

An abstract artwork featuring a complex arrangement of geometric shapes, primarily triangles and circles, in shades of blue, gold, and black. The composition is dynamic, with various elements overlapping and intersecting. Several chains are visible, including a prominent one with large blue oval links at the top and another with smaller blue oval links at the bottom right. The background is white, which makes the vibrant colors and intricate patterns stand out.

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Wednesday 29 November 2017

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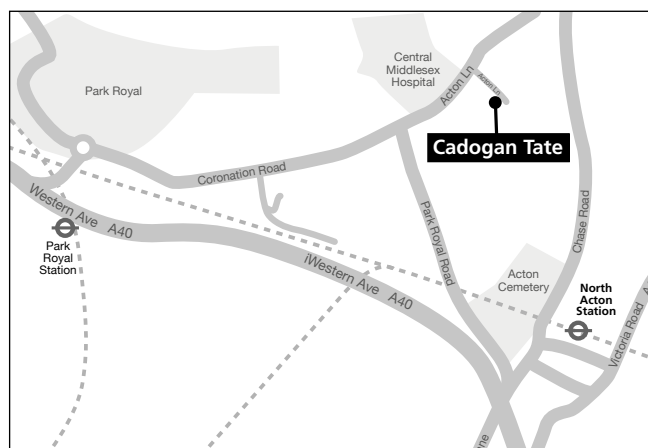
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1

SERGEI SOLOMKO (1867-1928)

The handsome boyar
signed in Cyrillic (lower right)
watercolour on paper
15 x 28cm (5 7/8 x 11in).

£4,000 - 6,000

US\$5,300 - 7,900

€4,400 - 6,600



2

2

ATTRIBUTED TO JAN KANIEWSKI (1805-1867)

Grand Duke Alexander Nikolaevich
oil on board
17 x 14.5cm (6 11/16 x 5 11/16in).

£9,000 - 10,000

US\$12,000 - 13,000

€10,000 - 11,000

The 20-year-old Russian Grand Duke Alexander Nikolaevich, future Emperor Alexander II of Russia, is presented wearing the uniform of a major-general of Leib-Guards Preobrazhensky Regiment. He is wearing the same uniform as in a well-known watercolour by Woldemar Hau, 1841. Most possibly, this small portrait was painted in Rome during the Grand Duke's several-months-long stay in this city.

The engraving after this portrait was included in D. A. Rovinski's "Detailed Dictionary of Russian Engraved Portraits". The Russian text beneath the engraving is as follows: "I. Kaniewski painted 1839. - F. Jordan engraved. 1839 /His Imperial Majesty /Grand Duke Tsarevich /Alexander Nikolaevich /Heir of All-Russia Throne". Incidentally, in 1839, both the painter Polish-Russian Jan Ksawery Kaniewski and the engraver Fedor Ivanovich Jordan lived in Rome on scholarships funded by the St. Petersburg Imperial Academy of Fine Arts.



3

3

ORTELIUS, ABRAHAM (1527-1598)

Russiae, Moscoviae et Tartariae descriptio.

[Antwerp: 1570 or later.]

Copper-engraved map, hand-coloured, cartouche to lower left: Auctore Antonio Ienkensono Anglo edita Londini 1562 & dedicata illustriss D. Henrico Sydneo Wallie presidi.

36.7 x 45.7cm (14 7/16 x 18 in).

£800 - 1,000

US\$1,100 - 1,300

€890 - 1,100

Based on the drawing of Anthony Jenkinson made in 1562. Jenkinson was one of the first Englishmen to explore Russia; he was a very successful agent for the Moscow Company. Apparently, this is one of the first known examples of the map of Russia.

4*

PORTRAIT OF EMPEROR PAUL I

oil on canvas

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

£8,000 - 12,000

US\$11,000 - 16,000

€8,900 - 13,000

Provenance

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

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



4

5*

ALEKSEY STRELKOVSKY (1819-1904)

Rural school, 1872

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

watercolour on paper

59 x 74.5cm (23 1/4 x 29 1/4in).

£12,000 - 15,000

US\$16,000 - 20,000

€13,000 - 17,000

Provenance

Acquired by a private British collector in Russia

Sotheby's, December 1, 2009, lot 303

Acquired from above by present collector

Алексей Стрелковский, закончивший Московское училище живописи, ваяния и зодчества и получивший в 1844 году от Санкт-Петербургской Академии Художеств звание неклассного художника, был хорошо известен как тонкий акварелист и мастер жанровых сцен. Уже к 1857 году художник получил звание академика портретной акварельной живописи. В последующие годы на академических и других выставках регулярно появлялись написанные маслом и акварелью жанровые работы, многочисленные портреты и портретные композиции. Среди них — «Счастливица», «Отдых после сенокоса», «Рыболов», «Малороссиянка», «Нищий», «Этюд старика», «Головка девочки», а также представляемая работа «Сельская школа», написанная в 1872 году. Многочисленные репродукции акварелей художника способствовали его необыкновенной популярности и давали представление об особенностях и достоинствах его мастерства, отличавшегося безупречным рисунком, тонкостью живописи и красотой тонов.



5



6

6

RICHARD KARLOVICH ZOMMER (1866-1939)

Stopping for prayer
signed in Cyrillic (lower right)
oil on canvas
36 x 65cm (14 3/16 x 25 9/16in).

£7,000 - 9,000

US\$9,200 - 12,000

€7,800 - 10,000

Provenance

Private collection, France



7

LEV TCHISTOVSKY (RUSSIAN, 1902-1969)

Orchids
signed in Latin (lower right)
oil on composite board
24.5 x 19cm (9 5/8 x 7 1/2in).

£2,000 - 4,000

US\$2,600 - 5,300

€2,200 - 4,400

Provenance

Frost & Reed Ltd., London (gallery label on verso)
Private collection, Wales

7

8*

PHILIP ANDREEVICH MALIAVIN (1869-1940)

Two drawings of Russian peasants
 first: three studies of peasant women in head scarves;
 second: portrait of an elderly peasant couple
 first: signed, inscribed in Cyrillic and dated '1928' (lower right), with dedication inscription from the artist; second: signed in Latin (lower right)
 first: graphite and coloured crayon on paper; second: graphite, coloured crayons, gouache on paper
 largest: 62 x 50.8cm (24 1/2 x 20in).

£4,000 - 6,000

US\$5,300 - 7,900

€4,400 - 6,600

Provenance

Gift from the artist to Konstantin Korovin in 1928.
 Private American collection

Drawing with three peasant women is inscribed in Cyrillic:
 'To my dear friend Konstantin Alekseevich Korovin as a
 keepsake from the loving artist /F. Maliavin /1928 Paris'



8

9

ATTRIBUTED TO STEPHAN WLADISLAWOWITSCH BAKALOWICZ (1857-1947)

On the balcony
 signed in Latin, inscribed 'Rome' and dated
 'MDCCCXCVIII' (lower right)
 oil on canvas
 32.5 x 41cm (12 13/16 x 16 1/8in).

£2,000 - 3,000

US\$2,600 - 3,900

€2,200 - 3,300

Provenance

Private collection, Rome
 Acquired from above by the present owner



9

10*

IVAN KONSTANTINOVICH AIVAZOVSKY (1817-1900)

Stormy waters near Biarritz

signed in Cyrillic and dated '1860' (lower right), numbered '802',
indistinctly inscribed (verso)

oil on board

25.5 x 37.5cm (10 1/16 x 14 3/4in).

£50,000 - 70,000

US\$66,000 - 92,000

€55,000 - 78,000

Provenance

Private collection, Switzerland





11

11*

LEON BAKST (1866-1924)

Costume design for 'La Boutique Fantasque' signed in Latin and dated '1918' (lower right), inscribed with title and dedication 'André' (upper right) pencil, watercolour, gouache on paperboard 45 x 29.2cm (17 3/4 x 11 1/2).

£5,000 - 8,000

US\$6,600 - 11,000

€5,500 - 8,900

Provenance

Probably a gift from the artist to André Derain (Bakst) who eventually was commissioned to design costume for the production Private collection, USA

'La Boutique Fantasque', also known as 'The Magic Toyshop' is a ballet in one act conceived by Léonide Massine, who brought to Sergei Diaghilev the music score compiled by Ottorino Respighi from various piano pieces by G. Rossini. Intrigued by the story, Diaghilev introduced Massine to the artist André Derain, a pioneer of Fauvism. Together, they worked on a scenario, basing the story on a short German ballet 'The Fairy Doll' and fairy tale by Hans Christian Andersen 'The Steadfast Tin Soldier'. André Derain finalized the libretto placing it in a world-famous Parisian toy store in 1860s. Massine's dancing story lines centered on a love story between two can-can dancer dolls and incorporated elements of comedy, folk dance and mime. Performed by Ballets Russes on June 5, 1919 at the Alhambra Theatre in London it became an instant success. By Christmas 1919 the ballet was successfully performed in Paris, and later various ballet companies performed it in Australia, New Zealand, Monte Carlo and New York.

It was originally planned that Leon Bakst would design the costumes and stage sets, but a misunderstanding led Diaghilev to pass the commission to André Derain, who despite the lack of theatre experience, managed to bring his Fauvist influences to the completed designs.

The present costume design completed by Bakst in 1918 is a rare example that illustrates the design direction the artist was proposing for this charming production.



12

12*

ALEXANDRE BENOIS (1870-1960)

Costume design for 'La Belle au Bois Dormant' faintly signed in pencil (lower right), inscribed and dated '1947' (upper left) pencil, watercolour and ink on paper laid on board 24 x 15.2cm (9 1/2 x 6 1/4in).

£2,000 - 4,000

US\$2,600 - 5,300

€2,200 - 4,400

Provenance

Private American collection

13*

KONSTANTIN ALEXEEVICH KOROVIN (1861-1939)

Costume design for a ballet 'The Little Humpbacked Pony' signed in Latin and inscribed 'Paris' (lower left), inscribed in Cyrillic 'Peasant' (lower right), number '24' and the title in Cyrillic 'Ball. The Humpbacked Pony' (along upper edge)
pencil, watercolour, gouache on paper partially laid on board
38.1 x 28cm (15 x 11in).

£2,000 - 3,000

US\$2,600 - 3,900

€2,200 - 3,300

Provenance

Private collection, USA

The ballet 'The Little Humpbacked Pony' or 'Konyok Gorbunok' is based on a charming fairy tale by Pyotr Yershov. It was set to music by Cesare Pugni with original choreography by Arthur Saint-Léon. The ballet was first presented by the Imperial Ballet on December 15, 1864 in St. Petersburg and became an important milestone in the development of the Russian ballet productions. For the first time ballet featured a Russian fairy-tale and was inspired by national folklore. Over the years the ballet underwent multiple re-staging and alternative productions.

Konstantin Korovin joined the Bolshoi theatre in 1899 and by 1901 when yet another version of the ballet was staged at the Bolshoi Theatre, he was responsible for numerous designs required by a large production. According to Yekaterina Churakova, who studied Korovin's work for the Bolshoi Theatre, it appears that around 500 designs were completed in connection with 1901 revival of the ballet. The artist continued to create new drawings even after the opening of the production (Yekaterina Churakova, 'Konstantin Korovin and his workshop at the Bolshoi Theater', in 'Gallereya', number 1, 2012).



13



14

14

GRAND DUCHESS OLGA ALEXANDROVNA (1882-1960)

Still life with fruits

signed in Cyrillic (lower right)

watercolour on paper

29 x 27cm (11 7/16 x 10 5/8in).

£3,000 - 4,000

US\$3,900 - 5,300

€3,300 - 4,400

15

MIKHAIL ALEXANDROVICH KICHIGIN (1883-1968)

Study of a nude

signed in Latin (lower left)

sanguine on paper

53.5 x 36cm (21 1/16 x 14 3/16in).

£800 - 1,000

US\$1,100 - 1,300

€890 - 1,100



15

16*

VASILII DMITRIEVICH POLENOV (RUSSIAN, 1844-1927)

The Herzegovian on lookout
signed in Cyrillic and dated '1876' (lower right)
oil on canvas
127 x 90.8cm (50 x 35 3/4in).

£300,000 - 400,000

US\$390,000 - 530,000

€330,000 - 440,000

Provenance

Collection of Leo Maskovskii, Munich
Christie's, London, anonymous sale, 5 October 1989, lot 259
Private collection
Christie's, London, *Russian Art*, 9 October 2009, lot 27
Private collection, England
Sotheby's, London, *Important Russian Art*, 28 May 2012, lot 6
Acquired from above by the present owner

Exhibited

St. Petersburg Academy of Arts, Autumn 1876

Literature

Pchela, 1877, no. 5, p. 77, illustrated engraving titled *Gertsegovinka v zasade s kartiny V.D. Polenova*

I. Grabar, *Repin. Khudozhestvennoe Nasledstvo*, Vol. 1, Moscow, 1948, p. 390

E. Sakharova, A. Leonov, *Vasily Dmitrievich Polenov. Pis'ma, dnevniki, vospominania*, Moscow, 1950, pp. 140 and 475, listed as *Gertsegovinka*

V. Fiala, *Polenov*, Bratislava, 1956, p. 39

E. Sakharova, A. Leonov, *Vasily Dmitrievich Polenov, Elena Dmitrieva Polenova, Khronika sem'i khudozhnikov*, Moscow, 1964, pp. 210, 234, 732, listed as *Gertsegovinka*

M. Kopshitser, *Polenov*, Moscow, 2010, p.152



В 1876 году Сербия и Черногория, объединившись с восставшими боснийцами и герцеговинцами, объявили войну Турции. Это событие имело бурный отклик в российском обществе. Многие деятели культуры и науки выразили публичную поддержку балканским народам, среди них писатели: Всеволод Гаршин, Федор Достоевский, доктор Сергей Боткин и Николай Пирогов. Солидарность также выразила и целая плеяда русских художников, многие из которых оказались непосредственно на балканском фронте, в том числе Василий Верещагин, Константин Маковский, Иван Айвазовский, Алексей Боголюбов и Василий Polenov.

Начало войны застало Polenova в Париже. Работая в своей мастерской на улице Бланш, в ответ на балканские события художник создает две работы - *Черногорка* и представленная *Герцеговинка в засаде*, - очень разные по исполнению, но в то же время близкие по романтическому восприятию художником образов балканских женщин.

Осенью того же года *Герцеговинка в засаде* была представлена на выставке в Академии Художеств в Петербурге, где имела большой успех. Редактор Ф.В. Чижов в своем дневнике от 12 сентября 1876 года, делаясь впечатлениями от посещения выставки, отмечает: «У Васи Polenova выставлено множество вещей... Две черногорки, одна в ущелье с пистолетом, очень не дурна, другая просто человек, на фоне желтого атласу...» (см. Е. Сахарова, А. Леонов, *Василий Дмитриевич Polenov, Елена Дмитриевна Polenova, Хроника семьи художников*, Москва, 1964, с. 210). Уже в январе 1877 года русский музыкальный и художественный критик В.В. Стасов в письме информирует Polenova об интересе потенциального покупателя работы: «Сегодня утром был у меня в библиотеке один господин, желающий купить у меня которую-нибудь из Ваших картин... *Герцеговинка*, (это нравится ему более всего, кажется)...» (см. Е. Сахарова А. Леонов, *Василий Дмитриевич Polenov*, Москва, 1950, с. 140).

Осенью 1876 года Polenov сам отправляется на Балканы в качестве добровольца в армии генерала Черняева. Два месяца пребывания в театре военных действий принесли Polenovu сербскую награду «За храбрость», а также множество этюдов и зарисовок с фронта, созданных во время кампании. В 1877 году, после возвращения Polenova с Балкан, *Герцеговинка в засаде* была воспроизведена в журнале *Пчела*, вместе с дневниками художника, описывающими его военный опыт.

Уже позже Polenov вспоминал об этом опыте, как о некоем творческом поиске баланса между изображением страшной военной реальности и простоты повседневной жизни военного времени: «Вы спрашиваете, нашел ли я сюжеты для картин... И да, и нет; сюжеты мирные... хотя и интересны, иногда очень живописны, но мало рисуют войну, сюжеты же человеческого изуродования и смерти слишком сильны в натуре, чтобы быть передаваемыми на полотна. По крайней мере я чувствую в себе какой-то еще недочет, не выходит у меня того, что есть в действительности, там оно так ужасно и так просто» (письмо М.Н. Климентовой, от 12 января 1878 г., см. И. Грабарь, *Репин, Художественное наследство* Т. 1, Москва, 1948, с. 394).



(detail)

In 1876, Serbia and Montenegro, joined by Bosnian and Herzegovinian rebels, declared war on Turkey. These events produced a stormy response in Russian society when many Russian cultural and scientific persons of note expressed strong public support for the Balkan people. Among them were the writers Vsevolod Garshin, Fyodor Dostoyevsky, doctors Sergei Botkin and Nikolai Pirogov, as well as a group of Russian artists who took direct part in the campaign, including Vasilii Vereshchagin, Konstantin Makovsky, Ivan Aivazovsky, Alexey Bogolyubov and Vasily Polenov.

Polenov was working in Paris when the war broke out. As a response to the events in the Balkans, he produced two extraordinary works *The Montenegrin Girl* and the present *The Herzegovinian on lookout*. Different in artistic approach, both paintings are highly romanticized images of the Balkan women-fighters.

In the fall of 1876, *The Herzegovinian on lookout* was a great success in the Academy of Arts exhibition in St. Petersburg. In a diary entry from 12 September 1876 about his impressions from visiting the exhibition, editor F. Chizhov notes: "Vasya Polenov exhibited a lot of works... Two Montenegrin, the one with the pistol in the ravine is really not bad at all"; the other just a human on a background of yellow satin..." (cited in E. Sakharova, A. Leonov, *Vasily Dmitrievich Polenov, Elena Dmitrievna Polenova, Khronika sem'i hudozhnikov*, Moscow, 1964, p. 210). In January 1877, Russian music and art critic Vladimir Stasov informs Polenov about an interest of a potential buyer: "this morning, I was in the library with a gentleman who would like to buy one of your paintings from me... *the Herzegovian* (I believe is the one he likes most of all)..." (cited in E. Sakharova, A. Leonov, *Vasily Polenov* Moscow, 1950, p. 140).

In the fall of the same year, Polenov traveled to Balkans as a volunteer in the army of General Chernyaev. Two months spent at war earned Polenov medal for his bravery. Also, he produced a group of sketches during this campaign. In 1877, after Polenov's return from Balkans, the painting was reproduced in the magazine *Pchela*, along with a journal and sketches from his experiences on campaign.

Later Polenov would reminisce about this experience as a personal artistic search.

'You are asking if I have found subjects for my paintings... Yes and no; the peaceful subjects despite themes of peace... despite being interesting and even picturesque, do not depict the war, the subjects of injury and death are too strong in real life to be represented on a canvas. At least, I feel something lacking in me, I can't represent it in its actuality when the reality is so dreadful and so simple' (letter to M.N. Klimentova, cited in I. Grabar, *Repin. Khudozhestvennoe Nasledstvo*, Vol. 1, Moscow, 1948, p. 390)



Pchela, 1877, no. 5, p. 77, illustrated engraving titled *Gertsegovinka v zasade s kartiny V.D. Polenova*



PROPERTY FROM A PRIVATE COLLECTION, GREECE

17

MARIA MIKHAILOVNA SINIAKOVA (1898-1989)

Portrait of the artist's sister Ksenia Aseeva (Siniakova), 1960's
signed in Cyrillic (upper left)

oil on canvas

60 x 49cm (23 5/8 x 19 5/16in).

£15,000 - 20,000

US\$20,000 - 26,000

€17,000 - 22,000

Provenanace

Private collection, Greece

There is an inscription on the tacking edge of the canvas which reads:
Ксения Синякова Асеева 1960

Maria Siniakova played a critical role in many avant-garde activities, being 'the main catalyst for introducing Futurism to Kharkov' (M. Mudrak, *The new generation and artistic modernism in the Ukraine*, p. 67). Her family's estate Krasnaia Poliana near Kharkov was a summer meeting place for many artists and poets involved with Futurism in Russia including, among many others, the Burluk brothers, Vladimir Mayakovsky, Velimir Khlebnikov, Bogdan Gordeev, Boris Pasternak and Nikolai Aseev. (V. Markov, *Russian Futurism: a history*, p. 245). In the 1950s, after being expelled from the Artists' Union of the USSR with the accusation of formalism, she started painting in the realist style. The offered lot is a portrait of the artist's sister Ksenia, wife of the poet Nikolai Aseev and later of Anatolii Zverev. Also included in this important collection of works from a private Greek collection are two portraits of Ksenia Aseeva by Anatolii Zverev (lots 18 and 19).

«Синяковых пять сестер, каждая из них по-своему красива. Жили они раньше в Харькове, отец у них был черносотенец, а мать человек передовой и безбожница. Дочери бродили по лесу в хитонах, с распущенными волосами и своей независимостью и эксцентричностью смущали всю округу, принимали участие в шествиях «Долой стыд». В их доме родился футуризм. Во всех них поочередно был влюблен Хлебников, в Надю — Пастернак, в Марию — Бурлюк, на Оксане женился Асеев».(Лилия Брик)

Gromova Natalia, *Uzel. Poety. Druzhby. Razhryvy. Iz literaturnogo byta 20 -30h godov*, 2016

18

ANATOLY ZVEREV (1931-1986)

Portrait of Ksenia Aseeva, 1974

signed in Cyrillic and dated '74' (upper left)

oil on cardboard

51.2 x 36cm (20 3/16 x 14 3/16in).

£5,000 - 7,000

US\$6,600 - 9,200

€5,500 - 7,800

Provenance

Acquired directly from the artist

Private collection, Greece



18

19

ANATOLY ZVEREV (1931-1986)

Portrait of Ksenia Aseeva, 1971

signed in Cyrillic and dated '1971' (middle right)

oil on cardboard

50 x 34cm (19 11/16 x 13 3/8in).

£5,000 - 7,000

US\$6,600 - 9,200

€5,500 - 7,800

Provenance

Acquired directly from the artist

Private collection, Greece



19



20

SERGEI ARSENEVICH VINOGRADOV (1869-1938)

Rest stop

signed in Cyrillic and dated '89' (lower right)

oil on canvas

36.5 x 45cm (14 3/8 x 17 11/16in).

£4,000 - 6,000

US\$5,300 - 7,900

€4,400 - 6,600

Provenance

Private collection, Greece



21

NIKOLAI ALEXANDROVICH KLODT (1865-1918)

'Dusk', 1914

signed in Cyrillic (lower left)

oil on board

37.5 x 32cm (14 3/4 x 12 5/8in).

£15,000 - 18,000

US\$20,000 - 24,000

€17,000 - 20,000

Provenance

Private collection, Greece

Exhibited

Moscow, *Exhibition of works by N.A. Klodt*, Moscow Union of Soviet Artists, 1940

Literature

Exhibition catalogue of works by N.A. Klodt, Union of Soviet Artists, Moscow, 1940, listed as *Dusk*, 1914, no.79, p.25

22*

NIKOLAI PETROVICH BOGDANOV-BEL'SKY (1868-1945)

A young sorceress

signed in Latin (lower left) and in Cyrillic (lower right); further inscribed
with artist's name (verso)

oil on canvas

126 x 112cm (49 5/8 x 44 1/8in).

