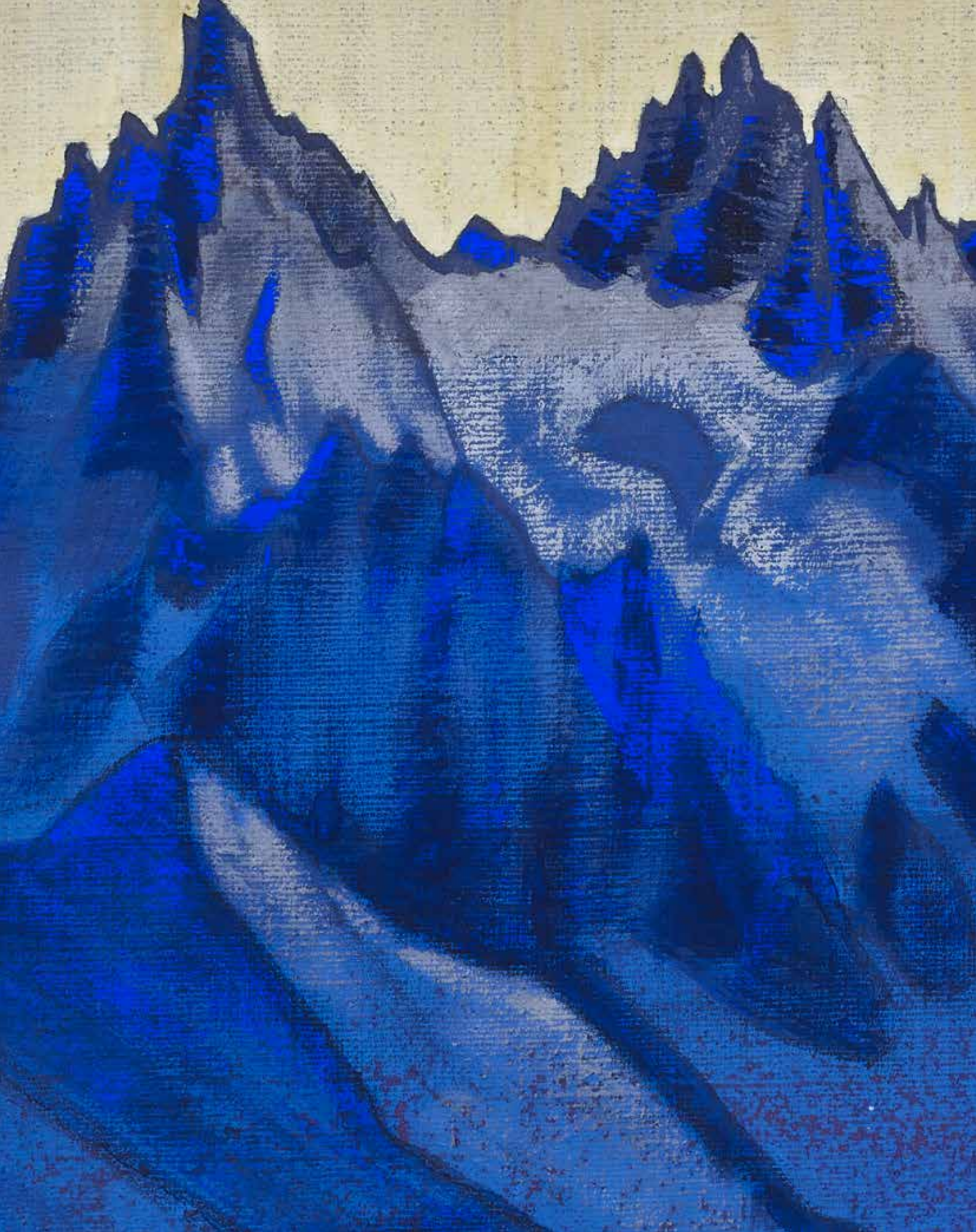


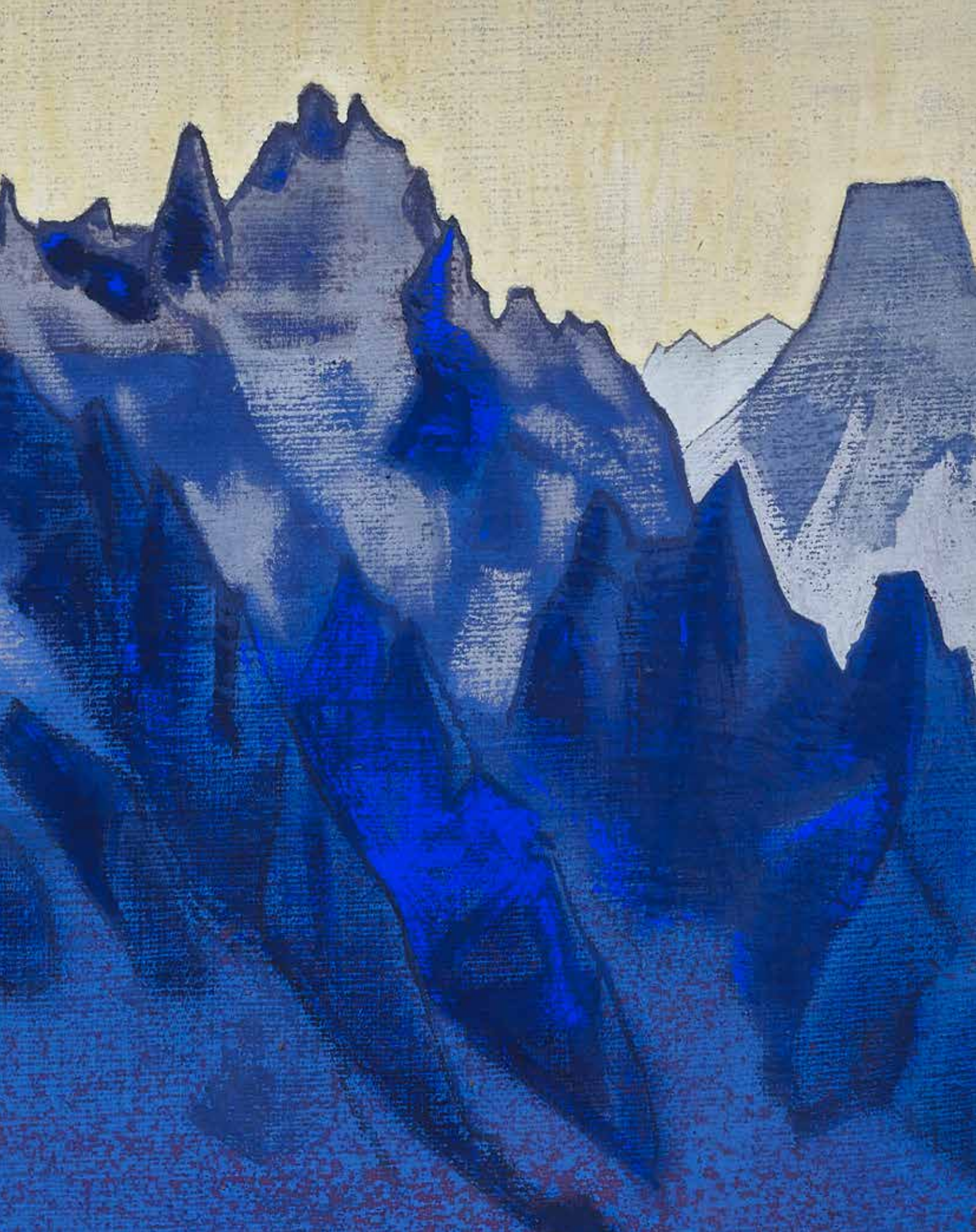
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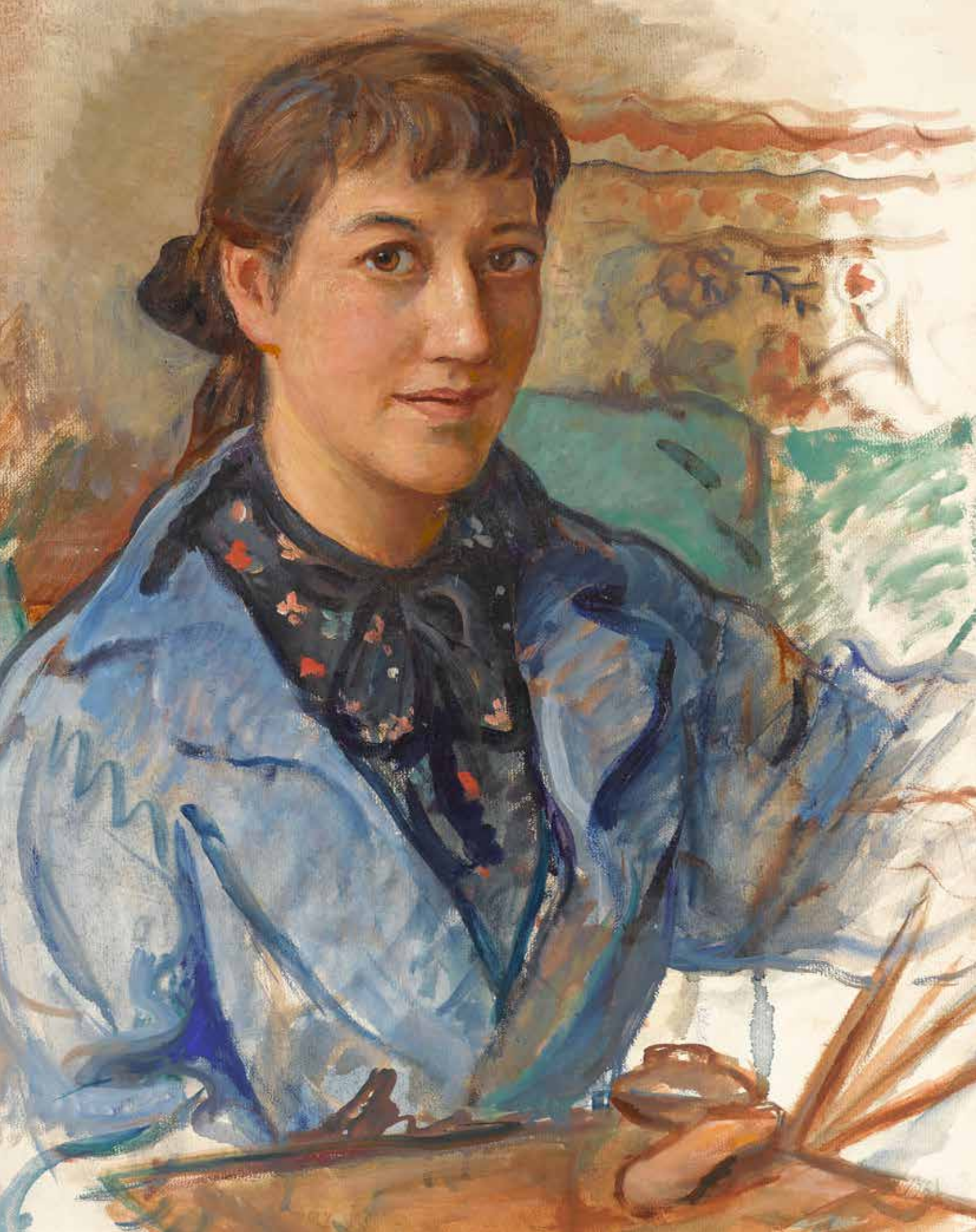


## The Russian Sale

New Bond Street, London | 27 November 2019







# The Russian Sale

New Bond Street, London | Wednesday 27 November 2019 at 3pm

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1

**PETR IVANOVICH POLYAKOV**  
**(ACTIVE LATE 19TH - EARLY 20TH C.)**

Novodevichy Convent in winter  
signed in Cyrillic (lower left)

oil on canvas

40 x 80cm (15 3/4 x 31 1/2in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,400 - 9,000



2

2

**ATTRIBUTED TO TIMOFEY NEFF  
(1805-1876)**

Portrait of Emperor Nicholas I  
unsigned  
oil on canvas  
40 x 33cm (15 3/4 x 13in).

**£8,000 - 10,000**  
**€9,200 - 12,000**  
**US\$10,000 - 13,000**

The present lot is offered with a photocopy of the letter by Alexandre Benois attributing this portrait to Timofey Neff: "The oval portrait of Emperor Nicholas I (on canvas 41 X 33 cm). A photograph from which is on the back, I consider to be a work of the famous Russian artist T. A. Neff (1805-1876). The portrait is of a great historical interest. / Signature: [Alexandre Benois] / Paris Dec 3 1949."



3

3\*

**NIKOLAI IVANOVICH KRAVCHENKO  
(1867-1937)**

Summer day  
signed in Cyrillic (lower right)  
oil on cardboard  
32.5 x 39.8cm (12 13/16 x 15 11/16in).  
unframed

**£3,000 - 5,000**  
**€3,500 - 5,800**  
**US\$3,800 - 6,400**

**Provenance**

Private collection, Eastern Europe  
Thence by descent





4\*

**MIKHAIL ANDREEVICH BERKOS (1861-1919)**

View of Marina Piccola

signed in Cyrillic, titled in Latin and indistinctly dated '191' (lower left)  
oil on canvasboard

43.7 x 65cm (17 3/16 x 25 9/16in).

£10,000 - 12,000

€12,000 - 14,000

US\$13,000 - 15,000

**Provenance**

Private collection, Eastern Europe

Thence by descent

One of the most important Ukrainian artists of the late 19th and early 20th centuries, Mikhail Berkos is mostly known for spectacular landscapes which glorified the authentic beauty of his own country Ukraine. However, an important place in the artist's oeuvre belongs to a body of work created during Berkos' travels overseas, such as France, Finland and Italy.

The present *View of Marina Piccola* was most certainly inspired by Berkos' visit to Capri in 1899. The immaculate beauty of Capri's southern coast is captured by the artist with remarkable skill and precision. The delightful intimacy of one of Capri's smallest bays is set against the grandiosity of the island's rocky coast, while the harmonic bright palette of the painting creates a breathtaking image of the abundant Italian coastal nature.



6



7

5

No lot

6

**DAZZIARO PUBLISHING HOUSE, C. 1900**

View of the Kremlin from the Moskvoreskiy Bridge  
2-part mammoth plate hand-coloured albumen print panorama  
40.5 x 88cm (15 15/16 x 34 5/8in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,800

No reserve

7

**NIKOLAI SERGEEVICH MATVEEV (1855-1939)**

Portrait of a Russian lady  
signed in Cyrillic (lower left)  
oil on canvas  
75 x 46cm (29 1/2 x 18 1/8in).  
unframed

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

8\*

**HANS HAMZA (1879-1945)**

Portrait of a young maiden at a dressing table

signed in Latin (lower left)

oil on panel

21 x 15.3cm (8 1/4 x 5 7/8in).

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000



8

9

**ANDREY OSIPOVICH KARELIN (1837-1906)**

Portrait of a Mayor

signed in Cyrillic and dated '1865' (lower left)

oil on canvas

64 x 49cm (25 3/16 x 19 5/16in).

unframed

£3,000 - 5,000

€3,500 - 5,800

US\$3,800 - 6,400



9

10

**NIKOLAI EGOROVICH SVERCHKOV (1817-1898) RUNAWAY  
CARRIAGE**

Runaway carriage

signed in Cyrillic (lower left)

oil on canvas

68 x 108cm (26 3/4 x 42 1/2in).

**£60,000 - 80,000**

**€81,000 - 100,000**

**US\$90,000 - 120,000**

**Provenance**

Gallery 'Taidesalonki', Helsinki

Acquired from the above by the parents of the present owner, circa

1974

Thence by descent





11

11  
**KONSTANTIN ALEXEEVICH KOROVIN  
 (1861-1939)**

'Timber mill, Novinka'  
 signed in Latin and inscribed 'Russie' (lower left); with artist's studio stamp applied twice and Cyrillic inscription 'Timber mill, Novinka, Vlad. Gub.' (verso)  
 oil on board  
 35 x 46.5cm (13 3/4 x 18 5/16in).  
 unframed

£6,000 - 8,000  
 €8,100 - 10,000  
 US\$9,000 - 12,000

**Provenance**

Private Parisian collection prior to 1950  
 Thence by descent



12

12  
**KONSTANTIN ALEXEEVICH KOROVIN  
 (1861-1939)**

'A winter's evening'  
 signed in Latin and inscribed 'Russie' (lower right); with artist's studio stamp and inscribed in Cyrillic 'Traktir Furaeva zimnij vecher/ Vladimirsk. gub.' (verso)  
 oil on board  
 38 x 47.8cm (14 15/16 x 18 13/16in).  
 unframed

£8,000 - 10,000  
 €9,200 - 12,000  
 US\$10,000 - 13,000

**Provenance**

Private Parisian collection prior to 1950  
 Thence by descent

13

**KONSTANTIN ALEXEEVICH KOROVIN  
(1861-1939)**

'Maslenitsa'

signed in Latin and inscribed 'Russie' (lower left); with artist's studio stamp and Cyrillic inscription 'Bolshoj Vladimirskej traktir/ Maslenitsa' (verso)

oil on card

35 x 46cm (13 3/4 x 18 1/8in).

unframed

£6,000 - 8,000

€12,000 - 14,000

US\$13,000 - 15,000

**Provenance**

Private Parisian collection prior to 1950

Thence by descent



13

14

**KONSTANTIN ALEXEEVICH KOROVIN  
(1861-1939)**

'Ratukhino'

signed in Latin and inscribed 'Russie' (lower left); with artist's studio stamp and Cyrillic inscription 'Ratukhino, Vladimirsk. gub/ u omshanika' (verso)

oil on board

38 x 48cm (14 15/16 x 18 7/8in).

unframed

£10,000 - 12,000

€9,200 - 12,000

US\$10,000 - 13,000

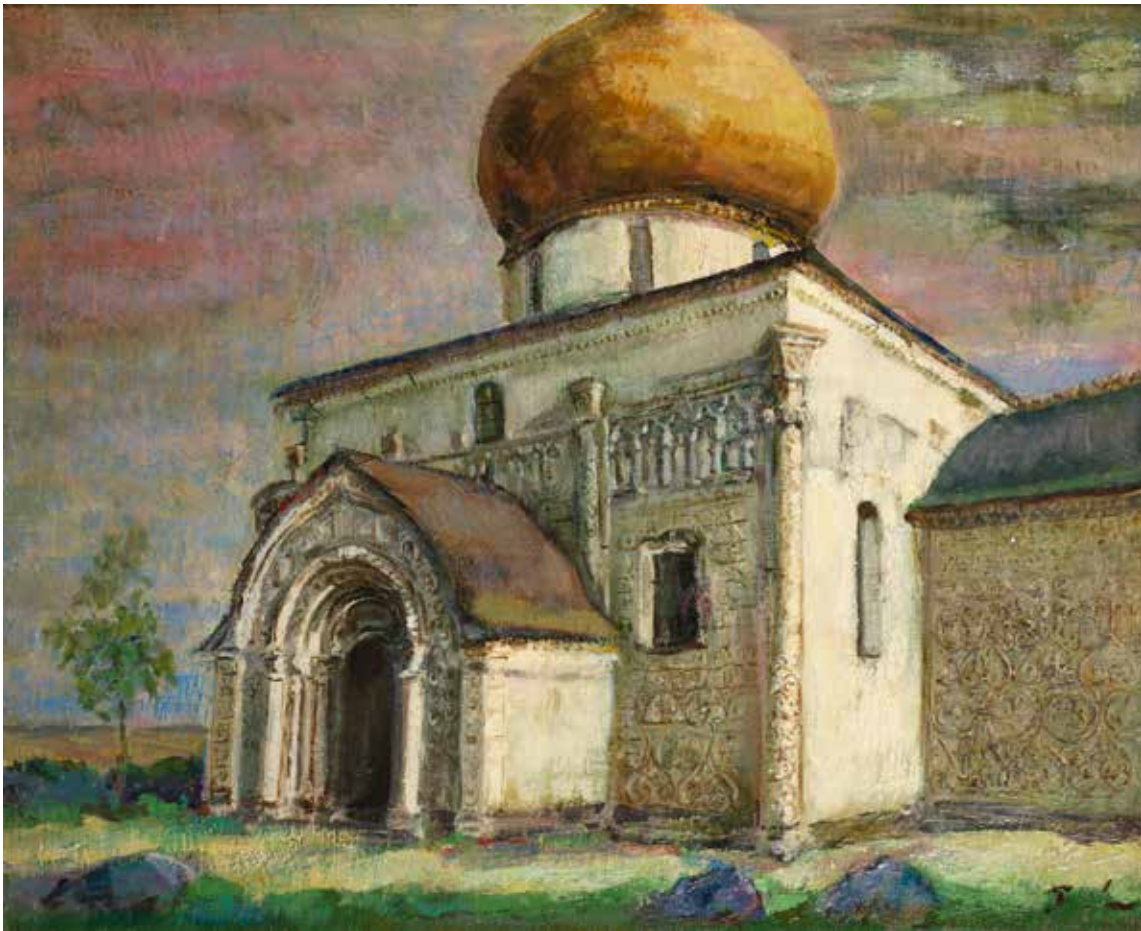
**Provenance**

Private Parisian collection prior to 1950

Thence by descent



14



15



16 (two out of five)

15

**VASILY IVANOVICH GRIGORIEV (1895-1982)**

Saint George Cathedral in Yuryev-Polsky at dawn  
indistinctly signed (lower right)

oil on cardboard

75 x 91.5cm (29 1/2 x 36in).

£3,000 - 5,000

€3,500 - 5,800

US\$3,800 - 6,400

**Provenance**

Private collection, Europe

16

**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)

£500 - 700

€580 - 810

US\$640 - 900

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.





17

**NIKOLAY ADRIANOVICH PROTOPOPOV (1876-1955)**

Winter view of Moscow Kremlin  
signed in Cyrillic and dated '09' (lower left)

oil on canvas

99 x 157cm (39 x 61 13/16in).

unframed

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

**Provenance**

Private collection, Italy

18

**ALEXEI ALEXEEVICH HARLAMOFF (1840-1925)**

Gypsy girl

signed in Latin (lower left)

oil on canvas

62.5 x 49.5cm (24 5/8 x 19 1/2in).

**£25,000 - 40,000**

**€29,000 - 46,000**

**US\$32,000 - 51,000**

**Provenance**

The McEwan Gallery, London

Acquired from the above by the present owner in 1993

Private collection, UK

**Literature**

Olga Sugrobova-Roth and Eckart Lingenauber, *Alexei Harlamoff*,  
*Catalogue Raisonne*, Dusseldorf, 2007, no. 121, pl. 111





19

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

The shipwreck  
oil on canvas

70 x 89cm (27 9/16 x 35 1/16in).

£30,000 - 40,000

€35,000 - 46,000

US\$38,000 - 51,000

**Provenance**

With N.R. Omell Galleries, Duke St., St. James's, London  
Purchased from the above in 1970s by the present owners



20\*

**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).

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 38,000



21  
**VASILY IVANOVICH GRIGORIEV (1895-1982)**

Still life with Russian dolls and flowers  
 indistinctly signed (upper right)  
 oil on panel  
 100 x 70cm (39 3/8 x 27 9/16in).

£3,000 - 5,000  
 €3,500 - 5,800  
 US\$3,800 - 6,400

**Provenance**  
 Private collection, Europe

Mostly known as a landscape and a Soviet genre painter, Vasily Grigoriev, studied at Vhutemas-Vkhutein in Moscow (1922–1929). He was the first student at the course of renown artists Ilya Mashkov and Alexander Osmerkin. Grigoriev exhibited at the Genesis Society (1926, 1927), the Wing artist group (1927) and the Moscow Artists Society (1929). He participated in the exhibition of the USSR in New York, Philadelphia, Boston, Detroit (1929). In 1940-1945, he worked as the chief artist of the Central Museum of the Revolution in Moscow and in 1949-1953 - the All-Union Agricultural Exhibition. In the 1950s, Grigoriev created picturesque series "Old and New Moscow."

21



22  
**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)

£1,000 - 1,200  
 €1,200 - 1,400  
 US\$1,300 - 1,500

**Provenance**  
 Private collection, UK



22

23

**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).  
unframed

£2,000 - 5,000

€2,300 - 5,800

US\$2,600 - 6,400



23

24\*

**DAVID BURLIUK (1882-1967)**

Guiding ducks  
signed in Latin (lower left)  
oil on canvasboard  
20 x 25.8cm (7 7/8 x 10 1/8in).

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200



24



N.Goncharova

**PROPERTY FROM A PRIVATE BRITISH COLLECTION**

25

**NATALIA SERGEEVNA GONCHAROVA (1881-1962)**

'Birch trees' [*Berezy*], 1906  
 inscribed and numbered '374' (verso); further inscribed, titled, dated  
 and numbered on stretcher  
 oil on canvas  
 100 x 72cm (39 3/8 x 28 3/8in).

£120,000 - 150,000  
 €140,000 - 170,000  
 US\$150,000 - 190,000

**Provenance**

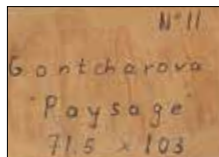
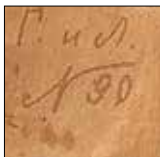
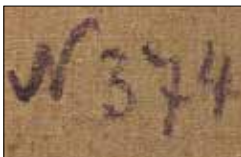
The studio of the artist, Paris  
 Sotheby's, London, *Impressionist and Modern Paintings, Drawing and Sculpture*, 30 November 1967, lot 116  
 Grosvenor Gallery (acquired from the above by Eric Estorick for £300)  
 Acquired from the above in 1980 by His Honour Judge Bruce Griffiths, QC  
 Thence by descent

**Exhibited**

Moscow, Art Salon (Bolshaya Dmitrovka, 11), *Exhibition of Paintings by Natalia Sergeevna Goncharova 1900-1913*, 1913, no. 374  
 Probably Paris, Galerie de l'Epoque, *Nathalie Gontcharova: Peinture*, 4-13 June, 1931  
 Probably Paris, Galerie de l'Institut, *Exposition Michel Larionov et Nathalie Gontcharova. Peintures*, 11-21 June, 1952, no. 90

**Literature**

Catalogue of *Exhibition of Paintings by Natalia Sergeevna Goncharova 1900-1913*, Moscow, p. 8, no. 374  
 Eli Eganbury, *Natalia Goncharova, Mikhail Larionov*, Moscow, 1913, p. 6, *Birch trees* ('Panino, Vyazma county')



(labels on verso)







Catalogue of Exhibition of Paintings by Goncharova 1900-1913, Moscow, 1913, title page

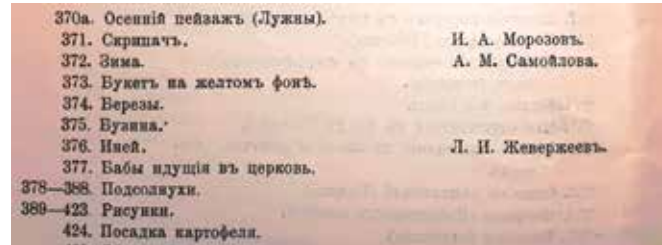
Natalia Goncharova spent the summer of 1906 in the village of Panino, near Vyazma in the Smolensk province and it was here that she completed a cycle of landscapes which represented a turning point in her oeuvre. In the series, Goncharova - for the first time – perfected the technique of applying brusque, dense strokes that lie parallel to each other on the surface of the canvas, and it was this effect which divested her painting of an impressionistic airiness, imbuing it instead with a significant opacity. The artist's husband, Mikhail Larionov, described this new manner as being achieved 'in a thick, dark palette of broad and rather rough masses of expressive drawing', auguring the emergence of the artist's primitive style which began to emerge at this time and which was made famous in her paintings of peasant labour.

