

Bonhams

1793

# The Russian Sale

Wednesday 5 June 2013 at 2pm  
New Bond Street, London







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### New Bond Street, London

#### Bonhams

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##### London

Sunday 2 June 11am to 3pm  
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Tuesday 4 June 9am to 4.30pm  
Wednesday 5 June 9am to 11am

##### Moscow

16 - 17 May 2013  
Lot 63, *Madonna Laboris* by  
Nicholas Roerich on view at  
The Nicholas Roerich Museum

16-17 мая 2013

Выставка лота 63  
*Труды Богоматери Николая*  
Константиновича Рериха  
МОО «Международный Центр  
Рерихов»  
Малый Знаменский пер., 3/5



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**Catalogue:** £25

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#### Illustrations

Front cover: lot 59  
Back cover: lot 137  
Inside front: lot 63  
Inside back: lot 12  
Opposite page: lot 63 (detail)

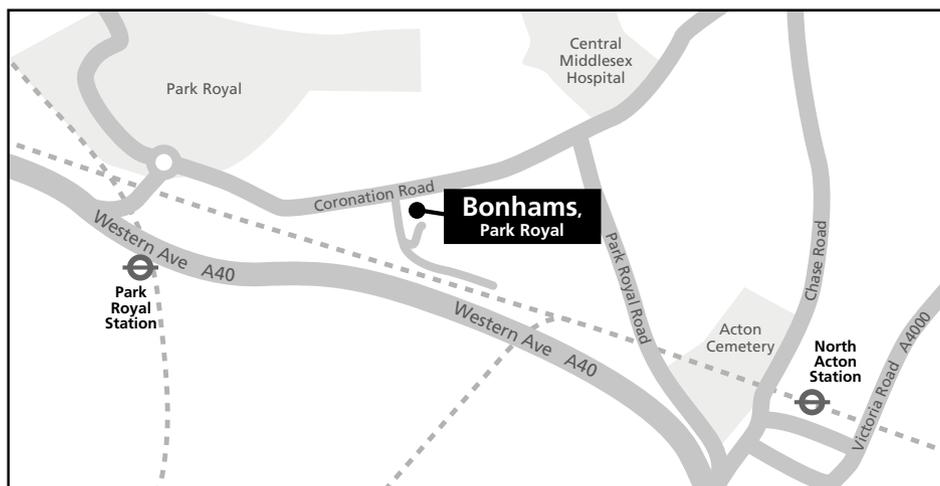
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**All sold lots not marked W will remain in Collections at Bonhams New Bond Street for a period of not less than 14 days from the sale date. Following that all lots will be transferred to our Bonhams Park Royal warehouse. Transfer and storage charges will commence on the Thursday 27 June 2013. Please refer to the department.**

## Bonhams Warehouse Address:

Unit 1, Sovereign Park  
Coronation Road  
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## Handling & storage charges

### Please Note

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Transfer per lot £20.00  
Daily storage per lot £3.40

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All the above charges are exclusive of VAT

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## Payment at time of collection

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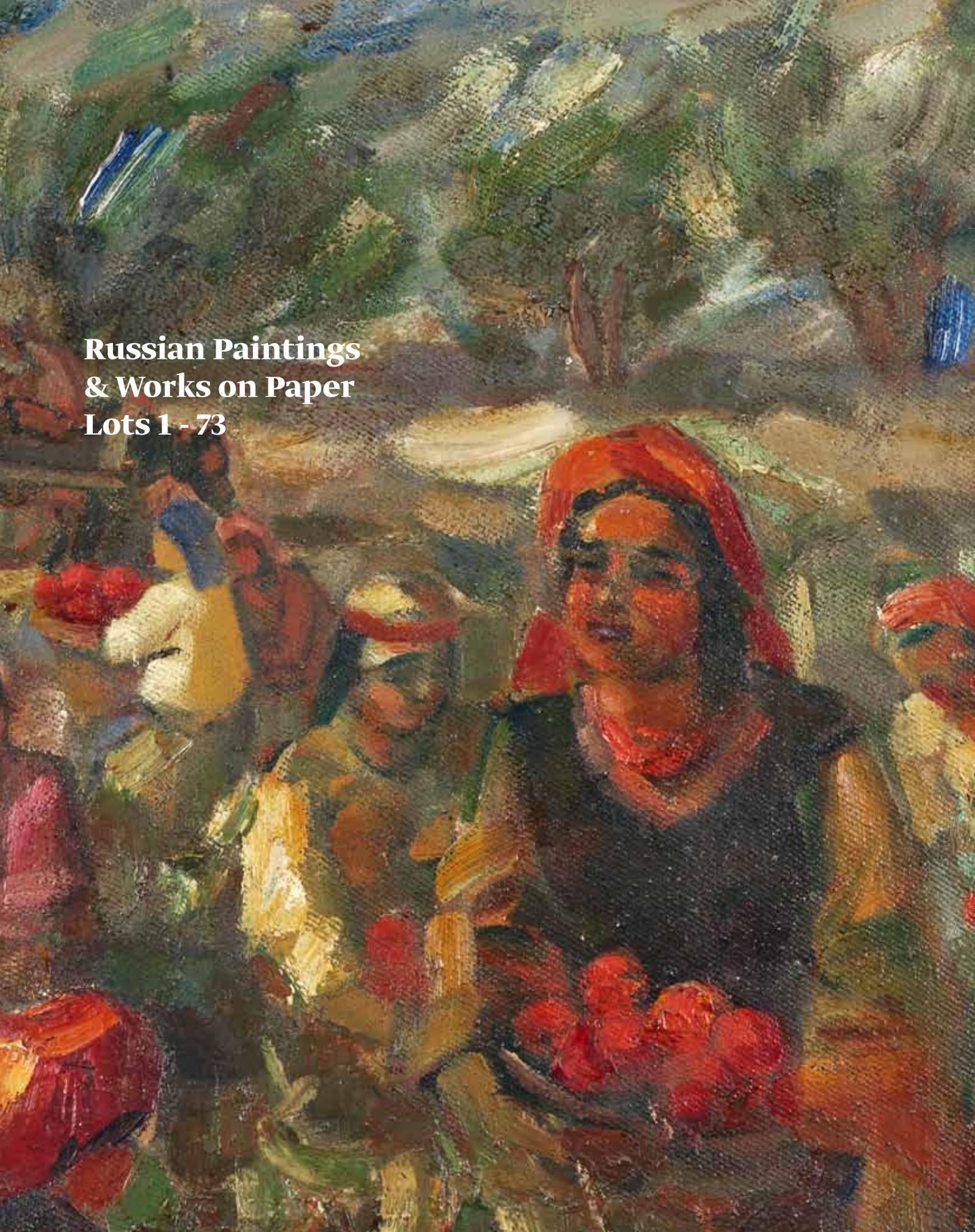
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Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

AR These lots are subject to the Artists Resale Right levy. Please refer to the information in section 7 of the Notice to Bidders at the back of the catalogue.



**Russian Paintings  
& Works on Paper  
Lots 1 - 73**



1

1

**Vasily Adamovich Brzhevsky (fl. 1897)**

View of Feodosia

inscribed in Cyrillic 'After Aivaz. Brzhevsky' (lower left)

oil on canvas

19 x 31cm (7 1/2 x 12 3/16in).

