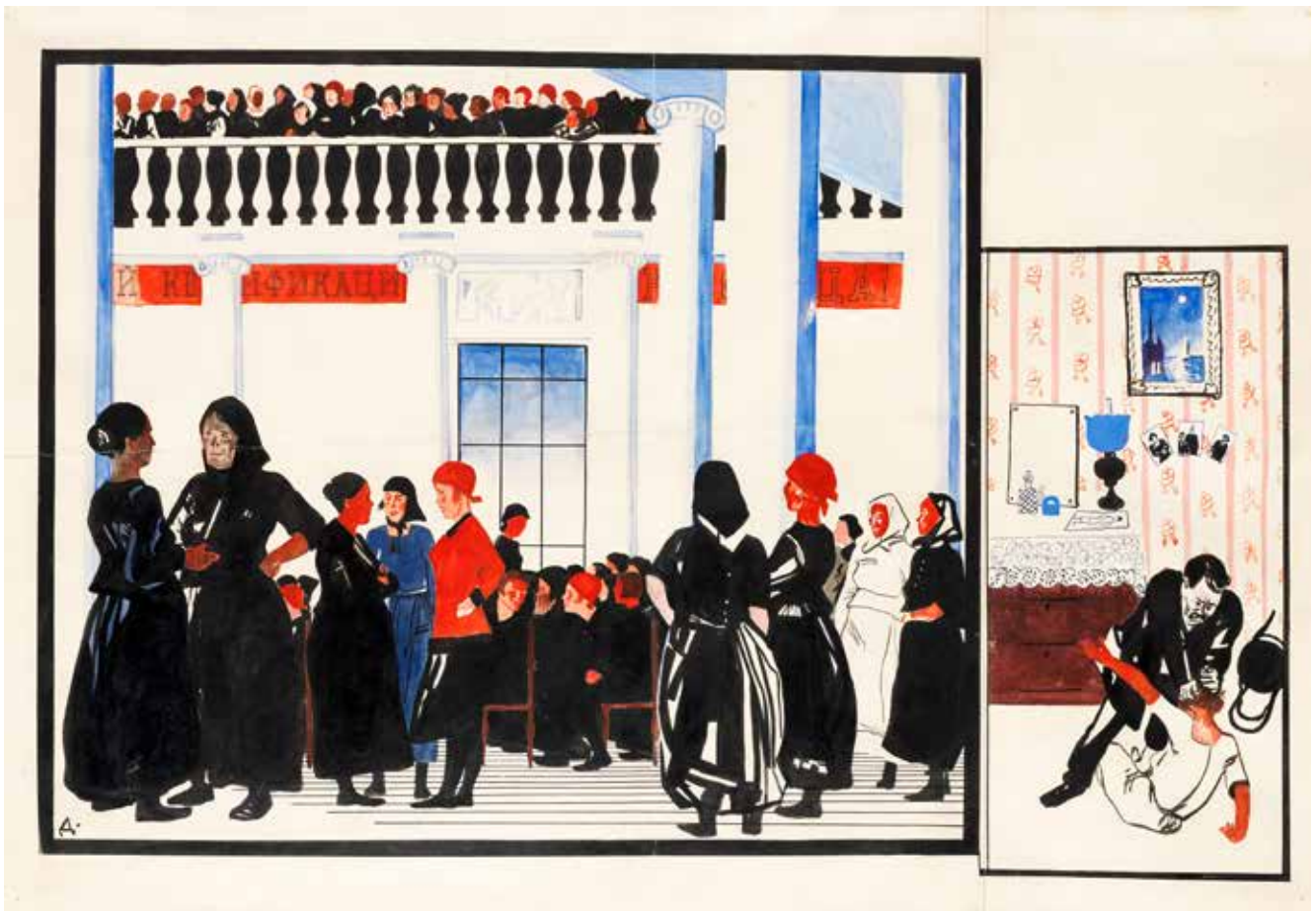
Seated figure  
oil on paper laid on canvas  
50.3 x 38cm (19 13/16 x 14 15/16in).

£5,000 - 7,000  
US\$6,600 - 9,200  
€5,700 - 8,000

**Provenance**

With Maria Kazanskaya (1914-1942), close associate and student  
of the artist, c. 1938  
Collection of Alex Rabinovich, New York  
Acquired from above by present collector





42

42

**ALEKSANDR ALEKSANDROVICH DEINEKA (1899-1969)**

Godless life and godly life  
 illustration for the magazine *Bezbozhnik u stanka*,  
 4th issue, 1926, pp. 12-13  
 signed with initial 'D' in Cyrillic (lower left)  
 ink and watercolour on paper  
 36 x 52.5cm (14 3/16 x 20 11/16in).

£18,000 - 20,000  
 US\$24,000 - 26,000  
 €21,000 - 23,000

**Provenance**

Acquired in Moscow in 1970s  
 Private collection, Hungary

**Literature**

*Bezbozhnik u stanka*, issue 4, 1926, pp. 12-13 illustrated  
*Deineka. Graphics*, Moscow, 2009, p. 156 illustrated



*Bezbozhnik u stanka*, 4th issue, 1926, cover



43

**LYUBOV KOZINTZEVA-ERENBURG (1898-1978)**

Self-portrait in red dress  
signed in Latin (lower right)  
oil on canvas  
73 x 50cm (28 3/4 x 19 11/16in).

**£20,000 - 30,000**

**US\$26,000 - 40,000**

**€23,000 - 34,000**

**Provenance**

Collection of Carel van Lier, Amsterdam, 1930-1950  
Mak van Waaij, Amsterdam (sale of the deceased Carel van Lier),  
8 November 1950  
Possibly, Dutch private collection 1950-2001  
Purchased from the above by the current owner, Amsterdam

**Exhibited**

Amsterdam, Kunstzaal Carel van Lier,  
21 December 1929 - 10 January 1930

**Literature**

*Nache Nasledie*, issue 120, 2016, p. 142 illustrated



For over a hundred years women have played a significant role in the artistic life of the Soviet Union. They worked in all styles, from the routine academic to the extreme avant-garde. In some cases, they were also well-known art patrons and gallery owners, art historians and art critics. However, their contribution to Russian cultural life was overlooked by art historians and exhibition curators, whose focus was primarily absorbed by the work of male artists. As a result, the oeuvre of such iconic women artists as Lyubov Kozintseva-Ehrenbourg has only been recently re-discovered, thus drawing new attention to particular works like her *Self-Portrait in red dress* as testaments of the complex relations existing in the art world of the 1920s.

Kozintseva's birthplace is still undefined to date. She grew up in Kiev and began studying painting at the studio of the now renowned Avant-Garde artist Aleksandra Exter, where, through lectures and discussions, Kozintseva was able to nurture creative relationships with the young artists of Kiev, including Alexander Tyshler, Nisson Shifrin and Isaac Rabinovich. As a student of Exter, she acquired a more thorough understanding of European modern art developments, however she ultimately adopted her own two-dimensional decorative manner, combining the aesthetic elements of Romanticism and Expressionism.

During the 1920s, several women artists left Russia and moved to various Western European countries, and so did L. Kozintseva. The 1920s represents the "golden decade" of her production, when, together with her husband, the famous author Ilya Ehrenburg, she would travel frequently meeting many famous people and artists - Pablo Picasso among others - who influenced her artistic path. In 1921 she showcased her works at the "Der Sturm" in Berlin, alongside those by the master Kurt Schwitters; she then held numerous travelling shows all over Europe and exhibited in several Salons in Paris, which reinforced and enhanced her status as an artist. In February 1929 Kozintseva presented 'Brittany' and 'Slovakia' at the Leopold Zborovski Gallery, two series of gouaches executed during years spent between Brittany and Slovakia. Among the numerous influential critics who praised these works, Pierre Mac Orlan, a popular writer and close friend of Ehrenburg, appreciated their 'ethnographical character'. Indeed, Kozintseva's work stood out not only for its pictorial quality, but also for its romantic mood and attention to the tradition and originality of those communities untouched by prevailing notions of civilization. This was a view shared by the famous Dutch art collector and dealer Carel van Lier. The exhibition at the Kunsthal Van Lier in Amsterdam opened just before Christmas on 21 December 1929, lasted until 10 January 1930 and possibly replicated the show at Zborovski's gallery with only a few variations. As a mandatory requirement for hosting the exhibition at the gallery, Kozintseva was asked to create a portrait of herself.

*Self-portrait in red dress* stems from this artistic evolution and prolific encounters of the 1920s and presents the viewer with an image of a young, passionate and intrinsically aristocratic woman. While Soviet art was creating an ideal image of women devoid of any distinct ethnic or even gender traits, with the present lot the artist romantically insinuates her own temperamental character and inner strength. Portrayed with bold strokes and wearing a bright red dress, against a light blue background, with dark hair and huge observant black eyes, staring at a space that the viewer cannot see, the artist deliberately rejects the typical feminine sensibility to create a tangibly robust appearance. The painting constitutes one of the most striking and significant of Kozintseva's works, created at the peak of her creative talent.

Место женщины в искусстве России последних ста лет неосцимемо. Роль музы, преданной жены или покровителя живописца ушла на второй план. Женщины - художницы, женщины – меценаты и галеристки, а также искусствоведаы - оставили важный след в художественном наследии, в котором традиционно важное место было уделено мужчинам. Творчество таких знаковых женщин-художников, как Любовь Козинцева-Эренбург, чьи редкие работы лишь недавно привлекли внимание коллекционеров и исследователей, является важным показателем отношений в мире искусства 1920-х годов, а ее Автопортрет в красном платье – это своеобразный символ женской свободы начала XX века. Любовь Козинцева выросла в Киеве и училась живописи в мастерской «амазонки» русского авангарда - Александры Экстер. Там Козинцева открыла для себя творчество А.Тышлера, Н.Шифрина и И.Рабиновича. В этот же период молодая художница приобрела более глубокое понимание развития европейского современного искусства. Все эти знания позволили Козинцевой сформировать свой уникальный стиль, объединяющий элементы романтизма и экспрессионизма. В 1920-е годы Козинцева, как и многие другие женщины-художницы, долгое время проводила в Западной Европе. Вместе со своим мужем Ильей Эренбургом, знаменитым русским писателем, поэтом журналистом, пропагандирующим авангардное искусство, она часто путешествовала, встречалась с известными людьми и художниками, такими, например, как Пабло Пикассо, которые определили ее творческий путь. В 1921 году молодая Козинцева совместно с Куртом Швиттерсом приняла участие в выставке в берлинской галерее «Der Sturm»; ее соседями по экспозиции стали А. Архипенко, О. Кокоска, Ф.Леже и другие. В последующие годы она много выставлялась в Европе и Париже. В феврале 1929 года серии «Бретань» и «Словакия» оказались достойны галереи Леопольда Зборовского, где прошла выставка двух серий гуашей, выполненных в течение нескольких лет. Среди многочисленных влиятельных критиков, которые высоко оценили эти работы, Пьер Мак Орлан, популярный писатель и близкий друг Эренбурга, нашел в работах Козинцевой отражение «некоего начала, которое легко заменить, но трудно понять, то что есть и у персонажей миниатюр XV века, и в старинных иконах» (Анна Чудецкая, «Любовь, она же роза», Наше Наследие, N. 120, 2016, стр. 150). Действительно, работы Козинцевой выделялись не только своими живописными качествами, но и романтическим настроением, вниманием к традициям и особенностям общин. Выставка в Кюнстзал ван Лир, открывшаяся в Амстердаме незадолго до Рождества 1929 года, возможно, повторяла экспозицию в галерее Зборовски только с несколькими вариациями. В качестве обязательного требования для проведения выставки в галерее, Козинцевой было предложено написать автопортрет. Именно представленный на аукцион Автопортрет в красном платье был написан для выставки в Амстердаме. Он является квинтэссенцией художественной эволюции художницы, ее знаний международных художественных процессов и значимых встреч 1920-х годов. Перед зрителем предстает молодая, страстная и уверенная в себе женщина. В данный период советское искусство создавало идеальный образ женщин, лишенных каких-либо отдельных этнических или даже гендерных черт, в данном же портрете художница романтически намечает на свой темпераментный характер и внутреннюю силу. Написанная смелыми и широкими мазками фигура в ярко-красном платье на контрастном светло-голубом фоне, с темными волосами и большими черными глазами как бы сознательно отвергает типичную женскую чувствительность, создавая образ сильной женщины. Картина представляет собой одну из самых ярких и значительных работ Козинцевой, созданных на пике ее художественного таланта.



44<sup>AR</sup>

**YURI PAVLOVICH ANNENKOV (1889-1974)**

*Illusion optique aux carres*

signed in Latin (lower left)

oil with collage with wood and twigs on canvas  
100.5 x 81.5cm (39 9/16 x 32 1/16in).

£12,000 - 15,000

US\$16,000 - 20,000

€14,000 - 17,000

**Provenance**

Private collection, Paris

**Literature**

Vladimir Hoffmann, *Yuri Annenkov. Russian period. French Period*, Moscow, 2016, illustrated p. 202.



44

45<sup>AR</sup>

**YURI PAVLOVICH ANNENKOV (1889-1974)**

Set design for the play 'Le pain des Jules'

signed in Latin (lower left)

pencil and gouache on paper

38 x 56.7cm (14 15/16 x 22 5/16in).

£2,500 - 3,000

US\$3,300 - 4,000

€2,900 - 3,400

**Provenance**

A gift from the artist to Maria Gromtseff, a theatre  
costume designer in Paris

Thence by descent

Private collection, Paris

**Literature**

Vladimir Hoffmann, *Yuri Annenkov. Russian period. French Period*, Moscow, 2016, listed p. 212



45

The present lot is a set design for Agne Bastinani's  
comedy *Le pain des Jules*, staged in 1967 at the  
Théâtre des Arts, Rochechouart, Paris.



46

46

**ALEKSEI VLADIMIROVICH ISUPOV (1889-1957)**

Picnic

signed in Latin (lower left)

oil on canvas

54.5 x 40cm (21 7/16 x 15 3/4in).

unframed

£7,000 - 9,000

US\$9,200 - 12,000

€8,000 - 10,000

**Provenance**

Private collection, Italy



47

47\*

**GRIGORY GLUCKMANN (1898-1973)**

'They are off'

incised in Latin script (lower right)

oil on board

17.5 x 22cm (6 7/8 x 8 11/16in).

£3,000 - 5,000

US\$4,000 - 6,600

€3,400 - 5,700

**Provenance**

With Dalzell Hatfield Galleries, Los Angeles (label on verso)

Private collection, Los Angeles



48

48

**IVAN DMITRIEVICH ZAKHAROV (1888-1969)**

Portrait of a young woman in black feathered hat

apparently unsigned

oil on canvas

106.5 x 86cm (41 15/16 x 33 7/8in).

£6,000 - 8,000

US\$7,900 - 11,000

€6,800 - 9,100

49\*

### SARGIS MURADYAN

A young woman in yellow  
signed in Armenian and dated '69' (upper left); further signed and titled  
in Cyrillic and dated (verso)  
oil on canvas  
70 x 54cm (27 9/16 x 21 1/4in).

£3,000 - 5,000

US\$4,000 - 6,600

€3,400 - 5,700

### Provenance

Family of the artist

### Exhibited

Yerevan, Moscow, Kiev, Riga, Leningrad, Tbilisi, Warsaw, Krakow,  
*Sarkis Muradyan, 1978-1980*  
Istanbul, Sismanoglu Megaro Center, *From The Past  
to the Future*, October 2015

### Literature

*Sarkis Muradyan*, exhibition catalogue, Moscow,  
1978, p. 42

*Sarkis Muradyan*, exhibition catalogue, Yerevan,  
1979, pp. 26, 49 (no. 51)

"Painting of Sarkis Muradyan," *Obrazotvorche Mistetstvo*, no. 5, 1979,  
p. 31

V. Martynov, *Sarkis Muradyan. Painting*, Moscow, 1980, pp. 17, 139,  
145; p. 77 illustrated (no. 38)

Sargis Muradyan was born in Yerevan in 1927. Having graduated from the Yerevan Institute of Fine Art and Theater, he quickly became one of the most prominent figures on the Armenian thriving art scene in the 1960s and 1970s. Muradyan's distinctive artistic manner defined by the simplicity of form and austere palette has gained him wide recognition and numerous national awards in the Soviet Union during his lifetime. Working in different genres, - from historical painting, dedicated to the fate of Armenian people, to iconic Yerevan cityscapes, - Muradyan has created a simple, clarified artistic language which revealed the beautiful complexity and versatility of the artist's perception.

Similarly, in portrait, Muradyan, who had been largely inspired by early Renaissance painting, gravitated to the ultimate simplicity of form and palette and focused primarily on the psychology of the sitter in a given moment. The present portrait of *A young woman in yellow* was actively exhibited in 1978-80 as a part of Muradyan's traveling solo exhibition which visited 8 cities in the USSR and the Eastern Bloc. Known for his perfectionism, Muradyan returned to work on the portrait again after 1980. The artist changed some of the elements of the composition, including the features of the sitter, details of the cup, and background, which enabled him to achieve a more balanced palette and greater expression in the portrait. The painting *A young woman in yellow*, characterized by the distinguished and easily recognizable manner of Sarkis Muradyan, is deservedly placed among the most remarkable works created by the Armenian master at the height of his artistic career.