Goncharova herself attached great importance to her Panino paintings and always included works from the series when curating personal exhibitions. The composition of the cycle is known to scholars primarily from the list of the artist's works in Eli Eganbury's (I.M. Zdanevich) book *Natalia Goncharova. Mikhail Larionov* (Moscow, 1913). Approximately twenty of her works are cited in the text and titled in such a way that many of them can be identified, such as *Tree in the middle of the canvas*, *House and trees*, *Spring trees*, *branch to one side*, *Trunk on the side*, and so on. However, even today, there is some uncertainty surrounding many of the works included in this cycle and, accordingly, some paintings are dated incorrectly in the book. The reason for this is - in part – due to the fact that the artist was not in the habit of inscribing the paintings' titles on the back of the canvases and the majority of inscriptions were applied later, when she was based in Paris.

The present lot, 'Birch trees', is identifiable by the number painted in black on the back of the canvas: 'N 374'. This was how Goncharova marked those of her paintings which featured in the large solo exhibition of her works held in Moscow in 1913, and the catalogue of the exhibition lists *Birch trees [Berezy]* as the title for number 374. In the list cited in Eganbury's book, the painting's title is elaborated upon further *Panino, Vyazma [county]* (Eganbury E. *op. cit.*, p.6).

*If I clash with society, this occurs only because the latter fails to understand the bases of art and not because of my individual peculiarities, which nobody is obliged to understand*

(N. Goncharova, Catalogue of Exhibition of Paintings by Goncharova 1900-1913)



Catalogue of Exhibition of Paintings by Goncharova 1900-1913, Moscow, 1913, p. 8, no. 374.

Further inscriptions and labels preserved on the back of the canvas of the offered lot shed light on the painting's history. A large inscription by Larionov (in blue, underneath the stretcher) indicates that the painting belongs to the Paris studio of Larionov and Goncharova. This particular inscription came about because when the couple left Russian to go abroad in 1915, *Birch trees*, along with other works, remained in their Moscow studio. In the late 1920s, as a result of the efforts of friends, the majority of these works were sent to Paris and many of them languished unstretched in rolls in Larionov and Goncharova's studio. Due in part to preparations for the artist's first solo exhibition after a long hiatus, in July 1931 at the 'L'Epoque' gallery in Paris, the painting was stretched and marked 'Larionow' in blue.

In the early 1950s, the first retrospective exhibitions dedicated to the work of both Goncharova and Larionov began to take place and the two handwritten labels (applied to the upper right quadrant of the verso) appear to be from this period, before printed labels came into use. The inscription on the stretcher in Latin script in dark paint 'Gontcharova No 11. Paysage 1902.' requires some explanation. From the 1930s, in line with the practice of Larionov who aspired to 'pre-date' European artists with his works, Goncharova also consciously began to shift the timeline for her works, predating them by a few years. This tendency was especially evident at the joint exhibition of the two artists organized by the Parisian 'Galerie de l'Institut' in June 1952 (*Exposition Michel Larionov et Nathalie Gontcharova. Peintures*) and at the personal exhibition of Goncharova in the same gallery in May-June 1956 (*Nathalie Gontcharova. Oeuvres Anciennes et Récentes*). Following one of these exhibitions, the landscape was sold into private hands and then offered at auction by the owner at Sotheby's London (November 30, 1967, lot 116, the lot number written in white chalk on the stretcher), where it was purchased by the renowned art dealer and founder of the Grosvenor Gallery, Eric Estorick for £300.

We are grateful to Ildar Galejev and Vladimir Polyakov for their assistance in cataloguing this lot.

Если у меня и происходят столкновения с обществом, так только из-за непонимания последним основ искусства вообще, а не из-за моих индивидуальных особенностей, понимать которые никто не обязан.

(Н. Гончарова, каталог выставки картин, 1900 – 1913)

Лето 1906 года Наталья Гончарова провела в Смоленской губернии, в деревне Панино, недалеко от Вязьмы. Здесь художницей был исполнен цикл пейзажей, ставших поворотной вехой в ее творчестве. В них Гончарова впервые начинает активно использовать технику работы отрывистыми плотными мазками, лежащими параллельно друг другу на поверхности холста. Благодаря этому приему пространство картины утрачивает импрессионистическую воздушность, становится более плотным. Написанный, по словам Ларионова, «в густой, темной гамме, широкими, скорее грубыми массами выразительного рисунка», он предвещает появление знаменитой примитивистской манеры художницы, которая впервые даст о себе знать как раз в этом сезоне, в пейзажах, включающих в себя изображение крестьянского труда. Сама Гончарова придавала важное значение «панинскому» циклу и всегда включала работы из него в состав персональных выставок. Однако до сегодняшнего дня состав цикла нам известен, прежде всего, по списку работ художницы в книге Эли Эганбюри (И.М. Зданевича) Наталья Гончарова. Михаил Ларионов (М., 1913). В него входит около 20 работ. Названия многих из них содержат в списке пояснения, которые могут помочь в их идентификации – «дерево в середине холста», «дом и деревья», «весенние деревья, сбоку ветка», «сбоку ствол» и т.д. Несмотря на это до сих пор многие работы, входящие в этот цикл, остаются неопределенными, и, соответственно, датируются неправильно. Причиной тому, отчасти, служит и тот факт, что художница в это время крайне редко фиксировала на обороте холстов названия работ. Большинство известных нам



Sotheby's catalogue *Impressionist and Modern Paintings, Drawings and Sculpture*, November 1967

надписей были нанесены позднее, уже в парижский период. В нашем случае ситуация облегчается сохранившимся на обороте холста номером, нанесенным черной краской. Так Гончарова маркировала свои полотна, участвовавшие в большой персональной выставке, состоявшейся в Москве в 1913 году. В каталоге выставки под № 374 числится работа Березы. В списке из книги Эганбюри этот же пейзаж имеет пояснение, указывающее на место исполнения – Панино, Вязем. у[езд]. (Эганбюри Э. Указ. соч. С. VI). Другие надписи и наклейки, сохранившиеся на обороте холста, позволяют восстановить дальнейшую историю картины. Так, крупная надпись Lariонов указывает на то, что она происходит из парижской мастерской Ларионова и Гончаровой. После отъезда художников за границу в 1914 году, пейзаж, наряду с другими работами, оставался в их московской мастерской. Усилиями друзей в конце 1920-х большая часть этих работ была переправлена в Париж. Многие из них долгое время пролежали в мастерской в свернутом виде, но часть, во время подготовки первой после долгого перерыва персональной выставки художницы, состоявшейся в июле 1931 г. в парижской галерее L'Époque, была натянута на подрамники и помечена именем Ларионова. Оставшиеся холсты были оформлены только в начале 1950-х годов, когда начали проходить первые ретроспективные выставки, посвященные творчеству обоих мастеров. Две рукописные наклейки, по всей видимости, относятся именно к этому времени, когда еще не были в ходу печатные ярлыки. Тогда же на подрамнике темной краской была нанесена надпись на латинице с именем художницы, названием работы (Paysage) и датой (1902). Начиная с 1930-х годов, следуя за Ларионовым, стремившимся таким образом «опередить» европейских художников, Гончарова также сознательно начала сдвигать время исполнения своих работ на два-три сезона назад. Особенно явно эта тенденция проявилась на совместной выставке двух художников, организованной парижской Galerie de l'Institut в июне 1952 г. (Exposition Michel Larionov et Nathalie Gontcharova. Peintures) и на персональной выставке Гончаровой, прошедшей в той же галерее в мае-июне 1956 г. (Nathalie Goutcharova. Oeuvres Anciennes et Récentes). После одной из таких выставок пейзаж был продан в частные руки и затем выставлен владельцем на лондонский аукцион Christie's (30 ноября 1967 г. № 116). Нанесенный мелом аукционный номер также сохранился на подрамнике картины.

Мы благодарны Владимиру Полякову за данную статью. Мы благодарны Ильдару Галееву за помощь в описании данного лота.

26<sup>AR</sup>

**MIKHAIL FEDOROVICH LARIONOV (1881-1964)**

Tête de jeune fille

signed with initials 'ML' (upper right)

oil on canvas

41 x 33.5cm (16 1/8 x 13 3/16in).

**£20,000 - 30,000**

**€23,000 - 35,000**

**US\$26,000 - 38,000**

**Provenance**

Collection of Jacques Spreiregen

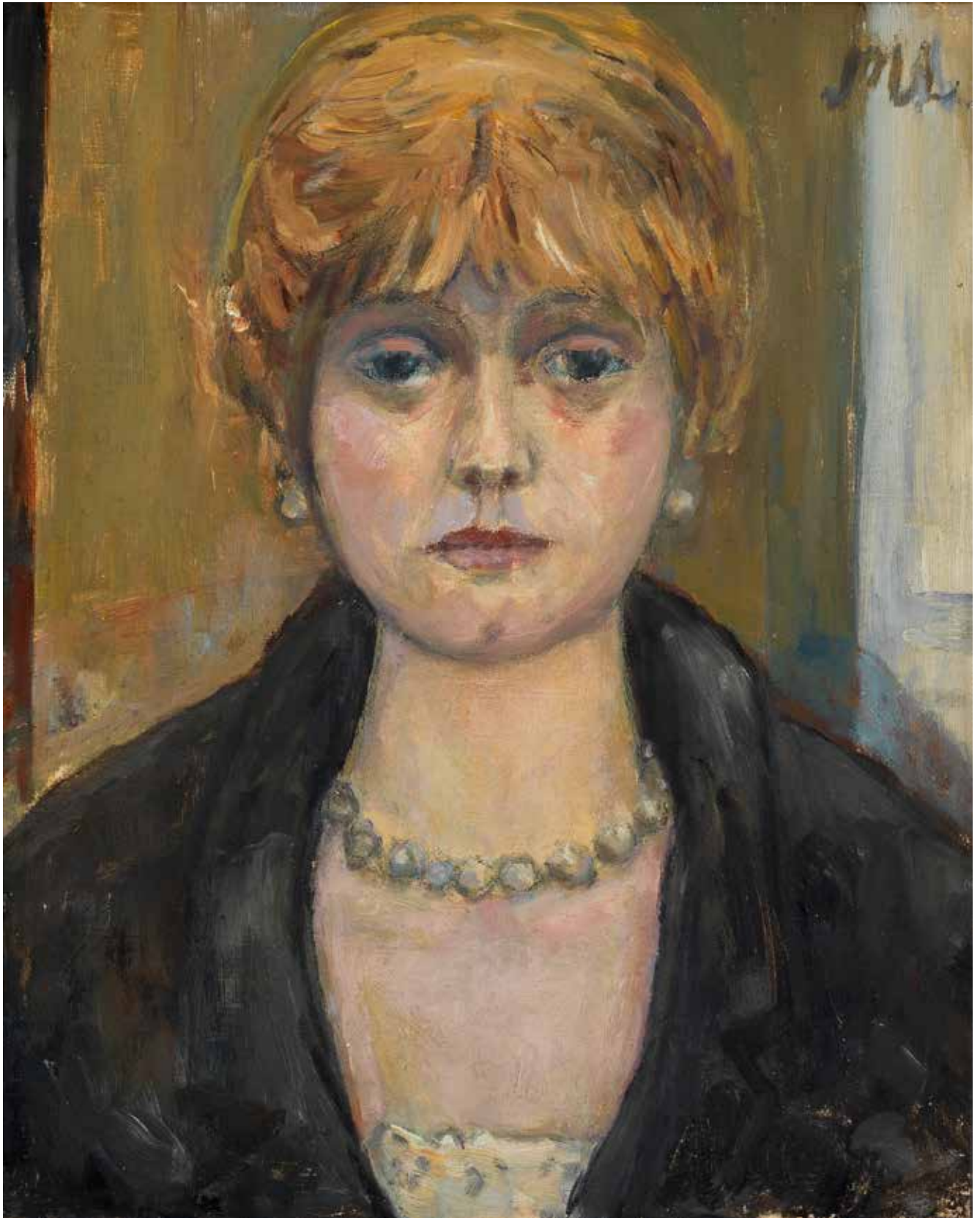
Christie's London, *19th Century, Impressionist and Modern Paintings, Drawings and Sculpture*, 4 July 1980, lot 474

Acquired from the above by His Honour Judge Bruce Griffiths, QC

Thence by descent

By repute the portrait of the wife of an art dealer, the offered lot was painted in the 1930s and belonged to the renowned collector and philanthropist Jacques Spreiregen (according to notations on the verso of the stretcher). Spreiregen's collection included several dozen paintings and graphic works by Larionov and Goncharova and in the early 1960s they were displayed at exhibitions at the Rouen Museum of Fine Arts (January 1960), at the Katia Granoff Gallery in Paris (May – June 1963) and at the Brook Street Gallery in London in December 1963. Subsequently, the portrait was sold by the Parisian *commissaire-priseur*, Guy Loudmer (according to a label applied to the verso of the stretcher) and then again at Christie's in 1980 where it was purchased for £350.

Ранее работа принадлежала известному коллекционеру и меценату Жаку Спрейрегену (J. Spreiregen). В его собрании было несколько десятков живописных и графических работ Ларионова и Гончаровой. В начале 1960-х годов они демонстрировались на выставках в Музее изобразительных искусств Руана (январь 1960), в галерее Кати Гранофф в Париже (май – июнь 1963) и в Brook Street Gallery в Лондоне в декабре 1963 г. Впоследствии, от наследников Спрейрегена, портрет перешел в галерею парижского антиквара Ги Людмера (Guy Loudmer, 1933-2019).





27

**VARIOUS PROPERTIES**

27

**NATALIA SERGEEVNA GONCHAROVA (1881-1962)**

Costume study for a maiden in winter costume signed in Latin with initials 'N.G.' (upper left); signed in Latin (lower right)

pencil with touches of watercolour on paper  
34 x 25cm (13 3/8 x 9 13/16in).

£3,000 - 5,000

€3,500 - 5,800

US\$3,800 - 6,400

**Provenance**

Private collection, UK



28

28<sup>AR</sup>

**ALEXANDRE BENOIS (1870-1960)**

A costume study for Clara, as Princess in Tchaikovsky's ballet *The Nutcracker* signed in Latin and dated '1940' (lower right); inscribed in Latin throughout

watercolour, ink and pencil on paper  
24 x 14cm (9 7/16 x 5 1/2in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

**Provenance**

Private collection, UK



29

29

**LEON SCHULMAN GASPARD (1882-1964)**

A Well-Deserved Rest

signed, dated and inscribed 'Russie 1911' in Latin (lower right)

tempera on canvasboard

32 x 47cm (12 5/8 x 18 1/2in).

£18,000 - 22,000

€21,000 - 25,000

US\$23,000 - 28,000

**Provenance**

Galerie Boute, Brussels (label on verso)

Acquired from the above by the great-great grandfather of the present owner before World War I

**Exhibited**

Brussels, Galerie Boute, *Léon Schulman-Gaspar*, 4-15 May 1912, no. 94

**Literature**

Exhibition catalogue, *Léon Schulman-Gaspar*, Brussels, 1912, no. 94 listed as *Dans le forêt*



PROPERTY OF THE LATE MRS CHARLES HENRY BABCOCK

30\*

**FEDOR IVANOVICH ZAKHAROV (1882-1968)**

Reverie

oil on canvas

91.5 x 66.5cm (36 x 26 1/4in).

unframed

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

**Provenance**

Acquired by Mrs Charles Henry Babcock, an American patron and friend of the artist, directly from the artist  
Thence by descent

**Exhibited**

Possibly exhibited at the 123rd Annual Exhibition of the Pennsylvania Academy of Fine Arts, Pennsylvania, January 29 to March 18, 1928 and received the Walter Lippincott award

30



31\*

**FEDOR IVANOVICH ZAKHAROV (1882-1968)**

'The Annunciation'

pencil, gouache on composite board

76 x 61.8cm (29 7/8 x 24 3/8in).

unframed

£800 - 1,200

€920 - 1,400

US\$1,000 - 1,500

**Provenance**

Studio of the artist

Acquired by Mrs Charles Henry Babcock, an American patron and friend of the artist, from the artist's estate

31



32\*

**FEDOR IVANOVICH ZAKHAROV (1882-1968)**

Group of six finished sketches of landscapes and interior scenes comprising: an interior scene of chair in front of the window (gouache on card; 39 x 27cm); smaller interior scene with a chair and a circular table near an opened window (gouache on card laid on board, 25.5 x 20.5cm); a sea view from a hill (oil on canvas without a stretcher, 30 x 39cm); a view of a countryside with a wooden barn (pencil, watercolour on board, 25.3 x 35.5cm); small view of a hill with pink flowers and a pine tree (pencil, watercolour on board, 25 x 30.2cm); view of lake with fortified shoreline (pencil, watercolour on board, 32 x 33cm)

largest: 39 x 27cm (15 3/8 x 10 5/8in).

(6)

£2,000 - 4,000

€2,300 - 4,600

US\$2,600 - 5,100

**Provenance**

Studio of the artist

Acquired by Mrs Charles Henry Babcock, an American patron and friend of the artist, from the artist's estate



32 (one of six)

33\*

**FEDOR IVANOVICH ZAKHAROV (1882-1968)**

Two drawings: 'Man on park bench' and 'Woman with baby carriage' first: signed in Latin and dated 'July 5, 1926' (lower left); second: signed in Latin (lower right)

pencil on paper

26 x 19cm (10 1/4 x 7 1/2in).

(2)

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

**Provenance**

Studio of the artist

Acquired by Mrs Charles Henry Babcock, an American patron and friend of the artist, from the artist's estate

**Exhibited**

Raleigh, North Carolina Museum of Art, *Fedor Zakharov. A Retrospective exhibition*, May 2-30, 1965

**Literature**

Exhibition catalogue, *Fedor Zakharov. A Retrospective Exhibition*, Raleigh, 1965, no. 55 and 56, p. 47



33 (one of two)



34

35

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

Costume design for a House Keeper (Hausfrau) for the opera *Das Dreimäderlhaus*, 1937

signed with monogram (lower left), signed in Latin and dated '1937' (lower right)

pencil, ink pen and watercolour on paper  
32.5 x 21cm (12 13/16 x 8 1/4in).

£800 - 1,200

€920 - 1,400

US\$1,000 - 1,500

**VARIOUS PROPERTIES**

34

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

Costume design for the Painter's Wife (Frau Maler) for the opera *Das Dreimäderlhaus*, 1937

signed with monogram (lower left), signed in Latin and dated '1937' (lower right)

pencil, ink pen and watercolour on paper  
31 x 20.5cm (12 3/16 x 8 1/16in).

£1,000 - 1,200

€1,200 - 1,400

US\$1,300 - 1,500

*Das Dreimäderlhaus* (*House of the Three Girls*), adapted into English language versions as *Blossom Time* and *Lilac Time*, is a Viennese pastiche 'operetta' with music by Franz Schubert, rearranged by Hungarian Heinrich Berté and a libretto by Alfred Maria Willner and Heinz Reichert.



35



36

36

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

Set design for *La Prima Ballerina*, Ballets Russes de Monte-Carlo, New York, 1949

signed with monogram twice (lower right and lower left); inscribed and dated '1949' (verso)

pencil, gouache and white wash on paper  
30 x 37.5cm (11 13/16 x 14 3/4in).

£2,500 - 3,000

€2,900 - 3,500

US\$3,200 - 3,800

**Provenance**

Rostislav Dobuzhinsky, son of the artist

Acquired by the present owner at J.J. Mathias Leroux Morel Baron Ribeyre, *Oeuvres de Mstislav Dobuzhinsky* sale, Associessale, Paris, 23 Nov 2005, lot 45

37

**ALEXEI ALEXEEVICH HARLAMOFF (1840-1925)**

An Italian girl with tambourine  
signed in Latin (lower right) and numbered '73' (lower left)  
pen and black ink on paper  
33.5 x 20.5cm (13 3/16 x 8 1/16in).

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

No reserve

Present drawing is a preparatory drawing for A. Harlamoff's *Italian girl with tambourine* from the Radishev State Museum of Fine Art, Saratov, which was exhibited at the 1882 Paris Salon with the title *Rencontre inattendue*.

Please refer to Olga Sugrobova-Roth, Eckart Lingenbauer, *Alexei Harlamoff. Catalogue raisonné*, Düsseldorf, 2007, p. 200, cat no. 161.

In 2018 the authenticity of the drawing based on the original was confirmed by Olga Sugrobova-Roth.

38

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

Set design for *Anne of England*  
signed with monogram (lower left) and in Latin (lower right); further  
titled and dated '1941' (verso)  
pencil and gouache on paper  
21 x 32.5cm (8 1/4 x 12 13/16in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,800



37



38

39\*

**NIKOLAI FECHIN (1881-1955)**

'Trees by water'

apparently unsigned

oil on canvas

76.2 x 63.5cm (30 x 25in).

£60,000 - 80,000

€69,000 - 92,000

US\$77,000 - 100,000

**Provenance**

Eya Fechin Branham, daughter of the artist

Fenn Galleries, Santa Fe, USA

Acquired from the above by the present owner on 8 April, 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, *Nikolai Fechin*, listed as from the collection of Eya Fechin Branham, The Hammer Galleries, Inc., The Ram Press, New York, 1961, no. 100

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 Galeyev for their assistance in cataloguing this lot.



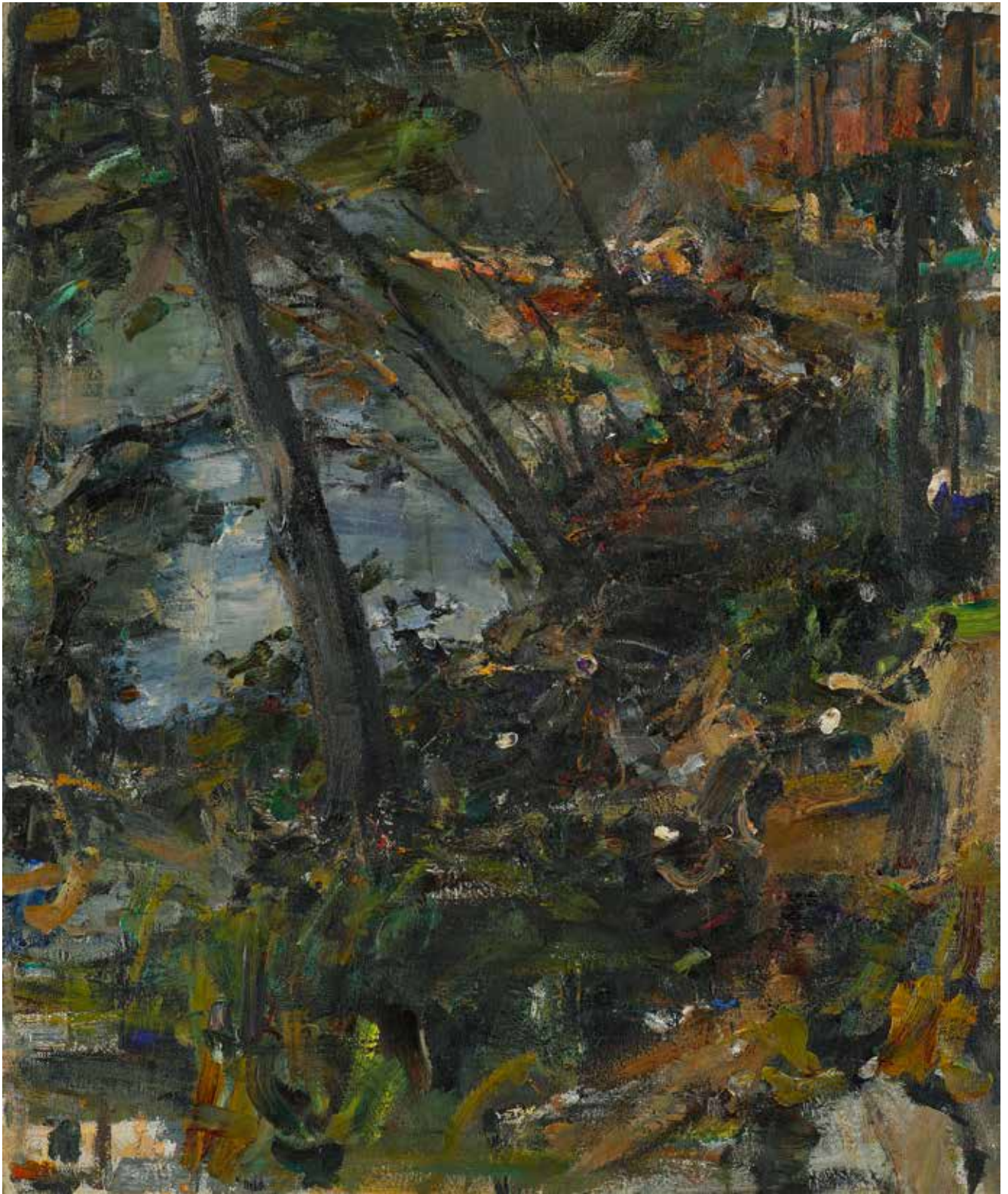
Artist's family archive, New Mexico, USA

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 природу, 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 *Деревья у воды* фешинская манера письма определяется его необузданной энергией: используется целый набор технических приемов - кисть, мастихин и даже пальцы рук. Оперируя 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 *Бобровая плотина*, *Эвкалипт*, *Вьющийся пейзаж*, находящихся в различных американских частных и музейных собраниях. Они близки представленному 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 западном побережье США.

Мы благодарны Галине Тулузаковой за помощь в описании данного лота.

Мы благодарны Ильдари Галееву за данную статью.





**PROPERTY FROM A PRIVATE AMERICAN COLLECTION,  
WEST COAST**

40\*

**NIKOLAI KONSTANTINOVICH ROERICH (1874-1947)**

'Kanchenjunga', from the Himalayan series, 1924

applied with a paper label inscribed with title and number '514';  
additional exhibition label, with inscribed inventory number '62' and

date '1924' (verso)

tempera on canvasboard

29.8 x 40.2cm (11 7/8 x 15 7/8in).

