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RUSSIAN  
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LONDON | 4 JUNE 2019





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# RUSSIAN PICTURES

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## **Contents**

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	<b>RUSSIAN PICTURES: LOTS 1-164</b>
149	ABSENTEE BID FORM
149	HOW TO BID
152	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
154	CONDITIONS OF BUSINESS FOR BUYERS
156	WAREHOUSE, STORAGE, COLLECTION INFORMATION
157	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
159	INTERNATIONAL DEPARTMENTS
160	INDEX SOTHEBY'S EUROPE



PROPERTY OF A DISTINGUISHED NEW YORK  
COLLECTOR

## IVAN PAVLOVICH POKHITONOV

1850-1923

### Automne, L'Isle-Adam

signed in Latin and dated 85 l.r.; further  
signed, titled, dated and bearing an inventory  
label on the reverse  
oil on panel  
11.5 by 15.5cm, 4½ by 6in.

#### PROVENANCE

Probably with Galerie Georges Petit, Paris

In the early 1880s, following a number  
of successful exhibitions in Paris, Ivan  
Pokhitonov received a contract from the  
dealer Georges Petit. To satisfy the growing  
demand for his paintings, the artist spent the  
next few years travelling through France and  
Russia, working on his miniature landscapes.  
His recurring subject of figures embedded  
in nature was influenced by landscapes of  
the Barbizon school, which Pokhitonov first  
discovered at their retrospective at the 1878  
Exposition Universelle in Paris.

The present lot was painted in 1885 in the  
small commune of L'Isle-Adam, just outside  
Paris. The area had been frequented by  
Parisian artists and writers such as Théodore  
Rousseau, Charles-François Daubigny and  
Honoré de Balzac, since the mid-19th century.  
The construction of a new railway line in 1846  
allowed Parisians to reach L'Isle-Adam in just  
over an hour, making it a popular destination  
with the bourgeoisie.

*The present lot will be included in the third  
volume of the catalogue raisonné currently  
being prepared by Olivier Bertrand.*

£ 40,000-60,000  
€ 46,900-70,500 US\$ 53,000-79,500

ИЗ СОБРАНИЯ ВЫДАЮЩЕГОСЯ  
КОЛЛЕКЦИОНЕРА, НЬЮ-ЙОРК

## ИВАН ПАВЛОВИЧ ПОХИТОНОВ

1850-1923

### Осень. Л'иль-Адам

подписана латинскими буквами и  
датирована 85 внизу справа; снабжена  
подписью, названием, датой и  
инвентаризационной этикеткой на обороте  
доска, масло  
11,5 x 15,5 см, 4½ x 6 дюймов

#### ПРОВЕНАНС

Вероятно, Галерея Жоржа Пти, Париж

В начале 1880-х гг., после нескольких  
успешных выставок в Париже Иван  
Похитонов получил контракт от арт-дилера  
Жоржа Пти. Чтобы удовлетворить растущий  
спрос на свои работы, художник провел  
следующие несколько лет в путешествиях  
по Франции и России, где он работал  
над своими миниатюрными пейзажами.  
Повторяющийся мотив человеческих  
фигур в окружении природы был навеян  
пейзажами Барбизонской школы, которую  
Похитонов впервые открыл для себя на  
ретроспективе в рамках Всемирной выставки  
в Париже 1878 г.

Данная работа была написана в 1885 г. в  
небольшой коммуне Л'Иль-Адам недалеко  
от Парижа. С середины XIX в. это место  
стали посещать парижские художники и  
писатели, такие как Теодор Руссо, Шарль-  
Франсуа Добиньи и Оноре де Бальзак.  
Строительство новой железной дороги в  
1846 г. позволило парижанам доезжать  
до Л'Иль-Адама всего за час, сделав его  
популярным у буржуазии.

*Данный лот будет включен в третий  
том каталога-резоне, который сейчас  
составляется Оливье Бертраном.*





1 (actual size)





2

2

**IOSIF EVSTAFIEVICH  
KRACHKOVSKY**

1854-1914

**Homestead with Horses**

signed in Latin, inscribed *Paris* and dated 1881 l.r.

oil on panel  
24.5 by 40cm, 9¾ by 15¾in.

£ 6,000-8,000  
€ 7,100-9,400 US\$ 8,000-10,600

3

PROPERTY FROM A PRIVATE COLLECTION,  
HUNGARY

**IVAN IVANOVICH  
SHISHKIN**

1832-1898

**Pine Tree**

signed in Cyrillic and dated 95 l.r.; further stamped twice *Etyud I.I. Shishkina* and bearing an Avanzo stamp on the reverse  
oil on board  
60.5 by 34.5cm, 23¾ by 13½in.

**PROVENANCE**

Acquired by the mother of the present owner in Moscow in the 1940s

The pine tree was one of Shishkin's favourite subjects and he returned to it time and time again in his *plein-air* studies. Throughout his career he never stopped making studies from life; observing nature in all her different states and honing and refining his skill, for he regarded his studies as works of art in their own right, not mere *aide-memoires*. Ivan Kramskoi, the ideological leader of the Itinerant artists and one of Shishkin's closest friends said of the artist's studies in 1872 'Shishkin simply amazes us by his ability, doing two or three studies in a day, and such complex ones too... Out there, face to face with nature, he is in his element, he is bold and clever and unhesitant: out there he knows everything... he is by himself a school'.

£ 50,000-70,000  
€ 59,000-82,000 US\$ 66,000-92,500



Fig. 1. Stamp on the reverse of the present lot







PROPERTY FROM A PRIVATE COLLECTION, MONACO

## ALEXEI PETROVICH BOGOLIUBOV

1824-1896

### Sunset in Stormy Weather, Menton

signed in Latin I.I. and inscribed *Menton* l.r.

oil on canvas

71 by 120cm, 28 by 47¼in.

#### PROVENANCE

Collection of the banker Abram Isaakovich Zak (1829-1893), St Petersburg

Galerie Claude Coissard, Deauville

Sotheby's Monaco, *Tableaux et Dessins du XIXe Siècle*, 17 June 1989, lot 622

Acquired at the above sale by the present owner

#### EXHIBITED

St Petersburg and Moscow, *XIV Itinerant Exhibition*, 1886

#### LITERATURE

Exhibition catalogue *XIV peredvizhnoi vystavki kartin*, Moscow, 1886, listed as *Evening in Menton*

A. Bogoliubov, *Zapiski moryaka-khudozhnika*, Samara, 2014, p.246 mentioned in the text in the entry for 1885

Executed in 1885

£ 180,000-220,000

€ 211,000-258,000 US\$ 238,000-291,000

Alexei Bogoliubov wrote on more than one occasion that the creation of large paintings was inconceivable without working from nature. In the 1880s he often spent the winter months making studies in Menton, the warmest town on the Côte d'Azur. At the centre of this striking seascape is the ancient coastal fort. The mountainsides darken in the distance and clouds rush across the windy, blue sky. Rough waves thrash the storm wall protecting the entrance to the port. On the other side of the narrow harbour sailing boats are moored. On the enormous boulders the figures of the townspeople and fishermen. As ever, the artist is precise in his depiction of the details of everyday life. With the same sensitivity he renders the transparency of the water by the shore, the reflections of the setting sun on the sea and clouds, the glimmer of sunlight on the windows.

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, МОНАКО

## АЛЕКСЕЙ ПЕТРОВИЧ БОГОЛЮБОВ

1824-1896

### Ментона. Закат солнца в свежую погоду

подписана латинскими буквами внизу слева и снабжена надписью *Menton* внизу справа

холст, масло

71 x 120 см, 28 x 47¼ дюйма

#### ПРОВЕНАНС

Коллекция банкира Абрама Исааковича Зака (1829-1893), Санкт-Петербург

Галерея Claude Coissard, Доувиль

Sotheby's Монако, *Tableaux et Dessins du XIXe Siècle*, 17 июня 1989, лот 622

На вышеуказанных торгах приобретена нынешним владельцем

#### ВЫСТАВКИ

Санкт-Петербург и Москва, *XIV Передвижная выставка*, 1886

#### ЛИТЕРАТУРА

Каталог выставки *XIV Передвижная выставка картин*, Москва, 1886, приведена в списке как Вечер в Ментоне А. Боголюбов, *Записки моряка-художника*, Самара, 2014, упомянута в тексте записи от 1885 г. на с. 246

Выполнена в 1885 году

А.П. Боголюбов неоднократно писал, что для него создание больших картин немислимо без работы на природе. В 1880-е годы зимние месяцы он часто проводил на этюдах в Ментоне, самом тёплом городе Лазурного берега. В центре этого эффектного пейзажа – старинный форт на морском берегу. Вдали темнеют горные склоны,верху – голубое ветреное небо с бегущими облаками. Дамбу, защищающую вход в порт, захлестывают штормовые волны. К другому берегу узкой гавани причалены парусные лодки. На огромных валунах – фигурки рыбаков и горожан. Автор картины, как всегда, точен в изображении деталей повседневной жизни. Также эмоционально он передаёт прозрачность воды у берега, отсветы заходящего солнца на море и облаках, солнечные блики на стёклах окон.





4





Fig.1. Menton. Storm, 1881, The Radishchev State Art Museum  
© The Radishchev State Art Museum, Saratov

In Bogoliubov's autobiographical *Notes of a Sailor-Artist* is a valuable record of this work: 'In January of 1885 I set to work and by spring had painted two paintings *Normandy, Tréport*, depicting fishermen on the beach, and *Menton, Sunset in Stormy Weather*. Both paintings belonged to Abram Zak, a great lover of music and of the arts in general'. In the banker's St Petersburg house, where he often received Rubinstein, Tchaikovsky and other Russian talents, was 'a serious collection, of both European and Russian masters'.

In 1886 both of the Bogoliubovs from Zak's collection were shown at the 14th Itinerant Art Exhibition in St Petersburg and Moscow. The beautiful large view of Menton at evening is mentioned in almost every review of the exhibition. The author of an article in *Russkie vedomosti* writes at length about the various merits and faults of the exhibits: 'The most successful work by the famous seascape painter in terms of the light effects, transparency and sheer magic of the water, but also the marvellous technical skill is arguably *Evening in Menton*. The pink glow of the sunset reflecting in the window glass is beautifully and tastefully rendered: only the stones in the foreground are brightly coloured... The near waves are masterfully painted, but the crests of the far-off waves are rendered with such perfunctory strokes...'

A view of the Menton fortress also appears in Bogoliubov's *Menton, Storm* (fig.1) now in the collection of the Radishchev State Art Museum in Saratov.

We are grateful to Lyudmila Pashkova of the Radishchev State Museum of Fine Arts for providing this catalogue note.

В автобиографической книге А.П. Боголюбова «Записки моряка-художника» приведены ценные сведения об этом произведении: «В 1885 году в январе я приступил к работе и написал к весне две картины «Нормандия, Трепорт» – рыбаки на отмели и «Ментона. Закат солнца в свежую погоду». Обе эти картины были собственностью А.И. Зака, большого любителя музыки и искусств вообще». В доме петербургского банкира, где часто бывали Рубинштейн, Чайковский и другие русские таланты находилось «серьезное собрание картин, как европейских, так и русских мастеров».

В 1886 году обе картины А.П. Боголюбова из коллекции А.И. Зака были показаны на 14-й Передвижной художественной выставке в Петербурге и Москве. Большой красивый пейзаж вечерней Ментоны отмечен почти во всех обзорах выставки. Автор статьи в газете «Русские ведомости» обстоятельно пишет о достоинствах и недостатках работы: «Наиболее удачным произведением известного мариниста относительно эффектов освещения, прозрачности и колоритности воды, а также прекрасной техники, можно считать картину «Вечер в Ментоне». Розовое освещение заката с отблеском на оконных стенках переданы прекрасно и с большим вкусом; только камни первого плана очень пестро написаны... Мастерски написаны ближайшие волны, но гребни дальних волн представлены такими небрежными мазками...».

Вид Ментонской крепости, где ещё совсем недавно находился музей Жана Кокто, одного из самых оригинальных деятелей культуры XX века, представлен также на картине А.П. Боголюбова «Ментона. Буря» из собрания Саратовского государственного художественного музея имени А.Н. Радищева (рис. 1).

Мы благодарны Людмиле Пашковой (Саратовский государственный художественный музей имени А.Н. Радищева) за представленную статью к каталогу.







PROPERTY FROM A PRIVATE COLLECTION,  
FINLAND

## IVAN KONSTANTINOVICH AIVAZOVSKY

1817-1900

### Abandoning Ship

signed and dated 1882 I.I.  
oil on canvas  
70 by 110.5cm, 27¾ by 43¼in.

#### PROVENANCE

Bukowski's, Helsinki, 30 March 1985, lot 119  
Acquired at the above sale by the present  
owner

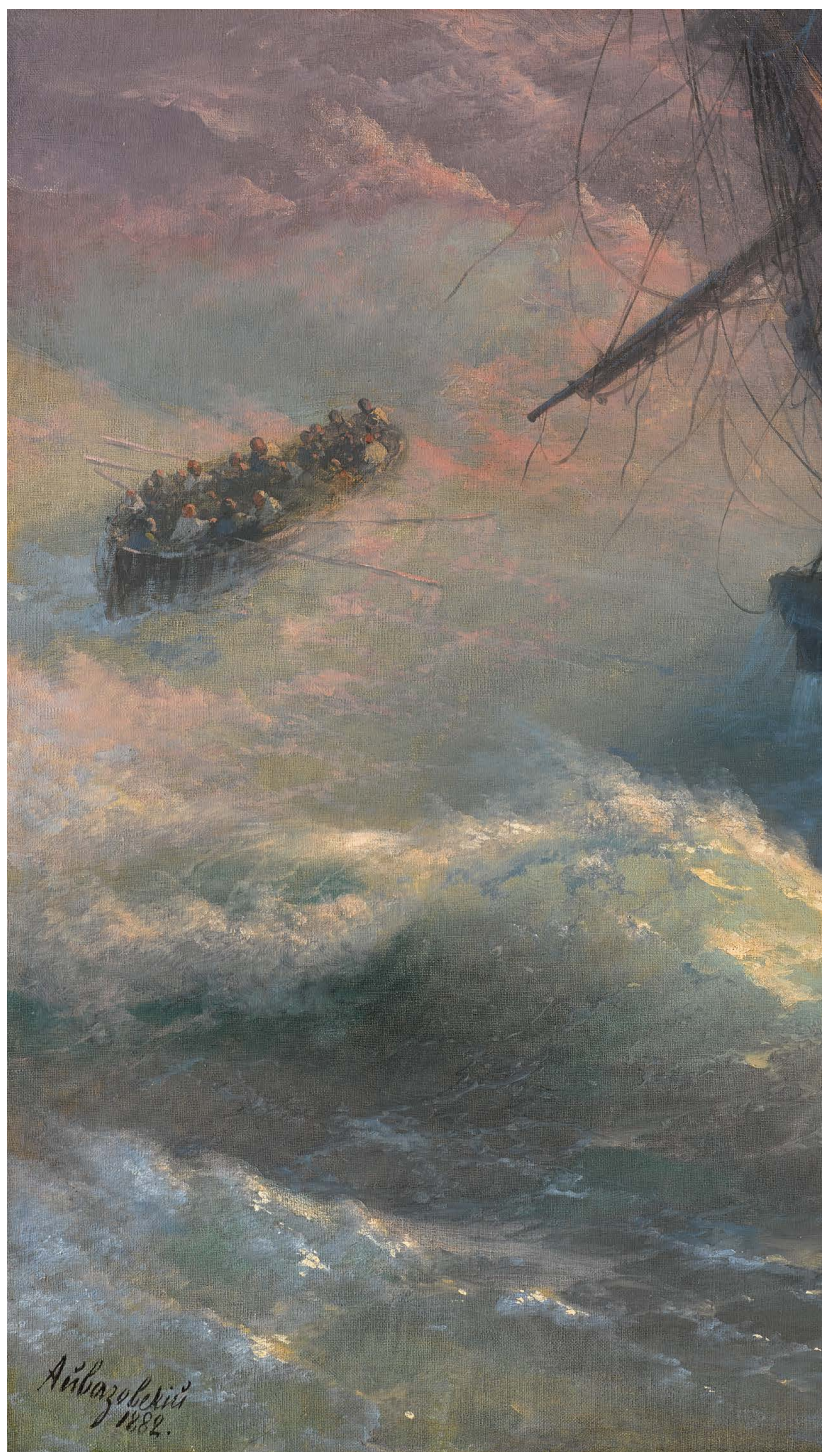
While stormy seas, sinking ships and survivors in lifeboats are common themes in Aivazovsky's work, the absence of horizon and sky in this painting is very unusual. The tightly cropped composition draws the viewer in and increases the drama of the scene, further enhanced by the striking reflection of light on the waves.

The unusual composition is not the result of the canvas having been cut-down at a later stage but was indeed intended by the artist. A copy of the work, painted by Mikhail Briansky in 1887, only five years after the original, was sold at Sotheby's London in May 2004. Both its composition and dimensions are identical to the original.

*The present work is included in the numbered archive of the artist's work compiled by Gianni Caffiero and Ivan Samarine.*

£ 200,000-300,000

€ 235,000-352,000 US\$ 264,000-396,000









PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

**ALEXEI PETROVICH  
BOGOLIUBOV**

1824-1896

**View of the Naval Port at Copenhagen  
from the Windows of Amalienborg Palace**bearing an Anichkov Palace label and numbered *A.D.M.* / 26098 on the stretcher

oil on canvas

16 by 31cm, 6¼ by 12¼in.

**PROVENANCE**

Commissioned by Grand Duke Alexander Alexandrovich, the future Tsar Alexander III, in Denmark in 1867

Presented by Grand Duke Alexander Alexandrovich to his wife, Grand Duchess Maria Feodorovna, Christmas 1867  
Collection of Grand Duchess Maria Feodorovna at Anichkov Palace, until the early 1870s

Imperial Collection at Alexander Palace, Tsarskoe Selo, mid-1870s

Alexander Palace Museum, after 1918

Acquired by the father of the present owner in the 1970s in the United States

**LITERATURE**'Catalogue of Paintings Belonging to Her Imperial Highness the Grand Duchess Tsesarevna', *Veliki knyaz' Aleksandr Aleksandrovich: Sbornik dokumentov*, Moscow, 2002, pp.638-639, no.14 listed; p.675 listed

Executed in 1867

In June 1867 the future Tsar Alexander III and his wife Maria Feodorovna travelled to Copenhagen on an official state visit. They were in attendance at the opening of the new Christian IX bridge connecting Falster and Laland islands with the Danish King, Maria Feodorovna's father. Bogoliubov accompanied the couple and painted a number of small-scale paintings documenting the trip which later formed part of the couple's private collection at Anichkov palace.

± £ 50,000-70,000

€ 59,000-82,000 US\$ 66,000-92,500

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, США

**АЛЕКСЕЙ ПЕТРОВИЧ БОГОЛЮБОВ**

1824-1896

**Вид на военный порт Копенгагена из окон  
дворца Амалиенборг**снабжена этикеткой Аничкова дворца и надписью *A.D.M.* / 26098 на подрамнике

холст, масло

16 x 31 см, 6¼ x 12¼ дюйма

**ПРОВЕНАНС**

Заказана великим князем Александром Александровичем, будущим царем Александром III, в Дании в 1867 г.

Подарена великим князем Александром Александровичем супруге, великой княгине Марии Федоровне на Рождество 1867 г.

Коллекция великой княгини Марии Федоровны в Аничковом дворце, до начала 1870-х гг.

Императорская коллекция в Александровском дворце,

Царское село, середина 1870-х годов

Александровский дворец-музей, после 1918 г.

Приобретена отцом нынешнего владельца в 1970-х гг. в США

**ЛИТЕРАТУРА**«Каталог картин, принадлежащих Ея Императорскому Высочеству Великой Княгине Цесаревне», *Великий князь Александр Александрович: Сборник документов*, Москва, 2002, с. 638-639, в списке под №14, на с. 675

Выполнена в 1867 г.

В июне 1867 г. будущий царь Александр III вместе с женой Марией Федоровной посетили Копенгаген с официальным государственным визитом. Отец Марии Федоровны – датский король Кристиан IX – пригласил их на торжественное открытие нового моста, соединяющего острова Фальстер и Лолланн. В этой поездке императорскую чету сопровождал Боголюбов, задокументировавший путешествие рядом небольших картин, которые позднее вошли в их частное собрание в Аничковом дворце.

Данный лот представляет собой вид из королевского дворца Амалиенборг на старую военно-морскую базу в Нихольме со стороны внутренней гавани.



Fig.1. Anichkov Palace label on the stretcher



Fig.2. Alexander Palace-Museum inventory number on the stretcher





6



# A GROUP OF PORTRAITS OF THE KARAMZIN FAMILY

PROPERTY FROM A PRIVATE COLLECTION,  
FINLAND

LOTS 7–12

The first half of the 19<sup>th</sup> century in Russia was marked by the political turbulence of the Decembrist uprising, the rise of sentimentalism and romantic nationalism, and the rapid development of Russian arts and literature. The Karamzin family played an important role in this cultural and political revival.

Of the six portraits presented for sale, five are of the children of Nikolai Mikhailovich Karamzin – Sofia, Andrei, Alexander, Vladimir and Ekaterina – and the sixth is of Ekaterina's husband, and Karamzin's son-in-law, Petr Meshchersky with their son Nikolai. The similar format portraits were executed by two different artists – Jean-Auguste Bard in Italy *circa* 1835 and Pimen Orlov in Russia between 1836 and 1839 and remained in the collection of the Karamzin family until the middle of the 20<sup>th</sup> century.

Nikolai Karamzin was a renowned writer and historian who laid the foundation for the future of Russian literature. Alexander Pushkin, a great admirer, was first introduced to Karamzin as an adolescent in 1816. Karamzin's most famous work, a twelve-volume *History of the Russian State*, provided the main source for Pushkin's drama *Boris Godunov* and had a profound influence on the young poet's style. In addition to Pushkin, Nikolai Gogol, Mikhail Lermontov and Vasily Zhukovsky were all close friends with Karamzin's children and frequently attended the literary salon hosted by Ekaterina Andreevna Karamzina and her step-daughter Sofia.

According to the 19<sup>th</sup> century literary critic Ivan Panaev, 'To be granted literary fame in high society, it was necessary to be admitted to the salon of Mrs Karamzina – the widow of the historian. That was where diplomas for literary talents were issued.'

The earliest of the portraits presented here were commissioned from the French artist Jean-Auguste Bard by Nikolai Karamzin's son-in-law, Prince Petr Meshchersky, during the family's visit to Italy in 1835. Two of these portraits depict the sitters against a backdrop of classical monuments, a composition popular with 19<sup>th</sup> century travellers, eager to procure mementos of their Grand Tours.

Soon after the Meshcherskys return to Russia, the family's portrait gallery was complemented by three new portraits of Karamzin's children, Andrei, Alexander and Sofia, executed by Pimen Orlov. At the time of their commission Orlov was still a student at the Imperial Academy of Arts and a pupil of the leading 19<sup>th</sup> century portraitist Karl Briullov.

According to the famous Pushkin scholar Boris Modzalevsky, at the dawn of the Revolution the portraits of Karamzin's two daughters, Ekaterina and Sofia, belonged to his granddaughter, Ekaterina Kleinmichel, who emigrated to Finland in 1916. These two portraits, along with the other works from the present group, remained with Karamzin's descendants in Finland until the 1960s, when they were acquired by the parents of the present owner.





7

7

## PIMEN NIKITICH ORLOV

1812-1863

### Portrait of Alexander Nikolaevich Karamzin

signed in Cyrillic and dated 1839 I.I.  
oil on canvas  
53.5 by 42cm, 21 by 16½in.

#### PROVENANCE

Ekaterina Petrovna Kleinmichel (née Meshcherskaya; 1843-1924)  
Thence by descent to her daughter Maria Vladimirovna von Etter (née Kleinmichel; 1872-1950)  
Acquired from the von Etter family by the parents of the present owner in the 1960s

#### LITERATURE

L. Bardovskaya, 'Vnov' obretennye portrety Karamzinykh-Meshcherskikh', *Nashe Nasledie*, 2017, no.122, p.35 illustrated, sitter incorrectly identified as Andrei Karamzin

£ 25,000-35,000

€ 29,300-41,000 US\$ 33,000-46,200





8

8

## PIMEN NIKITICH ORLOV

1812-1863

### Portrait of Sofia Nikolaevna Karamzina

signed in Cyrillic and dated 1836? l.r.  
oil on canvas  
45.5 by 36.5cm, 18 by 14¼in.

#### PROVENANCE

Ekaterina Petrovna Kleinmichel (née Meshcherskaya; 1843-1924)  
Thence by descent to her daughter Maria Vladimirovna von Etter (née Kleinmichel; 1872-1950)  
Acquired from the von Etter family by the parents of the present owner in the 1960s

#### LITERATURE

B.Modzalevsky, 'Iz al'bomnoi stariny', *Russkii bibliofil*, no.6, 1916, illustrated b/w  
L.Bardovskaya, 'Vnov' obretennye portrety Karamzinykh-Meshcherskikh', *Nashe Nasledie*, 2017, no.122, p.33 illustrated

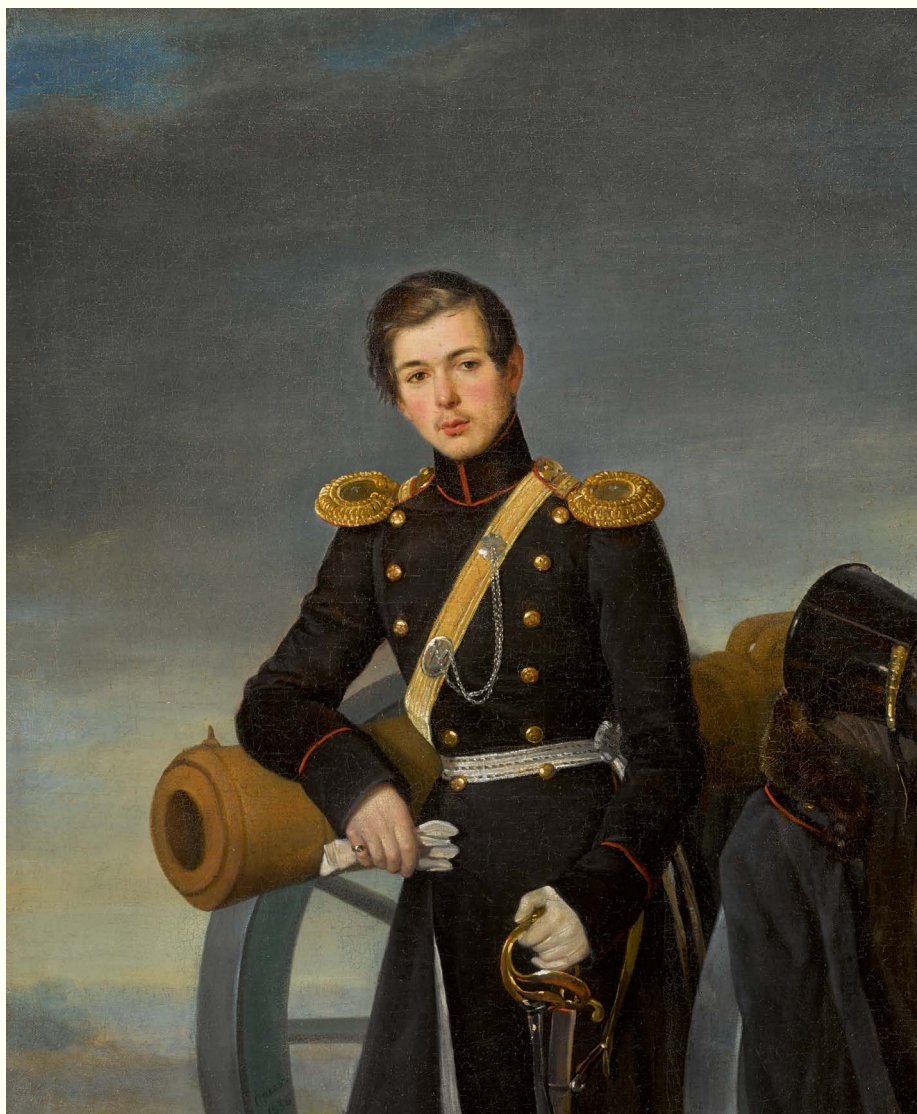
Nikolai Karamzin's daughter from his first marriage with Elizaveta Ivanovna Protasova, Sofia Karamzina was made lady-in-waiting to Empress Elizaveta Alexeevna in 1821. Witty, intelligent and well-read, Sofia jointly hosted a literary salon with her stepmother Ekaterina Karamzina.

£ 25,000-35,000  
€ 29,300-41,000 US\$ 33,000-46,200



Fig.1. The present lot illustrated in *Russkii bibliofil*





9

9

## PIMEN NIKITICH ORLOV

1812-1863

### Portrait of Andrei Nikolaevich Karamzin

signed in Cyrillic and dated 1836 at the base of the canon wheel  
oil on canvas  
56 by 46cm, 22 by 18in.

#### PROVENANCE

Ekaterina Petrovna Kleinmichel (née Meshcherskaya; 1843-1924)  
Thence by descent to her daughter Maria Vladimirovna von Etter (née Kleinmichel; 1872-1950)  
Acquired from the von Etter family by the parents of the present owner in the 1960s

#### EXHIBITED

St Petersburg, Imperial Academy of Arts, 1836

#### LITERATURE

*Kratkii obzor Vystavki Imperatorskoi Akademii Khudozhestv*, 1836, p.7, no.266 listed as *Portret g[ospodina] Karamzina* L. Bardovskaya, 'Vnov' obretennye portrety Karamzinykh-Meshcherskikh', *Nashe Nasledie*, 2017, no.122, p.33 illustrated, sitter incorrectly identified as Alexander Karamzin

Pimen Orlov's portrait of Andrei was among the group of works the artist presented at the 1836 Imperial Academy of Arts exhibition, where he was awarded a second rank silver medal.

£ 20,000-30,000

€ 23,500-35,200 US\$ 26,400-39,600





10



Fig.1. The present lot illustrated in *Russkii bibliofil*

10

## JEAN-AUGUSTE BARD

1812-1861

### Portrait of Ekaterina Nikolaevna Karamzina (Meshcherskaya)

signed in Latin l.r.  
oil on canvas  
46 by 37.5cm, 18 by 14<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Commissioned by Prince Petr Meshchersky  
Thence by descent to Ekaterina Petrovna Kleinmichel (née Meshcherskaya; 1843-1924)  
Thence by descent to her daughter Maria Vladimirovna von Etter (née Kleinmichel; 1872-1950)

Acquired from the von Etter family by the parents of the present owner in the 1960s

#### LITERATURE

B.Modzalevsky, 'Iz al'bomnoi stariny', *Russkii bibliofil*, no.6, 1916, illustrated b/w  
L.Bardovskaya, 'Vnov' obretennye portrety Karamzinykh-Meshcherskikh', *Nashe Nasledie*, 2017, no.122, p.30 illustrated

In 1916 a copy of this portrait was commissioned by Boris Modzalevsky for the Pushkin House in St Petersburg, where it is still kept today.

£ 4,000-6,000  
€ 4,700-7,100 US\$ 5,300-8,000



**JEAN-AUGUSTE BARD**

1812-1861

**Portrait of Petr and Nikolai Meshchersky**

signed in Latin m.r.  
oil on canvas  
45.5 by 37cm, 18 by 14½in.

**PROVENANCE**

Commissioned by Prince Petr Meshchersky  
Thence by descent to Ekaterina Petrovna Kleinmichel (née Meshcherskaya; 1843-1924)  
Thence by descent to her daughter Maria Vladimirovna von Etter (née Kleinmichel; 1872-1950)  
Acquired from the von Etter family by the parents of the present owner in the 1960s

**LITERATURE**

L.Bardovskaya, 'Vnov' obretennye portrety Karamzinykh-Meshcherskikh', *Nashe Nasledie*, 2017, no.122, p.32 illustrated

£ 4,000-6,000  
€ 4,700-7,100 US\$ 5,300-8,000



11

**ATTRIBUTED TO JEAN-AUGUSTE BARD**

1812-1861

**Portrait of Vladimir Nikolaevich Karamzin**

oil on canvas  
54 by 45cm, 21¼ by 17¾in.