We are grateful to Zaruhi Muradyan, the daughter of the artist, for assistance in cataloguing this lot.



Саркис Мамбреевич Мурадян родился в Ереване в 1927 году. Окончив Ереванский художественно-театральный институт, Мурадян вскоре стал одним из крупнейших художников республики в период расцвета армянской живописи 60-х и 70-х годов. Созданный художником своеобразный живописный стиль, характеризующийся выверенной простотой формы и сдержанной палитрой, принес ему необычайный прижизненный успех в Советском Союзе. В равной степени искусно работая в различных жанрах, - от исторических сюжетов, посвященных судьбе армянского народа, до городских пейзажей старого Еревана, - Мурадян удалось создать поистине прекрасный своей простотой художественный язык, раскрывающий всю сложность и многогранность мировосприятия художника.

Так и в портретном жанре Мурадян предпочитал максимально упрощенную форму, фокусируя внимание на психологическом состоянии модели в конкретный момент. Представленный портрет *Девушки в желтом*, был впервые продемонстрирован в рамках персональной выставки художника, прошедшей в 1978-1980 гг. в восьми городах СССР и Восточной Европы. Известный страстью к доработке готовых произведений, Мурадян вернулся к работе над представленной картиной и после 1980 года. Легкие изменения во внешности девушки, деталях чашки и фона позволили художнику добиться большей композиционной уравновешенности и яркой художественной экспрессии в портрете. Выполненный в характерной и легко узнаваемой манере Мурадяна, портрет *Девушки в желтом* занимает заслуженное место в ряду лучших произведений из созданных художником на пике творческого расцвета.

Мы благодарим Заруи Мурадян, дочь художника, за помощь в описании данного лота.





50

50\*

**VLADIMIR NIKOLAEVICH NEMUKHIN (1925-2016)**

'Black card table Number 3'

signed in Cyrillic and dated '1987-88' (lower centre),  
verso inscribed in Cyrillic with title, date, 'Moscow',

and further signed  
mixed media on canvas

101 x 101.5cm (39 3/4 x 39 15/16in).

£15,000 - 20,000

US\$20,000 - 26,000

€17,000 - 23,000



51

51

**EVGENY RUKHIN (1943-1976)**

Untitled

signed in Cyrillic and dated '72' (lower right)

mixed media on canvas

70.5 x 65.5cm (27 3/4 x 25 13/16in).

£7,000 - 9,000

US\$9,200 - 12,000

€8,000 - 10,000

**Provenance**

Acquired directly from the artist by the Greek Ambassador

in Moscow, 1970s

Thence by descent



52

52

**VASILY SITNIKOV (1915-1987)**

Church on the steppe  
 signed and inscribed 'Moskva, ul. Ibragimova 2, kv.172'  
 in Cyrillic (verso)  
 oil on canvas  
 74 x 149cm (29 1/8 x 58 11/16in).

£20,000 - 30,000  
 US\$26,000 - 40,000  
 €23,000 - 34,000

**Provenance**

Acquired directly from the artist by the Greek Ambassador  
 in Moscow, 1970s  
 Thence by descent

53\*

**VLADIMIR NIKOLAEVICH NEMUKHIN (1925-2016)**

Still life with black circle  
 signed in Cyrillic and dated '92' (lower centre), verso  
 inscribed in Russian with title, 'Moscow', date 1992  
 and further signed  
 mixed media on canvas  
 100 x 100cm (39 3/8 x 39 3/8in).

£10,000 - 15,000  
 US\$13,000 - 20,000  
 €11,000 - 17,000



53



54\* TP

**VALERY KOSHLIYAKOV (BORN 1962)**

'Gothic II'

signed and inscribed with title in Russian, dated '1999' (verso)  
mixed media on canvas

287.5 x 145cm (113 3/16 x 57 1/16in).

unframed

£8,000 - 12,000

US\$11,000 - 16,000

€9,100 - 14,000

55\*

**VASILY SITNIKOV (1915-1987)**

Winter view of Kremlin fortress

inscribed in Cyrillic with dedication inscription (along edge  
of canvas obscured by frame) and dated '1969', signed  
and further inscribed 'tempera'

tempera on canvas

68 x 130cm (26 3/4 x 51 3/16in).

£30,000 - 50,000

US\$40,000 - 66,000

€34,000 - 57,000

**Provenance**

Acquired directly from the artist by an American correspondent  
of Time Magazine, Moscow, June 1970

Thence by descent in the family

54



55



56

**MARIA VOROBIEVA (CALLED MAREVNA) (1892-1984)**

Portrait of a boy with fair hair  
signed in Latin (lower left) and dated '1950'  
oil on board  
45.5 x 36cm (17 15/16 x 14 3/16in).

£1,000 - 2,000  
US\$1,300 - 2,600  
€1,100 - 2,300

**Provenance**

The estate of David Phillips, grandson of the artist



56

57

**MARIA VOROBIEVA (CALLED MAREVNA) (1892-1984)**

Portrait of David with guitar  
oil on board  
78 x 45cm (30 11/16 x 17 11/16in).

£2,500 - 3,500  
US\$3,300 - 4,600  
€2,900 - 4,000

**Provenance**

The estate of David Phillips, grandson of the artist

*Portrait of David with guitar* is a portrait of the artist's grandson, David Phillips (1949-2016). David was the son of Marika Rivera (1919-2010) - Marevna's daughter with Diego Rivera - and Rodney Phillips - the English publisher of *Polemic* magazine.



57

58

**NATALIA NESTEROVA (BORN 1944)**

Butchers  
signed in Cyrillic (lower left); further signed (verso),  
titled and dated '1973'  
oil on canvas  
70 x 90cm (27 9/16 x 35 7/16in).  
unframed

£15,000 - 20,000  
US\$20,000 - 26,000  
€17,000 - 23,000

**Provenance**

Private collection, Greece



58



59

59\*

**AIDAN SALAKHOVA (BORN 1964)**

Odalisque

apparently unsigned

oil on canvas

119 x 119cm (46 7/8 x 46 7/8in).

unframed

**£10,000 - 15,000**

**US\$13,000 - 20,000**

**€11,000 - 17,000**

60\*

**IGOR KOPUSTIANSKY (BORN 1954)**

'Destroyed painting'

signed, inscribed in Latin and dated '1984' (verso);

with partial dedication in Russian (on stretcher)

oil on canvas

69.5 x 89.7cm (27 3/8 x 35 5/16in).

**£12,000 - 15,000**

**US\$16,000 - 20,000**

**€14,000 - 17,000**

**Provenance**

Acquired by present collector at Sotheby's, London,  
15 February 2007, lot 63



60

61\* TP

**VITALY PUSHNITSKY**

'Afternoon. Lead people' ('Свинцовые люди')

signed in Latin (lower centre), signed, inscribed with title

in English and in Russian "Свинцовые люди",

dated '1999' (on verso)

oil on canvas

200 x 250cm (78 7/8 x 98 1/2in).

unframed

**£8,000 - 10,000**

**US\$11,000 - 13,000**

**€9,100 - 11,000**



61

62  
**LEONID LAMM (1928-2017)**

'Golden Bush', 1988  
 mixed media  
 101 x 81cm (39 3/4 x 31 7/8in).

£5,000 - 7,000  
 US\$6,600 - 9,200  
 €5,700 - 8,000

**Provenance**  
 Berman-E.N. Gallery, New York, purchased in May 1991  
 by Julian Bruce Childs  
 Thence by descent to his widow

**Exhibited**  
 New York, Berman E.N. Gallery, *SOTS-GEO 1+1+*,  
 12 April 1991



62





63

63\*

**SIMON KOZHIN (BORN 1979)**

'Rocks Orest and Pilad in the morning, Crimea'  
signed in Latin and dated '2016' (lower right);  
further signed,  
titled and dated (verso)

oil on canvas  
60 x 80cm (23 5/8 x 31 1/2in).

£5,000 - 7,000

US\$6,600 - 9,200

€5,700 - 8,000

64

**GRIGORI KOZINTSEV (1905-1973), LEONID TRAUBERG (1902-1990)**

Script for *Youth of Maxim*

Collection of scripts for the production of 1935 Soviet historical  
drama film, comprising handwritten and printed pages  
(232):

1) Original manuscripts of the main script (47 pages):

Prologue (variation): 3 leaves (5 pages)

Episode 1: 4 leaves (8 pages)

Episode 2: 4 leaves (8 pages)

Episode 3: 4 leaves (7 pages)

Episode 4: 4 leaves (7 pages)

Episode 5: 4 leaves (8 pages)

Episode 5 (variation): 2 leaves (4 pages)

Episode 6: missing;

2) Typescripts with handwritten edits:

Episodes 1-6 (missing the Prologue), 2 editions (out of 4)  
(96 pages);

3) Sound script by Yury Khrzhanovsky (1905-1987)  
and Boris Gurvich (1905-1985), comprising a manuscript  
(3 leaves) and a typescript with handwritten edits (6 pages)

4) Various handwritten text materials (11 leaves)

5) Various draft materials, comprising 67 handwritten leaves  
and 1 printed page from the *Niva* magazine, 1914;

6) G. Kozintsev, L. Trauberg, *The Trilogy of Maxim*,  
Leningrad (Goskinoizdat), 1939 (an illustrated literary  
translation of the script for the film trilogy)

size of largest: 31 x 21 cm (12 3/16 x 8 1/4 in).

£5,000 - 7,000

US\$6,600 - 9,200

€5,700 - 8,000



64

**Provenance**

Collection of the heirs of Boris Gurvich (1905-1985),  
Russian artist and student of Pavel Filonov. Together  
with Yury Khrzhanovsky, Gursky worked on the sound  
script for the film *Youth of Maxim*

Private archive, Germany, from 1980s

Works of Art





65

65\*

**A SILVER-MOUNTED ENAMEL PHOTOGRAPH FRAME**

Fabergé, workmaster Hjalmar Armfelt, St. Petersburg, 1908-1917 egg-shaped, with plain and beaded border, oval aperture with ribbon-tied reeded border surmounted with silver bow, enamelled in translucent cerulean blue over sun-burst wavy guilloché ground, wooden back with silver scroll strut and suspension loop, 88 standard height: 13.8cm (5 3/8in).

£8,000 - 12,000

US\$11,000 - 16,000

€9,100 - 14,000



66

66\*

**A SILVER AND GOLD MATCH STRIKER BOX**

Fabergé, partial workmaster's mark, St. Petersburg, 1898-1908 rectangular form with hinged lid, body with reeded design, thumb piece set with cabochon sapphire, underside of the lid fitted with a small compartment opened with a miniature knob, all in gold, 88 and 56 standard 5 x 2.8 x 1.2cm (1 7/8 x 1 1/8 x 1/2in).

£1,500 - 2,500

US\$2,000 - 3,300

€1,700 - 2,900



67

67

**AN ENAMEL AND SILVER WOOD PHOTO FRAME**

Fabergé, workmaster Hjalmar Armfelt, St. Petersburg, 1908-1917 rectangular form, centring an oval aperture within beaded border, enamelled in very pale translucent apricot colour over wavy guilloché ground, with four silver rosettes at corners, with wooden back and strut, marked inside on small silver triangular fittings around aperture, 88 standard 15.2 x 13cm (6 x 5 1/8in)

£7,000 - 9,000

US\$9,200 - 12,000

€8,000 - 10,000



68\*

**A SILVER-MOUNTED ENAMEL PHOTOGRAPH FRAME**

Fabergé, workmaster Andreas Nevalainen, St. Petersburg, 1908-1917 square form, with beaded borders, enamelled in translucent celadon green over sunburst engine-turned ground, a circular aperture within laurel-leaf chased border, with ribbon-tied laurel wreath at each corner and silver rosettes in between, with silver scroll strut, verso with modern replacement panel imitating ivory, *84 standard* 10.8 x 10.8cm (4 1/4 x 4 1/4in)

£12,000 - 18,000

US\$16,000 - 24,000

€14,000 - 21,000



68

69\*

**A GEM-SET GOLD AND GUILLOCHÉ ENAMEL CIGARETTE CASE**

Fabergé, Mikhail Perkhin, St. Petersburg, 1898-1903 etui-style, upright rectangular form, enamelled overall in translucent light blue colour over a wavy engine turned ground, with two neo-classical laurel leaf borders, hinged lid outlined with rose-cut diamonds, with a ruby cabochon thumb piece, *56 standard* height: 7.6cm (3 in).

£8,000 - 12,000

US\$11,000 - 16,000

€9,100 - 14,000



69

70\*

**A JEWELLED GOLD CIGARETTE CASE**

Fabergé, workmaster Henrik Wigstrom, St. Petersburg, 1908-1917, with scratched inventory number 26542 rectangular, with alternating plain and textured bands, diamonds-set thumb piece, *56 standard* 8.7 x 5.7cm (3 3/8 x 2 1/4in).

£8,000 - 10,000

US\$11,000 - 13,000

€9,100 - 11,000



70



71 (front)



(verso)



71A (in the box)

71\*

**A VARICOLOURED GOLD AND ENAMEL COMMEMORATE BADGE**

K. Bok, St. Petersburg, 1896

double-sides badge, oval form flanked with gold cast and chased laurel garlands, front centred with gold Russian Imperial eagle within white enamel banner with inscription that reads 'All-Russian Art and Industry Exhibition 1896', reverse with a coat-of-arms under the Russian crown and name 'P.Piller' against blue enamel ground, on gold suspension loop, in a box marked with 'A la Vieille Russie' stamp, 56 standard length without loop: 2.9cm (1 1/8in).

£5,000 - 7,000  
US\$6,600 - 9,200  
€5,700 - 8,000

**Provenance**

Presented to P. Piller by the Committee for the All-Russian Arts and Industry Exhibition, Nizhnii Novgorod, 1896  
Acquired by the present collector at A la Vieille Russie, New York, 3 August 1993

71A

**A LARGE GOLD-MOUNTED NEPHRITE PAPER KNIFE**

Fabergé, workmaster Michael Perchin, St. Petersburg, circa 1890, scratched inventory number 57805

rounded rectangular, the end encircled by applied two colour gold cagework cast and chased with foliate scrolls in the Rococo taste; in original Fabergé fitted case, 56 standard length: 44cm (17 5/16in).

£15,000 - 20,000  
US\$20,000 - 26,000  
€17,000 - 23,000

Необычный размер представленного ножа для бумаги является прекрасным примером нефрита, декорированного типичными для Михаила Перхина мотивами

72

**A SILVER-GILT AND ENAMEL DESK CLOCK**

maker's mark AA, possibly Andrei Adler for Fabergé, St. Petersburg, 1908-1917

triangular with concave corners, enamelled translucent raspberry over wavy sunburst guilloché ground within ribbon-tied reeded and laurel outer border, the central white enamel dial with black Arabic chapters surrounded by reeded bezel, the ivory backplate with hinged scrolling strut; in fitted Wartski case, 88 standard  
height: 9cm (3 9/16 in).

£60,000 - 80,000

US\$79,000 - 110,000

€68,000 - 91,000



72

73\*

**A PARCEL-GILT AND ENAMEL PHOTO FRAME**

Fabergé, workmaster Andreas Nevalainen, St. Petersburg, 1898-1908, with scratched inventory number 15999

oval form, with chase laurel leaf border around oval aperture, enamelled in pale pink over wavy engine-turned ground, wooden back with silver scroll strut, 91 standard  
height: 11.5cm (4 1/2 in).

£5,000 - 8,000

US\$6,600 - 11,000

€5,700 - 9,100



73

74

**A SILVER-GILT AND GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME**

Fabergé with the Imperial Warrant, Antti Nevalainen, St. Petersburg, 1899-1904, scratched inventory number 8627

triangular, the surface enamelled translucent mauve over sunburst engine-turned ground within ribbon-tied reeded border, a silver-gilt ribbon suspending the beaded central aperture, the reverse with wooden back fitted with hinged silver-gilt strut, 88 standard  
height: 14.7cm (5 13/16 in).

£30,000 - 40,000

US\$40,000 - 53,000

€34,000 - 46,000



74

**Exhibited**

Wilmington, Riverfront Arts Center, 2000, *Faberge Imperial Craftsman and His World*, 9 September 2000 - 18 February 2001, no. 684

**Literature**

Geza von Habsburg, *Faberge Imperial Craftsman and His World*, London, 2000, no. 684, illustrated p. 268





75

75

**A JEWELLED, GOLD-MOUNTED AND ENAMEL COIN BROOCH**

Fabergé, Oscar Pihl, Moscow, before 1899

Circular, the centre set with gold five rouble coin featuring Empress Catherine II in profile against red guilloché enamel field, the reverse dated 1773, within border set with rose-cut diamonds and five cabochon emeralds at intervals, additional safety chain; in fitted case stamped Moscow, St. Petersburg, 56 standard width: 3.2cm (1.1/4in).

£12,000 - 18,000

US\$16,000 - 24,000

€14,000 - 21,000

Offered with correspondence from Kenneth Snowman at Wartski, a photographic record signed by Henry Charles Bainbridge, together with the announcement, invitation and catalogue of Wartski's 1949 loan exhibition.

Представленная брошь была опубликована в знаменитой книге Чарльза Бейнбриджа и включена в выставку фирмы Вартоки в 1949г. Подтверждающие документы прилагаются.