£30,000 - 50,000

€35,000 - 58,000

US\$38,000 - 64,000

**Provenance**

Roerich Museum, New York, 1924-1935

Louis and Nettie Horch, New York, 1935

Acquired by a private American from above

A gift to the present owner

**Exhibited**

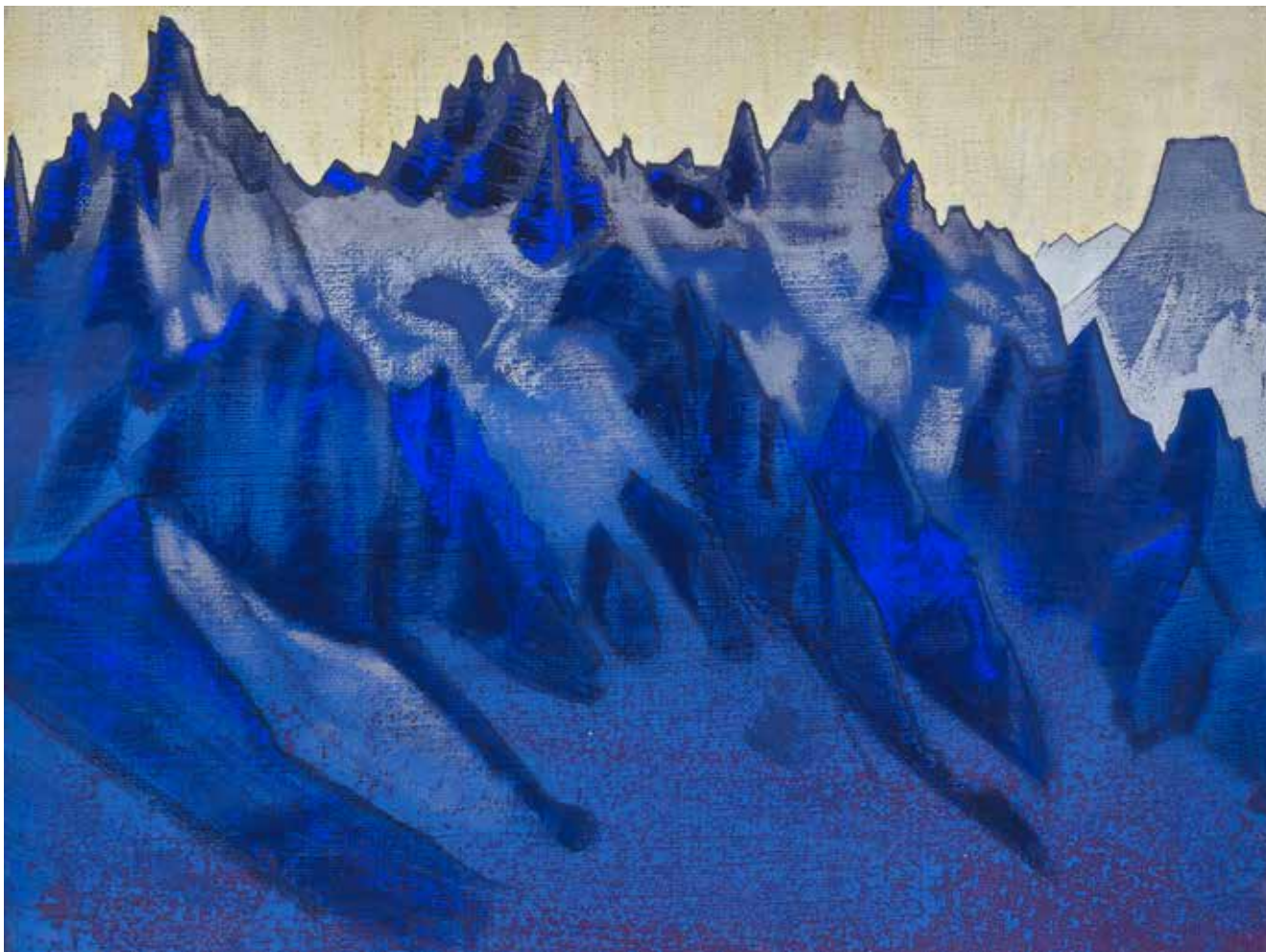
San Antonio, Texas, McNay Art Institute, 1 September - 6 October

1974, no. 13

**Literature**

*Roerich Museum Catalogue*, Eighth Edition, New York, 1930, listed  
p. 23, no. 514

We are grateful to Mr. Gvido Trepša, Executive Director of the Nicholas  
Roerich Museum, New York for his kind assistance with research and  
contribution to cataloguing of the present lot.



**PROPERTY OF A PRIVATE AMERICAN COLLECTOR**

41\*

**NIKOLAI KONSTANTINOVICH ROERICH (1874-1947)**

'Mountains for painting 'Shambhala', 1928-29  
reverse inscribed "N 17. 1928-1929"; paper cover with attached  
label inscribed with partially visible inventory number 933 (the Roerich  
Museum's inventory listing from 1929-1935); and with painting's title  
tempera on canvas laid on board  
32 x 41.8cm (12 5/8 x 16 3/8in).

£35,000 - 45,000

€40,000 - 52,000

US\$45,000 - 58,000

**Provenance**

Roerich Museum, New York, 1929-1935  
Louis and Nettie Horch, New York, 1935  
Acquired by a private New York collector  
Acquired from the estate of the above collector by present owner

**Literature**

*Roerich Museum Catalogue*, Eighth Edition, New York, 1930, listed p.  
36, no. 933

Cardboard on reverse is inscribed "N 17. 1928-1929" and is in the  
artist's hand; the label on a paper cover with no. 933 (partially visible)  
is the original Roerich Museum label from 1929-1935 and is listing the  
painting as *Mountains for painting 'Shambhala'*.

We are grateful to Mr. Gvido Trepša, Executive Director of the Nicholas  
Roerich Museum, New York for his kind assistance with research and  
contribution to cataloguing of the present lot.



42

43\* AR

**ALEXANDRE BENOIS (1870-1960)**

Costume design for *La Belle au Bois Dormant* faintly signed in pencil (lower right), inscribed and dated '1947' (upper left)

pencil, watercolour and ink on paper laid on board  
24 x 15.2cm (9 1/2 x 6 1/4in).

£1,500 - 2,000  
€1,700 - 2,300  
US\$1,900 - 2,600

**Provenance**

Private American collection



44

**VARIOUS PROPERTIES**

42

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

Costume design for *Lucietta* for the opera *I Quatro Rusteghi* signed in Latin, dated 'Paris, 1938' (lower right) and stamped with monogram (lower right); numbered '13' and inscribed with title (upper right)

pencil, watercolour and white wash on paper  
32 x 24.5cm (12 5/8 x 9 5/8in).

£1,500 - 2,000  
€1,700 - 2,300  
US\$1,900 - 2,600

*I Quatro Rusteghi* (*The Four Curmudgeons*, *The Four Ruffians*, in Edward J. Dent's translation, *School for Fathers*) is a comic opera in three acts, with music by Ermanno Wolf-Ferrari and libretto by Luigi Sugana and Giuseppe Pizzolato based on Carlo Goldoni's 18th-century play *I rusteghi*. The opera is written in Venetian dialect, hence "quatro" instead of "quattro".



43

44\* AR

**ALEXANDRE BENOIS (1870-1960)**

Alexandre Benois (Russian/French, 1870-1960)  
Double sided costume design for Baron de Sigognac, for an unconfirmed production of Théophile Gautier 'Capitaine Fracasse' front: signed in Latin and dated '1932' (lower left), inscribed with the title (upper left), further inscribed 'Sigognac 3rd costume', and with descriptive instructions (to the right and around the figure), verso with another costume in graphite for a female character (indistinctly inscribed and dated upper right and lower right)

front: graphite, watercolour and ink on paper, verso: graphite on paper  
31 x 24cm (12 3/8 x 9in).

£1,500 - 2,000  
€1,700 - 2,300  
US\$1,900 - 2,600

**Provenance**

Private American collection





45

45<sup>AR</sup>

**ALEXANDRE BENOIS (1870-1960)**

Set design 'Devant la Maison at Giselle,' Acte I, for the ballet *Giselle*  
signed in Latin and dated '1926' (lower right)  
pencil and watercolour on paper  
50 x 63cm (19 11/16 x 24 13/16in).

£5,000 - 7,000  
€5,800 - 8,100  
US\$6,400 - 9,000

**Provenance**

With Arthur Tooth & Sons Ltd (according to label on verso)  
Acquired from the above in 1937  
Thence by descent

**Exhibited**

London, Arthur Tooth & Sons Ltd, *Alexander Benois*, 24 June - 17 July, 1937, no. 60

**Literature**

Exhibition catalogue, *Alexander Benois*, 24 June - 17 July, 1937, London, 1937, listed no. 60

46

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

Costume design for Rosette for the opera *I Quatro Rusteghi*  
signed in Latin, dated '1938' and stamped with monogram (lower right); numbered '26' and variously inscribed  
pencil, watercolour and white wash on paper  
32 x 24.5cm (12 5/8 x 9 5/8in).

£1,500 - 2,000  
€1,700 - 2,300  
US\$1,900 - 2,600



46



47



48

47\*

**LEON BAKST (1866-1924)**

Venice, Lido beach  
signed in Latin (lower left)  
oil on canvasboard  
19.5 x 29.3cm (7 3/4 x 11 5/8in).

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 38,000

**Provenance**

By repute acquired by a private New York collector at Sotheby's, London, 1978  
Thence by descent

48

**GEORGI ALEXANDROVICH LAPCHINE (1885-1950)**

Parisian scene  
signed and dated indistinctly (lower right); with inscription by George Costakis (verso)  
oil on canvas  
70 x 61cm (27 9/16 x 24in).

£7,000 - 9,000

€8,100 - 10,000

US\$9,000 - 12,000

**Provenance**

Acquired in the 1970s in Moscow by the present owner and inscribed on the verso by George Costakis



49\*

**LEON SCHULMAN GASPARD (1882-1964)**

Peasant group, Russia

signed in Latin and inscribed 'Russie' (lower left)

graphite and oil on canvas laid on board

27 x 35cm (10 5/8 x 13 3/4in).

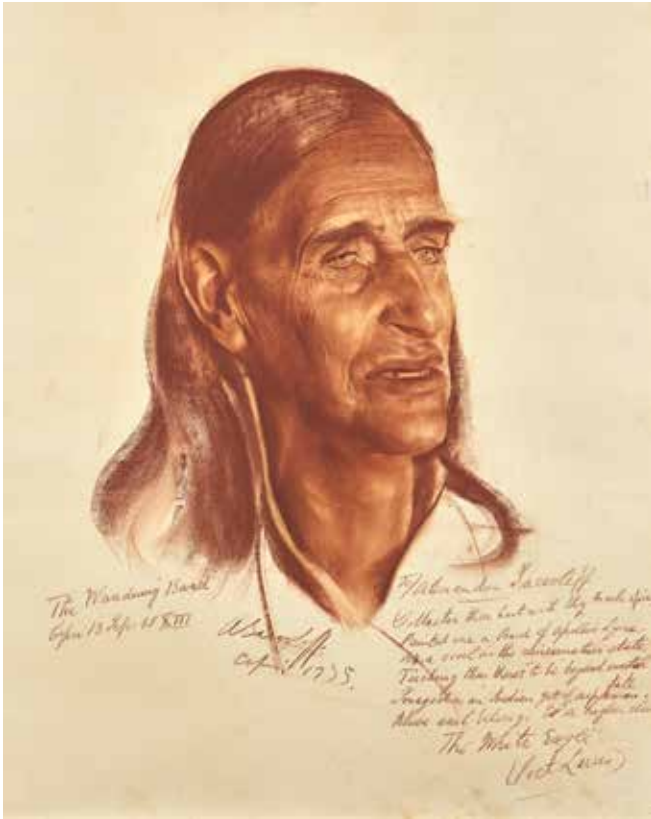
£12,000 - 18,000

€14,000 - 21,000

US\$15,000 - 23,000

**Provenance**

Property of an American collector, California



PROPERTY FROM A PRIVATE COLLECTION, USA

50\*

**ALEXANDRE IACOVLEFF (1887-1938)**

'The wandering bard'

signed in Latin, inscribed 'Capri' and dated '1935' (lower centre); further inscribed with title and inscription 'Capri 13 Sept. 35 XIII' (lower left); inscribed with dedication from the sitter to the artist (lower right); bearing an old label on the backing board (verso)

sanguine on paper

57.5 x 47cm (22 3/4 x 18 1/2in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,400 - 9,000

**Provenance**

Acquired by the present collector in USA in 2005

**Exhibited**

New York, The Grand Central Art Galleries, Inc., *Memorial exhibition of the works by Alexander Iacovleff (1887-1938)*, 11-29 April 1939 (label on reverse)

**Literature**

*Memorial exhibition of the works of Alexander Iacovleff (1887-1938)*, The Grand Central Art Galleries, New York, 1939, no. 28, listed under the title *Portrait of Irish Poet, Capri*, p. 19

50



51 (two of three)



51



52

**PROPERTY OF THE LATE MRS CHARLES HENRY BABCOCK**

51\*

**FEDOR IVANOVICH ZAKHAROV (1882-1968)**

Three female portraits comprising: portrait of a woman in profile; portrait of a short-haired woman in a green dress; and portrait of light brown-haired woman with bare shoulders  
 first: signed in Latin (lower right); second: signed in Latin (lower right); third: unsigned  
 pencil, watercolour on card  
 the largest: 38.3 x 34.5cm (15 1/8 x 13 5/8in).  
 unframed  
 (3)

£1,500 - 2,500  
 €1,700 - 2,900  
 US\$1,900 - 3,200

**Provenance**

Studio of the artist  
 Acquired by Mrs Charles Henry Babcock, an American patron and friend of the artist, from the artist's estate

**Exhibited**

Portrait of light brown-haired woman with bare shoulders was exhibited:  
 Raleigh, North Carolina Museum of Art, *Fedor Zakharov. A Retrospective exhibition*, May 2-30, 1965

**Literature**

Portrait of light brown-haired woman with bare shoulders:  
 Exhibition catalogue, *Fedor Zakharov. A Retrospective Exhibition*, Raleigh, 1965, no. 51, p. 45

**VARIOUS PROPERTIES**

52

**ALEXANDRE IACOVLEFF (1887-1938)**

Desert landscape, 1931  
 signed 'A. Iacovleff 1931' (lower left)  
 oil on canvasboard  
 29 x 60.5cm (11 7/16 x 23 13/16in).

£2,500 - 3,500  
 €2,900 - 4,000  
 US\$3,200 - 4,500

The offered lot was painted during the Citroën Central-Asian expedition, La Croisière Jaune, which took place from April 1931 to February 1932. Iacovleff was appointed the official painter of the expedition.

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.



53

53<sup>AR</sup>

**ALEXEI ISUPOV (ISSUPOFF, ALESSIO) (1889-1957)**

Oriental beauty  
 signed in Latin (lower right)  
 sanguine on paper  
 37 x 47cm (14 9/16 x 18 1/2in).

£800 - 1,000  
 €920 - 1,200  
 US\$1,000 - 1,300

**Provenance**

Private collection, Rome



54



55

54

**ROBERT RAFAILOVICH FALK (1886-1958)**

Street Scene

signed with Cyrillic initial 'F' and in Latin (lower right)

gouache on paper

31 x 41.5cm (12 3/16 x 16 5/16in).

**£8,000 - 12,000**

**€9,200 - 14,000**

**US\$10,000 - 15,000**

55

**ANATOLY ZVEREV (1931-1986)**

Portrait

signed in Cyrillic with initials 'AZ' and dated '59' (lower left); further inscribed with dedication inscription from George Costakis to the present owner (verso)

gouache on paper

24.5 x 34cm (9 5/8 x 13 3/8in).

**£3,000 - 5,000**

**€3,500 - 5,800**

**US\$3,800 - 6,400**

**Provenance**

Collection of George Costakis

Gifted by the above to the present owner in Moscow in 1968



57

56

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

La femme  
signed in Cyrillic (lower left)  
pencil on paper  
32.5 x 21.5cm (12 13/16 x 8 7/16in).

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,100 - 7,700

**Provenance**  
Private collection, Bonn

57

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

Two costume designs for Jacques Becker's film *Montparnasse 19*, 1958  
female costume: signed with Latin initials 'G.A.' (lower left), inscribed J. Magre (lower right); male costume: signed with Latin initials 'G.A.' (lower right), inscribed 'Marcel, élégant maquereau marseillais' (lower middle)  
pencil, ink pen and watercolour on paper  
56.5 x 29.5cm (22 1/4 x 11 5/8in).  
(2)

£3,500 - 4,500  
€4,000 - 5,200  
US\$4,500 - 5,800

*Montparnasse 19* is a 1958 biographic film about the last year of the Italian painter Amedeo Modigliani, directed by Max Ophüls and Jacques Becker and starring Gérard Philipe, Lilli Palmer, and Anouk Aimée.



56

58\*

**ZINAIDA EVGENIEVNA SEREBRIAKOVA (1884-1967)**

Self-portrait with brushes

signed and dated '1945' (lower left)

watercolour, gouache and oil on paper laid on board

60.5 x 46cm (23 3/4 x 18in).

£60,000 - 80,000

€69,000 - 92,000

US\$77,000 - 100,000

**Provenance**

A la Vieille Cite, 350 Rue Saint-Honoré, Paris, c. 1978

Acquired from above by a private New York collector

Thence by descent

A certificate of authenticity will be issued by the Zinaida Serebriakova Foundation on request

Сертификат, удостоверяющий подлинность произведения, будет выдан Фондом Зинаиды Серебряковой

The self-portrait occupied a very important place in Zinaida Serebriakova's oeuvre. At every stage of her life she turned to this genre, starting with life in Russia and ending with her last days in France. Her self-portraits - executed in different media (oil, pastel, sanguine) - are a kind of picturesque diary of the artist. In them, the artist studies her face and the way it alters over time. For example, in her early self-portraits, Serebriakova appeals to the maternal and she is often surrounded by children. In other examples she portrays herself more formally, as an artist with the typical attributes of palette and brush. The offered lot *Self-portrait with brushes* was painted in Paris right after the war. It was a melancholy period for the artist and she painted a lot, even though she did not receive many commissions. Accustomed to painting from sitters, the artist faced the problem of a lack of models because her children were busy, and she was often alone. As such, her favourite genre came into its own. Self-portraits with oil (1942, 1945), sanguine (1944) and pencil and the present lot were painted during the war. Even at a difficult time in her life, Serebriakova portrays herself with a slight smile and with the symbol of her creativity: the palette and brush. The portrait is rendered with light brushstrokes and portrays her face finely. In it Serebriakova appears restful and, perhaps, in expectation of better times to come after the war.

Автопортрет занимал очень важное место в творчестве Зинаиды Серебряковой. На каждом этапе жизни художница обращалась к этому жанру: начиная с пребывания в России и заканчивая последним днями во Франции. Автопортреты, выполненные в разных техниках (масло, пастель, сангина), – являются своеобразным живописным дневником художницы. На них она изучает свое лицо и изменения, связанные с временем и возрастом. Например, в ранних работах Серебрякова обращается к материнским образам, часто она окружена детьми, а в других, более официальных, она предстает в образе художника с атрибутами искусства. Представленный на аукцион *Автопортрет с кистями* был написан в Париже сразу после войны. В это трагическое время Серебрякова много работала, хотя заказов на портреты было не много. Привыкшая писать с натуры, художница столкнулась с проблемой отсутствия моделей. Дети художницы были заняты, и она часто бывала одна. Именно поэтому Серебрякова вновь обращается к любимому жанру - автопортрету. Автопортреты маслом (1942, 1945 гг.), сангиной (1944 г.) и карандашом и также представленный на торги, были написаны во время войны. Несмотря на тяжелое время и жизненные неурядицы художница изображает себя с легкой улыбкой, она продолжает писать, как символ ее творчества выступают палитра и кисти. Портрет выполнен в легкой эскизной манере с хорошо проработанными деталями лица. На нем отображено состояние покоя и, возможно, ожидание лучших времен после войны.







59

**VLADIMIR SEMENOVICH VIDERMAN (BORN 1945)**

Mother and Child

signed with Cyrillic initials 'V.V.' and dated '73' (lower right); further dedicated in Cyrillic to the present owner, signed and dated '16-iv-94' (verso)

tempera on cardboard

38 x 25cm (14 15/16 x 9 13/16in).

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

**Provenance**

Acquired from the artist by the present owner in 1994

60\*

**IVAN CHUIKOV (BORN 1935)**

'Virtual sculpture V project'

inscribed with title (upper left) and signed and dated '77' (lower right)

pen and pencil on paper

20.6 x 30cm (8 1/8 x 11 13/16in).

£4,000 - 6,000

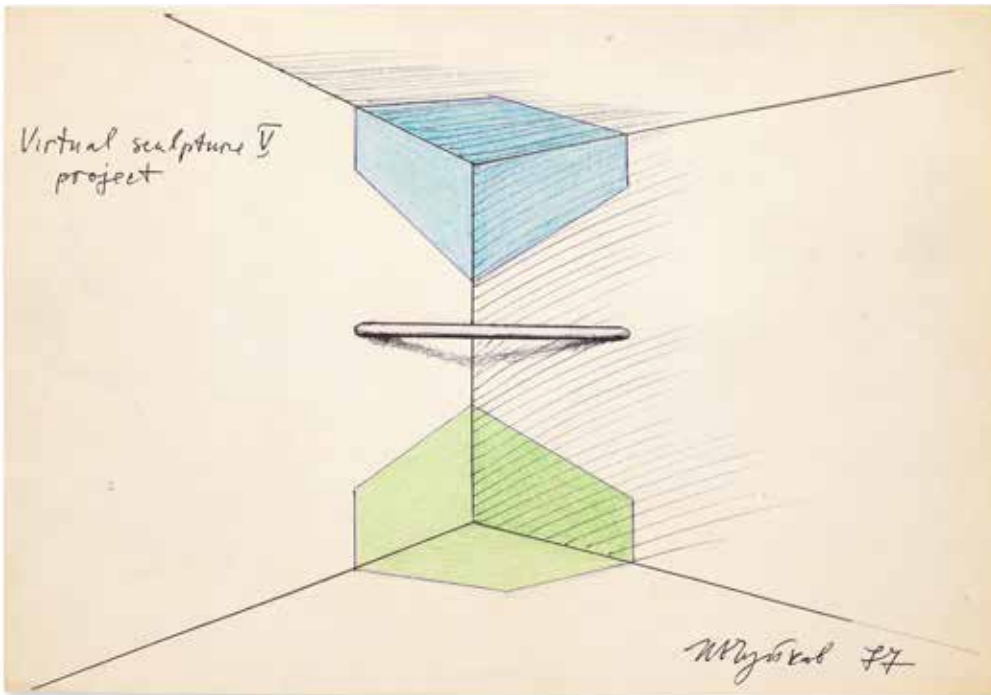
€4,600 - 6,900

US\$5,100 - 7,700

**Provenance**

Private collection, Europe

59



60

61\*

**IVAN CHUIKOV (BORN 1935)**

Cloud  
signed and inscribed in Cyrillic 'to Rimma from Ivan/ 18.II.78' (lower centre)  
oil on board  
40 x 55cm (15 3/4 x 21 5/8in).

£10,000 - 12,000  
€12,000 - 14,000  
US\$13,000 - 15,000

**Provenance**  
Private collection, Europe



62



62\*

**HENRY KHUDYAKOV (BORN 1930)**

'Untitled Necktie Composition'  
inscribed, signed and dated '1986' (lower right); further titled and dated '1982' (verso)  
collage, mixed media on board  
76.5 x 55.6cm (30 1/8 x 21 7/8in).

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,100 - 7,700

**Provenance**  
Private collection, Europe



61



63 (two out of forty-four)

63

**ERNST NEIZVESTNY (1926-2016)**

A selection of etchings of the 'Inferno' from Dante's *Divine Comedy*  
forty-four sheets of etchings, some sheets with a series of plates, total of 67 scenes  
a number signed and dated in the plate, a variety further signed, numbered and inscribed in Cyrillic, some marked 'EA' for *epreuve d'artiste*  
various sizes, size of largest: 30 x 73.5cm (11 13/16 x 28 15/16in). (44)

£3,000 - 5,000  
€3,500 - 5,800  
US\$3,800 - 6,400

**Provenance**  
Acquired from a friend of the artist by the present owner



64



65

64\*

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

'Black card table Number 3'

signed in Cyrillic and dated '1987-88' (lower centre); inscribed in

Cyrillic with title, date, 'Moscow', and further signed (verso)

mixed media on canvas

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

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

65

**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).

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

**Provenance**

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

Thence by descent



66

66\* TP

**NIKOLAI OVCHINNIKOV (BORN 1958)**

'The shoots of the cross' [Vskhody kresta]  
signed, titled in Cyrillic, dated '89', inscribed in Cyrillic 'G.T.G Number  
6' (for State Tretyakov Gallery), with dimensions and medium (verso)  
oil on canvas  
*150 x 200cm (59 x 78 3/4in).*  
unframed

£8,000 - 12,000

€9,200 - 14,000

US\$10,000 - 15,000

**Provenance**

Sotheby's, London, 15 February 2007, lot 112  
Acquired from the above by the present owner

67<sup>TP</sup>

**SERGEI EVGENIEVICH VOLKOV (BORN 1956)**

Untitled  
signed in Cyrillic and dated '1988-2007' (verso)  
oil on canvas  
170 x 140cm (66 15/16 x 55 1/8in).

£2,000 - 4,000  
€2,300 - 4,600  
US\$2,600 - 5,100

No reserve

**Provenance**  
Studio of the artist



67

68<sup>TP</sup>

**SERGEI EVGENIEVICH VOLKOV (BORN 1956)**

'Work/Salary' ('Rabota/Zarplata')  
signed and titled in Cyrillic, dated '1988-2007' (verso)  
oil on canvas  
170 x 134cm (66 15/16 x 52 3/4in).

£2,000 - 4,000  
€2,300 - 4,600  
US\$2,600 - 5,100

No reserve

**Provenance**  
Studio of the artist



68



69 (two out of fourteen)



69

**ERNST NEIZVESTNY (1926-2016)**

A group of 14 drawings  
variously signed and dated, the dates ranging from  
1971-1978  
mixed media, variously on paper and card  
various sizes, largest 98 x 68cm (38 9/16 x 26 3/4in)  
unframed  
(14)

£10,000 - 15,000  
€12,000 - 17,000  
US\$13,000 - 19,000

**Provenance**

Acquired from a friend of the artist by the present owner

70<sup>AR</sup>

**OLEG TSELKOV (BORN 1934)**

'Still life of our lives'  
signed in Cyrillic, titled and dated '1964' (verso); further  
variously inscribed and dedicated 'to Zhenya Evtushenko  
from Oleg Tselkov' (verso)  
oil on canvasboard  
37.5 x 42cm (14 3/4 x 16 9/16in).  
unframed

£25,000 - 35,000  
€29,000 - 40,000  
US\$32,000 - 45,000

**Provenance**

Gifted by the artist to Evgeny Evtushenko (1933 - 2017)  
Gifted by Evgeny Evtushenko to an Italian dentist who  
was in Moscow for the dental surgery of Evtushenko's  
wife in 1973  
Thence by descent

Evgeny Evtushenko (1933 - 2017) was a Soviet poet,  
novelist, and director of several films. He is known for his  
political activity during the Khrushchev Thaw that allowed  
some freedom of expression. In 1961, he wrote what  
would become, perhaps, his most famous poem, *Babi  
Yar*. He was the most extensively known and travelled  
Soviet poet.