£130,000 - 180,000

US\$170,000 - 240,000

€140,000 - 200,000

Provenance

Purchased from *A La Vieille Russie*, 1986

Private collection, New York

Bonhams, London, 30 November 2011, lot 32

Acquired from the above by the present owner

Exhibited

XXXVII exhibition of Wanderers (Peredvizhniki), 1908-1909, organised
in Moscow and St. Petersburg, the painting was only exhibited in St.
Petersburg on February 6, 1909 - April 5, 1909

Literature

Illustrated in *Tovarishchestvo Peredvizhnykh Khudozhestvennykh
Vystavok*, 1871-1923, XXXVII exhibition, 1909, St. Petersburg, 2003,
page 336, nos. 3-17



Nikolai Petrovich Bogdanov-Bel'skii is one of the few Russian artists whose paintings convey unwavering optimism and positive emotions. His paintings joyfully celebrated universal values and the presence of beauty and happiness in everyday life, and from early in his career, the artist was celebrated for his enchanting genre scenes. Born and raised in the Russian countryside he created the most poetic images of the vanishing peasant culture and traditional rural way of life. A student of V. Makovskii, V. Polenov and I. Repin, the artist was brought up with the traditions of the late Wanderer's movement and joined the Society in 1895. A study trip to Paris at the turn of the century was pivotal for the young artist. He was captivated by impressionist masterpieces, and by the vibrant contemporary European artistic life. As a result, Bogdanov-Bel'sky brightened up his colour palette considerably, began painting with vibrant and expressive brushstrokes and infused his paintings with a warm light and brilliant magical glow.

Bogdanov-Bel'skii's reputation as a celebrated portrait painter was well deserved. The artist not only became a remarkably successful society portraitist, but also created an entire gallery of portraits depicting the most important Russian cultural and political figures of the second half of the 19th century. His portraits of the pianist Anton Rubinshtein, the artist Elizaveta Bem, the historian Nikolai Barsukov, and the professor Vasilii Sergievich are among the best example of period portrait painting.

The artist was commissioned to paint two portraits of Emperor Nicholas II, a portrait of Grand Duke Sergei Aleksandrovich, and of the young Grand Duke Dmitrii Pavlovich (who later participated in the assassination of Grigorii Rasputin), and he was invited to Yusupov's estate in Crimea to paint portraits of the young Felix and his mother, Zinaida Yusupova. Bogdanov-Bel'skii was invited to capture the likeness of the Dowager Empress Maria Fedorovna, Prince Mikhail Volkonskii, Princess Dolgorukova-Yurievskiaia, the Minister of Finance Sergei Witte, the Governor of the Caucasus Prince Vorontsov-Dashkov, and many others.

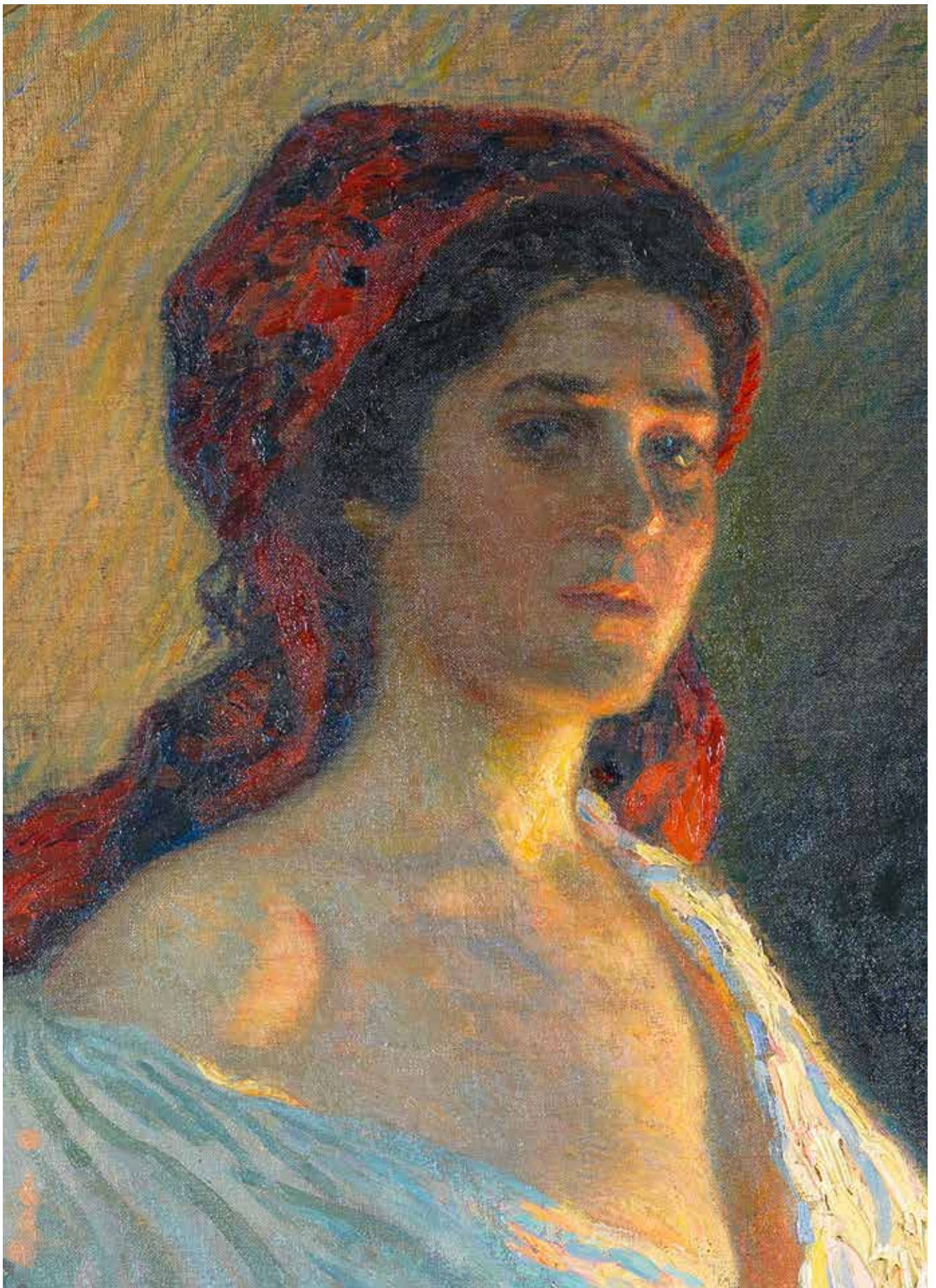
The present portrait is among the best of the artist's early works. A beautiful young woman is gazing directly at the viewer; she is wearing a traditional peasant blouse and a western Ukrainian woven skirt, called 'poneova', with alternating red, pink and blue squares and a typical opening on the side. Her hair is loosely covered with a heavy red scarf. The woman's unbuttoned shirt which has slipped suggestively from her right shoulder reveals her sun-kissed rosy skin and draws attention to her shapely bust line. The young woman's confidence and self-assurance is underscored by her upright posture, the strategic placement of her arm and the direct engaging gaze. The entire image is sensual and seductive. The artist even entitled the work 'A Young Sorceress' or 'A Young Witch' (in Russian 'Molodaya Ved'ma') thus amplifying the dangerous erotic energy that the image projects.

The artist's model for the stunning and captivating image was probably Natalia Antonovna Toporova who was his muse, friend, constant companion and favourite model. She appeared in an equally picturesque portrait showing her reading on a garden bench and surrounded with yellow chrysanthemums (sold at Sotheby's, 26 April 2006, lot 79).

Painted around 1909, the portrait was exhibited at the XXXVII Annual Exhibition of Wanderers in St. Petersburg. The Ukrainian association is probably not coincidental, as in 1909 Russia was celebrating the 100th anniversary of Nikolai Gogol's birth and this portrait could have been associated with the seductress-panochka in Gogol's short horror story 'Viy' in which the encounter of the main character Khome Brut with a seductive and omnipotent young witch almost costs him his life.

Painted in an impressionistic manner, in deep saturated tones of red, maroon, grey and green, the painting is a sheer masterpiece of the celebrated colourist and master of genre painting.

The present painting will be included in the catalogue raisonné of the artist.



23*

NIKOLAI KONSTANTINOVICH ROERICH (1874-1947)

'Sanctuaries and citadels', 1925

signed with artist's monogram and dated '1925' (lower right)

tempera on canvasboard laid on board

29.8 x 40cm (11 3/4 x 15 3/4in).

£50,000 - 70,000

US\$66,000 - 92,000

€55,000 - 78,000

Provenance

Roerich Museum, c. 1935

Collection of Nettie and Louis Horsh, USA, from 1935

Acquired from the above by a private American collector

Private collection, California, 1970s

Thence by descent in the family, c.1990

Literature

F. Grant et al., *Roerich, Himalaya*, A Monograph, New York: Brentano Publ., 1926, listed p.200, illustrated p. 158

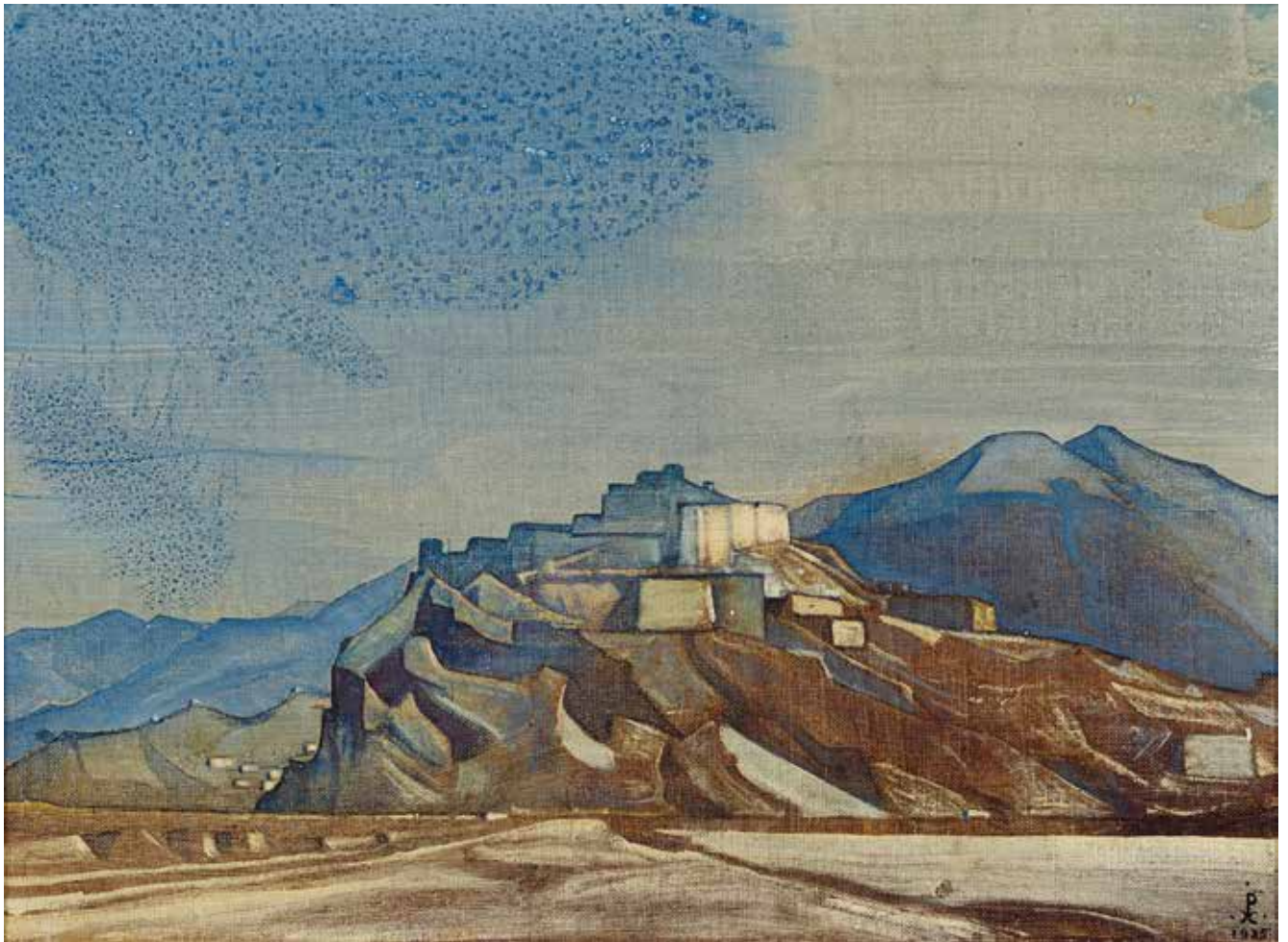
Roerich Museum Catalogue, New York, Roerich Museum, 1930, listed on p. 25.

Featured on the dust jacket of Alan Arkin, 'Halfway through the door.

An actor's journey towards the self', Harper and Row, 1979

The present work is one of 27 paintings from a series entitled 'Sanctuaries and Citadels' (Святыни и Твердыни), completed by the artist in 1925-1926. Two-months long stay at Ladakh made a lasting impression on the artist who was captivated by architectural monuments, monasteries and palaces perched on the cliffs and mountain tops as if themselves were part of the heroic majestic landscape.

We are grateful to Mr. Guido Trepša, Director of the Nicholas Roerich Museum, New York for his kind assistance with research on the present lot.





24



25

24*

STEPAN FEDOROVICH KOLESNIKOV (1879-1955)

Wanderers

signed in Latin and dated '1942' (lower right)

oil on canvas board

70 x 90cm (27 1/2 x 35 1/2in).

£4,000 - 6,000

US\$5,300 - 7,900

€4,400 - 6,600

Provenance

Private collection, New Jersey

25

STEPAN FEDOROVICH KOLESNIKOV (1879-1955)

Snow-laden landscape

signed in Latin (lower right)

oil on canvas

42 x 72cm (16 9/16 x 28 3/8in).

£3,000 - 4,000

US\$3,900 - 5,300

€3,300 - 4,400

Provenance

Private collection, Portugal



26

PETR IVANOVICH PETROVICHEV (1874-1947) VIEW OF TOROPETS

View of Toropets

signed in Cyrillic and indistinctly dated (lower right)

tempera on cardboard laid down on board

46.7 x 96cm (18 3/8 x 37 13/16in).

£15,000 - 20,000

US\$20,000 - 26,000

€17,000 - 22,000

Provenance

Anna Gurdova-Timme (1877-1972), Leningrad

Professor Nikolai Kachalov (1883-1964), the brother-in-law of the above, Leningrad

By descent to Natalia Kachalova (1933-2002), St Petersburg

Acquired from the descendants of the above by the present owner

Offered with an expertise from I.V. Geraschenko, The Grabar Art conservation centre, 2016.

Toropets is a small town in Tver region first mentioned in 1074 as a birth place of Saint Isaac Pechersky. It is one of the oldest towns in the country with a rich historical past that left a considerable legacy. In 18th century Toropets was a birthplace of its own style 'Baroque of Toropets'. Coloured tiles and stone work are typical for the town's architecture. The offered painting is a fine example of Toropets architecture, it represents a typical view of the town that does not exist anymore.

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

27*

MIKHAIL FEDOROVICH LARIONOV (1881-1964)

Still life with cabbage
inscribed in Latin (on reverse)
oil on canvas
51 x 50cm (20 x 19 1/3in).

£120,000 - 180,000

US\$160,000 - 240,000

€130,000 - 200,000

Provenance

Acquired from a private collection, Paris, April 23, 1989

Private collection, New York

Reverse with an unfinished architectural sketch.



(verso)



VARIOUS PROPERTIES

28

PETR PETROVICH KONCHALOVSKY (1876-1956)

Panorama of Novgorod

signed in Cyrillic (lower right); further signed in Cyrillic, numbered '573'
and dated '1925' (verso)

oil on canvas

67 x 80.5cm (26 3/8 x 31 11/16in).

£130,000 - 150,000

US\$170,000 - 200,000

€140,000 - 170,000

Literature

Konchalovsky *Khudozhestvennoe nasledie*, Moscow, Iskusstvo, 1964,
listed on p.167



29*

ALEKSANDR ALEKSANDROVICH DEINEKA (1899-1969)

Sketch for the painting 'Left March'

signed with Cyrillic initials 'AD' (lower right)

watercolour and pencil on paper

41.5 x 99.7cm (16 5/16 x 39 1/4in).

£25,000 - 35,000

US\$33,000 - 46,000

€28,000 - 39,000

Provenance

Collection of Vladimir Kostin (1905-1991), historian and critic of Russian art (label on verso)

Acquired from the above by the present owner

Какое счастье для художника
найти в портрете своего
героя...Он [Маяковский] был
моим учителем, потому что
научил меня видеть в событиях
главное, но что еще важнее
— находить этому главному
зрительную образность. «Левый
марш» — это тоже «портрет»
поэта, но в том смысле, как
понимал Маяковский: ...пускай
нам общим памятником будет
построенный в боях социализм.

*А. Дейнека Из моей рабочей практики, Москва, 1961.
Reprinted in Igor Dolgoplov, "Mayakovsky y Deineka,"
Ogoniok, 14 July 1973, p. 12.*



(label on verso)

In 1940, Alexandr Deineka received a commission from the State Literature Museum to work on a painting inspired by Vladimir Mayakovsky's poem *Left March*, 1918. This historical and monumental painting which depicts a triumphal march of Soviet revolutionaries, became - as the artist notes - a tribute to the great poet.

Deineka considered Mayakovsky to be one of his major influences. "Mayakovsky's impact on me was so striking," wrote the artist, "that I took the courage to step up to the rostrum for the first time in my life [to read] his poem before the Red Army. My throat tightened with excitement, I lost my voice, but I overcame myself and finished the *Left March* to rapturous applause. Thus, Mayakovsky pushed me to be an orator, and thus, his poetry drove a conversation with the masses." (A. Deineka, «Vladimir Vladimirovich», *Iskusstvo*, 1940, No. 3, p. 50-52).

The artist repeatedly turned to Mayakovsky and his poetry in his work. In early 1941, Deineka painted the poet's portrait *Mayakovsky at the ROSTA* (State Literary Museum), and in 1955, *Poems of Mayakovsky* (National Gallery of Armenia). However, it was the *Left March* that had unique significance for the artist. Having grown out of the boundaries of a simple illustration of a poetic text, the work has become arguably the most personal artistic response to the revolutionary spirit of Mayakovsky's poetry.

In terms of artistic language and technique, the present study may be considered the closest and, most likely, the final sketch for the painting *Left March*. As in the monumental work of the same title, the study conveys the spirit and rhythm of the marching song. The steady and confident steps of the sailors and soldiers under waving red flags reflect the psychology of a historical moment, and at the same time celebrate the human beauty and socialist ideals which both Mayakovsky and Deineka shared.

The present lot is accompanied by certificates of authenticity by V.S. Silaev (State Tretyakov Gallery, Moscow, 2004) and E.M. Zhukova (ICAAD, Moscow, 2013).

В 1940 г. Александр Дейнека получает заказ от Литературного Музея на картину по мотивам стихотворения Владимира Маяковского *Левый марш*, 1918. Историческая по содержанию и монументальная по образу композиция, изображающая триумфальное шествие революционеров по Петроградскому Дворцовому мосту, как признавал сам художник, стала самостоятельным портретом великого поэта.

Дейнека считал Маяковского одним из своих учителей. «Влияние Маяковского на меня было столь разительно», - писал мастер, - «что я, осмелев, в первый раз в жизни выступил на трибуне с его стихами перед красноармейской аудиторией. У меня перехватило от волнения горло, я потерял голос, но все же пересилил себя и закончил «Левый Марш» под дружные аплодисменты. Так Маяковский заставил меня быть оратором, так стихи его толкали на беседу с массами» (А. Дейнека, «Владимир Владимирович», *Искусство*, 1940, No. 3, с. 50-52).

Художник не раз обращался к личности и творчеству Маяковского. В начале 1941 года Дейнека написал портрет поэта *Маяковский в РОСТА* (Государственный Литературный Музей), в 1955 - картину *Стихи Маяковского* (Национальная Галерея Армении). Однако *Левый марш* имела особенное значение для Дейнеки. Вырастая из границ иллюстрации поэтического текста, работа стала наиболее личным для художника откликом на революционную поэзию Маяковского.

По своему художественному своеобразию и композиционным приемам, представленный этюд можно считать наиболее близким и, вероятно, финальным эскизом к картине *Левый марш*. Как и одноименная монументальная работа, эскиз выполнен в духе и широкого ритмичного стиха-марша. Стройный уверенный шаг матросов и солдат под развевающимися флагами ярко отражает психологию исторического события, и в то же время воспевают красоту человека и близких Дейнеке и Маяковскому социалистических идеалов.

Подлинность представленного лота подтверждена экспертизами В.С. Силаева, (ГТГ, Москва, 2004) и Е.М. Жуковой (МКААД, 2013).

Deck out the sky with drape!
March boldly ahead, don't be late!
Who's marching out of step?
Left!
Left!
Left!

Грудью вперед бравой!
Флагами небо оклеивай!
Кто там шагает правой?
Левой!
Левой!
Левой!

V. Mayakovsky, *Left March* 1918



29



30*

KUZMA SERGEIEVICH PETROV-VODKIN (1878-1939)

Mother and child

signed with Cyrillic initials 'KPV' and dated '1927' (lower right)

watercolour and pencil on paper

52.3 x 38.4cm (20 9/16 x 15 1/8in).

£50,000 - 60,000

US\$66,000 - 79,000

€55,000 - 66,000

Provenance

I. Ezrakh collection (label on verso)

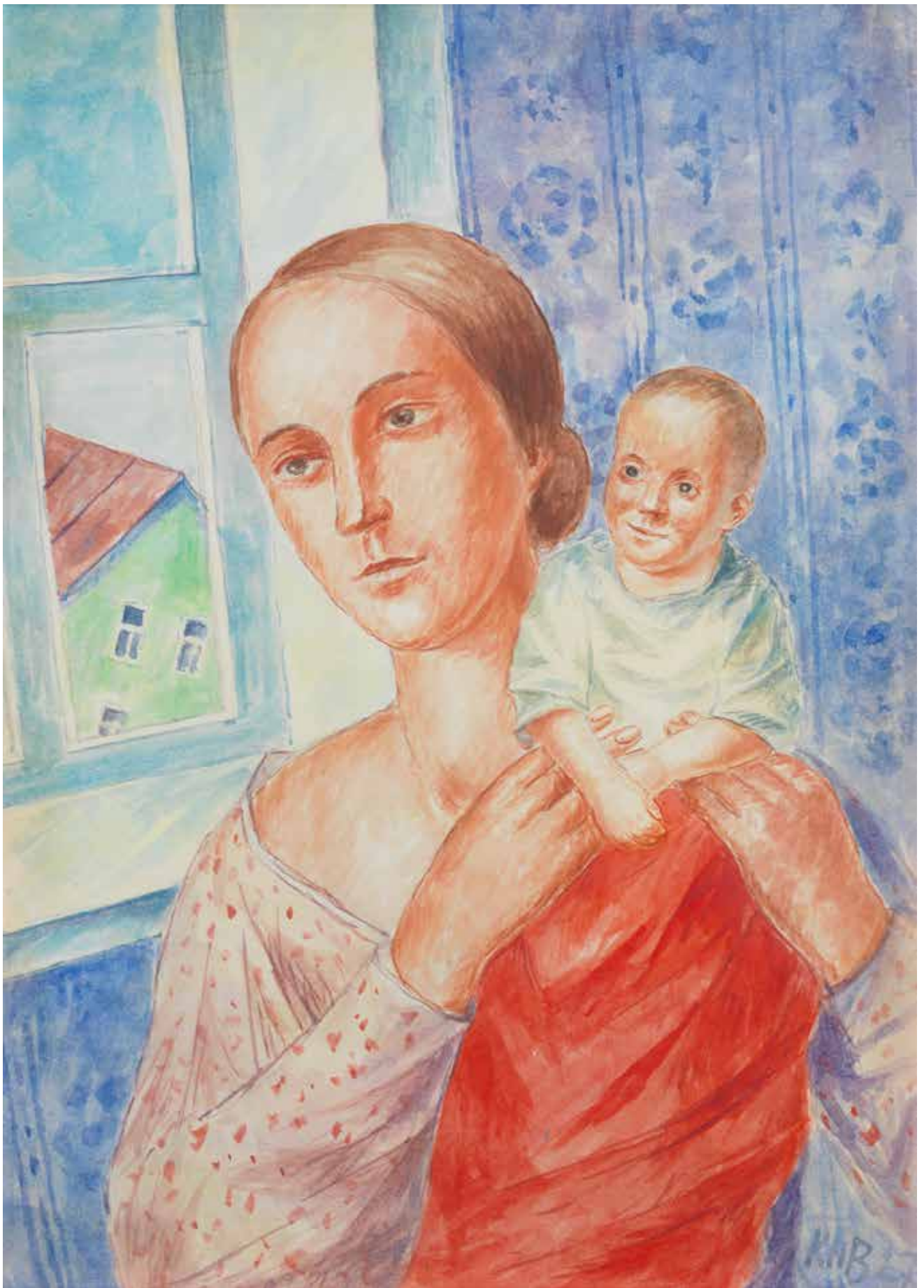
Acquired from the above by the current owner in 1980s

Exhibited

Possibly, Leningrad, *Exhibition of works by Petrov Vodkin*, Union of Leningrad Artists of the USSR, 1947 (according to the label on verso)

Literature

Possibly, K. S. *Petrov-Vodkin*, Leningrad, LSSH, 1947, p.84





K. Petrov-Vodkin, *Mother and a child*, 1927. ©The State Russian museum

Kuzma Petrov-Vodkin began to address the subject of motherhood in the early 1910s and continued to develop the theme throughout his career, while reflecting on the notion of the holiness of the image of the Madonna. Thus, in the paintings *Mother*, 1913, and the *Petrograd Madonna*, 1920, (The State Tretyakov Gallery), a woman - presented grandly with a infant in her arms in a simple mundane setting - embodies the concept of modesty, sincerity, chastity and deep spirituality.