£6,000 - 8,000

US\$9,200 - 12,000

€7,100 - 9,400

Vasily Adamovich Brzhevsky (Brozhevsky) (died after 1937) lived and worked in Feodosiya. Very little is known about him, although it is recorded that from 1897 he was working in the studio of Ivan Aivazovsky, whose style of painting he was able to mimic to great effect.



2

2

Joseph Andreas Weiss (German, 1814-1887)

View of the Moscow Kremlin from the river  
signed with initials and dated '1870' (lower left)  
pencil and watercolour on paper

38.5 x 65cm (15 3/16 x 25 9/16in).

£15,000 - 20,000

US\$23,000 - 31,000

€18,000 - 24,000



3



4

3 \*

Attributed to Ivan Konstantinovich Aivazovsky (1817-1900)

A ship at sea

signed in Cyrillic and dated '1887' (lower right)

oil on canvas board

14.2 x 19.2cm (5 5/8 x 7 9/16 in).

unframed

£10,000 - 15,000

US\$15,000 - 23,000

€12,000 - 18,000

4

Richard Karlovich Zommer (1866-1939)

Mountain wayfarers

signed in Cyrillic (lower right)

oil on canvas

45 x 67cm (17 11/16 x 26 3/8in).

£5,000 - 7,000

US\$7,700 - 11,000

€5,900 - 8,200



5



6

5 \*

Il'ia Nikolaevich Zankovskii (1832-1919)

The snow-capped peaks  
signed in Cyrillic (lower right)

oil on canvas

52.5 x 76cm (20 11/16 x 29 15/16in).

£15,000 - 20,000

US\$23,000 - 31,000

€18,000 - 24,000

6

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).

£8,000 - 10,000

US\$12,000 - 15,000

€9,400 - 12,000

PROVENANCE:

Private collection, Portugal



7



8

7  
**Nikolai Petrovich Bogdanov-Bel'sky (1868-1945)**  
 Waiting patiently  
 signed in Cyrillic (lower right)  
 oil on board  
 31 x 32.5cm (12 3/16 x 12 13/16in).  
 £6,000 - 8,000  
 US\$9,200 - 12,000  
 €7,100 - 9,400

8  
**Konstantin Alexeevich Korovin (1861-1939)**  
 'Russie'  
 signed and inscribed in Latin (lower right)  
 oil on board  
 31.5 x 41cm (12 3/8 x 16 1/8in).  
 £6,000 - 8,000  
 US\$9,200 - 12,000  
 €7,100 - 9,400

The offered lot is sold with a certificate of expertise from the Grabar Institute, Moscow.



9



10

9  
**Alexandr Victorovich Moravov (1878-1951)**  
 A quiet moment  
 signed in Cyrillic and dated '1908' (lower left); further signed and dated  
 (on verso)  
 oil on canvas, laid down  
 33 x 24cm (13 x 9 7/16in).  
 £4,000 - 6,000  
 US\$6,100 - 9,200  
 €4,700 - 7,100

10  
**Viktor Mikhailovich Vasnetsov (1848-1919)**  
 The woodland thickets  
 signed in Cyrillic and dated '1889' (lower left)  
 oil on paper, laid down  
 7.8 x 30cm (3 1/16 x 11 13/16in).  
 £8,000 - 10,000  
 US\$12,000 - 15,000  
 €9,400 - 12,000

PROVENANCE:  
 Private collection, Italy



11

11 \*

Ivan Fedorovich Choultsé (1877-1932)  
Maquette pour un Décor Grotte Arctique  
signed in Latin and dated '23' (lower right)  
oil on canvas  
73 x 59.7cm (28 3/4 x 23 1/2 in).  
£40,000 - 50,000  
US\$61,000 - 77,000  
€47,000 - 59,000



12

12  
Ivan Fedorovich Choultsé (1877-1932)  
'Novembre'  
signed in Latin (lower right)  
oil on canvas  
53 x 63cm (20 7/8 x 24 13/16in).  
£40,000 - 50,000  
US\$61,000 - 77,000  
€47,000 - 59,000

PROVENANCE:  
G.M. Loting Ltd., Old and Modern Masters, 57 New Bond Street,  
London  
Purchased from the above by the father of the present owner on 14th  
December 1948 for £210

A copy of this invoice is available.



13

13 \*

Prince Pierre Troubetzkoy (1864-1936)

Portrait of a woman in a day dress

signed in Latin and dated 'May 1917' (upper left)

oil on canvas

68.5 x 56 cm (27 x 22 in).

£20,000 - 25,000

US\$31,000 - 38,000

€24,000 - 29,000

PROVENANCE:

Private collection, New York

The present work purportedly depicts the artist's wife, Amélie Rives Troubetzkoy.

Amélie Louise Rives Troubetzkoy (1863–1945) was an American novelist, poet and playwright. Born in Richmond, Virginia during the Civil War in the family of Sarah Catherine (Macmurdo) and Col. Alfred Landon Rives, she was a goddaughter of Robert E. Lee and a granddaughter of the engineer and senator William Cabell Rives, who had also been American ambassador to France. Her first marriage was to eccentric John Armstrong 'Archie' Chanler (an heir to the Astor family fortune) of New York. After seven years the marriage ended in divorce, and on 18th February, 1896 Rives married Prince Pierre Troubetzkoy, an 'artist and aristocrat' after Oscar Wilde introduced them in London. The couple resided at Castle Hill, near Cismont, Virginia. Rives wrote twenty-four volumes of fiction, numerous uncollected poems and plays. Among her many works are: *The Quick or the Dead*, *Barbara Dering*, *Athelwold*, *Trix and Over-the-Moon*, *World's End*, *As the Wind Blew*, *Firedamp* and the plays *Herod and Marianne*, *The Fear Market*, *Allegiance*, *Love-in-a-Mist*, *The Young Elizabeth* and many others.



14



15

14

**Julian Falat (Polish, 1853-1929)**

The expectant gathering  
signed in Latin, inscribed 'Nieswiesz' and indistinctly dated (lower left)  
oil on canvas

68 x 120.5cm (26 3/4 x 47 7/16in).