71

**PAVEL VIKTOROVICH PEPPERSTEIN (BORN 1966)**

The Planet of Philosophers and Birds [Year] 5743 (from  
the series 'Fantasy Planets')  
signed in Latin and dated '2009' (lower right)  
acrylic on canvas  
40 x 60cm (15 3/4 x 23 5/8in).

£9,000 - 12,000  
€10,000 - 14,000  
US\$12,000 - 15,000

**Provenance**

Private European collection



70



71

**SOVIET NONCONFORMIST ART FROM THE COLLECTION OF LARISA 'LORIK' PIATNITSKAYA (1940-2014)**

72\*

**ANATOLY ZVEREV (1931-1986)**

Portrait of Vladimir Piatnitsky, 1983  
signed with artist's monogram (lower right)  
mixed media on paper  
47 x 36cm (18 1/2 x 14 3/16in).

£8,000 - 10,000

€9,200 - 12,000

US\$10,000 - 13,000

**Provenance**

Collection of Larisa Piatnitskaya (1940 – 2014)  
Thence by descent

**Exhibited**

Moscow, Museum of Anatoly Zverev, *AZ - eto Ya kak raz!*, May - October 2015

**Literature**

L. Piatnitskaya, *A second on the left, a second on the right*, Moscow, 2004, illustrated p. 20

T. Reshetov et al., *Lorik. The Apostle of Love*, Moscow, 2015, illustrated p. 55

"AZ - eto Ya kak raz!," in *Museum of Anatoly Zverev Almanac*, no. 1, 2015, illustrated photograph of the *AZ - eto Ya kak raz!* exhibition display in the Museum of Anatoly Zverev, p. 52

*Anatoly Zverev. Round & About*, Moscow, Museum of Anatoly Zverev, 2015, illustrated pp. 38-39

Larisa Piatnitskaya, also known as "Lorik," is arguably one of the most extraordinary figures from the Moscow art scene of the late 20th century. For over 30 years, Piatnitskaya – a specialist in cultural studies, artist, writer and publisher - played an instrumental role in the life of various Moscow underground artistic movements collectively known as 'Soviet nonconformist art'. In the 1960s, together with the legendary writer Yuri Mamleev, the poet Evgeny Golovin, and Alexander Dugin, Piatnitskaya became one of the founders and most vital members of the mystical intellectual club known as the "Yuzhin circle." In 1974, Larisa took an active part in the famed "Bulldozer" exhibition of Soviet avant-garde artists led by Oscar Rabin which was infamously razed to the ground by the Soviet authorities. An avid supporter of the free exhibitions movement and organizer of many subsequent "apartment" viewings of unofficial art, in the 1980s Piatnitskaya emerged as one of the leaders of the City Committee of Graphic Artists at Malaya Gruzinskaya, 28 - for a long time the first and only haven for artists working beyond the margins of Soviet ideological prescriptions.

A number of albums published by Larisa Piatnitskaya which were mostly based on her private archives (*The Triumph of Romance*, 1998, *The Feasts of My Revolution*, 1999) still serve as rare documentary evidence of the most remarkable events of underground culture and convey a unique portrait of the Moscow "intelligentsia" of the 1970s and 1980s. The central theme of Piatnitskaya's publications and her other work is the freedom of artistic expression which largely became the motive for her own contribution and support of many independent artists including her husband Vladimir Piatnitsky, as well as Anatoly Zverev, Vladimir Yakovlev among others. As recalled by her contemporaries, combining a unique sensitivity towards art with an



uncompromised responsiveness to those in need, Piatnitskaya was assiduous in providing her friends with the necessary support, from organizing personal exhibitions to publishing numerous catalogues and dedicated albums.

Forming part of an important collection of unofficial art belonging to Larisa Piatnitskaya, the offered 7 lots record the history of her relationships with the artists featured: Anatoly Zverev, Vladimir Yakovlev, and Sergey Bordachev. These works also constitute the legacy of Piatnitskaya's invaluable contribution towards the movement for artistic freedom which she defined as the 'Cultural Revolution.'

We are grateful to Yury Piatnitsky for assistance with cataloguing this collection (lots 72-78).

*"In July 1983, Zverev stayed with me for three days on Filevskaya, as he wanted to do something significantly pleasant for me: he painted a portrait of my never-forgotten, early deceased husband Vladimir Piatnitsky. Piatnitsky had been gone for 5 years then. I had many photographs of him. He chose what was, in his opinion, the most notable one and painted a portrait of the artist Piatnitsky on a large sheet of paper in gouache and watercolour. It took the genius Zverev three days to complete this simple job. After that, saying that he was going out on business, Anatoly Timofeyevich left..."* Larisa Piatnitskaya, quoted in *Anatoly Zverev. Round & About*, Moscow, 2015, p. 38.





73

**VLADIMIR IGOREVICH YAKOVLEV (1934-1998)**

Portrait of Eric Bagdasarian  
signed in Cyrillic with initials 'V.Ya' (lower left)  
chalk and crayons on board  
70 x 70cm (27 9/16 x 27 9/16in).  
unframed

**£2,000 - 3,000**

**€2,300 - 3,500**

**US\$2,600 - 3,800**

In 1995, together with Eric Bagdasarian, Larisa Piatnitskaya arranged for Yakovlev's temporary leave from a mental institution to which the artist had been committed for over 10 years. After a short stay at Piatnitskaya's place, the artist found new home in a flat rented for him and stocked with a generous supply of oils and canvases by Bagdasarian. This short, yet important period for Yakovlev left a deeply personal body of work which the offered five lots (73-77) represent. A reflection on Yakovlev's iconic subjects, - a still life (lot 75), a flower (lot 76), a flying bird (lots 74 and 77), and a portrait of a friend (lot 73), - these works convey a notion of solitude and fragile nature of a human being which is the central theme of Yakovlev's life and work.

**Provenance**

Collection of Larisa Piatnitskaya (1940-2014), acquired directly from the artist in 1995  
Thence by descent

*Portrait of Eric Bagdasarian* was created in 1995 in Piatnitskaya's flat in Moscow with crayons and chalk on one of the boards which Piatnitskaya often used in the household to pin paper notes and other materials. This instant, yet powerful portrait is a remarkable example of Yakovlev's extraordinary talent in conveying a complex psychological character of his sitters.

We are grateful to Yury Piatnitsky for assistance with cataloguing this lot.



74

74

**VLADIMIR IGOREVICH YAKOVLEV (1934-1998)**

Composition with a bird  
signed in Cyrillic with initials 'V.I. Ya' (lower centre)  
oil on canvas  
43 x 38.5cm (16 15/16 x 15 3/16in).  
unframed

**£3,000 - 5,000**  
**€3,500 - 5,800**  
**US\$3,800 - 6,400**

**Provenance**

Collection of Larisa Piatnitskaya (1940-2014), acquired directly from the artist in 1996  
Thence by descent

**Literature**

L. Piatnitskaya, *Vladimir Yakovlev. Calendar. 2014*, 2014, illustrated on the cover

The present work was featured on the cover of the calendar published by Larisa Piatnitskaya in 2014 in memory of Vladimir Yakovlev.



75

75

**VLADIMIR IGOREVICH YAKOVLEV (1934-1998)**

Still life with a table  
apparently unsigned  
gouache and mixed media on paper  
57 x 42cm (22 7/16 x 16 9/16in).  
unframed

**£3,000 - 5,000**  
**€3,500 - 5,800**  
**US\$3,800 - 6,400**

**Provenance**

Collection of Larisa Piatnitskaya (1940-2014), acquired directly from the artist in 1996  
Thence by descent

76

**VLADIMIR IGOREVICH YAKOVLEV (1934-1998)**

Composition with a red flower  
signed in Cyrillic and dated '95' (verso)  
oil on canvas  
43.5 x 38cm (17 1/8 x 14 15/16in).  
unframed

£3,000 - 5,000

€3,500 - 5,800

US\$3,800 - 6,400

**Provenance**

Collection of Larisa Piatnitskaya (1940-2014), acquired  
directly from the artist in 1996  
Thence by descent



Larisa Piatnitskaya and Yuri Piatnitsky  
visiting Vladimir Yakovlev, 1990s. Photograph  
reproduced in T. Reshetov, et al., *Lorik. Apostle  
of Love*, Moscow, 2015, p. 51.



76

77

**VLADIMIR IGOREVICH YAKOVLEV (1934-1998)**

Composition with a bird  
apparently unsigned  
oil on canvas  
38 x 43.5cm (14 15/16 x 17 1/8in).  
unframed

£3,000 - 5,000

€3,500 - 5,800

US\$3,800 - 6,400

**Provenance**

Collection of Larisa Piatnitskaya (1940-2014), acquired  
directly from the artist in 1996  
Thence by descent



77



78\*

**SERGEY BORDACHEV (BORN 1948)**

Triptych 'Labyrinths,' 1975

central part scratched with initials 'SB' and date '75' (lower left);  
 each part inscribed in Cyrillic 'Sergey Bordachev / 1975 / Triptych  
 Labyrinths,' and labeled respectively 'left,' 'central,' and 'right' (verso)  
 central part: oil and mixed media on canvas; left and right: oil and  
 mixed media on canvas laid on board  
 central part 50.5 x 45cm (19 7/8 x 17 11/16in); others 49.5 x 46.5cm  
 (19 1/2 x 18 5/16in) each.

£4,000 - 5,000

€4,600 - 5,800

US\$5,100 - 6,400

**Provenance**

Collection of Larisa Piatnitskaya (1940 – 2014)  
 Thence by descent

**Exhibited**

Possibly, Moscow, VDNH Dom Kultury, *Exhibition of works by Moscow  
 artists*, 20 – 30 October 1975  
 Possibly, Moscow, Various apartment exhibitions of non-official art,  
 Spring 1976  
 Possibly, Moscow, MUCCGA (Malaya Gruzinskaya, 28), *1 exhibition of  
 the Moscow United City Committee of Graphic Artists*, 1977

Sergey Bordachev is arguably one of the most prominent of unofficial  
 artists working in geometrical abstraction in the 1970s, as well as a  
 participant of virtually all of the historically significant nonconformist  
 exhibitions of the decade (the "Bulldozer" exhibition and Izmailovo,  
 1974, DK VDNKh, 1975, "Apartment" exhibitions of Spring 1976, from  
 1977, Moscow Committee of Graphic Artists on Malaya Gruzinskaya,  
 28). Bordachev's art presents a synthetic blend of both geometric  
 abstraction and expressionistic traditions as the ground for creative  
 experiment with form, space, and media which often incorporated the  
 use of commonly found objects.

*'During the famous "Bulldozer exhibition", Bordachev exhibited  
 only one work which he "showed". However, his other works were  
 brought to [the site in] Belyaev from an apartment exhibition by  
 Lorik Piatnitskaya along with the foreign press and Larisa's hippie  
 friends from the art group "Volosy". But, as they say, they had been  
 expected. Without allowing any work to be unpacked, [the authorities]  
 immediately began tearing, breaking and treading the pictures in the  
 mud, while water cannons drove around the lot shooting [around]  
 some black dirt. It can be seen in the numerous photographs from  
 this unforgettable exhibition. At the end of the crackdown, some  
 of the foreign journalists picked the few remnants of the works,  
 literally pulling them out of the dirt from under their feet, and gave  
 them to the one person they knew - the organizer responsible for  
 the press - Piatnitskaya Larisa (Lorik). After these events, [Larisa]  
 gave the remnants of Bordachev's work to the author. It was from  
 these unfortunate remnants rescued from under the heels of police  
 officers and [communist] party activists, S. Bordachev created the  
 legendary work, which at that time became the banner of the "Cultural  
 Revolution,' (from memoirs of Larisa Piatnitskaya, documented by her  
 son Yury Piatnitsky, Private archive of L. Piatnitskaya, Moscow).*

According to the memories of the artist, as recorded by Yury Piatnitsky,  
 the work which Piatnitskaya brought to the "Bulldozer" exhibition had  
 been given by Bordachev to Larisa and Vladimir Piatnitsky as a gift  
 for their wedding which took place a few months earlier in July 1974.  
 It is very likely that the wedding gift to the Piatnitskys is - in fact - the  
 present triptych *Labyrinths*, partially damaged during the scandalous  
 exhibition of 1974 and restored by Bordachev in 1975, as suggested  
 by the date inscribed on the central part.

We are grateful to Yury Piatnitsky for assistance with cataloguing this  
 lot.

**VARIOUS PROPERTIES**

79

**PETR TARASOVICH MALTSEV  
(1907-1993)**

'Labour'; the production line at the Stalin  
Automobile Plant  
oil on board  
42.5 x 63cm (16 3/4 x 24 13/16in).

£2,000 - 4,000  
€2,300 - 4,600  
US\$2,600 - 5,100



79

80

**ALEXANDER RODCHENKO (1891-1956)**

12 black-and-white photographs taken  
by Alexander Rodchenko between 1924  
and 1947: Vladimir Mayakovsky, Rhythmic  
Gymnastics, Pioneer, The White Swan, A.  
Chocolova, Pine Trees, Garden near the  
Bolshoi Theatre, Samozveri, News Stand,  
Change, Glass and Light, Acrobats;  
each impression is named and numbered  
in pencil and bears the Rodchenko Atelier  
Stamp (verso)  
each 30.5 x 24 cm (12 x 9 7/16in).  
(12)

£1,500 - 2,500  
€1,700 - 2,900  
US\$1,900 - 3,200

Portfolio is printed by Rodchenko's grandson  
Alexander Lavrientev in the Rodchenko  
Workshops in Moscow from the original plates  
in a Limited Edition of fifty.



80



81

81  
**YURI KUPER (BORN 1940)**

Untitled  
 signed in Latin and dated '95' (lower right)  
 Mixed media on canvas  
 73 x 91cm (28 3/4 x 35 13/16in).

**£15,000 - 18,000**  
**€17,000 - 21,000**  
**US\$19,000 - 23,000**

**Provenance**  
 Private collection, UK

82\*  
**NATALIA NESTEROVA (BORN 1944)**

The Rape of the Sabine Women  
 signed in Cyrillic (lower left); further inscribed with Cyrillic with artist's name, title and date '1985,' stretcher bearing a label of the USSR Arts Export Salon (verso)  
 oil on canvas  
 100 x 100cm (39 3/8 x 39 3/8in).

**£15,000 - 20,000**  
**€17,000 - 23,000**  
**US\$19,000 - 26,000**

**Provenance**  
 Gallery 'Segodnia' ('Today'), in partnership with E.V. Vutchetich All Union Artistic Production Association, Moscow  
 Acquired from the above by the present owner, c. 1990

**Literature**  
 A. Dekhtyar, *Natalia Nesterova*, Moscow, 1989, listed pp. 16, 95, illustrated pp. 64-65 (no. 41, 42)  
 E. Nikitina, "Nesterova's Town," in *Dekorativnoe Iskusstvo*, Vol. 1, 2006, listed in text p. 27



82

Beginning in the late 1970s, Natalia Nesterova's work becomes dominated by scenes of city life and parks, often complimented by historical, religious, and mythological subjects (*Gogol's House*, 1978, *Summer Garden*, 1982, *Two-Faced Janus*. *Summer Garden*, 1984, triptych *Autumn in the Park*, 1985). *The Rape of the Sabine Women* is a notable example within this spectacular myriad of paintings exploring the relationship between a human being and the city environment, and, perhaps, the relationship between a human and the art itself. The earlier of the known two versions of the same title, the present painting from 1985 conveys a passionate struggle of the mythological characters captured within a sculpture at the Summer Garden in St. Petersburg. The dynamism of the central composition is echoed in the rioting golden palette and movement of the trees in the background. Yet, the lower left corner of the canvas conveys a deeply contrasting sentiment expressed through melancholic movement of dark depersonalized figures. This contraposition is emphasized by the choice of palette which contrasts the worn out white of the marble sculpture to the golden background and the discoloured attire of the human group on the left.

Nesterova's distinctive pasty brushwork becomes almost sculptural in the areas of the face of the young Sabine woman, the figure of a young Roman, and the headdress of the passing woman on the left, as if bringing the dramatic mythological scene to life within the frame of a casual rainy Autumn day in the park.

According to E. Nikitina, Nesterova's 'city' cycles strive to examine the problem of interchanging values of being: "The theme, which may be defined as "humans vs. statues" and "living vs. dead" is being developed by the artist during the course of many years. The idea of inverted values, where the 'living' becomes the 'dead,' and the artificial, created by the 'living' exists in its own unique, mysterious world, clearly worries Nesterova." (*Dekorativnoe Iskusstvo*, Vol. 1, 2006, p. 27). At the same time, *The Rape of the Sabine Women* ironically explores the relationship between a human and an artistic creation, - a classic sculpture, which may often go unnoticed by indifferent passers burdened by the lonely heaviness of everyday life.



83



84

83

**ALEXANDER KHARITONOV (1932-1993)**

Meeting

signed in Cyrillic, titled and dated '75' (verso)

oil on canvasboard

18 x 33.5cm (7 1/16 x 13 3/16in).

unframed

**£15,000 - 18,000**

**€17,000 - 21,000**

**US\$19,000 - 23,000**

**Provenance**

Acquired by the present owner in 2010

Private collection, Europe

The present lot is offered with a certificate of authenticity from V. Silaev, 2018

"In one of his articles about Kharitonov's art, the professor and art scholar Mikhail Sokolov calls Kharitonov on the most significant Russian artists of the second half of the 20th century, because Kharitonov reveals in his art the thoughts and hopes of a whole generation which preserved its spiritual fortitude through the years of political stagnation... According to the artist himself, his art, both technically and philosophically, rests on three pillars: Byzantine and Old Russian icon painting, and the Old Russian tradition of embroidery using precious stones, pearls and beads... Alexander Kharitonov's art, both demotic and classic at the same time, is an inexhaustible meditation in colour on the deathless spirit of the Russian people" (Tatiana Sokolova, "Alexander Kharitonov. A miracle is always inconspicuous," in *The Tretyakov Gallery Magazine*, no. 1, 2008 (18), pp. 92-93).



84\*

**IGOR VULOKH (BORN 1938)**

Interior

signed in Cyrillic (lower left); further inscribed in Cyrillic with artist's name, title, and date '1981-90' (verso)

tempera on canvas  
90 x 70cm (35 7/16 x 27 9/16in).  
unframed

£6,000 - 8,000

€6,900 - 9,200

US\$7,700 - 10,000

**Provenance**

Gallery 'Segodnia' ('Today'), in partnership with E.V. Vutchetich All Union Artistic Production Association, Moscow

Acquired from the above by the present owner, c. 1990

**Exhibited**

Possibly, Moscow, Gallery 'Segodnia' ('Today'), *Igor Vulokh*, October 1990



85

85

**VLADIMIR IGOREVICH YAKOVLEV (1934-1998)**

The cat

signed with Cyrillic initials 'V.Ya.' (lower left)

oil on canvas  
50 x 70cm (19 11/16 x 27 9/16in).  
unframed

£10,000 - 12,000

€12,000 - 14,000

US\$13,000 - 15,000

**Provenance**

Acquired by the present owner directly from the artist in 1996

**Exhibited**

Moscow, Dom Khudozhnika (Gogolevsky Blvd., 10), *Exhibition of works by Vladimir Yakovlev*, 15 March - 1 April 1996

86

**VLADIMIR IGOREVICH YAKOVLEV (1934-1998)**

Flower

signed with dedication 'to Eric from V. Yakovlev' and dated '8/1 96'

oil on canvas  
40 x 30cm (15 3/4 x 11 13/16in).  
unframed

£10,000 - 12,000

€12,000 - 14,000

US\$13,000 - 15,000

**Provenance**

Acquired by the present owner directly from the artist in 1996

**Exhibited**

Moscow, Dom Khudozhnika (Gogolevsky Blvd., 10), *Exhibition of works by Vladimir Yakovlev*, 15 March - 1 April 1996



86



87

87\*

**BORIS KOCHEISHVILI (BORN 1940)**

Paradise VI

inscribed in Cyrillic with artist's name and title (verso)

oil on hardboard

112 x 124cm (44 1/8 x 48 13/16in).

**£4,000 - 5,000**

**€4,600 - 5,800**

**US\$5,100 - 6,400**

**Provenance**

Gallery 'Segodnia' ('Today'), in partnership with E.V. Vutchetich All Union Artistic Production Association, Moscow

Acquired from the above by the present owner, c. 1990

**Exhibited**

Moscow, Gallery 'Segodnia' ('Today'), *Boris Kocheishvili*, April 1990

**Literature**

Exhibition booklet, *Boris Kocheishvili*, Gallery 'Segodnia', Moscow, 1990, illustrated on the cover as *Paradise V*, 1990

The present painting belongs to a body of architectural motives created by Boris Kocheishvili in 1980-1990s and presents a masterful play of pure artistic improvisation against stringent geometrical shapes, lines and ornaments. In *Paradise VI*, the classic architectural elements, - a column, a gate, a cube, the entire architectural space, - begin transforming under the pressure of creative spontaneity, and take on a completely different physical qualities and symbolic roles.



88

88\*

**ANATOLY SLEPYSHEV (1932-2016)**

Hunter

signed with initials and dated '86' (lower right); further inscribed in Cyrillic with artist's name, title and date (verso)

oil on canvas

60 x 80.5cm (23 5/8 x 31 11/16in).

**£3,000 - 5,000**

**€3,500 - 5,800**

**US\$3,800 - 6,400**

**Provenance**

Gallery 'Segodnia' ('Today'), in partnership with E.V. Vutchetich All Union Artistic Production Association, Moscow

Acquired from the above by the present owner, c. 1990

89\*

**GRIGORY ALEXANDROVICH SRETENSKY  
(1899-1972)**

'Green Still Life'

inscribed in Cyrillic with artist's name, title and date

'67' (verso)

oil on canvas

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

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

**Provenance**

Family of the artist

Acquired from the above by the present owner,

1990s

**Exhibited**

Moscow, Moscow Organization of the RSFSR

Artists Union, *G.A. Sretensky (1899-1972)*, 1978

**Literature**

Exhibition catalogue, *G.A. Sretensky (1899-1972)*, Moscow, 1978, listed p. 28



89

One of the most prominent successors of the 'Jack of Diamonds' traditions in art, Grigory Sretensky studied in VKHUTEMAS under the leading Russian master Petr Konchalovsky. In 1921, Sretensky became one of the founders of the artistic community 'Bytie' ('Existence'), founded by the younger generation of 'Russian Cézannists,' graduates of VKHUTEMAS, who manifested a synthetic artistic expression through analysis and continuity of the artistic legacy of the previous generations of Russian art.

Still life is central to Sretensky's oeuvre. Most often painted from life, these still paintings become a purely visual and extensively emotional conveyal of the artist's perception of the phenomenon of being.

90\*

**GELA GOYAEV (ACTIVE 1970s-1980s)**

'Man of good taste'

signed in Cyrillic (lower right)

oil on canvas

97.5 x 76.8cm (38 3/8 x 30 1/4in)

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

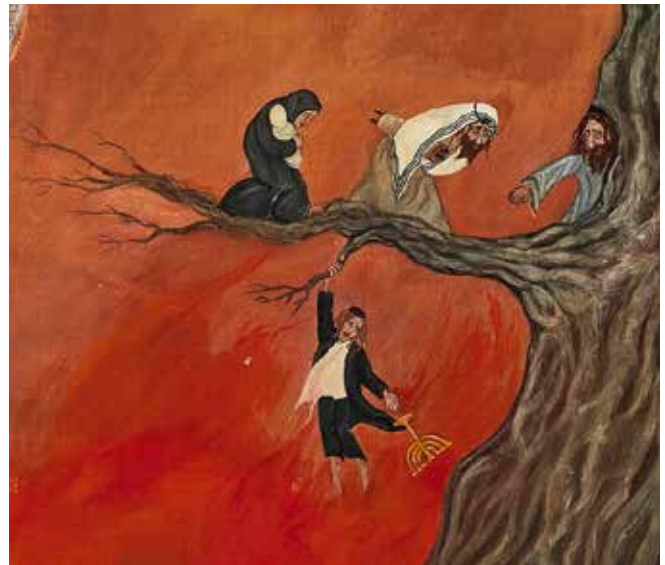
**Provenance**

Collection of Larisa Kashuk, Moscow-based art historian and art dealer

Acquired by the present private American collector in Moscow, 1980s



90



(detail)

91

**SIMA VASSILIEVA (BORN 1954)**

Family Tree 1995

signed in Latin and dated '95' (lower middle)

mixed media on wood

130 x 70cm (51 3/16 x 27 9/16in).