The present watercolour may be considered a variant of the works from 1927 *Mother and Child* (The State Russian Museum) and *Mother with a Child* (private collection, published in K. Petrov-Vodkin. *Zhivopis, grafika, teatralno-dekoratsionnoe iskusstvo*, Leningrad, 1986). In these works, the canonical image of a Russian woman, a mother, presents a conflation of the artist's biographical recollections, impressions of his travels in Russia, as well as influences of Russian icon painting and the Italian renaissance, all of which Petrov-Vodkin reinterprets in his oeuvre.

The present work comes from the collection of the prominent St. Petersburg collector Iosif Ezrakh (1899-1991). See further «Человек-Легенда, или Легенда о Человеке. Иосиф Моисеевич Езрах», *Antikvariat, predmeti iskusstva i kollektcionirovaniya*, No. 3 (104) March 2013, p. 132-135.

The present lot is accompanied by certificates of authenticity by E.M. Zhukova (The State Tretyakov Gallery, 2006, 2013).

К теме материнства Кузьма Сергеевич Петров-Водкин начинает обращаться с 1910-х годов и продолжает развивать ее в течение всего своего творческого пути, стремясь воплотить идею святости образа матери и ребенка. Так, в картинах «Мать», 1913 и «Петроградская Мадонна», 1920 (Государственная Третьяковская Галерея), женщина, величественно предстающая с младенцем на руках на фоне повседневного пейзажа, становится олицетворением простоты, народности, одухотворенности и целомудрия.

Представленную работу можно считать одним из вариантов сюжета, запечатленного художником в картинах 1927 года «Мать и дитя» (Государственный Русский Музей) и «Мать с ребенком» (частная коллекция, опубликована в К. Петров-Водкин. Живопись, графика, театрально-декорационное искусство, Ленинград, 1986). В них канонический образ русской женщины-матери собран из личных воспоминаний художника, впечатлений о путешествиях по России, а также под влиянием русской иконописной школы и живописи итальянского возрождения, которые Петров-Водкин переосмысливает.

Работа происходит из собрания выдающегося петербургского коллекционера Иосифа Моисеевича Эзраха (1899–1991). См. «Человек-Легенда, или Легенда о человеке. Иосиф Моисеевич Эзрах», *Антиквариат, предметы искусства и коллекционирования*, №3 (104) март 2013 г., с. 132-135.

Подлинность представленного лота подтверждена экспертизой Е.М. Жуковой (ГТГ, 2006, 2013 г.).



31

PAVEL ILYCH SAFONOV (1896-1934)

The Great Siberian Ice March of the White Army
signed in Cyrillic and dated '1922' (lower right)

oil on canvas

80 x 130cm (31 1/2 x 51 3/16in).

£12,000 - 15,000

US\$16,000 - 20,000

€13,000 - 17,000

Exhibited

Possibly, exhibited at the *Exhibition of Russian artists*, Shangai, 1931

Literature

I.I. Serebrennikov, *Velikiy otkhod*, 1936, Harbin, illustrated, p. 33



The present lot illustrated in I.I. Serebrennikov, *Velikiy otkhod*, 1936, Harbin, p.33

Талантливый, но забытый художник Павел Ильич Сафонов получил образование в иконописной школе Троице-Сергиевой лавры, в 1914–1916 гг. он учился в Московском училище живописи, ваяния и зодчества, которое ему не удалось окончить из-за начала войны.

Во время Первой и гражданской войн, Сафонов не переставал рисовать и постоянно заполнял свой альбом набросками. Будучи участником Ледяного похода, художник запечатлел в том числе и представленную работу – *Великий Сибирский Ледяной поход*, написанную в 1922 году. Эта и другие картины мастера послужили иллюстрациями к книге И. И. Серебренникова *Великий отход: Рассеяние по Азии белых армий, 1919–1923* (Харбин, 1936, с. 33). Б. Муратов прекрасно описал серию картин *Ледяной поход* и *Голгофа белых, река Кан* в некрологе, посвященном художнику. Они идут одетые в отрепья, закутанные по самые глаза в тряпки, скрюченные. Ледяные наросты мешают идти, кое-где появляется вода, и люди в ней по щиколотки. Лошади еле тащатся, падают, лежат и люди (Б. Муратов, «Певец Ледяного похода», *Рубеж*, 1934, с. 19).

После войны художник эмигрировал в Китай, при содействии Серебренникова, художник провел там персональную выставку, на которой представил картины гражданской войны, в том числе и предложенную на аукцион. *Талант его многогранен... Может быть, мимо этих картин равнодушно пройдет иностранец, которому никогда не понять, что такое мороз в сорок градусов, может быть эти картины как вечные памятники недавнего прошлого некоторым придутся не по сердцу, но для русского патриота все творчество Сафонова есть могучий, страстный призыв к новой борьбе...* (Л. Льдовский, *Слово*, 1931, с. 17).

В декабре того же года вместе с художниками А.Н. Пикулевым и В.С. Подгурским Сафонов устроил выставку в Шанхае, представив пейзажи и портреты. Сафонов участвовал в групповых выставках в Шанхае, Циндао, Мукдене. После смерти художника его произведения были перевезены в Сан-Франциско, где они неоднократно демонстрировались на выставках.

Pavel Ilyich Safonov was a talented Russian artist who studied at the school of icon painting at Troitse-Sergieva Lavra. In 1914 he joined the Moscow School of Painting, Sculpture and Architecture but was unable to graduate due to the outbreak of the First World War.

During the First World War and the Civil War, Safonov never stopped painting and working on numerous sketches. After participating in the Ice Campaign, Safonov created the monumental historical painting presented at the auction *The Great Siberian Ice March of the White Army*, 1922. This and others of his works are illustrated in the book *The Great Departure: Scattering Asia White armies, 1919-1923* (Harbin, 1936) by I. Serebrennikov. B. Muratov perfectly described the series of *The Ice campaign* paintings in an obituary devoted to Safonov. *They are dressed in rags, fully wrapped in trimmed cloths. In some places surrounding ice is preventing the soldiers from walking, some places are flooded with water. The horses are barely walking, falling, as well as people* (B. Muratov, “Pevets ledyanogo pokhoda”, in *Rubezh*, 1934, p. 19).

After the war, the artist emigrated to China where, with the assistance of Serebrennikov, he had a personal exhibition, which included numerous paintings of the Civil War and also the offered lot. *His talent is widespread ... Perhaps, these paintings would be ignored by a foreigner who would never understand what -40 C feels, maybe these pictures for some would be a negative reminder of the recent past, but for all Russians Safonov's works have a strong appeal for new battle...* (L. Ldovsky, *Slovo*, 1931, p. 17).

In December of the same year, Safonov participated in a group exhibition in Shanghai together with the artists A.N. Pikulevich and V.S. Podgurskiy. Also, he took part in group exhibitions in Shanghai, Qingdao, Mukden. After his death his works were transferred to San Francisco, where they have been repeatedly exhibited.



32

KONSTANTIN YUON (1875-1958)

Young man holding a parcel, c.1910

signed in Cyrillic (lower left)

watercolour on paper laid down on board
63 x 42cm (24 13/16 x 16 9/16in).

£10,000 - 15,000

US\$13,000 - 20,000

€11,000 - 17,000

Provenance

Purportedly gifted to the Kalmanowski family
in the 1940s

Private collection, Wales

32

33*

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

Verdant landscape

signed in Latin (lower right)

oil on composite board

36.2 x 46.7cm (14 1/4 x 18 3/8in).

£4,000 - 6,000

US\$5,300 - 7,900

€4,400 - 6,600

Provenance

Property of an American collector



33

34*

ALEKSANDR ALEKSANDROVICH DEINEKA (1899-1969)

Still life with game

oil on canvas

45 x 34cm (17 11/16 x 13 3/8in).

£130,000 - 150,000

US\$170,000 - 200,000

€140,000 - 170,000

Provenance

Family of the artist

Exhibited

Moscow, *Vystavka proizvedenii Aleksandra Aleksandrovicha Deineka*, 1957

Moscow, *Aleksandr Aleksandrovich Deineka. Vystavka proizvedenii*, 1969

Moscow, *Aleksandr Aleksandrovich Deineka, 1899-1969. Zhivopis', skul'ptura, grafika. Vystavka proizvedenii k 90-letiyu so dnya rozhdeniya*, 1989-1990

Literature

Exhibition catalogue, *Vystavka proizvedenii Aleksandra*

Aleksandrovicha Deineka, Moscow, 1957, listed p. 18 (dated 1938)

Exhibition catalogue, *Aleksandr Aleksandrovich Deineka, 1899-1969.*

Vystavka proizvedenii, Moscow, 1969, listed p. 31 (dated 1938)

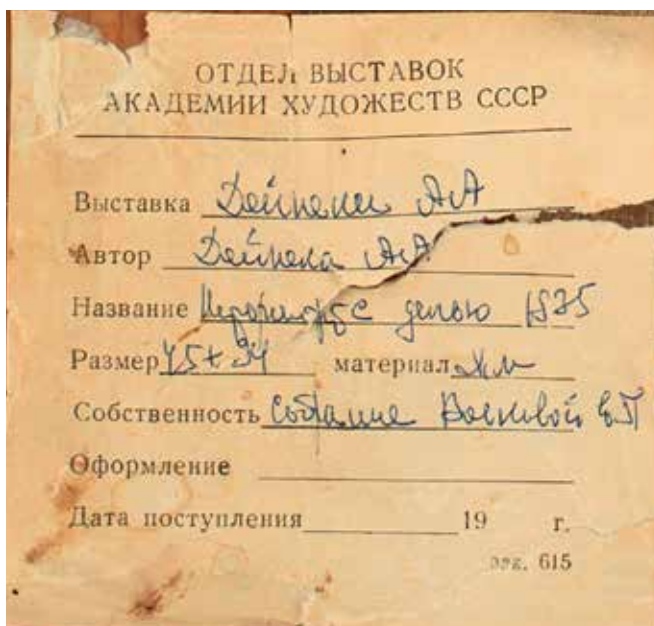
Exhibition catalogue *Aleksandr Aleksandrovich Deineka, 1899-1969.*

Zhivopis', skul'ptura, grafika. Vystavka proizvedenii k 90-letiyu so dnya rozhdeniya, Moscow, 1989, listed p.46

V. Sysoev, *Aleksandr Deineka. Zhizn, iskusstvo, vremya. Literaturno-khudozhestvennoe nasledstvo*, Vol. 2, Moscow, 1989, illustrated no. 159, listed p. 291

N.Aleksandrova, E.Voronovich, *Aleksandr Deineka: Zhivopis', Grafika, Skul'ptura*, Moscow, 2010, illustrated no. 115, listed p. 91





USSR Academy of Arts exhibition label on the stretcher of the present lot

The 1930s became arguably the most prolific and peculiar period in Alexander Deineka's oeuvre. In this decade, he created many significant works such as *Mother*, 1932, *Behind the curtain* 1933, *Future pilots*, 1937, the ceiling painting for the Red Army Theater and the mosaics for the Mayakovskaya station in Moscow, as well as numerous illustrations and other pieces. In 1935, Deineka travelled abroad in the USA, France and Italy, where he produced a large body of landscapes, portraits and sketches inspired by the memories of these travels. While the artist continued to work on distinctive historical, political, and sporting topics, he also turned to mundane genres and the depiction of the beauty of everyday life in landscape and still life paintings.

As in the monumental genres, Deineka approached a still life with the goal of demonstrating in some way a universal pictorial law, which his entire body of work is built upon. In *Still Life with Game*, the artist depicts each of the objects with an exceptional truthfulness, as if examining and analyzing the essence of the matter from all sides. Seemingly unrelated objects – a casually laid out upholstery fabric, a porcelain gravy boat and the the hunter's prey - line up to create a single concept in a masterful play of contrasting shapes and textures. The circular composition, emphasized by the visible surface of a round table against a muted background, enhances the effect of the interaction between objects. The choice of a softer palette, characteristic for works of this period, enhances the expression of the painting and adds to the "vitality of the image of the matter", a "vitality" that, according to Deineka, he deeply admired.

1930-е годы стали для Александра Дейнеки, возможно, самым плодотворным творческим периодом. В эту декаду были созданы такие значительные произведения, как *Мать*, 1932, *За занавеской*, 1933, *Будущие летчики*, 1937, а также росписи для Театра Советской Армии, мозаики для станции метро Маяковская, многочисленные иллюстрации и другие работы. В 1935 г. Дейнека едет в зарубежную командировку в США, Францию и Италию, результатом которой становится большое количество пейзажей, портретов и зарисовок, навеянных впечатлениями от поездки. Продолжая работать над характерными историческими, политическими и спортивными темами, художник в то же время обращается к бытовым жанрам и воспеванию красоты повседневной жизни в многочисленных пейзажах и натюрмортах.

Как в монументальных жанрах, так и в натюрморте, Дейнека демонстрирует некий универсальный живописный закон, который ложится в основу всего его творчества. В представленной работе каждый предмет изображается художником максимально правдиво, и как бы анализируется им со всех сторон. Казалось бы несвязанные между собой небрежно брошенная драпировочная ткань, фарфоровый соусник и главный персонаж - добыча охотника - выстраиваются в единую концепцию в виртуозной игре противоречивых форм и текстур. Круговая композиция, подчеркнутая видимой поверхностью круглого стола и неброским фоном, усиливает ощущение от взаимодействия предметов. Выбор мягкой палитры, характерный для работ этого периода, придает образам особенную выразительность, и ту «жизненность образа в вещах», которая была так любима художником, по его собственным словам.



35

35

NIKOLAI ALEKSANDROVICH TARKHOV (1871-1930)

View from the artist's studio

signed in Latin (lower right)

oil on board

43 x 32.8cm (16 15/16 x 12 15/16in).

£5,000 - 7,000

US\$6,600 - 9,200

€5,500 - 7,800

Provenance

Private collection Switzerland

Purchased from above by the present owner

The authenticity of this lot has been confirmed by the Nicolas Tarhoff Committee. It will be included in the forthcoming catalogue raisonné of the artist's paintings.



36 (plate from album)

36

ALEXANDER III - CORONATION ALBUM

ALEXANDER III -- Description du Sacre et du Couronnement de leurs Majestés Impériales l'Empereur de toutes les Russies Alexandre III et l'Imperatrice Marie Féodorovna en l'année 1883. St. Petersburg, 1883.

2° (660 x 520mm). Chromolithographed title, frontispiece, 2 portraits and 22 plates after Simakov, Makovskii, Sokolov, Savitskii, Karazin, Polenov, Kramskoi, Vereshchagin, Makorov, Bogdanov, Grigor'ev, Aleksandrovskii, Surikov and Samokish, decorative initials and illustrations in the text, some chromolithographed, text printed in black, blue and red.

£20,000 - 30,000

US\$26,000 - 39,000

€22,000 - 33,000

Provenance

Comte de Moy (exemplaire nominatif)

FIRST EDITION. EXEMPLAIRE NOMINATIF for the Comte de Moy, with the rare chromolithographed limitation statement bound-in. The coronation album of Alexander III, illustrating the ceremonies and events in Moscow, was printed in a small edition for members of the Imperial family and foreign dignitaries participating in the celebrations on 15 May 1883. According to Burtsev, it was never offered for public sale and is accordingly rare. Lipperheide Sk11.

37*

ALEXANDRA EXTER (1884-1949)

Study for 'Seven against Thebes'
reverse inscribed with '3h', number 62 and
the title '7 Thebes', with signed stamp of
Simon Lissim dated February 1952
pencil, gouache on paper partially laid on
board
50.1 x 33cm (19 3/4 x 13in).

£3,000 - 4,000

US\$3,900 - 5,300

€3,300 - 4,400

Provenance

Collection of Simon Lissim, c. 1952
Private collection, USA

Simon Lissim (1900-1981), a Ukrainian artist,
stage designer, ceramicist and illustrator was
closely affiliated with the Russian theater.
Present work is marked with the stamp
of Lissim estate (Dobbs Ferry, New York,
February 1952).



37

38*

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

Washing linens
signed in Latin (lower right)
oil on canvas
51.4 x 66cm (20 1/4 x 26in).

£10,000 - 15,000

US\$13,000 - 20,000

€11,000 - 17,000



38

39

KONSTANTIN ALEXEEVICH KOROVIN (1861-1939)

Portrait of Yolanda Lacca, 1935

signed in Latin (lower left) and inscribed 'Paris 1935' (upper left)

oil on canvas

76 x 50cm (29 15/16 x 19 11/16in).

£80,000 - 120,000

US\$110,000 - 160,000

€89,000 - 130,000

Provenance

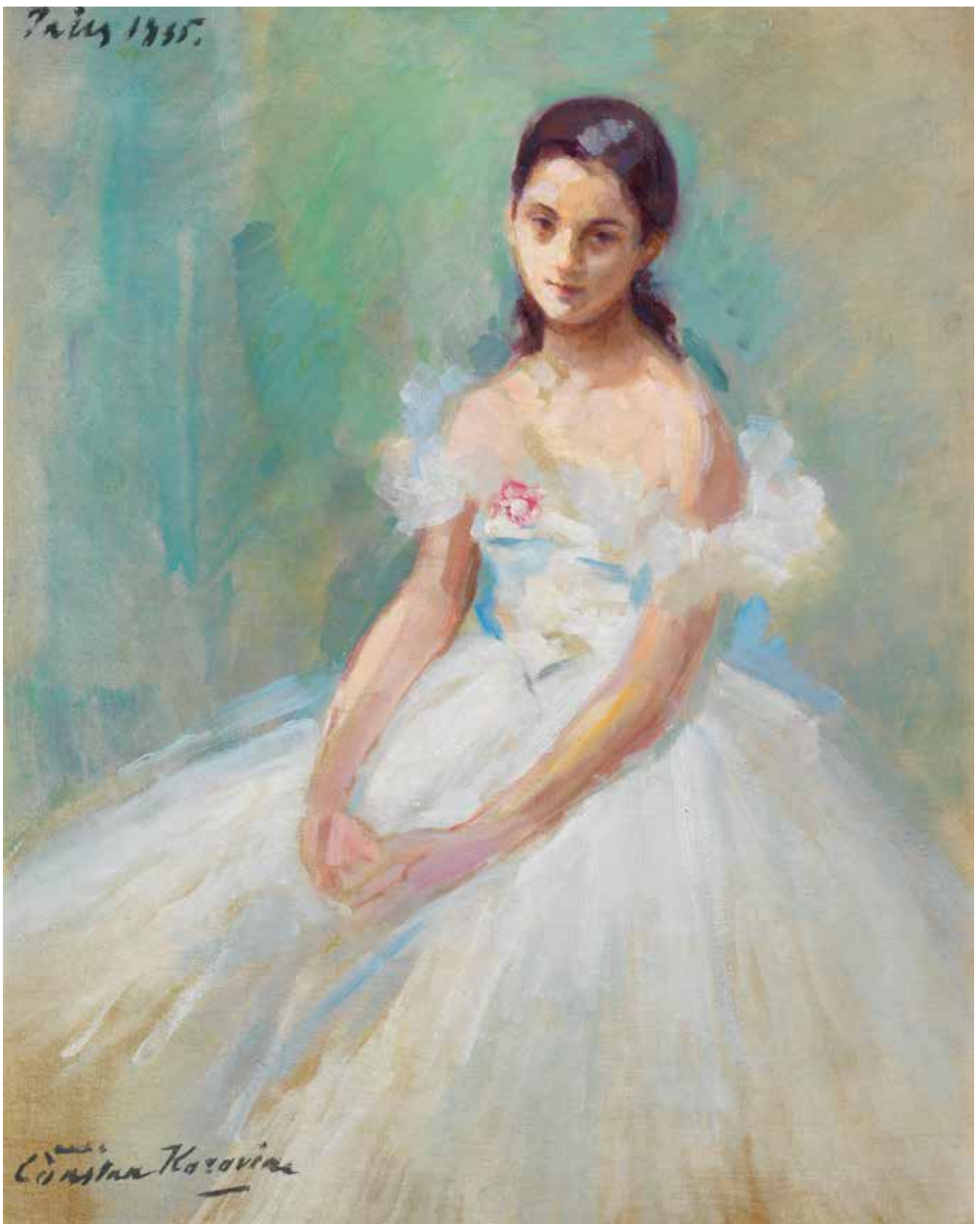
The collection of Fabio Calenda and Tessa Rosenfeld, the daughter of the sitter



Yolanda Lacca



Matilda Kschessinska's letter to Yolanda





Yolanda Lacca



Yolanda Lacca dancing with Dame Alicia Markova and John Gilpin in *Les Sylphides* in London

The offered lot, *Portrait of Yolanda Lacca*, is a sensitive portrayal of a young ballerina and a notable work from the artist's late Parisian period. Korovin was friends with Yolanda's father, Cesare, a prominent art director of French films and the commission undoubtedly arose from this friendship.

Just two years after sitting for this portrait, Yolanda Lacca was declared by Serge Lifar as '*l'enfant prodige*', and invited to dance with him in the Pushkin Festival at Salle Pleyel. Notably, at the Ballet de la Jeunesse, Yolanda had been taught by the famous ballerinas Liubov Egorova and Mathilde Kschessinska. Lacca was soon discovered by Leonid Massine who persuaded her father to allow her to join the Ballet Russes de Monte Carlo where Massine worked with George Balanchine as choreographer. Lacca first danced professionally in Monte Carlo at the age of 14 and made her solo debut with the Butterfly role in Fokine's *Trial of Love*. She appeared at the Metropolitan Opera House in New York in 1938, and would tour with the Ballets Russes in the United States, England, Italy and South America. Her final performance in America took place with the Ballets Russes in 1945 as a guest artist at the Philharmonic Auditorium in Los Angeles.

Significantly, Yolanda corresponded frequently with Madame Kschessinska throughout her life and the letters serve as a fascinating record of the period.