**PROVENANCE**

Commissioned by Prince Petr Meshchersky  
Thence by descent to Ekaterina Petrovna Kleinmichel (née Meshcherskaya; 1843-1924)  
Thence by descent to her daughter Maria Vladimirovna von Etter (née Kleinmichel; 1872-1950)  
Acquired from the von Etter family by the parents of the present owner in the 1960s

**LITERATURE**

L.Bardovskaya, 'Vnov' obretennye portrety Karamzinykh-Meshcherskikh', *Nashe Nasledie*, 2017, no.122, p.34 illustrated

£ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600



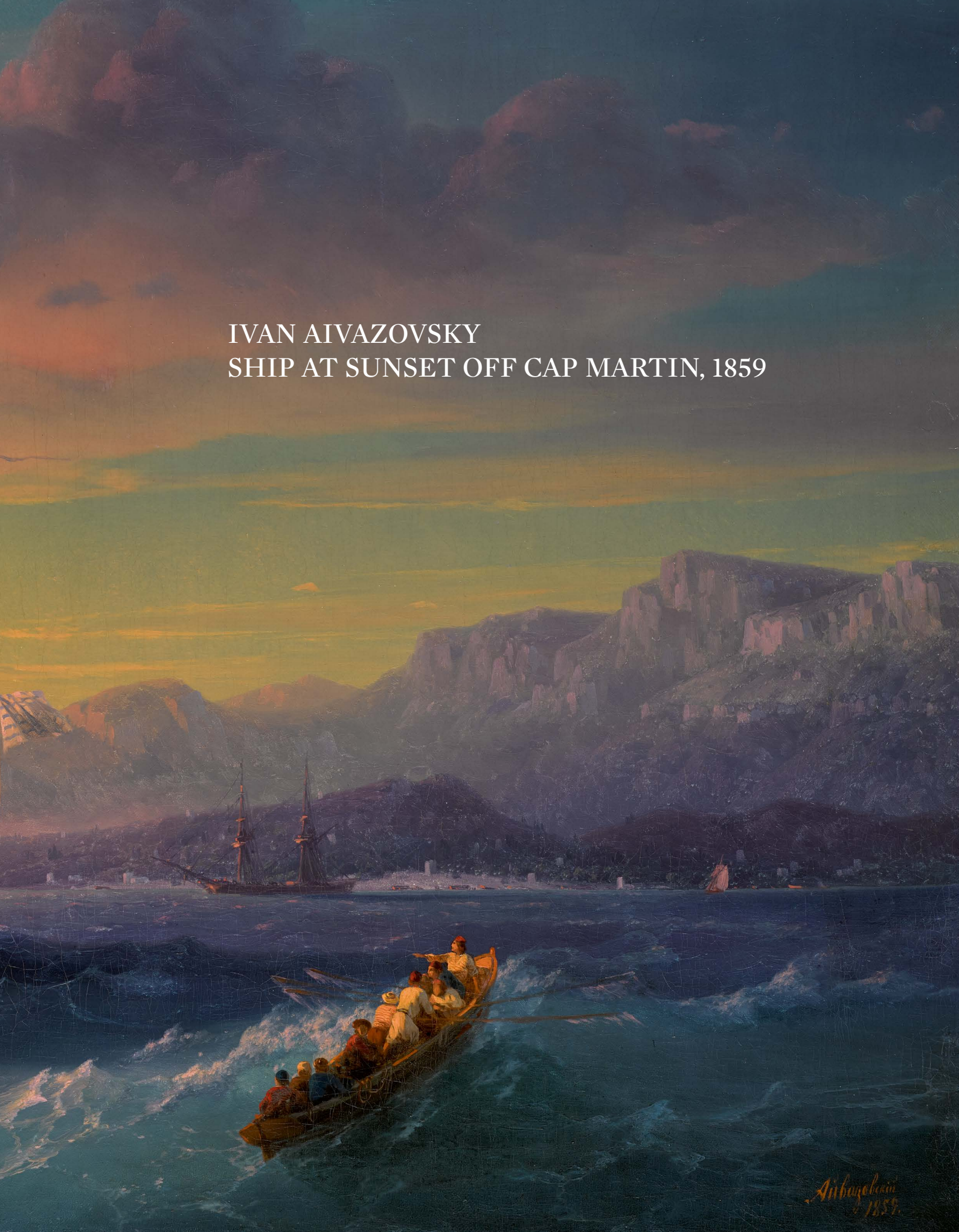
12







IVAN AIVAZOVSKY  
SHIP AT SUNSET OFF CAP MARTIN, 1859



*Aivazovskii*  
1859



## IVAN KONSTANTINOVICH AIVAZOVSKY

1817-1900

### Ship at Sunset off Cap Martin

signed in Cyrillic and dated 1859 l.r.  
oil on canvas  
61.5 by 90.5cm, 24¼ by 35¾in.

#### PROVENANCE

Private collection, Czech Republic, acquired in Moscow in the early 20th century

As Gianni Caffiero and Ivan Samarine note, 'the transparency and sense of depth Aivazovsky achieves in the depiction of his waves is one of the painter's most distinguishing features' (*Seas, Cities and Dreams*, 2000, p.109). The rendering of the choppy sea at sunset off the Mediterranean coast in the present work is particularly successful and showcases Aivazovsky's talent at its best. The artist is known equally for his radiant skies and his ability to depict the reflections of the setting sun on the waves, two elements which are also beautifully executed here.

Paintings from the 1850s are particularly sought-after by collectors today and rarely appear on the market. By this point in his career Aivazovsky had established himself as the foremost seascapist of his generation and was honoured with titles and awards not only in Russia, but also abroad – in 1858, the year before he painted this work, he was the first-ever Russian artist to receive the *Légion d'Honneur*. The ship, the figures in the boat, and the built-up coastline with what appears to be a busy port in the background show a level of detail which his later works often lack. Offered at auction for the first time, the appearance of *Ship at Sunset off Cap Martin* offers collectors the opportunity to acquire a painting which shows all the hallmarks of Aivazovsky's very best works.

*The present work is included in the numbered archive of the artist's work compiled by Gianni Caffiero and Ivan Samarine.*

£ 500,000-700,000  
€ 590,000-820,000  
US\$ 660,000-925,000

## ИВАН КОНСТАНТИНОВИЧ АЙВАЗОВСКИЙ

1817-1900

### Корабль на закате у Кап Мартена

подписана по-русски и датирована 1859  
внизу справа  
холст, масло  
61.5 x 90.5 см, 24¼ x 35¾ дюйма

#### ПРОВЕНАНС

Частная коллекция, Чехия, приобретена в Москве в начале XX в.

Как отмечают Джанни Каффьеро и Иван Самарин, «прозрачность и ощущение глубины, которых добивается Айвазовский в изображении волн, является одной из главных отличительных черт художника (*Моря, города и мечты*, 2000, с.109)».

Неспокойное море в свете заходящего над средиземноморским побережьем солнца в данной работе изображено особенно удачно, подчеркивая талант Айвазовского. Художник прославился как озаренными солнцем небесами, так и умением передавать отблески закатного солнца на волнах – оба эти элемента здесь выполнены превосходно.

Картины, написанные в 1850-х годах, особенно ценятся коллекционерами в наши дни и редко попадают на рынок. К этому моменту Айвазовский закрепил за собой звание передового мариниста своего времени и был удостоен различных титулов и наград не только в России, но и за рубежом – в 1858 г., за год до написания этой картины, он стал первым русским художником, награжденным Орденом Почетного легиона. Корабль, фигуры в лодке и застроенная береговая линия с, по всей видимости, работающим портом на заднем плане демонстрируют высокий уровень детализации, которая часто отсутствует в более поздних работах художника. «Корабль на закате у Кап Мартена» впервые представлен к торгам, его появление на аукционе дает коллекционерам возможность приобрести картину, в которой сочетаются все лучшие черты шедевров Айвазовского.

*Данная работа включена в пронумерованный архив работ художника, составленный Джанни Каффьеро и Иваном Самариним.*







## KONSTANTIN EGOROVICH MAKOVSKY

1839-1915

### Boyarina

signed in Latin t.r.  
oil on canvas  
68 by 56cm, 26¾ by 22in.

#### PROVENANCE

Private collection, USA

Konstantin Makovsky was an artist who delighted in beauty and one of the most in-demand society portrait painters of his day. In the late 19<sup>th</sup> century Russian society underwent a further polarisation between Western-looking modernisers and conservative nationalists following the assassination of Tsar Alexander II and the end of the golden-age of Russian nationalism. The attraction of the pre-Petrine ruling class of the Boyars as a subject for a Salon history painter was unsurprising and the staging of *tableaux vivants* of Boyar life was a favourite amusement in the Makovsky household. From the 1880s the subject gradually supplanted all others and his portraits of Boyarinas were to prove the most popular of all. 'Doe-eyed, dark-browed, with long lowered lashes, melancholic or teasing, in kokoshniks of various shapes, with ribbons, earrings, necklaces, they form a whole gallery of Russian beauties. Some of these heads ended up in his various 'Boyar' paintings, others existed on their own, but they all illustrate the artist's search for a certain idealised type with the then-fashionable element of nationalism.' (E.Nesterova, *K.Makovsky*, St Petersburg: Zolotoi vek, 2003, p.92).

In the present lot, the sheer pleasure the artist takes in depicting the luxurious furs, extravagantly piled-on jewels and heavily-embroidered costume of the Boyarina is evident. He had originally intended her kokoshnik to be even more elaborate and the pentimento of the original design is a living trace of the artist's hand, preserved over the generations.

£ 80,000-120,000

€ 94,000-141,000 US\$ 106,000-159,000



Fig.1. *Portrait of a Boyarina*, sold at Sotheby's London in 2011 for £223,250

## КОНСТАНТИН ЕГОРОВИЧ МАКОВСКИЙ

1839-1915

### Боярыня

подписана латинскими буквами сверху справа  
холст, масло  
68 x 56 см, 26¾ x 22 дюймов

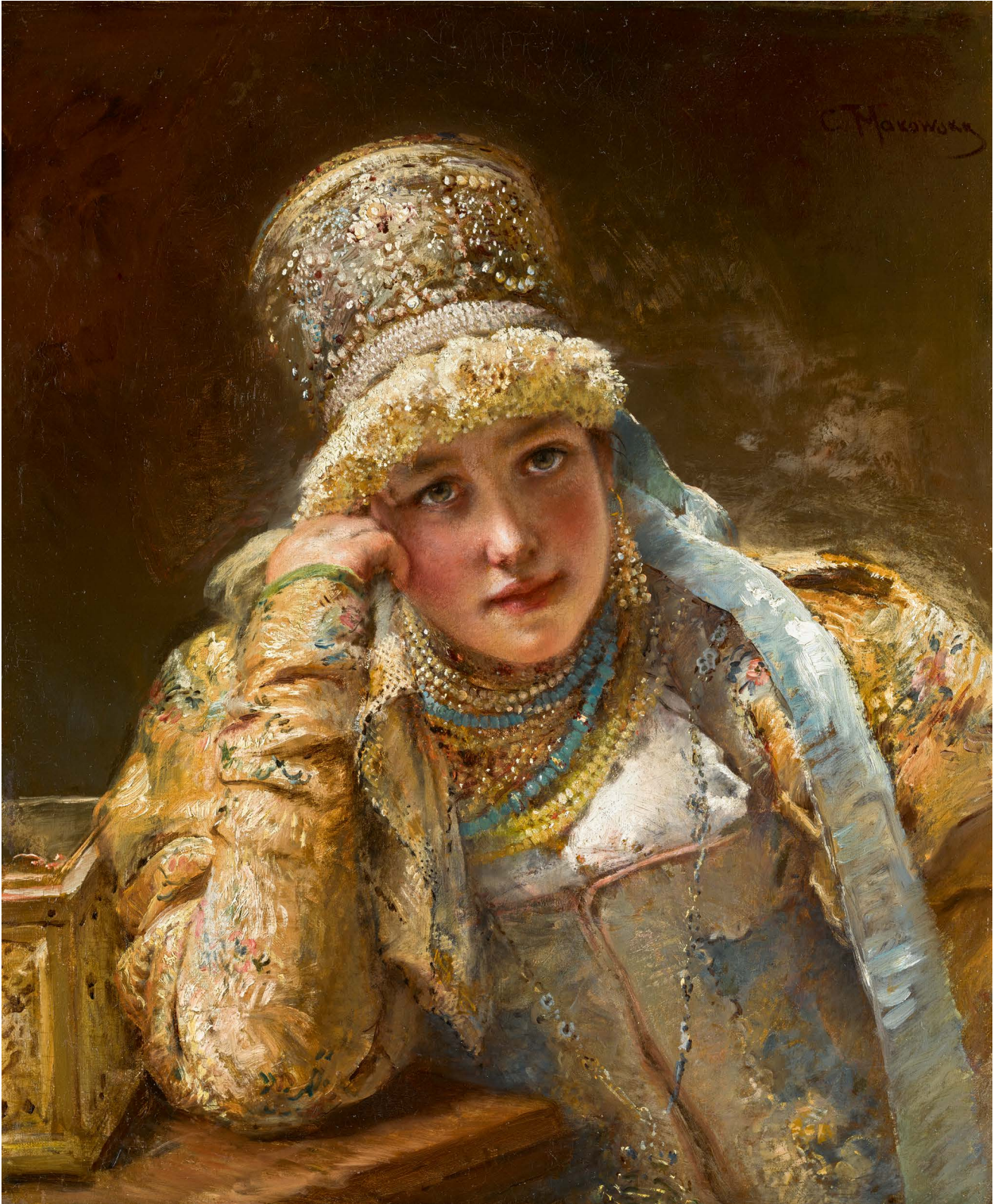
#### ПРОВЕНАНС

Частная коллекция, США

Константин Маковский был почитателем красоты и одним из самых востребованных портретистов своего времени. В конце XIX в. в русском обществе между прозападными сторонниками модернизации и консервативными националистами продолжалось противостояние, последовавшее за убийством царя Александра II и окончанием золотого века русского национализма. Привлекательность правящего боярского сословия допетровской эпохи не была неожиданным сюжетом для мастера салонной исторической живописи, а в доме Маковского излюбленным развлечением были *tableaux vivants* (фр. «живые картины») из жизни бояр. С 1880-х гг. этот сюжет постепенно вытеснил все прочие, и его портреты боярынь оказались самыми популярными из всех. «Волоокие, чернобровые, с длинными опущенными ресницами, меланхоличные или задорные, в кокошниках разной формы, с бантами, серьгами, ожерельями, они составили целую галерею. Одни из этих головок вошли в различные «боярские» картины, другие существовали сами по себе, но все они представляли поиски художником некоего идеального типа с модным в то время национальным выражением.» (Е.Нестерова, *К.Маковский*, Санкт-Петербург: Золотой век, 2003, с.92).

В данном лоте чувствуется истинное удовольствие художника от изображения роскошных мехов, экстравагантных украшений и богато расшитого наряда боярыни. Изначально Маковский планировал изобразить ее кокошник еще крупнее, и пентименто первоначальной задумки является живым следом, оставленным рукой художника и сохранившимся через поколения.









15

15

**VLADIMIR EGOROVICH  
MAKOVSKY**

1846-1920

**Musicians at a Country Fair**

signed in Cyrillic and dated 1882 l.r.  
oil on panel  
22 by 27cm, 8¾ by 10¾in.

**PROVENANCE**

Private collection, USA  
Sotheby's London, *Russian Pictures*, 22 May  
2002, lot 40  
Sphinx Gallery, London  
Stockholms Auktionsverk, *Fine Art &  
Antiques*, 5 June 2013, lot 2094

£ 20,000-30,000  
€ 23,500-35,200 US\$ 26,400-39,600

16

**VLADIMIR EGOROVICH  
MAKOVSKY**

1846-1920

**Peasant Girl**

signed in Cyrillic and dated 1878 l.r.  
oil on canvas  
29.5 by 20cm, 11½ by 7¾in.

£ 50,000-70,000  
€ 59,000-82,000 US\$ 66,000-92,500







**IVAN KONSTANTINOVICH  
AIVAZOVSKY**

1817-1900

**Sunset over Constantinople**

signed in Cyrillic and dated 1861 I.I.

oil on canvas

61 by 91cm, 24 by 35¾in.

This unusual composition depicts the outer walls of the Rumelihisari Castle, a 15th century fortress on the European bank of the Bosphorus.

*The present work is included in the numbered archive of the artist's work compiled by Gianni Caffiero and Ivan Samarine.*

£ 250,000-350,000

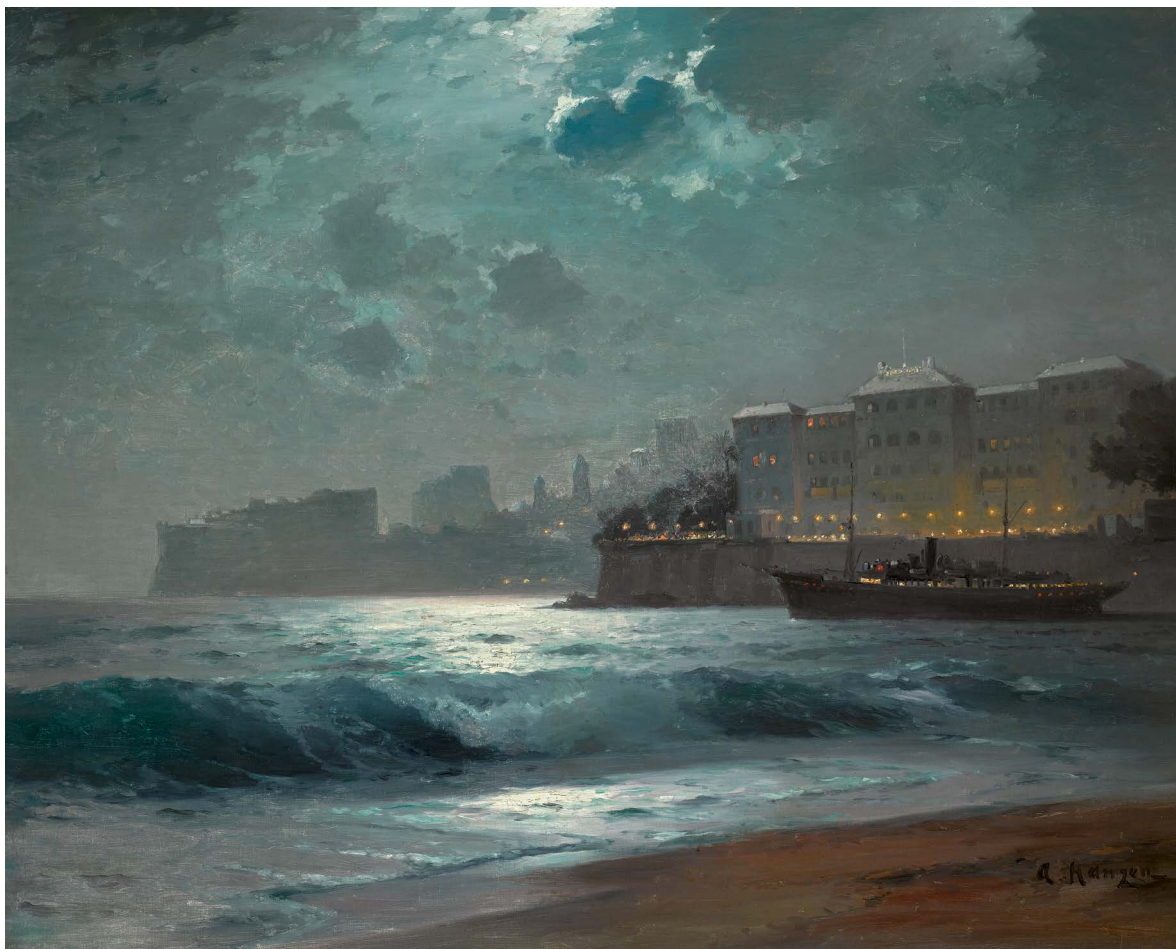
€ 293,000-410,000 US\$ 330,000-462,000











18

18

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**ALEXEI VASILIEVICH  
HANZEN**

1876-1937

**View of Dubrovnik**

signed in Latin l.r.

oil on canvas

80.5 by 99.5cm, 31¾ by 39¼in.

£ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800





19

19

## PAUL VON FRANKEN

1818-1884

### The Maiden Tower in Baku

signed in Latin and dated 1880 I.I.; further inscribed in German on the stretcher  
oil on canvas

74 by 111cm, 29¼ by 43¾in.

The present lot by the German artist Paul von Franken is a very rare depiction of nineteenth-century Baku – the 'Paris of the Caucasus'. Franken belonged to the generation of late Romantic painters attracted to the beauty and exotic mystery of the near East and evidently had a taste for myth-making (he had no right to use the aristocratic 'von').

His fascination with the region, which underwent dramatic changes in the mid-nineteenth century, is captured in *The Maiden Tower in Baku* in which the many legends surrounding the centuries-old tower merge with the stories of those living in its shadow. The painter masterfully renders the atmospheric effects and the glow of the fire on the left; he thoroughly studies people's clothes and local architecture; he beautifully conveys an almost palpable freshness of the coastal night. Yet, his painting remains a fairy tale, a fantasy of an incomprehensible Orient invented by the European artist-traveller.

W £ 60,000-80,000

€ 70,500-94,000 US\$ 79,500-106,000



PROPERTY FROM A PRIVATE COLLECTION, NORWAY

**IVAN KONSTANTINOVICH  
AIVAZOVSKY**

1817-1900

**Chapel by the Coast on a Moonlit Night**

signed in Latin and dated 1851 I.I.

oil on canvas

58 by 72cm, 22¾ by 28½in.

**PROVENANCE**

Acquired by Jacob Andreas Whist in Petrograd, circa 1915  
Thence by descent to the present owners

*Chapel by the Coast on a Moonlit Night* has remained in the same family since the mid-1910s when it was acquired by Jacob Andreas Whist (1885-1967), a Norwegian businessman and entrepreneur. Originally from Korgen in the north of Norway, Whist moved to Russia in 1901 to join his two older brothers' trading business in Murmansk. He then settled in St Petersburg where he was active in the travel industry, opening the St Petersburg branch of the Norwegian travel agency Bennets in 1915. Whist lived in the Bashmakov House on the Moyka embankment within close proximity of his office on Nevsky Prospect, renting from the widow of the Swedish entrepreneur and engineer Ludvig Nobel (1833-1888), who had purchased the building in the 1870s.

The economic and political turmoil of 1917 left Whist with no alternatives other than to close up shop and leave the country. Initially arrested and interrogated, he escaped before the political situation escalated any further. Before his departure for his native Norway Whist offered a Russian noble lady to enter into a *pro forma* marriage with him in order to help her to emigrate to Canada where her relatives resided. The marriage ceremony was conducted at the Norwegian embassy in Petrograd, and soon after the newlyweds departed for Tallinn, whence the noble lady went to Canada and Whist to Oslo. Whist managed to save his belongings, including the present work, by sending them to Murmansk, from where they were subsequently shipped to Norway with the help of his elder brother Ole.

*The present work is included in the numbered archive of the artist's work compiled by Gianni Caffiero and Ivan Samarine.*

± £ 150,000-200,000

€ 176,000-235,000 US\$ 198,000-264,000



Fig.1. Jacob Andreas Whist, Petrograd, mid-1910s

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, НОРВЕГИЯ

**ИВАН КОНСТАНТИНОВИЧ  
АЙВАЗОВСКИЙ**

1817-1900

**Часовня на берегу в лунную ночь**

подписана латинскими буквами и датирована 1851 внизу слева

холст, масло

58 x 72 см, 22¾ x 28½ дюйма

**ПРОВЕНАНС**

Приобретена Якобом Андреасом Вистом в Петрограде, около 1915 года

Нынешним владельцам перешла по наследству

«Часовня на берегу в лунную ночь» находилась в собрании одной семьи с середины 1910-х годов, с момента ее приобретения норвежским коммерсантом Якобом Андреасом Вистом (1885-1967). Родом из Коргена на севере Норвегии, Вист приехал в Россию в 1901 году, чтобы присоединиться к бизнесу двух своих старших братьев в Мурманске. Затем он переехал в Санкт-Петербурге, где успешно работал в туристической отрасли, открыв в 1915 году петербургский филиал норвежского туристического агентства Bennets. Вист жил в доме Башмакова на набережной реки Мойки – рядом со своим офисом на Невском проспекте, и был квартирантом вдовы шведского предпринимателя и инженера Людвиг Нобеля (1833-1888), который выкупил здание в 1870-х годах.

Экономический и политический кризис 1917 года не оставили Висту другого выбора, кроме как приостановить бизнес и покинуть страну. Будучи предварительно арестованным и допрошенным, ему удалось уехать прежде, чем политическая ситуация обострилась. Перед отъездом в родную Норвегию Вист предложил русской аристократке оформить с ним фиктивный брак, чтобы помочь ей эмигрировать в Канаду, где проживали ее родственники. Церемония бракосочетания состоялась в посольстве Норвегии в Петрограде, и вскоре после этого молодожены выехали в Таллин, откуда дама отправилась в Канаду, а Вист – в Осло. При содействии старшего брата Оле данная картина и остальные его вещи были отправлены в Мурманск, откуда были успешно переправлены в Норвегию.

*Данная работа включена в пронумерованный каталог работ художника, составленный Джанни Каффиеро и Иваном Самариним*

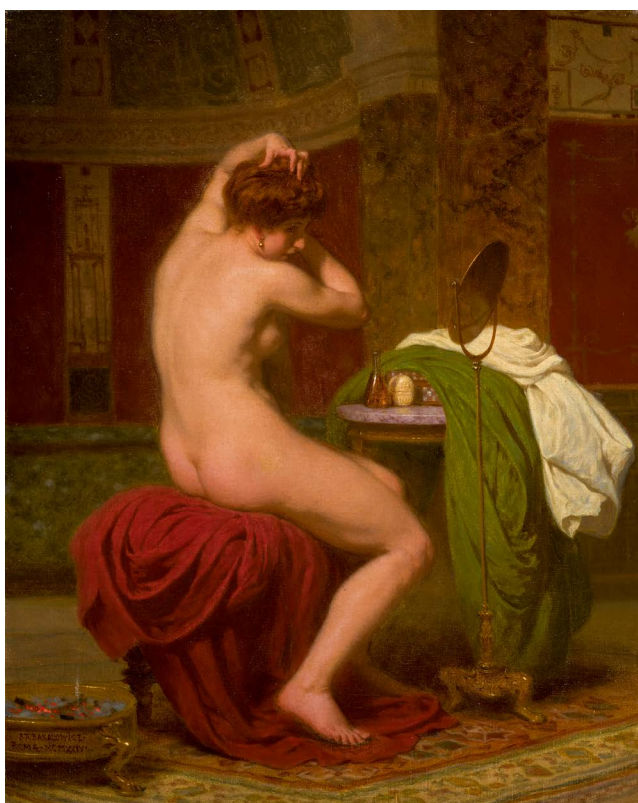








21



22

21

PROPERTY OF A DISTINGUISHED COLLECTOR

**PETR ALEXANDROVICH  
SUKHODOLSKY**

1835-1903

**Bathers**

signed in Cyrillic and dated 1883 l.l.

oil on cardboard

13.5 by 18.5cm, 5¼ by 7¼in.

**PROVENANCE**

Christie's London, *Icons, Russian Pictures  
and Works of Art*, 14 June 1995, lot 160

Acquired at the above sale by the present  
owner

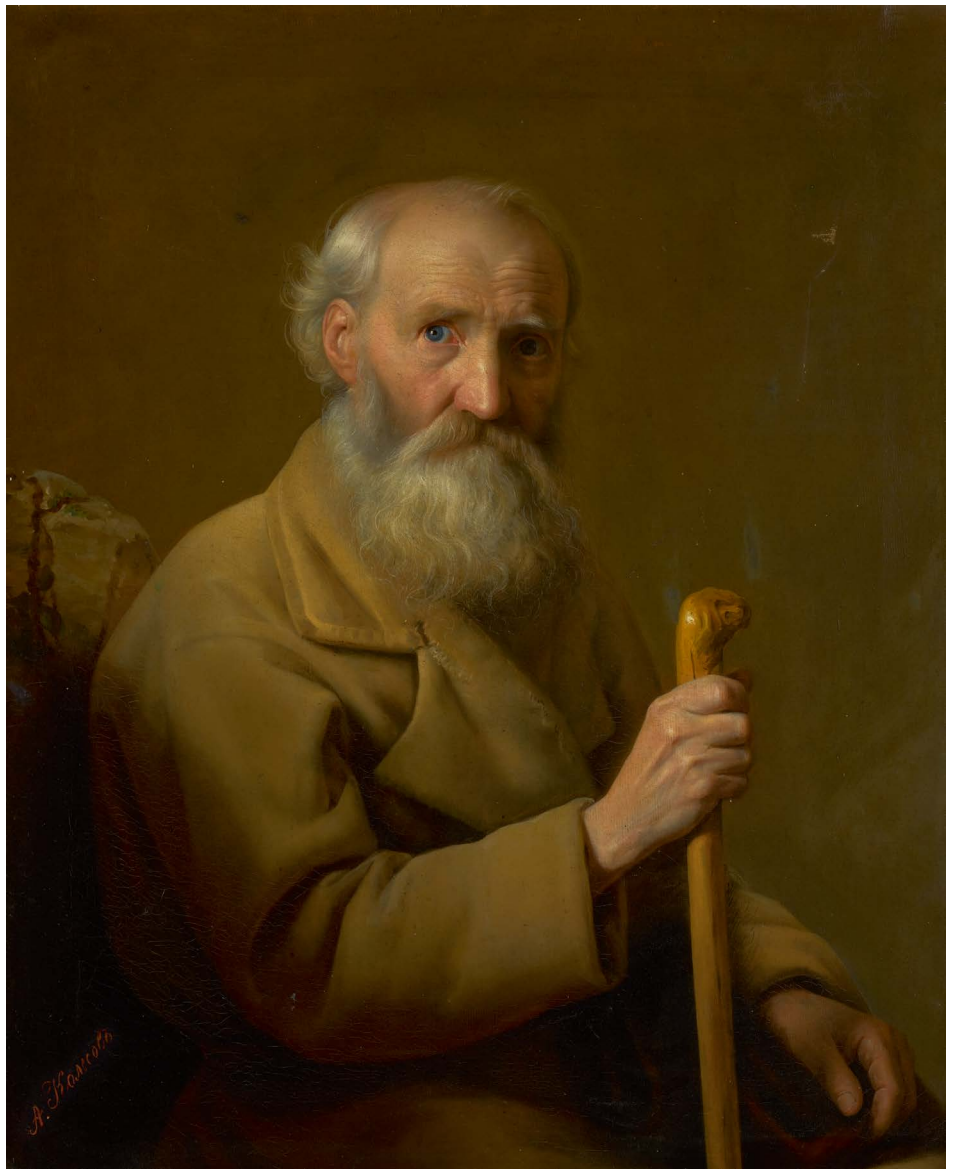
£ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,600

40

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





23

22

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

**STEPAN  
VLADISLAVOVICH  
BAKALOWICZ**

1857-1947

**At Her Toilet**

signed in Latin, inscribed *ROMAE* and dated *MCMXXIV* I.I.

oil on canvas

46 by 36cm, 18 by 14<sup>1</sup>/<sub>4</sub>in.

‡ £ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800

23

**ALEXEI MIKHAILOVICH  
KOLESOV**

1834-1902

**Bearded Man with a Staff**

signed in Cyrillic I.I.

oil on canvas

82.5 by 67.5cm, 32<sup>1</sup>/<sub>2</sub> by 26<sup>1</sup>/<sub>2</sub>in.

£ 20,000-30,000

€ 23,500-35,200 US\$ 26,400-39,600





24



25

**24**

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

**SERGEI ARSENEVICH  
VINOGRADOV**

1869-1938

**At the Trough**

signed in Cyrillic and dated 95 l.r.  
oil on canvas  
35.5 by 53cm, 14 by 20¾in.

**PROVENANCE**

Acquired by the grandfather of the present owner

£ 12,000-18,000

€ 14,100-21,100 US\$ 15,900-23,800

**25**

**SERGEI SEMENOVICH  
VOROSHILOV**

1865-1911

**Horse Fair**

signed in Cyrillic l.l.  
oil on canvas  
59 by 107.5cm, 23¼ by 42¼in.

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300

42

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





26

26

## ILYA EFIMOVICH REPIN

1844-1930

### Study for *Procession in an Oak Forest*

signed in Cyrillic and dated 1878 l.m.; further inscribed by Vera Repina on the reverse  
oil on board

23.5 by 14cm, 9¼ by 5½in.

#### PROVENANCE

Eva Miller, widow of a Czech diplomat in Finland in the early 20th century

#### LITERATURE

A.I. Zamoshkin, 'Neopublikovannye risunki i etyudy I.E. Repina', *Iskusstvo*, 1947, no.6, pp. 83-84 mentioned in the text

V.Fiala, *Repinovo 'Procesi' z Hradce Kralove*, Prague, 1960, p.101 mentioned in the text  
V.Fiala, *Russkaya zhivopis' v sobraniyakh Chekhoslovakii*, Leningrad: Khudozhnik RSFSR, 1974, pp.125-126, no.373 listed with incorrect medium

The present work is a study for *Procession in an Oak Forest* (1877-1924) now at the Gallery of Modern Art in Hradec Králové, Czech Republic. In the finished painting the present figure can be seen towards the centre.

£ 25,000-35,000

€ 29,300-41,000 US\$ 33,000-46,200





27

27

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

**KONSTANTIN  
EGOROVICH MAKOVSKY**

1839-1915

**Children**

signed with initials l.r.  
pencil on paper  
21 by 27cm, 8¼ by 10¾in.

£ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600

28

**ILYA EFIMOVICH REPIN**

1844-1930

**Portrait of Anatoly Fedorovich  
Koni**

signed in Cyrillic and dated 29 yanv. 97  
t.r. and titled in Cyrillic in another hand  
along the bottom edge; further bearing an  
authentication by Vera Repina dated 1937 on  
the reverse  
pencil on paper  
33.5 by 24cm, 13¼ by 9½in.

Koni was a prominent judge and leading  
liberal figure in Russia. The present lot is a  
study for Repin's 1898 portrait of him.

£ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600



28



29

**EUROPEAN SCHOOL,  
19TH CENTURY**

**Two Views of Moscow from the  
Kremlin**

each inscribed *Moscow* in the lower margin  
gouache on paper  
image size: 31 by 51cm, 12¼ by 20in.; 28 by  
37cm, 11 by 14½in.  
(2)

£ 15,000-20,000  
€ 17,600-23,500 US\$ 19,800-26,400



30

**MATTHIAS GOTTFRIED  
EICHLER**

1748 - 1848

**View of the Moscow Kremlin and  
View of the Winter Palace from  
Vasilievsky Island**

after drawings by Guérard de la Barthe and  
Johann Georg Mayr respectively  
hand-coloured engravings  
sheet size: 50 by 70.5cm, 19¾ by 27¾in.; 49  
by 71.5cm, 19½ by 28¼in.  
(2)

£ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600



29



30





31

**31**

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PROPERTY FROM A PRIVATE COLLECTION, CZECH  
REPUBLIC

**YULI YULIEVICH KLEVER  
AND STUDIO**

1850-1924

**Water Mill on the Edge of a Forest**

signed in Cyrillic and dated 87 l.l.

oil on canvas

96.5 by 143cm, 38 by 56¼in.