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

**Exhibited**

London, RTVI Office, 6 Pall Mall East, *Sima Vassilieva. Retrospective*,

15 - 16 May 2015

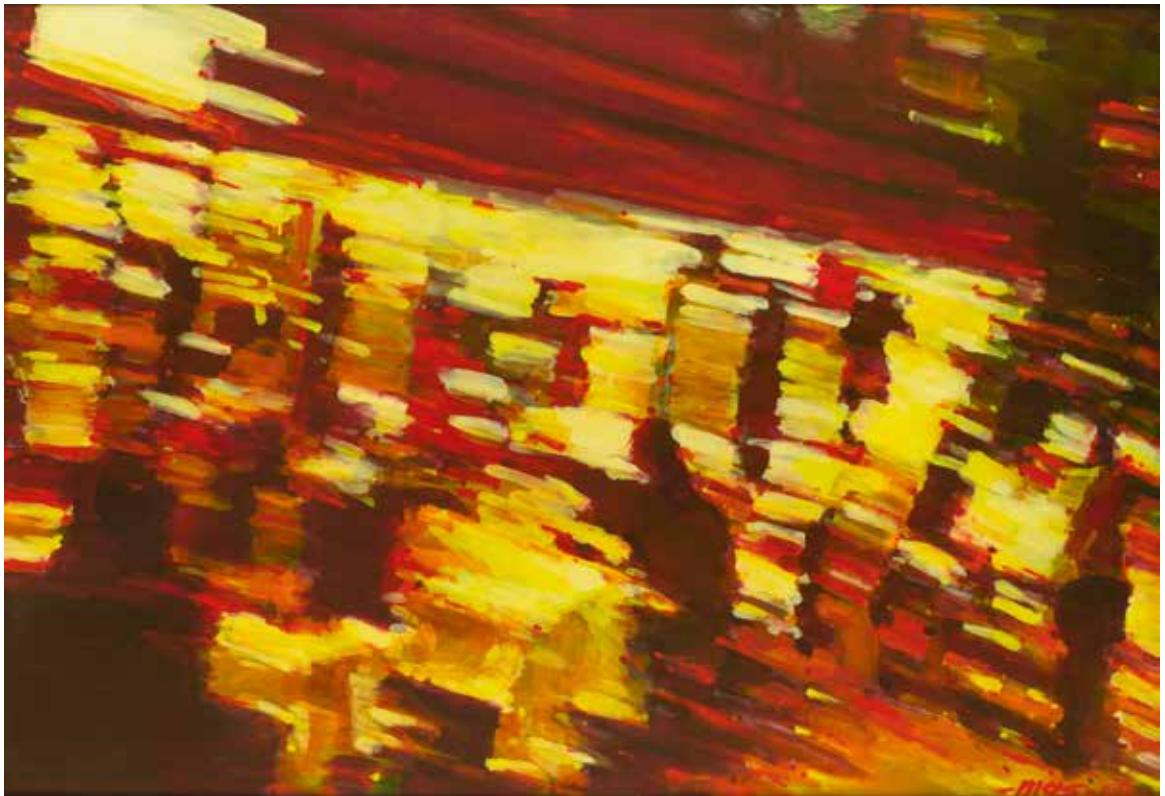
London, Westminster Reference Library, *Sima Vassilieva:*

*Retrospective*, 16 - 28 January 2017

London, Chelsea Football Club, Stamford Bridge, *Arbuzz J-Fest*,

February 2019

Born in Ukraine in 1954, Sima Vassilieva (Slutsker) began painting in 1980s in Moscow. After much controversy created by publication of her painting *Russian Banyas* in the magazine *Ogoniok*, in 1990, Vassilieva moved to Britain where she continued working in a variety of styles and media. Vassilieva's art is inspired by the traditions of Russian print genre *Lubok* and blended with the 1970s Sots-Art movement influences, while the central theme of her work is a collective portrait of Soviet people charged with political satire and humour. In 1990s, she created a series of works painted on wooden scoops called 'Sovok,' with an ironic reference to Soviet lifestyle and characters (in Russian, 'Sovok' is a colloquial expression of 'Soviet'). Painted on wood, the offered *Family Tree* presents a deeply personal lyrical survey of the history of two families, Russian and Jewish, joined together as two trees intertwined by roots and branches.



92

92\* TP

**OKSANA MAS (BORN 1969)**

'Mother'

signed in Latin (lower right)

acrylic on canvas

150.5 x 220cm (59 1/4 x 86 5/8in).

£6,000 - 8,000

€6,900 - 9,200

US\$7,700 - 10,000

93\*

**KAMO SAHAKYAN (CALLED KAMSAR) (BORN 1961)**

'Sadness'

signed in Armenian and dated '1987' (lower right); further inscribed in Armenian with artist's name, title, date, and location 'Yeghegnadzor' (verso)

oil on cardboard

61 x 54.5cm (24 x 21 7/16in).

£2,000 - 4,000

€2,300 - 4,600

US\$2,600 - 5,100

**Provenance**

Gallery 'Segodnia' ('Today'), in partnership with E.V. Vutchetich All Union Artistic Production Association, Moscow

Acquired from the above by the present owner, c. 1990

Born in 1961 in Yeghegnadzor, Armenia, Kamo (Kamsar) Sahakyan studied at Yeghegnadzor Art School and the Terlemezian School of Arts in Yerevan and soon made a successful career as an artist. Inspired by many generations of Armenian masters, Kamsar's work presents a captivating blend of Armenian painterly traditions and a distinctive approach to abstract form, granting his paintings a highly emotive quality.



93



94

94

**VASYL KYRYLOVYCH MISHCHENKO  
(BORN 1949)**

Calla Lilies

signed in Cyrillic and dated '18' (lower right)

oil on cardboard

83 x 70cm (32 11/16 x 27 9/16in).

**£5,000 - 7,000**

**€5,800 - 8,100**

**US\$6,400 - 9,000**

**Exhibited**

Kyiv, Mytets Art Gallery, *Vasyl Mishchenko: Personal Exhibition*, August 2019

Born in 1949, Vasyl Mishchenko received artistic training as a student of the Ukrainian master Mikhailo Deregus and, starting from mid-1980s, has widely exhibited his work in Ukraine. In the course of his career, Mishchenko's style has evolved through different stages and experiments with realist, impressionist, post-impressionist and abstract painting, until developing into a distinctive neo-impressionistic language to express the artist's vision of the changing beauty of being.

Mishchenko's work is a constant exploration of form, light, colour and texture. His paintings are defined by purity and harmonic flow of colour which grants Mishchenko's works a fascinating emotional tension. The present still life with calla lilies is a remarkable example of Mishchenko's skillful play of colour and contrasts, space and movement, simplified forms and complex meanings.



95

95\*

**SIMON KOZHIN (BORN 1979)**

Apple tree blossom in Kolomenskoye

signed in Latin and dated '2017' (lower right); further signed, dated and titled (verso)

oil on canvas

60 x 70cm (23 5/8 x 27 9/16in).

**£3,000 - 5,000**

**€3,500 - 5,800**

**US\$3,800 - 6,400**

# Works of Art



96

**A RUSSIAN GOLD, ENAMEL AND MOONSTONE PENDANT**

c. 1910, apparently unmarked  
a large oval cabochon moonstone banded in gold within a border of white enamel over guilloché ground, surmounted by a ribbon set with a small stone traversed by gem set arrow and suspended by loop, contained in fitted retailer's case from Noble and Co.  
with loop: 4cm (1 9/16 in).

**£3,000 - 4,000**  
**€3,500 - 4,600**  
**US\$3,800 - 5,100**

This moonstone pendant, though unmarked, recalls an example signed Holmstrom 1903-1917 published in Ulla Tillander Godenhielm, *Fabergé: His Masters and Artisans*, London, 2018, p. 143.

Arthur Bowe, a former employee of Fabergé in Moscow, established a branch of the firm in London. This partnership was dissolved in 1906 and Bowe went on to establish Noble & Co., specialising in Russian works and located after 1910 at Dewar House in Haymarket.

97

**A PAIR OF ENAMEL AND GOLD PEARL-SET CUFFLINKS**

Fabergé, Moscow, 1899-1908, with scratched inventory number '31453'  
each circular terminal enamelled translucent cobalt blue over engine turned ground radiating from central pearl, surrounded by gold border enamelled opaque white at intervals, in fitted silk-lined retailer's case for Fabergé Odessa, 56 standard diameter: 1.4cm (9/16in).

**£6,000 - 8,000**  
**€6,900 - 9,200**  
**US\$7,700 - 10,000**

For a set of buttons in similar taste preserved in the Kremlin Armoury, please refer to MP-5694 - MP-5697 on [www.kreml.ru](http://www.kreml.ru) or exhibition catalogue, *Carl Fabergé and Masters of Stone Carving. Russian Masterpieces of Semi-Precious Stones*, Moscow, 2011, p. 144.



96



97





98

**A JEWELLED, GOLD AND ENAMEL BROOCH**

Fabergé, Michael Perkhin, St. Petersburg, c. 1890, with scratched inventory number '43893' shaped triangular with scarlet champlevé enamel scrolling motifs in the Renaissance taste against matt gold ground, the borders striped enamelled opaque white over curved segments alternating with gold reserves, set centrally with large rose diamond, terminating at each corner with pearls pinned to split leaf gold mounts, in restored Fabergé fitted case, 56 standard width across top: 4.5cm (1 3/4in).

**£20,000 - 30,000**

**€23,000 - 35,000**

**US\$26,000 - 38,000**

**Provenance**

By family repute, acquired by Major Honorable Algernon Henry Charles Hanbury-Tracy during his 1903 visit to Russia Thence by family descent

**Exhibited**

London, Victoria and Albert Museum, *Fabergé 1846-1920. An International Loan Exhibition on the occasion of the Queen's Silver Jubilee*, 23 June - 25 September 1977

**Literature**

Exhibition catalogue, *Fabergé 1846-1920. An International Loan Exhibition on the occasion of the Queen's Silver Jubilee*, London, 1977, Q10, p. 114 illustrated

The brooch is a striking interpretation of the Renaissance taste by Michael Perkhin and featured in the ground-breaking Fabergé exhibition at the Victoria and Albert Museum celebrating the Queen's Silver Jubilee in 1977. It recalls ornamental motifs on the coronation vase presented by Leopold de Rothschild from Fabergé London and presented to King George V and Queen Mary on their coronation day 11 June 1911. See RCIN 8949 on the Royal Collection Trust website at [www.rct.uk](http://www.rct.uk)



99\*

**A GOLD AND DIAMOND BRACELET  
'EKATERINA'**

probably Moscow, before 1899, unidentified maker's mark

oval hinged gold band in polished gold, front encrusted with rose-cut diamonds spelling in Cyrillic "Ekaterina", all against crossed-hatched ground, 56 standard width: 7cm (2 3/4in).

£3,000 - 4,000

€3,500 - 4,600

US\$3,800 - 5,100

100\*

**AN AMETHYST AND GOLD BAR PIN**

Russia, c. 1900; with partial gold standard mark and maker's mark on pin

line of six round faceted amethysts mounted between two gold horizontal bars, gold pin with safety lock, 56 standard length: 5.5cm (2 1/4in).

£800 - 1,000

€920 - 1,200

US\$1,000 - 1,300



101\*

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

Fabergé, workmaster Andrei Gorianov, St. Petersburg, 1908-1917

circular, the border enamelled in translucent yellow over wavy engine-turned ground, the circular aperture with beaded bezel and bevelled glass; surmounted with bow-knot decoration, wood back with scrolling strut, 84 standard  
9.2 x 8.3cm (3 7/8 x 3 1/4in).

£7,000 - 9,000

€8,100 - 10,000

US\$9,000 - 12,000



102

**A GOLD MOUNTED HARDSTONE PRESENTATION PENDANT**

maker's initials 'EK', St. Petersburg, before 1899 the pendant formed as a cannon, one wheel set with hardstone disk the other, a compass face, their rims engraved with Cyrillic presentation dated 2 May 1896 to E.K. von Sticht from Staff Officers, marked on suspension hoop possibly for Fabergé workmaster, Erik Kollin, 72 standard  
length: 3.5cm (1 3/8in).

£3,000 - 5,000

€3,500 - 5,800

US\$3,800 - 6,400



103\*

**A LARGE JEWELLED SILVER-GILT, ENAMEL AND WOOD  
DOUBLE-PHOTOGRAPH FRAME**

Fabergé, workmaster Viktor Aarne, St. Petersburg, 1899-1908 rectangular with two vertical apertures; border of translucent emerald-green enamel over the wavy engine-turned ground applied with rococo scrolls and foliate vines set with eighteen large garnet cabochons; the lower centre with vignette centring the date in Cyrillic '10 June 1903'; all mounted in light wood lacquered frame, with elaborate heavy silver-gild strut in rococo taste; 88 standard, marked with standard marks on foliate scrolls, with Fabergé and workmaster's marks on the triangular pelmets on the interior of the frame, and with assayer's mark and workmaster's stamp on the strut, in a later fitted brown leather box lined with white silk and velvet and stamped with Wartski's insignia 33.5 x 36cm (13 1/4 x 14 1/8in)

£70,000 - 90,000

€81,000 - 100,000

US\$90,000 - 120,000

**Provenance**

Sotheby's, Geneva, 16 May 1985, lot 464

Acquired from above by Lily and Edmond J. Safra

Sotheby's, New York, 3 November 2005, lot 41

Acquired from above by the present private collector



(hallmark)

104

**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)

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

105\*

**A SILVER-GILT AND WOOD DOUBLE PHOTOGRAPH FRAME**

Fabergé, workmaster Anders Nevalainen, St. Petersburg, 1899-1908, with scratched inventory number 5759 two rectangular panels connected together by a hinged central shaft; pale wood fronts applied with corner rosettes and surmounted by a fluttering ribbon-bound pine cone finial; all raised on three bun feet, *88 standard*, contained in original fitted oak case lined in silk and stamped with firm's logo  
*height: 14cm (5 1/2in).*

£30,000 - 40,000

€35,000 - 46,000

US\$38,000 - 51,000



104

**Provenance**

Sotheby's, Geneva, May 16, 1991, lot 187  
Collection of Lily and Edmond J. Safra  
Sotheby's, New York, November 3, 2005, lot 23  
Acquired from above by present private collector.



105



106



107

106\*

**A JEWELLED VARICOLOURED GOLD, SILVER-GILT, ENAMEL AND MOSS AGATE-SET VANITY CASE**

Fabergé, workmaster August Hollming, St. Petersburg, 1908-1913 rectangular with rounded corners, divided into three compartments; all sides decorated with white translucent enamel over wavy engine-turned ground; lid on centre compartment applied with an oval moss agate cabochon within a border of rose-cut diamonds, with laurel borders in red and green gold; the hinged lids with diamond-set thumb pieces open to reveal three compartments, the centre one is set with mirror and additional silver-gilt hinged lid to hide a powder compartment, fitted light wood box lined with cream silk and velvet, 56 and 88 standards  
10.5 x 4.1 x 1.6cm (4 1/8 x 1 5/8 x 1 5/8in).

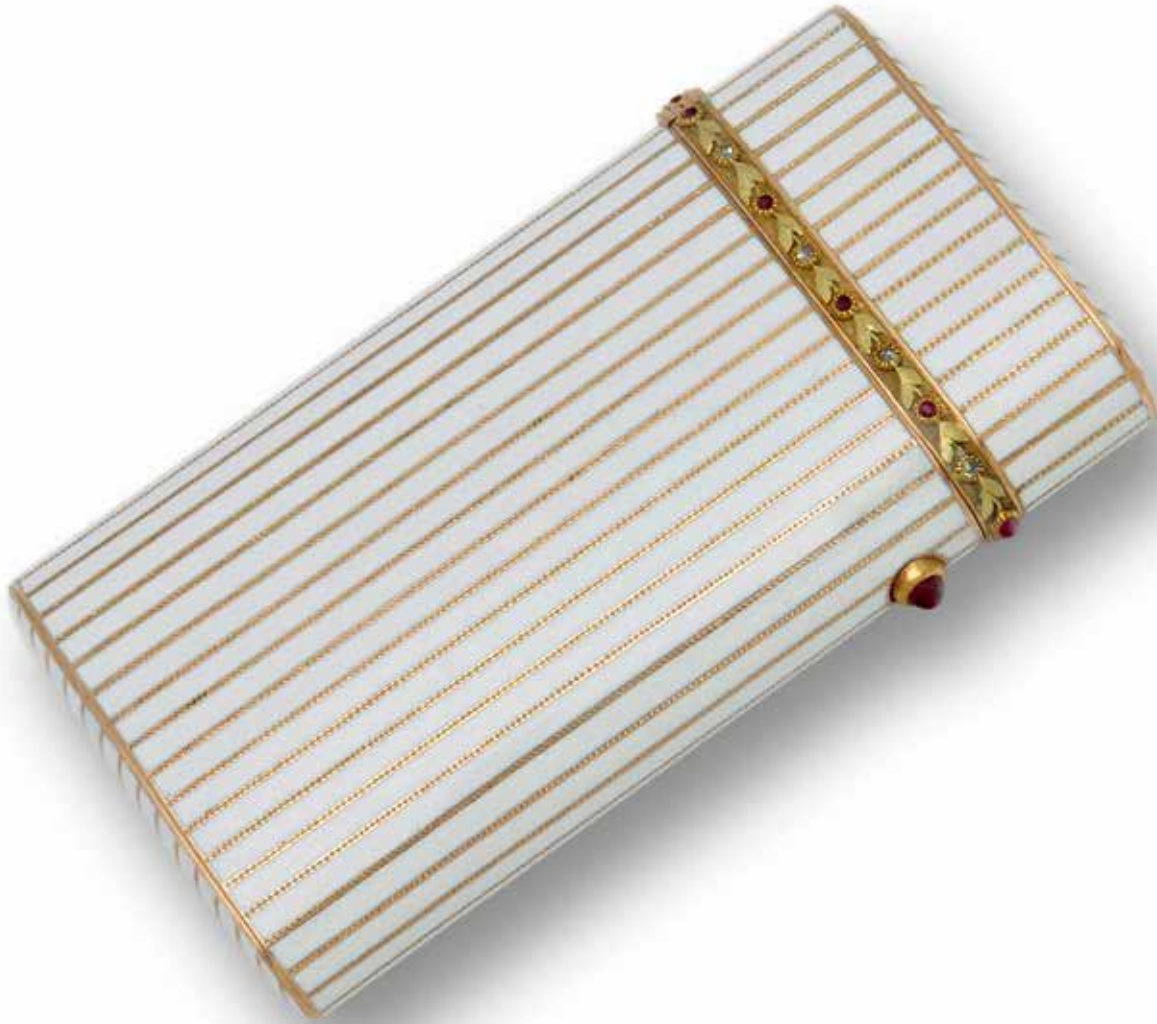
£12,000 - 18,000  
€14,000 - 21,000  
US\$15,000 - 23,000

107\*

**A JEWELLED VARICOLOURED GOLD AND ENAMEL PARASOL HANDLE**

Fabergé, workmaster Henrik Wigström, St. Petersburg, 1903-1908 tapering handle enamelled in opaque black; the upper border of opaque white enamel applied with green-gold laurel swags suspended from rose-cut diamonds and separated by rose-gold bands; the terminal centred with a large collet-set old European-cut diamond within a calyx setting against an opaque black enamelled ground, the outer rim and collar with chased green-gold laurel border, 56 standard height without screw: 4.5cm (1 3/4in).

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,100 - 7,700



108\*

**AN EXCEPTIONAL JEWELLED VARICOLOURED GOLD AND ENAMEL UPRIGHT CIGARETTE CASE**

Fabergé, partial mark for workmaster Mikhail Perkhin, St. Petersburg, 1899-1903, with scratched inventory number '6431'

etui form, decorated in white opaque champlevé enamel between vertical rose gold chase bands; hinged cover with varicoloured gold rim of foliate garland set with small rose-cut diamonds and cut and cabochon rubies; gold mounted ruby cabochon push-piece, 56 standard 8.3 x 4.7cm (3 1/4 x 1 7/8in).

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 38,000



109

109\*

**SILVER AND ENAMEL PHOTO FRAME**

with Cyrillic monogram "IB" probably for Ivan Britzin, probably St. Petersburg, c. 1904 square form with slanted corners, with borders enamelled in orange and black in imitation of the ribbon of the Order of St. George, top applied with an enamelled miniature cross of the order, front panel decorated in translucent white enamel over sun-rays engine-turned ground, oval aperture outlined with narrow border of white enamel, silver scroll strut, light wood back panel, *marked only with maker's monogram and silver standard 88* 14.3 x 10.2cm (5 5/8 x 4 in).

£8,000 - 10,000

€9,200 - 12,000

US\$10,000 - 13,000

**Provenance**

Private collection, Pennsylvania, USA

For a similar example of Britzin photo frame decorated with a ribbon and a cross of St. George see: Anne Odom, *Russian enamels. Kievan Rus to Fabergé*, Exhibition catalogue, the Walters Art Gallery, Baltimore, 1996, p. 178.

110

**A SILVER-GILT JEWELLED ENAMEL VANITY CASE**

Andre Adler, St. Petersburg, 1908-1917

in three sections, the surface enamelled in translucent white over engine-turned ground opening to reveal silver-gilt and fabric lined compartments, coin tidy and mirror, 88 standard length: 12.1cm (4 3/4in).

£9,000 - 12,000

€10,000 - 14,000

US\$12,000 - 15,000



110



**PROPERTY OF A PRIVATE AMERICAN COLLECTOR**

111\*

**A SILVER AND ENAMEL DESK CLOCK**

Fabergé, workmaster Henrik Wigström, St. Petersburg, 1899-1903 rectangular, front enamelled in salmon-pink translucent enamel over wavy engine-turned ground, lower section applied with cast and chased silver staff with pine cone finials and intertwined laurel branches; circular white enamel dial with black Arabic chapters and pierced gold hands, all within seed pearl border; the frame of raised twist-and-dot border with fleuron corners; with manual winding mechanism, scroll silver strut and faux-ivory back panel; 88 standard, in a later fitted box stamped with Wartski insignia 12.7 x 7.8cm (5 x 3in).

£30,000 - 40,000

€35,000 - 46,000

US\$38,000 - 51,000



111

**VARIOUS PROPERTIES**

112

**A JEWELLED SILVER-GILT AND ENAMEL CIGARETTE CASE**

Andre Adler, St. Petersburg, 1908-1917 shaped rectangular, the white guilloché over wavy engine turned ground opening at diamond-set thumbpiece to reveal gilt interior, 88 standard length: 9.5cm (3 3/4in).

£3,000 - 5,000

€3,500 - 5,800

US\$3,800 - 6,400



112

113\*

**A RARE SILVER-GILT MOUNTED RHODONITE MANTEL CLOCK**

Fabergé, First Silver Artel, former workshop of Julius Rappoport, St. Petersburg, 1910-1917, scratched inventory number '22107' of upright form on stepped pedestal, cube-shaped rhodonite body outlined on top with chased palmette rim and on the bottom with finely cast and chased silver-gilt ribbon-tied laurel garland; the front centred with a circular white enamel dial with black Arabic chapters and pierced gold hands within ribbon-tied reeded border; upper part of stepped rhodonite applied with four silver-gilt cast and chased ribbon-tied laurel swags and surmounted with exquisitely cast and chased Russian Imperial eagle holding military emblems in its claws; the silver-gilt circular hinged opening on the back to reveal two train striking movement with lever escapement, lid with watch repairer's graffito numbers on interior of the lid; *fully marked, 88 standard, scratched inventory number '22107'*  
*height: 30.5cm (12in).*

**Provenance**

Property of a private collector, USA

First Silver Artel (not to be confused with First Moscow Artel) was located at Ekaterininsky Kanal, 69. It worked under contract with Fabergé firm and consisted of 69 silver workers previously working for Julius Rappoport. In 1910 Rappoport passed the ownership of his workshops to his staff and retired. The workshop continued working for the Fabergé firm.

£80,000 - 100,000  
€92,000 - 120,000  
US\$100,000 - 130,000



(hallmarks)



(detail)



114



114\*

**A JEWELLED BOWENITE AND ENAMEL GUM-POT**

attributed to Fabergé, St. Petersburg, c. 1900, with scratched inventory number '12508'

the body naturalistically carved in the form of a pear, the detachable stem enamelled in translucent brown and green over a guilloché ground, the top inset with a rose-cut diamond, with cork stopper and extended metal wand, *apparently unmarked, with scratched inventory number '12508' inside the gilded rim*  
height: 6.3cm (2 1/2in).

**£4,000 - 6,000**  
**€4,600 - 6,900**  
**US\$5,100 - 7,700**

**Provenance**

Reputedly acquired by a private collector from the group of objects sold by the Hammer Galleries, New York, to recover import taxes, c. 1929  
Thence by descent

A bowerite gum-pot shaped as an apple and fitted with identically designed lid and gum brush made by Mikhail Perkhin was sold at Christie's, 19 October 2001, lot 131.

In Fabergé invoices preserved in the State Historical Archives in St. Petersburg there are eleven gum pots made in the shapes of different fruits, all listed as acquired by Empress Maria Fedorovna, wife of Emperor Alexander III, during 1894-1906. Empress appreciated whimsical qualities and endearing playfulness of hardstone pineapples, tomatoes, apples and pears, and probably acquired them to be given as small gifts. Among eleven fruit-shaped gum pots purchased by her, three were made as bowerite pears.

115

**A GOLD-MOUNTED HARDSTONE FIGURE OF A FROG**

the flacon carved of bowerite as a stylized frog depicted seated with arms across its chest, gem set eyes and tongue fitted with stopper terminating in cork, the mouth struck with Latin initials H.W., possibly for Fabergé workmaster Henrik Wigström, and St. Petersburg assay mark for 1908-1917  
height: 6cm (2 3/8in).

**£8,000 - 10,000**  
**€9,200 - 12,000**  
**US\$10,000 - 13,000**



116

115



116

**A RHODONITE FIGURE OF AN ELEPHANT**

attributed to Fabergé, c. 1900

the carved body standing with ears pinned back and curving trunk to front, one eye gem-set; with Wartski card packing case from 138 Regent Street premises (pre-1976)  
length: 5.2cm (2 1/16in).

**£3,000 - 5,000**  
**€3,500 - 5,800**  
**US\$3,800 - 6,400**

**Provenance**

Acquired before 1939 by Lady Barbara Simmons, daughter of Sir John Anthony Hawke and from 1931, wife of Sir Percy Coleman Simmons, a prominent Jewish solicitor and founding partner of Simmons and Simmons, London  
Thence by descent

117\*

**A SILVER-GILT MOUNTED ENAMEL CIGARETTE CASE**

Vladimir Soloviev, St. Petersburg, 1908-1917  
rectangular with hinged lid, sides decorated in translucent oyster white enamel over basket-weave engine-turned ground, top and bottom are flanked on sides with borders of white opaque enamel with gold horizontal lines, all within gilded dot-and-dash borders, thumb piece encrusted with small rose-cut diamonds, 88 standard length: 9.5cm (3 3/4in).

£6,000 - 8,000

€6,900 - 9,200

US\$7,700 - 10,000



117



118

118\*

**A PARCEL-GILT SOUVENIR CIGARETTE CASE**

rounded rectangular, the surface applied throughout with facsimile signatures, monograms, charms and military decorations, with silver thumb-piece, hinged match compartment and tinder cord, bearing marks for Fabergé, Moscow, before 1899, 84 standard length: 10cm (3 15/16in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

119\*

**TWO JEWELLED PARCEL-GILT SAMORODOK CIGARETTE CASES**

Both: St Petersburg, 1908-1917; first: apparently without maker's mark; second: maker's mark in Latin 'AR'

both rectangular with hinged lids; first case set with gold thumb piece centred with ruby cabochon, partial engraving on the interior side of the rim; second case with silver thumb piece set with sapphire cabochon, gilded interiors, 56 and 84 standards (2)  
first case: 10.8 x 8cm (4 1/4 x 3 1/8in).

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600



119



120

120\*

**A PARCEL SILVER AND ENAMEL BADGE OF THE DON COSSACK ARMY MOUNTED ARTILLERY REGIMENT**

Eduard Firm, St. Petersburg, 1908-1917, workmaster's mark 'VA' centred with coat-of-arms against banners and under the princely crown, all against bright blue enamelled ground; lower part with crossed cannons superimposed with enamelled cross of St. George and ribbons with inscriptions '1570-1870', sides with cast and chased silver laurel branches surmounted with a crowned monogram of Emperor Nicholas II; back with two screw-top plates, *84 standard length: 5cm (2in).*

£5,000 - 7,000  
 €5,800 - 8,100  
 US\$6,400 - 9,000

For similar example see S.B. Patrikeev, A.D. Boynovich, *Nagrudnye znaki Rossii*, Vol. II, Moscow-St.Petersburg, 1998, no. 6.2.16.