В 1930х годах Константин Коровин живет в Париже и активно участвует в работе театральных трупп. Он оформляет оперу Римского-Корсакова *Золотой Петушок*, оперу *Борис Годунов*, а также 10 спектаклей для труппы Анны Павловой. Активная связь художника с театром, а также дружба художника с итальянским директором студии французских фильмов Черазе Лаккой и его супругой из Российской империи Евгенией, привела к созданию данного портрета.

Через два года после позирования для портрета Иоланда была приглашена Сержем Лифарем выступать на фестивале Пушкина в зале Плейель. Ее педагогами были известные балерины Любовь Егорова и Матильда Кшесинская, с которой Иоланда впоследствии дружила и вела активную переписку до конца жизни. Вскоре после этого Иоланду замечает Леонид Мясин и молодая балерина присоединяется к труппе Русских балетов в Монте-Карло. Балерина, чей талант был признан ведущими хореографами, впервые выступила на сцене в Монте-Карло в балете Фокина *Испытание любви*, в котором у нее было соло бабочки. Данный портрет находился с Иоландой, гастролирующей с Русскими балетами в США, Англии, Италии и Южной Америке, до последних дней, как напоминание о первых шагах в балетном мире. Вторая мировая прервала балетную карьеру Лакки, ее последнее выступление состоялось в 1945 году в Philharmonic Auditorium в Лос-Анджелесе.

В данном портрете Константину Коровину удалось передать стеснительность и нежность юной балерины, ее спокойное лицо полно очарования, а пастельные колорит, используемый художником в качестве фона, усиливает общее настроение работы. Портрет, написанный в импрессионистической манере, перекликается с более ранними работами до парижского периода с их этюдной незавершенностью, отсутствием гладкого письма и легкостью крупного мазка.



40

VARIOUS PROPERTIES

40

ANATOLY ZVEREV (1931-1986)

Cottage in a landscape

signed in Cyrillic and dated '1955'; further
inscribed with dedication from George

Costakis (verso)

oil on card

26 x 36.5cm (10 1/4 x 14 3/8in).

unframed

£2,000 - 3,000

US\$2,600 - 3,900

€2,200 - 3,300

Provenance

Gifted from George Costakis to the present
owner



41

41

VLADIMIR EVGRAFOVICH TATLIN (1885-1953)

Nude

pencil on paper

43.5 x 31cm (17 1/8 x 12 3/16in).

£1,500 - 2,000

US\$2,000 - 2,600

€1,700 - 2,200

Provenance

A. N. Korsakova (inscription on verso)

Private collection, Germany

42*

LIUBOV POPOVA (1889-1924)

Dynamic composition
collage on paper
37 x 28.5cm (14 1/2 x 11 1/4in).

£10,000 - 15,000

US\$13,000 - 20,000

€11,000 - 17,000

Property title

Private collection, New York

Exhibited

Ithaca, New York, Cornell University, Herbert F. Johnson Museum of Art, *A Private Eye: Dada, Surrealism and More from the Brandt Collection*, October 21- December 24, 2006.

Reverse with applied note 'Authenticity confirmed by Dr. Nicolai Hardjiev'. Nikolai Khargjiev (1903-1996) was a writer and a well know collector of Russian avant-garde art and literature.



42

43*

KONSTANTIN VIALOV (1900-1976)

Dock scene
pencil, gouache, collage on paper
43.2 x 34cm (17 x 13 1/4in).

£4,000 - 6,000

US\$5,300 - 7,900

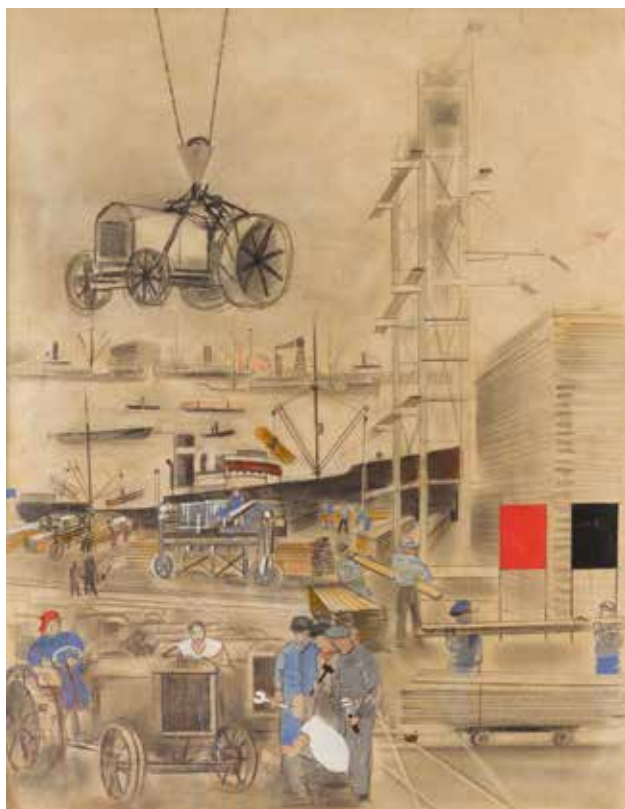
€4,400 - 6,600

Provenance

Private collection, San Francisco

Exhibited

San Francisco, Modernism gallery, *Russian Avant-Garde*, September 6 - October 27, 1990.



43



44

44

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

Still life with tea service
signed in Latin (lower right)
oil on canvas
58.5 x 71cm (23 1/16 x 27 15/16in).

£3,500 - 4,500
US\$4,600 - 5,900
€3,900 - 5,000



45

45*

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

Mother of pearl
signed in Latin (lower left)
oil on board
51 x 43.5cm (20 x 17 1/4in).

£4,000 - 6,000
US\$5,300 - 7,900
€4,400 - 6,600

Provenance

Collection of Mr. and Mrs. Charles Babcock,
Los Angeles
Thence by descent

Exhibited

Raleigh, North Carolina Museum of Art,
Feodor Zakharov: A Retrospective Exhibition,
May 2-30, 1965, No. 31, illustrated in the
catalogue on page 32.

46*

ABRAHAM MANIEVICH (1883-1942)

'Autumn. White Plains'
signed in Latin (lower right), verso inscribed
'Autumn. White Plains, NY/1941', with
attached paper labels
oil on board
63.5 x 97.8cm (25 x 38 1/2in).

£12,000 - 15,000

US\$16,000 - 20,000

€13,000 - 17,000

Provenance

Acquired by the present collector at Byford &
Mills, New Jersey, 2002
Private collection, North Carolina

Exhibited

Miami, Museum of Modern Art, *Memorial
Exhibition. Abraham Manievich*, December
6-24, 1960, number 31



46

We are grateful to Mr. Alan Pensler for
conducting research and confirming
authenticity of the present work.

47*

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

Peace
signed in Latin (lower left)
oil on canvas
55.5 x 76.5cm (22 x 30 1/4in).

£5,000 - 7,000

US\$6,600 - 9,200

€5,500 - 7,800

Provenance

Collection of Mr. and Mrs. Charles Babcock,
Los Angeles
Thence by descent

Exhibited

Raleigh, North Carolina Museum of Art,
Feodor Zakharov: A Retrospective Exhibition,
May 2-30, 1965, No. 18, illustrated in the
catalogue on page 21.



47



48

**PROPERTY OF A LADY OF TITLE,
LONDON**

48

**VALENTINA KROPIVNITSKAYA
(1924-2008)**

Golden water

signed with monogram in Cyrillic 'VKR' and
dated '78' (lower right)

pencil on paper

76 x 56.5cm (29 15/16 x 22 1/4in).

£2,000 - 3,000

US\$2,600 - 3,900

€2,200 - 3,300

Provenance

Acquired directly from the artist

Thence by descent



49

49

**VALENTINA KROPIVNITSKAYA (1924-
2008)**

Sunset

signed with monogram in Cyrillic 'VKR' and
dated '71' (lower right)

pencil on paper

43 x 61.5cm (16 15/16 x 24 3/16in).

£2,000 - 3,000

US\$2,600 - 3,900

€2,200 - 3,300

Provenance

Acquired directly from the artist

Thence by descent



50

50

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

Untitled

a card signed and dated '1952' (possibly
removed from edge of monotype) applied to
verso of backing board

monotype

46.5 x 59.2cm (18 5/16 x 23 5/16in).

£500 - 700

US\$660 - 920

€550 - 780

Provenance

Acquired directly from the artist

Thence by descent

51

**OSCAR YAKOVLEVICH RABIN
(BORN 1928)**

'Flowers in the village'
signed in Cyrillic and dated '73' (lower right);
further titled, dated and numbered '520'
(verso)
oil on canvas
68 x 78cm (26 3/4 x 30 11/16in).

£10,000 - 12,000

US\$13,000 - 16,000

€11,000 - 13,000

Provenance

Acquired directly from the artist
Thence by descent



51

52

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

Untitled
signed in Cyrillic, indistinctly titled and dated
'64' (lower middle)
gouache and ink on paper
37.5 x 55cm (14 3/4 x 21 5/8in).

£3,000 - 4,000

US\$3,900 - 5,300

€3,300 - 4,400

Provenance

Acquired directly from the artist
Thence by descent



52



53

VARIOUS PROPERTIES

53*

ANATOLY ZVEREV (1931-1986)

Female Portrait

signed with initials in Cyrillic (lower left); further inscribed with a dedication by George Costakis and dated 'Dec 25 71' of a piece of card attached to the backing board
gouache on paper

59.5 x 41cm (23 7/16 x 16 1/8in).

£3,000 - 4,000

US\$3,900 - 5,300

€3,300 - 4,400

Provenance

Acquired from George Costakis by the present owner in the 1970s



54

54*

ANATOLY ZVEREV (1931-1986)

Church with a Blue Dome

signed with initials in Cyrillic and dated '58' (lower left)
oil on paper

59.5 x 41cm (23 7/16 x 16 1/8in).

£3,000 - 4,000

US\$3,900 - 5,300

€3,300 - 4,400

Provenance

Acquired from George Costakis by the present owner in the 1970s

55*

ANATOLY ZVEREV (1931-1986)

Church with Gold Domes
signed in Cyrillic and dated '58' (lower left)
oil on paper
59.5 x 41.5cm (23 7/16 x 16 5/16in).

£3,000 - 4,000

US\$3,900 - 5,300

€3,300 - 4,400

Provenance

Acquired from George Costakis by the present owner in the 1970s



55

56

VIKTOR LEONIDOVICH TEMPLIN (1920-1994)

Autumn
signed in Cyrillic and dated '72' (lower right)
oil on canvas
59 x 106cm (23 1/4 x 41 3/4in).

£1,500 - 2,000

US\$2,000 - 2,600

€1,700 - 2,200



56



57

57*

OLEG TSELKOV (BORN 1934)

'Couple with scissors'

signed 'Oleg Tselkov' (lower right) and further signed, titled and dated '1985' (on reverse)

oil on canvas

205 x 170cm (81 x 67in).

£70,000 - 90,000

US\$92,000 - 120,000

€78,000 - 100,000

58

NATALIA NESTEROVA (BORN 1944)

Butchers

signed in Cyrillic (lower left); further signed, titled and dated '1973'

oil on canvas

70 x 90cm (27 9/16 x 35 7/16in).

£20,000 - 30,000

US\$26,000 - 39,000

€22,000 - 33,000

Provenance

Private Collection Greece



58

59^{AR}

SERGE CHARCHOUNE (1888-1975)

Gondola

signed in Latin and dated '52-53'; further signed, titled, numbered '32' and dated (on verso)

oil on canvas

53 x 81cm (20 7/8 x 31 7/8in).

£4,000 - 6,000

US\$5,300 - 7,900

€4,400 - 6,600

Provenance

Private collection, UK

Exhibited

Paris, Galerie Raymond Creuze, 1954-1957

Literature

Raymond Creuze, *Serge Charchoune*, Vol. 2, Paris, 1976, no. 691 as *Saint Georges no. 2*, illustrated p. 248, listed p. 255.

Pierre Guenegan, *Serge Charchoune, catalogue raisonné*, Vol. 4, 1951-1960, Carouge, 2006, no. 1953/010 as *Saint Georges no. 2*, illustrated, p. 186



59



60

60*

EDWARD STEINBERG (1937-2012)

Composition with a bird
signed in Cyrillic, titled 'Composition' and dated 'Jan. 1982'
(verso); numbered "93" and "H11" (stretcher); with applied label ММСИ
BX №7340/77 (verso)
oil on canvas
69.5 x 55.5cm (27 3/8 x 21 7/8in).

£4,000 - 6,000

US\$5,300 - 7,900

€4,400 - 6,600

Provenance

Private collection

Exhibited

Moscow, *Traditsii Nonconformizma: zhivopis, grafika, skulptura, farfor iz sobraniya Iosifa Badalova*, Moscow Museum of Modern Art, 2009

Literature

Exhibition catalogue, *Traditsii Nonconformizma: zhivopis, grafika, skulptura, farfor iz sobraniya Iosifa Badalova*, ed. O. Portnova, Moscow, 2009, no. 106, p. 125 illustrated



61

61*

ELI MIKHAILOVICH BELIUTIN (1925-2012)

A group of five small works on paper
each signed, variously inscribed, dating from 1975-80
mixed media on paper
size of largest: 63 x 49cm (24 13/16 x 19 5/16in).
unframed
(5)

£500 - 700

US\$660 - 920

€550 - 780



62

62*

ELI MIKHAILOVICH BELIUTIN (1925-2012)

A group of five large works on paper
each signed and variously inscribed, some dated 1972, 1979, 1982 and 1992
mixed media on paper
size of largest: 102 x 74cm (40 3/16 x 29 1/8in).
unframed
(5)

£500 - 700

US\$660 - 920

€550 - 780



63*

VLADIMIR WEISBERG (1924-1985)

Still life with Spheres

signed in Cyrillic and dated '66' (upper right); no. 327 in the list of paintings by V. Weisberg 1943-1985 (according to MMOMA catalogue)
oil on canvas

82.4 x 76.5cm (32 7/16 x 30 1/8in).

£60,000 - 80,000

US\$79,000 - 110,000

€66,000 - 89,000

The authenticity of this work has been confirmed by V. Nemukhin in 2006 (inscription on verso)

Provenance

Private collection

Exhibited

Moscow, exhibition at the apartment of A. Gleizer, 1967-1968 (according to MMOMA catalogue)

London, *Unofficial Art from the Soviet Union*, The Institute of Contemporary Art, 1977

Moscow, *Traditsii Nonconformizma: zhivopis, grafika, skulptura, farfor iz sobraniya Iosifa Badalova*, Moscow Museum of Modern Art, 2009

Literature

Exhibition catalogue. *Unofficial Art of the Soviet Union*, London, 1977, no. 80, p. 78 illustrated

Exhibition catalogue, *Traditsii Nonconformizma: zhivopis, grafika, skulptura, farfor iz sobraniya Iosifa Badalova*, ed. O. Portnova, Moscow, 2009, p. 22 illustrated

A. Chudetskaya, "About 'vitally important goods,'" in *Dialog Iskusstv*, 2010, no. 1, p. 32



64

64* AR

ERIK BULATOV (BORN 1933)

Untitled, 1977

signed and dated (lower right)

coloured pencil on paper

48 x 36cm (18 7/8 x 14 3/16in).

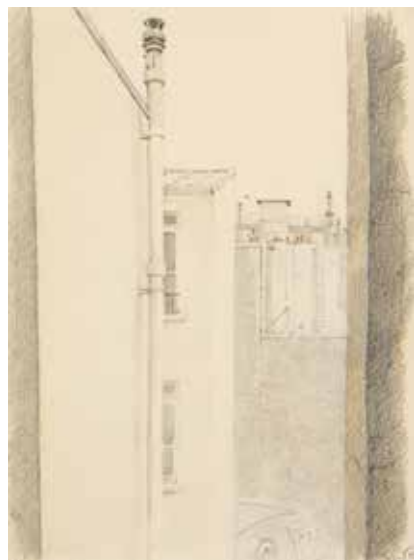
£3,000 - 5,000

US\$3,900 - 6,600

€3,300 - 5,500

Provenance

Acquired directly from the artist by a European diplomat and his wife based in Moscow in the early 1980s.



65

65* AR

ERIK BULATOV (BORN 1933)

Parisian view, 1988

signed and dated (lower right)

coloured pencil on paper

31.5 x 23cm (12 3/8 x 9 1/16in).

£4,000 - 6,000

US\$5,300 - 7,900

€4,400 - 6,600

Provenance

Acquired directly from the artist by a European diplomat and his wife based in Moscow in the early 1980s.

The offered lot was drawn by Bulatov from the owner's Parisian flat.



66

66* AR

ERIK BULATOV (BORN 1933)

Portrait, 1981

signed and dated (lower right)

coloured pencil on paper

47.5 x 35.7cm (18 11/16 x 14 1/16in).

£5,000 - 7,000

US\$6,600 - 9,200

€5,500 - 7,800

Provenance

Acquired directly from the artist by a European diplomat and his wife based in Moscow in the early 1980s.

The offered lot is a portrait of the owner.

67*

ILYA KABAKOV (BORN 1933)

'Zima', 5/15, 1985
numbered, dated, signed and inscribed
in Cyrillic (on cover page) 'To dear, sweet
Cornelia, in memory of the Kabakovs, 27 VI 86'

lithography on card
opened flat: 25 x 91cm. (35 13/16 x 9
13/16in).

Edition 5 of 15

£4,000 - 6,000

US\$5,300 - 7,900

€4,400 - 6,600

Provenance

Acquired directly from the artist by a European
diplomat and his wife based in Moscow in the
early 1980s.



67

68* AR

ERIK BULATOV (BORN 1933)

'Sudak', 1977
signed, inscribed and dated (lower right)
pen and coloured pencil on paper
45.8 x 34.2cm (18 1/16 x 13 7/16in).

£4,000 - 6,000

US\$5,300 - 7,900

€4,400 - 6,600

Provenance

Acquired directly from the artist by a European
diplomat and his wife based in Moscow in the
early 1980s.



68

69* AR

ERIK BULATOV (BORN 1933)

Crimean landscape, 1981
signed, dated and inscribed (lower right)
coloured pencil on paper
33 x 42.5cm (13 x 16 3/4in).

£5,000 - 7,000

US\$6,600 - 9,200

€5,500 - 7,800

Provenance

Acquired directly from the artist by a European
diplomat and his wife based in Moscow in the
early 1980s.



69

70

No Lot



71*

ERNST NEIZVESTNY (1926-2016)

Tryptich 'Dances'

"Dance with death", "Dance with eggs", 'Dance with fish'

each individually signed in Latin: left panel (lower left), center and right

panels (lower right), inscribed and dated '1986' (verso)

oil on canvas, mounted within shadow wooden frames

each panel: 88.9 x 43.1cm (35 x 17 in).

£6,000 - 8,000

US\$7,900 - 11,000

€6,600 - 8,900

72

ERNST NEIZVESTNY (1926-2016)

A full portfolio of etchings of the 'Inferno' from Dante's *The Divine Comedy* some signed and dated in the plate, all further signed, with presentation inscriptions in Cyrillic and numbered 14/20, some dating from 1966 (63).
size of each plate 47 x 34 cm (18 1/2 x 13 3/8in).
unframed

£5,000 - 7,000

US\$6,600 - 9,200

€5,500 - 7,800

Provenance

Private collection, Amsterdam



72

73

ALEXANDER ALEXANDROVICH BELYH (1940-2012)

Case in the taiga

signed in Cyrillic, titled and dated '1998' (verso)
oil on canvas
75 x 103cm (29 1/2 x 40 9/16in).

£3,000 - 5,000

US\$3,900 - 6,600

€3,300 - 5,500

Provenance

Private collection, UK



73



74

74*

SERGEI EVGENIEVICH VOLKOV (BORN 1956)

'No', 1987

signed in Cyrillic, titled and dated '1987' (on reverse)
oil on canvas

73 x 100cm (39 1/2 x 29in).

unframed

£3,000 - 4,000

US\$3,900 - 5,300

€3,300 - 4,400



75

75*

VLADIMIR NIKOLAEVICH NEMUKHIN (1925-2016)

'In the spring'

signed in Cyrillic and dated '97' (lower centre)
oil and collage on board

25.4 x 30.5cm (10 1/8 x 12in).

£3,000 - 5,000

US\$3,900 - 6,600

€3,300 - 5,500

Provenance

Private collection, San Francisco

76*

TIMUR NOVIKOV (1958-2002)

Mushroom

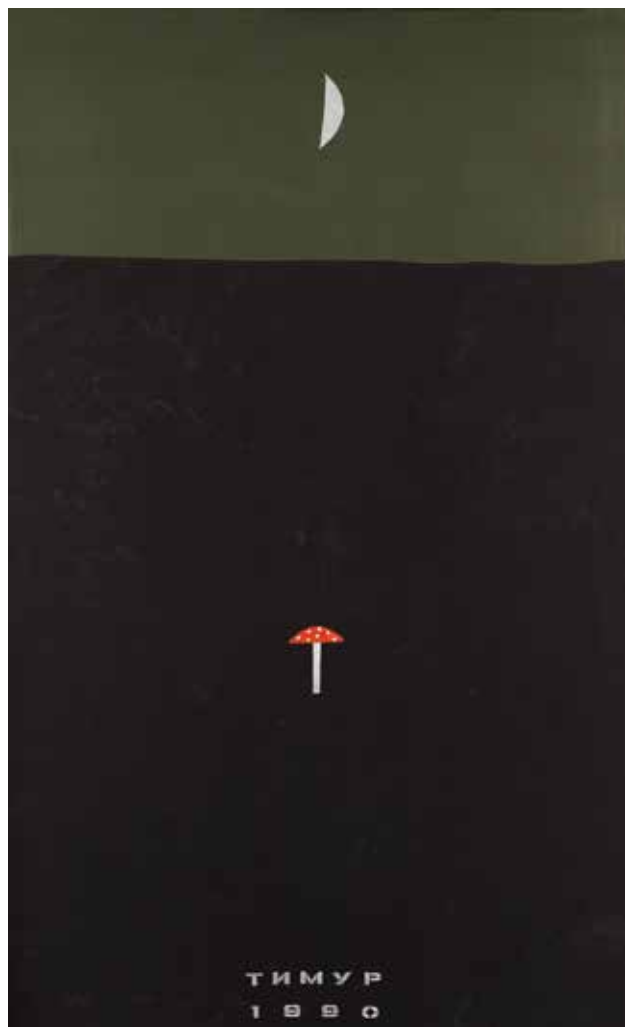
stamped with artist's name and dated '1990' (lower center)

acrylic on synthetic and cotton cloth laid on board
101 x 61cm (40 x 24in).

£5,000 - 7,000

US\$6,600 - 9,200

€5,500 - 7,800



76

77

ERNST NEIZVESTNY (1926-2016)

Untitled

signed in Cyrillic (on base)

bronze

height: 28.5cm (11 1/4in).

£3,000 - 5,000

US\$3,900 - 6,600

€3,300 - 5,500

Provenance

Acquired from the artist by the father of the present owner
Thence by descent



77



78

78*

SIMON KOZHIN (BORN 1979)

Apples

signed in Latin (lower right); further signed, titled and dated '2009' (verso)

oil on canvas

80 x 80cm (31 1/2 x 31 1/2in).

£5,000 - 7,000

US\$6,600 - 9,200

€5,500 - 7,800

Literature

D.Y. Maslov, *Russian art: Annual catalogue*, 2009, p.304

T.E. Tsvetnova, *Semyon Kozhin*, Bely Gorod, 2016, p. 208



79

79

HELENE POLOVTSOFF (1888-1975)

Young boy with a dog, 1928

signed and dated (lower left)

pastel

73 x 60cm (28 3/4 x 23 5/8in).