**PROVENANCE**

Acquired before the Second World War by the  
family of the present owner

W £ 18,000-25,000

€ 21,100-29,300 US\$ 23,800-33,000

**32**

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PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

**YULI YULIEVICH KLEVER  
AND STUDIO**

1850-1924

**Winter Landscape**

signed in Cyrillic l.r.

oil on canvas

58 by 89.5cm, 22¾ by 35¼in.

**PROVENANCE**

Acquired by the father of the present owner

£ 6,000-8,000

€ 7,100-9,400 US\$ 8,000-10,600



32

**33**

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PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

**YULI YULIEVICH KLEVER  
AND STUDIO**

1850-1924

**River Landscape**

signed in Cyrillic and dated 96 l.l.

oil on canvas

137.5 by 102.5cm, 54 by 40¼in.

**PROVENANCE**

Stockholms Auktionsverk, *The Russian  
Auction*, 15 March 2007, lot 71

Acquired at the above sale by the present  
owner

‡ W £ 50,000-70,000

€ 59,000-82,000 US\$ 66,000-92,500







PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## VASILY DMITRIEVICH POLENOV

1844-1927

## The Oyat River

signed in Cyrillic and dated 83 I.I.; further numbered N171 on the reverse  
oil on canvas  
46 by 92cm, 18 by 36¼in.

## PROVENANCE

Collection of M.N. Mazaraki  
Private collection, USA, acquired in the 1930s  
Thence by descent  
Sotheby's New York, *Russian Art*, 15 April 2008, lot 49  
Acquired at the above sale by the present owner

Four other versions of the present view of the Oyat river belong to public collections in Russia: a large canvas in the Kovalenko Art Museum in Krasnodar and three in the collection of the Polenovo Museum at the artist's former estate in the Tula region. Of the works at Polenovo, the earliest, and at 23 by 44cm the smallest, is a study dating from 1880. The largest version, measuring 80 by 142cm, dates from 1886. Dating from 1883, the present lot therefore comes between the two. It is interesting to note that while the general composition of all five works is the same, each differs in the details and the signature.

The number N171 on the reverse appears to be in Polenov's hand and corresponds to the inventory preserved in the artist's family archive at Polenovo, which lists a view of the Oyat under this number with the same dimensions and date. The owner at the time of the inventory was a certain M.N. Mazaraki.

The artist's very best works date from the late 1870s and the 1880s. In 1878, he paints one of his most recognisable pictures, *Moscow Courtyard*, exhibited at the 6th Itinerant Art Exhibition and now in the Tretyakov Gallery. Following an extended trip to the Holy Land in the early 1880s, Polenov paints his masterpiece *He That Is Without Sin* (1888, State Russian Museum). Paintings from this period are rarely offered at auction and the appearance of *The Oyat River* gives collectors the opportunity to acquire a museum-quality work by one of Russia's finest landscape painters.

± £ 450,000-650,000  
€ 530,000-765,000 US\$ 595,000-860,000

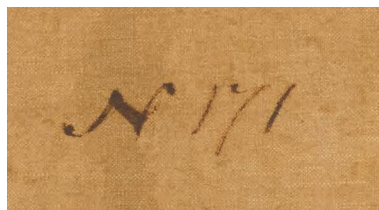


Fig.1. Inventory number inscribed by the artist on the reverse of the present lot

ИЗ ЧАСТНОЙ ЕВРОПЕЙСКОЙ КОЛЛЕКЦИИ

## ВАСИЛИЙ ДМИТРИЕВИЧ ПОЛЕНОВ

1844-1927

## Река Оять

подписана по-русски и датирована 83 внизу слева; на обороте имеется надпись N171  
холст, масло  
46 x 92 см, 18 x 36¼ дюйма

## ПРОВЕНАНС

Коллекция М.Н. Мазараки  
Частная коллекция, США, приобретена в 1930-х  
Перешла по наследству  
Sotheby's Нью-Йорк, *Russian Art*, 15 апреля 2008, лот 49  
Приобретена на вышеуказанном аукционе нынешним владельцем

Другие четыре версии данного вида на реку Оять находятся в коллекциях российских государственных музеев: большое полотно – в Краснодарском краевом художественном музее им. Коваленко и еще три картины – в собрании музея-заповедника Поленова в бывшем имении художника в Тульской области. Среди работ из Поленово самая ранняя и самая маленькая (23 на 44 см) – это этюд датированный 1880-м годом. Версия самого большого формата имеет размеры 80 на 142 см и относится к 1886 г. Представленная картина, написанная в 1883 г., находится между ними и по формату, и хронологически. Интересно отметить, что при схожей общей композиции все пять работ отличаются друг от друга деталями и подписями.

Надпись №171 на обороте, судя по всему, была сделана рукой Поленова и относится к описи, хранящейся в архиве семьи художника в Поленово, в которой данный вид на реку Оять обозначен под тем же номером и с теми же параметрами и годом создания. На момент создания описи собственником картины был некий М.Н. Мазараки.

Самые лучшие работы художника относятся к периоду конца 1870-х и 1880-х годов. В 1878 г. он пишет одну из своих самых узнаваемых работ, «Московский дворик», выставленную на VI Передвижной выставке, сейчас картина находится в собрании Третьяковской галереи. По итогам продолжительного путешествия по Святой Земле в начале 1880-х гг. Поленов создает свой шедевр «Кто из вас без греха» (1888 г., Государственный Русский музей). Работы этого периода творчества художника редко появляются на аукционах, и «Река Оять» представляет коллекционерам возможность приобрести высококачественную работу одного из лучших русских пейзажистов.







PROPERTY FROM A PRIVATE COLLECTION, FRANCE

**NIKOLAI EGOROVICH  
SVERCHKOV**

1817-1898

**A Fiery Steed**

signed in Latin and dated 61 l.r.

oil on canvas

81.5 by 65cm, 32 by 25½in.

**PROVENANCE**

Galerie Basmadjian, Paris

Acquired from the above by the present owner in early 1989

**EXHIBITED**Moscow, The State Tretyakov Gallery; Leningrad, The State Hermitage Museum, *Vystavka khudozhestvennyh proizvedenii XVI-XX vekov iz sobraniya G.Basmadzhiana*, July-September 1988Paris, Fondation Mona Bismarck, *Alfred de Dreux: Le cheval, passion d'un dandy parisien*, February-March 1997**LITERATURE**Exhibition catalogue, *Collection Basmadjian*, Paris:

Galerie Basmadjian, 1988, illustrated

J.-P. Digard, J.-L. Gouraud, *Le cheval, romans et nouvelles*, Paris: Omnibus, 1995, reproduced on the cover

The present lot is signed in Latin because it dates to the three year period Sverchov spent in France (1861-1864), renting a studio at 9 rue Brochart-de-Saron. This was an extremely productive and successful period for the artist; in 1863 the Emperor Napoleon III purchased *Return from the Bear Hunt* from the artist in person.

Sverchkov was particularly pleased with the successful composition of *A Fiery Steed* and repeated it several times. A later version, dated 1864, is now in the collection of the Museum of the Horse at the Timiryazev Agricultural Academy in Moscow (fig.1).

£ 40,000-60,000

€ 46,900-70,500 US\$ 53,000-79,500



Fig.1. *A Fiery Steed*, 1864. Museum of the Horse at the Timiryazev Agricultural Academy in Moscow

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, ФРАНЦИЯ

**НИКОЛАЙ ЕГОРОВИЧ СВЕРЧКОВ**

1817-1898

**Ретивый Конь**

подписана латинскими буквами и датирована 61 внизу справа

холст, масло

81,5 x 65 см, 32 x 25½ дюйма

**ПРОВЕНАНС**

Галерея Басмаджяна, Париж

Приобретена у вышеназванной галереи нынешним владельцем в начале 1989 г.

**ВЫСТАВКИ**Москва, Государственная Третьяковская галерея; Ленинград, Государственный Эрмитаж, *Выставка художественных произведений XVI-XX веков из собрания Г.Басмаджяна*, июль-сентябрь 1988Париж, Фонд Моны Бисмарк, *Alfred de Dreux: Le cheval, passion d'un dandy parisien*, февраль-март 1997**ЛИТЕРАТУРА**Каталог выставки, *Collection Basmadjian*, Париж: Галерея Басмаджяна, 1988, илл.Ж-П Дигард, Ж-Л Гуро, *Le cheval, romans et nouvelles*, Париж: Omnibus, 1995, воспроизведена на обложке

Подпись на этой картине сделана латиницей, так как работа относится к трехлетнему периоду жизни Сверчкова во Франции (1861-1864), в съемной студии на рю Брошар де Сарон, 9. Это был чрезвычайно плодотворный и успешный период для художника: в 1863 г. сам император Наполеон III приобрел его картину «Возвращение с медвежьей охоты».

Художник был особенно доволен удачной композицией «Резвого коня» и возвращался к ней еще несколько раз. Более поздняя версия 1864 г. сейчас находится в собрании Музея коневодства Тимирязевской сельскохозяйственной академии в Москве (рис. 1).









36

36

PROPERTY FROM A PRIVATE COLLECTION,  
AUSTRIA

**VASILY NIKOLAEVICH  
YAKOVLEV**

1893-1953

**Meat Market in Moscow**

signed in Latin and indistinctly inscribed l.r.

oil on wood

102 by 101.5cm, 40¼ by 40in.

**PROVENANCE**

In the same family for over eighty years

£ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800

52

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





37

37

**VALENTIN  
ALEXANDROVICH SEROV**

1865-1911

**Still Life with Hare**

signed in Cyrillic l.r. and dated 1880 m.l.  
oil on canvas  
35.5 by 50.5cm, 14 by 20in.

**PROVENANCE**

Olga Serova, the artist's widow

**LITERATURE**

I. Grabar, *Valentin Aleksandrovich Serov: zhizn' i tvorchestvo*, Moscow: Knebel, 1914, p.281 listed under works from 1880

I. Grabar, *Valentin Aleksandrovich Serov, zhizn' i tvorchestvo*, Moscow: Iskusstvo, 1965, p.380 listed under works from 1880 as *Zayats na stule*

D. Sarabianov, *Valentin Serov: Paintings, Graphic Works, Stage Designs*, Leningrad: Aurora Art Publishers, 1982, p.279, no.29 listed as *Dead Hare on a Chair*

In 1879, at the age of fifteen, Valentin Serov was taken on as a student by Ilya Repin. As well as shadowing the master while he worked, Serov undertook an intensive programme of study set by Repin, and, as part of this, produced many still-lives with the aim of developing and refining his artistic skills. As Serov's biographer, Igor Grabar,

writes of this period, 'now there was nothing that could distract him from painting, and he gives himself up to it from morning to evening, almost without rest. He spends the entire day in the studio and works on the still-lives set by Repin.' (Grabar, *Serov*, Moscow 1913, p.39). The present lot is one of two still-lives by the artist featuring a hare but the only oil. Following the artist's death in 1911, both still-lives were in the collection of Serov's widow Olga.

‡ £ 30,000-50,000  
€ 35,200-59,000 US\$ 39,600-66,000





38



39

**38**

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

**RICHARD KARLOVICH ZOMMER**

1866-1939

**River Crossing**

signed in Cyrillic I.r.

oil on canvas

38 by 71cm, 15 by 28in.

**PROVENANCE**

Acquired by the father of the present owner

£ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800

**39**

**GRIGORI IVANOVICH KAPUSTIN**

1869-1925

**Lurching Ship at Sunset**

signed in Cyrillic I.I.

oil on canvas laid on board

60.5 by 97cm, 23¾ by 38¼in.

£ 4,000-6,000

€ 4,700-7,100 US\$ 5,300-8,000





40

40

**RICHARD KARLOVICH ZOMMER**

1866-1939

**Cherkessian Horseman, Dagestan**

signed in Cyrillic l.r.  
oil on canvas laid on board  
38 by 66cm, 15 by 26in.

£ 10,000-15,000  
€ 11,800-17,600 US\$ 13,200-19,800

41

PROPERTY FROM A PRIVATE COLLECTION, POLAND

**NIKOLAI PETROVICH  
BOGDANOV-BELSKY**

1868-1945

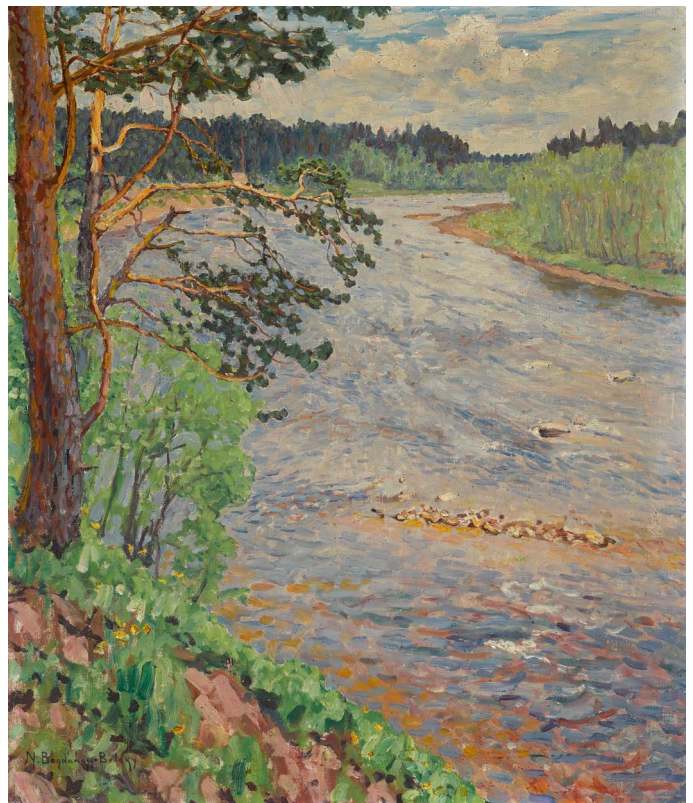
**River Bank**

signed in Latin l.l.  
oil on canvas  
87 by 73.5cm, 34¼ by 29in.

**PROVENANCE**

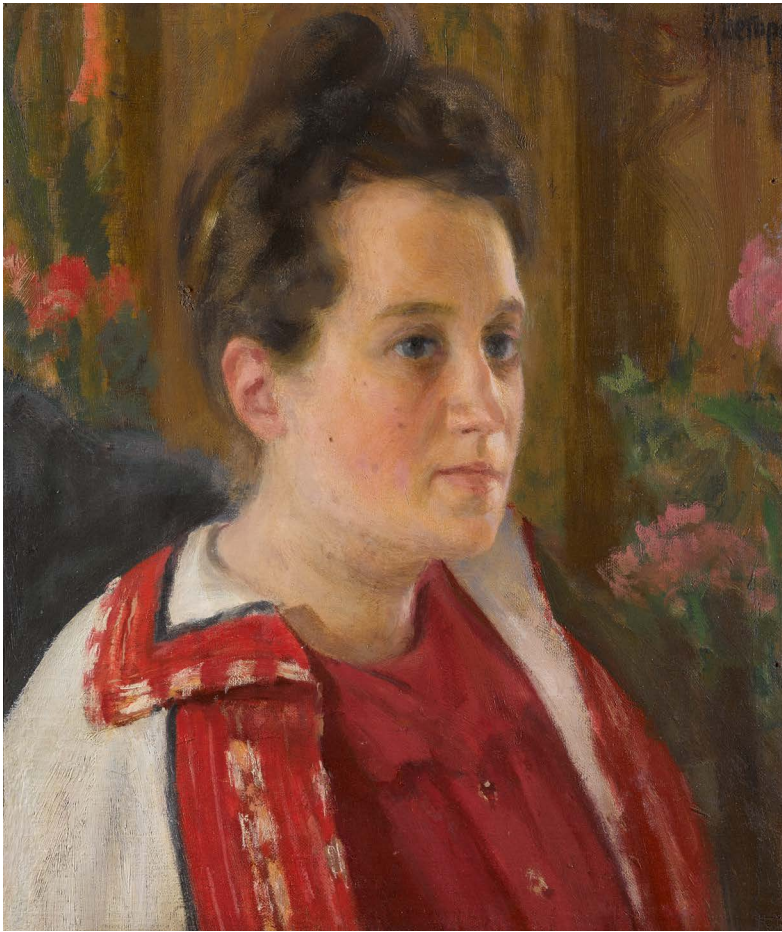
In the family of the present owner for at least 60 years

£ 8,000-12,000  
€ 9,400-14,100 US\$ 10,600-15,900



41





42

42

PROPERTY FROM A PRIVATE COLLECTION,  
UNITED STATES

**KUZMA SERGEEVICH  
PETROV-VODKIN**

1878-1939

**Portrait of Yulia Ivanovna  
Kazarina**

signed in Cyrillic *K Petro...* t.r.  
oil on canvas  
47.5 by 40.5cm, 18¾ by 16in.

**PROVENANCE**

The artist's studio, Leningrad  
Collection of the artist's widow  
Acquired by the present owners before 1970  
Executed in 1900

This early portrait by Petrov-Vodkin from 1900 depicts his patron Yulia Ivanovna Kazarina. Thanks to her generosity, from 1895, for at least ten years Petrov-Vodkin received an artistic education both in Russia and abroad. The artist painted this portrait on holiday in Khvalynsk.

The portrait was a tribute to the artist's teacher Valentin Serov and an attempt to move away from dull, dark paints towards light and colour. It was not a commission but an exercise for the artist who set himself the task of painting a figure *en plein air*.

In a letter to his mother dated 16<sup>th</sup> February, after Kazarina's early death in 1912, Petrov-Vodkin wrote: 'I have the fondest and purest memories of this wonderful woman and person who played a huge role in my upbringing. She was perhaps the only woman whom I respected with all my heart from the day I met her until her death. I have never said or thought one bad word against her.'

*We are grateful to Valentina Borodina, director of the Art-Memorial Museum of K.S. Petrov-Vodkin, for providing this catalogue note.*

£ 20,000-30,000  
€ 23,500-35,200 US\$ 26,400-39,600

43

**NIKOLAI PETROVICH  
BOGDANOV-BELSKY**

1868-1945

**Two Women in Latgalian Dress**

signed in Cyrillic I.I.  
oil on canvas  
197.5 by 137.5cm, 77¾ by 54¼in.

**PROVENANCE**

Collection of Ziedonis Ligers (1917-2001)  
Ziedonis Ligers was a Latvian ethnographer, lawyer and art historian who was born in Petrograd but spent most of his life in France. A painter himself, he put together an important collection of paintings by Latvian artists at his house in Bayeux.

W £ 60,000-80,000  
€ 70,500-94,000 US\$ 79,500-106,000

56

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.









44

44

**NIKOLAI PETROVICH  
BOGDANOV-BELSKY**

1868-1945

**A Difficult Exercise**

signed in Latin and dated 1929 l.r.; further  
titled in German on an Art Exhibitions  
Agency label on the reverse  
oil on canvas  
88.5 by 66.5cm, 34¾ by 26¼in.

**EXHIBITED**

Berlin, *Ausstellung Russischer Malerei und  
Graphik*, January-February 1930

£ 25,000-35,000  
€ 29,300-41,000 US\$ 33,000-46,200



Fig.1, Label for the 1930 Berlin exhibition on the reverse





45

45

**NIKOLAI PETROVICH  
BOGDANOV-BELSKY**

1868-1945

Village School

signed in Cyrillic I.I.; further indistinctly  
inscribed on the reverse and bearing a  
Russian typewritten label on the stretcher  
oil on canvas  
58 by 71cm, 22¾ by 28in.

£ 30,000-50,000

€ 35,200-59,000 US\$ 39,600-66,000





46

## 46

PROPERTY FROM A PRIVATE COLLECTION, THE  
NETHERLANDS

### KONSTANTIN IVANOVICH GORBATOV

1876-1945

#### Riva degli Schiavoni

signed in Latin and dated 1925 l.r.; further  
titled on the reverse  
oil on canvasboard  
40 by 49.5cm, 15¾ by 19½in.

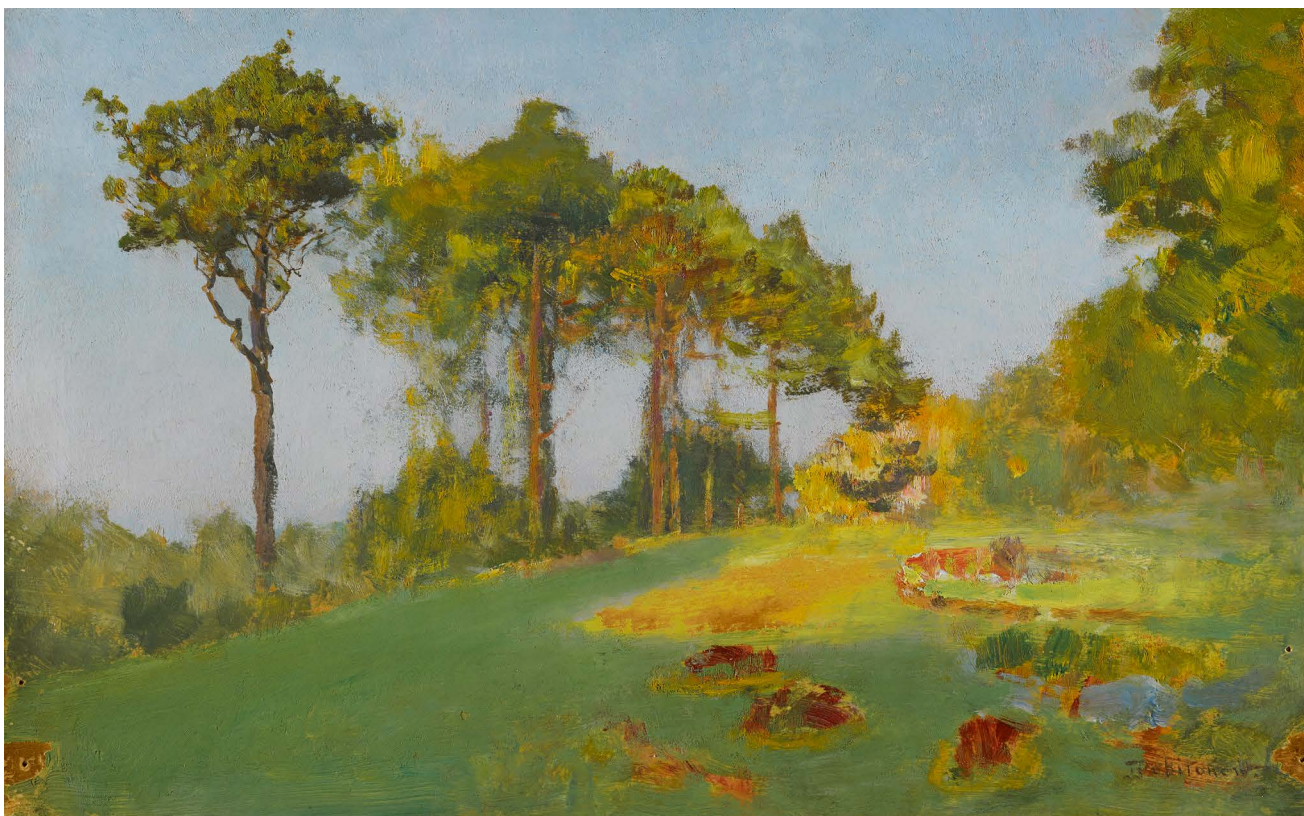
#### PROVENANCE

Acquired directly from the artist by the  
great-uncle of the present owner

Konstantin Gorbатов and the great-uncle of  
the present owner studied together at the  
Riga Polytechnic Institute at the beginning of  
the 20th century.

£ 18,000-25,000  
€ 21,100-29,300 US\$ 23,800-33,000





47

47

PROPERTY FROM A PRIVATE COLLECTION

## IVAN PAVLOVICH POKHITONOV

1850-1923

### Summer at Jupille, Study of Trees

signed in Latin l.r.  
oil on cardboard  
19.5 by 27cm, 7¾ by 10¾in.

#### PROVENANCE

Collection of Eugénie Wulfert and Boris  
Wulfert Pokhitonov, Belgium  
Private collection, Belgium  
Acquired from the above by the present  
owner

#### EXHIBITED

Liège, Palais des Beaux-Arts, Parc de la  
Boverie, *Société Royale des Beaux-Arts*.  
*Salon Triennal de 1924*, 10 May - 29 June  
1924, no.30, *Etude d'arbres*  
Executed circa 1906-1913

A riot of colour, this bright and freely-painted  
study shows Pokhitonov at his furthest  
remove from the Barbizon School and closer  
to some of his Impressionist contemporaries  
such as Monet and Renoir with whom he  
had exhibited in 1882 at the gallery of his  
Paris dealer, Georges Petit. To depict the  
sun at its highest point is a challenge, but as  
Witmeur goes on to say in his appreciation

of Pokhitonov's work, his paintings are about  
sensation as well as detail, in which case this  
is as much a study of exuberant joy as it is  
of pine trees: 'A small piece becomes for  
him an inexhaustible source of detail rich in  
sensations just as the human heart is rich in  
the nuances of feeling' ('Un peintre russe,  
chantre de la Wallonie', *La Vie Wallonne*,  
March 1924).

*The present lot will be included in the third  
volume of the catalogue raisonné currently  
being prepared by Olivier Bertrand.*

£ 20,000-30,000  
€ 23,500-35,200 US\$ 26,400-39,600





48

48

**ALEXANDER  
NIKOLAEVICH BENOIS**

1870-1960

**Bathing Cabin on Lake Lucerne**

signed in Latin I.l., inscribed and dated VIII  
1937 I.r.

watercolour and ink over pencil on paper  
27 by 37.5cm, 10¾ by 14¾in.

**PROVENANCE**

Sotheby's London, *An Important Private  
Collection of Works by Alexander Benois*, 29  
November 2011, lot 889

⊕ £ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600



49

49

**ALEXANDER  
NIKOLAEVICH BENOIS**

1870-1960

**Normandy Landscape**

signed in Cyrillic and dated 1898 I.m.

watercolour over pencil on paper  
11.5 by 17cm, 4½ by 6¾in.

⊕ £ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600



50

50

PROPERTY FROM A PRIVATE COLLECTION,  
LONDON

**ANNA PETROVNA  
OSTROUMOVA-LEBEDEVA**

1871-1955

**A Coastal View in the Crimea**

signed in Cyrillic and dated 1917 I.r.

watercolour on paper  
34 by 51.5cm, 13½ by 20¼in.

**PROVENANCE**

Sotheby's London, *Russian Pictures, Works  
of Art, and Icons*, 5 April 1990, lot 24

£ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600

62



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

## BORIS ANISFELD

1878-1973

### Fireworks

watercolour and pastel heightened with white on paper  
10 by 12.5cm, 4 by 5in.

### LITERATURE

*Lukomorye*, no.29, 18 July 1915, p.1  
illustrated

£ 1,500-2,000

€ 1,800-2,350 US\$ 2,000-2,650



Fig.1. The present lot illustrated in *Lukomorye*, 1915



51

## VASILY DMITRIEVICH POLENOV

1844-1927

### Egyptian Figure

signed with initials in Cyrillic, indistinctly  
inscribed and dated 95 l.r.  
sanguine, charcoal and gouache on paper  
41 by 26cm, 16¼ by 10¼in.

### PROVENANCE

The Antonín Hrabě Collection, Moscow and  
Slaný

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900



52



PROPERTY FROM A PRIVATE COLLECTION, FRANCE

**KONSTANTIN FEDOROVICH  
YUON**

1875-1958

**In the Dining Room (Portrait of the  
Weideman Family at Petrovskoe)**oil over charcoal on cardboard  
80 by 95cm, 31½ by 37½in.**PROVENANCE**Collection of Anna Chachkhiani (née Weideman)  
Collection of Natalia Chachkhiani, daughter of the above,  
Moscow  
Thence by descent to the present owner**EXHIBITED**Moscow, State Tretyakov Gallery; Kiev, Museum of  
Russian Art, *Vystavka proizvedenii K.F. Yuona k sto-letiyu  
so dnya rozhdeniya*, 1976**LITERATURE**Exhibition catalogue *Konstantin Fedorovich Yuon, Stoletie  
so dnya rozhdeniya, 1875-1975*, Moscow: Sovetskii  
khudozhnik, 1976, listed under works from 1899 with  
incorrect dimensionsYu.Osmolovsky, *Konstantin Fedorovich Yuon*, Moscow:  
Sovetskii khudozhnik, 1982, p.225 listed under works  
from 1899

Executed in 1899

1899 marks a turning point in Yuon's development as an  
artist. Recently graduated and finishing his training in the  
studio of Valentin Serov, he was finding his feet as an artist  
and searching for an aesthetic under the equal but opposing  
influences of the older generation of Itinerant artists and  
the newly formed World of Art group. He later wrote of this  
period 'I felt that my place was somewhere between Moscow  
and St Petersburg'.In 1899 Yuon visited his first-cousins, the Weidemans, at  
Petrovskoe in Tver Province, literally on the road between  
the two capitals. During this happy time he painted four  
views of the surrounding landscape, one of which *Birches  
(Petrovskoe)* was exhibited at the 28th Itinerant Art Exhibition  
and acquired by the famous collector Ivan Morozov, and the  
present lot, an intimate interior portrait of his cousins in the  
dining room. The Impressionistic study-like quality reveals  
the influence of Serov and brilliantly conveys the sense of  
dappled light passing through the windows and illuminating  
this tender family scene. The painting has been in the  
collection of the sitters' family ever since.

£ 80,000-120,000

€ 94,000-141,000 US\$ 106,000-159,000



Fig.1. Letter from Yuon to his cousin Anna Weideman

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, ФРАНЦИЯ

**КОНСТАНТИН ФЁДОРОВИЧ  
ЮОН**

1875-1958

**В столовой. Семейный портрет  
Вейдеманов. Петровское**Картон, масло, уголь  
80 x 95 см, 31½ x 37½ дюйма**ПРОВЕНАНС**Коллекция Анны Чачхиани (урожд. Вейдеман)  
Коллекция Натальи Чачхиани, дочери вышеуказанной  
владелицы, Москва  
Нынешнему владельцу перешла по наследству**ВЫСТАВКИ**Москва, Государственная Третьяковская галерея; Киев,  
Музей русского искусства, *Выставка произведений К.Ф.  
Юона к столетию со дня рождения*, 1976**ЛИТЕРАТУРА**Каталог выставки *Константин Федорович Юон, Столетие  
со дня рождения, 1875-1975*, Москва: Советский  
художник, 1976, приведена в списке работ с 1899 г. с  
неверными размерамиЮ. Осмоловский, *Константин Федорович Юон*, Москва:  
Советский художник, 1982, с. 225 указана в списке работ  
с 1899 г.

Выполнена в 1899 г.

1899 год ознаменует собой поворотную точку в развитии  
Юона как художника, окончание его студенческих  
лет и начало профессиональной карьеры. После  
выпуска из Московского училища живописи, ваяния  
и зодчества в 1898 г. Юон прошел обучение в студии  
Валентина Серова, в это время состоялись первые  
выставки с участием его картин. Его становление как  
художника и формирование художественных взглядов  
происходило под равнозначными, но противоположными  
влияниями старого поколения передвижников и недавно  
организованной группы «Мир искусства». Позднее он  
писал об этом времени: «Я чувствовал, что мое место  
находится между Москвой и Санкт-Петербургом».В 1899 г. Юон навещал своих двоюродных  
родственников Вейдеман в селе Петровское Тверской  
губернии, буквально расположенном на пути между двух  
столиц. В этот счастливый период Юон написал четыре  
пейзажа, один из которых, «Березы (Петровское)»,  
выставлялся на XXVIII передвижной выставке и был  
приобретен известным коллекционером Иваном  
Морозовым, а также данный лот с изображением кузин  
художника в интерьере столовой. Импрессионистская  
небрежная манера отражает влияние Серова и блестяще  
передает ощущение струящегося сквозь окна света,  
освещающего эту нежную семейную сцену. С момента  
написания картина находилась в коллекции этой семьи.







## BORIS MIKHAILOVICH KUSTODIEV

1878-1927

### Portrait of Count Alexei Pavlovich Ignatiev

signed in Cyrillic and dated 1902 t.l.; further bearing various labels on the stretcher and reverse  
oil on canvas  
80 by 58.5cm, 31½ by 23in.