£7,000 - 9,000

US\$11,000 - 14,000

€8,200 - 11,000

15

**Alexandr Victorovich Moravov (1878-1951)**

Scything the grass  
signed in Cyrillic (lower right); further signed, titled and dated '1909' (on  
the verso of the stretcher)

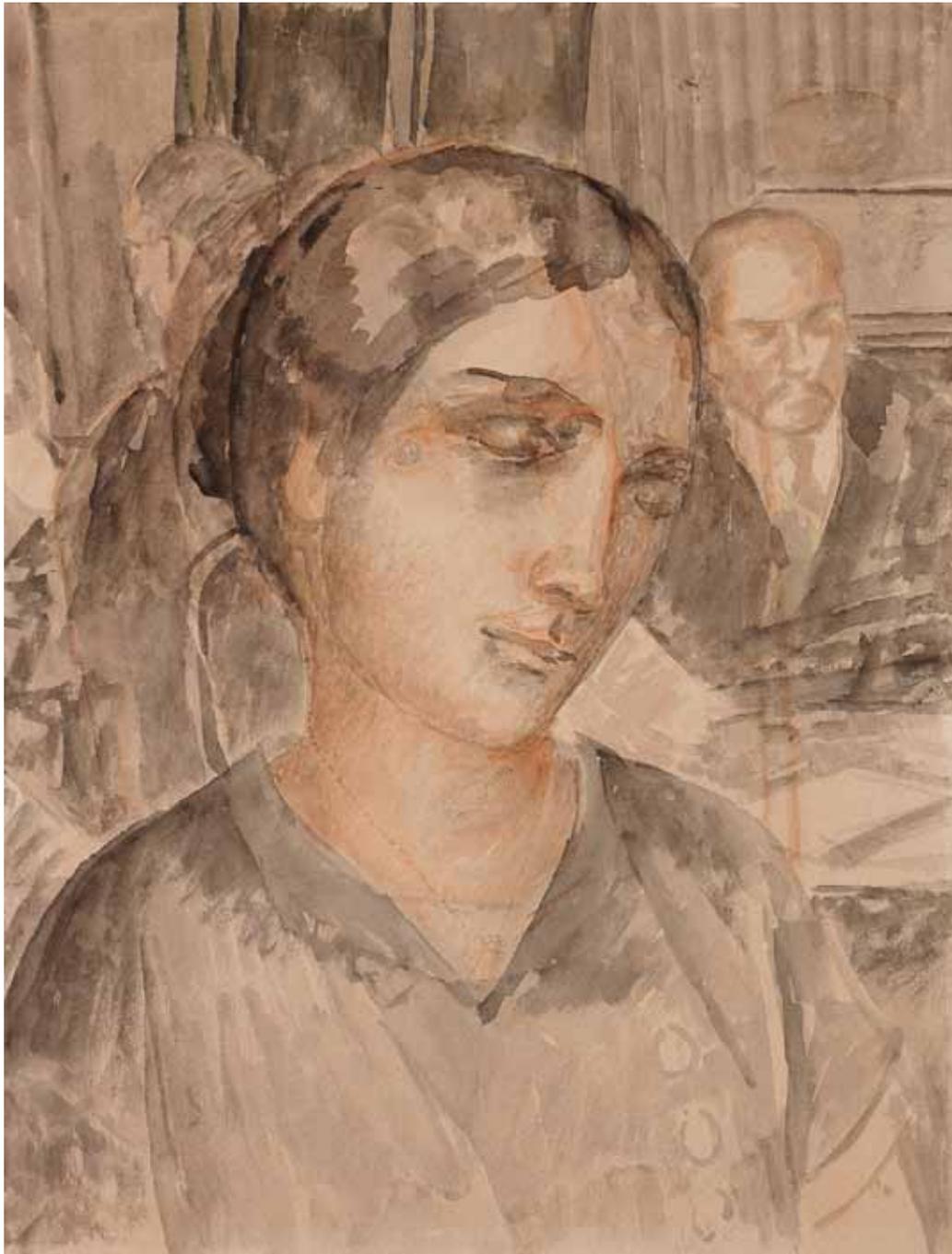
oil on canvas

83 x 117cm (32 11/16 x 46 1/16in).

£12,000 - 15,000

US\$18,000 - 23,000

€14,000 - 18,000



16

16  
Kuzma Sergeievich Petrov-Vodkin (1878-1939)  
'Mme. Leprize', 1924  
titled, inscribed and dated in Russian (on verso)  
watercolour on paper  
30 x 23cm (11 13/16 x 9 1/16in).  
unframed  
£20,000 - 25,000  
US\$31,000 - 38,000  
€24,000 - 29,000

PROVENANCE:  
Acquired in 1950s from the widow of the artist, M.F. Petrova-Vodkina  
Private collection, Berlin

The offered lot is sold with an expertise by E.M Zhukova.



17

17 \*  
 Boris Dmitrievich Grigoriev (1886-1939)  
 Profile, 1919  
 signed in Latin and inscribed 'Berlin 919' (lower right)  
 pencil on paper  
 39.7 x 31.3cm (15 5/8 x 12 5/16in).  
 unframed  
 £4,000 - 6,000  
 US\$6,100 - 9,200  
 €4,700 - 7,100



18

18 \*  
 Pavel Petrovich Ivanov (called Mak) (1891-1967)  
 The Elder and the butterfly  
 signed 'MAK/1924/TEHERAN' (upper left, centre)  
 watercolour, pen and ink  
 19.8 x 14cm (7 13/16 x 5 1/2in).  
 unframed  
 £4,000 - 6,000  
 US\$6,100 - 9,200  
 €4,700 - 7,100



19



20

19  
**Nikolai Aleksandrovich Tarkhov (1871-1930)**  
 'Petite marine'  
 signed in Latin (lower left)  
 oil on board  
 13.5 x 19.5cm (5 5/16 x 7 11/16in).  
 £5,000 - 6,000  
 US\$7,700 - 9,200  
 €5,900 - 7,100

PROVENANCE:  
 According to the previous owner, purchased *circa* 1988 from an  
 exhibition in Bilbao at Gallery Mun, held in collaboration with the Petit  
 Palais, Geneva

20  
**Abraham Mintchine (1898-1931)**  
 'Paysage, Fontainebleau', 1928  
 oil on board  
 15 x 20.8cm (5 7/8 x 8 3/16in).  
 £5,000 - 7,000  
 US\$7,700 - 11,000  
 €5,900 - 8,200

PROVENANCE:  
 The Adams Gallery, Berkeley Square, London



21



22

21  
 Constantin Aleksandrovich Westchiloff (1877-1945)  
 'Capri'  
 signed in Latin (lower right) and inscribed 'Capri' (lower left)  
 oil on canvas  
 60 x 73cm (23 5/8 x 28 3/4in).  
 £6,000 - 8,000  
 US\$9,200 - 12,000  
 €7,100 - 9,400

PROVENANCE:  
 Private collection, England

22 \*  
 Konstantin Alexeevich Korovin (1861-1939)  
 Paris at night  
 signed in Latin and inscribed 'Paris' (lower left)  
 oil on canvas  
 41 x 50.5cm (16 x 20in).  
 £10,000 - 15,000  
 US\$15,000 - 23,000  
 €12,000 - 18,000