£1,000 - 1,200

US\$1,300 - 1,600

€1,100 - 1,300

Provenance

Private collection, England

Elena Vladimirovna Polovtsova (nee Okhotnikova) (1888-1975) was a painter and icon painter. Her parents were Vladimir Nikolayevich Okhotnikov (1847-1917), member of the State Council, and Princess Alexandra Nikolaevna Trubetskoi (1872-1954).

Her first husband was Alexei Alekseevich Ignatiev (1877-1954), a lieutenant-general of the Soviet Army and author of the memoir "Fifty Years in Service"; her second was the public figure and writer, Lieutenant-General Peter Aleksandrovich Polovtsov (1874-1964).

After the revolution, Polovtsova left Russia and settled with her second husband in Monte Carlo in 1922 where she painted portraits of the local nobility. Her talents were recognised in France and she participated in the Autumn Salon in Paris (1927, 1958, 1959) and the Salon of Independent Artists (1958, 1959). She held solo exhibitions in the Paris galleries of Hector Brame (1930) and Bénézit (1947) and was also a member of the Ladies' Society in Memory of the Empress Maria Feodorovna.

Polovtsova was a parishioner and philanthropist of the cathedral of the Mother of God 'Joy to All Who Sorrow' in Menton. She is buried in Monte Carlo.

WORKS OF ART



80

A GOLD, AQUAMARINE AND DIAMOND BROOCH

Fabergé, Moscow, 1899-1908, with scratched inventory number 29190

the hexagonal aquamarine within border surmounted by ribbon tied bow set with rose-cut diamonds in the neoclassical taste, in original fitted silk lined case stamped Fabergé Moscow, 56 standard width: 3.5cm (1 3/8in).

£10,000 - 12,000

US\$13,000 - 16,000

€11,000 - 13,000

Provenance

By family repute, gifted by King Haakon VII of Norway to present owner's grandmother.



80

81

A JEWELLED GOLD BROOCH

Samuel Arndt, St. Petersburg, circa 1900

the diamond, sapphire and turquoise set brooch arranged as a loose bouquet with ribbon tied knot, total diamond weight approx. 2.5cts, set in 14ct yellow gold: in original fitted retailer's box stamped Cyrillic for Arndt, Nevski 18, St Petersburg, 56 Standard length 6.8 cm (2 11/16 in).

£5,000 - 8,000

US\$6,600 - 11,000

€5,500 - 8,900



81



82

No lot

83*

A GOLD AND DIAMOND BROOCH

Fedor Afanas'ev, St. Petersburg, c.1911
heart-shaped form, with two foliate branches
forming a loop on top, set with old-cut
diamonds, 56 standard
height: 3.2cm (1 1/4in).

£2,500 - 3,500

US\$3,300 - 4,600

€2,800 - 3,900



83

84*

A GOLD AND DIAMOND BROOCH

Oscar Pihl, before 1898
formed as three petal flower head set with
diamonds, centered with a large brilliantly cut
diamond, encircled with a plain gold band, 56
standard
diameter: 3.5cm (1 3/8in).

£2,000 - 3,000

US\$3,900 - 6,600

€3,300 - 5,500



84



85

85*

AN IMPERIAL JEWELLED GOLD TIE PIN

Fabergé, St. Petersburg, 1898-1908, workmaster's mark for August Hollming decorated with an interlaced monogram of Grand Duke Georgii Mikhailovich under jeweled Imperial crown, in fitted red leather box lined with cream silk and velvet, 56 standard

length: 7.6cm (3in).

£3,000 - 5,000

US\$3,900 - 6,600

€3,300 - 5,500



86

86

A MINIATURE JEWELLED HARDSTONE FIGURE OF AN OWLET

possibly Sumin, St. Petersburg, circa 1900 of compact rounded form, carved of amethyst with diamond-set eyes

height: 1.7cm (11/16in).

£3,000 - 5,000

US\$3,900 - 6,600

€3,300 - 5,500

Provenance

Apparently acquired by the present owner in 2004 from A La Vieille Russie, New York.



87

87

A JEWELLED GOLD BROOCH

Fabergé, Moscow, 1899-1908, scratched inventory number 28430, French control marks

of circular form, the cabochon moonstone within a border of rose-cut diamonds surmounted by a diamond-set bow, 56 standard

height: 3cm (1 3/16in).

£10,000 - 15,000

US\$13,000 - 20,000

€11,000 - 17,000

88*

**A GOLD AND ENAMEL ENAMEL
BROOCH**

Fabergé, St. Petersburg, c. 1900,
workmaster's mark for August Hollming
rhombus-shaped, opposite borders of
white enamel and diamonds, front panel
enameled in translucent pink over sunburst
engine-turned ground, centered with a round
diamond, 56 standard
length: 3.2cm (1 1/4in).

£3,000 - 5,000

US\$3,900 - 6,600

€3,300 - 5,500



88

89*

**TWO GOLD-MOUNTED MINIATURE EGG
PENDANTS**

first: maker's mark 'AA'; second: Fabergé,
Moscow, 1898-1908

first: carved of grey moss agate; second:
enameled in bright red over engine turned
ground, both on gold suspension loops, 56
standard

length of moss agate egg without the loop:
1.5cm (5/8in).

£3,000 - 5,000

US\$3,900 - 6,600

€3,300 - 5,500



89

90*

**A GOLD-MOUNTED JWELED
PURPURINE MINIATURE EGG PENDANT**

Fabergé, St. Petersburg, before 1898, Mikhail
Perkhin

oval form on gold suspension loops, top
mounted with a circular band and four rows
set with rose-cut diamonds, 56 standard
length with loop: 2.5cm (1in).

£3,000 - 5,000

US\$3,900 - 6,600

€3,300 - 5,500



90



91*

A LAPIS LAZULI MODEL OF A DUCK

probably Fabergé, c. 1900

modeled as a standing duck, with its head turned to one side, finely carved mimicking folded wings and texture of the feathers; two feet realistically carved, eyes made of composite two-coloured glass

height: 6.3cm (2 1/2in).

£8,000 - 12,000

US\$11,000 - 16,000

€8,900 - 13,000

(detail)





92*

**A JEWELLED QUARTZ MODEL OF A POT
BELLY PIG**

probably by Fabergé, c. 1900
realistically modeled as a standing pig, eyes
set with gold-rimmed ruby cabochons,
body finely carved in imitation of skin and
hair textures, curled tail on the back, with
humorous facial expression
length: 6.3cm (2 1/2in).

£8,000 - 10,000

US\$11,000 - 13,000

€8,900 - 11,000

93



93*

A SILVER GILT AND ENAMEL FRAME

Fabergé, Moscow, 1908-1917

rectangular with stepped sides and extended corners, decorated in translucent oyster white enamel over the *moiré* engraved ground, top applied with a garland tied with a bow, with two studs at the lower corners, all within a delicately chased classical border, oval bezel outlined with identical border and showing a photo of Joan Rivers and her daughter Melissa, the wooden back with a hinged scroll strut, 91 standard
height: 7.6cm (7in).

£20,000 - 30,000

US\$26,000 - 39,000

€22,000 - 33,000

94



94

A JEWELLED GOLD AND ENAMEL ROYAL PRESENTATION SNUFF BOX

C.M. Weishaupt und Söhne, Hanau, mid 19th century, the rim numbered: 2751

of cartouche form, the lid set with oval medallion enamelled translucent blue over engine turned ground and applied with diamond set scrolling initial H below Imperial Russian crown for Nicholas I (1825-1855), framed by diamond border and flanked by six diamonds set amongst gold foliate motifs against stippled ground, the base and sides engraved with rocaille and further foliate scrolls

width: 9.5cm (3 3/4in).

£20,000 - 30,000

US\$26,000 - 39,000

€22,000 - 33,000

95



95*

A JEWELLED SILVER, GOLD AND HARDSTONE MINIATURE LETTER OPENER

Fabergé, St. Petersburg, 1898-1908, mark for Fedor Afanas'ev

shaped as an Arabic sword, reeded handle terminates with an oval purpurine centered with moonstone finial and two garlands, 88 standard

length: 10.2cm (4in).

£4,000 - 6,000

US\$6,600 - 9,200

€5,500 - 7,800

96*

A SILVER AND WOOD PICTURE FRAME

Fabergé, St. Petersburg, 1899-1903, workmaster's mark for Antti Nevalainen rectangular form, front with stepped oval aperture outlined in silver beaded border with a tied bow, corners set with flower heads, all sides applied with silver neoclassical border, with scrolled silver strut, 84 standard 20.6 x 17.1cm (8 1/8 x 6 3/4in).

£7,000 - 10,000

US\$9,200 - 13,000

€7,800 - 11,000

96



97

A SILVER-GILT AND ENAMEL CIGARETTE CASE

Fabergé, workmaster August Hollming, St. Petersburg, 1899-1908, scatched inventory number 3438

of rounded rectangular form, the surface enamelled translucent royal blue over engine turned wavy ground, opening at moonstone pushpiece to reveal gilt interior, 88 standard length: 7.9cm (3 1/8in).

£8,000 - 12,000

US\$11,000 - 16,000

€8,900 - 13,000

97



98



98*

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

Fabergé, St. Petersburg, 1898-1903, Mikhail Perkhin

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

£12,000 - 18,000

US\$16,000 - 24,000

€13,000 - 20,000

99



99*

**A VARI-COLOURED GOLD AND
DIAMOND CIGARETTE CASE**

Fabergé St. Petersburg, 1898-1903, August Hollming

rectangular form with hinged lid and a striker compartment; decorated in neo-classical style, lid centered with a diamond arabesque within an applied gold garland suspended from a tied bow, thumb piece and a push pin encrusted with diamonds, 56 standard length: 8.6cm (3 3/8 in).

£8,000 - 12,000

US\$11,000 - 16,000

€8,900 - 13,000

100*

A JEWELLED SILVER GILT, GOLD AND ENAMEL CIGARETTE CASE

Ivan Britsin, St. Petersburg, 1908-1917, with additional French import marks
rectangular form, with hinged lid, front and back enamelled in translucent emerald green over the wavy engine turned ground, left and right sides outlined with borders in blue enamel with applied interlaced garland in vari-coloured gold and diamonds, 88 standard length: 8.3cm (3 1/4in).

£4,000 - 6,000
US\$5,300 - 7,900
€4,400 - 6,600



100

101*

A SILVER GILT AND ENAMEL MATCH BOX

Fabergé, St. Petersburg, 1899-1903, Viktor Aarne
rectangular form, compartment for matches with hinged lid, additional open compartment for used matches with a striking surface on front, enamelled in translucent white enamel over a wavy engine turned ground, sides and back applied with neo-classical border of garland tied with bows, 88 standard length: 7.6cm (3in).

£3,000 - 5,000
US\$3,900
€3,300



101

102*

A SILVER MOUNTED KARELIAN BIRCH WOOD EXPANDABLE CIGAR CASE

Fabergé, Moscow, 1908-1917
rectangular with hinged lid, with hinged sides, opens to reveal four compartments for cigars and two compartments for matches outfitted with striking pads, front of the case and the lid applied with cast and chased silver ornaments in the neo-Russian style, 84 standard length: 17.8cm (7in), length when opened: 41.3cm (16 1/4in).

£2,000 - 3,000
US\$3,300 - 4,600
€2,800 - 3,900



102



103

103*

A SILVER GILT AND NIELLO TANKARD

Moscow, 1869, with illegible maker's mark
tapering circular form with hinged lid and
scroll handle, sides decorated with scenes of
Kremlin and Cathedral of Saint Basil on the
Red Square within arabesque ornamentation,
all in niello, lid and handle decorated *en suite*,
84 standard

height with handle: 14cm (5 1/2in).

£7,000 - 9,000

US\$9,200 - 12,000

€7,800 - 10,000



104

104*

A MINIATURE NEPHRITE MODEL OF AN ELEPHANT

probably by Fabergé
realistically modeled as a standing elephant,
eyes set with miniature cabochon rubies
length: 4.7cm (1 7/8in).

£8,000 - 10,000

US\$11,000 - 13,000

€8,900 - 11,000



105

105

A SILVER MODEL OF AN ELEPHANT

Fabergé, Moscow, before 1899
modelled realistically with raised trunk and
flaring ears, the feet with screws for missing
base, 84 standard
length: 12.7cm (5in).

£6,000 - 8,000

US\$7,900 - 11,000

€6,600 - 8,900

For elephant in similar pose, please see a
nephrite model in the British Royal Collection
(RCIN 40256).

106

A SILVER FIVE LIGHT CANDELABRUM

Grachev, St. Petersburg, late 19th century, with further control marks modelled as five branches emanating from central trunk with vegetation, fox and den at base, raised upon spreading circular socle supported by scroll feet, two with vacant cartouches, 84 standard 46.5cm (18 5/16in).

£4,000 - 6,000

US\$5,300 - 7,900

€4,400 - 6,600



106

107*

A PARCEL GILT TROMPE L'OEIL CIGARETTE BOX

St. Petersburg, before 1898, partial maker's mark

rectangular form with hinged lid, exterior engraved to imitate crossed tax bands of tobacco boxes, gilded interior, 84 standard 9.8 x 5.7 x 3.8cm (3 7/8 x 2 1/4 x 1 1/2in).

£1,500 - 2,500

US\$2,000 - 3,300

€1,700 - 2,800



107

108

A PARCEL-GILT AND NIELLO SNUFF BOX

Maker's initials Cyrillic O.I., Moscow, 1819 of curved rectangular form with rounded corners, the cover depicting Falconet's monument to Peter the Great, the reverse with military trophies on stippled grounds within geometric borders, 84 standard length: 9.4cm (3 11/16in).

£800 - 1,200

US\$1,100 - 1,600

€890 - 1,300



108

Provenance

Acquired at Christie's 19 November 1979, lot 81 (label on the box)

109*

A LARGE PARCEL GILT KOVSH IN NEO-RUSSIAN STYLE

Fabergé, St. Petersburg, 1908-1917, Stefan Väkevä
traditional form resting on oval support, with raised hook handle,
pointed prow fitted with a miniature Russian medieval military helmet,
body decorated in repoussé with floral blooms and garlands centered
with green cabochon stones, front chased with a plain reserve, all
outlined on top with beaded border, gilded interior, *84 standard
length: 38.1cm (15in).*

£18,000 - 22,000

US\$24,000 - 29,000

€20,000 - 24,000



110



110*

A SILVER AND ENAMEL BELL PUSH

Fabergé, St. Petersburg, 1898-1908, Antti Nevalainen
circular form, raised on round silver support, pointed top terminates with red cabochon as a push button, all enamelled in white translucent enamel over criss-cross and wavy engine turned ground, 84 standard diameter: 5.7cm (2 1/4in).

£6,000 - 8,000

US\$7,900 - 11,000

€6,600 - 8,900

111*

AN IMPERIAL PARCEL GILT AND ENAMEL GLASS FLASK

Fabergé, St. Petersburg, 1898-1903, maker's mark for Hjalmar Armfelt
rectangular glass form, upper body cut with vertical panels, lower half left plain to fit into a removable silver cup engraved with crowned monogram of stylized Cyrillic letters 'V' and 'A', neck encased in parcel gilt mount, hinged bulbous lid with reeded border applied with chased gilded laurel leaves and translucent red enamel over the engine-turned ground, interior of the lid is fitted with old cork stopper, 84 standard height: 14.6cm (5 3/4in)

£5,000 - 7,000

US\$6,600 - 9,200

€5,500 - 7,800

Silver cup is engraved with a crowned monogram of the Grand Duke Vladimir Aleksandrovich (1847-1909), the third son of Emperor Alexander II, member of the State Council, President of the Imperial Academy of Art.



111

112



112*

A SILVER AND CUT GLASS CRUET SET

St. Petersburg, before 1898, maker's mark in Latin 'SB'
comprising: two bottles with cut glass stoppers, two bottles with perforated silver covers, a mustard pot with hinged silver lid; all in individual compartments on a round elevated stand with t-shaped central handle, 84 standard (6) height of the stand: 25.4cm (10 in).

£1,000 - 1,500

US\$1,300 - 2,000

€1,100 - 1,700



113*

A LARGE SILVER MOUNTED JASPER ANEROID DESK BAROMETER

Fabergé, Moscow, 1899-1908

circular form, supported on four ball feet, sides carved of grey jasper to look like a classical column, outlined with silver ribbon-bound reeded band, glass top showing workings of a barometer made by I.Ae. Mil'k in St. Petersburg, centered with cabochon finial, 84 standard diameter: 18.4cm (7 1/4in).

£15,000 - 18,000

US\$20,000 - 24,000

€17,000 - 20,000



114*

A PAIR OF SILVER MOUNTED CUT GLASS CLARET JUGS

Fabergé, Moscow, 1898-1908

of tapering form, glass cut with elaborate pattern of palm leaves, swags, geometric design within rows of palmettes, encased in finely cast and chased mounts in neo-rococo style featuring scrolls, shell motifs, engraved Cyrillic monogram 'ALA' and date "November 11, 1905"; with long scroll handle chased with ribbon-bound reeded band,

84 standard

height: 29.8cm (11 3/4in).

£25,000 - 35,000

US\$33,000 - 46,000

€28,000 - 39,000



114A*

A FINE SILVER KOVSH IN NEO-ROCOCO STYLE

Fabergé, Moscow 1903-1917, scratched inventory number 38910, with later Soviet hallmark

oval form with articulated border, with curved spout and handle, resting on oval spreading foot cast and chased with roccaille motif, sides with two plain reserves within rococo scrolls and rows of repoussé bands, 84 standard

length: 25.4cm (10in); height: 19.7cm (7 3/4in).

£10,000 - 12,000

US\$13,000 - 16,000

€11,000 - 13,000

115



115

A SILVER-GILT AND ENAMEL TEA CADDY

Gustav Klingert, Moscow, 1899-1908

the lobed surface enriched with varicoloured shaded enamel scrolling foliate motifs against white oval medallions, the blue background with twisted wirework scrolls, surmounted by domed cover with pyramidal knob decorated *en-suite*, 84 standard height: 8.5cm (3 3/8in).

£3,000 - 5,000

US\$3,900 - 6,600

€3,300 - 5,500

116

A SILVER-GILT AND ENAMEL CIGARETTE CASE

Mikhail Zorin, Moscow, 1908-1917

shaped rectangular with rounded corners, the covers enriched with central varicoloured shaded floral motifs against green ground with pale green border further enhanced with wirework coils and blue outer band, 84 standard length: 10.6cm (4 3/16in).

£3,000 - 5,000

US\$3,900 - 6,600

€3,300 - 5,500

116



117

A SILVER-GILT AND SHADED ENAMEL KOVSH

11th artel, Moscow, 1908-1917

the surfaces, prow and hook handle painted with shaded polychrome foliage further enriched with applied beading and scrolling wirework in the Art Nouveau taste, earlier dedication inscription to base underside obliterated in favor of Soviet era inscription to handle, 84 standard length: 16.7cm (6 1/2in).

£4,000 - 6,000

US\$5,300 - 7,900

€4,400 - 6,600

117



118*

A SET OF SIX TROMPE L'OEIL SILVER DRINKING CUPS

St. Petersburg, before 1898, maker's mark in Cyrillic 'SG' circular with square bottoms and angular handles, body cast and chased to imitate birch bark weaving, handles engraved with monogram under the princely crown, in a later fitted box stamped with Wartski firm's insignia, 84 standard (6)
height with handle: 4.5cm (1 3/4in).

£2,500 - 3,500

US\$3,300 - 4,600

€2,800 - 3,900

118



119



119*

A SMALL SILVER KOVSH IN ART NOUVEAU STYLE

Fabergé, Moscow, 1908-1917, with scratched inventory number 35279

shallow oval form with raised flat handle, plain body engraved with two rectangular reserves, interior centered with repoussé reserve featuring medieval Russian double-headed eagle under the old style Russian princely crown, all within chased ornamental border, interior set with four different cabochon stones, 91 standard
length with handle: 16.8cm (6 5/8in)

£8,000 - 10,000

US\$11,000 - 13,000

€8,900 - 11,000

120

No Lot

121



121

A SILVER-GILT AND ENAMEL CIGARETTE CASE

Fabergé, workmaster Henrik Wigstrom, St Petersburg, 1908-1917 of cylindrical form, the surface with royal blue guilloché over wavy engine turned ground, terminating in applied leaf borders flanked by opaque white bands, opening at rose-cut diamond-set thumbpiece to reveal gilt interior, 88 *standard* width: 8.8cm (3 1/2 in).

£7,000 - 10,000

US\$9,200 - 13,000

€7,800 - 11,000

122

A SILVER-GILT AND ENAMEL SALT THRONE

Pavel Ovchinnikov, Moscow, 1899-1908

of traditional form with hinged seat, front apron and back enriched with varicoloured cloisonné meandering strapwork and foliate sections in white, blue and foiled red, raised on four bun feet, 84 *standard* height: 11.5cm (4 1/2 in).

£2,000 - 3,000

US\$2,600 - 3,900

€2,200 - 3,300

122



123*

A LEATHER-BOUND SILVER AND ENAMEL PRESENTATION PLAQUE

Khlebnikov, Moscow, c. 1913

rectangular form, large silver panel cast and chased with elaborate ornamentation in the neo-Russian style, upper left corner decorated with three medieval Russian warriors against enameled background of the Russian outpost in the midst of blue sea; center engraved with inscription 'To partnership of N.L. Shustov and Sons / Trade House L. and Ae. Mettsel' and Co/1863-1913', mounted on rectangular leather-bound panel, 84 *standard* 51.4 x 38cm (20 1/4 x 15 in).

£12,000 - 15,000

US\$26,000 - 39,000

€22,000 - 33,000

Provenance

Presented as a 50th anniversary gift to Schustov partnership.

Павлов общество "Н.Л. Шустов съ Сыновьями" ведет начало от торгового дома с тем же названием, основанного в 1863 году Николаем Леонтьевичем Шустовым и неразрывно связанным с коньячным производством в России. Накануне XX века фирма достигла беспрецедентного успеха: после завоевания приза Гран-При на Всемирной выставке в Париже, Шустовы получили право маркировать свою продукцию под названием «коньяк», хотя этот алкогольный напиток производился в России. К 1912 году Товарищество стало поставщиком Двора Его Императорского Величества Николая II. В мае 1913 компания с широким размахом отмечала 50-летие Товарищества. Именно на это торжество фирме и была преподнесена данная подарочная пластина, отмечающая деловые связи фирмы с крупнейшим рекламным агентством России, «Торговым Домом Л. и Э. Метцель & Ко», учрежденным в 1891 году. Рекламное агентство стало первым в России по приему и производству рекламных объявлений и разработало сеть центральных и региональных периодических изданий, обеспечивавших широкое распространение рекламы в России и в Европе. Несомненно, что две эти компании были связаны долгими творческими и деловыми отношениями.

123



124*

A SILVER GILT AND ENAMEL TABLE BOX

Antip Kuzmichev, Moscow, 1898-1903, stamped with 'Made for Tiffany', with scratched inventory number 9583

rectangular on bracket feet, with hinged lid and front latch, lid and four sides enamelled in profusion with floral vines and traditional Russian ornamentation in green, lapis blue and cream colours, underside of the lid is engraved with monogram, gilded interior, 88 standard
length: 15.8cm (6 1/4in).

£4,000 - 6,000

US\$5,300 - 7,900

€4,400 - 6,600

124



125

A SILVER-GILT AND ENAMEL SPOON

6th artel, Moscow, 1908-1917

the bowl enriched with varicoloured blossom on cream ground within shaped geometric and foliate borders against blue ground, the twisted stem handle with mitre terminal, 84 standard
length: 16.9cm (6 5/8in).