#### EXHIBITED

St Petersburg, Tauride Palace, *Istoriko-khudozhestvennaya vystavka russkikh portretov*, 1905, no.1705

Paris, Grand Palais, *L'Exposition de l'art russe*, 1906, no.237

Venice, *VII Esposizione Internazionale d'Arte di Venezia*, 1907

Vienna, Sezession, *Russische Maler*, 1908

#### LITERATURE

Exhibition catalogue *Istoriko-khudozhestvennaya vystavka russkikh portretov*, St Petersburg, 1905, p.48, no.1705 listed

Exhibition catalogue *Salon d'automne: L'Exposition de l'art russe*, Paris, 1906, p.50, no.237 listed

E.Charles, 'L'Exposition de l'Art russe', *Liberté*, 23 October 1906, p.2 mentioned in the text

Exhibition catalogue *VII Esposizione Internazionale d'Arte di Venezia, Catalogo Illustrato*, Venice, 1907, p.121, no.20 listed

L. Hevesi, 'Russische Maler', *Fremden-Blatt*, 7 November 1908, no.307, p.19 mentioned in the text

I. Pikulev, *Boris Mikhailovich Kustodiev: 1878-1927*, Moscow: Iskusstvo, 1951, p.9 mentioned in the text

M. Etkind, *Boris Kustodiev*, Moscow: Sovetskii khudozhnik, 1982, p.58, no.87 listed

*Russian Artists at the Venice Biennale, 1895-2013*,

Moscow: Stella Art Foundation, 2013, p.152 mentioned in the text (incorrect painting listed and illustrated)

£ 250,000-350,000

€ 293,000-410,000 US\$ 330,000-462,000

## БОРИС МИХАЙЛОВИЧ КУСТОДИЕВ

1878-1927

### Портрет графа Алексея Павловича Игнатъева

подписана по-русски и датирована 1902; снабжена различными этикетками на подрамнике и обороте холст, масло  
80 x 58.5 см, 31½ x 23 дюйма

#### ВЫСТАВКИ

Санкт Петербург, Таврический дворец, *Историко-художественная выставка русских портретов*, 1905, № 1705

Париж, Гран-Пале, *L'Exposition de l'art russe*, 1906, № 237  
Венеция, *VII Esposizione Internazionale d'Arte di Venezia*, 1907

Вена, Сецессион, *Russische Maler*, 1908

#### ЛИТЕРАТУРА

Каталог выставки *Историко-художественная выставка русских портретов*, Санкт-Петербург, 1905, с. 48, № 1705 приведена в списке

Каталог выставки *Salon d'automne: L'Exposition de l'art russe*, Париж, 1906, с. 50, № 237 приведена в списке  
Э. Чарльз, 'L'Exposition de l'Art russe', *Liberté*, 23 октября 1906, с. 2 упомянута в тексте

Каталог выставки *VII Esposizione Internazionale d'Arte di Venezia, Catalogo Illustrato*, Венеция, 1907, с. 121, № 20 приведена в списке

Л. Хевеси, 'Russische Maler', *Fremden-Blatt*, 7 ноября 1908, № 307, с. 19 упомянута в тексте

И. Пикuleв, *Борис Михайлович Кустодиев: 1878-1927*, Москва: Искусство, 1951, с. 9 упомянута в тексте

М. Эткинд, *Борис Кустодиев*, Москва: Советский художник, 1982, с. 58, № 87 приведена в списке  
*Русские художники на Венецианской биеннале, 1895-2013*, Москва: Stella Art Foundation, 2013, упомянута в тексте на с. 152 (неверная картина приведена в списке и проиллюстрирована)



Fig.1. Venice Biennale exhibition label on the stretcher









Fig.2. Ilya Repin, *Ceremonial Meeting of the State Council on May 7, 1901* (detail)  
 © 2018, State Russian Museum, St Petersburg

The present work is a study for *Ceremonial Meeting of the State Council on May 7, 1901*, a large-scale canvas conceived and eventually completed by Ilya Repin with the assistance of his two talented students Boris Kustodiev and Ivan Kulikov (fig.3). The painting was commissioned by Tsar Nicholas II to commemorate the centenary of the State Council, an event celebrated with a ceremonial meeting in the Round Room of the Mariinsky Palace in St Petersburg.

At that time the fifty-six-year-old Ilya Repin was at the peak of his career and accepted the colossal task with great enthusiasm. However, having trouble with his right hand, he asked for permission to hire assistants for the work. After five years at the Imperial Academy of Arts and three years in Repin's studio, Kustodiev was an experienced portraitist with a style that shared many similarities with the great master's, making him a perfect candidate.

In preparation for the piece, Repin and his two students executed a great number of studies and sketches, even using a tripod camera on the day of the meeting to capture the exact poses and facial expressions of the members. In all Kustodiev completed 27 preparatory portraits, including the present lot depicting Count Alexei Pavlovich Ignatiev, Governor-general of Kiev, Podol, Volhynia and Irkutsk.

*Ceremonial Meeting of the State Council on May 7, 1901* was finalised and presented to the public in the Mariinsky palace on the 4th January, 1904. Kustodiev's extensive contribution inspired him to create his own version of the work in 1903, now in the collection of the National Museum of the Republic of Belarus.

Kustodiev's *Portrait of Count Alexei Pavlovich Ignatiev* met with immediate success and has been exhibited a number

of times in both Russia and Europe, first in 1905 at the *Historical Russian Portraits Exhibition* at the Tauride Palace in St Petersburg. A year later the portrait was shown in Paris at the Russian Art Exhibition organised by Sergei Diaghilev as part of the Autumn Salon. The portrait's appearance at the Venice Biennale in 1907 (fig.1) was followed by very positive reviews, with critics praising Kustodiev's skill and describing him as an artist who 'has nothing to envy of the English portraitists, matching them in richness and artifice' (*Russian Artists at the Venice Biennale, 1895-2013*, p.152). Kustodiev was delighted with the exhibition and wrote to his wife Yulia: 'There are not many of us, but all displayed excellently, and my big portrait is opposite the door in a place of honour. I very much like Ignatiev's portrait too' (Ibid.). In 1908 the work was included in the exhibition of Russian art in Vienna which took place at the iconic Secession building.





Fig.3. Ilya Repin, *Ceremonial Meeting of the State Council on May 7, 1901*  
© 2018, State Russian Museum, St Petersburg

Данная работа – этюд к масштабному полотну «Торжественное заседание Государственного совета 7 мая, 1901 г.», задуманному и выполненному Ильей Репиным в соавторстве с двумя его талантливыми учениками Борисом Кустодиевым и Ильей Куликовым (рис. 3). Картину заказал царь Николай II, чтобы увековечить столетие Госсовета, которое было ознаменовано торжественным заседанием в Круглом зале Мариинского дворца в Санкт-Петербурге.

На тот момент 56-летний Илья Репин был на пике своей карьеры и взялся за грандиозную задачу с большим энтузиазмом. Однако из-за проблем с правой рукой он попросил разрешения взять помощников для выполнения заказа. Кустодиев, имевший за плечами пять лет учебы в Императорской академии художеств и три года работы в студии Репина, был опытным портретистом, стиль которого во многом был схож с манерой великого учителя, поэтому он как нельзя лучше подходил на эту роль.

В ходе подготовки Репин и двое его учеников создали огромное количество набросков и эскизов, а в день заседания воспользовались фотоаппаратом на треноге, чтобы запечатлеть точные позы и выражения лиц членов совета. Всего Кустодиев сделал 27 подготовительных портретов, в числе которых и данная работа с изображением графа Алексея Павловича Игнатъева, генерал-губернатора Киевской, Подольской, Вольнской и Иркутской губерний.

Картина «Торжественное заседание Государственного совета 7 мая 1901 г.» была окончена и представлена публике в Мариинском дворце 4 января 1904 г. Серьезный вклад в картину Кустодиева вдохновил его на создание собственной версии этого сюжета в 1903 г., которая в настоящее время находится в собрании Национального художественного музея республики Беларусь.

Кустодиевский «Портрет графа Алексея Павловича Игнатъева» имел успех и выставлялся несколько раз как в России,

так и в Европе, начиная с Исторической выставки русского портрета 1905 г. в Таврическом дворце в Санкт-Петербурге. Годом позже картина была представлена в Париже на Выставке русского искусства, организованной Сергеем Дягилевым в рамках Осеннего салона. Появление портрета на Венецианской биеннале в 1907 г. (рис. 1) было встречено положительными отзывами, критики восхваляли талант Кустодиева и писали, что он «не должен завидовать английским портретистам: он такой же насыщенный и искусственный» (*Русские художники на Венецианской биеннале. 1895–2013*, с.152). Кустодиеву понравилась выставка, он писал своей жене Юлии: «Нас очень немного, но выставлено все превосходно, мой большой портрет висит против двери на очень почетном месте. Портрет Игнатъева мне тоже очень понравился» (там же). В 1908 г. работа была показана на выставке русского искусства в Вене, которая проходила в легендарном Доме сецессиона.



PROPERTY OF A DISTINGUISHED  
COLLECTOR

## NIKOLAI FECHIN

1881-1955

### Portrait of Eya

incised with the artist's signature in Latin I.m.  
oil on wood  
19 by 14.5cm, 7½ by 5¾in.

Executed in the early 1920s

Fechin started work on this portrait of his daughter Eya while still in Russia but only completed and signed it after his arrival in America in 1923, which explains the Russian export stamp on the reverse and the Latin signature. Between 1920 and 1922 Fechin was commissioned to create a series of miniatures to decorate wooden boxes, also creating a number for himself. In an inventory of artworks the artist was permitted to export with him from Russia (now preserved in a private archive in San Cristobal) five miniatures are recorded: one is titled *Daughter*, the other *Portrait of Iika*. The present lot is almost certainly one of the two.

*We are grateful to Galina Tuluzakova for providing additional cataloguing information.*

£ 60,000-80,000  
€ 70,500-94,000 US\$ 79,500-106,000

ИЗ СОБРАНИЯ ВЫДАЮЩЕГОСЯ  
КОЛЛЕКЦИОНЕРА

## НИКОЛАЙ ФЕШИН

1881-1955

### Портрет Ии

подписана латинскими буквами внизу  
середина  
дерево, масло  
19 x 14,5 см, 7½ x 5¾ дюйма

Выполнена в начале 1920-х годов

Фешин начал работать над этим портретом его дочери Ии еще в России, но завершил и подписал его уже после приезда в Америку в 1923 г. Это объясняет наличие российского экспортного штампа на обороте и подпись на латинице. Между 1920 и 1922 годами Фешину заказали серию миниатюр для украшения деревянных коробочек, несколько таких работ он сделал и для себя. В описи произведений искусства, которые художнику было разрешено вывезти из России (сейчас она хранится в частном архиве в Сан-Кристовале), числится пять миниатюр, одна из которых называется «Дочь», еще одна – «Портрет Ийки». Данный лот, судя по всему, и является одним этих портретов.

*Мы благодарны Галине Петровне  
Тулузаковой за предоставление  
дополнительной информации для каталога.*



Fig.1. The artist with his wife Alexandra and daughter Eya in New York, 1924





55 (actual size)









Terry and Lionel Bell

## A WORK FROM MIKHAIL LARIONOV'S RUSSIAN PERIOD

From the Terry and Lionel Bell Collection

*Lives Well Lived* could be the title of the nearly 70-year story that Terry and Lionel Bell shared together. They met and fell in love in college, married in 1948, and started a family in 1951. But that was just their beginning: with their mutual respect and support, they pursued their individual and shared interests.

Terry was among the first class of volunteer docents to lead public tours for the newly built Los Angeles County Museum of Art in the early 1960s, and became a gourmet cook. Lionel's business took him to New York City regularly, and Terry was happy to join him occasionally.

Terry and Lionel travelled to most corners of the world and their collection reflected it – from paintings to drawings to sculptures – many of

which have been donated to LACMA, UCLA Fowler Museum and the Israel Museum of Art. Diversity was on display in their home and they were so very proud to donate many art pieces to various museums around the world.

Family and friends would enjoy Terry's homemade gourmet meals amidst works by Alexander Archipenko, Joan Miró, Pablo Picasso, Henri Matisse, Mikhail Larionov, Sam Francis and Dan Namingha and African masks and sculptures from Madagascar, Cameroon, Mali, Nigeria, Liberia and South Africa alongside Chinese sculptures from the Han and Tang dynasties.

Terry's culinary and leadership abilities as well as her volunteer talents were displayed at LACMA as she curated the menus for

the exhibition opening events for many years before a full-time event planner was eventually hired. She was chair of both the Docent Council and Art Museum Council. She became a trustee and ultimately a lifetime trustee of LACMA.

The couple's shared Jewish community involvements led each to leadership positions. Terry chaired Vista Del Mar Child and Family Services, while Lionel chaired Wilshire Boulevard Temple and Jewish Community Centers Association of Greater Los Angeles. They were each past chairs of the Jewish Federation of Los Angeles.

Through it all, they both knew how very fortunate they were, and always enjoyed opening their home to their friends and community.



PROPERTY OF THE TERRY AND LIONEL BELL  
COLLECTION

## MIKHAIL FEDOROVICH LARIONOV

1881-1964

### Still Life

bearing a Leonard Hutton Galleries exhibition label and the remnants of two handwritten labels in Cyrillic for the Moscow Repository for Contemporary Art on the reverse; further bearing the inscription *Nature morte 2000 r* on the stretcher

oil on canvas

102 by 100cm, 40¼ by 39¼in.

### PROVENANCE

The artist's studio, Moscow

The Moscow Storage Facility for  
Contemporary Art (1918-1922)

With the architect and collector Nikolai  
Vinogradov

The artist's studio, Paris (1927-1964)

Alexandra Tomilina-Larionova

Leonard Hutton Galleries, New York

Acquired from the above by Terry and Lionel  
Bell in 1968

### EXHIBITED

New York, Leonard Hutton Galleries, *Fauves  
and Expressionists*, April-May 1968, no.58

### LITERATURE

Exhibition catalogue *Fauves and  
Expressionists*, New York: Leonard Hutton  
Galleries, 1968, p.21 illustrated, no.58 listed

*Accompanied by a signed photo certificate  
from Alexandra Tomilina-Larionov.*

£ 1,000,000-1,500,000

€ 1,180,000-1,760,000

US\$ 1,320,000-1,980,000

ИЗ КОЛЛЕКЦИИ ТЕРРИ И ЛАЙОНЕЛА  
БЕЛЛОВ

## МИХАИЛ ФЕДОРОВИЧ ЛАРИОНОВ

1881-1964

### Натюрморт

снабжена выставочной этикеткой  
Галереи Леонарда Хаттона и остатками  
двух рукописных этикеток Московского  
хранилища произведений современного  
искусства на русском языке; на подрамнике  
имеется надпись *Nature morte 2000 p*  
холст, масло

102 x 100см, 40¼ x 39¼ дюйма

### ПРОВЕНАНС

Мастерская художника, Москва

Московское хранилище произведений  
современного искусства (1918-1922)

Архитектор и коллекционер Николай  
Виноградов

Мастерская художника, Париж (1927-1964)

Александра Томилина-Ларионова

Галерея Леонарда Хаттона, Нью-Йорк

Терри и Лайонелом Беллами приобретена у  
вышеуказанной галереи в 1968 г.

### ВЫСТАВКИ

Нью-Йорк, Галерея Леонарда Хаттона,  
*Fauves and Expressionists*, апрель-май 1968,  
№ 58

### ЛИТЕРАТУРА

Каталог выставки *Fauves and Expressionists*,  
Нью-Йорк: Галерея Леонарда Хаттона, 1968,  
с. 21 илл., в списке под № 58

*Прилагается подписанный фото-сертификат  
от Александры Томилиной-Ларионовой.*



Fig.1. Remnants of handwritten labels for the Moscow Repository for Contemporary Art







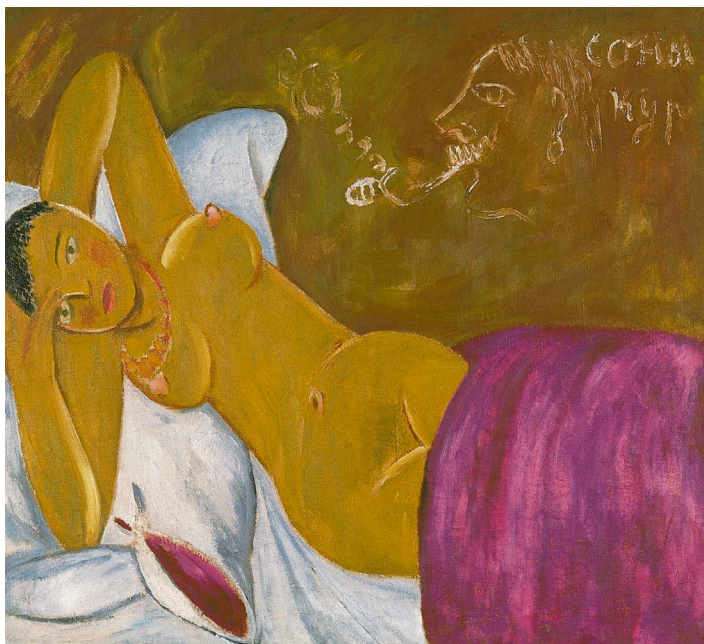


Fig.2. Sonia, *La belle des soldats*, 1911-1912, Von der Heydt Museum  
 © VG-Bild Kunst, Bonn 2019, Von der Heydt-Museum Wuppertal / Antje Zeis-Loi,  
 Medienzentrum Wuppertal  
 © ADAGP, Paris and DACS, London 2019



Fig.3. *Self-Portrait in a Soldier's Shirt*, private collection  
 © ADAGP, Paris and DACS, London 2019

This large-scale still life with self-portrait by Mikhail Larionov hasn't been exhibited in public for over sixty years. Painted in Russia before the artist's departure for Europe, it has most in common with the works of his Soldier and Turkish series of 1910-1912, the culmination of his neo-primitivist period.

The flattened face with text in the upper right of the composition has its origins in the shop signs the artist incorporated in earlier works such as *Walk in a Provincial Town* and *Provincial Dandy*, (circa 1909), although here the logical compositional construct of a shop sign or poster has been removed and the head and its utterance are floating in two-dimensional space. The text deliberately resembles graffiti scrawled across the canvas, a joyfully crude device first seen in his depictions of soldiers, prostitutes and bawdy barrack life, a result of his year of military service between October 1910 and October 1911. The introduction of text was inspired by the coarse graffiti on the fences of military camps and here it appears like a speech bubble, as if literally recording the words spoken.

It is not just the floating head and text that disturb the pictorial space, space is ambiguous in general. The flattened background contrasts with the sense of volume provided by the impastoed bouquet on the table and the lemon on the plate appears as if viewed from above. Compositionally, the present lot has much

in common with *Sonia, La belle des soldats* (fig.2). In both works the artist corrupts and abases the traditional genres of the still life and nude. The lack of reverence for his subject extends to his palette, the muddled ochre, bone black and ultramarine so typical for the period appear to have been smeared onto the canvas in a way which enraged critics who accused him of painting 'with dirt' (fig.3). Larionov himself referred to his 'dirty aesthetic' in evident enjoyment of this deliberate provocation.

It is probable that the painting was exhibited at the artist's one-day retrospective held in December 1911 at the Society for Free Aesthetics on Bolshaya Dmitrovka. The generic title and Larionov's problematic tendency to inaccurately pre-date his works makes it difficult to attribute to any of the 124 exhibits with certainty. On the stretcher of the present lot is the inscription *Nature Morte 2000 r* and the artist's name. This is most likely in the hand of the artist Lev Zhegin and relates to the painting's later history.

In 1915, Larionov and Goncharova found themselves accidentally exiled in Europe unable to retrieve the contents of their studios. Following the Revolution, a number of artworks were acquired by the newly-established IZO Narkompros and those remaining were removed for safe-keeping by the architect, restorer and friend of the artists, Nikolai Dmitrievich Vinogradov, to the Moscow Repository of Contemporary Art

which had been set up to store artworks in response to the nationalisation or destruction of artists' apartments and studio spaces (fig.1). When the organisation was disbanded with the introduction of the New Economic Policy in 1922, Vinogradov stored as much of the property as he could in his personal flat and charged a fee for this service.

The artist Lev Zhegin acted as an intermediary between Larionov in Paris and Vinogradov and was responsible for the eventual return the artists' property from Moscow to Paris in May 1927. A surviving letter from Zhegin to Vinogradov dated to 3 December 1925 (now in a private collection) asks him to consider the financial burden of the not insignificant storage charges: 'even the most modest charge, with such an enormous quantity of paintings and with the recent low value of the Franc, adds up to a figure that M.F. [Larionov] can scarcely manage... I completely agree that any history of Russian art of the last ten years would be incomplete without the brilliant names of Larionov and Goncharova. You can either sell or donate their paintings to a museum. For this purpose only two museums will do: The Tretyakov and the Leningrad Russian Museum (Larionov categorically refuses to sell to the provinces)...'. It was Zhegin who separated out those works which were to be sent on to the artists in Paris and those which were to be sold to museums and marked the stretchers accordingly.



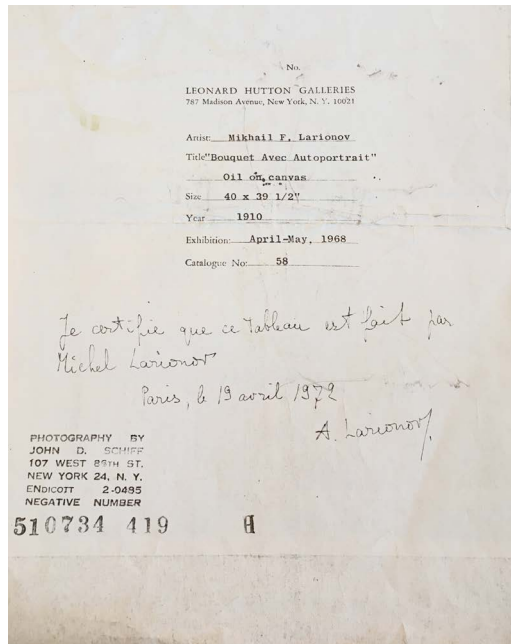


Fig.4. Photo-certificate from Alexandra Tomilina-Larionova, the artist's widow

Этот большой натюрморт с автопортретом Михаила Ларионова не выставлялся более шестидесяти лет. Написанная в России перед отъездом художника в Европу работа имеет больше всего общих черт с картинами из «солдатской» и «турецкой» серий 1910-1912 гг., – кульминации его неопримитивистского периода.

Лишенное объема лицо с текстом в правом верхнем углу композиции происходит из магазинных вывесок, которые художник изображал на своих более ранних работах, таких как «Прогулка в провинциальном городе» и «Провинциальный фронт» (около 1909), однако здесь логическая композиционная структура вывески или постера нарушена, и голова вместе с изречением парят в двумерном пространстве. Текст намеренно ассоциирован с граффити, небрежно начертанном на холсте – нарочито грубый прием, впервые встречающийся в ларионовских изображениях солдат, проституток и казарменной «чернухи», с которой он столкнулся за год военной службы в период с октября 1910 по октябрь 1911 гг. Появление этого текста было навеяно надписями на заборах военного городка, и здесь он возникает в виде «облачка» с речью как буквальное изображение сказанных слов.

Не только парящая голова и текст нарушают пространство картины, оно само по себе несет неопределенность. Плоский задний план контрастирует с ощущением объема от букета на столе в технике импасто, а лимон на тарелке кажется изображенным с верхнего ракурса. Композиционно данная работа имеет

много общего с картиной «Маркитантка Соня» (рис. 2). В обеих работах художник рушит и понижает традиционные жанры натюрморта и обнаженной натуры. Отсутствие почтения к изображаемому предмету распространяется и на используемую палитру: грязная охра, жженая кость и ультрамарин, традиционные для этого периода, положены на холст в манере, разъярившей критиков, которые обвиняли художника в писании «грязью» (рис. 3). Сам Ларионов упоминал об этой «грязной эстетике» с очевидным удовольствием от этой намеренной провокации.

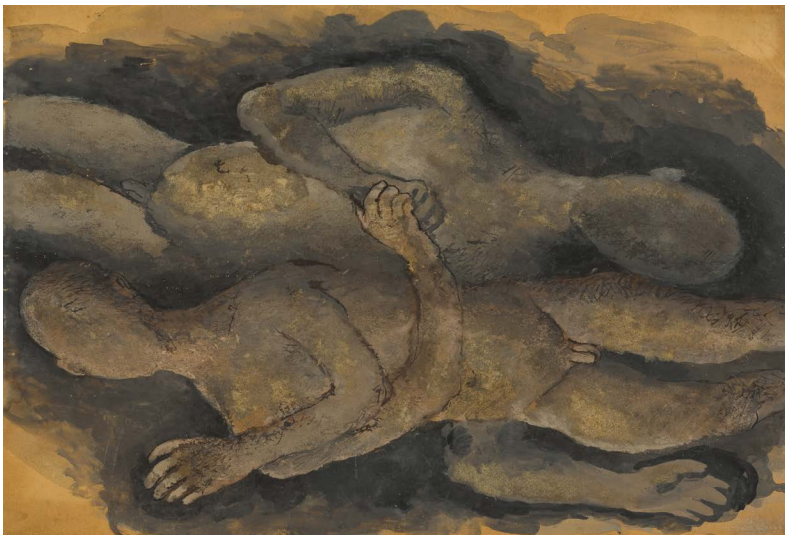
Вероятно, что картина выставлялась на однодневной ретроспективе художника в декабре 1911 г. в Обществе свободной эстетики на Большой Дмитровке. Шаблонное название этой работы и привычка Ларионова небрежно датировать свои работы осложняют возможность подтверждения ее участия в какой-либо из 124 выставок с высокой степенью точности. На подрамнике данного лота имеется надпись Nature Morte 2000 р., а также написано имя художника. Скорее всего, надписи сделаны рукой художника Льва Жегина и относятся к более поздней истории картины.

В 1915 году Ларионов и Гончарова по стечению обстоятельств оказались изгнаны в Европу и лишены возможности забрать картины из своей московской студии. После революции несколько работ были приобретены недавно созданным ИЗО Наркомпроса, а остальные забрал на хранение друг Ларионова и Гончаровой, архитектор

и реставратор Николай Дмитриевич Виноградов, поместив их Московское хранилище произведений современного искусства, оно было создано для хранения произведений искусства в ответ на национализацию и уничтожение квартир и студий художников (рис. 1). Когда в 1922 году с введением Новой экономической политики организация была упразднена, Виноградов взял все работы, какие смог, на хранение в свою личную квартиру и брал плату за эти услуги.

Художник Лев Жегин сыграл роль посредника между Ларионовым в Париже и Виноградовым, и благодаря ему, в конечном итоге, картины художника вернулись из Москвы в Париж в мае 1927 года. В сохранившемся письме от 3 декабря 1925 года Жегин просит Виноградова принять во внимание финансовую обузу в виде немалой платы за хранение: «даже самая скромная расценка при том огромном количестве картин, которое имеется и при современном низком курсе франка – даст все-таки же цифру, которую едва ли осилит М.Ф. [Ларионов]... совершенно согласен, что история русского искусства последних десятилетий была бы не полной без таких ярких страниц, как Ларионов и Гончарова. Картины их можно продать или передать в музей. Для этой цели подходят только два музея: Третьяковка и Ленинградский Русский музей (Ларионов категорически отказался продавать в провинцию)...» Именно Жегин определил, какие работы будут отправлены художникам в Париж, а какие проданы музеям, и соответствующим образом пометил подрамники.





57

57

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**PAVEL TCHELITCHEW**

1898 - 1957

**Couple**

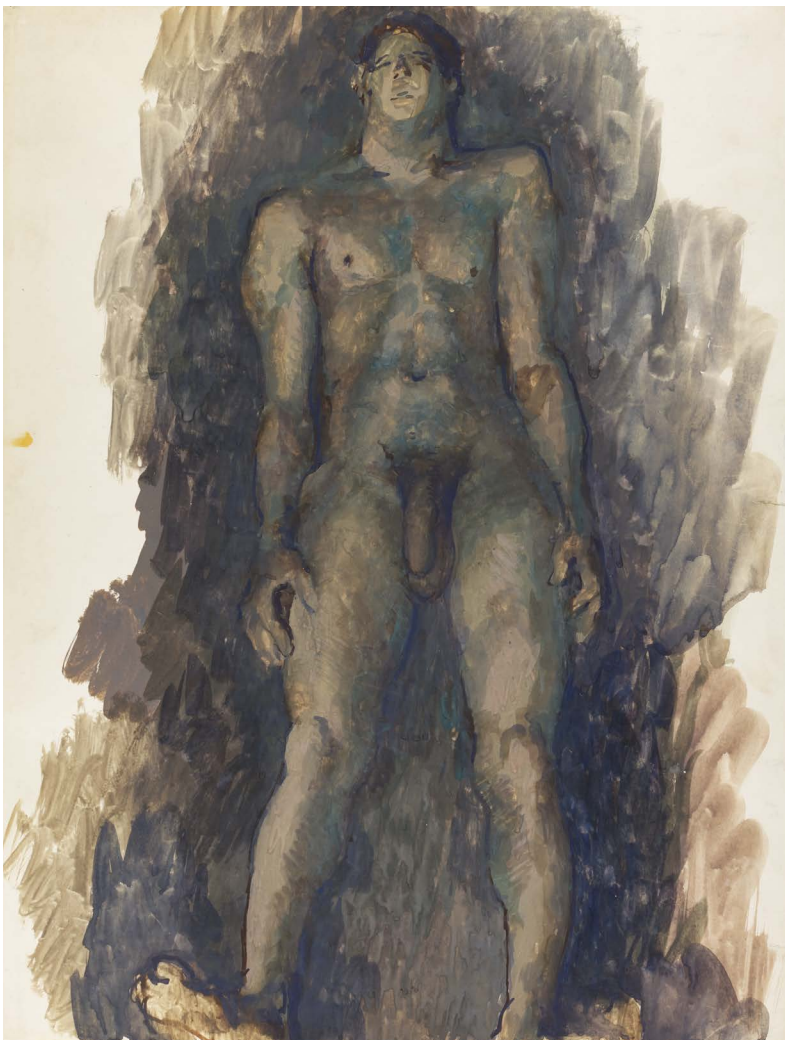
gouache and sand on paper  
33 by 49cm, 13 by 19¼in.

**PROVENANCE**

Richard Nathanson Gallery, London

± £ 8,000-12,000  
€ 9,400-14,100 US\$ 10,600-15,900

58



58

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**PAVEL TCHELITCHEW**

1898 - 1957

**Fallen Man**

stamped with the artist's signature on the  
reverse  
gouache on paper  
65 by 50cm, 25½ by 19½in.

**PROVENANCE**

Sotheby's Arcade, *Modern and  
Contemporary Drawings, Paintings and  
Sculpture*, 28 February 1992, lot 14  
Sotheby's New York, *The Collection of  
Geoffrey Beene*, 23 September 2005, lot 169  
Swann Galleries, *American Art*, 9 June 2016,  
lot 110

± £ 6,000-8,000  
€ 7,100-9,400 US\$ 8,000-10,600





59

59



Fig.1. The present lot on view at the 1924 exhibition  
© Worcester Art Museum, Massachusetts,  
USA / Bridgeman Images

PROPERTY FROM A PRIVATE COLLECTION,  
UNITED KINGDOM

## BORIS DMITRIEVICH GRIGORIEV

1886-1939

### Russian Peasant Woman

signed in Latin and dated 1923 l.l.; further  
signed, inscribed with a dedication and  
bearing an exhibition label on the reverse  
gouache on board  
37.5 by 61.5cm, 14¾ by 24¼in.

#### PROVENANCE

Collection of Adeline Atwater (Pynchon), a  
gift from the artist, circa 1923  
Private collection, from circa 1975  
Christie's New York, *Russian Paintings and  
Works of Art*, 18 April 2007, lot 70

#### EXHIBITED

New York, New Gallery, *Paintings and  
Drawings by Boris Grigoriev*, 19 November –  
15 December 1923, no.19  
Worcester, Worcester Art Museum,  
*Exhibition of Paintings by Boris Grigoriev*,  
4 January – 3 February 1924, no.35

#### LITERATURE

Exhibition catalogue *Paintings and  
Drawings by Boris Grigoriev*, New York: New Gallery,  
1923, no.19 listed  
Exhibition catalogue *Exhibition of Paintings  
by Boris Grigoriev*, Worcester: Worcester Art  
Museum, 1924, no.35 listed

£ 80,000-120,000

€ 94,000-141,000 US\$ 106,000-159,000





60

60

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PROPERTY FROM A PRIVATE COLLECTION

**ALEXANDER  
DAVIDOVICH DREVIN**

1889-1938

**Marshland**

inscribed in Cyrillic and dated 37 on the  
reverse

oil on canvas

70 by 90cm, 27½ by 35½in.

‡ £ 15,000-20,000

€ 17,600-23,500 US\$ 19,800-26,400





61

61

PROPERTY FROM A PRIVATE COLLECTION

**ALEXANDER  
DAVIDOVICH DREVIN**

1889-1938

**In the Urals**

inscribed in Cyrillic and dated 1927 on the  
reverse

oil on canvas

69 by 83.5cm, 27¼ by 32¾in.

‡ £ 30,000-50,000

€ 35,200-59,000 US\$ 39,600-66,000





62

62

**VERA MIKHAILOVNA  
ERMOLAEVA**

1893-1937

**Peasant Woman with Child**

dated 24/III 33 l.r.

gouache on paper

29 by 22cm, 11½ by 8¾in.

**PROVENANCE**

Maria Borisovna Kazanskaya (1914-1942), from 1935

Alex Rabinovich, New York

Acquired from the above by the present owner

**LITERATURE**

A. Zainchkovskaya, *Vera Ermolaeva, 1893-1937*, Moscow:

Galeyev Gallery, 2009, p.125 illustrated; p.165, no.203

listed

± £ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800

63

**VERA MIKHAILOVNA  
ERMOLAEVA**

1893-1937

**Don Quixote and Sancho Panza**

gouache on paper

43 by 32cm, 17 by 12½in.