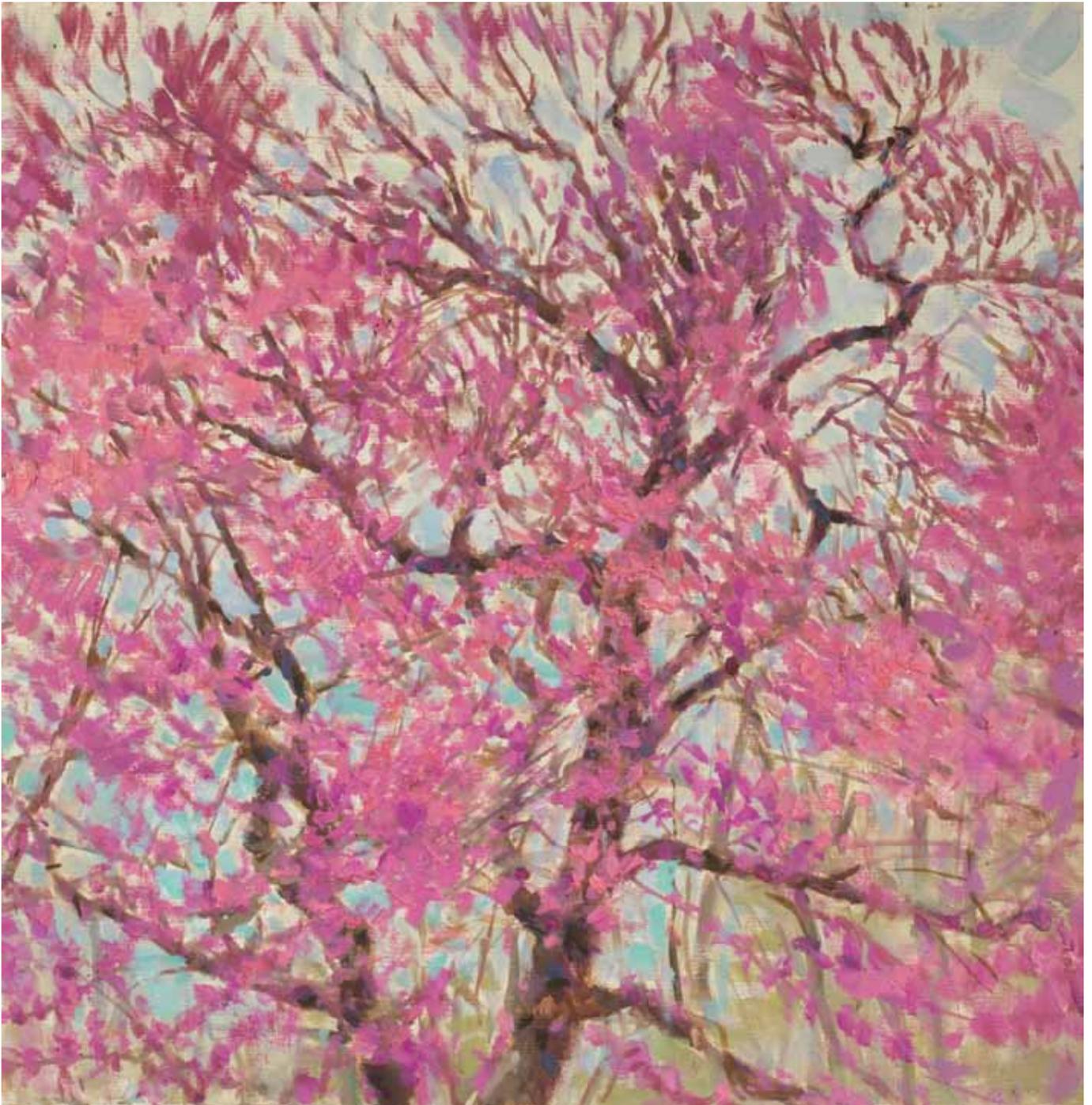
23



24

23 \*  
 Stepan Fedorovich Kolesnikov (1879-1955)  
 Russian peasant women  
 signed in Latin (lower right)  
 gouache on artist's board  
 49.5 x 64cm (19 1/2 x 25 3/16in).  
 £15,000 - 20,000  
 US\$23,000 - 31,000  
 €18,000 - 24,000

24 \*  
 Vladimir Nikolaevitch Aralov (1893-circa 1970)  
 St. Basil's Cathedral, Red Square  
 signed in Cyrillic (lower left)  
 oil on canvas  
 71.7 x 99.1cm (28 1/4 x 39in).  
 £15,000 - 20,000  
 US\$28,000 - 38,000  
 €21,000 - 29,000



25 \*

Alexander Nikolaevich Samokhvalov (1894-1971)

Trees in flower, 1962

oil on canvas

63 x 63cm (24 13/16 x 24 13/16in).

£25,000 - 30,000

US\$38,000 - 46,000

€29,000 - 35,000

PROVENANCE:

The daughter of the artist

Crystal Sky Gallery

Purchased from the above by the present owner

LITERATURE:

Exhibition catalogue, *Alexander Nikolaevich Samokhvalov*, Russian Museum, Leningrad, 1974, p.22

L. Zinger, *Alexander Samokhvalov*, Soviet Artist, 1982, p.172

The present lot is sold with a letter of expertise from Dr. Alexander D. Borovsky, Head, Department of Contemporary Art at The State Russian Museum.

26 \*

Konstantin Alexeevich Korovin (1861-1939)

A sun-drenched garden

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

oil on canvas

43.4 x 54.4cm (17 1/16 x 21 7/16in).

£150,000 - 200,000

US\$230,000 - 310,000

€180,000 - 240,000







27

27

**Stepan Fedorovich Kolesnikov (1879-1955)**

The road

signed in Latin (lower left)

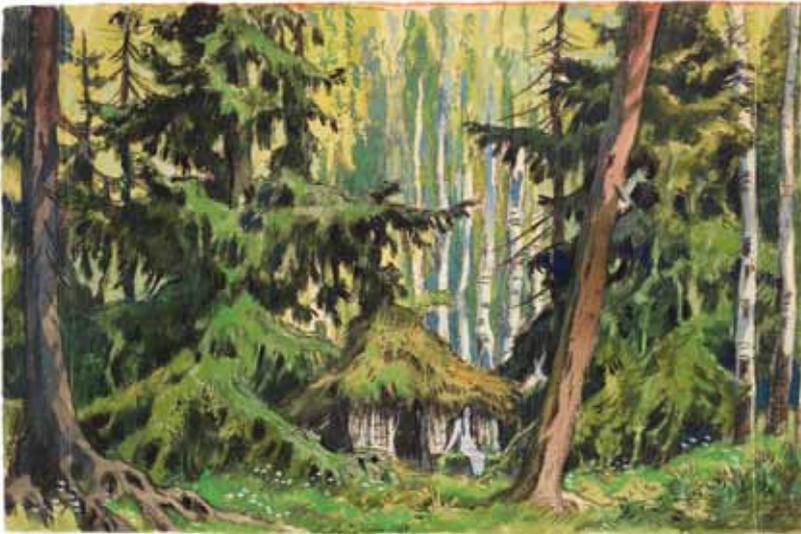
gouache on paper

33 x 44cm (13 x 17 5/16in).