121

121\*

**A BRONZE, GOLD AND ENAMEL BADGE OF THE 23RD NIZOVSKY REGIMENT**

K.I. Bok, Petrograd, c. 1918  
 gold superimposed monograms of Empress Catherine the Great and Emperor Nicholas II against white enamel, flanked with laurel branches, against elaborate shield with Russian crown on top and a folded ribbon with Cyrillic inscription '100/23rd Niz' on the bottom, with screw base marked with maker's insignia and stamped with crossed anchors; in original box printed with maker's insignia  
*length: 4.5cm (1 7/8in).*

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,600 - 3,800

For similar example see S.B. Patrikeev, A.D. Boynovich, *Nagrudnye Znaki Rossii*, Vol. II, Moscow-St.Petersburg, 1998, no. 4.2.23, and Vol. III, 2005, no. 4.2.23, p. 249.



122

122\*

**A SILVER-GILT AND ENAMEL JETON OF THE FIRST MOSCOW CADET CORPS**

Moscow, c. 1899, with partial maker's mark in Cyrillic rhombus form, with finial in shape of the Russian imperial crown on suspension loop and short chain; front with translucent red enamel over engine-turn ground with gilded monogram 'I.M.', top and bottom with cast monogram 'E II' for Catherine the Great and 'Z' for Zorich (for the founder of the Corps), all within white border of champlevé enamel with Cyrillic inscription 'Be afraid of God / venerate the Tsar / respect authority / love your brothers'; reverse with similar design, centre with Cyrillic inscription 'P. Glazenap/1901', borders with inscriptions "Shklov 1778/Smolensk 1807/Kostroma 1812/Moscow 1824", *84 standard length without loop: 5cm (1 7/8in).*

£1,000 - 1,500  
 €1,200 - 1,700  
 US\$1,300 - 1,900

Jeton was established on 10 August 1893.

123\*

**TWO SILVER, BRONZE AND ENAMEL BADGES**

first: Eduard firm, workmaster's Cyrillic initial "VD". St. Petersburg, 1908-1917; second: unmarked first: a badge of a Graduate of the Military-Medical Academy, circular, with a pair of snakes within oak and laurel branches and flanking a chalice, surmounted with an emblem of the Russian State, with two circular screw-on plates on reverse; second: a Badge of Military School of Warrant Officers, rhombus-shaped with sides in white enamel; crossed swords superimposed with a cross in blue enamel and surmounted with Empire-style Russian Imperial Eagle with green enamel shield (2) diameter of first: 3.8cm (1 1/2in).

£300 - 400  
€350 - 460  
US\$380 - 510



123

124\*

**TWO SILVER, BRONZE AND ENAMEL GRADUATION BADGES**

first: marked with Cyrillic mark 'VR' probably for Vasily Rukavishnikov, Moscow, 1908-1917; second: K.I. Bok, St. Petersburg, c. 1900 first: badge commemorating graduation from the Moscow Institute of Commerce, oval form, with a large crowned Russian Imperial Eagle centred with St. George within red enamel band, lower half with applied cross in translucent blue enamel over engine turned ground, all flanked with two laurel branches, reverse with one large silver and small bronze crew-on circular panels, 84 standard; second: badge commemorating graduation from the Kazan military school, silvered metal shield with two crossed swords, school motto 'Be Victorious or Die' and dates '1866-109' is superimposed with large cross in white and blue enamel and centred with gold-toned crowned monogram of Emperors Alexander II and Nicholas II, with bronze crew-on circular panel, marked with maker's insignia on back panel (2) height of the first: 6cm (2 3/8in); diameter of second: 4cm (1 1/2in).

£500 - 700  
€580 - 810  
US\$640 - 900



124

125\*

**THREE SILVER-GILT AND ENAMEL MINIATURE EGG PENDANTS**

first: St. Petersburg, c. 1903, mark of Aleksandr Dal'man; second: unmarked; third: with 84 standard mark first and second with varicoloured matte and translucent filigree enamel decoration of geometric designs and flower heads; third decorated in translucent red over engine-turned ground and set with Cyrillic letters 'KH.V' for 'Christ is Risen' and a rose-cut diamond; all on small suspension loops, first and third eggs are marked with 84 standard (3) length of the third pendant: 1.8cm (7/8in).

£400 - 600  
€460 - 690  
US\$510 - 770



125



126

126\*

**TWO SMALL SILVER-GILT AND ENAMEL KOVSHS**

first: Petr Fariseev, Moscow, 1908-1917; second: Pavel Ovchinnikov, Imperial Warrant, Moscow, 1898-1908

both of traditional form with hook handle; first decorated in profusion of flowering foliage in fine shaded varicoloured filigree enamel against stippled silver ground, all within borders of blue dots; second decorated with fine wire scrolls and stylized foliage executed in pale coloured filigree enamel against stippled ground, all within geometric and blue-dot borders, underside engraved in Latin 'A.K/ Kazan/X.8.1922', 84 standard (2)

length of the first: 13cm (5 1/8in); second: 11cm (4 3/8in).

£1,600 - 2,000

€1,800 - 2,300

US\$2,000 - 2,600

127\*

**A SILVER-GILT AND ENAMEL CUP AND SAUCER**

Gustav Klingert, Moscow, 1889-1890

circular cup on tall foot, with scroll silver handle embellished with cast and chased leaf motifs, both cup and saucer enamelled overall in translucent red, blue and opaque white honeycomb pattern, 84 standard

height of cup: 7.3cm (2 7/8in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900



127

128\*

**A SMALL SILVER-GILT AND ENAMEL BUD VASE IN NEO-RUSSIAN STYLE**

Orest Kurliukov, Moscow, 1899-1908, with additional stamped foreign import and essay's mark tapering form, decorated with fine cloisonné shaded enamel featuring a Sirin bird flanked by a pair of large pink irises, flowering vines and a swimming white swan on the bottom; border of arched medallions in moss green and burgundy red centred with whimsical floweheads in varicoloured shaded enamel encircles the bottom of the vase, all against pale cream background, with gilded interior, 88 standard

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

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200



128



129

**A SILVER-GILT AND ENAMEL KOVSH**

maker's mark Cyrillic 'M Tsh', Moscow, 1908-1917 of compressed circular form with polychrome shaded enamel scrolling foliate motifs against stippled ground, the border with whorls and beaded tassels, the prow and hook handle enriched *en-suite*, engraved underside with Cyrillic monogram "TRD November Moscow", 84 standard length: 19.5cm (7 11/16in).

£3,000 - 5,000  
€3,500 - 5,800  
US\$3,800 - 6,400

**Provenance**

Gifted to Tatiana Romanova Zhivago and Reinhard Dohrn  
Thence by descent

Tatiana Romanova Zhivago was the daughter of a prominent banking family based in Moscow. She married Reinhard Dorn who managed a research institute in Naples founded by his father, Anton, a noted zoologist.



129

130\*

**A SILVER-GILT AND ENAMEL BOWL**

Fedor Rückert, Moscow, c. 1895 circular form on three cabled ball feet; lobed sides decorated in filigree enamel with stylized tulips and daisies against pale blue and forest green grounds; interior centred with brightly coloured bird amidst tree branches against red ground, 84 standard (2) diameter: 8.6cm (3 3/8in).

£6,000 - 8,000  
€6,900 - 9,200  
US\$7,700 - 10,000



130

131

**A SILVER-GILT AND ENAMEL SPOON TOGETHER WITH A SILVER SUGAR BOWL**

spoon: Moscow, 1856-1894, Ivan Zakharov; bowl: Sazikov, Moscow, c. 1840 the spoon decorated with foliate polychrome enamel against stippled gilded ground within border of blue dots, the handle with scroll and enamel decorations and enamel finial, marked 'I. Z.' in Cyrillic, 84 standard; silver sugar bowl: scalloped rim, silver-gilt interior, marked Sazikov in Cyrillic, initials 'A. K' or 'L. K' in Cyrillic, 84 standard (2) length of spoon: 19cm (7 1/2in); height of bowl: 16cm (6 1/4 in).

£1,000 - 2,000  
€1,200 - 2,300  
US\$1,300 - 2,600



131



132



133

132

**A PAIR OF SILVER-GILT AND ENAMEL SALTS**

maker's mark Cyrillic 'DN', Moscow, 1899-1908 decorated with polychrome shaded enamel foliage within turquoise bead borders contained with associated spoons in fitted retailer's case stamped E. L Vietor Darmstadt; together with a polychrome enamel salt with later liner and spoon *en-suite* stamped P. Ovchinnikov, Moscow, 1908-1917, 84 standard diameter of smaller: 4.5cm (1 3/4in).

£800 - 1,200  
 €920 - 1,400  
 US\$1,000 - 1,500

**Provenance**

The descendants of Tatiana Romanova Zhivago and Reinhard Dohrn

133\*

**A SILVER-GILT AND ENAMEL BEAKER**

Pavel Ovchinnikov, Moscow, 1889 of tapering form on spreading circular foot, decorated with arched motifs, floral vines and geometric ornamental borders; all in varicoloured filigree enamel, 84 standard height: 13.5cm (5 1/4in).

£1,500 - 2,500  
 €1,700 - 2,900  
 US\$1,900 - 3,200

**Provenance**

Sotheby's, New York, 13 December 1991, lot 154 Acquired from the above by the present owner

134\*

**AN IMPRESSIVE SILVER-GILT AND ENAMEL PRESENTATION BEAKER ON STAND**

Grachev Brothers, St. Petersburg, before 1898

tapering conical form elevated on stepped circular foot; body with fancy wire work delineating scrolling floral foliage further enhanced with fine varicoloured shaded filigree enamel featuring dove birds set among blooms centred with green, dark red and brown cabochon hardstones; rim and narrowing bottom outlined with borders of turquoise dots and petals, all against gilt stippled ground; circular stand on four reeded ball feet, raised border and shaped sides decorated *en suite*, 84 standard (2)

height of beaker: 23.5cm (9 1/4in); diameter of stand: 17.5cm (6 7/8in).

£6,000 - 8,000

€6,900 - 9,200

US\$7,700 - 10,000



134

135\*

**TWO SILVER-GILT AND ENAMEL SERVING SPOONS**

first: D. Nikitin, Moscow 1908-1917, with later French import mark;

second: Grigorii Sbitnev, Moscow, 1908-1917

both with round bowls, twisted stems and enamelled finials; first spoon decorated in shaded filigree enamel with profusion of floral scrolls in pink, white and light blue colours within a border of turquoise dots; the second spoon features asymmetrical floral scroll, a demi-lune pink reserve on the bottom enhanced with fine granulation, all within borders of colourful geometric shapes and turquoise dots, 84 standard (2)

length of the longest: 17cm (6 5/8in).

£1,000 - 2,000

€1,200 - 2,300

US\$1,300 - 2,600



135



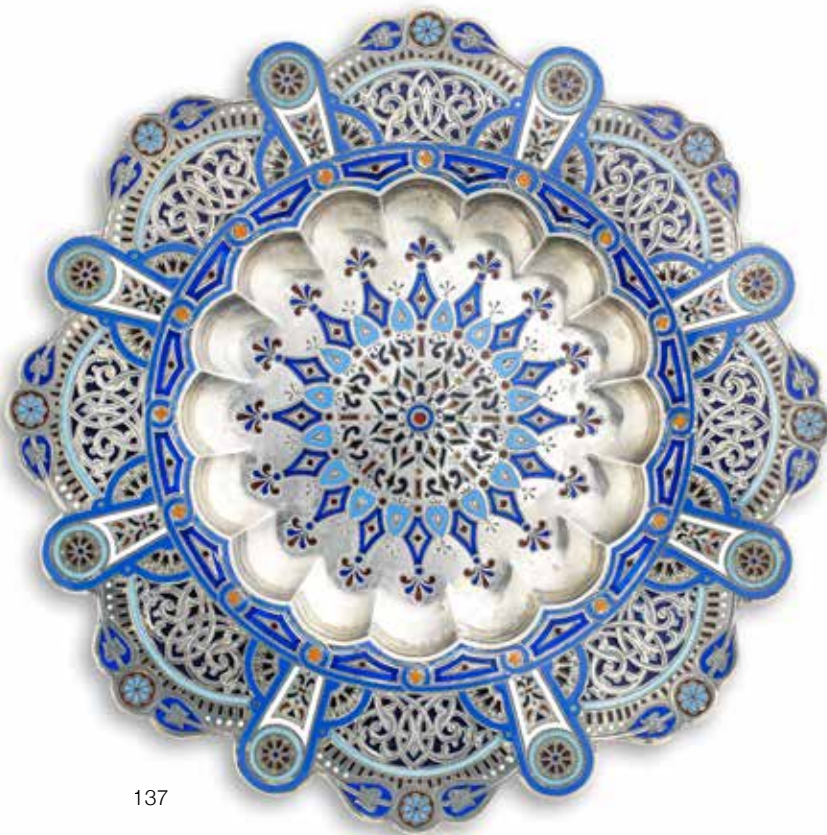
136

136\*

**A SILVER-GILT AND GUILLOCHÉ,  
CHAMPLEVÉ, FILIGREE AND PLIQUE-À-JOUR  
ENAMEL SHERBET CUP WITH SERVING  
STAND AND SPOON**

cup and stand: Khlebnikov, Moscow, 1899-1908;  
spoon: Fedor Rückert, Moscow, 1899-1908  
bowl of a footed sherbet cup and rim of the circular  
serving stand enamelled with scrolling foliage in  
plique-à-jour enamel; the interior of the bowl and  
inner band of the stand's rim enamelled in cerulean  
blue over wavy engine-turned ground; exterior of  
the bowl, stem, foot as well as centre of the stand  
enamelled in champlevé interlace ornament in  
shades of cornflower blue, pale turquoise, green,  
red and cream; bowl raised on three beaded and  
foliate supports rising from a hexagonal knob at the  
top of the stem enamelled with fields of the cities of  
Moscow, Kazan and Nizhny Novgorod; the spoon  
decorated with conforming design, *88 standard (3)*  
*height of cup: 17.1cm (6 3/4in); diameter of stand:*  
*19cm (7 1/2in); length of spoon: 14.3cm (5 5/8in).*

£8,000 - 12,000  
€9,200 - 14,000  
US\$10,000 - 15,000



137

137\*

**A SILVER, CHAMPLEVÉ AND PLIQUE-À-JOUR  
ENAMEL PLATE**

apparently unmarked, with scratched inventory  
number '1348'  
circular with scalloped border, decorated in white,  
blue, black and red translucent and matte enamel  
featuring geometric designs, underside engraved  
with a monogram  
*diameter: 22.3cm (8 3/4in).*

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,600 - 3,800

**Provenance**

Sotheby's, New York, 17 June 1982, lot 183B  
Acquired from the above by the present owner



138\*

**A SILVER-GILT AND ENAMEL LIQUEUR SET**

Pavel Ovchinnikov, with Imperial Warrant, Moscow, c. 1895  
 comprising: baluster-shaped decanter with stopper, six small tumblers  
 and a shaped circular tray raised on bun feet; all enamelled with  
 varicoloured scrolling foliate and geometric ornaments within bands of  
 blue, red or turquoise beds against stippled gilded ground; one roundel  
 on the tray finely engraved with coat of arms of Montenegro, 88 standard  
 (8)

*diameter of tray: 28.6cm (11 1/4in); height of decanter: 24.8cm (9 3/4in);  
 height of cup: 4.8cm (1 7/8in).*

**£40,000 - 60,000**

**€46,000 - 69,000**

**US\$51,000 - 77,000**

**Provenance**

Sotheby's New York, Russian Works of Art, 30th November 1972, lot 109  
 Lyon & Turnbull, Sale of the Chen Collection, November 23, 2008,  
 London, lot 88.

Acquired at the above by present owner



139

139\*

**A SILVER-GILT AND PLIQUE-À-JOUR ENAMEL BEAKER**

Pavel Ovchinnikov, Moscow, c. 1895

of tapering cylindrical form; the body divided into alternating panels of floral designs, tropical birds and a standing male figure wearing yellow robes; all in finely executed plique-à-jour enamel within twisted cable rims; on a domed circular foot with brightly coloured band within beaded borders, *underside inscribed 'Made by P. Ovchinnikov and Sons', ?? standard height: 13cm (5 1/2in).*

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

**Provenance**

Sotheby's, New York, 14 - 15 December 1983, lot 485  
Sotheby's, New York, 4 November, 2010, lot 50

**Literature**

Gerard Hill, et al., *Fabergé and the Russian Master Goldsmiths*, New York, 1989, no. 188, p. 222

140

**A SILVER-GILT PLIQUE-À-JOUR, GUILLOCHÉ AND CHAMPLEVÉ ENAMEL PLATE**

11th Artel, Moscow, 1908-1917

with plique-à-jour rim, decorated with two alternating guilloché and champlevé enamel bands and with varicoloured enamel stylized foliage and geometric motives, marked under base  
*diameter: 19cm (7 1/2in).*

£5,000 - 6,000

€5,800 - 6,900

US\$6,400 - 7,700

**Provenance**

Christie's New York, 18 April 2008, lot 225



140

141\*

**A SILVER-MOUNTED CUT-GLASS CLARET JUG**

Fabergé, Moscow, 1899-1908

bulbous form cut in diamond pattern, tall neck with elaborate silver fitting with cast and chased suspended laurel garland, beaded rim and quatrefoil leafy decoration extending over the glass body; hinged lid with large bulbous knob and pine cone finial, arched handle with reeded design, cast and chased rosettes and a pine cone, underside of the lid and interior of the neck fitting are gilded, 84 standard

height: 24cm (9 1/2in).

£6,000 - 8,000

€6,900 - 9,200

US\$7,700 - 10,000

142\*

**A NEAR PAIR OF PARCEL-GILT SALT CELLARS WITH SPOONS**

first: Sazikov Firm, with Imperial Warrant stamp, St. Petersburg, 1876; second: with Cyrillic mark 'KS', with Imperial Warrant stamp, St. Petersburg, 1871 each shaped as miniature traditional kovsh, each with slightly different chased geometric border around the rim, flat hook-shaped handles engraved with Latin monogram 'SMS', gilded interiors; two plain gilded miniature spoons with round bowls and hooked handles, 84 standard, all with inscribed later inventory numbers '26790' (4) length: 9cm (3 1/2in).

£500 - 800

€580 - 920

US\$640 - 1,000



141



142



143

143

**A PARCEL-GILT SILVER STIRRUP CUP**

Samuel Arndt, St. Petersburg, c. 1860

realistically cast and engraved in the form of a raised dog, with gilt rim and interior, 84 standard height: 7.4cm (2 15/16in).

£3,000 - 4,000

€3,500 - 4,600

US\$3,800 - 5,100

144

**A PARCEL-GILT SILVER STIRRUP CUP**

Samuel Arndt, St. Petersburg, c. 1860

realistically cast and engraved in the form of a raised fox, with gilt rim and interior, additional initials 'ET', 84 standard height: 7.8cm (3 1/16in).

£3,000 - 4,000

€3,500 - 4,600

US\$3,800 - 5,100



144

145\*

**A PARCEL-GILT AND CUT-GLASS TEA CADDY**

Semen Pavlov, St. Petersburg, 1908-1917

square form, sides cut with diamond and snowflakes pattern, faceted shoulders, neck mounted with silver gilt band fitted with cork stopper with silver-gilt pool ring, all under plain silver bulbous lid centred with an engraved Cyrillic monogram "IN" within a chased leaf border and engraved date on the front 'January 7, 1916', 84 standard height: 15.3cm (6in).

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



145

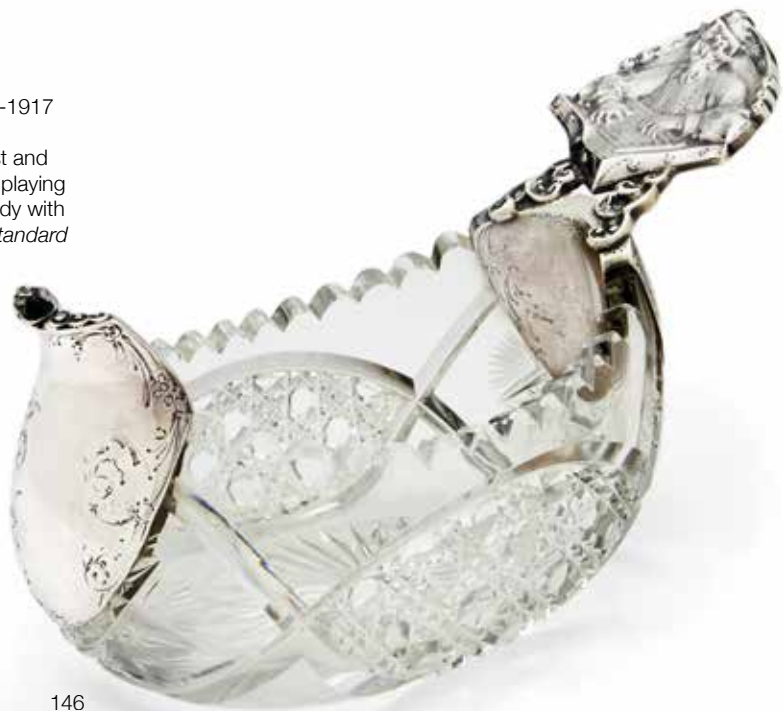


146\*

**A SILVER-MOUNTED CUT-GLASS KOVSH**

marked with Cyrillic 'EN' for unidentified maker, Moscow, 1908-1917 oval form, the curved prow cast and engraved with scrolls and mounted with a green cabochon hardstone, the flat handle cast and chased with a bust-length figure of medieval Russian musician playing a lap harp, further engraved with scrolls and pine branches; body with scalloped rim is cut with diamond and palm-leaf patterns, 84 standard length: 32cm (12 3/4in), height: 18.2cm (7 1/4in).

£5,000 - 8,000  
€5,800 - 9,200  
US\$6,400 - 10,000



146



147

147\*

**A BRONZE AND MALACHITE MOUNTED LEATHER-BOUND CARTE-DE-VISITE ALBUM**

Russia, 1871 rectangular form, lid mounted with polished wood with bronze shaped corner mounts, centred with oval medallion in malachite and applied bronze Cyrillic monogram and date '1871', all within twisted rope border and shaped bronze mount; side with a pair of bronze clasps; each gold-edged page with four openings for photographs, contents blank, *apparently unmarked* 29.8 x 23.8 x 6.5cm (11 3/4 x 9 3/8 x 2 1/2in).

£500 - 700  
€580 - 810  
US\$640 - 900

148\*

**A PARCEL-GILT TABLE BOX IN THE RUSSIAN STYLE**

marked only with silver standard mark rectangular with hinged lid, on four bracket feet, top fitted with a geometric latch centring red cabochon stone; lid is decorated with repoussé scene of Russian medieval warriors against mountainous landscape and an inscription in stylized Cyrillic script 'Bogatyr's stronghold'; front applied with cast and chased ogee-shaped decoration with foliate motifs, with inscribed dedication in Cyrillic 'To Maestro A.Yu.Slutsky from troupe and orchestra of Shanghai Opera/ March 1, 1938', gilded interior, 84 standard 10.5 x 8.3 x 5.4cm (4 1/8 x 3 1/8 x 2 1/8in).