**PROVENANCE**

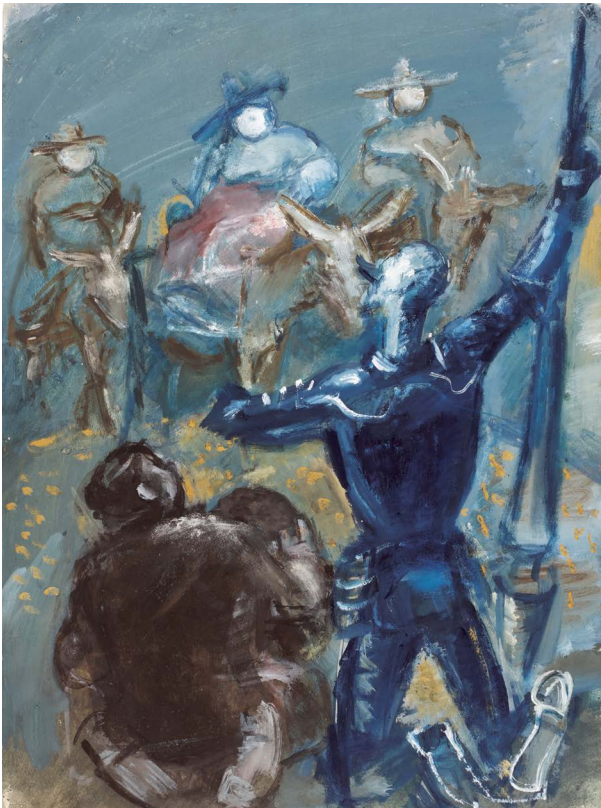
Maria Borisovna Kazanskaya (1914-1942), from 1935

Alex Rabinovich, New York

Acquired from the above by the present owner

± £ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,600



63





64

64

**VERA MIKHAILOVNA  
ERMOLAEVA**

1893-1937

Illustration for *The Strongest of All* by  
Leonid Savelev

gouache, ink and collage over pencil on paper  
13.5 by 38.5cm, 5¼ by 15¼in.

**PROVENANCE**

Maria Borisovna Kazanskaya (1914-1942), from 1935  
Alex Rabinovich, New York  
Acquired from the above by the present owner

**LITERATURE**

A.Zainchkovskaya, *Vera Ermolaeva, 1893-1937*, Moscow:  
Galeyev Gallery, 2009, pp.152-153 illustrated; p.180,  
no.833 listed

Executed in 1932

Leonid Savelev was the penname used by the writer, poet  
and philosopher Leonid Lipavsky for his books for children  
the 1920s and 1930s. He was part of the Russian Absurdist  
movement and associated with the members of OBERIU.

£ 5,000-7,000  
€ 5,900-8,200 US\$ 6,600-9,300



65

65

**VERA MIKHAILOVNA  
ERMOLAEVA**

1893-1937

Illustration with Red Army Soldiers

ink and gouache on paper  
23.5 by 17cm, 9¼ by 6¾in.

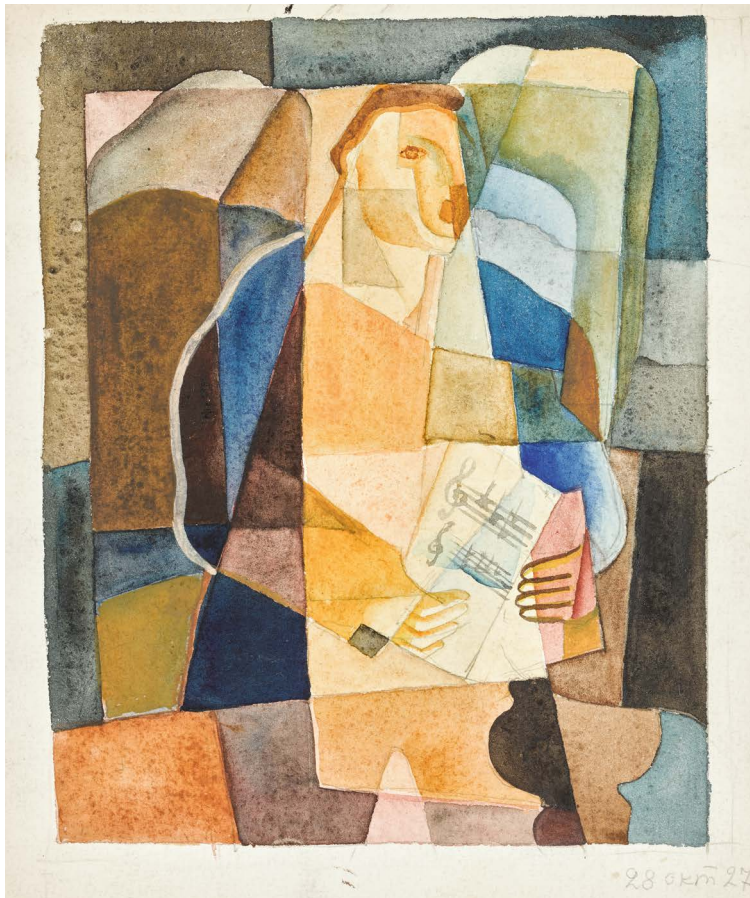
**PROVENANCE**

Maria Borisovna Kazanskaya (1914-1942), from 1935  
Alex Rabinovich, New York  
Acquired from the above by the present owner

£ 2,500-3,500  
€ 2,950-4,100 US\$ 3,300-4,650

83





66

66

**VERA MIKHAILOVNA  
ERMOLAEVA**

1893-1937

**Figure with a Musical Score**

dated 28 okt 27 l.r.  
watercolour over pencil on paper  
20 by 16cm, 7¾ by 6¼in.

**PROVENANCE**

Maria Borisovna Kazanskaya (1914-1942), from 1935  
Alex Rabinovich, New York  
Acquired from the above by the present owner

**LITERATURE**

A.Zainchkovskaya, *Vera Ermolaeva, 1893-1937*, Moscow: Galeev Gallery, 2009, p.40 illustrated; p.161, no.39 listed

± £ 5,000-7,000  
€ 5,900-8,200 US\$ 6,600-9,300

67

**IRINA VALERIANOVNA  
STENBERG**

1905-1985

**Four Watercolours**

three signed in Cyrillic and dated 27 l.r.; one signed in Cyrillic and twice dated 1922 l.r.  
two watercolour on paper; the others ink and watercolour on paper  
largest: 25.5 by 31.5cm, 10 by 12½in.; smallest: 18 by 19.5cm, 7 by 7½in.  
(4)

£ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600



67 (two of four illustrated)





68

68

PROPERTY FROM A PRIVATE COLLECTION,  
NEW YORK

## ALEXANDRA EXTER

1884-1949

### Figurative Composition

signed in Latin l.r.  
gouache on paper  
58 by 55cm, 22<sup>3</sup>/<sub>4</sub> by 21<sup>3</sup>/<sub>4</sub>in.

### LITERATURE

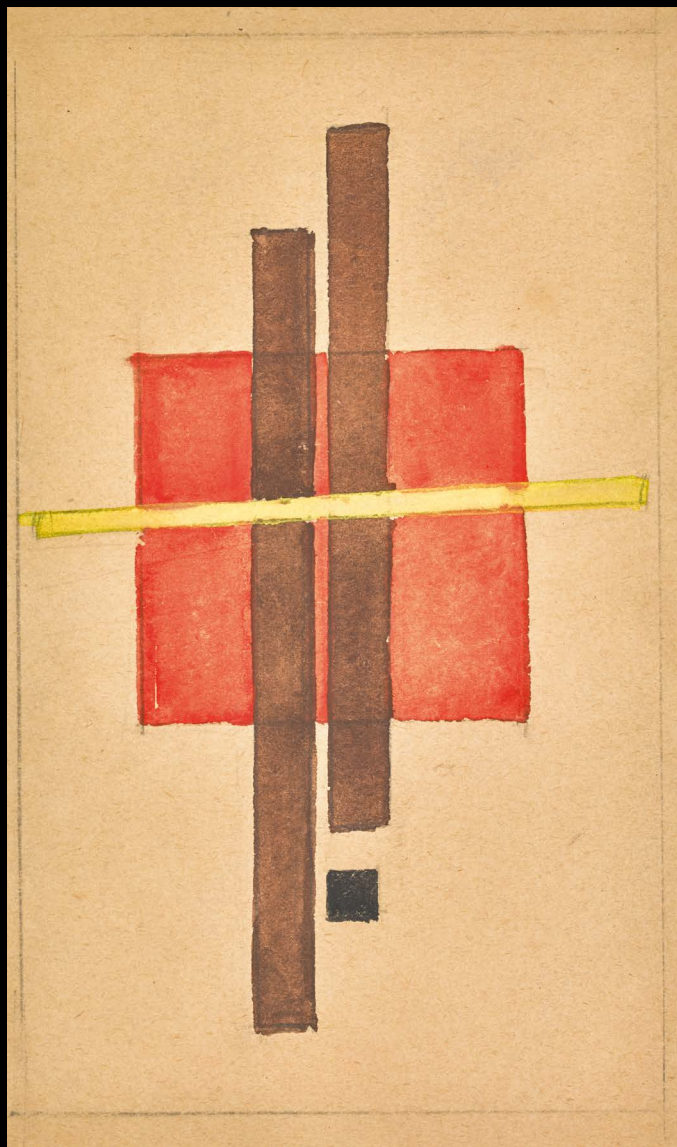
G.Kovalenko, *Alexandra Exter*, vol.2, Moscow:  
Moscow Museum of Modern Art, 2010, p.187  
illustrated and listed

£ 20,000-30,000  
€ 23,500-35,200 US\$ 26,400-39,600



# PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

LOTS 69-77



69

69

## ILYA GRIGORIEVICH CHASHNIK

1902-1929

### Suprematist Composition

inscribed with a dedication by Lev Nussberg on the reverse

watercolour over pencil on paper

sheet size: 21.5 by 14cm, 8½ by 5½in.

### PROVENANCE

Ilya Ilich Chashnik, the artist's son, Leningrad

Lev Nussberg, Moscow, later USA

Leonard Hutton Galleries, New York

± £ 12,000-18,000

€ 14,100-21,100 US\$ 15,900-23,800



70

**YAKOV GEORGIEVICH  
CHERNIKHOV**

1889-1951

**Blue-Green-Yellow Geometric  
Composition**

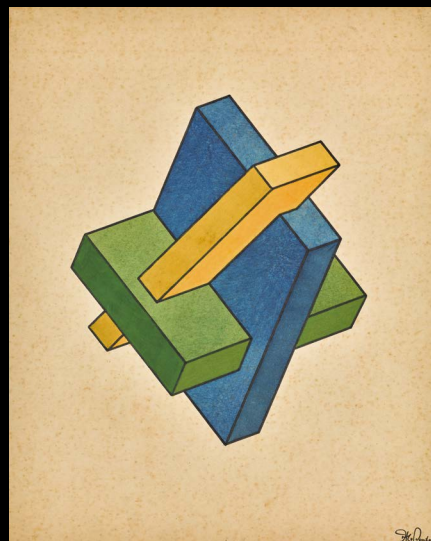
signed in Cyrillic l.r.; further bearing a Leonard Hutton  
Galleries label on the backing board  
gouache and ink over pencil on paper  
30 by 24cm, 11¾ by 9½in.

**PROVENANCE**

Leonard Hutton Galleries, New York

‡ £ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,600



70

71

**YAKOV GEORGIEVICH  
CHERNIKHOV**

1889-1951

**Red and Orange Objects**

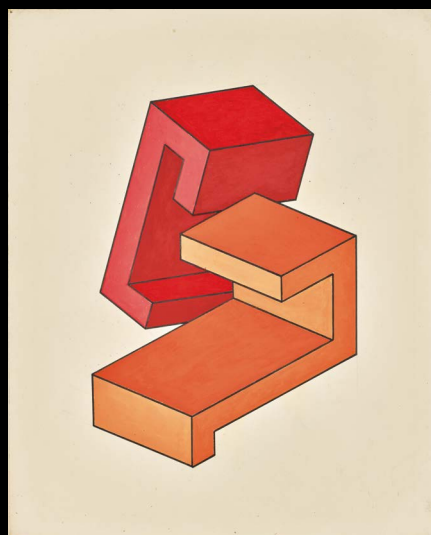
bearing a Leonard Hutton Galleries label on the backing  
board  
gouache and ink over pencil on paper  
30 by 24.5cm, 11¾ by 9½in.

**PROVENANCE**

Leonard Hutton Galleries, New York

‡ £ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,600



71

72

**YAKOV GEORGIEVICH  
CHERNIKHOV**

1889-1951

**Green-Grey-Yellow Geometric  
Composition**

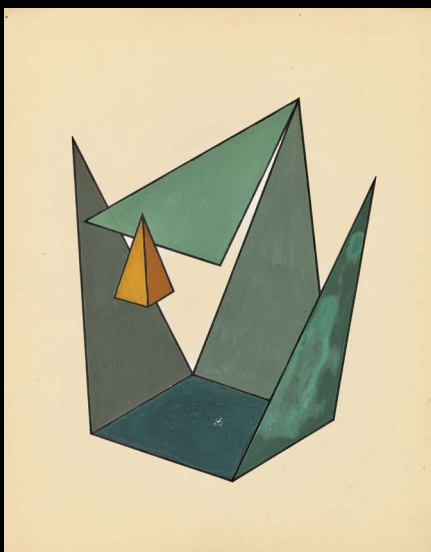
bearing a Leonard Hutton Galleries label on the backing  
board  
gouache and ink over pencil on paper  
30.5 by 24cm, 12 by 9½in.

**PROVENANCE**

Leonard Hutton Galleries, New York

‡ £ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,600



72





73

73

**NATALIA SERGEEVNA  
GONCHAROVA**

1881-1962

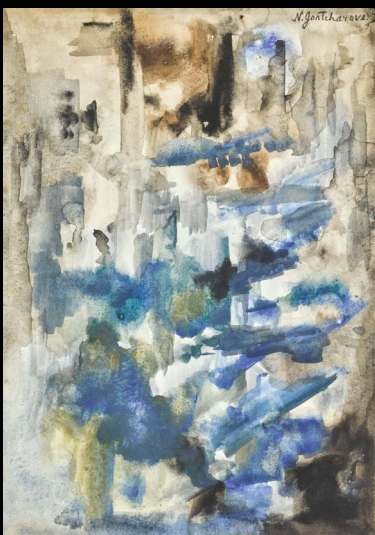
**Composition in Green and  
Orange**

signed in Latin l.r.; further bearing a Leonard  
Hutton Galleries label on the backing board  
watercolour on paper  
30 by 22cm, 11¾ by 8¾in.

**PROVENANCE**

Leonard Hutton Galleries, New York

± £ 2,500-3,500  
€ 2,950-4,100 US\$ 3,300-4,650



74

74

**NATALIA SERGEEVNA  
GONCHAROVA**

1881-1962

**Composition in Blue**

signed in Latin t.r.; further bearing a Leonard  
Hutton Galleries label on the backing board  
watercolour on paper  
30 by 22cm, 11¾ by 8¾in.

**PROVENANCE**

Leonard Hutton Galleries, New York

± £ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600



75

75

**NATALIA SERGEEVNA  
GONCHAROVA**

1881-1962

**Composition in Pink and Blue**

signed in Latin l.r.; further bearing a Leonard  
Hutton Galleries label on the backing board  
watercolour on paper  
30 by 22cm, 11¾ by 8¾in.

**PROVENANCE**

Leonard Hutton Galleries, New York

± £ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600



76

**NECHAMA SZMUSZKOWICZ**

1895-1977

**Marionettes**

signed in Latin and dated 61 I.I.  
oil on canvas  
73 by 91.5cm, 28¾ by 36in.

**PROVENANCE**

Leonard Hutton Galleries, New York

Born in Odessa, Nechama Szmuszkowicz studied at the city's Academy. In 1925 she settled in Paris where she was influenced by Fernand Léger.

‡ £ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600



76

77

**ANTOINE PEVSNER**

1886 - 1962

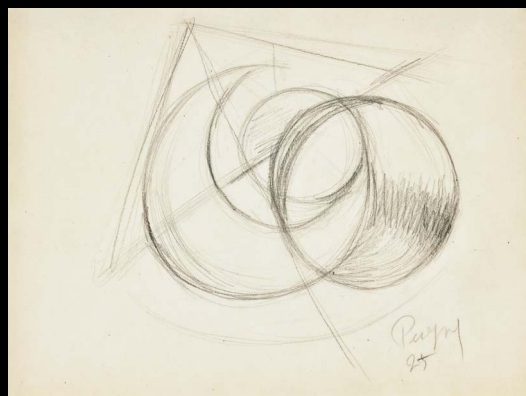
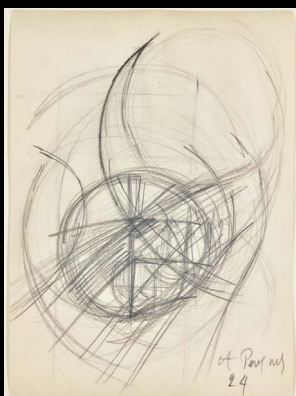
**Three Studies**

each signed in Latin, one dated 24 and the other two 25; each further bearing a Leonard Hutton Galleries label on the backing board pencil on paper  
23 by 31cm, 9 by 12¼in.; 30 by 22.5cm, 11¾ by 9in.; 22.5 by 30cm, 9 by 11¾in.  
(3)

**PROVENANCE**

René Massat, Président de l'Association des Amis d'Antoine Pevsner, Paris  
Sotheby's London, *Russian Twentieth Century and Avant-Garde Art*, 6 April 1989, lots 561-563  
Leonard Hutton Galleries, New York

‡ £ 4,000-6,000  
€ 4,700-7,100 US\$ 5,300-8,000



77





78

78

PROPERTY FROM A PRIVATE COLLECTION,  
NEW YORK

**ROBERT RAFAILOVICH  
FALK**

1886-1958

**Paris Street Scene**

signed in Latin I.I.  
gouache on paper  
37.5 by 48cm, 14¾ by 19in.

**PROVENANCE**

Collection of Myrrha Frankfurt (née  
Rozovskaya, 1906-2009), New York  
Sotheby's New York, *Russian Art*,  
2 November 2009, lot 45  
Acquired at the above sale by the present  
owner

± ⊕ £ 12,000-18,000  
€ 14,100-21,100 US\$ 15,900-23,800





79

79

PROPERTY FROM A PRIVATE COLLECTION,  
NEW YORK

**ROBERT RAFAILOVICH  
FALK**

1886-1958

**The Kremlin on a Grey Day,  
View from the Artist's Studio**

oil on canvas  
63.5 by 78.5cm, 25 by 31in.

**PROVENANCE**

A. Shchekin-Krotova, Moscow  
Acquired from the above by the Ministry of  
Foreign Affairs of the Soviet Union  
David Barnett Gallery, Milwaukee, Wisconsin  
William Doyle, *European and American Art*,  
20 November 2005, lot 112

**LITERATURE**

D.V. Sarabianov, *Robert Falk: Catalogue  
Raisonné*, Moscow, 2006, p.730, no.1080  
illustrated

Executed in 1948-1949

The present lot was acquired by the Ministry  
of Foreign Affairs of the Soviet Union from  
the artist's widow via a commission store. It  
was bought to decorate the walls of Soviet  
embassies.

£ 80,000-120,000  
€ 94,000-141,000 US\$ 106,000-159,000



## YURI PAVLOVICH ANNENKOV

1889-1974

### Breton Man with Pipe

signed in Latin l.r.  
oil on canvas  
81 by 65cm, 32 by 25½in.

#### PROVENANCE

Acquired directly from the artist by André Paz, Paris  
Appay-Gairoard-Besch, *Vente de la Succession d'André Paz*, Cannes, 24 April 1993  
Private collection, Cannes  
Cannes Enchères, *Art moderne et contemporain*, 2 May 2010, lot 302

#### LITERATURE

V. Hofmann, *Yurii Annenkov. Russkii period/Frantsuzskii period*, St Petersburg: Tsentropoligraf, 2016, p.138 illustrated, p.139 listed as *Rybak c trubkoi*

Executed circa 1926

Painted shortly after Annenkov's emigration from the Soviet Union, *Breton Man with Pipe* was inspired by a trip to the coast at Roscoff and is an early example of the artist's French period. At this time his focus had turned from theatre design to book illustration and the effect on his oil painting is striking. His consummate skill as a portraitist is still very much in evidence, but the bright colours of his Russian portraits just a few years earlier have been replaced by a very restricted palette and it is the incredible graphic quality that stands out.

Here the artist is clearly playing with the medium, challenging himself by working within the narrowest of parameters. Although working in oil, he restricts his palette to a few natural, earthy tones and the focus is on line rather than brushstroke. Annenkov creates variety by introducing different textures, scratching, smudging and stippling the paint into the canvas. A sense of volume is created by layering multi-faceted planes, the checked pattern of the sitter's jacket is loosely suggested through lines and squares that appear to have been stencilled on to the paint surface. The painting's original owner André Paz and his brother Maurice, both lawyers and prominent French communists, were close friends of the artist and the subjects of portraits by him.

*We are grateful to the expert Vladimir Hofmann, the artist's former student and author of his catalogue raisonné, for providing additional cataloguing information.*

⊕ £ 180,000-250,000

€ 211,000-293,000 US\$ 238,000-330,000

## ЮРИЙ ПАВЛОВИЧ АННЕНКОВ

1889-1974

### Бретонец с трубкой

подписана латинскими буквами внизу  
справа  
холст, масло  
81 x 65 см, 32 x 25½ дюйма

#### ПРОВЕНАНС

Приобретена непосредственно у художника Андре Пазом, Париж  
Appay-Gairoard-Besch, *Vente de la Succession d'André Paz*, Канн, 24 апреля 1993 г.  
Частная коллекция, Канн  
Cannes Enchères, *Art moderne et contemporain*, 2 мая 2010, лот 302

#### ЛИТЕРАТУРА

В. Гофман, Юрий Анненков. *Русский период/Французский период*, Санкт-Петербург: Центрполиграф, 2016, с. 138 илл., с. 139 указана под названием *Рыбак с трубкой*

Выполнена около 1926 года

Написанная вскоре после эмиграции Анненкова из Советского союза картина «Бретонец с трубкой» была создана под впечатлением от поездки художника в Роскоф и является ранним образцом французского периода его творчества. В это время он переключился со сценографии на книжную иллюстрацию, что очень сильно повлияло на его живописную манеру. Мастерство Анненкова как портретиста остается очевидным, но яркие краски, которые были характерны для портретов русского периода всего несколько лет назад, уступили место очень сдержанной палитре, и именно удивительная графичность стала основной характеристикой стиля художника.

Очевидно, что он экспериментировал с техникой, бросая вызов самому себе, работая внутри четко очерченных рамок. Анненков добивается многообразия, сочетая различные текстуры, царапая, размазывая и отрывисто нанося краску на холст.

Первый владелец картины Андре Паз как и его брат Морис – оба юристы и видные французские коммунисты – были близкими друзьями художника и моделями для его портретов.

*Мы благодарны эксперту Владимиру Гофману, бывшему ученику и автору каталога-резюме Юрия Анненкова, за предоставление дополнительной информации для каталога.*









81



82

81

**ARISTARKH  
VASILIEVICH LENTULOV**

1882-1943

**Set Design**

inscribed with an authentication by Marianna Lentulova, the artist's daughter, on the reverse

pencil and watercolour on paper  
31 by 43cm, 12¼ by 17in.

This design most likely relates to the 1937 production of Tirso de Molina's play *Marta the Divine* by the Lensoviet Theatre.

£ 8,000-12,000  
€ 9,400-14,100 US\$ 10,600-15,900

82

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**NATALIA SERGEEVNA  
GONCHAROVA**

1881-1962

**Espagnole au chien, Study for  
*Femme en gris***

pencil on paper  
49 by 24.5cm, 19¼ by 9¾in.

**EXHIBITED**

Paris, Galerie Artcurial, *L'Avant-garde au féminin, Moscou-Saint-Petersbourg-Paris, 1907-1930*, May - July 1983, p.34 illustrated  
b/w; p.62, no.88 listed

‡ £ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000





83

**ALEXANDER  
NIKOLAEVICH BENOIS**

1870-1960

Two Designs for *Petrushka*

ink and gouache over pencil on paper and  
card

33 by 49.5cm, 13 by 19½in.; 40 by 29cm,  
15¾ by 11½in.

(2)

**PROVENANCE**

Sotheby's London, *An Important Private  
Collection of Works by Alexander Benois*, 29  
November 2011, lot 840

⊕ £ 12,000-18,000

€ 14,100-21,100 US\$ 15,900-23,800







84

84

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,  
UNITED STATES

**GEORGES ANATOLIEVICH  
POGEDAIEFF**

1899-1971

**Costume Design for Tamara**

signed with initials t.l. and inscribed in Cyrillic *Tamara* l.l.  
watercolour and charcoal on paper  
37.5 by 19.5cm, 14¾ by 7¾in.

‡ £ 1,500-2,000  
€ 1,800-2,350 US\$ 2,000-2,650

85

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,  
UNITED STATES

**NATALIA SERGEEVNA  
GONCHAROVA**

1881-1962

**Costume Design for a Girl in the 1932  
Production of Jacques Offenbach's  
*Parisian Life* at the Balieff Theatre,  
New York**

signed in Latin l.r.  
gouache over pencil on paper  
50 by 32.5cm, 19¾ by 12¾in.

**PROVENANCE**

Private collection, acquired directly from the artist  
Sotheby's London, *Costume and Decor Designs for Ballet,  
Theatre and Opera*, 30 May 1974, lot 9

‡ £ 5,000-7,000  
€ 5,900-8,200 US\$ 6,600-9,300



85

86

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,  
UNITED STATES

**SERGEI VASILIEVICH  
CHEKHONIN**

1878-1936

**Karl Liebknicht**

signed in Cyrillic and dated 1920 l.m.  
ink and gouache on paper  
32 by 25.5cm, 12½ by 10in.

‡ £ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000



86

96



PROPERTY FROM A PRIVATE COLLECTION, UNITED KINGDOM

## MSTISLAV VALERIANOVICH DOBUZHINSKY

1875-1957

### Two Designs for *Platov's Cossacks in Paris*

both signed with a monogram I.I.; further bearing the Akim Tamirov collection stamp on the reverse  
ink and watercolour over pencil on paper  
each: 42.5 by 59cm, 16¾ by 23¼in.  
(2)

#### PROVENANCE

Collection of Akim Tamirov, USA  
Sotheby's London, *Russian Art and Paintings*,  
27 November 2007, lot 197

*Platov's Cossacks in Paris* was first performed by Nikita Balieff's *Chauve-Souris* company at the Théâtre de la Madeleine in Paris in the autumn of 1926.

⊕ £ 25,000-35,000  
€ 29,300-41,000 US\$ 33,000-46,200



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,  
UNITED STATES

## BORIS IZRAILEVICH ANISFELD

1878-1973

### Costume Design for Five Boyars from *The Snow Maiden*

signed with initials in Latin, indistinctly inscribed and  
dated 192.. I.r.; further inscribed *Boyars* t.l.  
gouache over pencil on paper  
27.5 by 35cm, 10¾ by 13¾in.

#### PROVENANCE

Estate of the artist

#### EXHIBITED

New York, Lincoln Center, *The Decorative Idealism of  
Boris Anisfeld: Designs for Ballet, Opera, and Theater,  
1905-1926*, 1968, no.39  
Storrs, The William Benton Museum of Art, *Boris Anisfeld  
1879-1973. The Early Works / Theater Sketches*, 1979,  
p.17, no.52 illustrated b/w  
Tokyo, Metropolitan Art Museum, *A World of Stage:  
Russian Designs for Theater, Opera, and Dance*,  
29 September - 28 October 2007, no.40

#### LITERATURE

Exhibition catalogue *Boris Anisfeld 1879-1973. The Early  
Works / Theater Sketches*, Storrs, 1979, p.17, no.52  
illustrated b/w  
E.Lingenauber and O.Sugrobova-Roth, *Boris Anisfeld  
Catalogue Raisonné*, Düsseldorf: Edition Libertars, 2011,  
p.236, no.T478 illustrated

‡ £ 2,500-3,500  
€ 2,950-4,100 US\$ 3,300-4,650



87

88





89

89

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,  
UNITED STATES

**ALEXANDER EVGENIEVICH  
YAKOVLEV**

1887-1938

**Dancer**

stamped with the artist's Chinese stamp l.r.  
sanguine and charcoal on card  
63 by 50.5cm, 24¾ by 20in.

It has been suggested that the dancer depicted is Anna Pavlova.

£ 25,000-35,000  
€ 29,300-41,000 US\$ 33,000-46,200

90

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**DMITRI SEMENOVICH  
STELLETSKY**

1875-1947

**Cranes from *The Tale of Igor's Campaign***

signed in Latin l.r. and numbered 3 t.r.  
gouache over pencil on paper  
68 by 51cm, 26¾ by 20in.

**PROVENANCE**

Acquired by Henry Le Bœuf in Brussels in 1928  
Acquired from the above by Mrs Neuhausen  
A gift from the above to the parents of the present owner  
in 1955

**EXHIBITED**

Brussels, Palais des Beaux-Arts, *Exposition d'art russe  
ancien et moderne*, May-June 1928, no.897

**LITERATURE**

Exhibition catalogue *Exposition d'art russe ancien et  
moderne*, Brussels, 1928, p.81, no.897 listed as *Grues  
stylisées*

£ 8,000-12,000  
€ 9,400-14,100 US\$ 10,600-15,900



90

98

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,  
UNITED STATES

## VASILY IVANOVICH SHUKHAEV

1887-1973

### Captain Obourd, Study for *The Conversation*

signed and inscribed with a dedication to *Henrietta Girshman* in Cyrillic, inscribed *Paris* in Latin and dated *11/6 1922* l.r.

sanguine and charcoal on artist's board

46.5 by 41.5cm, 18¼ by 16¼in.

This portrait is a preparatory study for the lost painting *The Conversation*, exhibited at the Barbazanges Gallery in 1921. A surviving photograph of the painting, now in a private archive, shows three figures sitting around a table deep in conversation. On the reverse of the photograph is an inscription by Vera Shukhaeva, the artist's wife: 'in Port-Cros. sailors and Sidoni at the table'. The Shukhaevs stayed with Giselle Bunau-Varilla on the island of Port-Cros in 1921 and from their correspondence it is possible to identify the sitter of the present study as Captain Obourd who ferried guests between the island and the mainland.

Henrietta Girshman, to whom the work is dedicated, was a Russian émigré living in Paris where she and her husband Vladimir had a gallery. They regularly hosted other émigré artists and she sat for portraits by Serov, Somov, Pasternak and Serebriakova amongst others.

± £ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800

## ZINAIDA EVGENIEVNA SEREBRIAKOVA

1884-1967

### Breton Fisherman

signed in Latin, inscribed *Lesconil* and dated *1934* t.l.;

further inscribed *Denis Larzul pêcheur* t.r.

pastel on paper laid on board

62 by 48cm, 24½ by 19in.

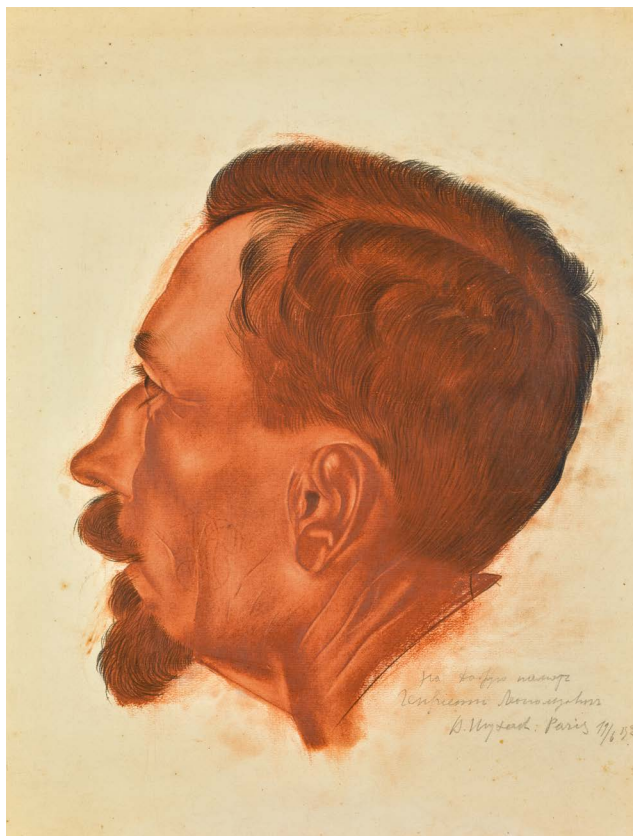
#### PROVENANCE

The family of the sitter

Another version of this composition was sold at Sotheby's London in June 2014.

⊕ £ 20,000-30,000

€ 23,500-35,200 US\$ 26,400-39,600



91



92





93

93

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**MIKHAIL FEDOROVICH  
LARIONOV**

1881-1964

**Jeunes filles au bord de la rivière**

signed with initials in Latin l.r.; further  
bearing a *Musée d'Art moderne de la ville de  
Paris* exhibition label on the backing board  
oil on canvas  
35 by 45.5cm, 13¾ by 18in.

**PROVENANCE**

Leonardo Benatov, Paris

**EXHIBITED**

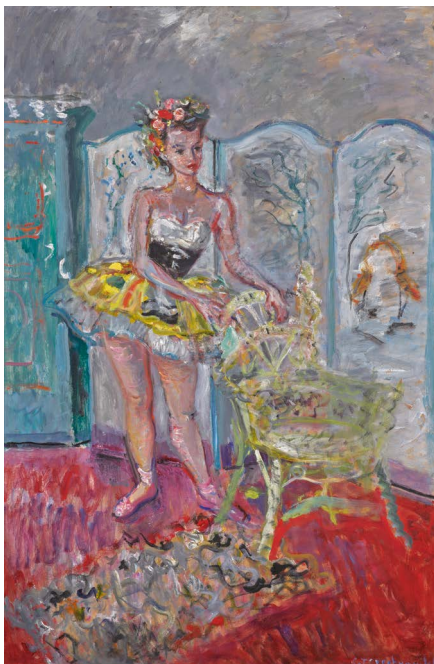
Paris, Musée d'Art moderne de la ville de  
Paris, *Goncharova/Larionov*, September-  
November 1963

**LITERATURE**

Exhibition catalogue *Goncharova/Larionov*,  
Musée d'Art moderne de la ville de Paris,  
1963, no.75 listed

± £ 18,000-25,000

€ 21,100-29,300 US\$ 23,800-33,000



94



95

94

**CONSTANTIN  
TERECHKOVITCH**

1902-1978

**Dancer with Chair**

signed in Latin l.r.  
oil on card laid on canvas  
81 by 54cm, 32 by 31¼in.