£4,000 - 6,000

US\$6,100 - 9,200

€4,700 - 7,100



28

28

**Nikolai Alexandrovich Benois (1901-1988)**

Two set designs for *The Legend of the Invisible City of Kitezh*

the first: 'Woods near the bank of Volga', the second: 'Little Kitezh'

each signed in Latin and dated '1938'

both pencil, charcoal and pastel on paper

each: 32 x 48cm ( 12 5/8 x 18 7/8in).

unframed

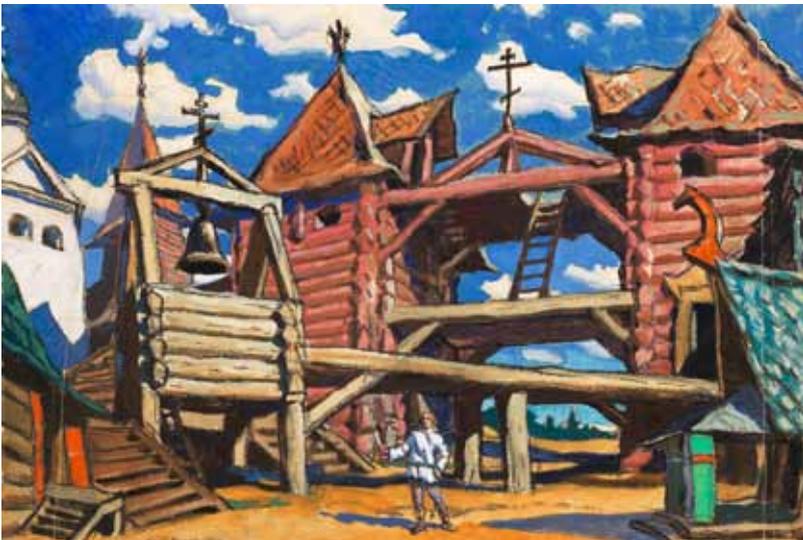
(2)

£6,000 - 8,000

US\$9,200 - 12,000

€7,100 - 9,400

*The Legend of the Invisible City of Kitezh and the Maiden Fevroniya* (*Сказание о невидимом граде Китеже и девице Февронии*) is an opera by Rimsky-Korsakov first presented at the Maryinsky Theatre in 1907. It is based on two Russian legends: that of St. Fevroniya of Murom, and the city of Kitezh, which became invisible when attacked by the Tatars. Konstantin Korovin and Apollinary Vasnetsov created stage designs for the première. The offered lots were designed by Benois for a later production at the National Opera in Prague, 1936-1937.



28



29



30

29 \*

**Konstantin Alexeevich Korovin (1861-1939)**  
 Crossing the bridge  
 signed in Latin and inscribed 'Russie' (lower right)  
 oil on board  
 31 x 40cm (12 1/4 x 15 3/4in).  
 £8,000 - 10,000  
 US\$12,000 - 15,000  
 €9,400 - 12,000

30

**David Burliuk (1882-1967)**  
 'Tea Party'  
 signed in Latin and dated '1949' (lower right)  
 oil on canvas board  
 28.5 x 39cm (11 1/4 x 15 3/8in).  
 £10,000 - 12,000  
 US\$15,000 - 18,000  
 €12,000 - 14,000

PROVENANCE:  
 A.C.A. Gallery, New York, No.66  
 Garelick's Gallery

The authenticity of this work has been confirmed by The Burliuk Committee, certificate number B13.133., and will be included in their forthcoming catalogue raisonné.



31 \*

**Georg Schlicht (1886-1964)**

Still life

signed in Latin (upper left)

oil on canvas

62 x 51.25cm (24 7/16 x 20 3/16in).

£6,000 - 8,000

US\$9,200 - 12,000

€7,100 - 9,400

32

**Pinchus Krémègne (1890-1981)**

Still life with bust

signed in Latin and dated '1926' (lower left)

oil on canvas

65 x 81cm (25 9/16 x 31 7/8in).

unframed

£10,000 - 12,000

US\$15,000 - 18,000

€12,000 - 14,000

PROVENANCE:

Private collection, New York

31



32

33 \*

David Burliuk (1882-1967)

Autumn bouquet, 1958

signed in Latin and dated '1958' (lower left)  
oil on canvas

76 x 61cm (30 x 24in).

£25,000 - 35,000

US\$38,000 - 54,000

€29,000 - 41,000

34

David Burliuk (1882-1967)

Sunflowers

signed in Latin (lower right)

oil on canvas

39.5 x 29cm (15 9/16 x 11 7/16in).

£10,000 - 15,000

US\$15,000 - 23,000

€12,000 - 18,000

The authenticity of this work has been confirmed by The Burliuk Committee, certificate number B13.134., and will be included in their forthcoming catalogue raisonné.



33



34



35



36

**35**  
**Mikhail Fedorovich Andreenko-Nechitalyo (1894-1982)**  
 Composition, 1926  
 signed in Latin and dated '926' (lower right)  
 collage and gouache on paper  
 46 x 42cm (18 1/8 x 16 9/16in).  
 £3,000 - 5,000  
 US\$4,600 - 7,700  
 €3,500 - 5,900

PROVENANCE:  
 Annelly Juda Fine Art, London  
 Purchased from the above by Mrs Muriel Julius before 1974

EXHIBITED:  
 London, Annelly Juda Fine Art, *The Non-Objective World 1914-1955*, 5  
 July-22 September, 1973, cat. no. 3  
 London, Annelly Juda Fine Art, *The Non-Objective World 1914-1939*,  
 28 June-30 September, 1978, cat. no. 1

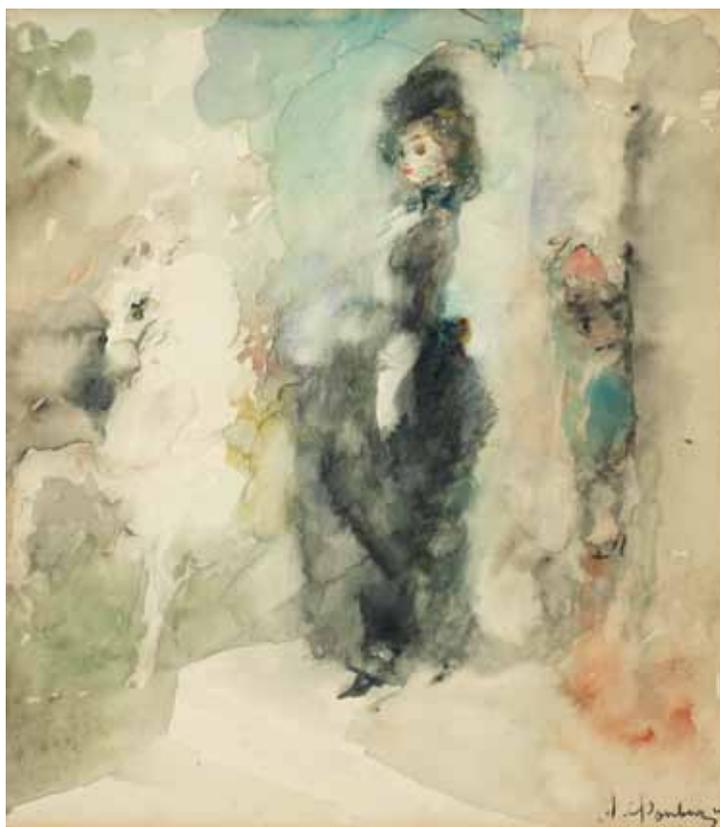
**36**  
**Pavel Tchelitchev (1898-1957)**  
 'Three women on a swing'  
 with stamped signature on verso  
 gouache on shaped paper  
 32 x 37cm (12/12 x 14 9/16in).  
 £10,000 - 12,000  
 US\$15,000 - 18,000  
 €12,000 - 14,000