125



£800 - 1,200

US\$1,100 - 1,600

€890 - 1,300

126*

A GROUP OF SILVER GILT AND ENAMEL WARES

kovsh: Maria Semenova, Moscow, 1908-1917; cigarette case: Moscow, before 1898; match box: Moscow, before 1898, maker's mark in Cyrillic 'GK' comprised of a kovsh, a small cigarette case and a container for matches; kovsh and cigarette case decorated in varicoloured shaded enamel against stippled ground, match box is enamelled with traditional ornaments executed in bright primary colours, 84 and 88 standards (3)
length of kovsh: 19cm (7 1/2in); length of cigarette case: 7.6cm (3in), length of match box: 5.4cm (2 1/8in).

£5,000 - 7,000

US\$6,600 - 9,200

€5,500 - 7,800

126



127*

AN IMPORTANT SILVER GILT AND ENAMEL DRESSING TABLE SET IN THE RUSSIAN STYLE

Ovchinnikov, Moscow, 1889

comprising: a large mirror on a metal strut, a pair of candle holders with detachable candle nests, a pair of perfume bottles; oval mirror fitted with a frame richly decorated with floral garland and beaded border, surmounted with a coat-of-arm supported with two peacocks in heraldic potions, on the bottom a small reserve with Cyrillic monogram 'YO' is flanked by two large mythical birds; perfume bottles and candle holders are decorated *en suite* with heraldic roosters, profusion of foliate motifs, geometric borders, all in varicoloured filigree enamel against stippled gilded ground; in an original wooden traveling box lined with dark red silk and velvet, stamped with maker's insignia and mounted with monogrammed plaque, 84 standard (5) height of the mirror 53.3cm (21 in); height of the candle holder: 25cm (9 7/8in).

£45,000 - 55,000

US\$66,000 - 92,000

€55,000 - 78,000



(in the box)





128^{YΦR}

**A FRAMED COLLECTION OF CARVED
IVORY PORTRAIT PLAQUES**

19th century
comprising 32 depictions of Russian rulers
plaques each: 5.2cm x 5.2cm (2 1/16 x 2
1/16in); frame: 73 x 41cm (28 3/4 x 16 1/8in).

£3,000 - 5,000

US\$3,900 - 6,600

€3,300 - 5,500

128



128 (detail)



129

129^{*}

**A SILVER MOUNTED RHODONITE
ANEROID DESK BAROMETER**

Fabergé, Moscow, 1898-1908
circular form, on three round silver feet,
body carved in rhodonite as a stepped form
outlined with beaded silver border, fitted
with glass showing workings of barometer
centered with neo-classical silver finial
mounted with garnet cabochon, all outlined
with laurel leaf chased border, 84 standard
diameter: 8.9cm (3 1/2in).

£6,000 - 8,000

US\$7,900 - 11,000

€6,600 - 8,900

130

A PAIR OF PORCELAIN SERVING PLATTERS FROM THE KREMLIN SERVICE

Imperial Porcelain Manufactory, St. Petersburg, Period of Nicholas I
each centre with coral rosette surrounded by meandering foliage bordered by elongated palmettes against cisele gilt ground, the rim with band of simulated green and red gems, underside with blue Imperial cypher of Nicholas I, also with red and black inventory numbers (2)
diameter: 32.5cm (12 13/16in).

£10,000 - 15,000

US\$13,000 - 20,000

€11,000 - 17,000

Provenance

Acquired in 1964

Thence by descent



130

131

FOUR PORCELAIN PLATES

Imperial Porcelain Manufactory, St. Petersburg, period of Alexander II
each example from the Guriev Service, the rims decorated with gold anthemion on cinnabar ground with gilt rims, the cavettos with burnished gilt rosettes, *each marked under base with underglaze Imperial green cypher diameter of each: 24cm (9in).* (4)

£500 - 800

US\$660 - 1,100

€550 - 890



131



132

132

A PORCELAIN CUP AND SAUCER FROM THE IMPERIAL YACHT LIVADIA SERVICE

Imperial Porcelain Factory, St Petersburg, period of Alexander II the bulbous body decorated with monogrammed rose medallion and grisaille garlands alternating with chainlink motifs against green ground, each part marked under base with green monogram of Alexander II *diameter of saucer: 16.5 cm (6 1/2 in).*

£5,000 - 7,000
US\$6,600 - 9,200
€5,500 - 7,800

133

No lot

134

A PAIR OF BRONZE MOUNTED CUT-GLASS VASES

Maltsov Glassworks, Dyatkovo, circa 1860 the front of each baluster form set with encased floral bouquets encircled by bands of leaves enamelled on gold foil, the cut-glass bodies tapering to faceted stems stepped to gilt bronze socles, surmounted by conforming mounts, apparently unmarked *height: 39.2cm (15 3/8 in).*

£20,000 - 30,000
US\$26,000 - 39,000
€22,000 - 33,000

Provenance

Acquired by the present owner at Sotheby's, London, 27 November, 012, lot 454

The technique of encasing enamelled gold foil segments in glass at the Maltsov works was inspired by the Imperial Glassworks in 1824 who developed the method not long after it was perfected in France. Maltsov artisans distinguished themselves by creating large scale compositions with gold foil incrustations such as entire iconostases for churches at Dyatkovo, the village location of the glassworks. The pair of vases offered here are linked to a single unfinished vase in the State Historical Museum in Moscow. On the factory and this method, please refer to D. Nemchinova, *Khudozhestvennoe steklo Diatkovskogo zavoda*, St Petersburg, and *Russian Glass of the 17th-20th Centuries*, Corning, NY, 1990, pp. 89, 164.



134

135*

**A MONUMENTAL FIGURAL PARCEL-GILT COMPOSITION
'RUSSIAN WARRIOR WITH HIS STALLION AT REST'**

Sazikov, after the design by Fedor Soltsev, St. Petersburg, 1854
realistically modeled in silver as a standing Russian warrior wearing
a historically accurate uniform of a princely guard and clad in gilded
breast armor and helmet with chained cloth, leaning on a finely
modeled, cast and chased standing stallion, fitted with a saddle with
a pair of suspended pierced stirrups and partially covered with a cloth
with a chased and gilded border; horse's head and torso masterfully
cast and artistically chased with tasseled headstall and noseband fitted
with a row of circular pins, breast collar chased to imitate metal fittings
and tassels, all attached to an oval pedestal exquisitely chased to
imitate grass, plants, rocks and texture of the dusty road underneath,
84 standard

height: 39.4cm (15 1/2in), length: 44.5cm (17 1/2in).

£200,000 - 300,000

US\$260,000 - 390,000

€220,000 - 330,000





Представляемая серебряная скульптурная композиция, изображающая русского воина с боевой лошадью - блестящее произведение легендарной фирмы серебряных изделий династии Сазиковых, прославленных мастеров, исполнявших произведения высочайшего художественного уровня, и одной из первых российских фирм, снискавших благосклонное расположение российского Императорского Двора и шумное признание на европейском и российском художественных рынках. Исполненная в 1854 году, в период наибольшего творческого расцвета фирмы под руководством Игната Павловича Сазикова, работа выполнена в ретроспективном русском стиле, одного из направлений историзма, с характерным использованием русского сюжета, исторически верных деталей и подчеркнуто-зрелищной описательности выбранного сюжета.

Скульптура изображает молодого русского воина-телохранителя, гридня, одетого в русский удлинённый кафтан, высокие тисненные кожаные сапоги, сферический шлем с прикрепленным кольчужным прикрытием для шеи (бармицей), зеркалом - двойным сферическим украшением, крепящимся поверх кафтана системой кожаных ремней, и железными оплечьями. Поражает своим богатством конская сбруя - кожаная с металлическими украшениями оголовь, богатая упряжь с кистями, подшейная кисть, парадное седло с парой изящных стремян и роскошная, до земли сползающая попона с декоративной обшивкой. Впечатление парадности и нарядности подчеркивается превосходным качеством литья, высоким уровнем чеканки, передающим разнообразие материалов и удачно примененной позолоты, акцентирующей внимание на деталях костюма воина и убранства лошади. Даже постамент с мастерски прочеканенным листовым-цветочным убранством поражает детальностью и высоко-художественной образностью. Гридень, опирающийся на своего боевого скакуна, задумчиво смотрит вдаль, как будто находясь в дозоре. Привилегированные отряды воинов-гридней составляли слитную дружину, личный конвой великих князей в Древней Руси, и пользовались исключительным доверием и привилегиями при княжеских дворах в 9-12 веках.

Скульптурная группа была сделана фирмой Сазикова в 1854 году, в период, когда фирма получала многочисленные заказы от императорской семьи и Кабинета -заказные литургические предметы для императорских вкладов в монастыри и церкви, дорогостоящие предметы убранства дворцовых интерьеров, многопредметные сервизы к династическим бракам и торжествам, и чуть позднее, многочисленные заказы к коронации Александра Второго (о выполняемых заказах для Русского двора смотрите очень подробное и документированное описание деятельности фирмы в книге Вероники Волдаевой "Ювелирный Дом Сазиковых", М. Интербук-бизнес, 2016). Именно на 1850е годы приходится период тесного сотрудничества фирмы с Федором Григорьевичем Солнцевым (1801 - 1892), художником-археологом, который под руководством Президента Академии Искусств Алексея Оленина, посвятил свою творческую жизнь документированию и точному срисовыванию старинных предметов быта, вооружения, одежды, царской утвари прошлых веков, и выполнив более 3000 рисунков-эскизов, впоследствии по заказу Императора Николая I опубликовал 700 из них в, ставшем энциклопедическим, многотомном издании "Древности Российского государства". Широко известно, что именно Солнцев консультировал Сазикова по вопросам изображения снаряжения и костюма Князя Дмитрия Донского, включенного в композицию многофигурного монументального канделябра из серебра, выполненного фирмой Сазикова всего за три года до представленной скульптуры гридня, и принесшего Сазикову шумный успех на Первой Всемирной международной выставке в Лондоне в 1851 году. Федор Солнцев осуществлял художественное руководство и отвечал за историческую достоверность деталей. в то время как скульпторы Иван Витали (1829-1834) и Петр Клодт (1805-1867) исполнили модели фигур воинов и стоящей лошади. Если дизайн Солнцева при создании предлагаемой скульптуры является общепризнанным фактом (см В. Волдаева, Указ. соч., стр. 52, в приложении к идентичной скульптуре Гридня с лошадью, 1852 года из коллекции Оружейной Палаты), то атрибутирование модели лошади в данной работе авторству Петра Клодта пока может лишь предполагаться, исходя из того, что и еще одна серебряная конная скульптура Императора Николая I, исполненная Сазиковым в 1851 году и украшающая крышку ларца, преподнесенного Императрице Александре Федоровне офицерами Кавалергардского полка (Музей Армии в Париже, Франция), была сделана по модели этого выдающегося скульптора.



Скульптурная группа "Всадник в дозоре", 1852, Россия, Санкт Петербург, фирма Сазикова, автор изображения С.Ю.Мионов, ©"Музеи Московского Кремля"

В Оружейной Палате Московского Кремля хранится аналог предлагаемой в данном аукционе скульптуре Сазикова, изготовленный фирмой в 1852 году и приобретенный Императором Николаем I в 1853 году. Долгое время известная в литературе под неточным названием "Витязь в дозоре" и ошибочно рассматриваемая, как часть знаменитого Лондонского сервиза, заказанного Императором в Англии после его официального визита в 1844, теперь, благодаря недавно найденным архивным документам (РГИА, Ф. 468, Оп. 1, дело 1161, лист 1), уточняющим название работы как "Гридень с боевой лошадыю", меняет понимание аналогичной скульптуры в коллекции Оружейной Палаты как самостоятельного декоративного произведения, и скорее всего использовавшегося для украшения кабинета, гостиной или другого интерьерного помещения дворца. От скульптуры, предлагаемой в данном аукционе, ранний вариант отличает наличием не совсем композиционно оправданного невысокого заборчика с несколькими перекладинами и кустом лопуха, что несколько затрудняет полный обзор фигуры лошади. Не удивительно, что при повторении композиции в 1854 году Сазиков устранил эту неоправданную деталь, придав группе композиционную завершенность и четкость обзора с любой стороны.



Four objects exhibited by Ignatii Sazikov at the Great Exhibition of the Works of All Nations in London, 1851, illustrated in the Official Descriptive and Illustrated Catalogue, vol. 3, Foreign States (London, 1851).



Sculpture of Dmitrii Donskoi Resting under a Tree, exhibited by Ignatii Sazikov at the Great Exhibition of the Works of All Nations in London, 1851, illustrated in the Official Descriptive and Illustrated Catalogue, vol. 3, Foreign States (London, 1851).



Скульптура Гридень с боевой лошастью из коллекции Оружейной Палаты, была оплачена Кабинетом Императорского Двора суммой в 1400 рублей (РГИА, Указ. Док., лист 1), суммой довольно значительной по тем временам. В 1856 году она была оправлена фирмой Никольс и Плинке в роскошное, но стилистически не совсем подходящее ей обрамление в виде массивной серебряной подставки в стиле рококо. Уже через два года после изготовления первого варианта Гридня, Сазиков изготовил второй вариант, практически идентичный и по размеру и по качеству исполнения первому, приобретенному Императором. Вполне вероятно, что повторная композиция была заказным предметом, чье производство требовало большой затраты времени, материала и, чья себестоимость для фирмы производителя была очень высокой. На сегодняшний день вопрос о заказчике и получателе скульптуры Гридня 1854 года пока остается открытым. Дмитрий Кривошей, проводивший архивное исследование по данной скульптуре 1854 года, предполагает, что подобный повтор ранее изготовленной скульптуры мог быть сделан только по договоренности или прямому заказу от Императорского Двора, ибо повторы подобного рода, после того как предмет попадал в коллекцию императорской семьи, были маловероятны, и по мнению некоторых исследователей, скорее всего даже невозможны. Возможно, что смерть Императора Николая I в феврале 1855 года помещала приобретению второго варианта композиции. Идентичность двух композиций, различающихся лишь изменением небольшой детали на постаменте, заставляет предположить их парность или, по меньшей мере, принадлежность к одному кругу важных заказных предметов, исполненных по моделям известных художников и скульпторов, и скорее всего предназначенных для одного заказчика. Будущие архивные поиски, возможно, внесут ясность и подтвердят провенанс этой работы.



Еще раз упоминание о скульптуре под названием “Витязь в дозоре” появляется статье К.А.Орловой об изделиях фирмы Сазиковых в Собрании Государственного Эрмитажа, в которой содержится упоминание о существовании более позднего варианта композиции и делается сноска на описание участия Сазикова в Московской выставке мануфактурных изделий в 1865 году (К.А.Орлова, “Произведения фабрики Сазиковых в собрании Эрмитажа”, Труды Государственного Эрмитажа, том XXX, Из истории русской культуры, СПб, 2004, стр 115-124). Дальнейшее исследование подтвердило, что ассортимент предложенных на выставке предметов, произведенных фирмой Сазикова, действительно включал скульптуру “Гридень с лошастью” стоимостью в 1650 рублей.

Характерный русский стиль, в котором выполнена предлагаемая работа, богатство деталей, удачное композиционное решение, мастерство литья и безукоризненная техника моделировки и чеканки ставят данную серебряную работу в ряд наиболее значительных произведений фирмы, предлагавшихся на художественном рынке за последние годы, и как одного из ярких образцов серебряного мастерства легендарной фирмы Сазикова.

(hallmarks)



136*

A FINE PAIR OF LARGE ORMOLU-MOUNTED CRANBERRY-COLORED CUT GLASS VASES IN THE RUSSIAN EMPIRE STYLE

attributed to Imperial Glass Factory, St. Peterburg, probably after a design by Ivan Ivanov, c. 1820
the ovoid form with hobnail, lower half of the bodies molded with rounded panels, center cut with a wide band of zig-zag pattern, following by rows of diamond-cut and stepped concentric bands, tall neck cut with rounded grooves, the opening mounted with neo-classical ormolu band, fitted with ormolu winged swan handles issuing from acanthus leaves, on a waisted socle and circular spreading ormolu support attached to a stepped square leaf-cast pedestal (2)
height: 51.4cm (20 1/4in).

£18,000 - 22,000

US\$24,000 - 29,000

€20,000 - 24,000

The present pair of vases was made after the models currently in the collection of the Corning Museum of Glass, New York and at the State History Museum, Moscow. Both were attributed to the Imperial Glass factory in St. Petersburg and date to the first half of the XIX century. Swan-shaped handles were frequently used as a motif during the Empire period and can be found on many mounts of the glass vases from that period.

137*

**AN EARLY SOVIET PORCELAIN PART TEA SERVICE
DECORATED WITH INDUSTRIAL MOTIFS**

Lomonosov Porcelain Factory, Leningrad, 1931, forms designed by Sergei Chekhonin (1878-1936), ornamentation design by L.V. Protopopova (1906-1981), factory painter's mark in Cyrillic 'B.K.S.' comprising: a large teapot with a lid, a creamer with a lid, a round sugar bowl with lid, two pairs of cups and saucers, and a round tray; all decorated with industrial motifs of construction cranes and ladders, chains and ropes, wheels and elevation platform freely and asymmetrically placed around white forms; all painted in lapis blue, black and gold; lids decorated *en suite*, marked on underside and on the borders with factory mark, date '1931' and painter's monogram, some pieces stamped with 'Made in Russia/USSR' (8)
diameter of the tray: 34.6cm (13 5/8in), height of the teapot: 19.7cm (7 3/4in).

£40,000 - 60,000

US\$53,000 - 79,000

€44,000 - 66,000

Provenance

By repute a gift from the Soviet Government to a group of German Trade Unions officials during their visit in the USSR
Private collection, New York

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







№5 Industrial service, ©The State Hermitage museum

Стремительный прогресс науки и техники и связанное с ним «индустриальное преобразование» окружающего мира, призванное запечатлеть грандиозные достижения социалистической промышленности стало важной составляющей искусства советской России второй четверти XX века. Начиная с 1920-х годов, развитие «индустриального» жанра в советском искусстве активно поддерживалось государством. Это важное направление не могло остаться без должного внимания и на Ленинградском фарфоровом заводе имени М. В. Ломоносова (бывшем Императорском фарфоровом заводе в Санкт-Петербурге - старейшем в России фарфоровом производстве). В фарфоровом производстве к этой теме обращались ведущие живописцы предприятия. Особенное место в этом ряду предметов занимает сервиз с индустриальными мотивами, который принадлежит к числу уникальных произведений, исполненных на Ленинградском фарфоровом заводе в 1931 г (Характер росписи подноса свидетельствует о том, что этот предмет, очевидно, был декорирован в более позднее время).



Factory painter's mark in Cyrillic

Он декорирован росписью, композиционно и стилистически восходящей к художественной манере письма Л. В. Протопоповой и, в частности, к ее сервизу «№ 5» («Индустриальный»), в котором присутствуют аналогичные элементы заводских машин и промышленного оборудования. Ее неповторимый талант позволил найти индивидуальные решения новых художественных задач в передаче видов промышленной архитектуры на фарфоре.

Если в XIX и начале XX вв. индустриализация только «входила в мир», представляя диковинное зрелище, привлекающее к ней в том числе и деятелей искусства, то в советской России 1930-х гг. этой теме отводили едва ли не первостепенное значение. Сложность заключалась в отсутствии традиций изображения урбанистического пейзажа. Необходимо было выработать оригинальные приемы и средства художественной выразительности. Л. В. Протопопова была одной из тех уникальных художниц - фарфористок, которая своеобразно обобщая приметы технической среды, разрабатывала ни с чем несравнимые индустриальные сюжеты для фарфора. Они качественно отличались от репортажного отображения быта на промышленных объектах в композициях художников соцреализма.



Художница смогла найти свежий взгляд на современный ландшафт и передать его не на плоской поверхности живописных холстов, а на сложных фарфоровых формах. Современность - главное содержание ее искусства представляла для нее и в облике заводских машин и силуэтов фабрик, и с каждым новым производством она осваивала разные ипостаси отечественной промышленности, «ревуших» моторов и дымящихся труб. Так, многочисленные детали машин, зубцы и шестеренки, гайки и болты на формах сервиза «индустриальный» превратились силой таланта Пторополовой в динамические сюжеты, полные четкого ритма, словно циклично работающие станки и комбайны. Роспись сервиза Протопоповой с «индустриальными» мотивами осуществлена на форме «Наркомпресс», созданной для фарфорового завода С. В. Чехониным в 1923 г. Она использовалась для декорирования изделий в 1920-1930-х гг., и во второй половине 1940-х гг. Один из предметов данного сервизного комплекса с индустриальными мотивами хранится в собрании Государственного Эрмитажа. Большая часть предметов на оборотной стороне изделий имеет голубой надглазурный знак исполнителя росписи - «Б. К. С.» и двумя линиями, размещенными над инициалами — прямой и волнообразной. Аналогичный знак встречается на целом ряде изделий, выполненных на фарфоровом предприятии в 1920-1930-е гг., в том числе и на фигуре «Женщина с прялками».

В настоящее время немного известно о творческом пути такого самобытного мастера, как Л. В. Протопопова (1906-1981). В 1932 г. она окончила Ленинградский художественно-промышленный техникум (бывшая Рисовальная школа Общества поощрения художеств). Ее деятельность всегда была связана с фарфором, во время учебы и позднее мастер сотрудничала с заводами «Красный фарфорист» и «Сибфарфор». В 1930-1941 гг. работала на Ленинградском фарфоровом заводе им. М. Ломоносова.

Представленный сервиз с «индустриальными» мотивами принадлежит к безусловным изделиям Ленинградского фарфорового завода имени М. В. Ломоносова. Благодаря мастерской передаче световоздушной среды и глубокого, динамично развивающегося пространства на предметах сервизного комплекса с индустриальными мотивами воплощен обобщающий образ урбанистического пейзажа, в котором ярко выражен романтический пафос строительства новой жизни.

We would like to thank Dr. Ekaterina Khmel'nitskaya, Chief Curator of Porcelain collection, State Hermitage for her expertise and for providing a catalogue note for the present lot.



1. Mehmet Fazil Pasha Dagestani



2. Mehmet Fazil Pasha Dagestani's mother



3. Avar Uzden Davudilav



4. The famous portrait of the white bearded Imam Shamil 1868-69



Illustration from "The Life of a Hero" (first published in Russian in the magazine "Our Dagestan" in 1995 (Nos. 176-177),

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A GOLD AND ENAMEL LOCKET BANGLE

Maker's mark FK, St. Petersburg, late 19th century
the hinged cuff releasing at centre to create one section with oval locket, the face with black champlévé geometric motifs opening to reveal bust length photograph of Imam Shamil, the other section applied with three lockets, the covers depicting a Goretz flanked by rearing horses against black champlévé ground housing bust length photographs of a youth and a middle aged couple in traditional attire, 56 standard
diameter: 6.1 cm (2 3/8 in).

£30,000 - 50,000

US\$39,000 - 66,000

€33,000 - 55,000

Provenance

Mehmet Fazil Pasha Dagestani
Thence by descent



(open)



(closed)

The offered bracelet is applied with four medallions set with bust length photographs:

1. A Goretz youth in traditional Caucasian mountaineer's tall hat and fine Circassian coat with precious weapons (note the dagger handle and pistol).
2. A middle aged woman wearing a dark shawl over the shoulders of a fine "Kabalay" dress.
3. A middle aged man in traditional dress of the North Caucasus wearing a tall fur hat (according to late 1850's and early 1860's fashion), a dark Circassian coat with a long row of narrow cartridge shells, centred by a dagger hilt.
4. The famous portrait of the white bearded Imam Shamil 1868-69.

The young man depicted in one of the original photographs was a native from the Dagestani village of Choh (in North Caucasus) and was the son of Avar Uzden Davudilav. The sitter, Muhammad-Fazil Davudilov, was also known as Magoma Daudilov, Muhammad Fazil Pasha Daghestanli (1853-1916), later an officer of the Imperial Guard of Alexander II, an adjutant of the Sultan of the Ottoman Empire and Marshal of the Turkish Army. His incredible life story can be traced through this bracelet.