⊕ £ 4,000-6,000

€ 4,700-7,100 US\$ 5,300-8,000

95

**CONSTANTIN  
TERECHKOVITCH**

1902-1978

**Cancan Dancer**

signed in Latin l.r.  
oil on card laid on board  
75.5 by 37cm, 29¾ by 14½in.

⊕ £ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,600



96

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**SERGEI YURIEVICH  
SUDEIKIN**

1882-1946

**Apple Picking**

signed in Latin I.I.  
oil on canvas  
61 by 51cm, 24 by 20in.

**PROVENANCE**

Christie's New York, *Russian Art*, 13 April  
2011, lot 12

£ 6,000-8,000  
€ 7,100-9,400 US\$ 8,000-10,600



96

97

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

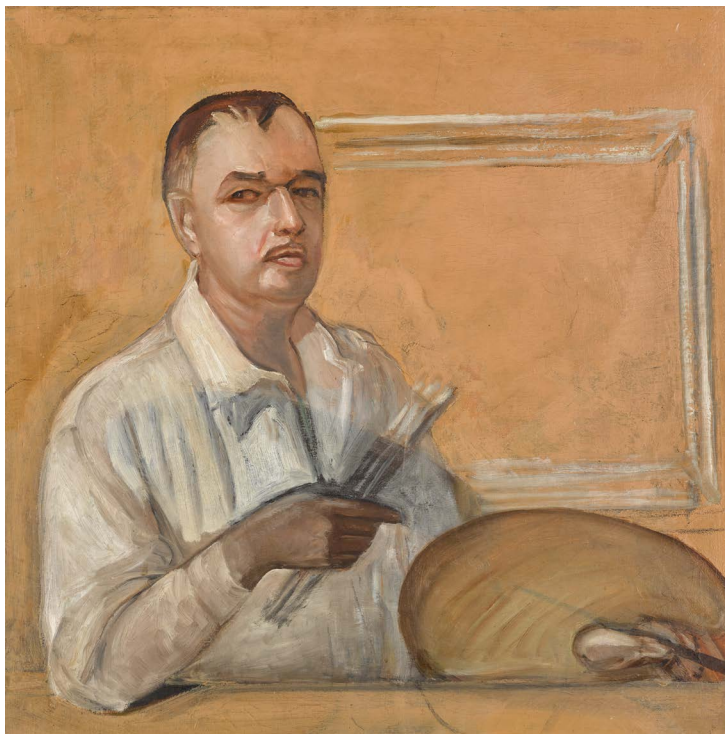
**SERGEI YURIEVICH  
SUDEIKIN**

1882-1946

**Self-Portrait**

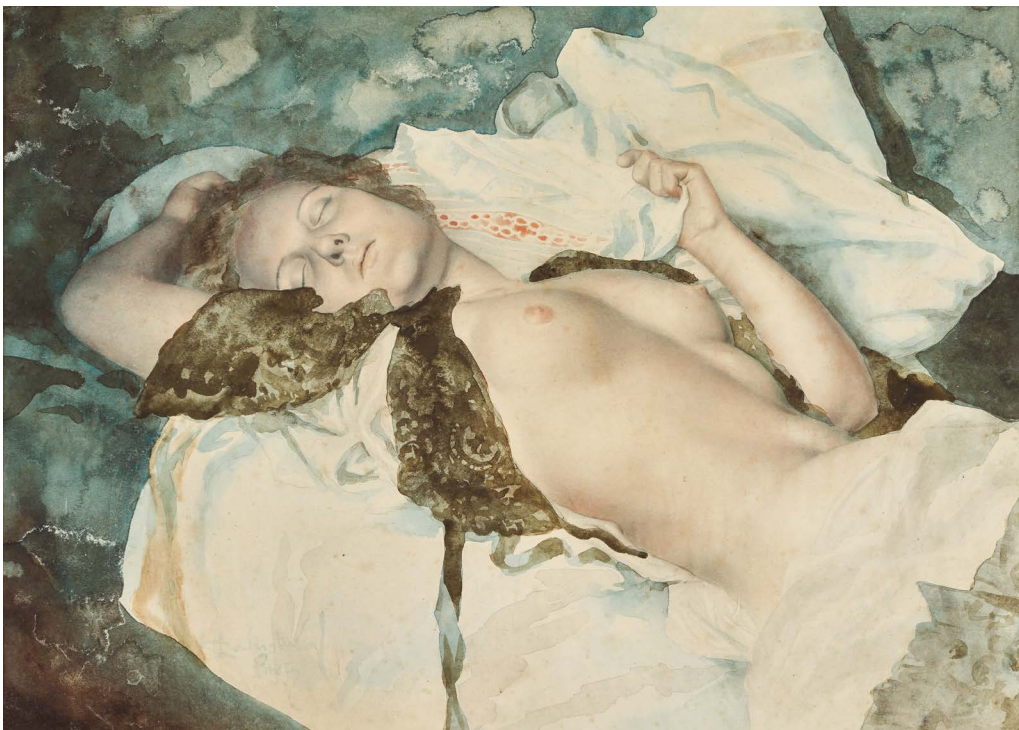
oil on canvas  
71.5 by 71cm, 28¼ by 28in.

£ 10,000-15,000  
€ 11,800-17,600 US\$ 13,200-19,800

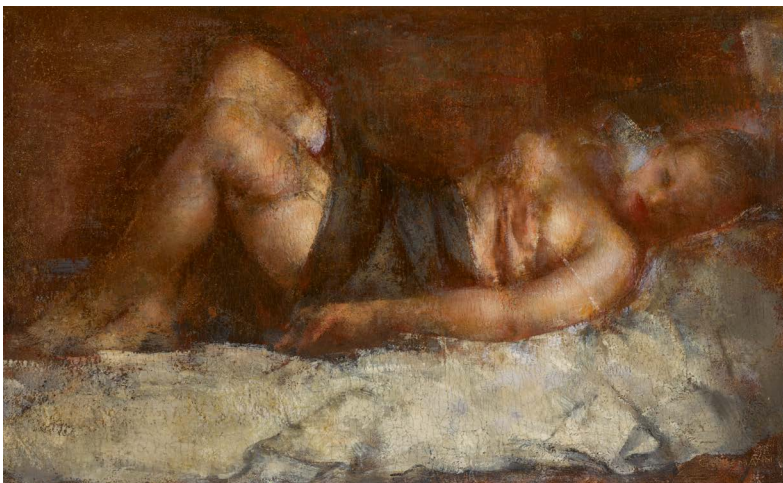


97





98



99

98

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**LEV TCHISTOVSKY**

1902-1969

**Reclining Nude**

signed and inscribed *Paris* in Latin l.l.  
watercolour over pencil on paper  
37.5 by 53cm, 14¾ by 20¾in.

‡ £ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900

99

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**GRIGORI EFIMOVICH  
GLUCKMANN**

1898-1973

**La Sieste**

incised with the artist's signature in Latin  
l.r.; further bearing a Dalzell Hatfield Gallery  
label on the reverse  
oil on panel  
26.5 by 44.5cm, 10½ by 17½in.

**PROVENANCE**

Dalzell Hatfield Gallery, Los Angeles

‡ £ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800





100

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**100**

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**GRIGORI EFIMOVICH  
GLUCKMANN**

1898-1973

**Etude de nus**

oil on canvas  
51 by 49cm, 20 by 19¼in.

**PROVENANCE**

Sotheby's London, *Russian Art Paintings*,  
25 November 2008, lot 611

± £ 10,000-15,000  
€ 11,800-17,600 US\$ 13,200-19,800

103

PROPERTY OF A DISTINGUISHED COLLECTOR

## NIKOLAI FECHIN

1881-1955

## Hollyhocks

signed in Latin l.r.; further bearing a Fenn Galleries label on the backing board  
oil on canvas  
65 by 52cm, 25½ by 20½in.

## PROVENANCE

Fenn Galleries, Santa Fe, New Mexico

## LITERATURE

G.Tuluzakova, *Nikolai Fechin*, St Petersburg: Zolotoi vek, 2010, pl.239 illustrated; p.478 listed

Nikolai Fechin is primarily known as an outstanding portraitist and master of genre scenes, but his talents as a painter are no less evident in the nude, landscape and still life genres. Although he painted still lifes throughout his career, the artist's attitude towards the genre changed over the course of his life.

In several of the portraits and nudes Fechin painted in Russia, the brilliant still lifes, with their dazzling virtuosity, acted as important compositional accents (*Portrait of Varya Adoratskaya*, 1914, and *Portrait of Nadezhda Sapozhnikova against a Backdrop of Wallpaper*, 1916) or as an elegant detail (*Nude in the Bathroom*, mid-1910s). However, barely a handful of pure still lifes have survived. In his American period the genre developed in stages: the New York still lifes of 'tea-drinking' with samovars, teapots and fruits in vases on the dining table morphed into the 'Indian' still lifes with ceramics, corncocks and ritual toys painted in Taos. Flowers appear from time to time in the works painted in both New York and in New Mexico but it was in California that floral compositions assumed such a prominent place in Fechin's genre hierarchy. In Los Angeles the natural-born portraitist began to find inspiration in lillies, callas, nasturtiums, pansies, orchids and hollyhocks, likely more than he did in the excessively well-off people. He could see 'characters' in the flowers and enjoyed the variety in their colours and shapes. The artist played with the colours of his palette, combined different textures, juxtaposed objects and relished reproducing both solid materiality and immaterial tones and reflections of light.

*We would like to thank Galina Tuluzakova for providing this catalogue note.*

£ 200,000-300,000

€ 235,000-352,000 US\$ 264,000-396,000

ИЗ СОБРАНИЯ ВЫДАЮЩЕГОСЯ КОЛЛЕКЦИОНЕРА

## НИКОЛАЙ ФЕШИН

1881-1955

## Мальвы

подписана латинскими буквами внизу справа; на заднике снабжена этикеткой галереи Фенна  
холст, масло  
65 x 52 см, 25½ x 20½ дюйма

## ПРОВЕНАНС

Галерея Фенна, Санта Фе, Нью-Мехико

## ЛИТЕРАТУРА

Г. Тулузакова, *Николай Фешин*, Санкт-Петербург: Золотой век, 2010, с.239 илл.; в списке на с. 478

Николая Фешина знают прежде всего как выдающегося портретиста и мастера жанровых композиций, однако его талант живописца не менее блестяще раскрывался в жанрах ню, пейзажа и натюрморта. Натюрморты он писал всю творческую жизнь, но в течение жизни отношение художника к этому жанру менялось.

В некоторых портретах или ню, созданных Фешиным в России, блестящие, поражающие своей виртуозной техникой, натюрморты становились важным пластическим акцентом («Портрет Вари Адоратской» 1914 года, «Портрет Н.М.Сапожниковой (на фоне обоев)» 1916 года) или изысканным нюансом («Обнаженная в ванной» из серии 1910-х гг.), при этом чистых натюрмортов сохранились буквально единицы. В американский период этот жанр расцветал постепенно: нью-йоркские натюрморты «домашнего чаепития» с самоварами, чайниками или фруктами в вазах на обеденном столе сменялись предметными «индейскими» натюрмортами с керамикой, кукурузными початками и ритуальными игрушками, написанными в Таосе. Время от времени цветы появлялись в работах, созданных и в Нью-Йорке, и в Нью-Мексико, но именно в Калифорнии цветочные композиции заняли весьма существенное место в жанровой иерархии Фешина. В Лос-Анджелесе лилии, каллы, настурции, анютины глазки, орхидеи или мальвы его, прирожденного портретиста, начинают вдохновлять, пожалуй, больше, чем слишком благополучные люди. Он видит «характеры» цветов и увлекается многообразием цвета и форм. Художник аранжирует колористические гаммы, соединяет разнообразные фактуры, сопоставляет предметы, наслаждается передачей плотной материальности и нематериальных световых рефлексов и отражений.

Цветочные фешинские натюрморты – это живописные ноктюрны, вариации или сюиты. Один из таких экспромтов – «Мальвы», в котором колористическая растяжка от белого до черного проходит через все оттенки розового, красного и бордового. В этой картине плотные пастозные мазки соседствуют с мазками плоскими, «втертыми» в поверхность холста, оставляющими непокрашенные участки, что превращает стандартный натюрморт в вазе в веселую живописную игру.

*Мы благодарны Галине Петровне Тулузаковой за предоставленную статью для каталога.*

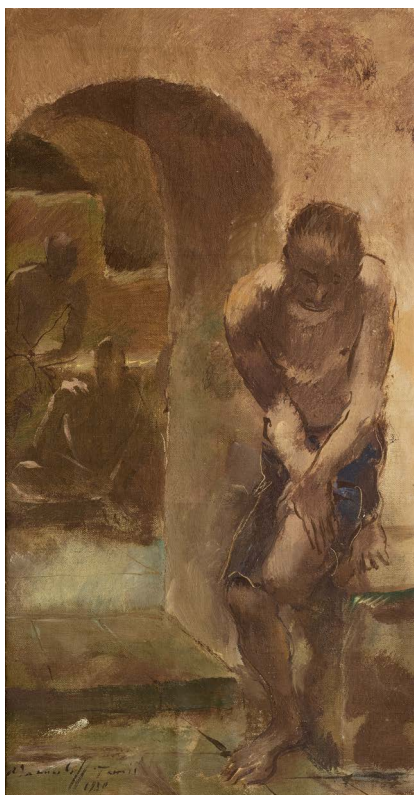








102



103

## 102

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, UNITED STATES

### ALEXANDER EVGENIEVICH YAKOVLEV

1887-1938

#### Perseus and Andromeda

stamped with the artist's Chinese and studio stamps l.r.

gouache on paper  
68.5 by 105cm, 27 by 41¼in.

#### PROVENANCE

Sandra Yakovleva, the artist's sister  
Comte Georges Martin du Nord, acquired  
from the above

¥ W £ 6,000-8,000  
€ 7,100-9,400 US\$ 8,000-10,600

## 103

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

### ALEXANDER EVGENIEVICH YAKOVLEV

1887-1938

#### In the Hammam

signed in Latin, inscribed *Tunis* and dated  
1930 l.l.

tempera on canvas  
56.5 by 29.5cm, 22¼ by 11½in.

#### PROVENANCE

Gift from Sandra Yakovleva, the artist's  
sister, to the present owner in the late 1970s

£ 5,000-7,000  
€ 5,900-8,200 US\$ 6,600-9,300





104

## 104

PROPERTY FROM A PRIVATE COLLECTION

### ARNOLD BORISOVICH LAKHOVSKY

1880-1937

#### Male Portrait, Dar es Salaam

signed over an earlier signature and inscribed *Dar es Salaam* in Latin and indistinctly dated I.I.; further bearing a 1932 salon label and stamp on the stretcher oil on canvas  
112 by 77cm, 44 by 30¼in.

#### EXHIBITED

Paris, Grand Palais des Champs-Élysées, 145e Exposition Officielle des Beaux-Arts: Salon de 1932, 30 April - 30 June 1932, no.1385

#### LITERATURE

Exhibition catalogue *Le Salon 1932: 145e Exposition Officielle des Beaux-Arts*, Paris, 1932, p.70, no.1385 listed as *Nègre*

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900



Fig.1. Exhibition label for the 1932 Salon on the stretcher





105

105

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, UNITED STATES

**SIMON MIKHAILOVICH LISSIM**

1900-1981

**The Zoo**

signed in Latin and dated 1977 l.r.  
gouache, felt-tip pen, gold paint and pencil  
on card  
76.5 by 78cm, 30 by 30¾in.

± £ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600

106

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, UNITED STATES

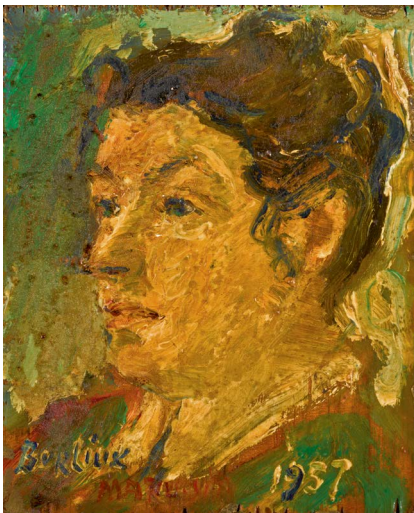
**DAVID DAVIDOVICH BURLIUK**

1882-1967

**Triptych: The Artist's Family**

each signed in Latin, and one inscribed *Marussia* and dated 1957  
oil on wood  
largest: 12 by 10.5cm, 4¾ by 4¼in.; smallest:  
9 by 9.5cm, 3½ by 3¾in.  
(3)

± £ 6,000-8,000  
€ 7,100-9,400 US\$ 8,000-10,600



107

108

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





107

**107**

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

**NIKOLAI  
ALEXANDROVICH  
TARKHOV**

1871-1930

**House in the Forest**

stamped with the artist's signature l.l.;  
further bearing a Petit Palais label on the  
stretcher  
oil on paper laid on canvas  
50 by 65cm, 19¾ by 25½in.

**PROVENANCE**

Petit Palais Museum, Geneva

*The authenticity of this work has been  
confirmed by The Nicolas Tarkhoff Committee  
and will be included in the catalogue raisonné  
currently being prepared by the Committee.*

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900

**108**

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**ALEXIS PAUL ARAPOFF**

1904-1948

**Self-Portrait with Dog**

signed in Latin and dated 27.I.I.  
oil on canvas  
91 by 58cm, 35¾ by 22¾in.

**PROVENANCE**

Christie's East, *Modern and Contemporary  
Paintings, Drawings and Sculpture*, 9 May  
1989, lot 102

Christie's East, *Modern Paintings Drawings  
and Sculptures Including Property from the  
Collection of Geoffrey Beene*, 9 May 1994,  
lot 119

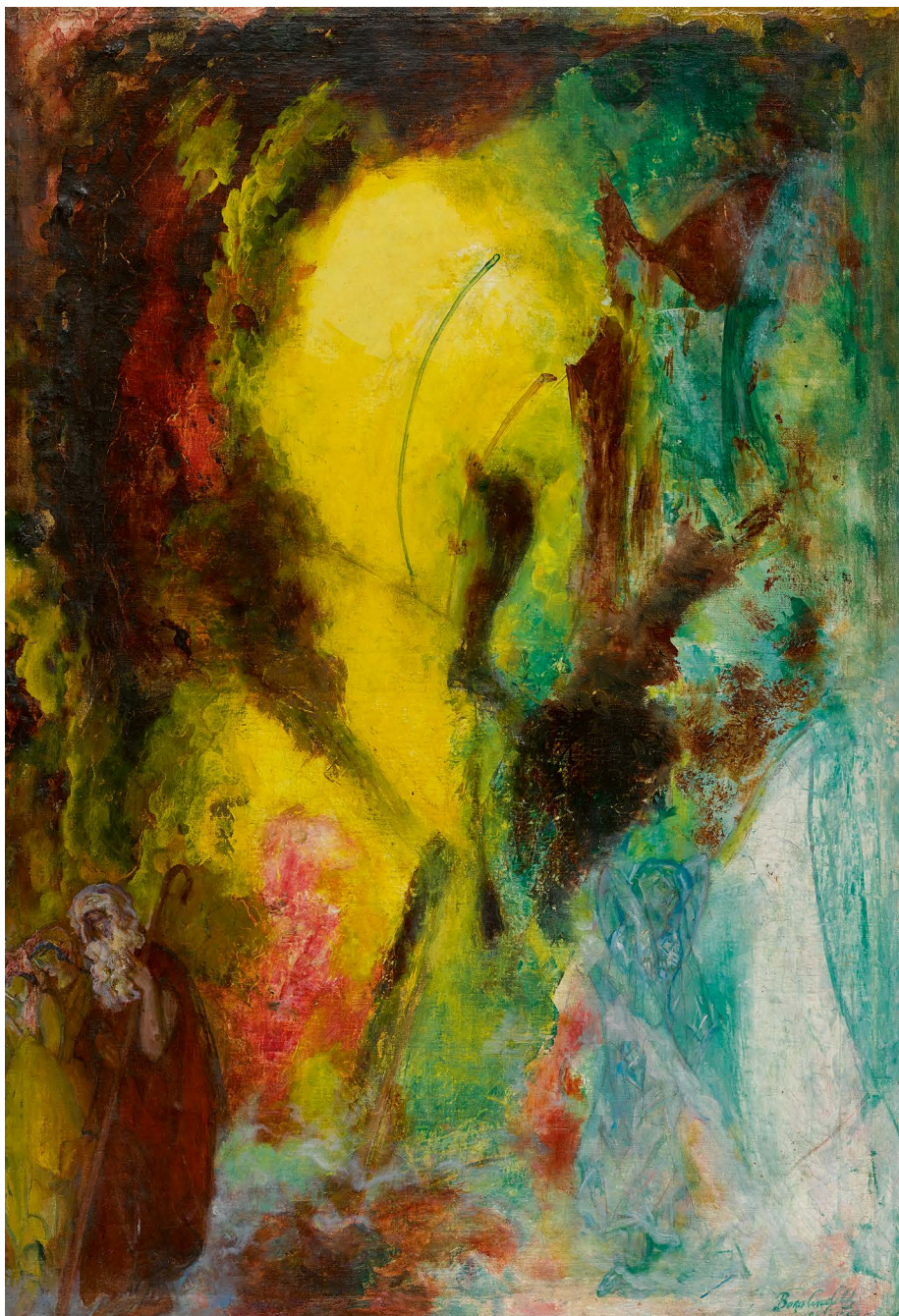
± £ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,600



108





109

## 109

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

### BORIS IZRAILEVICH ANISFELD

1878-1973

#### Sodom and Gomorrah

signed in Latin and dated 1962-1963 l.r.

oil on canvas

145 by 99.5cm, 57 by 39¼in.

**PROVENANCE**  
Estate of the artist

**EXHIBITED**  
Chicago, Baptist Graduate Student Center,  
6th Annual Religious Art Show, 1965

#### LITERATURE

*Christian Art*, January 1965, p.8 illustrated  
E.Lingenauber and O.Sugrobova-Roth, *Boris  
Anisfeld Catalogue Raisonné*, Düsseldorf:  
Edition Libertars, 2011, p.117, no.P132  
illustrated

‡ W £ 20,000-30,000  
€ 23,500-35,200 US\$ 26,400-39,600



110

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**BORIS IZRAILEVICH  
ANISFELD**

1878-1973

**The Blue Room**

signed in Latin and dated 1943 l.l.; further titled  
and numbered 154 on the reverse  
oil on canvas  
117 by 89cm, 46 by 35in.

**PROVENANCE**

Estate of the artist

**EXHIBITED**

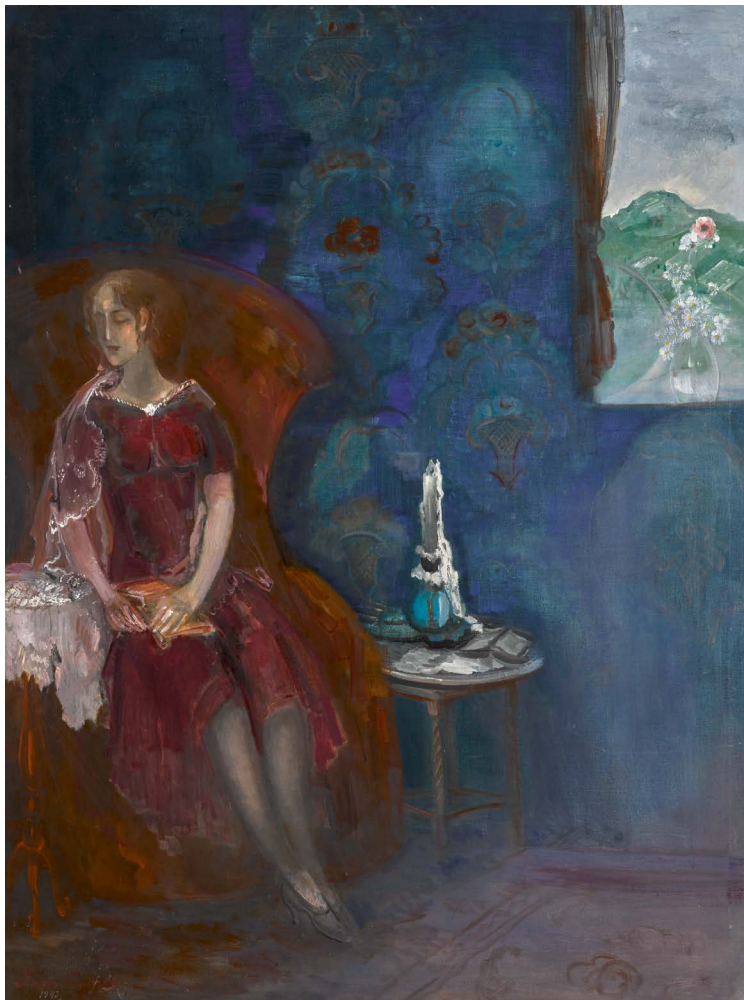
Chicago, The Art Institute of Chicago, *Boris  
Anisfeld Retrospective Exhibition*, 8 May - 8 June  
1958, no.96

**LITERATURE**

E.Lingenauber and O.Sugrobova-Roth, *Boris  
Anisfeld Catalogue Raisonné*, Düsseldorf: Edition  
Libertars, 2011, p.102, no.P029 illustrated

‡ £ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800



110

111

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, UNITED STATES

**BORIS IZRAILEVICH  
ANISFELD**

1878-1973

**Rhapsody III (Fate)**

signed in Latin and dated 1956 l.r.  
oil on canvas  
166 by 208.5cm, 65¼ by 82in.

**PROVENANCE**

Estate of the artist

**EXHIBITED**

Chicago, The Art Institute of Chicago, *Boris  
Anisfeld Retrospective Exhibition*, 8 May - 8 June  
1958, no.1

Moscow, Moscow Art Centre on Neglinnaya  
Street, *Boris Anisfeld*, 2001

**LITERATURE**

Exhibition catalogue *Boris Anisfeld Retrospective  
Exhibition*, The Art Institute of Chicago, 1958,  
no.1 listed and illustrated b/w

E.Lingenauber and O.Sugrobova-Roth, *Boris  
Anisfeld Catalogue Raisonné*, Düsseldorf: Edition  
Libertars, 2011, p.104, no.P045 illustrated b/w

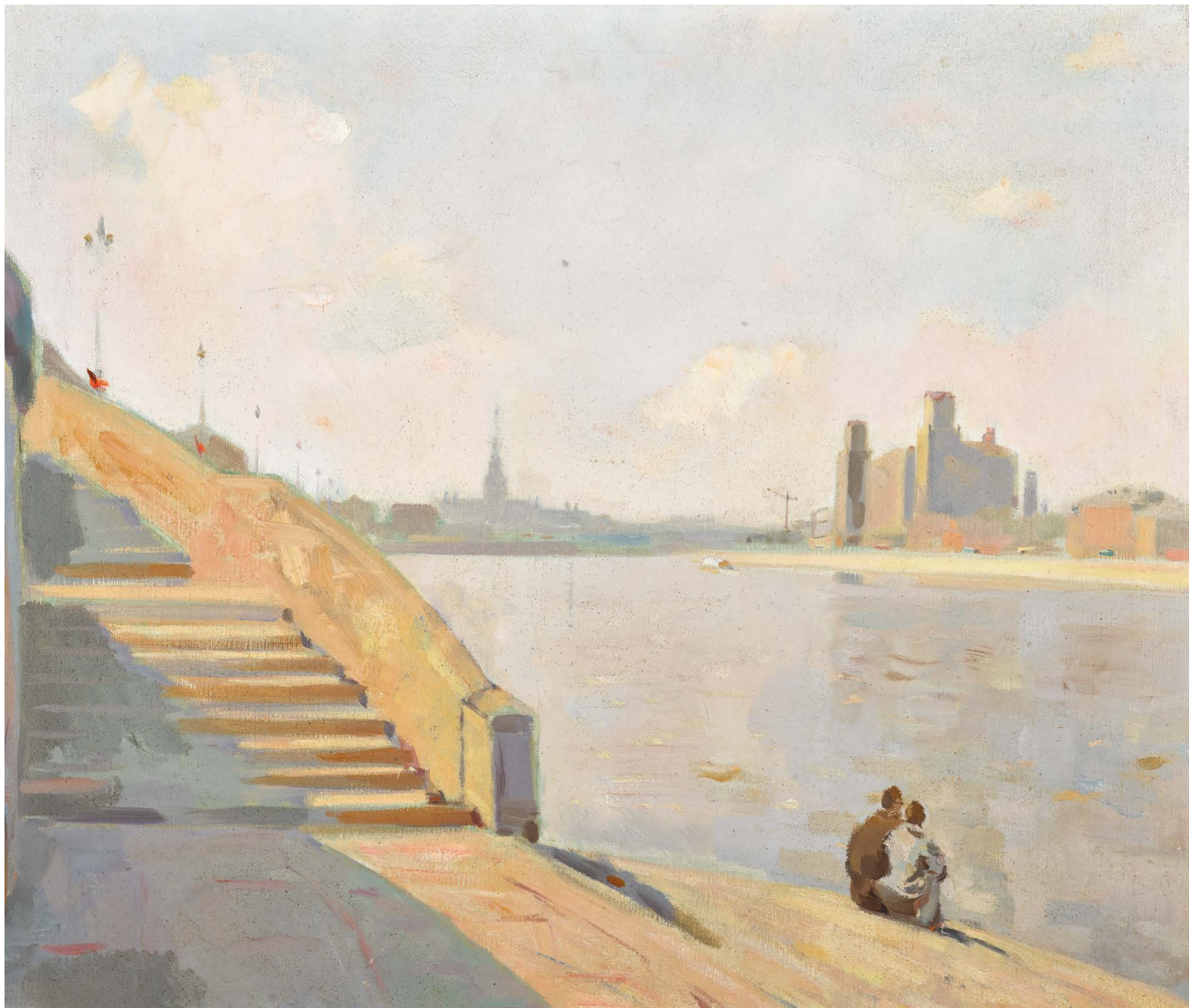
‡ W £ 25,000-35,000

€ 29,300-41,000 US\$ 33,000-46,200



111





112



С. НИКРИТИН

112

**SOLOMON BORISOVICH  
NIKREDITIN**

1898-1965

**Moscow River**

signed, titled in Cyrillic and dated 1962 on the reverse  
oil on canvas  
57.5 by 68cm, 22¾ by 26¾in.

**PROVENANCE**  
Family of the artist

**EXHIBITED**

Moscow, Moscow Union of Artists, *Vystavka rabot. Zhivopis' i grafika*, 1969

**LITERATURE**

Exhibition catalogue *Solomon Borisovich Nikritin, 1898-1965, Vystavka rabot. Zhivopis' i grafika. Katalog*, Moscow: Sovetskii khudozhnik, 1969, p.23 listed under works from 1962; illustrated on the cover

£ 10,000-15,000  
€ 11,800-17,600 US\$ 13,200-19,800

Fig.1. The present lot illustrated on the cover of the 1969 exhibition catalogue





113

## 113

PROPERTY FROM THE COSTAKIS FAMILY  
COLLECTION

### SOLOMON BORISOVICH NIKRITIN

1898-1965

#### A Square in Moscow

inscribed in Cyrillic and dated 46 on the  
reverse

oil on board

44 by 64cm, 17¼ by 25¼in.

#### PROVENANCE

Acquired by George Costakis from the  
artist's widow

£ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800





114

114

**SOLOMON BORISOVICH  
NIKRITIN**

1898-1965

*Study for The Old and the New*

ink, gouache and collage over pencil on  
tracing paper  
29.5 by 35cm, 11½ by 13¾in.

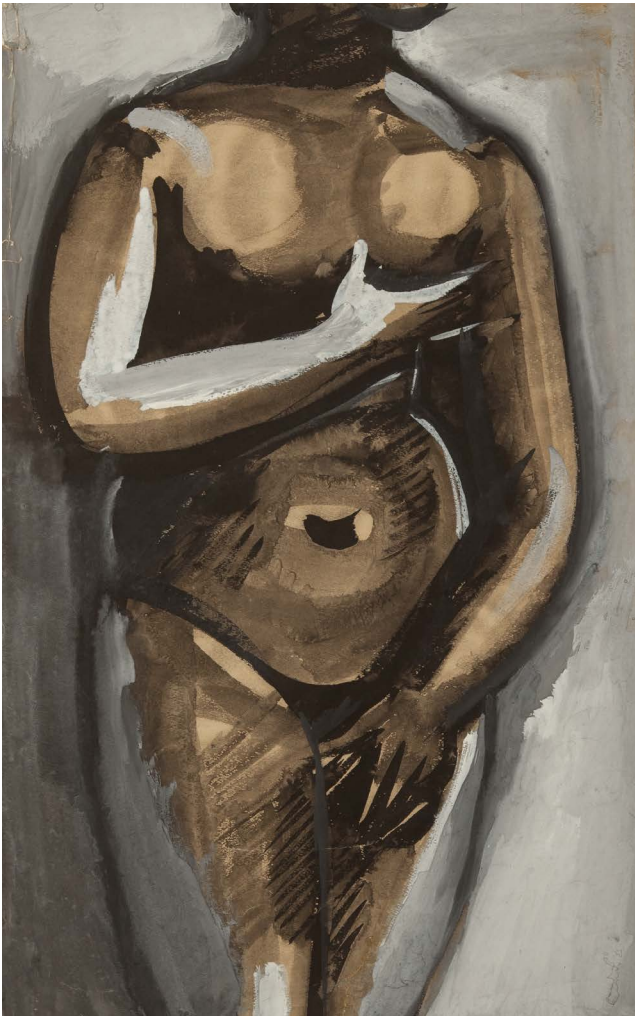
**PROVENANCE**

Family of the artist

The present work is a study for the  
monumental canvas *The Old and the New*  
from 1935 now in the collection of the Nukus  
Museum of Art in Uzbekistan.

£ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,600



115

115

PROPERTY FROM THE COSTAKIS FAMILY  
COLLECTION

**SOLOMON BORISOVICH  
NIKRITIN**

1898-1965

**Nude**

gouache on paper  
63 by 40cm, 24¾ by 15¾in.

**PROVENANCE**

Acquired from the family of the artist

£ 3,000-5,000

€ 3,550-5,900 US\$ 4,000-6,600



116

**KONSTANTIN  
ALEXANDROVICH  
VYALOV**

1900-1976

**Fishing Nets**

pencil heightened with gouache on paper laid  
on card  
34.5 by 44cm, 13½ by 17¼in.

**PROVENANCE**

The Victor Kholodkov Collection

The present lot is a study for the painting  
*Fishing* (1930).

± £ 4,000-6,000  
€ 4,700-7,100 US\$ 5,300-8,000



116

117

**VIKTOR POPKOV**

1932-1974

**On the Banks of the Angara River**

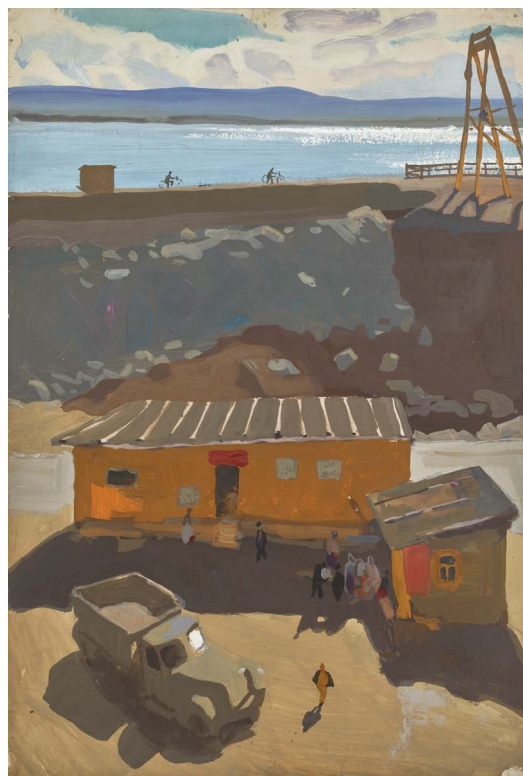
gouache on paper  
49 by 33.5cm, 19¼ by 13¼in.

**PROVENANCE**

Family of the artist

Executed in 1960

£ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600



117

118

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

**KSENYA KONRADOVNA  
KUPETSIO**

1911-1997

**Moskvoretsky Bridge**

signed in Cyrillic l.r.; further signed, titled and  
dated 1957 on the reverse  
watercolour heightened with white over  
pencil on paper  
44 by 58cm, 17¼ by 22¾in.

£ 1,000-1,500  
€ 1,200-1,800 US\$ 1,350-2,000



118





119

119

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

**YURI IVANOVICH PIMENOV**

1903-1977

New Districts, Moscow

signed with initials in Cyrillic and dated 75.I.I.

oil on canvas

60.5 by 50cm, 23¾ by 19¾in.

£ 30,000-50,000

€ 35,200-59,000 US\$ 39,600-66,000

116

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





120

120

**ALEXANDER DEINEKA**

1899-1969

**Stylish Ladies**

signed with initials I.r.; further bearing a Soviet Academy of the Arts exhibition label on the reverse  
 watercolour over pencil heightened with white on paper  
 laid on card  
 37 by 50cm, 14½ by 19¾in.

**PROVENANCE**

Collection of Serafima Ivanovna Lycheva, the artist's first wife

Executed in 1947

‡ £ 12,000-18,000  
 € 14,100-21,100 US\$ 15,900-23,800

121

**ALEXANDER DEINEKA**

1899-1969

**Terrace**

signed with initials I.r.; further bearing the Kostin collection stamp on the reverse  
 watercolour over pencil on paper  
 46 by 34.5cm, 18 by 13½in.

**PROVENANCE**

Collection of Vladimir Ivanovich Kostin, Moscow

Executed circa 1965

‡ £ 8,000-12,000  
 € 9,400-14,100 US\$ 10,600-15,900

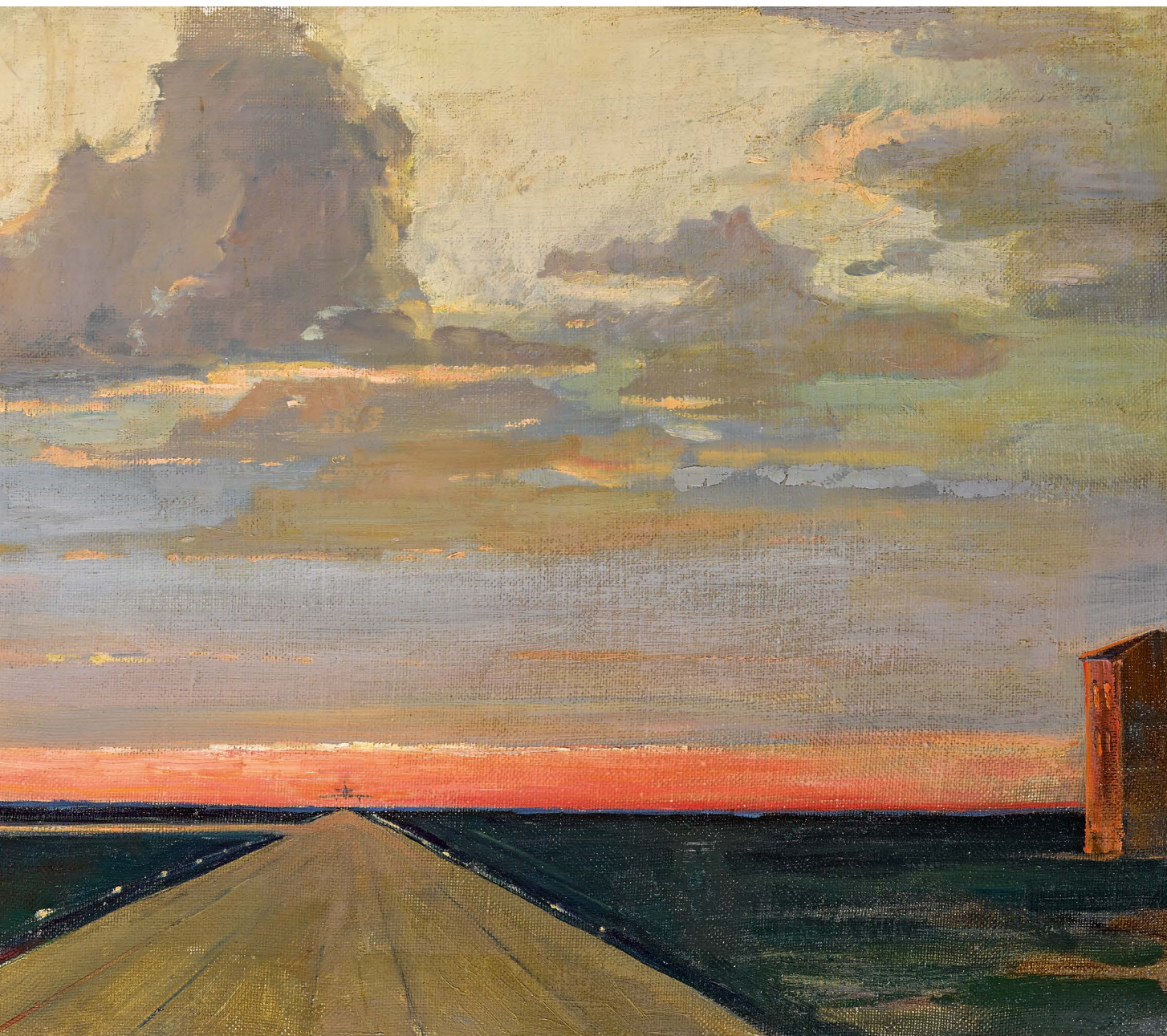


121









122

## 122

PROPERTY FROM A PRIVATE COLLECTION,  
GERMANY

### GEORGY GRIGORIEVICH NISSKY

1903-1987

#### Airfield

signed in Cyrillic I.I.  
oil on canvas  
45 by 100.5cm, 17¾ by 39½in.

#### LITERATURE

Possibly M. Kiselev, *Georgy Nisky*, Moscow:  
*Izobrazitel'noe iskusstvo*, 1972, p.155  
listed under works from 1965 as *Aerodrom*  
(location unknown)

£ 60,000-80,000

€ 70,500-94,000 US\$ 79,500-106,000





123

**123**

PROPERTY FROM A PRIVATE COLLECTION,  
UNITED STATES

**GEORGY GRIGORIEVICH  
NISSKY**

1903-1987

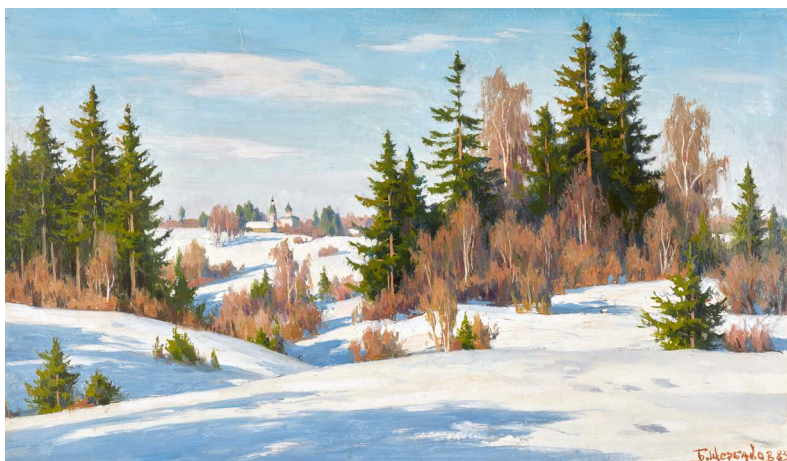
**Senezh**

signed with initials in Cyrillic I.I.; further  
signed, titled and dated 53 and bearing a  
USSR export label on the stretcher  
oil on canvas  
40 by 49.5cm, 15¾ by 19½in.

**PROVENANCE**

Acquired by the mother of the present owner

± £ 10,000-15,000  
€ 11,800-17,600 US\$ 13,200-19,800



124

**124**

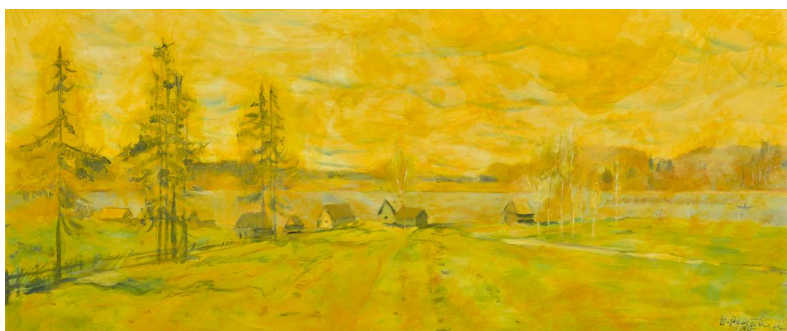
**BORIS VALENTINOVICH  
SHCHERBAKOV**

1916-1995

**Winter Sun**

signed in Cyrillic and dated 83 I.r.; further  
bearing a USSR export label on the reverse  
oil on board  
40 by 68cm, 15¾ by 26¾in.

± £ 4,000-6,000  
€ 4,700-7,100 US\$ 5,300-8,000



125

**125**

**NIKOLAI MIKHAILOVICH  
ROMADIN**

1903-1987

**Northern Spring**

signed in Cyrillic and dated 1965 I.r.; further  
signed and titled on the reverse and bearing  
a Gekkoso exhibition label on the backing  
board  
oil on artist's board  
36 by 86cm, 14 by 33¾in.

**PROVENANCE**

Gekkoso Gallery, Tokyo

± £ 8,000-12,000  
€ 9,400-14,100 US\$ 10,600-15,900





126

126

**NIKOLAI IVANOVICH  
OSENEV**

1909–1983

**On the Oka River**

signed with initials in Cyrillic and dated 52 l.r.  
oil on canvas  
60 by 100.5cm, 23½ by 39½in.

£ 8,000-12,000  
€ 9,400-14,100 US\$ 10,600-15,900

127

PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

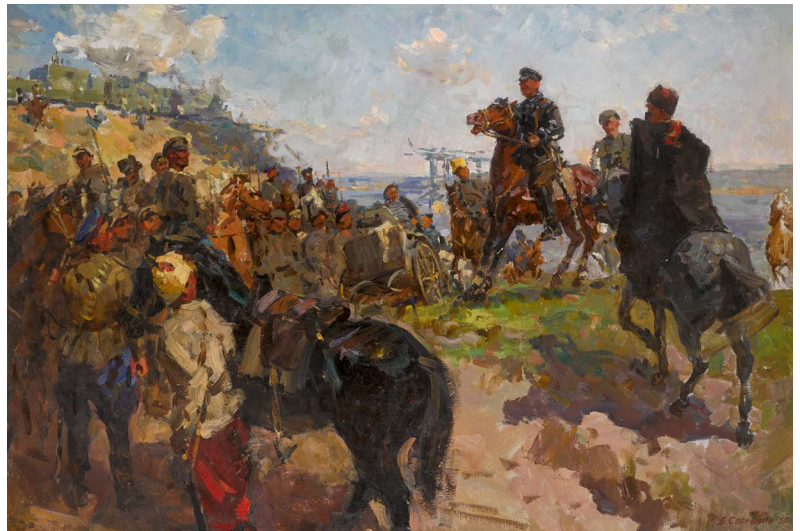
**BORIS TIKHONOVICH  
SPORYKHIN**

b.1928

**Voroshilov on the Road to  
Tsaritsyn**

signed in Cyrillic and dated 50 l.r., further  
signed and titled on the reverse  
oil on canvas  
87 by 128cm, 34¼ by 50½in.

£ 6,000-8,000  
€ 7,100-9,400 US\$ 8,000-10,600



127





128

**128**

**NIKOLAI MIKHAILOVICH  
ROMADIN**

1903-1987

**Woodland Lake**

signed with initials in Cyrillic and indistinctly dated l.r.

oil on artist's board  
54 by 66cm, 21¼ by 26in.

± £ 8,000-12,000  
€ 9,400-14,100 US\$ 10,600-15,900

**129**

**NIKOLAI MIKHAILOVICH  
ROMADIN**

1903-1987

**Spring**

signed in Cyrillic and indistinctly dated l.r.

oil on artist's board  
45 by 49.5cm, 17¾ by 19½in.

± £ 6,000-8,000  
€ 7,100-9,400 US\$ 8,000-10,600



129





130

**130**

**NIKOLAI MIKHAILOVICH  
ROMADIN**

1903-1987

North

signed in Cyrillic and dated 1954 l.r.; further  
signed, titled and dated on the reverse  
oil on artist's board  
31 by 50.5cm, 12¼ by 20in.

£ 8,000-12,000  
€ 9,400-14,100 US\$ 10,600-15,900

**131**

**NIKOLAI MIKHAILOVICH  
ROMADIN**

1903-1987

Winter Forest

signed in Cyrillic l.r.; further signed, titled and  
dated 1955 on the reverse  
oil on artist's board  
42.5 by 50cm, 16¾ by 19¾in.

£ 8,000-12,000  
€ 9,400-14,100 US\$ 10,600-15,900



131





132



132



133



134

**132**

**YAKOV MARKOVICH KHAIMOV**

1914-1991

Two Views of Samarkand

each signed in Cyrillic l.r.; each further signed, titled and dated 1960 on the reverse

oil on masonite

56 by 79.5cm, 22 by 31¼in.; 49.5 by 69.5cm, 19½ by 27¼in.

(2)

£ 6,000-8,000

€ 7,100-9,400 US\$ 8,000-10,600

**133**

**YAKOV MARKOVICH KHAIMOV**

1914-1991

Dom Khudozhnika, Moscow

signed in Cyrillic l.r.; further signed, titled and dated 1950 on the reverse

oil on canvas

120 by 77.5cm, 47¼ by 30½in.

£ 4,000-6,000

€ 4,700-7,100 US\$ 5,300-8,000



134

VASILY IVANOVICH VIKULOV

1904-1971

Harvest

signed in Cyrillic and dated 48 l.r.; further signed and dated on the reverse

oil on canvas

100 by 130cm, 39½ by 51¼in.

PROVENANCE

Acquired directly from the family of the artist

W £ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900



135

135

VLADIMIR IVANOVICH  
EREMENKO

1922-1988

Still Life with Watermelon

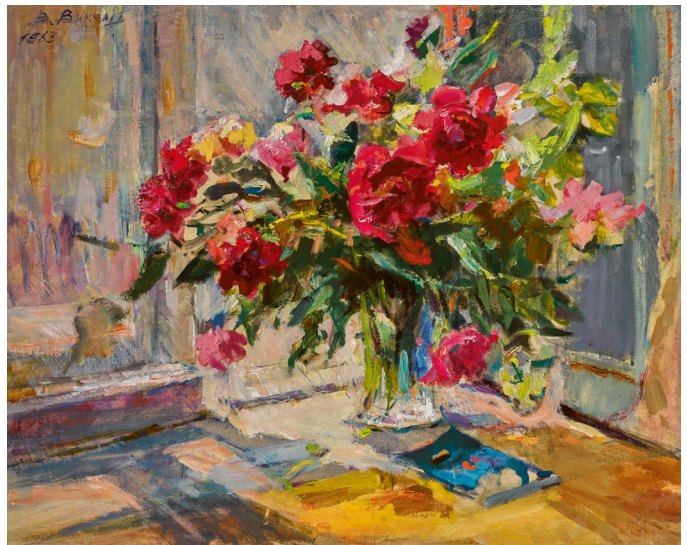
signed with initials in Cyrillic and dated 12-61 l.l.; further signed, titled and dated on the reverse

oil on canvas

99.5 by 128.5cm, 39¼ by 50½in.

W £ 7,000-9,000

€ 8,200-10,600 US\$ 9,300-11,900



136

136

VASILY IVANOVICH VIKULOV

1904-1971

Red Peonies

signed in Cyrillic and dated 1963 t.l.

oil on canvas

80 by 100cm, 31½ by 39¼in.

PROVENANCE

Acquired directly from the family of the artist

£ 6,000-8,000

€ 7,100-9,400 US\$ 8,000-10,600



137

137

YURI VLADIMIROVICH  
MATUSHEVSKY

1930-1999

Old Church

signed in Cyrillic l.r.; further signed, titled, dated 1962 and bearing various labels on the reverse

oil on card

58.5 by 79cm, 23 by 31in.

£ 3,000-5,000

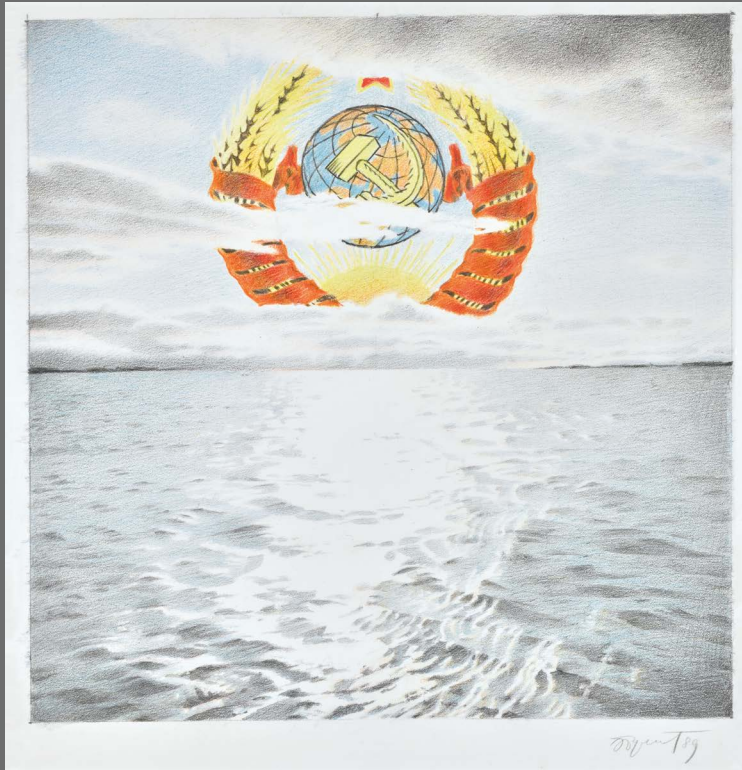
€ 3,550-5,900 US\$ 4,000-6,600

125



# PROPERTY FROM THE MICHAEL KARMINSKY COLLECTION, GERMANY

LOTS 138-140



138

138

**ERIK BULATOV**

b.1933

State Emblem of the Soviet Union

signed in Cyrillic and dated 89 l.r.  
coloured pencil on paper  
image size: 28 by 26cm, 11 by 10¼in.

⊕ £ 10,000-15,000  
€ 11,800-17,600 US\$ 13,200-19,800

139

**ILYA KABAKOV**

b.1933

Untitled

signed in Cyrillic and dated 76 l.r.  
coloured pencil and ink on paper  
48 by 72cm, 19 by 28¼in.

**PROVENANCE**

Gift from the artist to Eduard Gorokhovskiy  
Gift from the above to the present owner

**EXHIBITED**

Karlovy Vary, Gallery of Arts of Karlovy Vary,  
*Unbroken: Russian Nonconformists of the  
Second Half of the Twentieth Century*,  
4 May - 24 June 2018

**LITERATURE**

Exhibition catalogue *Unbroken: Russian  
Nonconformists of the Second Half of the  
Twentieth Century*, Karlovy Vary, 2018,  
illustrated

£ 6,000-8,000  
€ 7,100-9,400 US\$ 8,000-10,600



139





140

140

## VLADIMIR WEISBERG

1924-1985

### Loaves and Apples on a Burgundy Tablecloth

signed in Cyrillic and dated 49 t.l.; further inscribed with the artist's notes on the stretcher

oil on canvas

42 by 100cm, 16½ by 39¼in.

#### PROVENANCE

Acquired from Petr Plavinsky, brother of Dmitri Plavinsky, via RedArt Gallery, Moscow

#### LITERATURE

V.G.Weisberg: *Zhivopis', akvarel', risunok*, Moscow: State Tretyakov Gallery, 1994, p.100, no.63 incorrectly listed under works from 1950

Still lifes such as *Loaves and Apples on a Burgundy Tablecloth* (1949-1950) are quite common in Vladimir Weisberg's work of the late 1940s and early 1950s. The similar *Loaves in a Sieve, Clay Jug* (1950), from the Pushkin Museum in Moscow is a case in point. A strongly extended horizontal format, a dynamic off-centre composition, and a bright clear colour scheme are the distinguishing features of the early still lifes by this painter labouring under the influence of the Jack of Diamonds. The Flemish-style abundance of food, and frieze-like composition, in which the still life stands in relief against the light background and narrow strip of table delineating the foreground, are inspired by the works of Ilya Mashkov. Mashkov's characteristic vitality is also present in the early work of Vladimir Weisberg. It comes out in his rich impastoed brushwork and in the material quality of

forms. The painter sculpts shapes with the help of individual strokes of local colours, following the concept of the unity of form and colour developed by Cézanne, whom the Jack of Diamonds considered to be one of their masters. However, unlike Cézanne, he avoids drawing the contours of objects. Their outlines, whether an apple or a loaf of bread, are painted with colour which interacts with the adjoining areas. These vibrating borders appear to have been immersed in the atmosphere around them. Already in these early still lifes the desire to convey the harmony and wholeness of the visible world interested Weisberg more than the corporality and materiality of objective reality.

*We are grateful to Dr Elena Khlopina for providing this catalogue note.*

£ 80,000-120,000

€ 94,000-141,000 US\$ 106,000-159,000





141

**141**

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PROPERTY FROM A PRIVATE COLLECTION,  
UNITED STATES

**VLADIMIR WEISBERG**

1924-1985

**Still Life with Table**

signed in Cyrillic and dated 67 t.r.

oil on canvas

65.5 by 79.5cm, 25¾ by 31½in.

**PROVENANCE**

Acquired directly from the artist in the late  
1960s

‡ £ 25,000-35,000

€ 29,300-41,000 US\$ 33,000-46,200

**142**

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PROPERTY FROM A PRIVATE COLLECTION,  
NEW YORK

**VLADIMIR WEISBERG**

1924-1985

**Still Life with Newspaper**

signed in Cyrillic and dated 71 t.r.

oil on canvas

46 by 56cm, 18 by 22in.

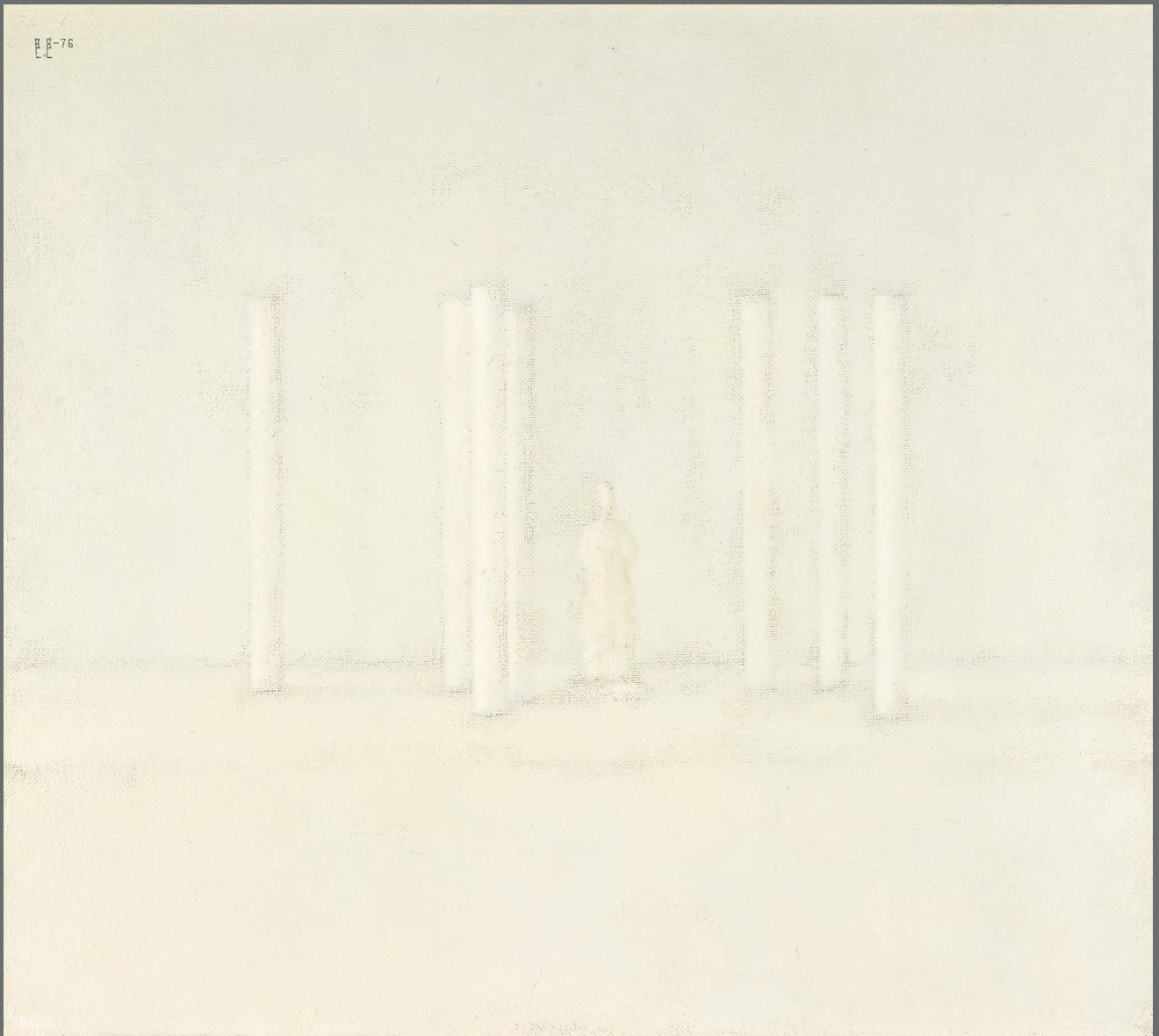
‡ £ 25,000-35,000

€ 29,300-41,000 US\$ 33,000-46,200



142





143

## 143

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

### VLADIMIR WEISBERG

1924-1985

#### Still Life with Tanagra Figurine

signed with initials in Cyrillic and dated 76 t.l.  
oil on canvas  
53 by 60cm, 21 by 23½in.

#### PROVENANCE

Ada Karzanovskaya, Moscow  
Vladimir Felzman, Moscow  
Private collection, USA, acquired in Moscow  
in 1981  
Sotheby's London, *Russian Art Evening Sale*,  
9 June 2008, lot 58  
Acquired at the above sale by the present  
owner

± £ 30,000-50,000

€ 35,200-59,000 US\$ 39,600-66,000





144



145

144

PROPERTY FROM A PRIVATE COLLECTION,  
CALIFORNIA

**LEONID SOKOV**

1941-2018

**Stalin and Bear**

signed in Latin I.I. and dated 1990 l.r.  
oil and gold foil on canvas  
91 by 122cm, 35¾ by 48in.

£ 12,000-18,000  
€ 14,100-21,100 US\$ 15,900-23,800

145

PROPERTY FROM A PRIVATE COLLECTION,  
GERMANY

**BORIS ORLOV**

b.1941

**Cock**

signed in Cyrillic and dated 1994 on the  
bottom of the base  
painted bronze  
height: 42cm, 16½in.

**PROVENANCE**

Acquired directly from the artist

£ 15,000-20,000  
€ 17,600-23,500 US\$ 19,800-26,400





146

146

PROPERTY FROM A PRIVATE COLLECTION,  
UNITED KINGDOM

**EDUARD GOROKHOVSKY**

1929-2004

**Red Flies**

signed in Cyrillic and dated 90 l.r.; further  
signed, titled and dated on the reverse  
oil on canvas  
97 by 115.5cm, 38¼ by 45½in.

**PROVENANCE**

Private European collection  
Sotheby's London, *Contemporary East*,  
25 November 2013, lot 128  
Acquired at the above sale by the present  
owner

**EXHIBITED**

Ercolano, Villa Campolieto; Bologna, Galleria  
Comunale d'Arte Moderna, *a Mosca... a  
Mosca...*, 1 June - 22 November 1992

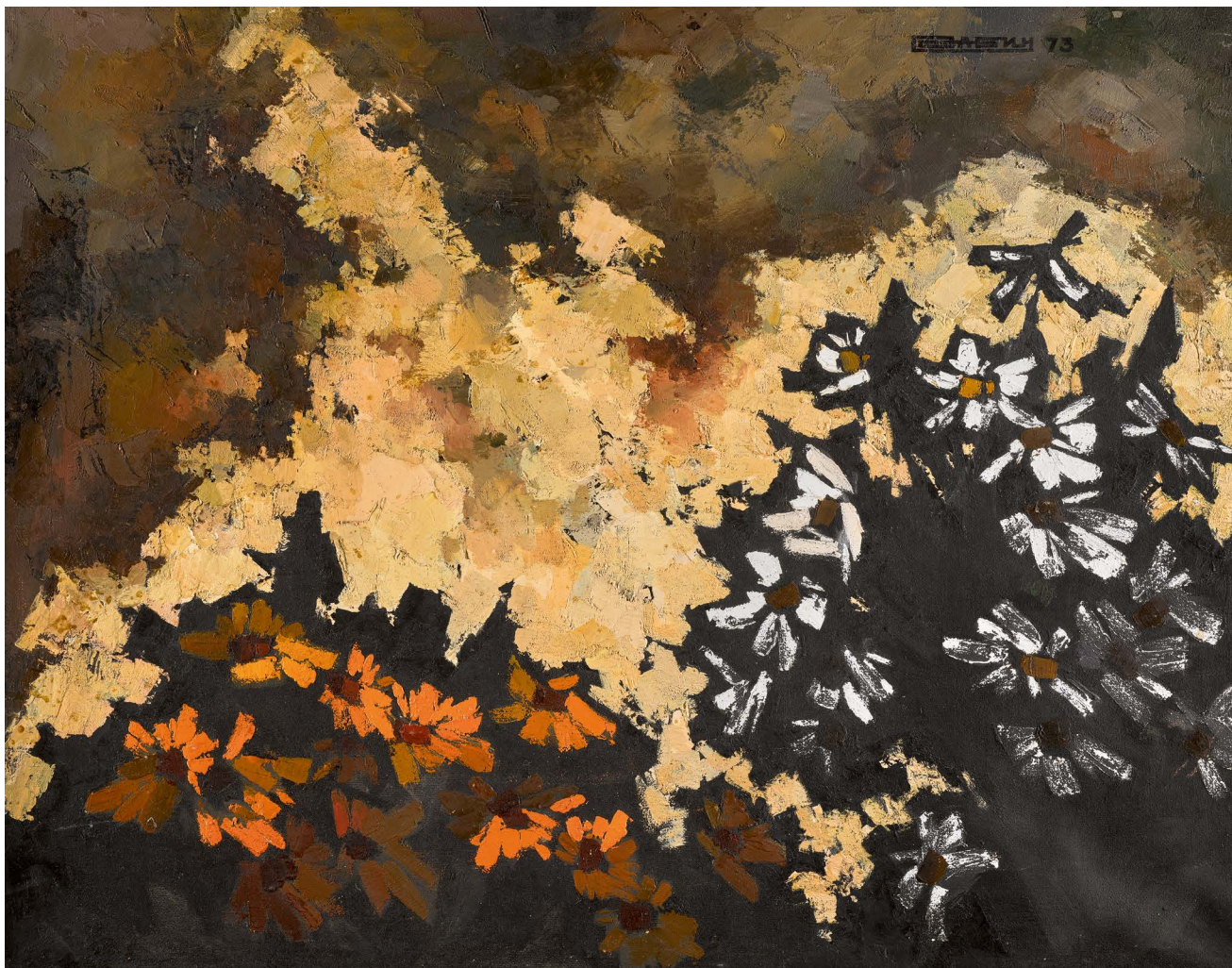
**LITERATURE**

Exhibition catalogue *a Mosca... a Mosca...*,  
Verona: Olograf Edizioni, 1992, p.92  
illustrated

£ 20,000-30,000

€ 23,500-35,200 US\$ 26,400-39,600





147

147

**OSKAR RABIN**

1928-2018

**White and Yellow Flowers**

signed in Cyrillic and dated 73 t.r.; further titled, dated and numbered N530 on the reverse

oil on canvas

70.5 by 90.5cm, 27¾ by 35½in.