PROVENANCE:  
 Richard Nathanson  
 Purchased from the above by the family of the present owner in January,  
 1977 for £230, invoice reference 'A 0206' (a copy of the invoice is  
 available)  
 Thence by descent



37

**37**  
**Follower of Boris Dmitrievich Grigoriev (1886-1939)**  
 Man and woman in a bar  
 signed with Cyrillic initials (lower right)  
 charcoal and coloured crayons  
 35.5 x 26.5cm (14 x 10 7/16in).  
 unframed  
 £3,000 - 5,000  
 US\$4,600 - 7,700  
 €3,500 - 5,900



39

**38**  
**Vladimir Alekseevich Milashevsky (1893-1976)**  
 'N.E.P.'  
 signed in Cyrillic and dated '32' (lower right)  
 pen, ink, wash and bodycolour on paper  
 17.8 x 25.2cm (7 x 9 15/16in).  
 unframed  
 £2,000 - 3,000  
 US\$3,100 - 4,600  
 €2,400 - 3,500



38

**39 \***  
**Artur Fonvisin (1888-1979)**  
 A beauty with her steed  
 signed in Cyrillic (lower right)  
 watercolour on paper  
 35 x 31cm (13 3/4 x 12 3/16in).  
 £8,000 - 10,000  
 US\$12,000 - 15,000  
 €9,400 - 12,000

PROVENANCE:  
 Sotheby's London, *Twentieth Century Russian Paintings, Drawings, and Watercolours 1900-1930*, 12th April 1972, lot 21, illustrated  
 Purchased at the above sale by the former husband of the present owner



40

**40**  
**Boris Izrailevich Anisfeld (1879-1973)**  
 Costume design for a character from the 'Underwater Kingdom' from *Sadko*, 1908  
 signed in Cyrillic (lower right)  
 pencil, watercolour and silver paint on card  
 45.2 x 28.2cm (17 13/16 x 11 1/8in).  
 unframed  
 £3,000 - 5,000  
 US\$4,600 - 7,700  
 €3,500 - 5,900

PROVENANCE:  
 Dr. Woldemar Aitov, St. Petersburg

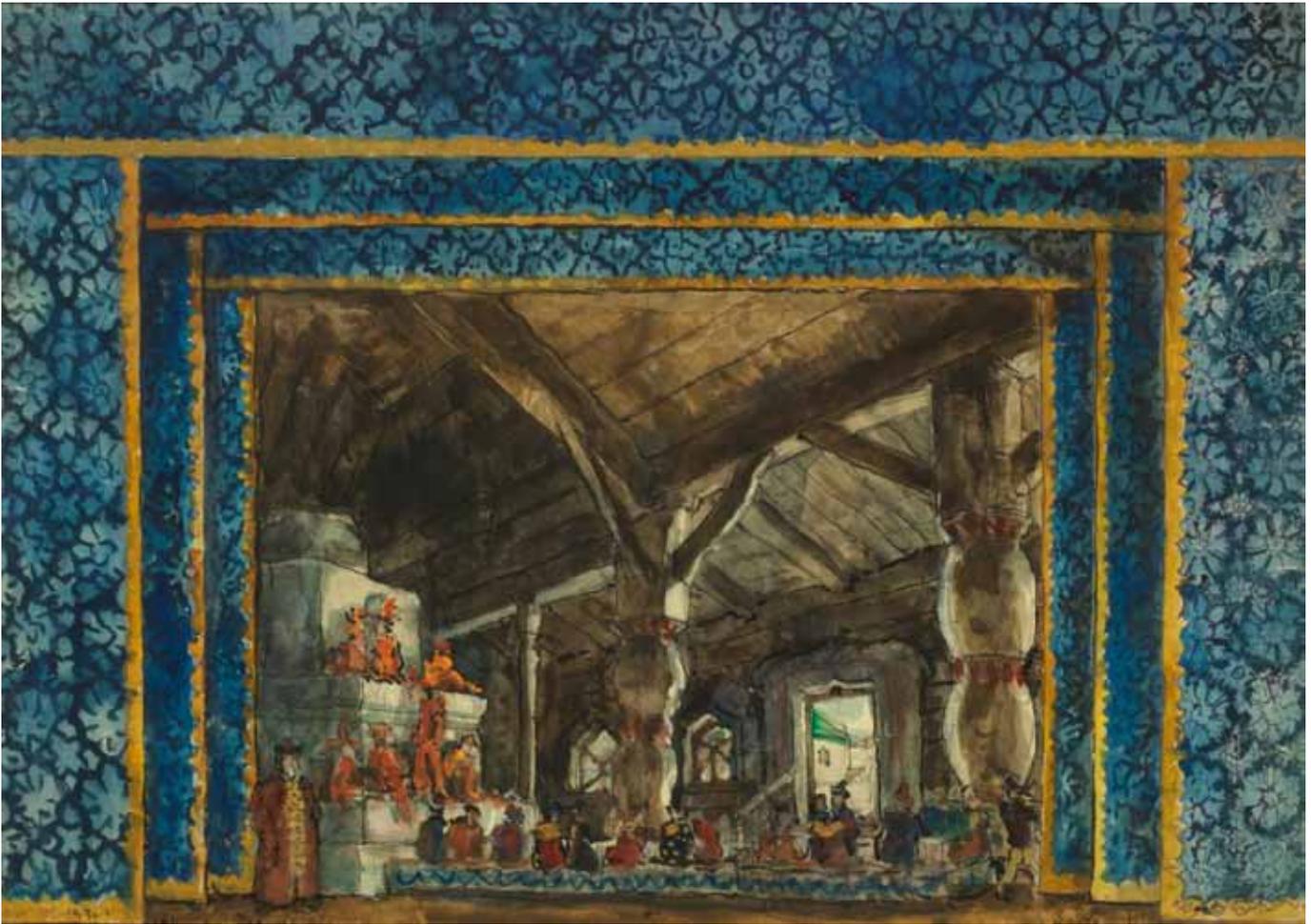
**41AR**  
**Alexandre Benois (1870-1960)**  
 Two costume designs from 'The Dance of the Fishes', *Sadko*, Act VI  
 both signed in Latin and inscribed, one dated '1930'  
 pencil, watercolour and silver paint  
 each: 29 x 21cm (11 7/16 x 8 1/4in).  
 (2)  
 £4,000 - 6,000  
 US\$6,100 - 9,200  
 €4,700 - 7,100



41



41



42



43

42AR

**Alexandre Benois (1870-1960)**

Set design for *Sadko*, Act I, 1930

signed, dated and inscribed (lower left and right)

watercolour, gouache and Indian ink over pencil on paper  
44.5 x 65cm (17 1/2 x 25 9/16in).

£10,000 - 12,000

US\$15,000 - 18,000

€12,000 - 14,000

The première of *Sadko* was held at the Théâtre des Champs-Élysées in 1930. In *Reminiscences of the Russian Ballet* (Putnam, 1947), Benois records that he was given a standing ovation when the curtain went up.