The Turkish writer and youngest daughter of Muhammad-Fazil, Haddouch Fazil Daghestanli, published some family photographs in her father's memoirs entitled: "The Life of a Hero" (first published in Russian in the magazine "Our Dagestan" in 1995 (Nos. 176-177), translated by A. Murtuzaliev as "Warrior's Life". The illustrations included full-length photographs used as medallions in the bracelet which may have belonged to Muhammad-Fazil, as the man and woman portrayed in the other medallions are his father, Davudilav, and mother, Umukusum.



Magoma Davudilov during his service for His Imperial Majesty

The unusual destiny of an ordinary boy from a Dagestani mountain village seemed predetermined. His father Davudilov joined Shamil's army in 1841 and in 1859, following the Caucasian War and Shamil's capture in Dagestan, Imam was sent to Saint Petersburg to meet Emperor Alexander II. Afterwards, he was exiled to Kaluga which was then a small town near Moscow. His associate Davudilov, who remained loyal to Shamil was accepted into the Russian service and, having received the rank of ensign, served for many years in the Dagestani military administration. In 1865 his youngest daughter Kistman married Shamil's son Gazimuhammad and then moved to Kaluga. In 1869, her brother Muhammad-Fazil visited Kistman in Kaluga. Two years later he joined His Imperial Majesty's personal escort.

From 1869-1876, Mahmud-Fazil, known in the Russian Empire as Magoma Daudilov, served in St. Petersburg. In January 1870 he was promoted to the highest order by the cadets in August 1873, to the ensigns of the militia (with the gold medal on the ribbon of the order of St Anne to be worn around his neck), and seconded in September 1874 to the 2nd platoon (mountaineers) Leib Guards of the Caucasian squadron. In spite of the prospect of a brilliant military career, just before the Russian-Turkish war he resigned in 1876. In a petition addressed to Emperor Alexander Nikolaevich in August 1876, he wrote: "My home circumstances deprive me of the opportunity to continue serving your Imperial Majesty ...". (Resignation document of M. Davudilov, CG VIA F.970, OP, D. 1269, P.2-3.) After resigning from the Russian military service, Muhammad-Fazil permanently moved to Istanbul. He joined his sister Habibbat (Kistaman), the wife of Gazimuhammad, who had lived there for three years.

At first glance, the Military career of Muhammad-Fazil, known in Turkey as Muhammad Fazil Pasha Dagestanli progressed successfully. With the outbreak of the Russo-Turkish war (April 1877), Muhammad-Fazil became one of the youngest military leaders of the Ottoman army, aide-de-camp of the Sultan and deputy commander of the 3rd Cavalry Brigade of the Mukhajir-North Caucasians. This brigade was commanded by Gazimuhammad, the son of Imam Shamil. Following the Russian-Turkish war in 1878, Muhammad-Fazil became the personal adjutant of Sultan Abdul-Hamid II.

In the early 1880s, Gazimuhammad and Muhammad Fazil Pasha became targets of an anti-government plot, were arrested and exiled permanently: Gazimuhammad to Medina, Muhammad Fazil Pasha to Aleppo, Syria (Haddouch Fazil Daghestanli, "The Life of a Hero" (first published in Russian in the magazine "Our Dagestan" in 1995 (Nos. 176-177). As a result of the personal bravery of Muhammad-Fazil he was awarded the rank of General, Pasha, and secured a pension. In February 1882, he was appointed to Baghdad as commander of the 6th Cavalry Army, and in June 1883, obtained the rank of Colonel-General, commander of the 16th Army. (B.R. Aliev, North Caucasian diaspora: history and contemporary processes), Makhachkala, 2001, p. 214)

From 1882 until the outbreak of World War I in 1914, he continued to serve in Iraq, from 1908 as Governor and Commander of Baghdad. Muhammad-Fazil was over sixty in 1914 when he was asked to join the army at the beginning of World War I. His request was approved and he was then appointed a cavalry commander.

General Al-Daghestani died in 1916, fighting the British army at Kut in the mid-Euphrates region, during the war to occupy Iraq. His funeral was attended by many dignitaries, from the deputy Wali (governor) of Baghdad to the new commander of the Ottoman Sixth Army as well as the several dozen officers and conscripted men who had served with him on military campaigns. He was immortalised in verse by two of Iraq's finest poets, Abdul-Wahhab Al-Na'ib and Jamil Sidqi Al-Zahawi.

We are grateful to Patimat Tanhaeva for her assisting in cataloguing this lot and providing a catalogue note.



Gazimuhammad with his wife



Fazil Pasha in Bagdad

На браслете четыре медальона с вмонтированными фотографиями поясными портретами:

1. Горец, молодой человек, подросткового возраста в высокой папахе и богатой черкеске с дорогим оружием (видны рукоять кинжала, пистолета).
2. Горянка средних лет, на голове с накидом через плечо темная шаль, на ней дорогое платье «кабалай».
3. Горец средних лет, в высокой папахе (по моде конца 1850-х начала 1860-х годов), темной черкеске с длинным рядом узких газырей, по центру видна рукоять кинжала.
4. Известный фотопортрет белобородого имама Шамиля, 1868-69 гг.

Молодой человек – уроженец дагестанского селения Чох, сын аварского узденя Давудилава, позже офицер лейб-гвардии императора Александра II и адъютант султана Османской империи, маршал турецкой армии: Мухаммад-Пазиль Давудилав, Магома Даудилов, Мухаммад Фазил-паша Дагестанлы (1853 – 1916).

Хаддуч Фазиль Дагестанлы, турецкий писатель, младшая дочь Мухаммад-Пазилы в мемуарах об отце «Жизнь героя» (впервые был опубликован на русском языке в журнале «Наш Дагестан» в 1995 (№№176-177), в переводе А. Муртузалиева «Жизнь одного воина») разместила несколько фотографий, в числе которых именно эти фотографии, размещенные в медальонах, но в полный рост. По всей видимости, браслет принадлежал Мухаммад-Пазилу, поскольку изображенные в других медальонах мужчина и женщина – его отец, Давудилав, и мать, Умукусум.

Необычное будущее обычного мальчишки из дагестанского горного аула Мухаммад-Пазилы наверное было predetermined, и прежде всего тем, что его отец Давудилав, брат известного автора «Записок очевидца о Шамиле» Гаджи-Али Чохского, в 1841 г. примкнул к имаму Шамилю. Давудилав не занимал в имамате ни одного значительного поста, не являлся наибом. По окончании в Дагестане Кавказской войны, в 1859 г. имам Шамиль со своим многочисленным семейством был отправлен на жительство в далекую Калугу. Его сподвижник Давудилав был принят на русскую службу и, получив чин прапорщика, много лет служил в военно-народном управлении Дагестанской области. В 1865 г. его младшая дочь Кистаман вышла замуж за овдовевшего сына имама Шамиля, Газимухаммада. Она отправилась с ним в Калугу. В 1866-м г. в Калуге ее навещал брат Мухаммад-Пазиль, а уже с 1 июня 1869 года он поступил на почетную военную службу в 3-й взвод (лезгин) Лейб Гвардии Кавказского эскадрона Собственного Е.И.В. конвоя, оруженосцем.

В 1869-1876 годы, известный как Магома Даудилов, он служил в С-Петербурге. Из краткого послужного списка зримо проступают черты блестящей военной карьеры офицера лейб-гвардии корнета Магомы Даудилова. В январе 1870 г. он будет произведен Высочайшим приказом в юнкера, в августе 1873 г. в прапорщики милиции (с награждением золотой медалью на Анненской ленте для ношения на шее), в сентябре 1874 г. прикомандирован ко 2-му взводу (горцев) Лейб Гвардии Кавказского эскадрона.

Однако, не смотря на перспективы блестящей военной карьеры, накануне русско-турецкой войны, в 1876 г. Мухаммад-Пазиль подает в отставку. В прошении на имя Государя Александра Николаевича, в августе 1876 г., он напишет: *«Расстроены домашние обстоятельства лишают меня возможности продолжать службу Вашего Императорского Величества...»* (ЦГ ВИА Ф.970 Оп.1. Д. 1269, Л.2-3, Дело об увольнении со службы корнета конвоя Давудилава М. (23 августа-1 сентября 1876 г.)). Добившись отставки с русской военной службы, Мухаммад-Пазиль навсегда переезжает в Турцию, в Стамбул. В Стамбуле к тому времени проживала его любимая сестра Хабибат (Кистаман), жена Газимухаммада, который переехал туда года три назад.

Судьба Мухаммад-Пазилы, известного в Турции как Мухаммад Фазиль-паша Дагестанлы, на первый взгляд, складывалась благополучно. Он делает здесь завидную военную карьеру. С началом русско-турецкой войны (апрель 1877 года) Мухаммад-Пазиль один из самых молодых военачальников Османской армии, адъютант султана и заместитель командира 3-й кавалерийской бригады мухаджиров-северокавказцев. Бригадой командовал Газимухаммад, сын имама Шамиля. По окончании русско-турецкой войны в 1878 г. Мухаммад-Пазиль личный адъютант султана Абдул-Хамида II.

В начале 1880-х годов Газимухаммад и Мухаммад Фазил-паша стали жертвами антиправительственного заговора, они были арестованы и сосланы в разные отдаленные районы на вечное поселение: Газимухаммад – в Медину, Мухаммад Фазил-паша – в Сирию, в г. Халеб (Хаддуч Дагестанлы, Жизнь одного воина (пер. А. Муртузалиев)//Наш Дагестан, 1995, №№176-177). Ссылка была почетной – учитывая заслуги и личную храбрость Мухаммад-Фазилы, ему было присвоено звание генерала, паши, и выплачена крупная сумма денег (пять тысяч золотых, он раздает их на садака, милостыню). В феврале 1882 г. его назначили в Багдад, на должность командующего 6-й конной армией, а в июне 1883 г. в звании генерал-полковника – командующим 16-й армией (Алиев Б.Р. Северокавказская диаспора в странах Ближнего и Среднего Востока: история и современные процессы (вторая половина XIX-XX вв.) Махачкала, 2001, С. 214). С 1882-го года по 1914-й, вплоть до начала Первой мировой войны, он продолжал служить в Ираке, в Багдаде (с 1908 года его губернатором и комендантом). К началу первой мировой войны, в 1914 г. Мухаммад-Пазилу немногим за шестьдесят. В телеграмме, которую он отправил в Стамбул, он просится в действующую армию, на фронт. Вскоре был получен положительный ответ из столицы о назначении его командиром кавалерийского корпуса. В одном из сражений, 23 февраля 1916 г., при обороне Багдада, около местечка Кут-эль-Амара, осколком шрапнели Мухаммад-Пазиль был смертельно ранен. День его похорон в Багдаде был объявлен днем национального траура (Муртузалиев А., Маршал Мухаммад Фазил-паша Дагестанлы//Наш Дагестан, 1995, №№176-177, С.22).

Мы благодарны П. Танхаевой за помощь в описании данного лота.



139



139*

A MINIATURE ICON OF SAINT GERMOGEN, PATRIARCH OF MOSCOW AND ALL RUSSIA

Fabergé, Moscow, c. 1913, with inventory number 43060
traditionally painted on wood panel and encased in silver frame with circular hinged loop on top, decorated with ornamental border in Art Nouveau style, in a fitted wooden box lined with cream silk and velvet and stamped with Fabergé insignia, 88 standard height with loop: 6cm (2 3/8in).

£4,000 - 6,000
US\$5,300 - 7,900
€4,400 - 6,600

Present lot was priced for 200 Roubles and listed under inventory number 43060 in "Опись золотых и серебряных вещей магазина Т-ва К. Фаберже, Кузнецкий мост #4", an inventory of Faberge's store compiled on March 30, 1919.



140

140*

A JEWELLED PARCEL GILT AND NIELLO RELIQUARY CROSS

cross: apparently unmarked, engraved on reverse with date '1777', chain : Russia, 1898-1903, maker's mark 'AA'
traditional form with attached small pendant on the bottom, surmounted with a jewelled crown, front decorated in niello centering Crucifix, hands of the cross set with three faceted blue stones, central part surrounded with four translucent faceted stones, reverse side engraved with date '1777' beneath the standing figure of Mother of God, two archangels, and symbol for the New Testament Trinity, in a fitted leather box lined with magenta coloured silk and velvet, associated chain marked with 84 standard length of cross: 13.6cm (5 3/8in); length of chain: 56.5cm (22 1/4 in).

£9,000 - 10,000
US\$12,000 - 13,000
€10,000 - 11,000

141

CHRIST PANTOCTRATOR

maker's mark in Cyrillic 'IA', Kazan, 1899 - 1908

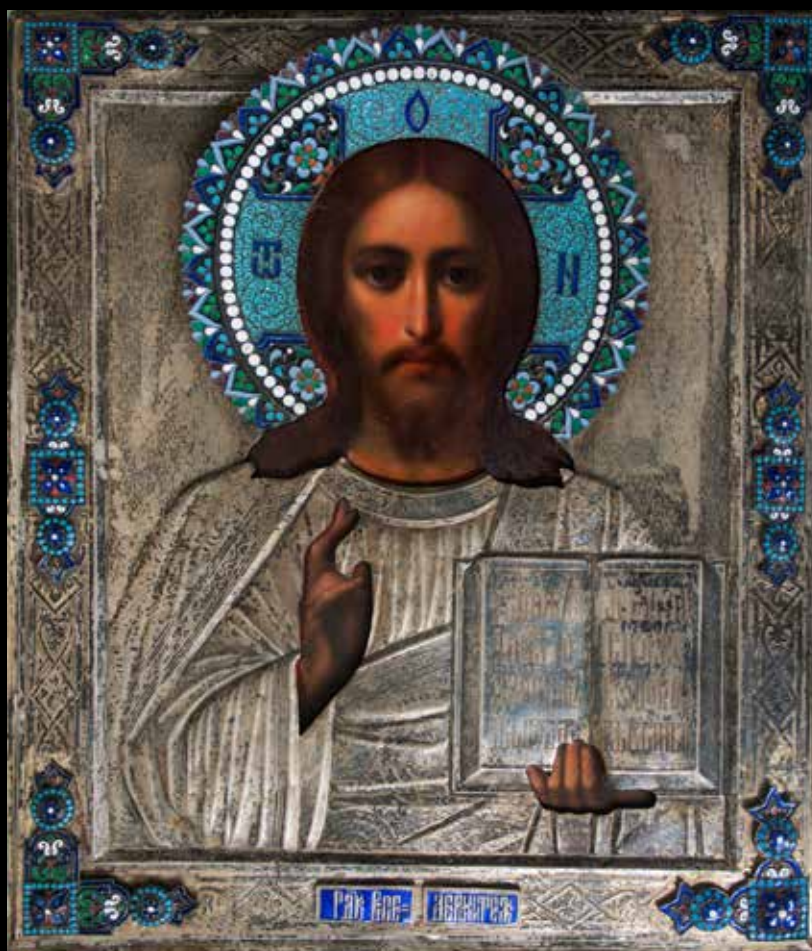
realistically painted in strong colours in silver-gilt chased and engraved oklad, applied with cloisonné enamel halo, corners and margines. The caption is in champlevé enamel
31 x 36.5 cm (12 3/16 x 14 3/8 in).

£5,000 - 6,000

US\$6,600 - 7,900

€5,500 - 6,600

With dedication on verso 23 January 1926, Saratov



141

142*

A PORCELAIN EASTER EGG

Imperial Porcelain Factory, St. Petersburg, c. 1890, after design by Osip Chirikov

central reserve finely painted with standing figure of Saint Sergius of Radonezh wearing green and brown robes highlighted with gold pigment, background showing St. Trinity monastery, encircled by band of scrolling flower garland, reverse with an Orthodox cross with five miniature icons, painted against geometric pattern of pink and green squares
height: 11.4cm (4 1/2in).

£6,000 - 8,000

US\$7,900 - 11,000

€6,600 - 8,900



142 (Verso)



142 (Recto)



(recto)



(verso)

143

A DOUBLE-SIDED MENOLOGICAL TABLETKA

Central Russia, possibly Moscow School with Stroganov influences, circa 1600 with major 19th century additions painted on either side with Saints and Festivals commemorated during the month of May, on gold ground, each designated with an inscription on six registres.

22 x 24cm (8 11/16 x 9 7/16in).

£7,000 - 9,000

US\$9,200 - 12,000

€7,800 - 10,000

The subjects include:

Recto Top Row

1. Prophet Jeremiah, St Pafnuti of Borovsk
2. St Afanasii of Alexandria, Sts Boris and Gleb
3. St Timofei the Martyr, St Maura the Martyr
4. St Feodosii of Pechersk, St Pelagiia the Martyr
5. St Irina

Second Row

6. St Iov the Righteous, St Varvarii (shown as mature man, Stroganov as youth)
7. The Appearance of the Sign of the Precious Cross over the City of Jerusalem (not in Stroganov), St Antonii of Pechersk
8. St Ioann the Theologian, St Arsenii the Great
9. Prophet Isaiah, St Kristofor the Martyr and St Nicholas the Wonderworker (the latter two transposed in Stroganov)

Third Row

10. St Simon the Apostle
11. St Mokii the Hieromartyr
12. St Epifanii, St German Patriarch of Constantinople
13. St Glikeriia the Martyr
14. St Isidor the Martyr, St Isidor the Fool in Christ
15. St Pakhomii the Great, St Isaiah of Rostov, St Dmitri Tsarevich of Uglich and Moscow (not in Stroganov), St Evfrosini of Pskov

Verso Top Row (captions lost and figures identified tentatively from Stroganov)

16. St Feodor the Sanctified
17. St Andronika the Apostle
18. St Dionysius, St Feodor of Antioch(transposed in Stroganov)
19. St Peter of Lampsachi, St Patrikei the Hieromartyr (transposed in Stroganov)
20. St Falilei the Martyr, The Uncovering of the Relics of Metropolitan Aleksei of Moscow

Second Row

21. Sts Constantine and Elena with the True Cross, St Constantine with his sons Mikha and Feodor of Murom (not in Stroganov)
22. St Vasilikii the Martyr
23. St Mikhail the Confessor, The Finding of the Relics of St Leontii of Rostov (transposed in Stroganov)
24. St Simeon the Stylite, St Nikita of Pereiaslavl-Zaleskii

Third Row

25. Third Finding of the Head of St John the Baptist
26. St Karp the Apostle
27. St Ferapontii the Hieromonakh
28. St Nikita Bishop of Chalcedon, St. Ignatii of Rostov
29. St Feodosiia
30. St Ioann of Ustiug, St Isaac of Dalmatia
31. St Germanii the Martyr

144*

ST. NICHOLAS THE MIRACLE WORKER

St. Petersburg, 1838, maker's mark in Cyrillic 'FV'

realistically painted in saturated dark colors, silver gilt repoussé cover is richly decorated, finely chased details of saint's robe, mitra hat, pectoral crosses and Gospel cover, with an applied halo, 84 standard oklad: 33 x 28.5cm (13 x 11 1/4in).

£1,200 - 1,800

US\$1,600 - 2,400

€1,300 - 2,000



144

145

CHRIST PANTOCRATOR

maker's marks in Cyrillic 'I.N.', Moscow, 1899 - 1908

realistically painted within chased and engraved parcel-gilt oklad with pierced haloes 27 x 22.5 cm (10 5/8 x 8 7/8 in).

£1,000 - 1,200

US\$1,300 - 1,600

€1,100 - 1,300



145



146

146*

HOLY TRINITY

Russia, late 19th century
traditionally painted in strong colours,
depicting three angels, Abraham and Sarah
around the table by the oaks of Mamre in
elaborate architectural surroundings, within
painted dark blue border inscribed with a title
86.4 x 86.4cm (34 x 34in).

£2,000 - 3,000

US\$2,600 - 3,900

€2,200 - 3,300

Provenance

Acquired by the present owner at Sotheby's,
New York, June 21, 1994, lot 386

147

THE PRESENTATION OF THE MOTHER OF GOD

Yaroslavl, mid 18th century
finely painted in strong and vibrant colours,
figures are placed in elaborate architectural
surroundings
74.5 x 40.5 cm (29 5/16 x 15 15/16 in).

£4,500 - 5,000

US\$5,900 - 6,600

€5,000 - 5,500



147



148

BOGOLUBSKAYA MOSKOVSKAYA MOTHER OF GOD

Moscow, mid-18th century

finely painted in bright colours depicting Mother of God and Moscow Saints: Peter, Alexiy, Ioann and Philip, with views of Kremlin and long text of a pray at the lower part

74.5 x 40.5 cm (29 5/16 x 15 15/16 in).

£9,000 - 10,000

US\$12,000 - 13,000

€10,000 - 11,000

From the 18th century, the Bogolyubskaya Moskovsky icon was located above the Varvarsky Gate in Moscow's China Town, and is currently kept in the Church of All Saints in Kulishki, Moscow. A distinctive feature of the Moscow icon is that in front of the Mother of God, the Moscow Saints are depicted in several rows: the Metropolitans Peter, Alexius, Jonah and Philip, Blessed Vasili and Maxim Moskovsky. The icon became famous during the plague of 1771 when Muscovites discovered that the city of Vladimir had rid itself of the plague by transferring the Bogolyubsky icon from Bogolyubov and they started to pray before the icon of the same name at the Varvarsky Gate. Encompassing the concept of the intercession of the Mother of God and the Moscow miracle-workers, with highly accurate images of the Moscow Kremlin and the text of specific prayers listed, the icon was specially customised for their city.

Представленная на торги икона является списком с Боголюбской Московской иконы Божией Матери. С XVIII в. Боголюбская Московская икона находилась над Варварскими воротами Китай-города в Москве, а в настоящее время хранится в московской церкви святых апостолов Петра и Павла на Кулишках у Яузских ворот. Отличительная особенность московской иконы в том, что на ней перед Богоматерью изображены в несколько рядов молящиеся московские святые: Московские митрополиты Петр, Алексий, Иона и Филипп, блаженные Василий и Максим Московские. Данная икона прославилась во время эпидемии чумы в 1771 г. Жители Москвы, узнавшие о том, что Владимир был избавлен от эпидемии после перенесения туда из Боголюбова Боголюбской иконы Божией Матери, начали служить молебны перед одноименной иконой над Варварскими воротами. С идеей заступничества Богоматери и московских чудотворцев за свой город связаны изображения Московского Кремля, отличающиеся высокой степенью точности, и тексты молитв, помещавшиеся в нижней части икон.

CHRIST THE KING OF THE KINGS

Kostroma, mid 18th century

finely painted on a gilt ground, in style of Vasily Rostchin

125.8 x 92.2 cm (49 1/2 x 36 5/16 in).

£18,000 - 20,000**US\$24,000 - 26,000****€20,000 - 22,000**

Observable in Byzantine art from the 13th-14th centuries, images of Christ wearing the crown and garments of Byzantine emperors become widely spread in Russian art during the late Middle Ages. Based on the words from the Letter of St. Paul to Timothy, in which Christ is called 'the King of all Kings and the Lord of all Lords' (Timothy 6: 5), such images were commissioned to remind people that the King of Heaven, immeasurably superior to the majesty and glory of all earthly masters, is at the same time their master (especially important in an era of the ever-increasing power of Russian kings).

At the same time such displays had an eschatological significance, displaying the fullness of the coming Glory of the Son of God which is to be revealed at the second coming, at the end of time.

It is not coincidental that the epithet 'King of Kings' from the Letter of St. Paul is also repeated in the visions of John the Divine - in the description of the future Judge and Leader of the heavenly host that will come out at the last battle with Satan (Revelations 19: 11-16). Some iconographic details may have emerged from this description, including the crown of an unusual multi-tiered form (corresponding to the words 'there are many diadems on His head' - Rev. 19: 12).