**Literature**

Henry Charles Bainbridge, *Peter Carl Faberge: Goldsmith and Jeweller to the Russian Imperial Court*, Hamlyn Publishing Group Ltd. London 1949, p.54

**Exhibited**

Wartski, 138 Regent Street, London, November 8th-25th, 1949. Exhibit number 152 Lent by Mrs J. Pipier. *A Gold Five-Rouble Piece enamelled as a brooch.*



76

76\*

**A GOLD MOUNTED JEWELLED AGATE MINIATURE EGG**

St. Petersburg, before 1898

ovoid form, bottom set with pink cabochon stone, on gold suspension loop, in Wartski box, 56 standard length without loop: 1.6cm (5/8in).

£2,500 - 3,500

US\$3,300 - 4,600

€2,900 - 4,000

**Provenance**

Acquired by present collector at Wartski, London, 27 June 1997



77

77

**A JEWELLED GOLD BROOCH**

Fabergé, August Hollming, St. Petersburg, 1899-1908

formed as an undulating snake, the body set with old-brilliant-cut diamonds and cabochon ruby eyes; in fitted case stamped M.I. Drozhin, Petrograd, 56 standard length: 4.4cm (1 3/4in).

£5,000 - 7,000

US\$6,600 - 9,200

€5,700 - 8,000



78

78

**A SILVER-MOUNTED SANDSTONE TABLE LIGHTER**

Fabergé, Julius Rappaport, St. Petersburg, circa 1896, scratched inventory number 3961  
 a sandstone obelisk, the silver mounts at base with Greek key border and palmettes at intervals raised upon four sphinxes, surmounted by wick aperture, 88 standard  
 height: 16.3cm (6 7/16in).

£18,000 - 20,000  
 US\$24,000 - 26,000  
 €21,000 - 23,000

**Provenance**

Gifted before 1918 to an English employee in Russia  
 Thence by direct descent

Представленный предмет был показан в телевизионной программе Antiques Road Show в 1998 году, став предметом исследования Джеффри Манна, в результате которого Манном был выдан сертификат подлинности на печатном бланке Вартски. Копии этих документов прилагаются.

The present lot appeared on the Antiques Roadshow on May 10, 1998 in Cannock where it was examined by Geoffrey Munn who subsequently issued an insurance valuation on Wartski letterhead. The lot is offered with copies of both documents.

For a related Egyptianate match holder belonging to Nicholas II see Kremlin Museum catalogue: *Carl Faberge and Masters of Stone Carving*, Russkie Samotsvety, Moscow, 2011, p. 152.



79

79\*

**A SILVER CIGARETTE URN**

Fabergé under Imperial Eagle, with later inventory number rectangular form with convex sides, underside stamped with maker's mark, no standard mark, with later scratched inventory number  
 height: 6.6cm (2 5/8in).

£3,000 - 5,000  
 US\$4,000 - 6,600  
 €3,400 - 5,700

**Provenance**

Acquired at Wartski, London, 5 September 1972

**PROPERTY FROM THE ESTATE OF THE LATE VICTOR,  
3RD VISCOUNT CHURCHILL (1934-2017)**

80

**AN IMPERIAL PRESENTATION JEWELLED, GOLD, ENAMEL  
AND HARDSTONE KOVSH**

Fabergé, workmaster Michael Perchin, St. Petersburg, 1896, scratched inventory number 51966  
the compressed oval agate bowl mounted with diamond-set gold handle enriched with champlévé black stripes, terminating in a diamond and ruby-set Imperial eagle, the reverse engraved with presentation inscription "Presented to Victor Albert Lord Churchill by The Czar Nicholas II, Balmoral Sat.3.Oct 1896", in original fitted silk-lined case stamped 'Fabergé St. Petersburg' beneath the Imperial Warrant, 72 standard

length: 12cm (4 3/4in).

£70,000 - 90,000

US\$92,000 - 120,000

€80,000 - 100,000

**Provenance**

Presented by Emperor Nicholas II on 3rd October 1896 to Victor Albert Francis Spencer, 3rd Baron Churchill (later 1st Viscount Churchill) (1864-1934)

Thence by direct descent

Предмет происходит из выдающейся семьи политических деятелей – Черчиллей. Этот великолепный агатовый ковш был заказан императором Николаем II у Фаберже в дар лорду Черчиллю во время императорского визита к королеве Виктории в Балморал. Процарапанный инвентарный номер прослеживается в архивах Фаберже (см. иллюстрацию)

The magnificent kovsh was presented by Nicholas II at the conclusion of the Russian Imperial visit to Balmoral. Faberge inventories confirm that it was supplied at a cost of 335 roubles and the Imperial Cabinet, documenting gifts by their Imperial Highnesses abroad in 1896, cites 'England Lord Churchill' as the recipient.

The 3rd Baron Churchill, a cousin of Sir Winston Churchill, was born into a branch of the family with strong British political and royal links. His mother, Lady Jane Churchill was the longest serving Lady of the Bedchamber and a close confidante of Queen Victoria. Lord Churchill was personally acquainted with Nicholas II and moved in court circles serving as Page of Honour to Queen Victoria, Lord in Waiting in the Royal Household, and acting as Lord Chamberlain for the Coronation of Edward VII in 1902, the year he was created 1st Viscount Churchill. He was also His Majesty's Representative at Ascot between 1901-1934, the longest serving Chairman of the Great Western Railway from 1908 to 1934, and served with the Queen's Own Oxfordshire Hussars from 1902-1918, alongside his cousins Winston Churchill and the 9th Duke of Marlborough.

Churchill contributed to the success of the 1896 Russian visit to Balmoral despite the complexities that mired the planning stages. The logistical and security challenges presented by the visiting retinue from St Petersburg had threatened to overwhelm the reunion between Empress Alexandra Feodorovna and her grandmother, Queen Victoria. As this voyage followed Nicholas and Alexandra's coronation as well as the birth of their first child, Grand Duchess Olga, it was hoped that a Scottish break would be restorative.

Behind the scenes, Queen Victoria's closest advisers worked tirelessly to ensure the success of the visit scheduling entertainment as well as manoeuvring opportunities for informal political discussion. Lord Churchill, who was previously acquainted with the Imperial couple, was only four years older than the Russian monarch and his position in the household ensured his attendance at Balmoral social occasions. A seating plan preserved from September 30th, 1896 indicates that Lord Churchill dined with the Queen, Empress Alexandra, their aristocratic relations and the inner circle of courtiers at a table for eighteen.

Fortunately, the Russian sojourn passed without incident and on October 3, Nicholas and Alexandra prepared to depart for France. That morning, the family were recorded in the first ever moving image of Queen Victoria when she allowed herself to be filmed seated in a pony cart surrounded by Nicholas II and his consort amongst others. That final date of the Balmoral visit is engraved on the Faberge kovsh presented by Nicholas II to Lord Churchill, and remains a lasting souvenir of this historic Imperial visit.



The Faberge invoice to the Imperial Cabinet dated 12 August 1896 lists agate kovsh 51966 against a price of 335 roubles.







81



82

**VARIOUS PROPERTIES**

81\*

**A SILVER SAMOVAR**

Mikhail Bogdanov, retailed by Morozov Firm, St. Petersburg, c. 1908, with French import marks  
 bulbous form with two scroll handles, circular cover with two round handles, interior pipe crowned with slip-on circular perforated insert; stepped circular pedestal elevated on four round supports, handles fitted with modern insulation rings, 84 standard  
 height: 40.5cm (16 1/4in).

£8,000 - 12,000  
 US\$11,000 - 16,000  
 €9,100 - 14,000

82\*

**A GROUP OF SILVER-GILT AND NIELLO TABLEWARES**

Moscow, 1843-1890s, various makers  
 comprising: a large tankard with scroll handle, a tall wine beaker on stepped circular foot, two flutes and a small rectangular snuff box with hinged lid; all decorated in fine niello against stippled gilded ground, tankard and beaker set with finely executed niello scenes of famous historical monuments of Moscow, one flute features monument to Peter the Great and Alexander Column in St. Petersburg, other flute is decorated with a topographical scene, box nielloed with foliage ornamentation, all with 84 standard (5)  
 height of tankard: 15.8cm (6 1/4in); height of beaker: 18.6cm (7 1/4in).

£3,000 - 5,000  
 US\$4,000 - 6,600  
 €3,400 - 5,700

**NO RESERVE**

83\*

**A GROUP OF THREE NIELLO BEAKERS**

first: Moscow, 1865, maker's mark 'AB'; second: Moscow 1867, maker's mark in Cyrillic 'MD'; third: Moscow, 1839, maker's mark in Cyrillic "ZZ", further engraved with dedication inscription dating 1841 conical form, the largest decorated with niello arabesques and two topographical scenes; the middle-size beaker is engraved with two small topographical vignettes against criss-cross niello pattern, with two larger niello town scenes; the smallest beaker nielloed all around with ornamental design, 84 standard (3) height of the largest: 9.5cm (3 3/4in).

£1,000 - 1,500  
US\$1,300 - 2,000  
€1,100 - 1,700

**NO RESERVE**



83

84\*

**A SILVER-GILT AND NIELLO COVERED CUP**

Moscow, 1843, marked with Cyrillic mark 'E.S' cylindrical form with scroll handle, all-around niello decoration of scrolling foliage centred with round niello reserve depicting battle scene of a Russian Hussar cavalry officer slaying defeated Turk soldier, ornate handle features scrolls and rosettes in repoussé; domed cover with conforming decoration in niello is crowned with a pair of interlaced laurel wreath in repoussé; 84 standard height: 18.5cm (7 3/8in).

£2,000 - 3,000  
US\$2,600 - 4,000  
€2,300 - 3,400

**NO RESERVE**



84

85\*

**A LARGE PARCEL-GILT SILVER TROMPE L'OEIL CIGAR BOX**

maker's mark in Cyrillic 'DG' probably for Gorbunov Dmitry, Moscow 1871 rectangular, the hinged cover and sides chased and engraved to simulate wood grain, tobacco tax bands and a manufacturer's label reading 'H.Upmann Flor', 'Colorado Maduro', 'Fabrico Tabacos/ H. Upmann/ de Mr. C. Depret a Moscou' and number '100'; gilded interior engraved in Cyrillic on the underside of the lid 'To Ivan Alekseevich Kononov as a symbol of gratitude from Gerasim Ivanovich Khludov/ January 1, 1872', gilded interior, 84 standard 11 x 21.5 x 12.3cm (4 1/2 x 8 1/2 x 4 7/8in).

£4,000 - 6,000  
US\$5,300 - 7,900  
€4,600 - 6,800

**NO RESERVE**



85





86

86\*

**A SILVER FLAGON-SULEYA AND TWO ROUND SILVER BOWLS**

suleya: Moscow, 1879, with indistinct maker's mark; bowls: Tbilisi, 1854-1855, one stamped with mark of Dimitry Geurgov a decanter traditionally known as 'suleya' with tall narrow neck, circular body with a scroll handle, engraved with grape vines centred with a plain circular medallion, with narrow band engraved to imitate a leather belt with a buckle; with two nearly identical bowls engraved with rows of lines around the rim, one bowl with engraved inscription in Georgian 'Shoshi Stefanoma - I give my daughter to Matsa Shemidzhanov', 84 standard (3)  
 height of flagon: 35.8cm (13 3/4in); diameter of bowl: 18.5cm (7 1/4in).

£1,000 - 2,000  
 US\$1,300 - 2,600  
 €1,100 - 2,300

**NO RESERVE**



87

87\*

**A LARGE PARCEL SILVER TABLE BOX**

Fabergé, probably Moscow, 1898-1908 cube form with hinged lid, upper part outlined with neoclassical border of laurel garland tied with bows, rosettes and tulips, rim of the lid outlined with repoussé and chased laurel leaf border, gilded interior, 84 standard  
 10.5 x 10.5 x 10.5cm (4 1/4 x 4 1/4 x 4 1/4in).

£4,000 - 6,000  
 US\$5,300 - 7,900  
 €4,600 - 6,800

**NO RESERVE**



88

88\*

**A PARCEL-GILT BASKET WITH A HANDLE**

Fabergé, Moscow, 1895 oval form with swing handle, body with reeded repoussé design, gilded interior, 84 standard  
 length: 23.5cm (9 1/8in).

£2,000 - 4,000  
 US\$2,600 - 5,300  
 €2,300 - 4,600

**NO RESERVE**



89

89\*

**A SILVER TEA KETTLE-ON-STAND**

kettle: Fabergé, Moscow, 1894, stand apparently unmarked  
urn form, the gadrooned body outlined on top with repoussé floral border, stepped neck with hinged cover terminates with a carved circular finial, large front-to back scroll handle outfitted with an modern insulation panel on underside, front and back with pairs of extending knobs that suspend the kettle of an elaborate circular stand with neo-classical scroll supports; bottom of the stand is centred with a space for detachable burner, 88 standard  
height of stand including the handle: 47.5cm (18 1/2in).

£12,000 - 18,000  
US\$16,000 - 24,000  
€14,000 - 21,000



90

90\*

**A SILVER-GILT TROMPE L'OEIL CONTAINER**

maker's mark in Cyrillic 'GL', Moscow, 1878, with additional Cyrillic marks on lid of 'IKH' probably for Ivan Khlebnikov as a retailer  
cylinder form with a fitted lid with rectangular handle; body decorated in repoussé and chased to imitate traditional birch-bark weaving; top and bottom outlined with borders imitating wood bands, front and back with arabesques engraved with Latin monograms, slip-on lid is engraved to imitate wood grain, with cylindrical glass insert, 84 standard  
height: 16cm (6 1/4in).

£3,000 - 5,000  
US\$4,000 - 6,600  
€3,400 - 5,700

**NO RESERVE**



91

91\*

**A LARGE PARCEL-GILT COVERED TROPHY CUP**

Khlebnikov, Moscow, 1873

tapering cylindrical form, elevated on circular spreading foot, body engraved with wide band of traditional Russian geometric design centring round medallions engraved with dedications in German that reads: 'A souvenir from the first Messina Trip on 'Ksenia" and 'Captain Mth Prytz-Andersen/ Capitain Mth.arytz-Andersen /23 December 1894/from I.X. Kruchkoff'; rim outlined with beaded border; foot decorated *en suite*, the slip-on lid with conforming ornament surmounted with finely cast and chased silver figure of a dancing peasant holding a wine beaker, 84 standard height: 33.6cm (13 1/4in).

£1,500 - 2,500  
US\$2,000 - 3,300  
€1,700 - 2,900

**NO RESERVE**



92

92\*

**A GLASS HONEY JUG WITH PARCEL-GILT AND ENAMEL MOUNTS**

St. Petersburg, 1898-1908, marks for Erik Kolin

bulbous circular form, glass body engraved with stylized scrolls beneath an ornamental border, top mounted with a plain silver band with attached swing silver handle, fitted with slip-on silver lid centred with finial shaped as a miniature barrel, top of the lid decorated in *en plain* enamel with a standing bear, in a later wooden fitted box, 84 standard diameter: 8cm (3in).

£1,000 - 1,500  
US\$1,300 - 2,000  
€1,100 - 1,700

**NO RESERVE**



93

93\*

**A PARCEL-GILT WINE DISPENSER**

Puliatkin Vasilii, Moscow, 1908-1917

body shaped as a horn elevated on a stepped circular stand, underside applied with feathery decoration, spiket applied with reeded scroll, narrowing neck of the horn outfitted with a circular turn key, lid centred with a small sculptural figure of a young woman in a traditional Ukrainian costume, gilded interior, *apparently without silver standard* height with lid: 42.5cm (16 3/4in).

£1,200 - 1,800  
US\$1,600 - 2,400  
€1,400 - 2,100

**NO RESERVE**



94

**A MAMLUK STYLE SILVER-GILT BUCKET,  
SPOON AND TRAY**

Sazikov and other, late 19th century

the bowl of tapering form with hinged handle, the sides engraved with a band of inscription on a ground of scrolling vines interspersed by a roundel containing the initials 'C K' to one side, and a another with a rosette to the other, bordered by bands of stylised cable design, the underside further enriched with strapwork decor, Sazikov, St. Petersburg, 1885; the sifting spoon with pierced geometric design to the bowl, the handle with arabesques and cable design stamped initials KC, St. Petersburg before 1899; together with circular scalloped tray en-suite, marked Sazikov Moscow, 1865, 84 standard (3)

length of tray: 32.2cm (12 11/16in).

£6,000 - 8,000

US\$7,900 - 11,000

€6,800 - 9,100



94

95\*

**A PARCEL-GILT SILVER KOVSH**

Fabergé, mark AR in Latin, St. Petersburg, before 1898 circular, in neo-classical style, with flat handle shaped as laurel wreath tied with a bow; plain body with two narrow bands around the rim, gilded interior, in a fitted Wartski box, 88 standard, with French import marks

length: 8.8cm (3 1/2in).

£5,000 - 7,000

US\$6,600 - 9,200

€5,700 - 8,000

**Provenance**

Acquired by the present collector at Wartski, London, 7 November 1968

For additional examples of silver works made for this master see: Munich, Kunsthalle der hypo Kultuestifung, Fabergé Juweller der Zaren, 1987-1988, no. 34



95



96

96

**A PARCEL-GILT TEA GLASS HOLDER**

Khlebnikov, Moscow, 1874

octagonal, formed as an izba behind a wooden fence with four figures in traditional costume leaning from oval windows, fitted with bracket handle, 84 standard height: 12.5cm (4 15/16in).