43

**Vladimir Vasilievich Lebedev (1891-1967)**

Study for *At the world's arena*, 1923

Indian ink, pencil and bodycolour on paper

32 x 37cm (12 5/8 x 14 9/16in).

unframed

£3,000 - 5,000

US\$4,600 - 7,700

€3,500 - 5,900

PROVENANCE:

Private collection, Berlin

The offered lot is a study for an illustration in the journal *Drezina*, Petrograd, no.4, 1923, pp.8-9. This illustration was described in a previous issue of the journal (*Drezina*, no.3, 1923) in a feature entitled 'Newbald', about Stanley Baldwin, written by 'All Right', the pseudonym of M.A. Bulgakov.



44

44

**Alexandre Jacovleff (1887-1938)**

Les coulisses d'un opéra

signed in Latin and dated '1936' (lower left); blind stamp (lower left)  
charcoal on paper

73.6 x 58cm (29 x 22 13/16in).

£4,000 - 6,000

US\$6,100 - 9,200

€4,700 - 7,100

The present lot is sold with a photo-certificate of authenticity (no. 157.13) by Caroline Haardt de la Baume, who examined the picture first hand.

**SOLD BY THE LOS ANGELES COUNTY MUSEUM OF ART TO BENEFIT FUTURE ACQUISITIONS**

45 \*

**David Burliuk (1882-1967)**

Parachute

signed in Latin (lower left)

oil on panel

27.5 x 13cm (10 3/4 x 5 1/8in).

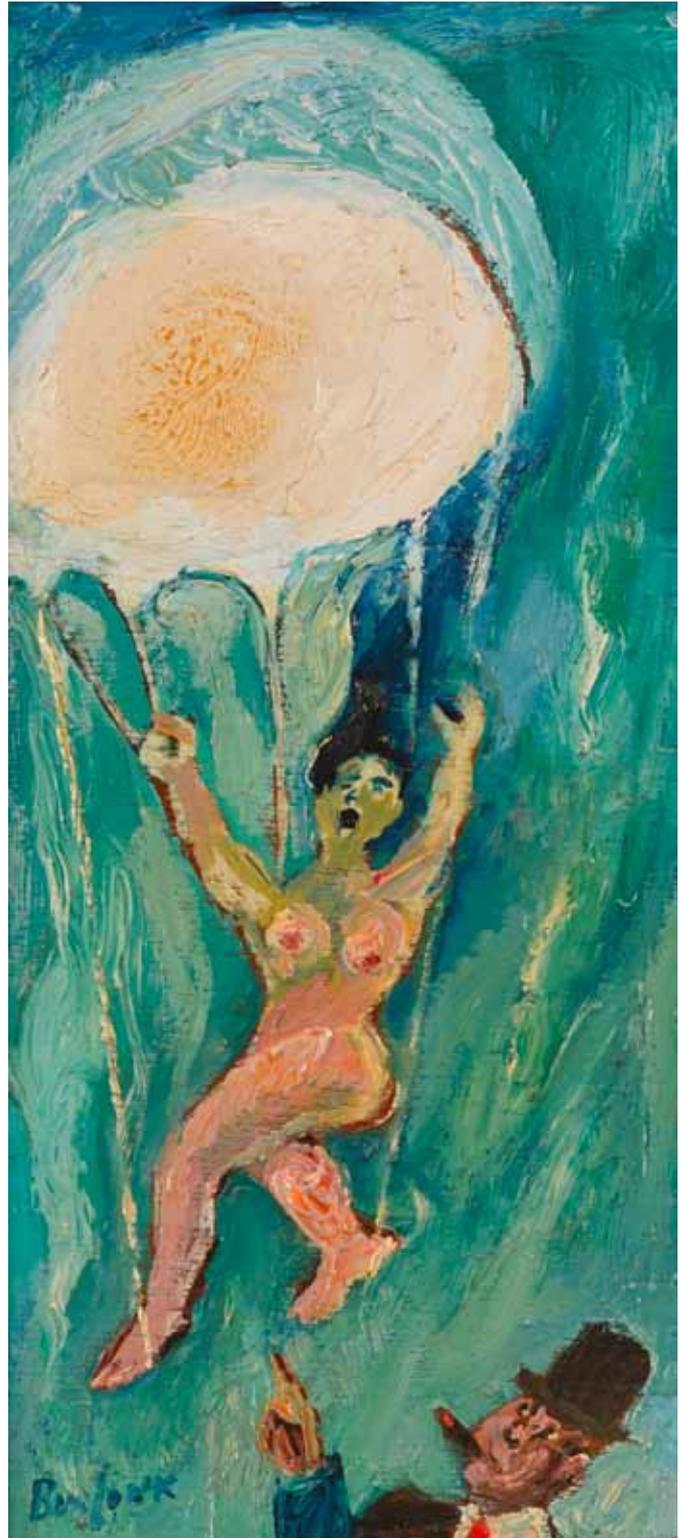
£6,000 - 8,000

US\$9,200 - 12,000

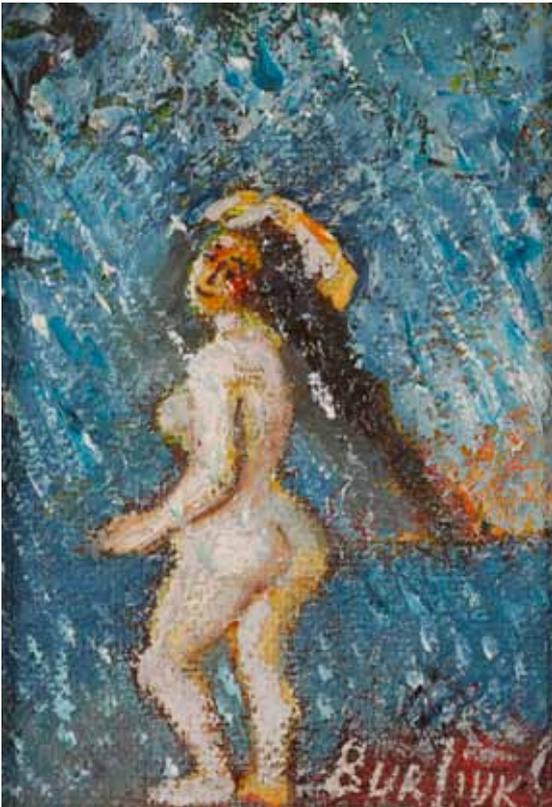
€7,100 - 9,400

PROVENANCE:

Collection of Los Angeles County Museum of Art, California  
Collection of Bernard and Edith Lewis, Beverly Hills, California  
B. Lewin Galleries, California (label attached to reverse)  
Harriet L. Dorn Gallery (label attached to reverse)



45



47



47



46

## VARIOUS PROPERTIES

46

**Immanuel Katz (called Mané-Katz) (1894-1962)**

Vase of flowers

signed in Latin (lower left)

oil on canvas

46.2 x 56cm (18 3/16 x 22 1/16in).

£12,000 - 15,000

US\$18,000 - 23,000

€14,000 - 18,000

PROVENANCE:

Stern Gallery, Tel Aviv

Acquired from the above before 1989

## PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

47 \*

**David Burliuk (1882-1967)**

Standing nude; together with a sketch of a woman carrying water

each signed in Latin (lower right)

first work: oil on canvas; second work: oil on wood block

first: 19 x 13.3cm (7 1/2 x 5 1/4in).; second: 11 x 6.7cm (4 3/8 x 2 5/8in).