£400 - 600  
€460 - 690  
US\$510 - 770



148



149

149\*  
**A PARCEL-GILT LIQUEUR DRINKING SERVICE IN THE  
 RUSSIAN STYLE**

St. Petersburg and Moscow, 1878, maker's marks: in Latin 'JR' (tray and cups), in Cyrillic 'IS' (jug)  
 comprising: a jug, circular tray and six cups; tapering jug on circular stepped foot, domed hinged lid with articulated overhanging edge imitating traditional wood carving, with acorn-shaped finial on top, scroll handle, body and flaring neck engraved with traditional ornamentation and a proverb in Old-Slavonic script 'Good camaraderie is better than wealth', front with engraved traditional vignette, monogram in Cyrillic 'REG' and date '1878'; miniature tankards with scrolled pierced handles, top and bottom outlined with beaded borders, body with cast and chased decorations of scrolling grape vine and identical monogram; circular tray decorated *en suite*, gilded interiors, 84 standard (8)  
*diameter of tray: 23.5cm (9 1/4in); height of jug: 22.8cm (9in).*

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$1,900 - 2,600

150\*  
**A SILVER-GILT COMMEMORATIVE CUP**

with partial maker's mark, Moscow, 1836  
 cylinder form with flaring rim and scroll handle, elevated on stepped circular foot, body applied with cast and chased portraits of Emperor Nicholas I, Empress Alexandra Fedorovna and their son Grand Duke Alexander Nikolaevich (the future Emperor Alexander II); all within laurel wreaths tied with bows; handle and base of the cup applied with neo-classical decorations, 84 standard  
*height: 13.5cm (5 3/8in).*

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$1,900 - 2,600



151

151\*

**A PARCEL-GILT PUNCH SET**

13th Artel, Moscow, 1908-1917

comprising: a tall cylindrical punch bowl with shaped geometric rim and two scrolled and pierced handles, elevated on a circular pierced support; a barrel-shaped ladle with long hooked stem; and six tapering beakers on pierced supports; all in matte silver with chased borders around rims, gilded interiors, *84 standard (8) height of the bowl including handles: 24.8cm (9 3/4in).*

£3,000 - 5,000

€3,500 - 5,800

US\$3,800 - 6,400

152\*

**A PARCEL-GILT BEAKER WITH NEO-CLASSICAL DANCING FIGURES**

Moscow, c. 1830, mark in Cyrillic 'PL' for unidentified maker

circular form with flaring top; lower half applied with gilded cast and chased groups of neo-classical female dancers, rim outlined with chased fruit garland, all against silver body, with dedication inscription in Cyrillic 'To Kunia/in memory of the joy and challenges in creating Russian Opera/ with love/ Maksim/ March 23 1932 New York', gilded interior, *84 standard height: 7cm (2 3/4in).*

£700 - 900

€810 - 1,000

US\$900 - 1,200



152



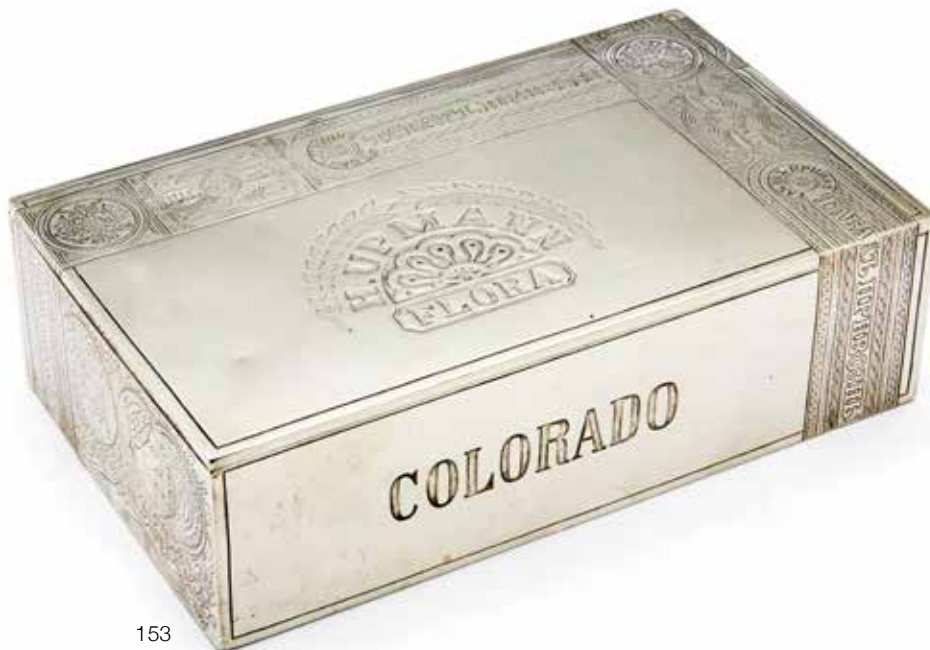
150

153\*

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

Moscow, 1891, maker's mark 'GK'  
rectangular, the hinged cover and all sides chased and engraved to simulate wood grain, tobacco tax bands and manufacturer's labels, reading 'H.Upmann Flora', 'Colorado' in Cyrillic 'Imported Tobacco',  
*84 standard*  
*21 x 12 x 6.2cm (8 1/4 x 4 3/4 x 2 1/2in).*

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,100 - 7,700



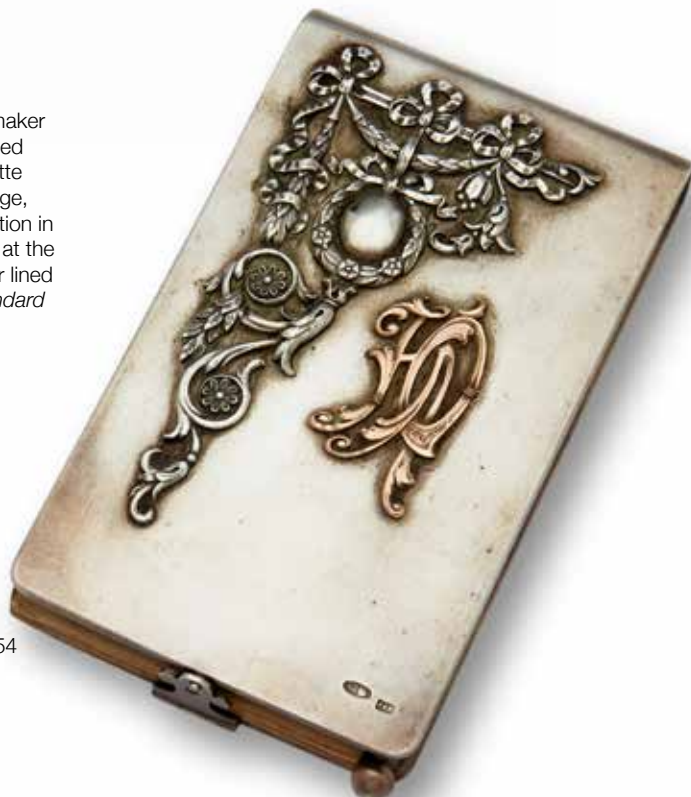
153

154\*

**A SMALL SILVER NOTEBOOK AND A PENCIL**

St. Petersburg, 1908-1917, Cyrillic mark 'GSK' for unidentified maker  
rectangular with hinged lid, small clasp and a thin silver pencil fitted into a pocket on the side; lid applied with cast and chased vignette of garlands tied with bows and scrolls cascading to the lower edge, applied with gold Cyrillic monogram 'YuL', underside with inscription in Cyrillic: 'From grateful wounded and sick patients of the hospital at the Grand Palace of Tsarskoe Selo/ October 30, 1914-1915', interior lined with blue moire silk and fitted with partial paper notepad, *84 standard*  
*10.3 x 6cm (4 x 2 3/8in).*

£500 - 600  
€580 - 690  
US\$640 - 770



154

155\*

**A PARCEL SILVER PUNCH SET**

with Cyrillic mark 'MS' probably for Maria Sokolova firm, workmaster's mark of I. Ozeritskii, Moscow, 1898-1908

comprising: bucket-form punch bowl with swing handle, a circular ladle with hooked stem and six cylindrical beakers, all in plain polished silver with applied Cyrillic monogram 'AF', bowl with additional applied dates '1891 X 1901', with gilded interiors, 84 standard (8) diameter of the bowl: 18cm (7in); height of the bowl: 17cm (6 3/4in).

£7,000 - 9,000

€8,100 - 10,000

US\$9,000 - 12,000

156

No lot





157

**A GROUP OF SILVER-GILT PLATES AND SERVING PIECES FROM THE ORLOFF SERVICE**

Carl Tegelsten, Nicholls & Plinke and Ivan Morozov, St. Petersburg, 1850 comprising three oval and four circular dishes, two sauceboats on stands with ladles; the dishes with shaped rims chased with laurel leaves and berries, the borders engraved with bands of wave scrolls and stamped with Imperial eagles, the sauceboats on conforming stands with rims moulded with grapevines, handles clad with grape leaves, and Imperial eagles on either side, the ladles with scrolling foliate decoration, the handles with oval cartouches engraved with Imperial eagles, marked on reverses, under bases or under stems with initials 'CT' and 'AT' (11)

*diameter of circular dishes: 34.5cm (13 1/2in); width of oval dishes: 65cm (25 1/2in).*

**£40,000 - 50,000**

**€46,000 - 58,000**

**US\$51,000 - 64,000**

**Provenance**

Grand Duke Mikhail Mikhailovich (1861-1929) and thence by descent (as per family tradition)

Christie's, London, 8 June 2010, lot 199

158\*

**A MONUMENTAL PARCEL-GILT KOVSH IN ART NOUVEAU STYLE**

master's mark in Cyrillic 'PL' probably for Petr Loskutov, Moscow, 1908-1917 oval form with exaggerated spout imitating the bow of a sail boat, with an elaborate angular handle with two openings on top; sides with fine repoussé stems of stylized poppy flowers and fan-shaped carnations set with emerald-green chrysoprase and honey-coloured citrine cabochon stones, all against stippled silver ground; oval stand elevated on four bracket feet; impressive handle with angled top features identical carnation on top and cascades down as a scroll featuring angular terminal with carnation on the bottom, gilded interior, 84 standard length: 32.8cm (12 7/8in); height: 29.8cm (11 3/4in).

£20,000 - 22,000

€23,000 - 25,000

US\$26,000 - 28,000

One of the splendid examples of the Art Nouveau style in silver manufacturing in Russia in the early 20th century. The kovsh luxurious decor of curved sinuous lines, organic shapes, beautifully rendered flowers is a lesson on classic rendition of the style's infatuation with nature and unrestrained elegance.

Present lot offered with expertise from Galina Smorodina, Senior Curator of the Silver and Metal department, State Historical Museum. Moscow dated 02.27.2019





159

159\*

**A SMALL SILVER AND ENAMEL KOVSH**

marked with Cyrillic mark 'MS' for Maria Semenova or Maria Sokolova, Moscow, 1899-1908 traditional form with hook handle; decorated with trefoil reserves of scrolling flowering foliage in fine varicoloured shaded filigree enamel against stippled silver ground, all against pale blue enamelled ground; rim, bottom and hook handle outlined with borders of blue dots, 84 standard length: 13cm (5 1/8in).

£1,200 - 1,800  
 €1,400 - 2,100  
 US\$1,500 - 2,300

160

**A SET OF SIX PARCEL-GILT ICE-CREAM SERVING FLATWARE SPOONS AND A MATCHING SERVING SPOON**

Fabergé, Moscow, c. 1900 comprising seven spoons with gilded bowls, the handle decorated with elaborated rococo scrolls and rocaille elements, "monogram EF" in Latin, the bigger marked K. Fabergé in Cyrillic with the Imperial Warrant, 84 standard (7) lengths: 14 and 23cm (5 1/2 and 9in).

£2,000 - 4,000  
 €2,300 - 4,600  
 US\$2,600 - 5,100

**Provenance**

Sotheby's, New York, 16 April 2007, lot 86



160

161

**A SILVER AND NIELLO BOWL**

dated 1710 the circular bowl chased with foliate motifs against stippled ground, tapering to flat base, the underside of which inscribed 'Seraphim the Hieromonk' in Old Slavonic diameter: 10.4cm (4 1/8in).

£4,000 - 5,000  
 €4,600 - 5,800  
 US\$5,100 - 6,400



161



162

**A PAIR OF PARCEL-GILT AND NIELLO BEAKERS**

Vasili Semenov, Moscow, 1870

the bombe forms with niello arabesque strapwork shields against fish scale ground and vacant cartouches at intervals, the rims further enriched with Cyrillic drinking adages, *84 standard (2)*  
*height: 4.3cm (1 11/16in).*

£4,000 - 5,000

€4,600 - 5,800

US\$5,100 - 6,400

For a niello vodka cup in the Royal Collection by the same maker, see RCIN 46609 on [www.rct.uk](http://www.rct.uk)



162



163

163

**A RUSSIAN SILVER LADLE WITH A RUSSIAN SILVER FISH SERVING KNIFE**

ladle: St. Petersburg, 1916; knife: Ivan Khlebnikov, Moscow, 1908-1917

rocaille style, double spout, monogram 'MX', inscribed '1916/10/IX', struck 'S.P.' in Cyrillic, *84 standard*; knife: faceted handle, in the shape of a swarm, monogram 'AA', *84 standard (2)*

*length of ladle: 43cm (17in); length of knife: 33.5cm (13 1/4in).*

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

164\*

**A FIVE-PIECE PARCEL-GILT CUT-GLASS DESK SET**

Second Artel, Moscow, 1908-1917 comprising: rectangular stand on four circular feet, with pen cradle and two raised square stands for ink bottles, a pair of cube-form cut-glass inkwells with hinged lids and bulbous finials; a wooden blotter mounted in silver with a large knob handle; a rectangular hinged note-book cover; all with wide band of Empire-style decoration of cast and chased swans holding ribbon-tied laurel garlands surmounted with laurel wreaths; stand, blotter and note-book cover with engraved monogram 'AB', 84 standard (5)  
stand: 29 x 20.5 x 8.5cm (11 1/2 x 8 1/8 x 3 3/8in).

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,100 - 7,700



164

165\*

**A PARCEL SILVER BISCUIT BASKET**

Aleksandr Liubavin, with Imperial Warrant mark, St. Petersburg, 1908-1917 oval form on narrow foot, with swing handle, bulbous sides in plain silver, gilded interior, 84 standard length: 22cm (8 5/8in).

£500 - 800  
€580 - 920  
US\$640 - 1,000



164

166\*

**A SILVER-MOUNTED CUT-GLASS VASE**

Egor Cheriakov, Moscow, 1908-1917, probably for Lorie Firm tall square form; each side cut with three consecutive snow flakes; outlined with narrow silver mount at the rim, chased with twisted laurel garlands; resting on a spreading square silver pedestal chased with twisted foliate garland and flower heads, 84 standard height: 32cm (12 5/8in).

£2,000 - 4,000  
€2,300 - 4,600  
US\$2,600 - 5,100



166



167



168

167\*

**A GROUP OF FOUR PARCEL-GILT AND NIELLO CASES**

Moscow, 1871-1879, various makers

three cases with topographical is a coin purse outfitted with a blue silk pockets on interior, one engraved on underside with monogram 'KvW' and on the underside of the lid with a later dedication inscription 'Mutti /Weihnachten 1933', all marked, 84 standard (4) length of the coin purse: 13.5cm (5 1/4in).

£1,200 - 1,500  
 €1,400 - 1,700  
 US\$1,500 - 1,900

168\*

**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).

£1,000 - 2,000  
 €1,200 - 2,300  
 US\$1,300 - 2,600

Дарственная надпись внутри портсигара: «6 Июня 1886 - 1911/ от жены/ 25 x 365 x 50/456250 сигарет»



169\*

**A LARGE NEO-CLASSICAL KALGAN JASPER PALACE VASE**

Imperial Lapidary Factory, Ekaterinburg, second half of 19th century in two-parts; upper part of bandeau form with flared lobbed neck, gadrooned lower section with carved laurel leaf border above, front and back with swags of fruits and flowers carved in high relief, all flanked by scrolling handles issuing from a foliate bracket with griffin terminal and ascending towards the lid terminating in split-end foliate scrolls; with small fitted circular domed cover; lower part carved with neoclassical border extending above the carved frieze of leaves over gadrooned stem terminating into a stepped circular pedestal  
*height: 63cm (24 3/4in).*

**£40,000 - 60,000**

**€46,000 - 69,000**

**US\$51,000 - 77,000**

(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.





170

170\*

**A PORCELAIN ARMORIAL PLATE FROM A SERVICE OF GRAND DUKE PAVEL PETROVICH**

The Royal Berlin Porcelain Factory, c. 1780-1800  
 circular, with scalloped gilded edge and wide pierced border with gilded decoration, the cavetto centred with the black Russian Imperial double-headed eagle surmounted by a crown and holding the coats-of-arms of the Russian Empire and the Duchy of Holstein-Gottorp, *marked on underside diameter: 25cm (9 7/8in).*

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

**Provenance**

Acquired by a private collector in the USA, c. 1940-1950  
 Thence by descent



171

171\*

**A GROUP OF SEVEN PORCELAIN TEACUPS AND SAUCERS**

Imperial Porcelain Factory, St. Petersburg, period of Nicholas I  
 circular cups with angular handles, faceted body profusely gilded with foliage and vignettes and applied with three clusters of varicoloured moulded flowers, gilded interior with scrolled border; round saucers shaped in fan-like manner and richly gilded in similar style, *marked with blue underglazed monogram of Nicholas I (14) diameter of saucer: 15cm (5 7/8in); height of cup: 6.2cm (2 3/8in).*

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

**Provenance**

By repute acquired by a private American collector from the Hammer Galleries, New York, c. 1945  
 Thence by descent in the family

172\*

**EIGHT GUILLOCHÉ, CHAMPLEVÉ AND PLIQUE-À-JOUR ENAMEL SILVER-GILT DEMITASSE CUPS, SAUCERS AND TEASPOONS**

Fedor Rückert, Moscow, 1908-1917; porcelain inserts: Kornilov Porcelain Factory, early 1900s  
demitasses holders of traditional upright forms with thumb-rest handles, with border of white, pink, royal blue, yellow, celadon green, light blue and burgundy red translucent enamel over wavy guilloché ground, followed by the border of varicolour stylized foliage in champlevé enamel and plique-à-jour enamel rims, all fitted with white porcelain insert cups with gold rims; deep saucers centred with varicoloured rosettes in champlevé enamel and similar decorations to the borders, coffee spoons decorated *en suite*; all engraved with monogram, 84 standard (32)  
*height of cup: 6cm (2 3/8in), diameter of saucer: 11cm (4 3/8in).*

£20,000 - 30,000  
€23,000 - 35,000  
US\$26,000 - 38,000



172

173\*

**A PORCELAIN 'MOUSTACHE CUP' AND SAUCER**

Imperial Porcelain Factory, St. Petersburg, period of Alexander II  
Cup of tapering form, with hook handle and semicircular moustache guard attached to the rim, upper part outlined with gilded border of trellis and scrollworks centring the Cyrillic monogram 'Zh.V.', the porcelain guard decorated *en suite* with gilded dotted border and scrolls; saucer with identical decoration centring a gilded rosette; marked on undersides with underglaze factory marks and incised model numbers 41 and 43, in Wartski Ltd box (2)  
*height of the cup: 9.4cm (3 5/8in); diameter of saucer: 17cm (6 3/4in).*

£700 - 900  
€810 - 1,000  
US\$900 - 1,200

**Provenance**

Presumably acquired at Wartski Ltd, London  
Private American collection, California

A very unusual example of porcelain made at the factory. Decorated with identical gilt trellis border and scrollworks that were used for the service known as 'Service for Grand Duke Alexander Alexandrovich' made by the Imperial Porcelain Factory prior to Alexander III acceding the Russian throne in 1883. The Cyrillic monogram 'Zh.V.' and the marks suggest that it was made after 1883 and was probably a gift from a member of the Russian Imperial Family to a male relative or close friend who possessed a highly prized moustache needed protection from a frothy or hot drink.

Moustaches flourished throughout the Victorian era and almost every male member of the Russian Imperial family was wearing it. The fashion required that moustache wax was applied to the moustache to keep it stiff, with every hair in place. When drinking hot liquids, steam from the drink would melt the wax, which would drip into the cup. Originally invented around 1860 by a British potter Harvey Adams, the half moon-shaped porcelain ledge attached to the rim of the cups became a welcome addition to individual cups allowing the pampered moustaches to rest safely and remain dry on the guard while their owners sipped a hot beverage.



173



(detail)

174\*

**A SET OF TWELVE PORCELAIN PLATES WITH RUSSIAN PROVERBS**

after designs by Elizaveta Bem (1843-1914), Kornilov factory, St. Petersburg, 1890s

each plate decorated with different design; cavetto with trompe-l'oeil of a manuscript page illustrating a young child or group of children in a traditional Russian attire or in a peasant interior and incorporating a rhymed Russian proverb or a folklore poem; borders with gilded free-form design followed by a narrow green, maroon or brown band with gilded heart-shaped decorations, *each is marked on the rim of underside* (12)

diameter: 24.3cm (9 1/2in).

£12,000 - 18,000

€14,000 - 21,000

US\$15,000 - 23,000

**Provenance**

Acquired by the present owner from an estate, Florida



175

**A PORCELAIN TÊTE-À-TÊTE TEA SERVICE**

Imperial Porcelain Factory, St. Petersburg, c. 1830

Comprising a teapot, coffeepot, sugar bowl and cover, cream jug, two cups and saucers and a circular tray; decorated throughout with gilt ciselé foliate ornament on pink grounds, the leaf-clad scrolling handles enclosing floral medallions, the cup handles also with female masks, the finials terminating in pierced stars, the cream jug with cipher for Nicholas I and gilt number, the tray with incised '4' underside, remaining bases with incised marks, the tray apparently unmarked but affixed with Anichkov Palace label

diameter of tray: 37.4cm (14 3/4in). (9)

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 38,000

**Provenance**

Collection of Eugene Mollo

Thence by direct descent

For a cup with a related handle, see N.B. von Wolf (ed. T.N. Nosovich), *Imperatorskii farforovyi zavod, 1744-1904*, St. Petersburg, 2003, colour plate preceding p. 211. Comparable tête-à-têtes by the Imperial Porcelain Factory were sold Sotheby's, London, 1 December 2009, lot 653, and Christie's, London, 29 November 2010, lot 357.





176

176\*

**A GROUP OF CRANBERRY GLASS WARES**

probably Imperial Glass Factory, St. Petersburg, mid 19th century

comprising: a large oval faceted fruit bowl with scalloped rim, a circular faceted plate with scalloped rim, and six round serving bowl with flaring rim and lower part cut in diamond pattern (8)

length of bowl: 30.8cm (12 1/4in), diameter of the small bowl: 11.5cm (4 1/2in); diameter of plate: 23.5cm (9 1/4in).

£3,000 - 5,000

€3,500 - 5,800

US\$3,800 - 6,400

For similar plate of ruby red glass with scalloped rim see T. A. Malinina, *Imperatorskii Stekliannyi Zavod XVIII-nachalo XX veka*, St. Petersburg, 2009, p. 181.



177

177

**A PORCELAIN DINNER PLATE FROM THE RAPHAEL SERVICE**

Imperial Porcelain Manufactory, period of Nicholas II, dated 1897

the cavetto with Bacchus and putti *en-grisaille* against red ground in hexagonal reserve, the rim with three roundels alternating with classical friezes; together with another from the banqueting service of Grand Duke Alexander Alexandrovich stamped to reverse for Alexander III and dated 1888 (2)

diameter: 24.2cm (9 1/2in).

£8,000 - 10,000

€9,200 - 12,000

US\$10,000 - 13,000

**Provenance**

Acquired into an English private collection before 1960

178\*

**A PORCELAIN MILITARY PLATE**

Imperial Porcelain Factory, St. Petersburg, 1840, factory's artist S. Daladugin  
circular, the centre painted with an military drummer on foreground, and a stationed canon with three officers and a horse-mounted officer on the background, within a border decorated with gilt ciselé military trophies and Russian military double-headed eagles on a teal-green ground, *marked under base with underglaze blue factory mark, inscribed in Cyrillic '5th Infantry corps of the 14th Military Artillery Brigade', with further inscription of designation and ranks of five depicted figures; dated '1840' and signed and signed in Cyrillic 'S. Daladugin'*  
*diameter: 24cm (9 1/2in).*

£15,000 - 18,000

€17,000 - 21,000

US\$19,000 - 23,000



178



179

179\*

**A PORCELAIN MILITARY PLATE**

Imperial Porcelain Factory, St. Petersburg, 1840, factory's artist F. Daladugin  
circular, the centre painted with an officer and two soldiers on the foreground, and a stationed canon with two officers on the background, within a border decorated with gilt ciselé military trophies and Russian military double-headed eagles on a teal-green ground, *marked under base with underglaze blue factory mark, inscribed in Cyrillic '5th Infantry corps of the 13th Military Artillery Brigade' and with further inscription of designation and ranks of five depicted figures; dated '1840' and signed and signed in Cyrillic 'F. Daladugin', with gilded number '22'*  
*diameter: 23.7cm (9 3/8in).*

£15,000 - 18,000

€17,000 - 21,000

US\$19,000 - 23,000



180

180\*

**A GLASS WINE DECANTER FROM THE IMPERIAL BANQUET SERVICE**

Imperial Glass Factory, St. Petersburg, c. 1890s  
of mallet form, body with lobbed sides and ring-moulded waisted neck with moulded scalloped stopper, centred with an enamelled medallion with gilt foil insert depicting the crowned Cyrillic monogram 'AF' against ermine mantling, *unmarked*  
*height: 28.5cm (11 1/4in).*

£5,000 - 7,000  
€5,800 - 8,100  
US\$6,400 - 9,000

**Provenance**

Purchased by Kenneth Ohlander, a private American collector, from the Hammer Galleries, 682 fifth Avenue, New York in March 1945; gallery's' certificate listed decanter under number 6777-3  
Thence by descent in the family

181\*

**A SET OF SIX SMALL LIQUEUR GLASSES FROM THE IMPERIAL BANQUET SERVICE**

Imperial Glass Factory, St. Petersburg, 1850s  
rounded bowl with lobbed sides centred with a gold foil medallion enamelled with ermine mantel under the Imperial Russian crown and Cyrillic monogram 'AM', raised on stepped stem terminating in circular scalloped foot, *all unmarked (6)*  
*height: 10.5cm (4 1/8in).*

£3,000 - 4,000  
€3,500 - 4,600  
US\$3,800 - 5,100

**Provenance**

Acquired by a private collector in the USA, c. 1940-1950  
Thence by descent



181

182\*

**A GROUP OF THREE WINE GLASSES FROM THE IMPERIAL BANQUET SERVICE**

Imperial Glass Factory, St. Petersburg, 1850s  
each glass of round form elevated on faceted stem and terminating on circular scalloped foot, bowl with lobed sides centring an enamelled gold foil inclusion depicting the crowned Cyrillic monogram 'AM' on ermine mantling, *all unmarked (3)*  
*height: 12cm (3/4in).*

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,600 - 3,800

**Provenance**

Acquired by a private collector in the USA, c. 1940-1950  
Thence by descent



182

182A\*

**A DECANTER WITH TWO SMALL BRANDY TUMBLERS**

Imperial Glass Factory, St. Petersburg, 1850s  
decanter: of mallet form, body with lobed sides and ring-moulded  
waisted neck, fitted with scalloped stopper, centred with a circular  
medallion enamelled with ermine mantel under the Imperial Russian  
crown tooled over gold foil and Cyrillic monogram 'AM'; stemless  
rounded tumblers with lobed sides decorated *en suite*, all unmarked (3)  
height of decanter with stopper: 25.5cm (10in); diameter of tumbler:  
6.8cm (2 3/4in).

£4,000 - 5,000  
€4,600 - 5,800  
US\$5,100 - 6,400

**Provenance**

Acquired by a private collector in the USA, c. 1940-1950  
Thence by descent



182A



183

183\*

**FOUR GLASS CHAMPAGNE COUPES FROM THE IMPERIAL BANQUET SERVICE**

Imperial Glass Factory, St. Petersburg, 1850s  
wide circular bowls with moulded exterior, resting on faceted long  
stem, stepped support and scalloped circular stand, centred with  
enamelled medallion with gilt foil insert depicting crowned Cyrillic  
monogram 'AM' against ermine mantling, all unmarked (4)  
height: 12cm (4 3/4in).

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,100 - 7,700

**Provenance**

Purchased by Kenneth Ohlander, a private American collector, from the  
Hammer Galleries, 682 fifth Avenue, New York in March 1945; gallery's  
certificate listed campaign glasses under number 6777-8  
Thence by descent in the family

184\*

**A SET OF SIX WATER GOBLETS FROM THE IMPERIAL BANQUET SERVICE**

Imperial Glass Factory, St. Petersburg, 1850s  
round bowls with lobed sides centred with a circular medallion  
enamelled with ermine mantel under the Imperial Russian Crown in  
tooled gold foil and Cyrillic monogram 'AM', stepped faceted stem o  
a scalloped circular foot, all unmarked (6)  
height: 14.5cm (5 3/4in).