£5,000 - 7,000

US\$6,600 - 9,200

€5,700 - 8,000

97\*

**AN EXPANDABLE JEWELLED SILVER CIGARETTE CASE**

St. Petersburg, 1908-1917, maker's mark in Latin "JT"

square form, opens into four hinged compartments, outside with reeded decoration, gold and cabochon sapphire thumbpiece, gilded interior, one compartment engraved with a large Cyrillic monogram 'INK', second compartment engraved with dedication in Russian 'June 6 1886/1911 from wife/25 x 365 X 50/ 456250 cigarettes', 84 standard, with European import marks length when opened: 36.8cm (14 1/2in).

£2,000 - 3,000

US\$2,600 - 4,000

€2,300 - 3,400



97



(open)



98\*

**A LARGE GROUP OF SILVER FLATWARE FROM SCANDINAVIAN SERVICE MADE FOR PRINCELY YUSUPOV FAMILY**

marked by Alex. Gueyton, Paris, c. 1860, with import marks for St. Petersburg (1875-1900)

comprising: twelve table-knives, twelve table-forks, twelve table-spoons, twelve salad-forks and twelve salad-knives with original silver blades, the knife handles applied with interlace strapwork with armorials at the centre, the fork and spoon handles formed as intertwined vines surmounted by cast armorials, *marked on tines, bowls, knife-handles and blades, 91 standard (60) length of dinner fork: 21cm (8 1/4in).*

£30,000 - 40,000  
 US\$53,000 - 79,000  
 €46,000 - 68,000

**Provenance**

Commissioned by Prince Nikolai Borisovich Yusupov and Princess Tatiana Alexandrovna, c.1843  
 With Princess Zinaida Nikoaeвна Yusupov  
 By descent to Prince Felix Felixovich Yusupov, Count Sumarokov-Elston  
 Nationalized upon discovery in Yusupov's house, 1925  
 Purchased in Russia by Bayard Livingstone Kilgour Jr. as a wedding present to Mrs. Bayard I. Kilgour Jr, c.1920s  
 Taft Museum of Art, Cincinnati  
 Acquired by the present collector at Sotheby's, 19 May 2005, lot 239

**Exhibited**

Cincinnati, Taft Museum of Art, *The Glory of Russia: Five Hundred Years of Treasures*, 14 June - 20 October, 1996, checklist no. 86

Prince Nikolai Yusupov (1827-1891), an adviser at the Russian Embassy in Paris, commissioned the well-known silversmith Alex Gueyton to create an elaborate service decorated with Russian medieval ornaments and the insignia of Yusupov Princely family for his grand palace in St. Petersburg. The extensive service was later known as the 'Scandinavian service', a misnomer as the decorations mostly derived from the Russian medieval manuscripts and vernacular sources. Later it was probably moved to the Moscow house where Princess Zinaida Yusupov and her husband Count Felix Sumarokov-Elston were living. After the October Revolution the service and other family treasures were hidden there by the family. In 1925, Yusupov's treasures were discovered by the Soviet authorities, and the service quickly was designated to be sold for foreign currency. Part of the extensive service was sold through Torgsin stores created to sell nationalized treasures to foreigners directly, and part of the service was sold by the Soviets at auctions in the West in the late 1920-early 1930s. This particular group was acquired by an American businessman during his trip to Moscow in 1920s.





99

99\*

**A SILVER-GILT AND ENAMEL LAMPADA**

Moscow, 1898-1908, maker's mark in Cyrillic 'AA' the semi-spherical form with scalloped rim and ball-point finial on the bottom, with three scrolled handles, all finely enamelled in varicoloured filigree enamel against stippled ground featuring stylized flowers, geometric ornaments and scrolls; suspended on silver-gilt chains from the plain domed silver-gilt canopy with geometric border in filigree enamel, fitted with pink glass insert, *84 standard length with chains and canopy: 51cm (20 1/8in).*

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

100\*

**A GROUP OF SEVEN SILVER-GILT AND ENAMEL DESSERT SPOONS**

Moscow, St. Petersburg, 1898-1917, various makers comprising of two identical and five similarly decorated spoons; oval bowls with varicoloured geometric design in plique-à-jour enamel, some with twisted silver-gilt stems, flat handles decorated in guilloché and champlévé enamel in bright hues of blue, yellow, red and white, *84 and 88 standards (7) length: 13.5cm (5 1/2in).*

£2,000 - 4,000  
 US\$2,600 - 5,300  
 €2,300 - 4,600

101\*

**A LARGE SILVER-MOUNTED CUT GLASS JUG WITH NAUTICAL THEME**

Julius Rappoport, retailed by Ivan Khlebnikov Firm, St Petersburg, before 1898 tapering cylindrical form, the faceted body in the form of a lighthouse lamp, top and bottom applied with silver bands, the hinged lid finely cast and chased as a scallop shell, finial shaped as the crossed anchors of the Admiralty, scroll-shaped handle modelled as twisted rope with knotted ends, *84 standard height: 13.5cm (13in).*

£8,000 - 12,000  
 US\$11,000 - 16,000  
 €9,100 - 14,000

**Provenance**

Acquired at Sotheby's, 7 October 1998, lot 317



100



101

101A\*

**A MONUMENTAL PORCELAIN VASE 'DEEP RIVER'  
FROM THE IMPERIAL ANICHKOV PALACE**

Imperial Porcelain Factory, artist G.D. Zimin, St. Petersburg, 1910  
of tapering form, painted overall with continuous early spring  
landscape depicting a river, birch and other trees, banks and fields  
covered with melting snow, boulders and rocks cascading to the  
flowing water; all against the expanding depth of the pale blue sky  
and billowing clouds, all finely painted underglaze in monochromatic  
hues of brown, grey and light blue, *marked on underside with green  
underglazed factory mark and date '1910', with attached paper label  
of Imperial Anichkov palace*  
*height: 45.4cm (17 7/8in).*

**£40,000 - 60,000**

**US\$53,000 - 79,000**

**€46,000 - 68,000**

**Provenance**

Presented by the Imperial Porcelain Factory to the Russian Imperial  
Court probably during the annual Christmas presentation, 1910  
Collection of Dowager Empress Maria Fedorovna at the Anichkov  
Palace, St. Petersburg, 1910-1917  
Nationalized as part of the palace collection as the palace became  
part of the City Museum, 1918  
De-accessioned and sold, around January 1928  
Private collection, New York



label and hallmark





Достижения художников королевской фарфоровой мануфактуры в Копенгагене, продемонстрированные на Всемирной выставке в Париже в 1889 году, вдохновили руководство Императорского завода к освоению новой техники росписи. Несколько датских художников, приехавших на завод в Петербурге, помогли русским художникам освоить так называемый «копенгагенский метод» подглазурной росписи. Приглушенные цвета эмали, монокроматическая палитра с мягкими цветовыми переходами и изысканными «акварельными тонами» были отчасти вдохновлены японским искусством и оказали значительное влияние на стилистику фарфорового производства завода в первые десятилетия XX века.

Вазы, выполненные в подглазурной технике, в 1900-1916 годах составляли основную часть изделий Императорского фарфорового завода. В росписи дань предпочтения отдавалась трем основным темам - пейзажной, анималистической и цветочной. Каждая из ваз имела свое название и исполнялась в единственном экземпляре. Художники – пейзажисты Г.Д. Зимин, А.Ф. Большаков, Н.Ф. Даладугин, С.А. Лапшин - ежегодно на один месяц выезжали на этюды в пригороды Санкт-Петербурга, Финляндию, Карелию, а затем свои эскизы воплощали в росписи фарфора.

Великолепная монументальная ваза с изображением речного пейзажа ранней весной, получившая название «Глубокая речка», – блестящий образец изделий Императорского фарфорового завода начала XX века. Разворачивающийся панорамный пейзаж изображает жемчужно-серую поверхность реки, несущую свои воды вдоль берегов, покрытых остатками тающего зимнего снега. Мягко очерченные силуэты деревьев, кустарников и сбегających к реке пологих берегов лишены нарочитой стилизации и тонко передают неброскую естественную красоту русского пейзажа. Григорий Дмитриевич Зимин (1875-1958), один из лучших пейзажистов завода, работал по своим эскизам и создал целую галерею, не галЛерею поэтических образов, тонко передающих изменчивые состояния природы и изысканных зимних пейзажей. Точное название вазы и имя её автора удалось установить по сохранившимся заводским отчетам 1900 – 1916 годов, которые содержат подробные списки на все созданные произведения с указанием авторов росписи, материала, размеров и стоимости их изготовления. В документе «Отчет о деятельности Императорских заводов за 1910 г.» есть «Список бисквитным и фарфоровым вещам, исполненным в 1910 году» (Лист 76), в котором в перечне ваз с подглазурной пейзажной росписью есть запись: «Ваза «Глубокая речка», рис. и исп. Г. Зимин, выш. 10 ½ вершк., 300 руб.», (лист 80), что по сюжету и высоте соответствует представленной вазе ( РГИА, фонд. 503, опись 2, дело 250, листы 76, 80).

Все новые изделия ежегодно преподносились императору к празднику Рождества Христова. В период царствования

Николая II такие выставки проводились в Александровском дворце, во время которых император распределял, кому будут преподнесены те или иные изделия. Данная ваза, стоимостью в 300 рублей, очевидно была приобретена либо самой Императрицей Марией Федоровной для ее резиденции – Аничкова Дворца, либо приобретена для нее в подарок одним из членов Императорской семьи. Бумажная этикетка на поддоне вазы с инвентарным номером позволяет проследить ее присутствие во дворце, и ее дальнейшую судьбу в послереволюционный период. В 1866 г. построенный в XVIII веке дворец становится резиденцией наследника престола в.кн. Александра Александровича, будущего императора Александра III, а после смерти последнего переходит во владение вдовствующей императрицы Марии Федоровны, которой и принадлежал до 1917 г. По декрету от 4 октября 1918 г. Аничков дворец был передан в ведение Музея Города, где и были размещены или разместились экспозиции его отделов. К сентябрю 1927 целостность экспозиции была уже под угрозой и, несмотря на сопротивление музейных работников, в январе 1928 г. в музее была санкционирована работа комиссии по ликвидации экспозиции, которая решила судьбу 20000 экспонатов музея. Весь сервизный музей, за исключением 100 предметов, был передан в «Антиквариат», 2/3 экспонатов были переданы Госфонд и «Антиквариат», остальная 1/3 собрания была распределена между музеями. «Ваза фарфоровая слабо выраженной усеченно - конической формы, расписана зимним пейзажем в серых тонах, ИФЗ, 1910 г. Выс. 39 см.» Выдана в Комиссию Госфондов по акту №153, опись 1, №39. (Архив ГЭ . Ф.1., Оп. IV. Дела 298-304). Вскоре после этого, по семейным воспоминаниям владельцев вазы, она была приобретена в одном из магазинов «Антиквариат» в Петербурге их американским родственником, находившимся в Ленинграде с рабочим визитом.

Зимин Григорий Дмитриевич. (1875, Санкт-Петербург - 1958, Ленинград).

В 1886-1888 учился в Центральном училище технического рисования барона А. Л. Штиглица и в живописной мастерской Императорского стеклянного завода. В 1895-1901 учился в Школе Императорского общества поощрения художеств. В 1886 был принят в живописную мастерскую ИФЗ учеником, в 1893 назначен живописцем. С 1902 работал в подглазурной живописи по фарфору, расписывал вазы по своим эскизам с пейзажными мотивами. В 1903 был командирован во Францию, Германию, Швецию, Австрию для усовершенствования в подглазурной технике росписи фарфора. Г.Д. Зимин считался лучшим пейзажистом Императорского фарфорового завода, что ежегодно отмечал в заводских отчетах управляющий заводами барон Н.Б. фон Вольф.

*Мы благодарны искусствоведу Наталье Сергеевне Петровой за помощь по исследованию данного лота.*

The offered lot, 'Deep River', is a monumental porcelain vase from the Imperial Anichkov Palace beautifully painted with a panoramic river landscape in monochromatic hues of pale blue, grey and delicate brown. It was most likely presented to the Russian Imperial Court during the annual Christmas presentation in 1910 at the Alexander Palace. The Imperial Porcelain Factory preserved lists of all the items manufactured, along with the cost. These lists acted as the Factory accounts and were required because the Factory was owned by the state and financed by the state treasury. Vases decorated with the underglaze technique with landscapes, animal or floral subjects, such as the present lot, constituted the majority of production of the Imperial Porcelain Factory between the years 1900-1916. Every vase was unique and was given its own name. The landscape artists G.D. Zimin, A.F. Bolshakov, N.F. Daladugin and S.A. Lapshin went on annual sketching trips in the environs of St. Petersburg, Finland, Karelia, and then enshrined their sketches in their porcelain painting.

The surviving factory reports of 1900–1916 contain detailed lists of all the works created, indicating the artists, material, size and cost of their production. In the document "Report on the activities of the Imperial factories for 1910" there is a "List of biscuit and porcelain items made in 1910" (page 76) which records "Vase 'Deep River' painted by G. Zimin, ex. 10 ½ vers., 300 rub." (page 80), which corresponds to the present vase in both description and height (RGIA, Fund. 503, Opis 2, Delo 250, pages 76, 80).

The offered lot was part of the collection of Dowager Empress Maria Fedorovna at the Anichkov Palace from 1910-1917. Previous occupants of this 18<sup>th</sup> century palace included Count A.G. Razumovsky and Prince G.A. Potemkin, and in 1866 it became the residence of the heir to the throne, Grand Duke Alexander Alexandrovich, the future Emperor Alexander III. Following his death, the palace passed to his widow, Empress Maria Fedorovna. A year after the October Revolution, on 4<sup>th</sup> October 1918, the Anichkov Palace was transferred to the City Museum, where its various holdings were located. The integrity of the collection in the new City Museum came under attack in September 1927, when the Soviet Government began looking at the Imperial collections a reliable source of raising hard currency. The decision to liquidate the collection provoked an outcry in museum circles but did very little to prevent the inevitable. By January 1928, the city authorities decided to liquidate this section of the City Museum, and the distribution of the exhibits was entrusted to the Leningrad State Museum Fund, which decided the fate of 20,000 items.

Period inventory lists pertaining to the liquidation of the collection in former Anichkov Palace records the present lot as 'a porcelain vase of slightly truncated-conical shape, painted with a winter landscape in grey tones, IPF, 1910. Height. 39 cm.' Issued to the State Fund Commission under Act No. 153, list 1, No. 39". (Archive of ET. F.I., Or. IV. Cases 298-304). Once de-accessioned from the collection it was likely sent to one of Leningrad's 'Antikvariat' store, where, according to the present owners of the vase, it was acquired by their American relative in early 1930s.

*We are grateful to Natalia Sergeevna Petrova for her assistance in cataloguing this lot.*



full view





102

102\*

**A SILVER-GILT AND ENAMEL TEA CADDY**

Antip Kuzmichev, Moscow, 1891, with scratched inventory number 1688

cube-shaped with rounded top corners, elevated on four small ball feet, sides decorated with rosettes, floral vines and leaf borders all in varicoloured cloisonné enamel outlined with band of turquoise dots, domed lid decorated with band of turquoise dots and dark blue scroll border, neck fitted with pull-off cork stopper with silver gilt handle, 88 standard  
height: 14.5cm (5 3/4in).

£4,000 - 6,000  
US\$5,300 - 7,900  
€4,600 - 6,800

103  
No lot



104

104\*

**A GROUP OF THREE SILVER-GILT AND ENAMEL BOXES WITH FLORAL DESIGN**

11th Artel, 6h Artel, Maria Semenova, Moscow, 1908-1917 all circular with hinged lids, lids painted with blooms of bleeding heart, roses and pansies executed in *en plein* enamel, sides decorated in shaded varicolour filigree enamel with stylized geometric and floral design in Russian style, 84 standard (3)  
diameter of box with roses: 7cm (2 3/4in).

£5,000 - 8,000  
US\$6,600 - 11,000  
€5,700 - 9,100

105\*

**A SILVER-GILT AND ENAMEL CASKET**

11th Artel, Moscow, 1908-1917

rectangular with hinged lid, sides with two shaped swing handles, raised on four bracket feet; sides and lid decorated in varicoloured filigree enamel of pastel hues featuring interlaced ornament, four rosettes and intertwined foliage; with swing catch decorated *en-suite* with the handles, underside of lid engraved with Latin monogram, *84 standard*, with scratched inventory number  
14.2 x 10 x 5.2cm (5 1/2 x 3 7/8 x 2in).

£7,000 - 9,000

US\$9,200 - 12,000

€8,000 - 10,000



105

106\*

**A SMALL SILVER-GILT AND ENAMEL KOVSH**

Grachev Brothers, Moscow, 1892

traditional form with hook handle, lobed sides decorated with exquisitely rendered enamel floral vines in delicate pastel tones with painted cross-hatching details on alternating background of light blue and apricot colours, *84 standard*  
length: 14.3cm (5 3/4in).