The offered lot is a remarkable example of Russian icon painting of the mid-18th century, retaining its traditional foundations in the face of European influence. The ideas of heavenly riches and splendour are vividly and convincingly conveyed, inspired in part by the icons of the Kostroma icon painter Vasily Voshina, executed in 1757 for the local iconostasis of the Trinity Cathedral of the Ipatiev Monastery.

Изображения Христа в короне и одеяниях византийских императоров, известные в византийском искусстве с XIII-XIV веков, получают значительное распространение в русском искусстве в эпоху позднего средневековья. Основанные на словах из послания апостола Павла к Тимофею, в котором Христос назван «царем царствующих и Господом господствующих» (Тим. 6 : 5), подобные изображения были призваны напоминать о том, что Царь Небесный, несоизмеримо превосходящий величием и славой всех земных владык, является в то же время их покровителем (что было особенно актуально в эпоху возрастания могущества русских царей). Одновременно с этим они имели эсхатологическое значение, раскрывая всю полноту грядущей Славы Сына Божия, которая будет явлена во втором пришествии, в конце времен. Не случайно эпитет «Царь царей» из послания апостола Павла повторяется также в видениях Иоанна Богослова – в описании грядущего Судии и Предводителя небесного воинства, которое выйдет на последнюю битву с сатаной (Откр. 19 : 11-16). Из этого описания могли быть заимствованы некоторые детали иконографии, в том числе корона необычной многоярусной формы (что соответствовало словам «на голове Его много диадим» - Откр. 19 : 12).

Царские одежды и атрибуты в подобных изображениях могли совмещаться с епископскими, то есть с признаками другого иконографического типа – Христа Великого Архиерея. В подобных случаях иконы снабжались сразу двумя надписями «Царь Царей» и «Христос Великий Архиерей» (или «Ты еси архиерей по чину Мельхиседекову» - в соответствии с пророчеством из Псалтири, повторенном в послании апостола Павла к евреям), и Христос в них представал одновременно и как царь, и как верховный первосвященник. С XVII столетия иконы Христа Царя Царей и Великого Архиерея могли помещаться даже в центре деисусного чина иконостаса, вытесняя более традиционные типы «Вседержителя на троне» и «Спаса в силах».

Публикуемый образ представляет собой замечательный по качеству и сохранности образец русской иконописи середины XVIII века, который в эпоху возрастания европейских влияний сохраняет, тем не менее, свои традиционные основы. С некоторой наивностью, но вместе с тем ярко и убедительно он передает современные художнику представления о небесной роскоши и великолепии, основанные, разумеется, на тех реальных примерах, которые он мог видеть вокруг себя. Ближайшие аналогии ее художественным приемам обнаруживаются в иконах костромского иконописца Василия Вошина, исполненных в 1757 году для местного ряда иконостаса Троицкого собора Ипатьевского монастыря.





150

ST. ELIJAH'S DEPARTURE AND ST. PARASKEVA WITH THE SCENES OF HER LIFE

Yaroslavl, second half of 18th century

rare iconography, finely painted in vivid colours on a gilt ground, St.

Elijah presented with scenes of his life, St. Paraskeva with 4 scenes of her life

100.8 x 46.5 cm (39 11/16 x 46.5in).

£6,000 - 7,000

US\$7,900 - 9,200

€6,600 - 7,800

150



151

OLD TESTAMENT TRINITY

Central Russia, mid 19th century

traditionally painted with Christ Pantocrator and St. Nicholas in upper corners

101 x 66.5 cm (39 3/4 x 26 3/16in).

£12,000 - 13,000

US\$16,000 - 17,000

€13,000 - 14,000

151

152

ST. NICHOLAS

Palekh, first half of 19th century
finely painted in strong colours in the Palekh style, with Saints Efimia and Elena on borders
35 x 30.5 cm (13 3/4 x 12 in).

£1,800 - 2,000

US\$2,400 - 2,600

€2,000 - 2,200



152

153

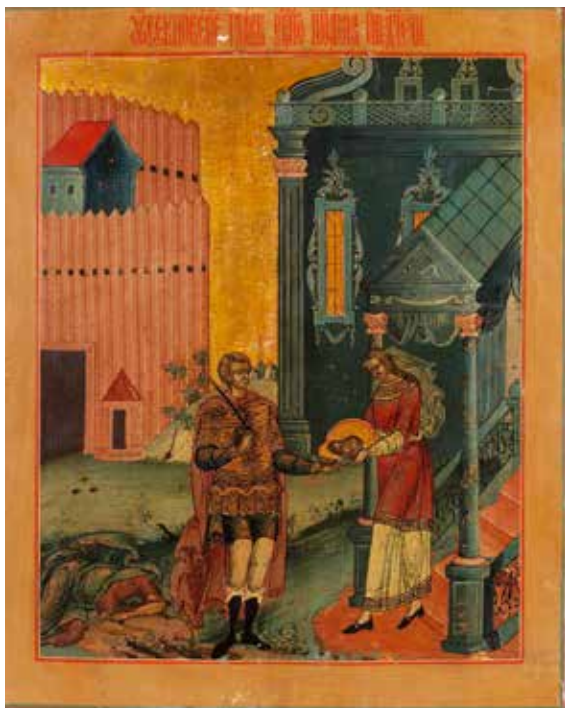
BEHEADING OF ST JOHN THE BAPTIST

Romanov-Borisoglebsk, second half of 18 century
very finely painted in vivid colours on a gilt ground in Yaroslavl iconography traditions
29 x 23.7 cm (11 7/16 x 9 5/16 in).

£1,800 - 2,000

US\$2,400 - 2,600

€2,000 - 2,200



153

154

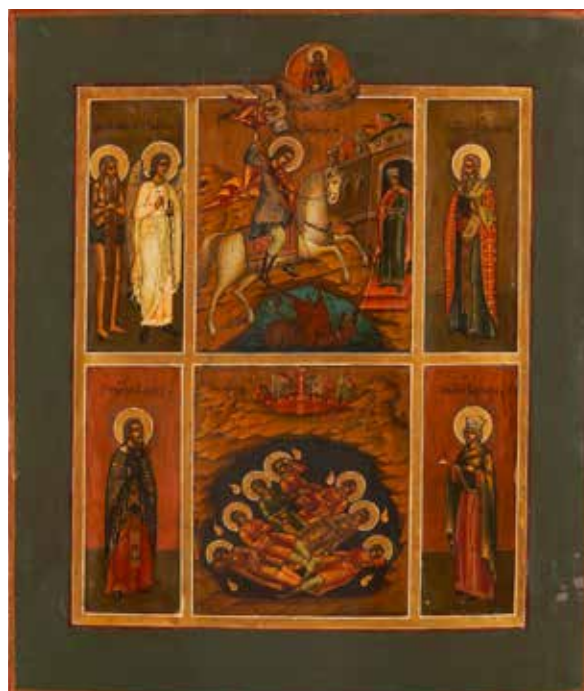
MIRACLE OF ST GEORGE, SEVEN SLEEPERS OF EPHESUS WITH THE SAINTS

Moscow area, second half of 19th century
traditionally painted in old believer style
36 x 30.9 cm (14 3/16 x 12 3/16 in).

£1,000 - 1,500

US\$1,300 - 2,000

€1,100 - 1,700



154

155*

**A TRIPTYCH ICON WITH CHRIST EMANUEL AND
ARCHANGELS**

Russia, second half of 19th century, Old Believers Workshop
total 30.5 x 78.75cm (12 x 31in)

£50,000 - 60,000

US\$66,000 - 79,000

€55,000 - 66,000

Provenance

Acquired in Russia by Laurence A. Steinhardt, American Ambassador in the Soviet Union in 1939-1941; personal collection
Collection of Steinhardt-Sherlock Foundation
Bonhams, *Divine Treasures: Important Russian Icons from the collection of Ambassador Laurence A. Steinhardt*, New York, April 10, 2014, lot 1026

Literature

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 11, p. 39, illustrated

Exhibited

Washington, DC, Hillwood Museum & Gardens, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, 2004

The present lot is a triptych group, comprising three separate icons forming a Deesis: the shoulder-length image of a youthful Christ in the center is flanked by the Archangel Gabriel and Michael, who gently tilt their heads toward Christ. Such groups were placed above entrance gates to cathedrals and palace's interiors. The stylized elegance of the image is reminiscent of the best examples of the sixteen-seventeenth century particularly of the icon painters of famous Stroganov School. Similarity between the central image of the present triptych and an icon attributed to Prokopii Chirin, one of the leading icon painter of the Stroganov School, from the collection of 'New Jerusalem' Museum, suggest that while painting the present group of images icons painters of the Old Believers workshop referred to the well-known prototype of the Stroganov School. Typical for the 19th century stylization of the earlier examples, are certain simplification of the proportions and silhouette, sharper contrast between the tonalities, and increased density of pigments.

In 1930s professional restorations conducted prior to offering the triptych for sale at the Torgsin store where it was purchased by Ambassador Laurence, were responsible for in-painting of the cream-colored background with strategically placed crackle, and additions of fine gold details on the robes of the saints.



Оплечные изображения Христа Эммануила на отдельных иконах, возможно, первоначально входившие в состав трехчастных ангельских «деисусов», известны в русском искусстве с XV–XVI веков – см., например, икону середины XVI столетия из Ярославского художественного музея (*Иконы Ярославля XIII – середины XVII века. Шедевры древнерусской живописи в музеях Ярославля*, М., 2009. Т. I. Кат. 47. С. 286–287). Такие трехчастные композиции могли получить распространение на рубеже XVI–XVII веков в творчестве мастеров так называемой «строгановской школы». На это указывает икона «Спас Эммануил» первой трети XVII века из собрания Музея «Новый Иерусалим» (инв. Ик 165), приписываемая специалистами Прокопием Чирину – ведущему строгановскому иконописцу, а также прориси с ангельского Деисуса начала XVII века, сохранившиеся в составе Сийского лицевого иконописного подлинника. Надпись на одной из них «Прокопиевская. Мудрейшего иконописца» позволяла предположить, что прориси сделаны с икон Прокопия Чирин (Кондаков Н. П., *Лицевой иконописный подлинник*: Т. 1. Иконография Господа Бога и Спаса нашего Иисуса Христа. Исторический и иконографический очерк, СПб., 1905. Илл. 39–42. С. 92).

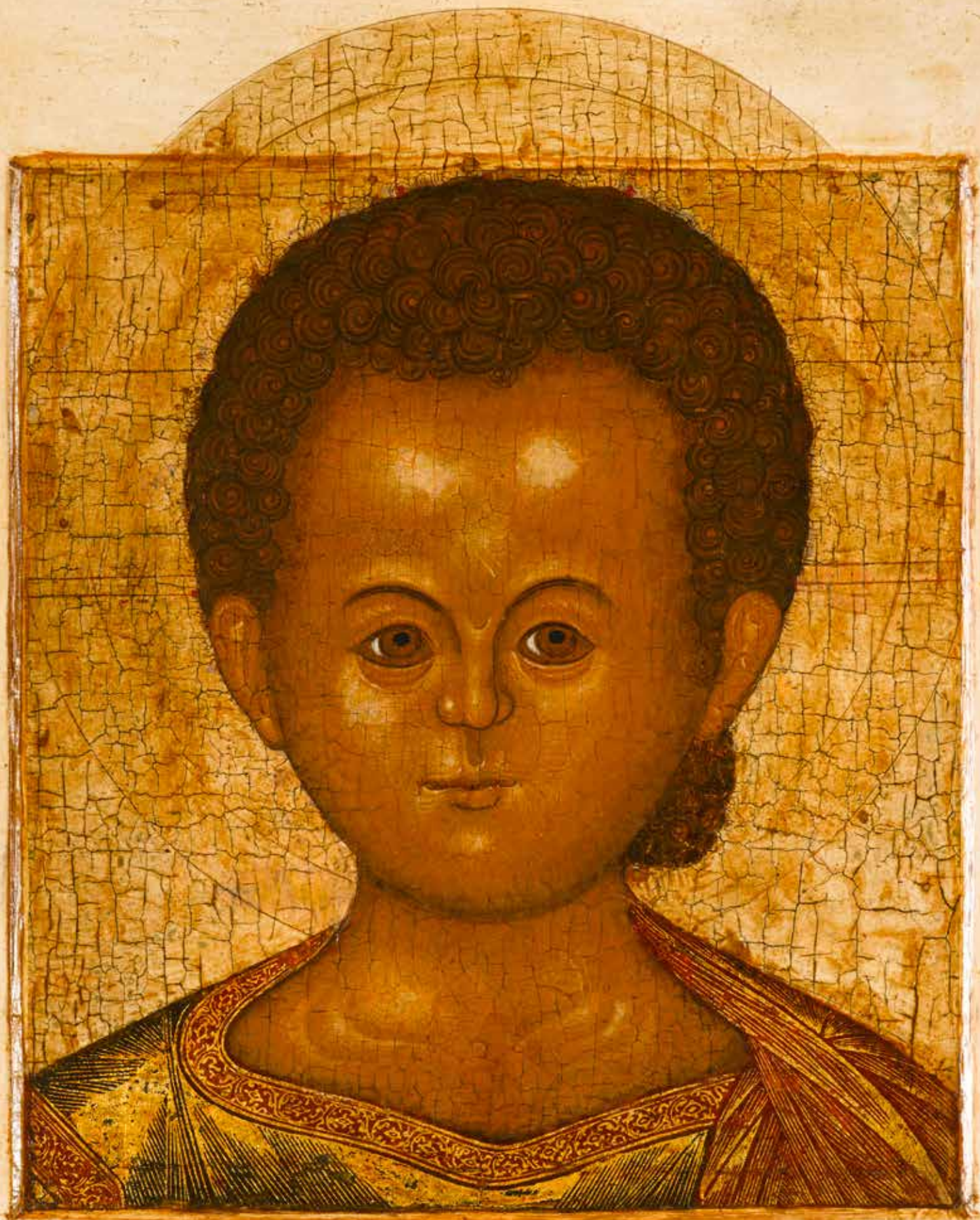
Русская иконопись XVII столетия и, прежде всего произведения строгановской школы стали одним из главных образцов, на которые ориентировались старообрядческие иконописцы XIX века, стремившиеся возродить традиции древнего искусства и достаточно точно воспроизводившие не только собственно иконографические схемы, но и художественные приемы мастеров эпохи Позднего Средневековья. Вместе с тем, в их работах хорошо заметны элементы стилизации: упрощение силуэта, некоторая деформация пропорций, сухость рисунка, плотность красочных слоев, схематичность контрастных высветлений. В отличие от «исторического» типа Христа-средовека, воспроизводившего реальный облик воплотившегося Сына Божия и свидетельствовавшего о Его земном служении, изображения юного Христа уже с раннехристианских времен имели, как правило, символическое значение, напоминая о божественной природе Спасителя. Начиная с XI–XII веков рядом с такими изображениями могло присутствовать надписание «Эммануил» – имя, заимствованное из ветхозаветного пророчества Исайи: «...се, Дева во чреве примет и родит Сына и нарекут имя Ему Эммануил» (Ис. 7 : 14).

Изображения Христа Эммануила между архангелами Михаилом и Гавриилом, известные в русской иконописи с XII века (Икона «Спас Эммануил с архангелами» из Успенского собора Московского Кремля, находящаяся ныне в собрании Третьяковской галереи (Государственная Третьяковская галерея: Каталог собрания. Т. 1: Древнерусское искусство X – начала XV века. М., 1995. Кат. 12. С. 53–54), раскрывают тему предвечного поклонения и служения небесных сил Сыну Божию («когда вводит Первородного во Вселенную, говорит: и да поклонятся Ему все ангелы Божии» – Евр. 1 : 6). Поклонение ангелов Христу могло также напоминать о Его искупительной жертве. Не случайно, в алтарных композициях византийских и русских храмов широкое распространение получили символические изображения Святых Даров в виде Христа Эммануила, возлежащего на дискосе. В этих композициях изображались и ангельские силы – они, как правило, выступали в роли священнослужителей. Образ юного Христа напоминал о чистой и непорочной плоти Спасителя, приносимой в жертву, а композиция в целом мыслилась как символический образ Евхаристии.

Старообрядческая икона XIX века, выполненная в традиционном стиле, была, вероятнее всего, подвергнута антикварной реставрации в 1930-х годах, когда советское правительство организовало массовую продажу произведений русской иконописи иностранным коллекционерам через Торгсин, Антиквариат и другие торговые организации. Был счищен оригинальный фон, цвет которого явно не соответствовал представлениям о средневековом искусстве, записаны одежды персонажей в манере, имитирующей доличную живопись XVII столетия с ее яркими и насыщенными цветами и обильным золотым ассистом. Вмешательство в личное письмо было минимальным, поскольку здесь созданию «правильного впечатления» способствовало последовательное воспроизведение старообрядческим мастером традиционных художественных приемов.

Учитывая сравнительную редкость сюжета и бесспорную подлинность большей части сохранившейся живописи, этот художественный и исторический памятник может представлять значительный интерес как памятник двух эпох - старообрядческой культуры XIX столетия, ставившей перед собой задачу возрождения и распространения традиций древнерусского иконописания, и сложной роли, в которую были поставлены советские реставраторы в 1930 годы, вынужденные поставлять наиболее привлекательные и коммерчески выигршные образцы Русской иконописи для продажи иностранным коллекционерам и дипломатическому корпусу, готовым расплачиваться за Русские сокровища иностранной валютой.

We would like express our gratitude to Levon Nersesian, Senior Curator of the Icon Paintings Department at the State Tretyakov Gallery for his assistance in cataloging present lot and for providing a condition report.





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PRESENTATION OF CHRIST AT THE TEMPLE

maker's mark in Cyrillic 'AM.S.' for Alexander Sokolov, St. Petersburg, c.1838 - 1854

realistically painted in silver-gilt repoussé chased and engraved oklad, with cloisonné enamel haloes

31 x 26.5 cm (12 3/16 x 10 7/16 in).

£4,000 - 5,000

US\$5,300 - 6,600

€4,400 - 5,500

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MOTHER OF GOD

Kazan, 1788-1822, stamped with inventory numbers, realistically painted in Western style, in silver repoussé chased oklad with applied halo

40.6 x 33cm (16 1/2 x 13in).

£3,000 - 5,000

US\$3,900 - 6,600

€3,300 - 5,500

Provenance

Acquired by the present owner at Sotheby's, New York, 1980s

END OF SALE



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Published:

Gustav Ecke, *Chinese Domestic Furniture*, Beijing, 1944,
no.90, pl.111 (one of the pair)
Gustav Ecke, 'Notes on Chinese Furniture' in *Orientations*,
Hong Kong, November 1991, p.75, fig.23 (one of the pair)



Published:

Gustav Ecke, 'Wandlungen Des faltstuhls: Bemerkungen zur
Geschichte der Euraischen Stuhlform' ('Development of the
Folding Chair: Observations on Euroasian Chair Forms'), in
Monumenta Serica, vol.9, 1944, pp.34-52, pl.I (a) (one of four)
and pl.II (a) (detail of medallion on splat)



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

to any person even if that person has completed a *Bidding Form*.

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

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

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

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

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

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

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

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

8. VAT

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

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

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

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

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

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

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

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

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

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any

case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

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

APPENDIX 2		3	PAYMENT	4.4	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i> .
BUYER'S AGREEMENT		3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :		
		3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;		
		3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each <i>lot</i> , and		
1 THE CONTRACT		3.1.3	if the <i>Lot</i> is marked [AR], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .	4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .
1.1	These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .	3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.		
1.2	The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i> , printed in the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.	3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.	4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .
1.3	Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .	3.4	Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.	4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .
1.4	We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.	3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and VAT and any interest earned and/or incurred until payment to the <i>Seller</i> .	4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.
1.5	Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:	3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.	5	STORING THE LOT
1.5.1	we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;	3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i> .		We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> , on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.
1.5.2	subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> ;	4	COLLECTION OF THE LOT	6	RESPONSIBILITY FOR THE LOT
1.5.3	we will provide guarantees in the terms set out in paragraphs 9 and 10.	4.1	Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.	6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.
1.6	We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i> , warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i> , or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .	4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .	6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .
2	PERFORMANCE OF THE CONTRACT FOR SALE	4.3	For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i> .		
You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i> .					

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):			9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective of any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		12 MISCELLANEOUS	13	GOVERNING LAW All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		DATA PROTECTION – USE OF YOUR INFORMATION Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		APPENDIX 3 DEFINITIONS AND GLOSSARY Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

“**Bidder**” a person who has completed a *Bidding Form*.

“**Bidding Form**” our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

“**Bonhams**” Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words “we”, “us” and “our”.

“**Book**” a printed *Book* offered for *Sale* at a specialist *Book Sale*.

“**Business**” includes any trade, *Business* and profession.

“**Buyer**” the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words “you” and “your”.

“**Buyer's Agreement**” the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

“**Buyer's Premium**” the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

“**Catalogue**” the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

“**Commission**” the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

“**Condition Report**” a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

“**Conditions of Sale**” the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

“**Consignment Fee**” a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

“**Consumer**” a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

“**Contract Form**” the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

“**Contract for Sale**” the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

“**Contractual Description**” the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

“**Description**” any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

“**Entry**” a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

“**Estimate**” a statement of our opinion of the range within which the hammer is likely to fall.

“**Expenses**” charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

“**Forgery**” an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

“**Guarantee**” the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

“**Hammer Price**” the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

“**Loss and Damage Warranty**” means the warranty described in paragraph 8.2 of the Conditions of Business.

“**Loss and Damage Warranty Fee**” means the fee described in paragraph 8.2.3 of the Conditions of Business.

“**Lot**” any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

“**Motoring Catalogue Fee**” a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

“**New Bond Street**” means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

“**Notional Charges**” the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

“**Notional Fee**” the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

“**Notional Price**” the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

“**Notice to Bidders**” the notice printed at the back or front of our *Catalogues*.

“**Purchase Price**” the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

“**Reserve**” the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

“**Sale**” the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

“**Sale Proceeds**” the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

“**Seller**” the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), “*Seller*” includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words “you” and “your”.

“**Specialist Examination**” a visual examination of a *Lot* by a specialist on the *Lot*.

“**Stamp**” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

“**Standard Examination**” a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

“**Storage Contract**” means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

“**Storage Contractor**” means the company identified as such in the *Catalogue*.

“**Terrorism**” means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

“**Trust Account**” the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

“**VAT**” value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

“**Website**” *Bonhams Website* at www.bonhams.com

“**Withdrawal Notice**” the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

“**Without Reserve**” where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

“**artist's resale right**”: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

“**bailee**”: a person to whom goods are entrusted.

“**indemnity**”: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “indemnify” is construed accordingly.

“**interpleader proceedings**”: proceedings in the Courts to determine ownership or rights over a *Lot*.

“**knocked down**”: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

“**lien**”: a right for the person who has possession of the *Lot* to retain possession of it.

“**risk**”: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

“**title**”: the legal and equitable right to the ownership of a *Lot*.

“**tort**”: a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

“Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that—
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties.”

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Registration and Bidding Form

Bonhams

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

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

Data protection – use of your information
Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

Credit and Debit Card Payments
There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.
Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐

Sale title: The Russian Sale	Sale date: Wednesday 29 November
Sale no. 24242	Sale venue: New Bond Street

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

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

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

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
If registered for VAT in the EU please enter your registration here: <input type="text"/> <input type="text"/> / <input type="text"/> <input type="text"/> <input type="text"/> - <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> - <input type="text"/> <input type="text"/>	
Please tick if you have registered with us before <input type="checkbox"/>	

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐

Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

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

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

Please email or fax the completed Auction Registration form and requested information to:
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Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

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