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,100 - 7,700

**Provenance**

Acquired by a private collector in the USA, c. 1940-1950  
Thence by descent



184

185\* TP

**A FINE ORMOLU AND CUT-GLASS TWENTY-LIGHT CHANDELIER**

Russia, probably St. Petersburg, c. 1820

the corona cast with foliate plumes supporting five chains, each link cast with flowerheads, the circular tier cast with pierced rinceaux surmounted by a band of putti towing Demeter reclining in a chariot, cast with masks of Diana issuing curved, leaf cast candle arms, the glass insert cut with foliate designs above a floral bouquet knob

*height: 117cm (46in); diameter: 81.2cm (32in).*

**£18,000 - 22,000**

**€21,000 - 25,000**

**US\$23,000 - 28,000**

**Provenance**

Acquired by the present owner at Sotheby's, New York, 19 May 2006, lot 433



186\*

**CATHERINE THE GREAT, EMPRESS OF RUSSIA (1729-1796). GRAMOTA [GRANT OF NOBILITY AND ARMS] IN FAVOUR OF ILIA KHATOV, IN RUSSIAN, SIGNED IN CYRILLIC 'EKATERINA', DATED MAY 24, 1788**

illuminated manuscript on vellum, 8 pages (46.5x 37.3cm), signed 'Ekaterina' for Empress Catherine the Great, text written in gold and black, the first leaf with illuminated palm branches and laurel garlands with imperial double-headed eagle and oval miniature portrait of Empress Catherine the Great within the foliate garlands on top and an opened book on the bottom, with 33 coats-of-arms; each page decorated *en suite* and features Empress's cypher on top; the third page with illuminated coat-of-arms, seventh page indistinctly signed by Vice Chancellor, last page inscribed with a notation that the Grant was sealed at the College of Foreign Affairs on June 1, 1788

A grant of Nobility and Arms was awarded to Ilia Khatov, a Manager of Loan Bank (Заемный Банк), a Court Adviser, Knight of the Order of St. Vladimir (4th class) in recognition of his many services to the Empress and distinguished services to the Russian Empire

£5,000 - 8,000

€5,800 - 9,200

US\$6,400 - 10,000

**Provenance**

Private collection, Northern California



186



187

187\*

**A LACQUERED PAPIER-MÂCHÉ BOX**

Lukutin Factory, late 19th-early 20th century rectangular form raised on four short bun feet, hinged lid painted with scene of a galloping pair of horses pulling a buggy with two peasant women and a coachman, *marked with factory mark and gilded Imperial eagle on the underside of lid* 17.5 x 12.4 x 5cm (6 7/8 x 4 7/8 x 2in).

£400 - 600

€460 - 690

US\$510 - 770

188\*

**PAVEL PETROVICH TROUBETZKOY (RUSSIAN, 1866-1938)**

'Danseuse' (Portrait of Countess Tamara de Svirsky)

patinated bronze

after the model by Prince Paul Troubetzkoy (1866-1938)

signed in Latin and dated '1920' on the base, with A. Valsuani foundry stamp

height: 52.7cm (20 1/2in).

£35,000 - 55,000

€40,000 - 63,000

US\$45,000 - 70,000

**Provenance**

XIII International Art Exhibition (Biennale), Venice, 1922, no. 227

Acquired by Julius Tuteur of Cleveland, Ohio, an American inventor and businessman of German descent, who frequently travelled to Europe.

It is believed that he purchased the present lot as part of several bronzes by Troubetzkoy on one of the trips, c. 1922.

Thence by descent

By repute acquired by a private American collector from the above

Thence by descent to the present owner, Los Angeles

**Exhibited**

Venice, *XIII International Art Exhibition (Biennale)*, 1922, hall 36, no. 227, possibly as *Ballerina Russa*

The offered lot is a portrait-statuettes of Tamara de Svirsky (Swirskaya) (1883-1972), a renowned pianist and dancer who performed around the world. Russian-born but raised in Paris, Countess Svirsky's career was remarkable, placing her in the path of such composers as Edvard Grieg and Igor Stravinsky, and dancers such as Anna Pavlova. de Svirsky met many members of Europe's high society and spent the last two decades of her life in Los Angeles, performing as a pianist of renown.

Prince Paul Troubetzkoy (1866-1938), celebrated sculptor of Russian and American parentage and Italian upbringing, was renowned for the fluid modelling style of his portrait statuettes. His innovative verve and elegance revitalised the uniform realism of the existing style of sculpture in both Europe and Russia, and early on in his career he became much sought after in royal circles and among the great and the good of Europe. His style is often compared to the energetic refinement of the Italian painter, Giovanni Boldini, and his handling of the medium of bronze is indeed painterly, infusing his work with those qualities of quivering light and intransient appearance which set apart the masterpieces of Impressionist painting.

Troubetzkoy first met Countess Svirsky in Paris when he moved there from Russia in 1905. It was soon after this move that he also met the famous Spanish painter, Joaquin Sorolla, and - remarkably - the portrait-statuettes Troubetzkoy created of de Svirsky would mark the path of the sculptor's future success in America.

Troubetzkoy was impressed by Sorolla's incredible success in America, following a much-hailed exhibition of the Spaniard's work in New York at the Hispanic Society of America in 1909, and he wrote to the artist, asking for his help with an introduction to the founder of the society, the collector Archer M. Huntington. Sorolla, presumably obliged because by December 1909, a letter from Troubetzkoy states that he has sent him a bronze cast of the portrait-statuettes of Countess Svirsky, reminding Sorolla at the same time that he had promised him a picture in return. This exchange is further realised in Sorolla's 1910 portrait, *Clotilde on the Sofa* (Sorolla Museum, Madrid), in which the sculpture of Countess Svirsky is visible behind the sitter.

The bravura modelling technique which Troubetzkoy brought to the bronze perfectly captures the dynamism and spirit of Tamara de Svirsky. He sought to give his bronzes greater surface naturalism, investing them with a crispness and sharpness which enabled his touch to be far more clearly determined, and the offered lot vividly recreates the excitement of a barefoot performance. This rare and finely cast bronze reveals Troubetzkoy's mastery of technique in the sure swift strokes of the modelling, his imagination and his sensitivity to the subject.







189

**THE ATTACKING COSSACK**

cast by A. Moran from the model by Evgeny Alexandrovich Lanceray (1848 - 1886)  
on an oval naturalistic base, inscribed in Cyrillic 'Lepil E.Lanceray', further inscribed in Cyrillic 'A.Moran SPB'  
height: 37cm (14 9/16in).

£6,000 - 8,000  
€6,900 - 9,200  
US\$7,700 - 10,000

189



190

**A BRONZE GROUP OF A COUPLE ON HORSEBACK**

cast by C.F. Woerffel after an 1877 model by Vasily Grachev (1831 - 1905)  
on an oval naturalistic base, signed in Cyrillic with Woerffel foundry mark  
height: 24cm (9 7/16in).

£2,000 - 4,000  
€2,300 - 4,600  
US\$2,600 - 5,100

190



191

191

**THE WOLF HUNT**

cast by C.F. Woerffel after a model by Nikolai Lieberich (1828-1883) a bronze figural group, inscribed 'Woerffel, St. Petersburg, 1883'; further inscribed 'Lieberich' 54 x 27cm (21 1/4 x 10 5/8in).

£15,000 - 20,000  
 €17,000 - 23,000  
 US\$19,000 - 26,000

**Provenance**

Private collection, UK

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.



192

192\*

**A BRONZE MODEL FIGURE OF RESTING COSSACK**

in the manner of Vasily Grachev, Russia, late 19th century modelled as a reclining male holding a rifle and smoking a small pipe, mounted on a rock crystal base height: 8cm (3 1/8in); length of base: 16cm (6 1/2in).

£500 - 800  
 €580 - 920  
 US\$640 - 1,000



193

193\*

**A CAST-IRON FIGURE OF TWO HORSEMEN**

probably after a larger model by Evgeny Lanceray, modelled by Vasily Torokin (1837-1912), cast by Kasli Factory, the Urals, 1911, with Imperial Eagle stamp, model number 19, metal caster's name stamp on a stepped oval base with straight back, realistically cast as two mounted horsemen in the midst of attack, astride galloping horses, front with cluster of military symbols, *signed on base in Cyrillic 'work by V. Torokin' and stamped under base with foundry mark, caster's mark and model number*  
*height: 27cm (10 5/8in); length: 23cm (9in).*

£700 - 900

€810 - 1,000

US\$900 - 1,200



194

194

**A BRONZE SCULPTURE "THE KISS"**

after a model by Albert-Moritz Wolff (1854-1923)  
*signed in the bronze*  
*height: 25.5cm (10 1/16in).*

£800 - 1,200

€920 - 1,400

US\$1,000 - 1,500



195

195\*

**A BRONZE SCULPTURE OF WINTER TROIKA UNDER A WOLF ATTACK**

after the model by Albert-Moritz Wolff (1854-1923), Foundry of Braünlich and Langlotz depicting a wolf attacking one of the horses of troika pulling a sled, one passenger pulling on the horses' reins, the second passenger has jumped and getting ready to defend them with a rifle; mounted on a rectangular bronze base, with incised signature in Cyrillic 'A.M.Volf' and circular foundry mark base: 60.3 x 28cm (23 3/4 x 11in).

£15,000 - 20,000  
 €17,000 - 23,000  
 US\$19,000 - 26,000

196\*

**A PATINATED BRONZE MODEL OF KIRGHIZ HORSEMAN**

after an 1870 model by Evgeny Lanceray (1848-1886), cast by Chopin Foundry, 1870-1880 modelled as a mounted Kirghiz warrior, on realistically rendered oval base, marked on base

height: 28cm (11in).

£3,000 - 5,000  
 €3,500 - 5,800  
 US\$3,800 - 6,400



196



197

**THE MOTHER OF GOD OF KAZAN**

maker's mark in Cyrillic 'SG', Moscow, c. 1908-1917

realistically painted, in repoussé, chased and engraved parcel-gilt oklad with shaded cloisonné enamel haloes, with champlevé name initials and captions, 84 standard  
26.5 x 22cm (10 7/16 x 8 11/16in).

£3,000 - 5,000

€3,500 - 5,800

US\$3,800 - 6,400

198

**BEHOLD THE MAN (CHRIST CROWN OF THORNS)**

maker's mark in Cyrillic 'SHYA', Moscow, 1896

realistically painted in engraved parcel-gilt oklad in original wooden embellished with two charoite and two rhodonite stones, with insci on verso "this icon was created and consecrated in the Russian Monastery of St. Panteleimon at Athos", 84 standard  
in kiot: 35 x 29cm (13 3/4 x 11 7/16in).

£4,000 - 6,000

€4,600 - 6,900

US\$5,100 - 7,700

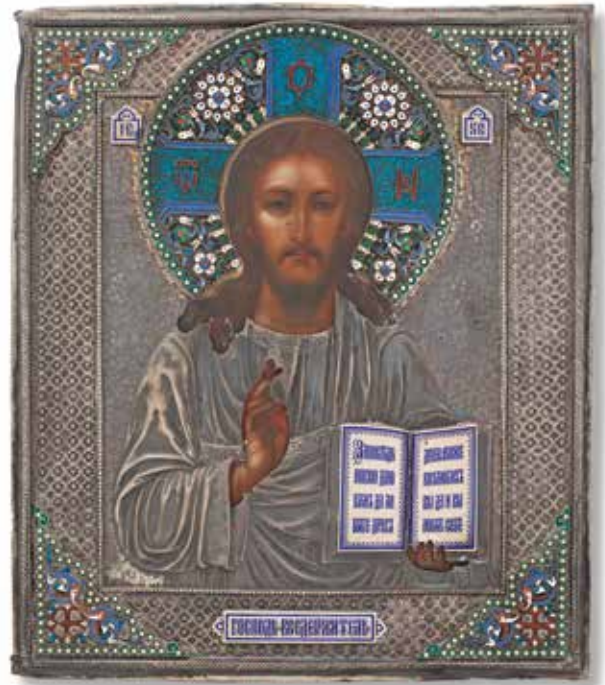


199

**CHRIST PANTOCRATOR**

Russia, late 19th century  
realistically painted in silver-gilt chased and engraved oklad applied with cloisonné enamel halo and covers; gospel and captions are in champlevé enamel, bearing P. Ovchinnikov mark, Moscow, 84 standard  
31 x 27cm (12 3/16 x 10 5/8in).

£5,000 - 7,000  
€5,800 - 8,100  
US\$6,400 - 9,000



199

200

**ST BASIL THE GREAT**

Russia, late 19th century  
traditionally painted in strong colours in chased and engraved brass oklad with hallmarks in Cyrillic 'IA' and 'IE', Moscow  
26.5 x 22.5cm (10 7/16 x 10 7/16in).

£800 - 1,200  
€920 - 1,400  
US\$1,000 - 1,500

**Provenance**

Private Danish collection  
Thence by descent



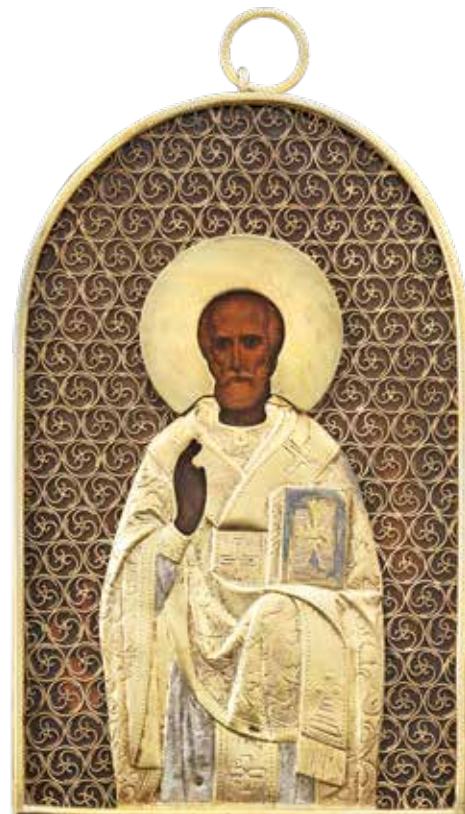
200

201

**ST NICHOLAS**

Russia, early 20th century  
realistically painted, in repoussé, chased and engraved parcel-gilt filigree oklad, bearing maker's mark in Cyrillic 'NG', 84 standard  
16 x 10cm (6 5/16 x 3 15/16in).

£1,500 - 2,000  
€1,700 - 2,300  
US\$1,900 - 2,600



201



202

202\*

**A SILVER AND ENAMEL ICON OF CHRIST PANTOCRATOR**

Fabergé under Imperial Warrant, Moscow, before 1898, with scratched inventory number '11875' rectangular form, traditionally painted in tempera on wood with gild highlights, covered with silver and enamel *oklad* decorated in cloisonné enamel with continuous garland of white, red and green flowers against stippled ground, in original fitted case, 84 standard

6.7 x 5.7cm (2 5/8 x 2 1/4in).

£3,000 - 4,000

€3,500 - 4,600

US\$3,800 - 5,100

**Provenance**

Private collection, San Francisco

203

**CHRIST PANTOCRATOR**

Russia, late 19th century  
in a chased and engraved parcel-gilt oklad in a glazed wooden kiot  
in kiot: 30 x 41cm (11 13/16 x 16 1/8in).

£800 - 1,200

€920 - 1,400

US\$1,000 - 1,500



203



204

**ST NICHOLAS**

maker's mark Cyrillic 'AI', Moscow, 1875  
Old Believer, traditionally painted in bright colours in chased and engraved silver-gilt oklad, 84 standard  
31 x 26 cm (12 3/16 x 10 1/4 in).

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,600 - 3,800



204



205

205

**KAZAN MOTHER OF GOD**

Russia, 19th century  
traditionally painted in strong colours in repoussé chased and engraved brass oklad  
31 x 26.5 cm (12 3/16 x 10 7/16 in).

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,300 - 1,900



206

206

**THE MOTHER OF GOD OF KAZAN**

Russia, early 20th century  
realistically painted, in repoussé, chased and engraved parcel-gilt oklad with champlevé name initials and captions, maker's mark in Cyrillic 'SG', 84 standard  
26.5 x 22cm (10 7/16 x 8 11/16in).

£3,000 - 5,000  
€3,500 - 5,800  
US\$3,800 - 6,400



207

207

**A GROUP OF BRASS ICONS**

Russia, 19th century, Old Believer  
comprising: a brass quadriptych of the major feasts,  
brass triptych of the deisis, diptych of major feasts,  
enamel brass cross  
*length of cross: 35cm (13 3/4 in). (4)*

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

208

**THE MOTHER OF GOD OF KAZAN**

Morozov, maker's mark in Cyrillic 'I.G.', St.  
Petersburg, 1908-1917  
realistically painted, in repoussé, chased and  
engraved parcel-gilt oklad  
*26.5 x 22cm (10 7/16 x 8 11/16in).*

£3,000 - 5,000

€3,500 - 5,800

US\$3,800 - 6,400

**END OF SALE**



208

# Bonhams

AUCTIONEERS SINCE 1793



## Prometheus Unbound:

Early works by Ernst Neizvestny from the collection of Svetlana Lovetskaya

New Bond Street, London | 24 – 27 November 2019

### Exhibition

Sunday 24 November, 11am to 3pm  
Monday 25 November 9am to 4.30pm  
Tuesday 26 November 9am to 4.30pm  
Wednesday 27 November 9am to 12pm

### ENQUIRIES

Daria Khristova  
+44 (0) 20 7468 8338  
daria.chernenko@bonhams.com  
[bonhams.com/russian](http://bonhams.com/russian)

### TOTEM

from Totem series, 1969 (detail)  
etching  
64.4 x 17.8 cm  
Collection of Svetlana Lovetskaya

# Bonhams

AUCTIONEERS SINCE 1793



## Important Design

New Bond Street, London | 27 November 2019

### ENQUIRIES

Thomas Moore  
+44 20 8963 2816  
thomas.moore@bonhams.com  
[bonhams.com/departments/HAI/](https://bonhams.com/departments/HAI/)

**A FRENCH MID-19TH CENTURY ORMOLU,  
SILVERED METAL, AVENTURINE GLASS  
AND BLUE COLOURED GLASS MOUNTED  
EBONY AND EBONISED BREAKFRONT  
MEUBLE D'APPUI**

probably made for the Ottoman or Russian market  
£60,000 – 80,000 \*

# Bonhams

AUCTIONEERS SINCE 1793



## Modern & Contemporary African Art

New York | May 2020

### ENQUIRIES

+44 (0) 20 7468 8355  
giles.peppiatt@bonhams.com  
[bonhams.com/macaa](https://www.bonhams.com/macaa)

**VLADIMIR GRIEGOROVICH TRETCHIKOFF**  
**(RUSSIAN/ SOUTH AFRICAN, 1913-2006)**

*Atomic Age*  
oil on canvas

\$100,000 - 150,000

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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.

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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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams*' reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

#### **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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 is put up for *Sale*. We have complete discretion in which 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 equaling 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 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

### Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Registration* and *Bidding 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* of, 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a *Registration* and *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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

*Bonhams* will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

### Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

**You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.**

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) 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.

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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

## 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* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*  
25% of the *Hammer Price* above £2,500 and up to £300,000  
20% of the *Hammer Price* above £300,000 and up to £3,000,000  
13.9% of the *Hammer Price* above £3,000,000

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 *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *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  
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 issued in the name of the *Buyer* (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 issued in the name of the *Buyer* (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.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

## 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 licensing 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 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 Licensing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774  
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

## 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 *Buyer's 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 'S58' 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

On behalf of the *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 attempt to detail, as far as practicable, 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.

It 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 Δ. 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.
- Φ 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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from 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 on Bonhams' website, 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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* or on the *Bonhams* website, 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*.

## 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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* 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 *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

<b>4</b>	<b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b>	7.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</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;
4.1	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.3	You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the <i>Buyers' Agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.	8.1.9	to retain possession of, and on three months' 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
4.2	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.4	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	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.
<b>5</b>	<b>RISK, PROPERTY AND TITLE</b>	7.5	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses 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.
5.1	Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.	7.6	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.	<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until: (i) the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to and received in cleared funds by <i>Bonhams</i> , and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</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):
<b>6</b>	<b>PAYMENT</b>	8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	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.
6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	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;	<b>9</b>	<b>THE SELLER'S LIABILITY</b>
6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay in full any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	8.1.3	to retain possession of the <i>Lot</i> ;	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> .
<b>7</b>	<b>COLLECTION OF THE LOT</b>	8.1.4	to remove and store the <i>Lot</i> at your expense;	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.
7.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when: (i) <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	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	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> ,
		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;	9.3.1	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> ;
		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;		

<p>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;</p>	<p>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.</p> <p>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 and to any subsidiary of <i>Bonhams Holdings Limited</i> and to its officers, employees and agents.</p>	<p><b>1 THE CONTRACT</b></p> <p>1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i>, being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i>.</p> <p>1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> 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 <i>Notice to Bidders</i>, printed in the <i>Catalogue</i> for the <i>Sale</i>, and where such information is referred to it is incorporated into this agreement.</p>
<p>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.</p>	<p>10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.</p> <p>10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".</p> <p>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.</p> <p>10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i>.</p> <p>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>.</p>	<p>1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>.</p> <p>1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i>, unless <i>Bonhams</i> sells the <i>Lot</i> as principal.</p>
<p>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.</p>	<p>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.</p>	<p>1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:</p> <p>1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;</p> <p>1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> and following completion of our enquiries pursuant to paragraph 3.11;</p>
<p><b>10 MISCELLANEOUS</b></p>	<p><b>11 GOVERNING LAW</b></p>	<p>1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.</p> <p>1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i>, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i>, if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i>.</p>
<p>10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i>.</p>	<p>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.</p>	<p><b>2 PERFORMANCE OF THE CONTRACT FOR SALE</b></p>
<p>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>.</p>	<p><b>APPENDIX 2</b></p>	<p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p>
<p>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.</p>	<p><b>BUYER'S AGREEMENT WITH BONHAMS</b></p>	<p><b>3 PAYMENT AND BUYER WARRANTIES</b></p>
<p>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.</p>	<p><b>IMPORTANT:</b> These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.</p>	<p>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p> <p>3.1.1 the <i>Purchase Price</i> for the <i>Lot</i>;</p>

<p>3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, and</p> <p>3.1.3 if the Lot is marked [AF], 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.</p> <p>3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:</p> <p>3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or</p> <p>3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.</p> <p>3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.</p> <p>3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:</p> <p>3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;</p> <p>3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;</p>	<p>3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;</p> <p>3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and</p> <p>3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.</p> <p>3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.</p>	<p>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.</p> <p>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.</p>
	<p><b>4 COLLECTION OF THE LOT</b></p> <p>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, and once we have completed our investigations under paragraph 3.11, 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.</p> <p>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.</p> <p>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.</p> <p>4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting in this instance 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.</p> <p>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.</p> <p>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</p>	<p><b>5 STORING THE LOT</b></p> <p>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 3, 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.</p> <p><b>6 RESPONSIBILITY FOR THE LOT</b></p> <p>6.1 Title (ownership) in the Lot passes to you (i) on payment of the Purchase Price to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.</p> <p>6.2 Please note however, that under the Contract for Sale, the risk in the Lot passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the Lot if earlier, and you are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.</p> <p><b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b></p> <p>7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the Lot;</p> <p>7.1.3 to remove, and/or store the Lot at your expense;</p> <p>7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the Purchase Price) and/or damages for breach of contract;</p>

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;	<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> .
7.1.6	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	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> .
7.1.7	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;	8.1.1	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.
7.1.8	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;	8.1.2	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 9 will cease.
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;	8.1.3	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> .
7.1.10	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;	8.1.4	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>
7.1.11	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> .	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> .
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	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:
7.2	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.	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
7.3	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.	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	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	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.
		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> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		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		
		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.		

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

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"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" Any person considering, attempting or making a Bid, including those who have 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 of 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'* 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'* 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.

**"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'* 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."



# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

# Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

### 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) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties. If you do not want to receive such information (except for information you specifically requested) please tick this box  Would you like to receive e-mailed information from us? if so please tick this box

### Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

### If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: The Russian Sale	Sale date: Wednesday 27 November 2019
Sale no. 25317	Sale venue: New Bond Street

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

### General Bid Increments:

£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
<b>Please answer all questions below</b>	
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.	
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.	
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement	
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

<b>FOR WINE SALES ONLY</b>	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

<b>BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.</b>	
Bidder/Agent's (please delete one) signature:	Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

# Bonhams Specialist Departments

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## 19th Century Paintings

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# Index

---

<b>A</b>		<b>M</b>	
Aivazovsky, Ivan Konstantinovich	19	Maltsev, Petr Tarasovich	79
Annenkov, Yuri Pavlovich	57	Mas, Oksana	92
<b>B</b>		Matveev, Nikolai Sergeevich	7
Bakst, Leon	47	Mishchenko, Vasyl Kyrilovych	94
Benois, Alexandre	28, 43, 44, 45	<b>N</b>	
Berkos, Mikhail Andreevich	4	Neff, Timofey	2
Bordachev, Sergey	78	Neizvestny, Ernst	63, 69
Burliuk, David	24	Nemukhin, Vladimir Nikolaevich	64
<b>C</b>		Nesterova, Natalia	82
Chuikov, Ivan	60, 61	<b>O</b>	
<b>D</b>		Ovchinnikov, Nikolai	66
Daziaro, J.	6	<b>P</b>	
Dobuzhinsky, Mstislav Valerianovich	34, 35, 36, 38, 42, 46	Pepperstein, Pavel Viktorovich	71
<b>F</b>		Polyakov, Petr Ivanovich	1
Falk, Robert Rafailovich	54	Protopopov, Nikolay Adrianovich	17
Fechin, Nikolai	39	<b>R</b>	
Fedorov, Simeon Fedorovich	23	Rodchenko, Alexander	80
<b>G</b>		Roerich, Nikolai Konstantinovich	40, 41
Gaspard, Leon Schulman	29, 49	Rukhin, Evgeny	65
Goncharova, Natalia Sergeevna	25, 27	<b>S</b>	
Goyae, Gela	90	Sahakyan (called Kamsar), Kamo	93
Grigoriev, Boris Dmitrievich	56	Serebriakova, Zinaida Evgenievna	58
Grigoriev, Vasily Ivanovich	15, 21	Slepyshev, Anatoly	88
<b>H</b>		Sretensky, Grigory Alexandrovich	89
Hamza, Hans	8	Sverchkov, Nikolai Egorovich	10
Harlamoff, Alexei Alexeevich	18, 37	<b>T</b>	
<b>I</b>		Troubetzkoy, Pavel Petrovich	188
Iacovleff, Alexandre	50, 52	Tselkov, Oleg	70
Isupov (Issupoff, Alessio), Alexei	53	<b>V</b>	
<b>K</b>		Vassilieva, Sima	91
Karelin, Andrey Osipovich	9	Veltz, Ivan Avgustovitch	20
Kharitonov, Alexander	83	Viderman, Vladimir Semenovich	59
Khudyakov, Henry	62	Volkov, Sergei	67, 68
Kocheishvili, Boris	87	Vulokh, Igor	84
Korovin, Konstantin Alexeevich	11, 12, 13, 14	<b>Y</b>	
Kozhin, Simon	95	Yakovlev, Vladimir Igorevich	73, 74, 75, 76, 77, 85, 86
Kravchenko, Nikolai Ivanovich	3	<b>Z</b>	
Kuper, Yuri	81	Zakharov, Fedor Ivanovich	30, 31, 32, 33, 51
<b>L</b>		Zverev, Anatoly	55, 72, 70
Lapchine, Georgi Alexandrovich	48		
Larionov, Mikhail Fedorovich	26		





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