£3,000 - 5,000

US\$4,000 - 6,600

€3,400 - 5,700



106

107\*

**A SILVER-GILT AND ENAMEL CASKET**

Antip Kuzmichev, Moscow, 1894, retailed by Tiffany

rectangular form, hinged domed lid, sides decorated in varicoloured filigree enamel of square reserves centred with rosettes and rectangular panels with stylized foliage; lid enamelled with filigree and plique-à-jour translucent enamel featuring interlaced floral vines and floral border, locking mechanism and a key, *88 standard*  
8 x 15 x 9.5cm (3 1/8 x 5 7/8 x 3 3/4in).

£6,000 - 8,000

US\$7,900 - 11,000

€6,800 - 9,100



107

108\*

**A RARE AND HIGHLY IMPORTANT SILVER-GILT AND SHADED ENAMEL TRAY FOR CALLING CARDS**

attributed to Fedor Rückert, with stamp of retailer Kurlyukov, Moscow, circa 1900

of shaped oval form, centred with exquisitely executed scene of "A Boyar Wedding Feast," after 1883 Konstantin Makovsky's masterpiece, rendered in shaded and painted enamel within fine twisted wires, with gold foil underneath translucent colours; the lobed borders enamelled with colourful foliage on grounds of sea green, red, pink and blue, front and back with a reserve of swans, sides mounted with high architectural handles decorated with scrolls in relief surmounted by a chrysoprase cabochons

43 x 23cm (16 7/8 x 9in).

£200,000 - 300,000

US\$260,000 - 400,000

€230,000 - 340,000

**Provenance**

Acquired by the present collector at Sotheby's, 26-28 April 2006, lot 279



detail

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





A Boyar Wedding Feast



109



110

109\*

**A GROUP OF FIVE SILVER-GILT AND ENAMEL POCKET PILLBOXES**

Antip Kuzmichev, Moscow, 1894-1898  
heart-shaped with hinged lids, one enamelled with white, blue and red pellets in a mosaic pattern and set with three turquoise cabochons and centred with green faceted stone; two decorated with varicoloured filigree enamel with one box set with turquoise and green faceted stones, two boxes enamelled in champlevé enamel in blue, red and white, 84 and 88 standards, two boxes stamped with "Made for Tiffany" mark (5)  
width: 5 1/2cm (2 1/8in).

£5,000 - 8,000  
US\$6,600 - 11,000  
€5,700 - 9,100

110\*

**A SMALL SILVER-GILT AND PLIQUE-À-JOUR ENAMEL TABLE BOX**

marked with Cyrillic monogram "AK" probably for Antip Kuzmichev, Moscow, before 1898  
heart-shaped with slip-on lid, lid decorated with stylized carnation within interlaced foliate, enclosed in geometric border, all in translucent plique-à-jour enamel of bright green, red, blue and yellow, 88 standard  
width: 6cm (2 1/2in).

£2,500 - 3,500  
US\$3,300 - 4,600  
€2,900 - 4,000



111\*

**A SMALL GOLD AND ENAMEL PERFUME BOX WITH MICRO-MOSAIC TOPOGRAPHICAL VIEW**

Sizov workshop, workmaster's initial in Cyrillic 'FA', St. Petersburg, 1818

cylindrical with hinged lid, sides enamelled with alternating panels of dark blue and black, lid set with elevated panel of glass micro mosaic probably depicting Kazan Cathedral, interior with expendable interior compartment, 56 standard  
height: 3.5cm (1 3/8in).

£2,000 - 4,000

US\$2,600 - 5,300

€2,300 - 4,600



111

112\*

**A SILVER-GILT AND ENAMEL BOX**

Grachev, workmaster's mark in Cyrillic 'AP', St. Petersburg, before 1898

circular with hinged lid, top and bottom enamelled in fine champlevé enamel with arabesques, rosettes and ornamental border in translucent and matt colours of blue, white and red, 88 standard  
diameter: 6.2cm (2 1/2in).

£2,500 - 3,500

US\$3,300 - 4,600

€2,900 - 4,000



112

113\*

**A GROUP OF THREE SILVER-GILT AND ENAMEL TABLE BOXES**

Moscow, 1887-1898, various makers including Antip Kuzmichev heart-shaped, two with slip-on lids, one with hinged lid, all decorated in varicoloured filigree enamel, 84 and 88 standard, one box stamped with 'Made for Tiffany' mark, other with engraved inscription and scratched inventory number (3)  
width: 6cm (2 3/8in).

£3,000 - 5,000

US\$4,000 - 6,600

€3,400 - 5,700



113



114

**A SILVER-GILT AND CLOISONNÉ ENAMEL  
PRESENTATION KOVSH**

Ivan Saitykov, Moscow, 1899-1908, with later Soviet control marks  
The compressed bowl and stepped hook handle enriched with shaded enamel scrolling foliate motifs within blue beaded borders, the interior base inscribed Cyrillic "For Sir A. C. Kerr/Ambassador of the United Kingdom/from The People's Commissariat of Foreign Affairs USSR/ V.M Molotov/Moscow, 26 May 1944 year", 84 standard length: 33cm (13in).

£35,000 - 45,000

US\$46,000 - 59,000

€40,000 - 51,000

**Provenance**

Sir Archibald Clark Kerr Clark, 1st Baron Inverchapel  
Thence by descent

Archibald Clark Kerr, 1st Baron Inverchapel GCMG PC (1882-1951), an Australian-born Scott, was a distinguished diplomat. Whilst serving as British Ambassador to Moscow from 1942-1946, he gained unique access to Stalin and advanced political alliances between Britain and the USSR during the crucial years at the end of World War II. Clark Kerr facilitated the Anglo-Soviet Treaty signed May 26th, 1942 which this presentation kovsh from Vyacheslav Molotov commemorates. He traveled the world serving in fifteen countries, choosing to retire in his ancestral homeland near Loch Eck in Argyllshire.

*We are grateful to Donald Gillies for assistance with this entry.*

Представленный ковш был преподнесен Вячеславом Молотовым британскому послу Арчибальду Кларку Керру в 1944 году в знак подписания англо-советского союзного договора в 1942 году.



Molotov, Stalin, Clark Kerr and an interpreter awaiting Churchill, Moscow 1944. A print of this image is stored Oxford, Bodleian Library, MS. 12101/ Photogr. 1 and reproduced in Donald Gillies, *Radical Diplomat: Life of Sir Archibald Clark Kerr, Lord Inverchapel, 1882-1951*, I.B. Tauris, 1998, ill.9.



inscription on the base





116

115

117

115\*

**A PORCELAIN TEA CADDY**

Kornilov Factory, St. Peterburg, design by Ivan Gal'nbek (1855-1934), c.1900  
 cylindrical form with slip-on lid, front painted with stylized bear playing traditional Russian string instrument 'gusli', flanked by two stylized green trees; with two perforated handles, *stamped with factory mark and inscribed with number 351*  
 height: 15.5cm (6 1/8in).

£1,500 - 2,500  
 US\$2,000 - 3,300  
 €1,700 - 2,900

For identical porcelain form painted with blackberries see: Irina Bagdasarova, "Distinct style of the Kornilov Porcelain", in *Antikvariat, predmety iskusstva i kolleksiionirovaniya*, July-August 2005, page 72.

116\*

**A PORCELAIN CANDLE HOLDER**

Kornilov Factory, St. Petersburg, c. 1900  
 central column with with three supports perforated on top, all rest on a triangular base: base painted with red interlaced ornament, rim outlined with green border, *stamped on underside with factory mark and inscribed with number 431*  
 height: 20.5cm (8in).

£800 - 1,200  
 US\$1,100 - 1,600  
 €910 - 1,400





118

117\*

**A PORCELAIN SAUCE BOAT WITH STAND**

Kornilov Factory, St. Peterburg, c. 1900

boat-shaped with two perforated handles on sides, elevated on tall oval support, one side painted with stylized swimming sturgeon, the reverse side with a pair of smaller fishes, all after design by Ivan Bilibin, the boat support and the rim of oval stand with elevated sides outlined with geometric borders in neo-Russian style, *stamped on underside with factory mark and inscribed with number '277' (2)* height of the sauce boat: 10.8cm (4 1/4in).

£1,500 - 2,500

US\$2,000 - 3,300

€1,700 - 2,900

118\*

**EIGHT PORCELAIN PLATES WITH RUSSIAN FAIRY-TALES**

Kornilov Factory, designed by Ivan Bilibin (1876-1942), St. Petersburg, chromolithograph on porcelain, c.1905

each circular, cavetto painted with various scenes from Russian fairy tales after book illustration by Ivan Bilibin, and signed in Cyrillic 'I. Bilibin', with gilt rims, borders painted with stylized tree and Russian ornamental designs with hexagons containing forest animals, each marked under base with a printed factory mark and numbered with serial number out of 140 of each design (8) diameter: 26cm (10 1/4in).

£12,000 - 18,000

US\$16,000 - 24,000

€14,000 - 21,000

Plates are painted with illustration to the following fairy-tales

1/140 and 9/140 - Mar'ya Marevna

2/140 - The Firebird

4/140, 6/140 and 11/140 - Vasilisa the Beautiful and Baba Yaga

8/140 - The Feather of Finist Falcon

10/140 - The Frog Princess



119



120

119\*

**A SET OF FIVE PORCELAIN CHILDREN'S PLATES**

Kornilov factory, design by Ivan Gal'nbeck (1855-1934), St. Petersburg, early 20th century  
each circular cavetto depicting the pastimes of a bear after Galnбек designs, within geometric borders in the art nouveau taste and gilt rims; the reverses stamped "JHV/Made in Russia/by Kornilow Bros" with red series number (5)  
*diameter: 21cm (8 1/4in).*

£5,000 - 7,000  
US\$6,600 - 9,200  
€5,700 - 8,000

For similar motifs by Ivan Gal'nbeck (1855-1934), see V. Znamenova (ed.), *Private Porcelain Factories of the Russian Empire, 1756-1917*, Rinal-Inter, 2011, pp. 402-403.

120\*

**A PORCELAIN PLATE FROM THE SERVICE FOR GRAND DUKE KONSTANTIN NIKOLAEVICH**

Imperial Porcelain Factory, St. Petersburg, reign of Nicholas I  
Circular, the centre gilt with octofoil strapwork within the band of green and red ornamental motifs, border with foliate and strapwork ornaments, one on top centring the monogram of Grand Duke Konstantin Nikolaevich, one on the bottom centring the Russian Imperial eagle holding two scrolls, with gilt rim, *marked under base with underglaze blue factory mark*  
*diameter: 23.7cm (9 3/8in).*

£3,000 - 5,000  
US\$4,000 - 6,600  
€3,400 - 5,700

**NO RESERVE**

**Provenance**

Acquired by the present collector at Sotheby's, June 1, 2006, lot 223





121\*

**A GROUP OF FIVE KOVSH-SHAPED PORCELAIN SERVING BOWLS**

Kornilov Factory, after designs by Nikolai Karazin (1842-1909) and Ivan Bilibin (1876-1942), St. Petersburg, 1905-1917  
 Oval, cavetto painted with genre scenes (two bowls) or with molded Russian double-headed eagles (three bowls), within wide borders of stylized strapwork, interlaced ribbons shapes as Russian Imperial crowns, ornamental reserves or stylized Russian wooden landscape; raised sides with green molded arabesques in the Old Russian style, with gilded rim, *marked under bases with overglaze factory mark, inscribed 'Made in Russia by Kornilov Bros.' and with numbers 273/26, 85, 98, 44, 128 (5)*  
*length: 25.6cm (10 7/8in).*

£8,000 - 12,000  
 US\$11,000 - 16,000  
 €9,100 - 14,000



121

122\*

**A PORCELAIN PLATE DECORATED WITH YUSUPOV COAT-OF-ARMS**

Europe, late 19th century; painted at Yusupov Porcelain Factory, Archangelskoe  
 circular with scalloped border, the centre painted with the coat-of-arms of Princely family of Yusupov within an yellow band inscribed in Russian 'Moscow house of Prince Yusupov located in Ogorodniki', cavetto with garland of gilt rosettes, border with profusion of interlaced floral vines again gilded ground, *underside with gilded mark of European factory*  
*diameter: 25.5cm (8 1/2in).*

£4,000 - 6,000  
 US\$5,300 - 7,900  
 €4,600 - 6,800

**NO RESERVE**

The design was inspired by the famous gold and enamel plate made by the Kremlin Armory workshops and presented to Tsar Aleksei in 1667. The historical plate was published in *Drevnosti Rossiiskogo Gosudarstva, 1849-1853, vol.5, plate 41* and became a prototype for the dessert plates of the Kremlin service designed by Fedor Solntsev for the Kremlin Palace in 1837 and produced by the Imperial Porcelain Factory.

Yusupov Factory followed the example by producing set of plates copying the famous prototype but replacing the central image with Prince Yusupov's coat-of-arms. Factory often acquired white porcelain plates from leading European factories and supplied them to its own factory at Archangelskoe where they were painted with intricate designs. It has been suggested that the plates decorated with Yusupov coat-of-arms were often presented as parting gifts to the guests at Yusupov's estate in Moscow.



122





123

123\*

**A PORCELAIN FISH SERVING SERVICE**

Kornilov Factory, designed by Ivan Gal'nbek (1855-1934), St. Petersburg, c. 1905

twelve circular plates and a shaped rectangular platter with raised sides; all painted with whimsical depictions of native Russian fishes and inscribed with names in Russian and in English on the underside, comprising: smelt, pike (two identical plates), sterlet (two identical plates), flounder, Russian carp, skate, eel, dorset, Baltic herring, Volga sturgeon, and beam (on the platter), borders with stylized geometric motifs, marked on undersides with overglaze factory stamp and inscribed 'Made in Russia by Kornilow Bros', titles in English and number 288 (on plates) and number 375 (on platter) (13) length of platter: 53cm (20 7/8in); diameter of plate: 24cm (9 1/2in).

£10,000 - 15,000  
 US\$13,000 - 20,000  
 €11,000 - 17,000



124

124\*

**A SET OF TWELVE PORCELAIN ORNITHOLOGICAL PLATES AND A LARGE PLATTER**

Kornilov Factory, designed by Ivan Gal'nbek (1855-1934), St. Petersburg, c.1905

Circular dinner plates, with gilt rims, cavetto painted with a different bird and its names in stylized Cyrillic script: comprising winter hen, blackbird (two identical plates), king fisher (two identical plates), mooncock, pheasant, gelinotte, white partridge, quail, wild goose, Siberian partridge, within native landscape of their natural habitat, borders with bands of ornamental design with three green or red squares; rectangular platter with conforming design centred with a large brown-red eagle and five of sparrows in flight, marked on reverse with transfer printed factory mark and inscription 'Made in Russia by Kornilow Bros.', with inscribed translation of name of the birds in English, platter is unmarked, inscribed with title and number 288 (13) diameter of plate: 24.1cm (9 1/2in); length of platter: 44.1cm (17 3/4in).

£10,000 - 15,000  
 US\$13,000 - 20,000  
 €11,000 - 17,000

For more information on Ivan Gal'nbek and illustration of identical platter and a one of the plates, see: Tamara Kudriavstseva, "Иван Гальнбек и русский стиль в корниловском фарфоре", in *Pinakoteka*, issue 10-11, 1999, pages 115-121





125

**TWELVE PORCELAIN DESSERT PLATES AND A PORCELAIN TAZZA FROM THE KREMLIN SERVICE**

Imperial Porcelain Factory, St. Petersburg, plates: period of Nicholas I, tazza: period of Alexander II

plates: circular, cavetto painted with stylized blossoms on gilt ground with foliate sprays at intervals around the Imperial double-headed eagle and the Russian title of Emperor Nicholas I, the borders with floral and foliate sprays on gilt ground, *marked on underside with crowned monogram of Nicholas I, numbers 3, 32, 38, 40, 54 and 88, inscribed 'OKR 22142'*; circular tazza on spreading foot decorated *en suite, marked under bases with crowned monogram of Alexander II, inscribed with 'OKR 23034'* (13)  
*diameter of plate: 22cm (8 5/8 in), height of tazza: 9.6cm (3 3/4 in).*

£18,000 - 22,000

US\$24,000 - 29,000

€21,000 - 25,000

detail



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





126\*

**A MONUMENTAL PORCELAIN VASE**

Imperial Porcelain Factory, St. Petersburg, period of Alexander III, probably after a model by August Spiess  
in three parts, central section of baluster form, upper part with slender neck terminating in circular opening, tapering bottom section with spreading circular foot; body applied with sculptural handles shaped as Minerva's heads wearing winged helmets and framed with palm leaves, descending clusters of grapes and stalks of wheat; neck with high relief classical border; pedestal with applied laurel swags and acanthus leaves; *underside marked with crowned green monogram of Alexander III and partial date*  
*height: 65.8cm (25 3/4in).*

£30,000 - 40,000

US\$40,000 - 53,000

€34,000 - 46,000

For additional information on August Karl Spiess (1817-1904) and his designs for the porcelain vases executed at the Imperial Porcelain Factory, see Ekaterina Khmel'nitskaya, *August Spiess and the Imperial Porcelain Factory*, Moscow, 2012, pp. 32-115.