⊕ £ 10,000-15,000

€ 11,800-17,600 US\$ 13,200-19,800

148

**MIKHAIL SHVARTSMAN**

1926-1997

**Wine of Amazement**

signed in Cyrillic m.r., inscribed *Moskva* and dated 1975 l.r.; further signed, inscribed *Moskva*, titled twice and dated 1977 on the reverse

tempera and gesso on wood

132 by 102cm, 52 by 40¼in.

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

*Mikhail Shvartsman*, St Petersburg: Palace Editions, 2005, pl.63 illustrated; p.371, no.113 listed and illustrated

† £ 50,000-70,000

€ 59,000-82,000 US\$ 66,000-92,500









149

## 149

PROPERTY FROM THE COSTAKIS FAMILY  
COLLECTION

### OLEG TSELKOV

b.1934

#### Soldier and Animal

signed in Cyrillic l.r.; further signed and titled  
in Cyrillic and Latin and dated 1984 on the  
reverse

oil on canvas

195 by 130cm, 76¾ by 51¼in.

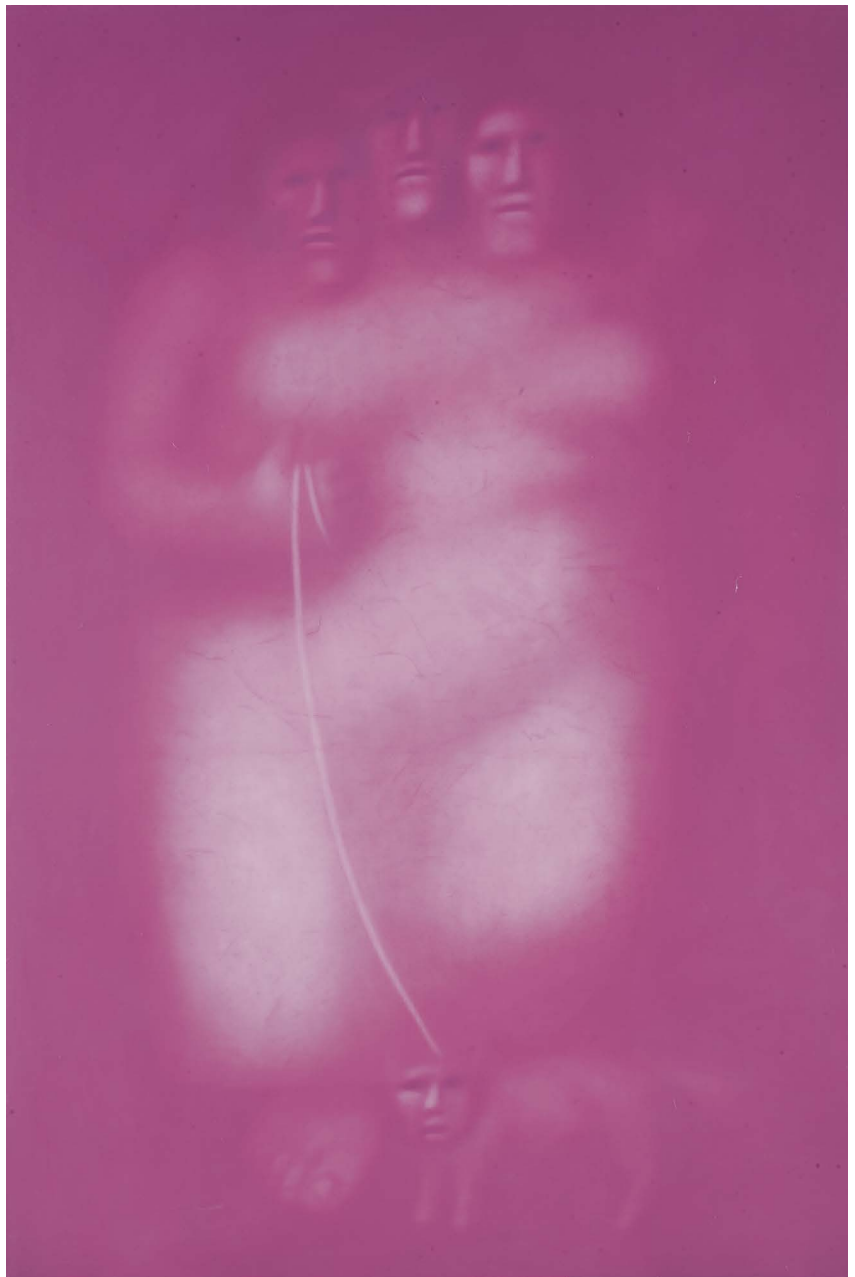
#### PROVENANCE

Acquired directly from the artist by George  
Costakis

W Ⓢ £ 30,000-50,000

€ 35,200-59,000 US\$ 39,600-66,000





150

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## 150

PROPERTY FROM A PRIVATE COLLECTION,  
UNITED STATES

### OLEG TSELKOV

b.1934

#### Woman and Cat

signed, titled in Cyrillic and Latin and dated  
1983 on the reverse  
oil on canvas  
195 by 130cm, 76¾ by 51in.

‡ ⊕ W £ 25,000-35,000  
€ 29,300-41,000 US\$ 33,000-46,200

135





151

## 151

PROPERTY FROM A PRIVATE COLLECTION,  
CALIFORNIA

### OLEG VASSILIEV

1931-2013

#### Still Life with Cornflowers and Camomiles

signed in Cyrillic and dated 77 t.l.; further  
signed, titled, dated and inscribed with a  
dedication on the reverse  
oil on board  
57 by 49.5cm, 22½ by 19½in.

#### PROVENANCE

Sotheby's London, *The Russian Sale*, 31 May  
2006, lot 237

± £ 12,000-18,000  
€ 14,100-21,100 US\$ 15,900-23,800





152

## 152

PROPERTY FROM A PRIVATE COLLECTION,  
CALIFORNIA

### IVAN CHUIKOV

b.1935

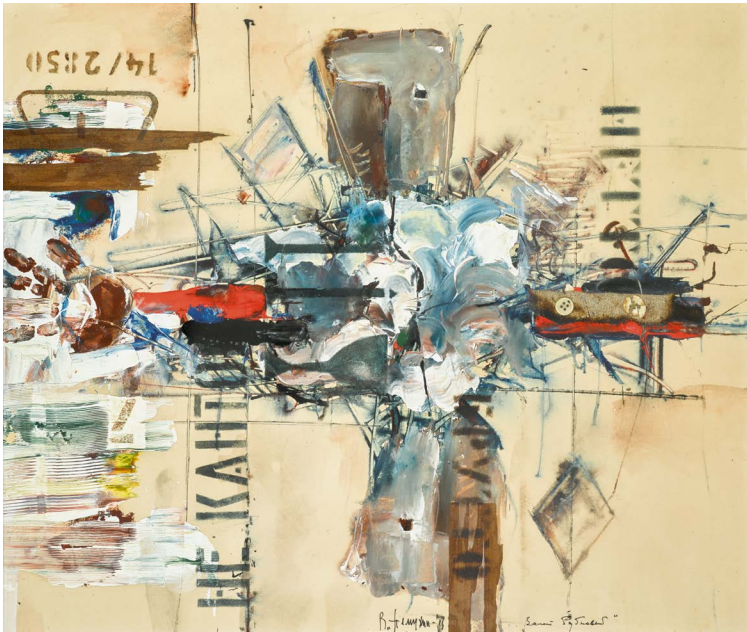
#### TV-8

signed in Cyrillic, titled in Latin and dated 95  
on the reverse

oil and collage on masonite  
180 by 130cm, 70¾ by 51¼in.

‡ W £ 18,000-25,000  
€ 21,100-29,300 US\$ 23,800-33,000





153

**153**

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**VLADIMIR NEMUKHIN**

1925-2016

**Jack of Diamonds**

signed in Cyrillic, dated 73 and titled along the bottom edge  
mixed media on paper  
51 by 59.5cm, 20 by 23½in.

± £ 2,000-3,000  
€ 2,350-3,550 US\$ 2,650-4,000

**154**

PROPERTY FROM A PRIVATE COLLECTION, SWEDEN

**ANATOLY ZVEREV**

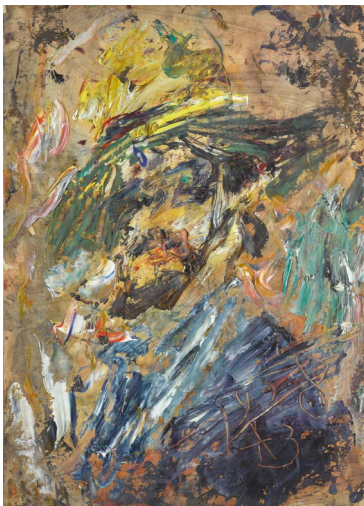
1931-1986

**Self-Portrait and On a Boat**

one signed with initials in Cyrillic and dated 1958 l.r., further signed and dated l.l.; the other signed with initials in Cyrillic and dated 58 l.r.

one oil on paper, the other gouache on paper  
each: 58 by 41cm, 22¾ by 16¼in.  
(2)

£ 4,000-6,000  
€ 4,700-7,100 US\$ 5,300-8,000



154



**155**

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, CANADA

**ANATOLY ZVEREV**

1931-1986

**Two Compositions**

one signed in Cyrillic l.l., the other signed in Cyrillic and dated 58 l.r.

one oil on paper, the other gouache on paper  
59.5 by 42cm, 23½ by 16½in.; 42 by 59.5cm,  
16½ by 23½in.  
(2)

± £ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600



155



138

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



156

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## OLEG VASSILIEV

1931-2013

### Study

signed in Cyrillic and dated 89 l.r.  
pencil and coloured pencil on paper  
33 by 25.5cm, 13 by 10in.

£ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600



156

157

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## LEONID SOKOV

1941-2018

### Portfolio of Five Works

four signed in Latin and dated 90 l.l.  
lithograph, embossing and gold foil on paper  
each: 78.5 by 57.5cm, 31 by 22½in.  
(5)

#### PROVENANCE

Phillips London, *Contemporary Art Day Sale*,  
18 October 2008, lot 223

This complete portfolio of five works is from  
an edition of 99 + 10 AP

£ 3,000-5,000  
€ 3,550-5,900 US\$ 4,000-6,600

157



157





158

158

**NIKOLAI SMIRNOV**

b.1938

**Beer Lover**

signed in Cyrillic and dated 2001 l.r.  
tempera and coloured pencil on card  
90.5 by 81cm, 35½ by 32in.

**EXHIBITED**

St Petersburg, State Russian Museum,  
*Nikolai Smirnov: Eternal Return*,  
22 April - 7 June 2010

**LITERATURE**

*Nikolai Smirnov: Eternal Return*, St  
Petersburg: Palace Editions, 2010, p.111  
illustrated

£ 15,000-20,000  
€ 17,600-23,500 US\$ 19,800-26,400



159

PROPERTY FROM A PRIVATE COLLECTION,  
MOSCOW

## ZURAB TSERETELI

b.1934

### By the Window

bearing the artist's studio label on the  
stretcher  
oil on canvas  
100 by 80cm, 39½ by 31½in.

#### PROVENANCE

Acquired directly from the artist

₹ @ £ 20,000-30,000

€ 23,500-35,200 US\$ 26,400-39,600



159

160

## MIKHAIL CHEMIAKIN

b.1943

### From the *Carnival Series*

signed in Latin and dated 1990 I.I.; further  
signed, titled and dated on the reverse  
oil on canvas  
121.5 by 122cm, 47¾ by 48in.

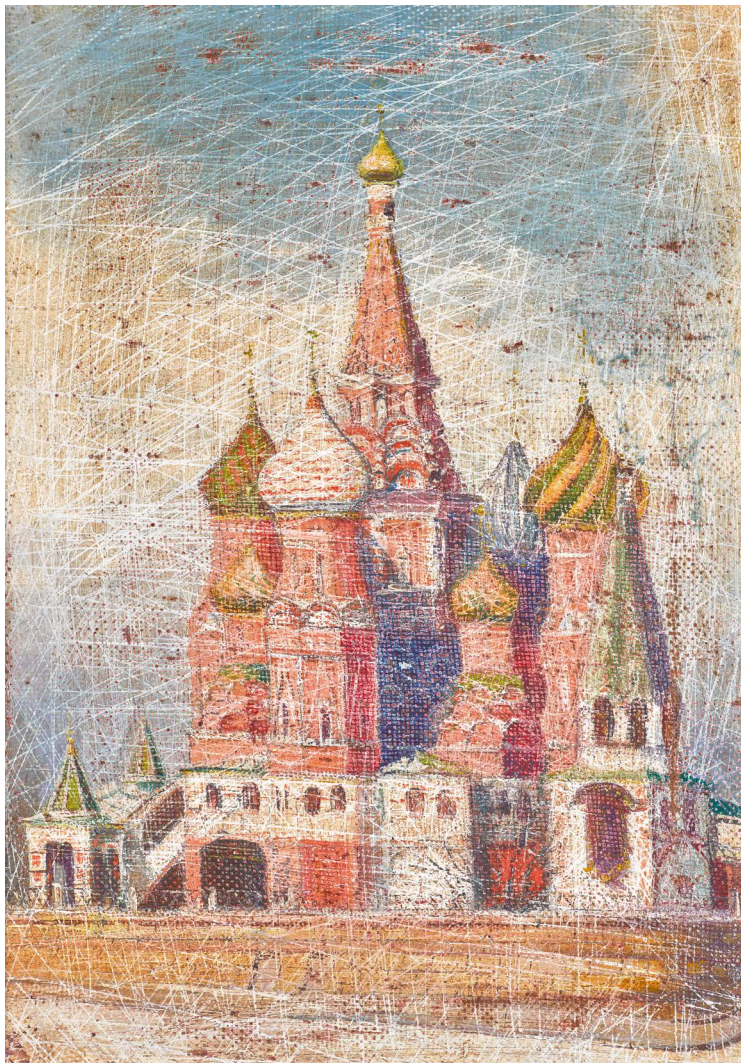
₹ £ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900



160





161

**161**

PROPERTY FROM A PRIVATE COLLECTION,  
UNITED KINGDOM

**NIKAS SAFRONOV**

b.1956

**Saint Basil's Cathedral**

signed in Latin on the stretcher and the  
reverse

oil on canvas

35 by 24.5cm, 13¾ by 9¾in.

£ 4,000-6,000

€ 4,700-7,100 US\$ 5,300-8,000

**162**

PROPERTY FROM A PRIVATE COLLECTION,  
UNITED KINGDOM

**ILYA SERGEEVICH  
GLAZUNOV**

1930-2017

**Ferapontovo, First Snow**

signed in Cyrillic and dated 1968 l.r.; further  
titled and dated on the reverse

oil on board

79 by 49.5cm., 31 by 19½in.

**PROVENANCE**

Sotheby's Olympia, *Russian Pictures, Works  
of Art and Icons*, 30 November 2006, lot 135

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900



162

142

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163

PROPERTY FROM A PRIVATE COLLECTION

**ILYA SERGEEVICH  
GLAZUNOV**

1930-2017

**Russian Beauty**

signed in Cyrillic t.r.; further signed twice in  
Cyrillic and Latin and inscribed *MOSKWA* on  
the reverse

oil on canvas

120 by 77cm, 47¼ by 30¼in.

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,600-15,900



163

164

PROPERTY FROM A PRIVATE COLLECTION

**ILYA SERGEEVICH  
GLAZUNOV**

1930-2017

**Russian North**

signed in Latin t.r.; further signed twice in  
Cyrillic and Latin and inscribed *Sever/Rus'*  
on the reverse

oil on canvas

51 by 100cm, 20 by 39¼in.

**PROVENANCE**

Sotheby's Olympia, *Russian Pictures, Works  
of Art and Icons*, 30 November 2006, lot 136

Sotheby's London, *Russian Paintings*, 4 June  
2013, lot 290

£ 6,000-8,000

€ 7,100-9,400 US\$ 8,000-10,600



164



A fine and rare Fabergé vari-coloured gold, enamel and nephrite miniature bonbonniere in the form of a Louis XVI style table, workmaster Michael Perchin, St Petersburg, 1899–1908  
Estimate £800,000–1,200,000\*

together with a fine and rare Fabergé gold and enamel miniature bonbonniere in the form of a French Empire chair, workmaster Michael Perchin, St Petersburg, c.1900  
Estimate £800,000–1,200,000\*



## Russian Works of Art, Faberge & Icons

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The Sassoon silver-gilt hanging Sabbath lamp, maker's mark IR, possibly for Johann Jacob Runecke, Furth, mid 18th century  
Height 32 1/2 in. (82.6 cm)  
Estimate \$400,000–600,000

## Important Judaica, Featuring the Serque Collection

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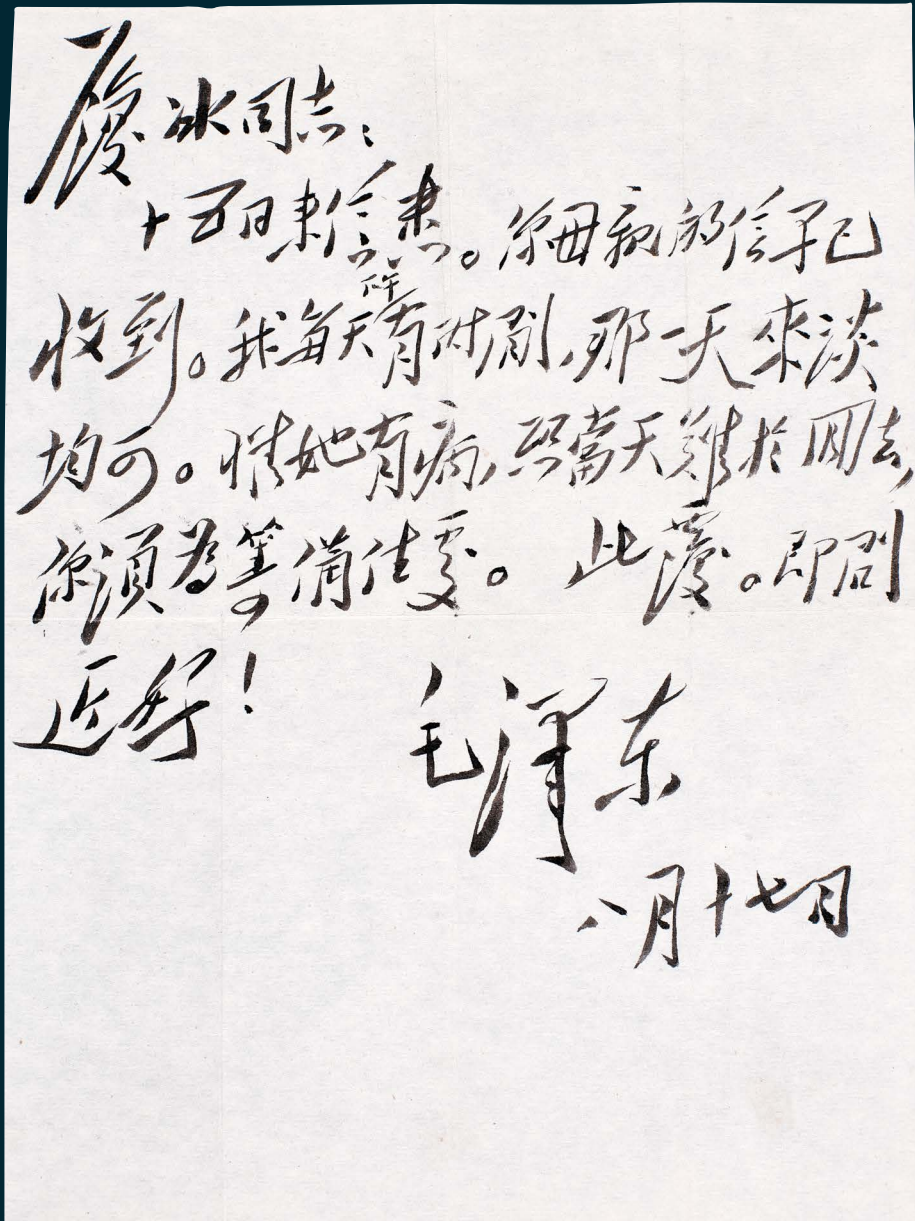
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MAO ZEDONG

Calligraphic autograph letter signed,  
to the journalist Yang Yi, 17 August [c. 1948]

Estimate £300,000–400,000\*

## Important Manuscripts, Continental Books & Music

AUCTION LONDON 11 JUNE

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DIRECTOR, HISTORIC ROYAL PALACES

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Sotheby's EST. 1744

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# Guide for Telephone Bidders

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**Before the Auction** We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

**After the Auction** Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

**Without Reserve Lots** Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

## Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your telephone bidding form.

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## Conditions of Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

## Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

## Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction (including guidance on how to bid during the online pre-bidding period prior to the live auction). All bidders should read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

**Bidding in advance of the live auction** If you are unable to attend the live auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App or via any other online platform through which bidding is made available (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to the item of property on which you want to bid, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will automatically continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform dur-

ing the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) indicating whether you have won or lost each lot on which you have placed a bid. Alternatively, you may continue to bid during the live auction in person or on the telephone, in each case pursuant to the Conditions of Business applicable to the relevant sale. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates do not include the buyer's premium or VAT.

**Pre-sale Estimates in US Dollars and Euros** Although the sale is conducted in pounds sterling, the pre-sale estimates in some cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. Therefore, you should treat the estimates in US dollars or Euros as a guide only.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibition. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers below.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

**Provenance** In certain circumstances, Sotheby's may publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

### 2. DURING THE AUCTION

**Conditions of Business** The live auction (of which any bidding in advance of the start of the live auction (via an Online Platform or otherwise) forms a part) is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the live auction (including by submission of a bid in advance of the start of the live action via

an Online Platform or otherwise) should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at the Live Auction** Bids may be executed prior to the start of the live auction by the method explained above and bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers published below.

**Bidding in Person** If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

**Advance Bidding** Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION") and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid during the live auction above your predetermined maximum bid via an Online Platform at the next increment above your maximum bid.

**Telephone Bids** If you cannot attend the live auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000. Please contact the Bids Department for further assistance.

**Live Online Bidding** If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the "Bidding in advance of the live auction" method described in the section headed 'BEFORE THE AUCTION' above and during the live auction via an Online Platform). For information about registering to bid via an Online Platform on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App, please refer to [www.sothebys.com](http://www.sothebys.com). Bidders using an On-

line Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed below at [www.sothebys.com](http://www.sothebys.com), as well as the Conditions of Business applicable to this sale.

**Consecutive and Responsive Bidding** The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers published below.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

### 3. AFTER THE AUCTION

**Payment** Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

**Cheques** should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility.



Forms to facilitate this are available from the Post Sale Services Department.

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

**Card payment** Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

**We reserve the right to seek identification of the source of funds received.**

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

**Collection** It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

**Storage** Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Purchases remaining at our New Bond Street premises 90 days after the sale may be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such transferred purchases will be subject to further storage and handling charges from the point of transfer.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further assistance please contact: Post Sale Services (Mon-Fri 9am to 5pm)  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910  
Email: [ukpostsaleservices@sothebys.com](mailto:ukpostsaleservices@sothebys.com)

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

**Export** The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

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• An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.

• A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds  
Archaeological objects  
EU LICENCE THRESHOLD: ZERO  
Elements of artistic, historical or religious monuments  
EU LICENCE THRESHOLD: ZERO  
Manuscripts, documents and archives (excluding printed matter)  
EU LICENCE THRESHOLD: ZERO  
Architectural, scientific and engineering drawings produced by hand  
EU LICENCE THRESHOLD: £12,305

Photographic positive or negative or any assemblage of such photographs  
EU LICENCE THRESHOLD: £12,305  
Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £41,018  
Paintings in oil or tempera  
EU LICENCE THRESHOLD: £123,055  
Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £24,611  
Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-  
UK Licence Thresholds  
Photographic positive or negative or any assemblage of such photographs  
UK LICENCE THRESHOLD: £10,000  
Textiles (excluding carpets and tapestries)  
UK LICENCE THRESHOLD: £12,000  
British Historical Portraits  
UK LICENCE THRESHOLD: £10,000  
Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers published below). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

**Irrevocable Bids**  
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

**Interested Parties**  
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue,

**Guaranteed Property**  
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party, Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is -guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

**Property in which Sotheby's has an Ownership Interest**  
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

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**Guaranteed Property**  
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**Property in which Sotheby's has an Ownership Interest**  
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### □ No Reserve

Unless indicated by a box (□), all lots included in this sale are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots included in this sale are offered without a reserve, these lots are indicated by a box (□). If all lots included in this sale are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

#### ⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
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%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

#### ● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

#### ▮ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this sale. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully

the "VAT INFORMATION FOR BUYERS" printed below.

## VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the live auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the cataloguing (or amending sale room notice).

### 1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the live auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

### 2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU

countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

### 3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a ‡ symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a ‡ symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

### 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers),

or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a ‡ symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

## 5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ symbol  
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol  
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's.

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules (‡ symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph



headed Property with a † or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission († or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

## 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:  
HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
Duncreggan Road, Londonderry  
Northern Ireland, BT48 7AE  
Tel: +44 (0)2871 305100  
Fax: +44 (0)2871 305101  
enq.oru.ni@hmrc.gsi.gov.uk

## 7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are

advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

### 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on [www.sothebys.com](http://www.sothebys.com) and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an

amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

### 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the cataloguing or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in

respect of any lot, including any estimate, whether written or oral and including information in any cataloguing, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made

by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

## 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the live auction. Bidders who wish to bid in person must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Where available, telephone bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, in addition to these Conditions of Business.

## 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the start of the live auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) During the live auction, the auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the live auction.

## 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the live auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot

has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the live auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the live auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

## 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the live auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's

Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

## 10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the live auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the live auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original live auction.

## 11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices published in respect of the lot reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit

or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

## 12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number of the sale. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 14. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service



or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

## ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing

through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

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8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a

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9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

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UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

## ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

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A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

### LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

## IMPORTANT NOTICES

### ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

**£1 = US\$1.318**

**£1 = €1.171**

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

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### COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

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- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
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## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

### PAINTINGS

#### 1 GIOVANNI BELLINI

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.

#### 2 ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

#### 3 STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

#### 4 CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

#### 5 STYLE OF.....; FOLLOWER OF GIOVANNI BELLINI

In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

#### 6 MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

#### 7 AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

8 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

10 Dimensions are given height before width.

11 Pictures are framed unless otherwise stated.

### SILHOUETTES AND MINIATURES

1 A portrait miniature catalogued with the forename(s) and surname of the painter is in our opinion a work by that artist; e.g. Samuel Cooper. When an 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.

2 A portrait miniature catalogued as Attributed to... is in our opinion probably a work by the artist; e.g. Attributed to Samuel Cooper.

3 A portrait miniature catalogued as Studio of... is in our opinion a work from the studio of the artist which may or may not have been executed under his direction; e.g. Studio of Samuel Cooper.

4 A portrait miniature catalogued as Manner of... is in our opinion a work in a style related to that of the artist, and of the period; e.g. Manner of Samuel Cooper.

5 A portrait miniature catalogued as School accompanied by the name of a place or country and a date means that in our opinion the portrait miniature was executed at that time and in that location; e.g. Liverpool School, 18th century.

6 A portrait miniature catalogued as After an artist is in our opinion a copy of any date after a work by that artist; e.g. After Samuel Cooper.

7 The term signed and/or dated and/or inscribed and/or blind stamped means that in our opinion the signature and/or date and/or inscription and/or blind stamp are from the hand of the artist.

8 The term bears a signature and/or date and/or inscription means that in our opinion the artist's name and/or date and/or inscription have been added by another hand.

9 All references to signature, inscriptions, and dates refer to the present state of the work.

10 Dimensions: the larger measurement only of the rectangle or oval is given and excludes the frame.

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4 June 2019

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## Index

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- Aivazovsky, I.K. 5, 13, 17, 20  
Anisfeld, B.I. 51, 88, 109, 110, 111  
Annenkov, Yu.P. 80  
Arapoff, A.P. 108
- Bakalowicz, S.V. 22  
Bard, J.-A. 10, 11, 12  
Benois, A.N. 48, 49, 83  
Bogdanov-Belsky, N.P. 41, 43, 44, 45  
Bogoliubov, A.P. 4, 6  
Bulatov, E. 138  
Burluk, D.D. 106
- Chashnik, I.G. 69  
Chekhonin, S.V. 86  
Chemiakin, M. 160  
Chernikhov, Ya.G. 70, 71, 72  
Chuiikov, I. 152
- Deineka, A.A. 120, 121  
Dobuzhinsky, M.V. 87  
Drevin, A.D. 60, 61
- Eichler, M.G. 30  
Eremenko, V.I. 135  
Ermolaeva, V.M. 62, 63, 64, 65, 66  
European School, 19th Century 29  
Exter, A. 68
- Falk, R.R. 78, 79  
Fechin, N. 55, 101  
Franken, P. von 19
- Glazunov, I.S. 162, 163, 164  
Gluckmann, G.E. 99, 100  
Goncharova, N.S. 73, 74, 75, 82, 85  
Gorbatov, K.I. 46  
Gorokhovskiy, E. 146  
Grigoriev, B.D. 59
- Hanzen, A.V. 18
- Kabakov, I. 139  
Kapustin, G.I. 39  
Khaimov, Ya.M. 132, 133  
Klever, Yu.Yu. 31, 32, 33  
Kolesov, A.M. 23  
Krachkovskiy, I.E. 2  
Kupetsio, K.K. 118  
Kustodiey, B.M. 54
- Lakhovsky, A.B. 104  
Larionov, M.F. 56, 93  
Lentulov, A.V. 81  
Lissim, S.M. 105
- Makovskiy, K.E. 14, 27  
Makovskiy, V.E. 15, 16  
Matushevskiy, Yu.V. 137
- Nemukhin, V. 153  
Nikritin, S.B. 112, 113, 114, 115  
Nissky, G.G. 122, 124
- Orlov, B. 145  
Orlov, P.N. 7, 8, 9  
Osenev, N.I. 123  
Ostroumova-Lebedeva, A.P. 50
- Petrov-Vodkin, K.S. 42  
Pevsner, A. 77  
Pimenov, Yu.I. 119  
Pokhitonov, I.P. 1, 47  
Polenov, V.D. 34, 52  
Popkov, V. 117
- Rabin, O. 147  
Repin, I.E. 26, 28  
Romadin, N.M. 125, 128, 129, 130, 131
- Safronov, N. 161  
Serebriakova, Z.E. 92  
Serov, V.A. 37  
Shcherbakov, B.V. 126  
Shishkin, I.I. 3  
Shukhaev, V.I. 91  
Shvartsman, M. 148  
Smirnov, N. 158  
Sokov, L. 144, 157  
Sporykhin, B.T. 127  
Stelletsy, D.S. 90  
Stenberg, I.V. 67  
Sudeikin, S.Yu. 96, 97  
Sukhodolsky, P.A. 21  
Sverchkov, N.E. 35  
Szmuszkowicz, N. 76
- Tarkhov, N.A. 107  
Tchelitchew, P. 57, 58  
Tchistovskiy, L. 98  
Terechkovitch, C. 94, 95  
Tselkov, O. 149, 150  
Tsereteli, Z. 159
- Vassiliev, O. 151, 156  
Vikulov, V.I. 134, 136  
Vinogradov, S.A. 24  
Voroshilov, S.S. 25  
Vyalov, K.A. 116
- Weisberg, V. 140, 141, 142, 143
- Yakovlev, A.E. 89, 102, 103  
Yakovlev, V.N. 36  
Yvon, K.F. 53
- Zommer, R.K. 38, 40  
Zverev, A. 154, 155

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