127



128

127\*

**A DEEP PLATE AND A LARGE SERVING PLATE FROM A SERVICE MADE FOR GRAND DUKE MIKHAIL PAVLOVICH**

Imperial Porcelain Factory, St. Petersburg, period of Nicholas I circular, the cavetto finely painted with bouquets of summer flowers, the borders with pale blue and mauve alternating bands containing rococo reserves painted with flowers and fruits, animals and allegorical symbols; *underside of the large plate is marked with grey overglaze factory mark; underside of the deep plate is marked with blue underglaze factory mark and inscribed in Cyrillic 'zh. N 2.4'* diameter of large plate: 32.4cm (12 3/4in); diameter of small plate: 24cm (9 1/2in).

£1,000 - 1,500  
US\$1,300 - 2,000  
€1,100 - 1,700

**NO RESERVE**

**Provenance**

Round serving platter was acquired by the present collector at Sotheby's, June 1, 2006, lot 237

128\*

**A LARGE PORCELAIN BREAD AND SALT CHARGER**

Kuznetsov Factory, Russia, late 19th century circular, centred with ornamental vignette in pastel hues of celadon green, pink and blue, gilded borders with ciselé decorations painted with four large reserves depicting a boyar and boyarina presenting bread and a drink, welcoming feast on top and a winter sleigh ride on the bottom, *underside marked with gold factory mark* diameter: 43.3cm (17 1/8in).

£3,000 - 4,000  
US\$4,000 - 5,300  
€3,400 - 4,600



129

129\*

**FIVE PORCELAIN PLATES FROM THE ROPSHA SERVICE**

Imperial Porcelain Factory, St. Petersburg, 1860-1912 comprising: one soup plate, two dinner plates, and two dessert plates; all circular, dessert plates centring gilded rosette, all other plates with central gilt double-headed military eagle holding flaming torch and a wreath, border of stylized gilt ciselé palmettes and lotus flowers on blue ground, *undersides marked with underglaze blue and green factory marks for reigns of Alexander II (soup plate, two dinner plates), Alexander III (dessert plate), and Nicholas II (dessert plate)* diameter of soup plate: 25cm (9 7/8in); diameter of dessert plate: 22.5cm (8 3/4in).

£7,000 - 9,000  
 US\$9,200 - 12,000  
 €8,000 - 10,000

**NO RESERVE**

130\*

**A PORCELAIN VEGETABLE SERVING BOWL FROM THE BANQUET SERVICE OF GRAND DUKE ALEXANDER NIKOLAEVICH**

Kornilov Factory, St. Petersburg, 1860s oval form with scalloped rim, elevated on oval gilded support, sides with crowned ciselé gilt crowned monogram of Grand Duke Aleksandr Nikolaevich, future Emperor Alexander II, within gilt and white rococo scroll border on blue ground, gilt rim, *marked under base with iron-red factory stamp* length: 30.5cm (12in).

£700 - 900  
 US\$920 - 1,200  
 €800 - 1,000



130



131\*

### A PAIR OF BRONZE MOUNTED PALACE PORCELAIN VASES WITH BIRDS AND FLOWERS

Imperial Porcelain Factory, St. Petersburg, 1861, artist Fedor Krasovsky (1820-1863)

each vase: amphora form on spreading circular foot, front and back with exquisitely painted reserves containing variety of birds in flight or perched on flowering plants and fruit-bearing branches of trees within ciselé gilded rococo scrolls, sides with smaller circular reserves similarly painted with butterflies, all against turquoise ground; the waisted flared cylindrical neck with everted rim enclosed with bronze insert is painted with two floral reserves, flanked by two scrolled foliate bronze handles; lower part of the body moulded with burnished gold rococo scrolls and shell motifs and contain four painted reserves of flying moths and small butterflies against dusty pink ground; on a waisted circular support mounted in bronze cap, *marked with green undeglaze factory mark on underside of porcelain support; underside of the bodies are incised with monograms*  
height: 70cm (27 9/16in).

£20,000 - 30,000

US\$26,000 - 40,000

€23,000 - 34,000

#### Provenance

Collection of Empress Maria Aleksandrovna, consort of Emperor Alexander II, December 1861  
Private American collection

Present pair of vases was presented to the Russian Imperial family at the annual exhibition of porcelain wares organized by the Imperial Porcelain Factory at the Concert Hall of the Winter Palace shortly before Christmas. Every year members of the Imperial family were choosing presents to each other and to their extended family at such "holiday porcelain bazaar". Archival research confirmed that present vases were acquired for the Empress Maria Aleksandrovna for 1548 rubles (RGA, Fund 468, Op. 10, document 1160, page 39). Finely painted reserves were executed by Fedor Krasovsky, one of the best artist specializing in floral subjects at the factory.

*We are grateful to Natalia Petrova for her kind assistance in researching the present lot.*



Пара великолепных дворцовых ваз формы «фюзю» в бронзовом оформлении, украшенных изысканной живописью с включением порхающих птиц, бабочек и мотыльков была исполнена на Императорском Фарфоровом Заводе в течении 1861 года. Вместе с другими фарфоровыми изделиями вазы были выставлены на ежегодной отчетной пред-Рождественской выставке, организованной в Концертном Зале Зимнего Дворца в декабре 1861 года. Архивные исследования подтвердили, что вазы предназначались для Императрицы Марии Александровны и были приобретены за 1548 рублей (РГИА, фонд 468, опись 10, дело 1160, лист 39).

Художественная роспись ваз была поручена выдающемуся художнику Федору Ивановичу Красовскому, одному из лучших и самых опытных живописцев завода, специализировавшемуся на цветочной живописи. Его работы часто предназначались для презентационных предметов особо важного значения и неоднократно экспонировались на Всемирных выставках в Европе.

Красовский Фёдор Иванович (1820-29.03.1863, Санкт-Петербург). Художник цветов и фруктов. Происходил из семьи крепостных художников-цветочников Красовских, которые до середины 1830-х годов работали на частной фарфоровом заводе Попова в селе Горбуново Московской губернии, а затем переехали в Петербург и стали работать на заводе Корниловых. В 1839 году семья Красовских перешла работать на Императорский фарфоровый завод. Федор Иванович Красовский считался лучшим мастером цветочной росписи фарфора. В 1850 он был назначен мастером, в 1853 году - старшим мастером. Был награжден серебряной медалью на Анненской ленте, золотой медалью на Станиславской ленте, золотой медалью на Анненской ленте. По аттестату, выданному Императорской Академией художеств в 1861 был удостоен звания свободного художника.

Для дополнительной информации о Ф. Красовском смотрите: *Императорский фарфоровый завод. 1744-1904*, Сост. Н.Б.Вольф, А.Розанов, Н.М.Спилюти, А.Н.Бенуа. СПб. 1906.

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Н. С. Петрова, "Династия художников Красовских на Императорском фарфоровом заводе", *Антикварное обозрение*, СПб. №1. 2009. С. 70-74

Н. С. Петрова, "Жардиньер для королевы Нидерландов и творчество династии живописцев по фарфору Красовских", *Архангельское. Материалы и исследования*, Часть II. К 190-летию фарфорового завода в Архангельском. 2011. С.81-86  
Н.С. Петрова, "Династия Красовских: новые исследования", *Труды Государственного Эрмитажа*: (Т.) 93 : Императорский фарфоровый завод. История. Имена. Коллекции : материалы конференций / Государственный Эрмитаж. –СПб.: Изд-во Гос. Эрмитажа. 2018.

*Мы выражаем благодарность Наталье Сергеевне Петровой за ее помощь в исследовании данного лота.*



132\*

**A LARGE PORCELAIN COVERED TUREEN**

Popov factory, Russia, c. 1900

a circular form on round spreading foot, fitted with two shaped gilded handles; front and back painted with two poly-chrome floral bouquets, vivid lapis-blue background painted with gilded vines and scrolls, the opening and the foot outlined with gilded borders, domed lid with acorn-shaped gilded finial decorated *en suite*, marked under foot diameter without handles: 26cm (10 1/2in); height: 35.5cm (14 1/2in).

£1,000 - 1,500

US\$1,300 - 2,000

€1,100 - 1,700

**NO RESERVE**



132



133

133\*

**A PORCELAIN TAZZA WITH A RUSSIAN IMPERIAL EAGLE**

Jullien Fils Aine, Paris, late 19th century

circular form with scalloped edge, elevated on pedestal foot; rim of the foot, interior and exterior edge of the bowl outlined with rococo border in emerald green and gold, front and back of the pedestal support finely painted with a Russian Imperial eagle, marked under foot with iron-red underglaze mark

height: 14.4cm (5 3/4in); diameter: 24cm (9 1/2in).

£700 - 900

US\$920 - 1,200

€800 - 1,000

134

**A RARE MONUMENTAL GILT-BRONZE MOUNTED GLASS VASE**

probably Russian, late 19th century

amphora form with slender flared neck and circular foot, blown of cobalt blue glass in three sections divided by bronze rings cast with foliage, elegant up-swing handles with vine leaves, bracket feet, apparently unmarked

height: 132cm (52in).

£40,000 - 60,000

US\$53,000 - 79,000

€46,000 - 68,000

**Provenance**

Acquired at Sotheby's, London, 1 December 2005, lot 266





134



135



136

135\*

**A LARGE PORCELAIN SERVING DISH FROM THE DOWRY SERVICE OF GRAND DUCHESS ELENA PAVLOVNA**

Imperial Porcelain Factory, St. Petersburg, reign of Paul I circular, with a narrow indented rim around the cavetto probably for a lid, centred with a circular cartouche painted with the ruins of the Temple of Juno at Agrigento in Sicily, framed within a circular gilt band and gilt laurel wreath, the upper border painted with a wide gilt band with clusters of large pink garden roses entwining green stems with delicate rose buds, *marked under base with blue underglaze factory mark and inscribed 'Vue des Ruines du Temple de Junon a Agrigente' diameter: 31cm (12 1/4in).*

£5,000 - 7,000  
 US\$6,600 - 9,200  
 €5,700 - 8,000

**NO RESERVE**

136\*

**A LARGE PORCELAIN SERVING PLATTER FROM THE DOWRY SERVICE OF GRAND DUCHESS ELENA PAVLOVNA**

Imperial Porcelain Factory, St. Petersburg, c. 1797-1799 oval, the body centred with an oval cartouche painted with the harbour view of Fortress Manoel on island of Malta, framed within a gilt band and gilt laurel wreath, the shaped border painted with a wide gilt band with clusters of large pink garden roses and entwining green stems with delicate rose buds, *marked under base with Cyrillic letter 'F' impressed in the body of porcelain and inscribed 'Vue du fort Manoel' length: 43.5cm (17 1/4in).*

£7,000 - 9,000  
 US\$9,200 - 12,000  
 €8,000 - 10,000

**NO RESERVE**

The dowry services for the elder daughters of Emperor Paul I were commissioned around 1796, the last year of Catherine the Great's reign, when the Empress requested large porcelain dinner and dessert services to be made for each of her granddaughters: Elena Pavlovna (1783-1801) and Alexandra Pavlovna (1784-1803). The shapes and decoration of the dowry services were based on the Imperial Porcelain Factory's famous Cabinet Service and were painted with famous European topographical scenes. Pieces from this service were completed prior to Elena Pavlovna's marriage to Prince Friedrich Ludwig of Mecklenburg-Schwerin in 1797 and it is occasionally known as the Mecklenburg-Schwerin Service.



137

137\*

**A SOUP PLATE FROM DERZHAVA SERVICE**

Imperial Porcelain Factory, St. Petersburg, reign of Alexander II  
 circular, deep-set cavetto outlined with gilded border of twisted ropes, black border painted with circular blue and rectangular green cartouches featuring naval anchors, Russian State orb, crowned monogram of Emperor Alexander II and double-headed eagles fashioned from interlaced ropes, *underside with green underglaze factory mark*  
*diameter: 25cm (9 3/4in).*

£2,000 - 4,000  
 US\$2,600 - 5,300  
 €2,300 - 4,600

**NO RESERVE**

138\*

**FOUR LARGE PORCELAIN SERVING PLATTERS FROM THE EVERYDAY SERVICE**

three by Imperial Porcelain Factory, St. Petersburg: two from period of Empress Catherine II, late 1770s, third from period of Emperor Alexander I, c. 1810; fourth is unmarked, probably by Gardner Factory, c 1800

all circular; two deep platters centred with lavish bouquets of dahlias, tulips and roses, with borders of relief basket weave and small spray of flowers within a puce painted rim, *both marked under base with blue underglaze Cyrillic monogram of Catherine II and inscribed with Cyrillic letters 'P.K.' for Imperial Court Department*; third deep platter is centred with elongated bouquet of red daisies, purple garden flowers and forget-me-not, with additional floral clusters along the border outlined in brown, *marked under base with a blue underglaze mark of Alexander I*; fourth smaller platter is decorated with an oversized rose bloom and delicate floral sprays along the border outlined in dark red, *apparently unmarked* (4)

*diameter of the largest: 38.3cm (15 1/4in), diameter of the smallest: 31.4cm (12 7/16in).*

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

**Provenance**

First and third platters acquired at Sotheby's, 24 April 2006, lot 222



138





139



140



139

**A PAIR OF PORCELAIN PLATES FROM THE SERVICE OF THE ORDER OF ST. GEORGE**

Gardner Factory, Verbilki, period of Catherine II  
circular, with gilt rim, the centre decorated with the star of the Order, the border with the undulating ribbon and cross of the Order interlaced with foliage, *marked under base with blue factory marks, one with impressed star*  
*diameter: 23.5cm (9 1/4in).*

£10,000 - 12,000  
US\$13,000 - 16,000  
€11,000 - 14,000

**Provenance**

Acquired at Sotheby's, 26 April 2006, lot 359.

140

**A PAIR OF PORCELAIN PLATES FROM THE SERVICE OF ORDER OF ST. VLADIMIR**

Gardner Factory, Verbilki, period of Catherine II  
circular, with gilt rim, the centre painted with the star of the Order, the border painted with the undulating ribbon of the Order and a cross,  
*marked under base*  
*diameter: 23.2cm (9 1/8in).*

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

**Provenance**

Acquired at Sotheby's, 26 April 2006, lot 358



141



142

141\*

**A PATINATED BRONZE GROUP OF A TROIKA RIDE IN WINTER**

dated '1880', after a model by Evgeny Naps modelled as a sleigh ride on troika, with a standing peasant and two reclining passengers, all on realistically modelled rectangular base with rounded corners, *inscribed and dated on base 26.5 x 15.5cm (10 3/4 x 6in).*

£3,000 - 5,000  
 US\$4,000 - 6,600  
 €3,400 - 5,700

**NO RESERVE**

142\*

**A BRONZE MODEL OF A WOLF CAUGHT IN A TRAP**

after model by Nikolai Liberikh, cast by C. Woerfell finely modelled as a wolf caught in a hunter's trap, on realistically cast oval stand, with rich light brown patina, *marked on base height: 14 x 19.8cm (5 1/2 x 7 13/16in).*

£8,000 - 12,000  
 US\$11,000 - 16,000  
 €9,100 - 14,000

143\*

### AN ORNATE PORCELAIN COVERED VASE FROM THE IMPERIAL GATCHINA PALACE

Imperial Porcelain Factory, St. Petersburg, 1883, designed by Ae. Schlodhauer

amphora form on a spreading circular support, body with four raised elongated panels painted with profusion of floral ornament in mustard-gold against mauve background, all set against royal blue background, with gilded sculptural decoration around the neck and upper half featuring laced ribbons, tied ropes and cascading blooms, slip-on lid with conforming decoration, *underside of the stand and inside the neck with two underglaze monograms of Alexander III, rim of the lid and underside of the stand further inscribed with inventory number 'G.33001'*

height: 49.8cm (19 5/8in).

£30,000 - 40,000

US\$40,000 - 53,000

€34,000 - 46,000

#### Provenance

Probably presented to the Russian Court, December 1883  
The Great Gatchina palace, St. Petersburg environs, probably from the private quarters of Grand Duchess Ksenia Aleksandrovna  
Most likely de-accessioned from the nationalized collection of the palace and sold, late 1920s  
Private collection, USA

Design of the present vase can be traced to the work of Ae. Schlodhauer (Э. Шлодгауер). Her original watercolour showing identical porcelain form and decoration with addition of a painted reserve on the front, is presently in the State Hermitage collection.

Inscription by the hand of Factory's director on the upper right reads: 'Executed at the Imperial Porcelain Factory, without medallion, in December 1883.'

Another example of this porcelain form decorated differently is preserved at the State Peterhof collection and published in *The Imperial Porcelain Factory, 1744-1904*, St. Petersburg, 2008, p. 634. Present example was designated for the decoration of Imperial Gatchina Palace, on the outskirts of St. Petersburg. Green inventory number painted on the vase appears in the palace's inventory list completed in 1926, nine years after the palace was nationalized. Research suggests that the vase most likely was part of the furnishings of the bedroom of Grand Duchess Ksenia Aleksandrovna, daughter of Emperor Alexander III and Empress Maria Fedorovna, and sister of Nicholas II. It is most likely that the vase was de-accessioned in late 1920s when collections of many Imperial palaces were stripped from original furnishings and sold to foreign collectors in order to raise hard currency.

*We are grateful to Natalia Petrova for her assistance with cataloguing of present lot.*

Дизайн данной вазы прослеживается к акварельному рисунку 1883 года работы Э. Шлодгауер, ученицы Школы Технического Рисования Барона Штиглица в Петербурге. Акварельный дизайн сохранился в коллекции Государственного Эрмитажа. В правом верхнем углу находится надпись рукой Директора фарфорового завода: «Исполнена на Императорском Фарфоровом Заводе, без медальона, в Декабре 1883 года.» Ваза идентичной формы с другим декором находится в коллекции Государственного Петергофского музея и опубликована в книге Императорский Фарфоровый Завод. 1744-1904, Санкт Петербург, 2008, с. 634. Можно предположить, что данная ваза и ваза из коллекции в Петергофе были расписаны в одно и то же время, в 1883 году. Инвентарный номер (Г33001) прослеживается по сохранившимся описям Гатчинского дворца, составленным в 1926 году. Предположительно, ваза находилась в спальне Великой Княгини Ксении Александровны, дочери Императора Александра III. Очевидно, данная ваза была продана в конце 1920х годов, когда многие коллекции бывших императорских дворцов были распроданы.

*Мы выражаем благодарность искусствоведу Наталье Сергеевне Петровой за ее помощь в исследовании данного лота.*



Ae. Scholdhauer, *A Sketch of a Vase with a Medallion*, 1883, The State Hermitage (Inv. no. Мз-Г2257)

Inscriptions in Russian reads: "Executed without medallion at The Imperial Porcelain Factory, in December 1883" (upper right); "Student of Baron Stieglitz Central School of Technical Drawing Ae. Scholdhauer".  
Photograph Copyright The State Hermitage Museum/photo by Mironova E.V.







144\*

**A SELECTION OF PORCELAIN FROM EMPEROR ALEXANDER III  
CORONATION SERVICE**

Imperial Porcelain Factory, St. Petersburg, 1895-1913  
comprising: a large oval fish serving platter, a medium size soup tureen  
with lid, six soup plates, five dinner plates, four bread plates, one small  
serving plate, a large footed oval serving bowl, one sauce bowl, three  
shell-shaped dishes, three large round creamers, one small coffee pot,  
all with gilded rims and Russian Imperial eagle with blue ribbon under  
Imperial crown, *marked underside with underglaze monogram  
of Nicholas II and various dates (27)*  
*length of fish serving platter: 60.3cm (23 3/4in); diameter of soup plate:  
25cm (9 7/8in).*

£5,000 - 8,000

US\$6,600 - 11,000

€5,700 - 9,100

**NO RESERVE**



145



146

145\*

**A PORCELAIN PART DINNER AND COFFEE SERVICE MADE FOR THE CORONATION OF ALEXANDER III**

Imperial Porcelain Factory, period of Emperor Alexander III, with later additions from period of Emperor Nicholas II comprising: four large dinner plates, twenty six slightly smaller dinner plates, five salad plates, two bread plates, two circular flat zakuski plates, one circular bowl, one large oval serving bowl on foot, one sauce boat, two small shell-shaped dishes, nine cylindrical coffee cups with eleven saucers, one tea cup with saucer, one small additional low coffee cup, *all marked underside with underglaze crowned monograms of Alexander III and Nicholas II (67) diameter of smaller dinner plate: 23.5cm (9 1/4in); diameter of bowl: 17.8cm (7in).*

£5,000 - 8,000  
 US\$6,600 - 11,000  
 €5,700 - 9,100

**NO RESERVE**

146\*

**A SELECTION OF PORCELAIN WARES FROM THE CORONATION SERVICE OF ALEXANDER III**

Kuznetsov factory, late 19th century comprising a large round serving platter, two round deep plates, one small oval platter, one circular bowl, five medium plates, one large teapot, one small teapot, two creamers, condiment dish with a lid, salt and pepper shakers, all with gilt rims and official Russian Imperial eagle with regional coat-of-arms on its wings, holding orb and sceptre, with blue ribbons radiating from under the Imperial crown, *underside with blue underglaze and overglaze factory marks (18) height of large teapot: 16.5cm (6 1/2in); diameter of the large serving platter: 36cm (14 1/4in).*

£5,000 - 8,000  
 US\$6,600 - 11,000  
 €5,700 - 9,100

**NO RESERVE**





147\*

**A PORCELAIN PART TABLE SERVICE WITH A RUSSIAN IMPERIAL EAGLE**

Kornilov factory, St. Petersburg, late 19th century comprising: large covered soup tureen, large oval charger, five scalloped small plates, five scalloped medium plates, a scalloped dish, four medium plates, round butter dish with lid, a separate lid, small saucer and another saucer of different design, scalloped round tazza, two oval serving dishes, a covered sugar bowl, tea cup and saucer; all with a Russian Imperial eagle holding two scrolls, gilded rims, marked on underside with factory's stamp (28) diameter of tureen: 26cm (10 1/4in).

£5,000 - 8,000

US\$6,600 - 11,000

€5,700 - 9,100

**NO RESERVE**



148\*

**A SELECTION OF PORCELAIN SERVING WARES FROM  
THE CORONATION SERVICE OF EMPEROR ALEXANDER III**

Kornilov and Kuznetsov factories, Russia, late 19th century comprising: one very large oval platter, two identical oval serving platters, all with gilded rims and identical Russian Imperial eagle with gold ribbon underneath Russian Imperial crown; *marked underside with Kornilov factory mark*; four identical sauce boats with gilt rims and identical Russian Imperial eagle with blue ribbon underneath the Russian Imperial crown, *marked underside with Kuznetsov factory mark*  
*length of largest platter: 48.5cm (19 1/8in).*

£5,000 - 8,000

US\$6,600 - 11,000

€5,700 - 9,100

**NO RESERVE**



149

149\*

**A PAIR OF PLATES WITH PORTRAITS OF EMPERORS NICHOLAS I AND ALEXANDER II**

probably Europe, circa 1912, bearing marks of Imperial Porcelain Factory circular, cavetto painted in green imitating malachite and centring circular portrait medallion, gilded border with a white cartouche with inscription, border with painted gilt leaf band, *underside with spurious overglaze monogram of Nicholas II* diameter: 21.5cm (8 3/8in).

£1,000 - 1,500  
 US\$1,300 - 2,000  
 €1,100 - 1,700

**NO RESERVE**



150

150\*

**TWO PAPIER-MÂCHÉ PLATES WITH TOPOGRAPHICAL VIEWS OF MOSCOW**

one with view of the Red Square is by Vishniakov Factory, second one is probably by the same maker both circular, painted with swiping views of the Red Square and the panoramic view of the Kremlin across the Moscow river, *first is stamped with gilded mark of the factory* diameter: 18cm (7 3/8in).

£800 - 1,200  
 US\$1,100 - 1,600  
 €910 - 1,400

**NO RESERVE**



151

151\*

**A PAINTED PAPIER-MÂCHÉ BOX**

Palekh, artist A. Dyudyukin, 1931 rectangular form with hinged lid, top finely painted with a scene of an armed revolutionaries lay in wait, and a lonely figure of a Chinese man walking towards approaching armed steam train attempting to stop it, with inscription in Russian on the bottom that translates: 'Armed steam train / Chinese man sacrifices his life in order to stop the train', *signed, dated and inscribed with title and Number 1281* 9 x 17.3cm (9 9/16 x 6 13/16in).

£2,000 - 4,000  
 US\$2,600 - 5,300  
 €2,300 - 4,600

For identical box painted by Aristarkh Dyudyukin in 1933 see: Efim Vikhrev, *Palekh. 1927-1932*, Khudozhesnvennyya Literatura, Moscow, 1938, illustration 59.

The scene is most likely depicts a heroic episode of a Chinese soldier sacrificing his life during 1930s war with Japan in Manchuria.





152

152\*

**A PAINTED PAPIER-MÂCHÉ BOX 'EMPEROR NICHOLAS I WITH EMPRESS ALEXANDRA FEDOROVNA AND GRAND DUKE KONSTANTIN NIKOLAEVICH ON A BOAT TRIP**

Petr Lukutin Factory, late 1820s

rectangular form with hinged lid painted with sea voyage of Emperor Nicholas I, his son Konstantin seated in his lap and Empress Alexandra Fedorovna to their right, a number of sailboats visible on the horizon, with factory mark (Cyrillic initials F.P.L.) and the Imperial warrant on the interior lid

length: 10.2 cm (4in).

£2,000 - 3,000  
US\$2,600 - 4,000  
€2,300 - 3,400

**Provenance**

Acquired at Sotheby's, 15-16 April 2008, lot 483

Painted after portrait of Emperor's family on a boat ride which was popularized through engravings. See the engraving with identical subject in the collection of The Pushkin State Museum of Fine Art, Moscow (image ID P9DJ1E).



153

153\*

**A PAINTED PAPIER-MÂCHÉ DESK-SET**

Palekh, artist Dmitry Butorin, 1925-1928

comprising: two glass inkwells with lids, a rectangular stand with indentations for inkwells and a pen, a quill-handle, a cylindrical pencil holder, desk-jotter, ink blotter, paper knife and a rectangular box for what-not; all finely painted with scenes from Russian traditional fairy tales and Alexander Pushkin poetic epic tales, all signed, dated, inscribed with 'Palekh' and most of them inscribed with titles in Russian (along lower edge), the interior of the box stamped with export stamp (9)

ink-stand: 20.5 x 30.5cm (8 x 12in)

£3,000 - 5,000  
US\$4,000 - 6,600  
€3,400 - 5,700

**Provenance**

Acquired by the present collector at Sotheby's, 31 May 2006, lot 494

For a similar desk set painted with pre-historic landscapes see: E.V. Vikhrev, *Palekh. 1927-1932*, Khudozhesvennyya Literatura, Moscow, 1938, illustrations 62-68.



verso

154

**A SILVER-GILT AND ENAMEL EASTER EGG**

Khlebnikov, Moscow 1908-1917

ovoid, the hinged surface enamelled with scrolling floral ornament in russet, blue and green tones against cream ground, framing central ogee reserve depicting St. George slaying a dragon in raised wirework filled with matte shaded enamel in the Art Nouveau taste, the reverse enriched with meandering blossom delineated by raised wirework enclosing shaded enamel cells further highlighted by pellet, dash and trellis motifs, the hinged floral and pellet border opening to reveal gilt interior; in associated fitted case, 88 standard height: 9.9cm (3 7/8in.)

£20,000 - 30,000

US\$26,000 - 40,000

€23,000 - 34,000

**Provenance**

Acquired in the UK from a private collector

Представленное пасхальное яйцо является редким примером цветной матовой эмали в стиле модерн с изображением покровителя Москвы.

This rare example of a figural scene displays sophisticated enamelling techniques within raised wirework cells that are layed flat rather than twisted as is usually associated with cloisonné work. The delineation of the central image, the treatment of the subject's face and the soft, mottled colours employed throughout place the egg circa 1910 in the 'styl' moderne.'

For an almost identical egg in the collection of Hillwood Museum and Gardens in Washington D.C., see Anne Odom, *Russian enamels: Kievan Rus to Fabergé, The Walters Art Gallery*, Baltimore, 1996, p. 142, ill. 143. She notes the ogee shaped cartouche framing the horseman recalls the relief pediment designed by Victor Vasnetsov for the Tretyakov Gallery.







156

155  
No lot

156\*

**A PORCELAIN EASTER EGG**

Imperial Porcelain Factory, St. Petersburg, late 19th century ovoid form, centring an oval reserve depicting a finely painted young Saint, within a gilt ciselé border, reverse painted in deep raspberry colour, *unmarked* height: 11.5cm (4 1/2in).

£2,000 - 3,000  
US\$2,600 - 4,000  
€2,300 - 3,400

**NO RESERVE**



157

157\*

**A PORCELAIN EASTER EGG**

Russia, later 19th century ovoid form, centred with image of Mother of God depicted in profile and wearing lapis blue veil, within gilt ciselé border, reverse with light blue and gold arabesques, green foliate borders against white ground, with two metal rosettes to each end, *unmarked* height: 9cm (3 3/4in).

£1,500 - 2,500  
US\$2,000 - 3,300  
€1,700 - 2,900

**NO RESERVE**



158

158\*

**A PORCELAIN TOPOGRAPHICAL EASTER EGG**

Russia, late 19th century ovoid form, centring an oval reserve with a finely painted view of Kazan Cathedral in St. Petersburg, within ciselé ornamental border, obverse with gilt-tooled still life of a platter of fruit and instruments, *unmarked* height: 8cm (3 1/4in).

£800 - 1,200  
US\$1,100 - 1,600  
€910 - 1,400

**NO RESERVE**

**Provenance**

Acquired by the present collector at Sotheby's, June 1, 2006, lot 243



159

159\*

**A GROUP OF FIVE PORCELAIN EASTER EGGS WITH FLORAL MOTIFS**

Russia, second half of 19th century  
all ovoid, two painted with varicolour floral sprays against grey and blue background, one painted in gold with flowers, wheat stalks and white dove, two with wide horizontal floral bands, *all unmarked*  
*height: 11.5cm (4 1/2in) and smaller*

£2,000 - 3,000  
US\$2,600 - 4,000  
€2,300 - 3,400

**NO RESERVE**

160\*

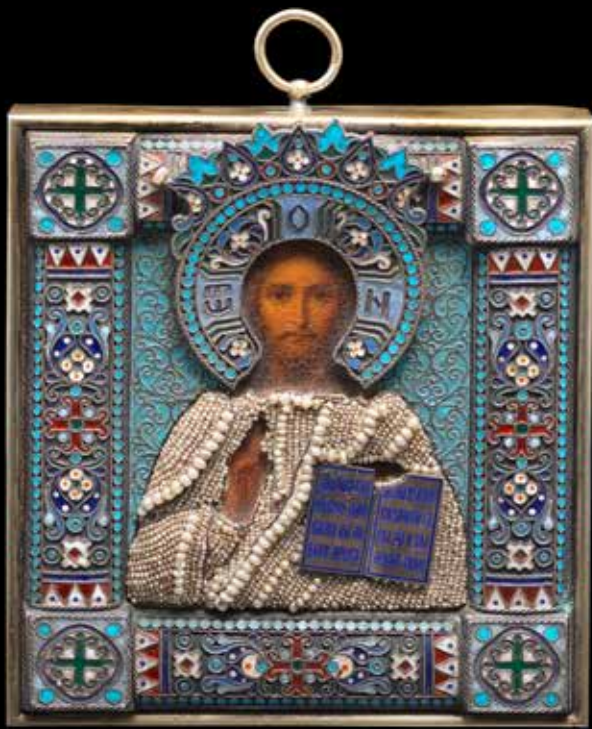
**A LARGE PORCELAIN EASTER EGG WITH MONOGRAM OF EMPRESS MARIA FEDOROVNA**

Imperial Porcelain Factory, St. Petersburg, 1900-1917  
Ovoid, the front of the oxblood glazed body painted with the gilt ciselé monogram of Empress Maria Fedorovna beneath an Imperial crown, variegated red glaze with purple-blue hue on the bottom and cream-white on reverse, on original silk and velvet ribbon, with modern metal neoclassical-style stand, *unmarked*  
*height: 10.8cm (4 1/4in).*

£1,500 - 2,500  
US\$2,000 - 3,300  
€1,700 - 2,900



160



161

**AN IMPERIAL PRESENTATION SILVER-GILT, CLOISSONNÉ ENAMEL AND SEED-PEARL ICON**

Pavel Ovchinnikov with the Imperial warrant, Moscow, circa 1890 realistically painted, Christ Pantocrator in seed-pearl vestments, holding a champlevé enamel Book of Gospels, the oklad cloisonné enamel against turquoise filigree ground, the borders and halo with multi-coloured motifs punctuated by a cross at each corner, the frame sides engraved cyrillic: "Blessings of the Sovereign/1898 year/Empress Maria Feodorovna", fitted with hinged suspension loop, fabric to back; in original fitted case  
*height: 12.2cm (4 13/16in).*

£10,000 - 15,000

US\$13,000 - 20,000

€11,000 - 17,000

**Provenance**

Presented by Empress Maria Feodorovna to a member of the Likhachev family  
 Gifted by Alexandra Mikhailovna Likhacheva to Borislava Tolic and Alexander MacPherson Russell in Belgrade, 1947  
 Thence by descent

Представленная икона была подарена императрицей Марией Федоровной семье Лихачевых и затем преподнесена в качестве свадебного подарка в Белграде в 1947 году.

The Likhachev family counted decorated nobility, scholars and prolific collectors amongst their members. As Tsarist supporters who fled to Serbia following the Russian Revolution, they were connected with senior figures in the Serbian Orthodox church and became acquainted with Stevan Tolic, a theologian and scholar. The icon was presented to his daughter Borislava upon her wedding to Alexander Macpherson Russell, a soldier seconded to the British Embassy in Belgrade, and is accompanied by a Russian calling card from the donor Alexandra Likhacheva, with a handwritten greeting on the verso. Russell's ties with the British Embassy helped secure exit papers for the Likhachevs and safe passage for his new wife who left her homeland with the treasured icon.



in the box



From the left, Alexander MacPherson Russell, Alexandra Mikhailovna Likhacheva and her husband, with Borislava Tolic to their right in Belgrade, 1947.





162

162\*

**A PORCELAIN EASTER EGG**

Imperial Porcelain Factory, St. Petersburg, second half of 19th century ovoid form, centring an oval reserve finely painted figure of Mother of God draped in light blue cape and standing in front of a church pulpit within cisé ornamental border; reverse with gilt cisé star-burst motif encircled with interlaced border, *unmarked*  
*height: 11.5cm (4 1/2in).*

£2,000 - 3,000  
US\$2,600 - 4,000  
€2,300 - 3,400

**NO RESERVE**



163

163\*

**A PORCELAIN EASTER EGG WITH A PRAYING FEMALE SAINT**

Imperial Porcelain Factory, St. Petersburg, signed with Cyrillic initials 'Ya.A.' (lower right), mid 19th century ovoid form, the central reserve with finely painted praying female Saint, within cisé ornamental border, gilded obverse centred with star-burst motif, *unmarked*  
*height: 9.5cm (4in).*

£2,000 - 3,000  
US\$2,600 - 4,000  
€2,300 - 3,400

**NO RESERVE**



164



165

164\*

**A MINIATURE TRIPTYCH ICON**

tempera on wood, bronze cover  
traditionally painted, enclosed in bronze hinged triptych oklad with hook and pin clasp, central panel depicting Mother of God of the Sign, left panel with two standing figures of St. Nikita and St. Nicholas, right panel with standing figures of St. Maria and St. Paraskeva, one panel engraved with dedication inscription in Russian  
*length when opened: 16.3cm (6 3/8in); height: 9cm (3 1/2in).*

£5,000 - 8,000  
US\$6,600 - 11,000  
€5,700 - 9,100

**NO RESERVE**

165\*

**A SILVER-GILT AND ENAMEL ICON OF THE KAZAN MOTHER OF GOD**

Pavel Ovchinnikov, Moscow, 1898-1908  
traditionally painted, the scalloped haloes set with stylized tulips and border of turquoise dots in cloisonné enamel, oklad cloisonné enamelled in blue, turquoise, green, white and red, with half-columns flanked by a raised squares with blue rosettes at each corner, 84 standard, stamped with Cyrillic "PO" on the edge  
*13.3 x 11cm (5 1/4 x 4 3/8in).*

£18,000 - 22,000  
US\$24,000 - 29,000  
€21,000 - 25,000



166

166  
**THE MOTHER OF GOD TIKHVINSKAYA**

Possibly, Yaroslavl, late 19th century  
 finely painted in late 19th century in strong colours in gilt textile embroidered oklad; Mother's halo and robe of Christ with seed pearl vestments embellished with translucent stones in glazed kiot  
*in kiot: 34.5 x 30cm (13 9/16 x 11 13/16in).*

£5,000 - 7,000  
 US\$6,600 - 9,200  
 €5,700 - 8,000



167

167  
**CHRIST PANTOCRATOR**

Russia, early 20th century  
 realistically painted silver-gilt chased and engraved oklad, applied with contemporary cloisonné enamel cover; corners, captions and bible are in champlevé enamel; in glazed wooden kiot  
*in kiot: 34.5 x 30cm (13 9/16 x 11 13/16in).*

£5,000 - 7,000  
 US\$6,600 - 9,200  
 €5,700 - 8,000





168

**ICON OF ST NICHOLAS**

In Memory of Azov

Morozov, maker's mark in Cyrillic 'NB', St Petersburg, 1908-1917 realistically painted in silver-gilt oklad with three blue charoite stones and plaque 'in memory of Azov'; silver plaque affixed to covered with red fabric verso with Cyrillic inscription which reads: 'This icon was commissioned and paid by the Naval Department in celebration of the glorious deeds of the Russian Navy'  
*in oklad: 35 x 30 cm (13 3/4 x 11 13/16 in).*

£3,000 - 5,000

US\$4,000 - 6,600

€3,400 - 5,700



169

169\*

**ST JOHN THE THEOLOGIAN IN SILENCE**

Possibly Mstery, late 18th century  
 finely painted on gold ground, an angel shown whispering the Gospel  
 into the Apostle's with St Nicolas and Angel on the borders  
 40 x 35cm (15 3/4 x 13 3/4in).

£2,000 - 4,000  
 US\$2,600 - 5,300  
 €2,300 - 4,600

**Provenance**  
 Private collection, Australia



170

170\*

**THE FOUR SAINTS: CHARALAMBOS, STYLIANOS OF PAPHLAGONIA, ATHANASIOS AND NICHOLAS**

Greek, second half of 18th century  
 finely painted in bright colours  
 34.5 x 25.6cm (13 9/16 x 10 1/16in).

£2,000 - 3,000  
 US\$2,600 - 4,000  
 €2,300 - 3,400

**Provenance**  
 Purchased from David Jones' Art Gallery, 24th April, 1964  
 Private collection, Australia

**FOLDING ICONOSTASIS**

Moscow area, second half of 19th century, Old Believers' Workshop  
 open: 51 x 160 cm (20 1/16 x 63 in).

£4,000 - 6,000

US\$5,300 - 7,900

€4,600 - 6,800

**Provenance**

Collection of Gerard van Hulst (1909-1990), a Dutch composer and conductor, founder and owner of Elshof, a private museum in Oosterwolde

Thence by descent to the present owner

Private collection, Netherlands

The offered lot is a folding iconostasis consisting of 15 boards, the central of which shows the Royal Doors, surmounted with an image of the Last Supper. Above this are the Crucifixion and Resurrection (the Descent into Hell) and Our Lady of the Incarnation (Sign) between the prophets David and Solomon. On the remaining 14 boards, there are five images corresponding to the five rows of the iconostasis: the Deesis, the festive, the apostolic, the prophetic and the forefather. The apostolic row of the iconostasis or - more precisely - the apostolic Deesis, originated in the Byzantine tradition and became prevalent in Russian art from the mid-17th century as a result of the Greek-centric orientation of Patriarch Nikon (consequently, in the iconostasis of the Cathedral of the Assumption of the Moscow Kremlin, constructed in 1653, instead of the Deesis arranged with paired images of saints in various orders of holiness, there was a Deesis with Apostles). However, the combination of two different types of Deesis in the same ensemble is extremely rare and suggests that Russian church art of Nikon's era and of a successive era was penetrating into the Old Believer environment. That this was by design and not coincidental is evidenced by the fact that in the lower row of the Deesis, the paired images of the apostles are absent and their place has been occupied by the figures of the archdeacons Stefan and Lavrenti. Behind them are St. Basil the Great, John Chrysostom, Gregory the Theologian, Nicholas the Wonderworker, and (especially revered by Russian Old Believers) Kharlampi and Antipas as well as the St. Zosima and Savvatiy of Solovki. The festive, prophetic and forefather rows of the folding iconostasis are of a traditional composition which was completed in the late Middle Ages.

Portable folding iconostases in Russian church art have been documented since the 16th century mostly in royal, grand-ducal and boyar circles and were intended mainly for processional worship (hence their alternative name, "the marching church"). From the 19th century, such iconostases were used almost exclusively by Old Believers, because of their particular association with the way of life of adherents of "ancient piety". Due in part to its design, the folding iconostasis was especially convenient for home use: prayer before it recalled the atmosphere of the church and under threat of raids, it could be easily hidden among household items. The folding design retained its popularity even after the cessation of persecution these iconostases were moved from the home environment to Old Believers' chapels and turned into small stationary iconostases.

The fine painting of the faces in the offered lot, depicted with small features and diminutive highlights on a background of dark skin harks back to the traditions of the Stroganov icon painters at the turn of the 16th and 17th centuries, whose works were gathered and carefully preserved by the Old Believers. The clothes and the architectural background are made more striking by the use of bright local colours and a conventional outline pattern.



details

Складной иконостас состоит из 15 досок, на центральной из которых представлены Царские врата, увенчанные изображением Тайной вечери, два образа из всадничного ряда – Распятие и Воскресение Сошествие во ад – и образ Богоматери Воплощение (Знамение) между пророками Давидом и Соломоном. На остальных 14 досках располагаются по пять изображений, соответствующих пяти рядам иконостаса – деисусному, праздничному, апостольскому, пророческому и праотеческому. Апостольский ряд иконостаса или, точнее, апостольский деисус восходит к византийской традиции и получает распространение в русском искусстве с середины 17 века в связи с грекофильской культурной ориентацией патриарха Никона – так, в устроенном им в 1653 году иконостасе Успенского собора Московского Кремля место традиционного деисусного чина с парными изображениями святых, представлявших различные чины святости, занимал апостольский деисус. Однако сочетание двух разных по типу деисусных чинов в одном ансамбле встречается чрезвычайно редко и в данном случае свидетельствует о том, что особенности русского церковного искусства никоновского и послениконовского времени могли проникать и в старообрядческую среду. О том, что такое соединение было не случайным, а вполне продуманным, свидетельствует тот факт, что в нижнем ряду, то есть в традиционном ростовом деисусном чине, парные изображения апостолов отсутствуют, а их место занимают фигуры архидиаконов Стефана и Лаврентия. За ними представлены святители Василий Великий, Иоанн Златоуст, Григорий Богослов, Николай Чудотворец, а также Харлампий и Антипа, особенно почитавшиеся русскими старообрядцами, и преподобные Зосима и Савватий Соловецкие. Праздничный, пророческий и праотеческий ряды складного иконостаса имеют вполне традиционный состав, окончательно сформировавшийся в эпоху Позднего Средневековья.

Складные переносные иконостасы в русском церковном искусстве известны с 16 века, бытовали преимущественно в царской, великокняжеской и боярской среде и предназначались, главным образом, для походных богослужений (отсюда происходит их второе название – «походная церковь»). Между тем, в Новое время они использовались почти исключительно старообрядцами, что было связано с особыми условиями жизни ревнителю «древнего благочестия». Складень-иконостас, благодаря его устройству, был особенно удобен для домашнего употребления: моление перед ним напоминало обстановку реального храмового пространства, однако в момент облаты его можно было легко спрятать среди домашнего имущества. Такие складни сохранили свою популярность и после прекращения гонений, когда из домашней среды они переместились в общественные старообрядческие молельни и превратились в малые стационарные иконостасы.

Тонкая живопись ликов с миниатюрными чертами и небольшими высветлениями-бликами по темной основе, восходит к традициям стrogановских иконописцев рубежа XVI-XVII веков, произведения которых собирались и тщательно сохранялись именно в старообрядческой среде. Одежды и детали архитектурных фонов исполнены проще, с использованием ярких локальных цветов и условного контурного рисунка.

**END OF SALE**

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





## NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

### 1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully buy for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

### 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection

are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### **Contractual Description of a Lot**

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

#### **Estimates**

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### **Condition Reports**

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

#### **The Seller's responsibility to you**

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

#### **Bonhams' responsibility to you**

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot*

or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

#### **Alterations**

*Descriptions* and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots for Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

### 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

## Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price*, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

## Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

## Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

## Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

## Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

*Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*  
20% from £175,001 to £3,000,000 of the *Hammer Price*  
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the *catalogue*.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

## 8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the *Lot* number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

### Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc  
Address: PO Box 4RY  
250 Regent Street  
London W1A 4RY  
Account Name: Bonhams 1793 Limited Trust Account  
Account Number: 25563009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

**Sterling personal cheque drawn on a UK branch of a bank or building society:** all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.



**Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only).** There is no limit on payment value if payment is made in person using Chip & Pin verification.

**Payment by telephone** may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

**Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only).** There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

**Note: only one debit or credit card may be used for payment of an account balance.** If you have any questions with regards to card payments, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

## 11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licencing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or

otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

### Guns Sold as Parts

Barrels of guns sold as parts will only be made available for

sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

## Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

## Licensing Requirements Firearms Act 1968 as amended

*Bonhams* is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

*Lots* marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

*Lots* marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

*Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

*Lots* marked with a 'SS8' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

## Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

## 18. FURNITURE

### Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

## 19. JEWELLERY

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

### Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.

- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 22. PORCELAIN AND GLASS

### Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

## 24. WINE

*Lots* which are lying under Bond and those liable to VAT may not be available for immediate collection.

### Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

Olt is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

### Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm  
15 to 30 years old – top shoulder (ts) or up to 5cm  
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

### Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

### Wines in Bond

Wines lying in Bond are marked  $\Delta$ . All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*Buyers* outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, \*, G, Ω, α see clause 8, VAT, for details.

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from [info@bonhams.com](mailto:info@bonhams.com)

### APPENDIX 1

#### CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

#### 1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

#### 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

#### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

#### 5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

#### 6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.



<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	<b>GOVERNING LAW</b>
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>	11	<b>GOVERNING LAW</b>
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## APPENDIX 2

### BUYER'S AGREEMENT

**IMPORTANT:** These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

#### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, and
- 3.1.3 if the Lot is marked [AP], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.

- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

#### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

- 4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

#### 5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

#### 6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):			9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10</b>	<b>OUR LIABILITY</b>
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		



10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

### LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).  
"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means *Bonhams's* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams's* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams's* normal business bank account.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams's* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

## 19th Century Paintings

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Charles O' Brien  
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U.S.A.  
Madalina Lazen  
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## 20th Century British Art

Matthew Bradbury  
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## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African Modern &

Contemporary Art  
Giles Peppiatt  
+ 44 20 7468 8355

## African, Oceanic

& Pre-Columbian Art  
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Fredric Backlar  
+1 323 436 5416

## American Paintings

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Jennifer Jacobsen  
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## Antiquities

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+44 20 7468 8226

## Antique Arms & Armour

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U.S.A.  
James Ferrell  
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## Art Collections, Estates & Valuations

Harvey Cammell  
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## Art Nouveau & Decorative Art & Design

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U.S.A.  
Benjamin Walker  
+1 212 710 1306  
Dan Tolson  
+1 917 206 1611

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A.  
Catherine Williamson  
+1 323 436 5442

## British & European Glass

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John Sandon  
+44 20 7468 8244

## British Ceramics

UK  
John Sandon  
+44 20 7468 8244

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
Helena Gumley-Mason  
+44 20 8393 2615  
U.S.A.  
Celeste Smith  
+415 503 3214

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A.  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
Xibo Wang  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2231

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A.  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A.  
Jeremy Goldsmith  
+1 917 206 1656

## Entertainment Memorabilia

UK  
Katherine Schofield  
+44 20 7393 3871  
U.S.A.  
Catherine Williamson  
+1 323 436 5442

## European Ceramics

UK  
Sebastian Kuhn  
+44 20 7468 8384  
U.S.A.  
+1 415 503 3326

## Furniture

UK  
Thomas Moore  
+44 20 8963 2816

## European Sculptures & Works of Art

UK  
Michael Lake  
+44 20 8963 6813

## Greek Art

Anastasia Orfanidou  
+44 20 7468 8356

## Golf Sporting Memorabilia

Kevin McGimpsey  
+44 131 240 2296  
Hamish Wilson  
+44 131 240 0916

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A.  
Caitlyn Pickens  
+1 212 644 9135

## Indian, Himalayan & Southeast Asian Art

HONG KONG  
Edward Wilkinson  
+852 2918 4321  
U.S.A.  
Mark Rasmussen  
+1 917 206 1688

## Islamic & Indian Art

Oliver White  
+44 20 7468 8303

## Japanese Art

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Suzannah Yip  
+44 20 7468 8368  
U.S.A.  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A.  
Caroline Morrissey  
+1 212 644 9046  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A.  
Alexis Chompaisal  
+1 323 436 5469

## Modern & Contemporary Middle Eastern Art

Nima Sagharchi  
+44 20 7468 8342

## Modern & Contemporary South Asian Art

Tahmina Ghaffar  
+44 207 468 8382

## Modern Design

Gareth Williams  
+44 20 7468 5879

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A.

Mark Osborne  
+1 415 503 3353

## EUROPE

Philip Kantor  
+32 476 879 471

## Automobilia

UK  
Toby Wilson  
+44 20 8963 2842  
Adrian Papiro  
+44 20 8963 2840

## Motorcycles

Ben Walker  
+44 20 8963 2819

## Native American Art

Ingmars Lindbergs  
+1 415 503 3393

## Natural History

U.S.A.  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew Mckenzie  
+44 20 7468 8261  
U.S.A.  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A.  
Laura Paterson  
+1 917 206 1653

## Prints and Multiples

UK  
Lucia Tro Santafe  
+44 20 7468 8262  
U.S.A.  
Morisa Rosenberg  
+1 323 447 9374

## Russian Art

UK  
Daria Khristova  
+44 20 7468 8334  
U.S.A.  
Yelena Harbick  
+1 212 644 9136

## Scientific Instruments

Jon Baddeley  
+44 20 7393 3872  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Scottish Pictures

Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

UK  
Ellis Finch  
+44 20 7393 3973

## South African Art

Giles Peppiatt  
+44 20 7468 8355

## Sporting Guns

Patrick Hawes  
+44 20 7393 3815

## Travel Pictures

Veronique Scorer  
+44 20 7393 3962

## Urban Art

Gareth Williams  
+44 20 7468 5879

## Watches & Wristwatches

UK  
Jonathan Darracott  
+44 20 7447 7412  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530  
HONG KONG  
Tim Bourne  
+852 3607 0021

## Whisky

UK  
Martin Green  
+44 131 225 2266  
HONG KONG  
Daniel Lam  
+852 2918 4321

## Wine

UK  
Richard Harvey  
+44 20 7468 5811  
U.S.A.  
Erin McGrath  
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Daniel Lam  
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