(2)

£10,000 - 15,000

US\$15,000 - 23,000

€12,000 - 18,000

PROVENANCE:

Gifted by the artist to Olga Andreeva Carlisle, granddaughter of

playwright Leonid Andreev

Thence by descent

**PROPERTY FROM A PRIVATE  
COLLECTION, CALIFORNIA**

**48 \***

**Abraham Manievich (1883-1942)**

Flowers

signed in Latin (lower left), verso signed,  
inscribed with title and applied with paper  
labels inscribed with inventory numbers and  
dated '1932'

oil on board

65 x 48 cm (25 1/2 x 18 3/4 in).

£20,000 - 30,000

US\$31,000 - 46,000

€24,000 - 35,000

The authenticity of the offered lot has been  
confirmed by Alan Pensler and Mimi Ginsberg,  
authors of the forthcoming monograph on  
Abraham Manievich.

**VARIOUS PROPERTIES**

**49**

**Isaak Pailles (1895-1978)**

Peasants by the farm

signed in Latin (lower left)

oil on canvas

54 x 65cm (21 1/4 x 25 9/16in).

signed circa 1930

£5,000 - 7,000

US\$7,700 - 11,000

€5,900 - 8,200

PROVENANCE:

The Issachar Ber Frydman collection

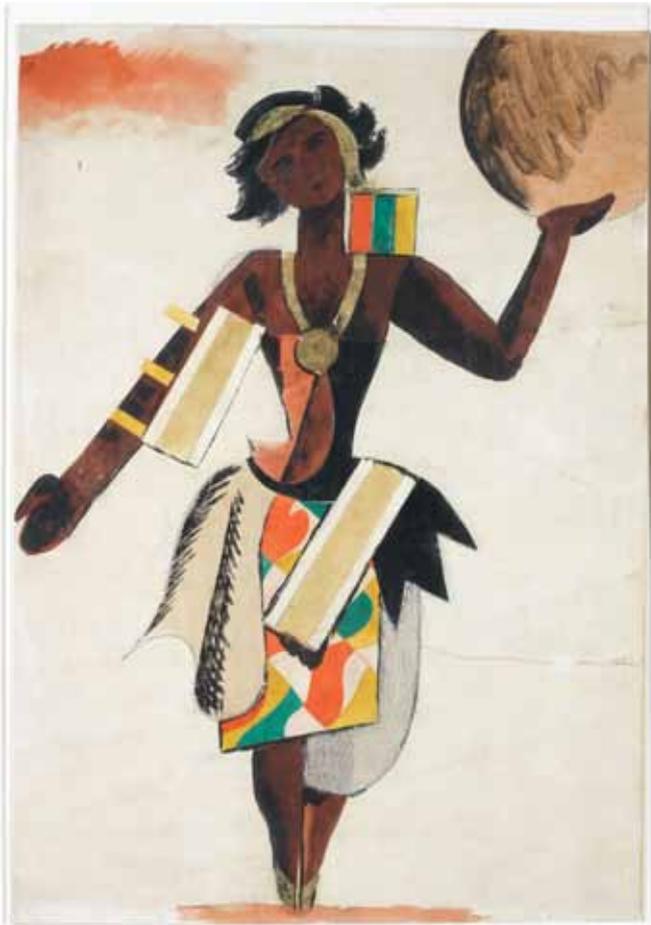
Acquired in France between 1950 and 1960



48



49



50

50  
 Anatoli Petritsky (1895-1964)  
 Costume design  
 watercolour and collage on paper  
 63.2 x 44.1cm (24 7/8 x 17 3/8in).  
 £6,000 - 8,000  
 US\$9,200 - 12,000  
 €7,100 - 9,400

PROVENANCE:  
 Russian 20th Century and Avant-Garde Art, Sotheby's, London, 23rd  
 May 1990, lot 364



51

51  
 Anatoli Petritsky (1895-1964)  
 Costume design  
 watercolour and collage on paper  
 63.5 x 44cm (25 x 17 5/16in).  
 £6,000 - 8,000  
 US\$9,200 - 12,000  
 €7,100 - 9,400

PROVENANCE:  
 Russian 20th Century and Avant-Garde Art, Sotheby's, London, 23rd  
 May 1990, lot 363

52

**Pavel Tchelitchev (1898-1957)**

Costume design for a warrior from *The Sacrifice of Atoraga*, 1922

stamped on verso  
gouache on paper

50.5 x 32.5cm (19 7/8 x 12 13/16in).

£6,000 - 8,000

US\$9,200 - 12,000

€7,100 - 9,400

**PROVENANCE:**

Impressionist and Modern Paintings, Drawings, and Sculpture, Christie's, London, 24 May 1990, lot 206

**EXHIBITED:**

London, The Alpine Club, W1, arranged by Richard Nathanson, *Pavel Tchelitchev: A Collection of Fifty-four Theatre Designs c. 1919-1923*, 13-22 December 1976

**LITERATURE:**

R. Nathanson, *Pavel Tchelitchev: A Collection of Fifty-four Theatre Designs c. 1919-1923*, The Alpine Club, London, Ditchling, 1976, illustrated

*Russkoe Isskustvo XX Vek/ Issledovaniya i Publikatsii 3*, Moscow, Nauka, 2009, back cover, illustrated

1920s Berlin was the epicentre of Russian emigration and as a result, an important focal point for Russian culture. Unlike Paris, Germany did not have an important significant Russian dance company such as Diaghilev's 'Ballet Russes'. However, in 1922 the Russian choreographer Boris Romanov, who had previously worked with Diaghilev, founded a Russian Romantic Theatre, which was financed by Elsa Kruger. The Romantic Theatre aimed to create a new form of theatre fully devoted to the promotion of Russian art and its new forms. Tchelitchev, who knew Kruger from Kiev, was commissioned to design two productions: *The Wedding feast of the Boyars* and *The Sacrifice of Atoraga*. The latter production was staged at The Romantic Theatre in 1922 with music by A. Glazunov which developed an Assyrian theme. It 'was a violent pantomime imitating the early erotica with which Diaghilev had provided Ida Rubenstein. These were primarily decorative.' (Lincoln Kirstein, *Tchelitchev*, Twelvetrees Press, 1994).



52

**A COLLECTION OF WORKS FROM THE  
FAMILY OF GEORGE LOUKOMSKI**

53

**George Kreskentevich Loukomski (1884-1952)**

A group of twenty-three Portuguese scenes the majority architectural details and landscapes from Tomar in central Portugal

most variously signed, the majority with cypher, dated '36' or '37' and inscribed 'Tomar'; two works unsigned and undated

pastel on coloured paper

size of largest: 63 x 48.5cm (24 13/16 x 19 1/8in).

all unframed, two laid-down

(23)

£15,000 - 20,000

US\$23,000 - 31,000

€18,000 - 24,000

PROVENANCE:

Private collection of the family of the artist

For further images please refer to  
[bonhams.com](http://bonhams.com)



(8 of a collection of 23)



54

**George Kreskentevich Loukouski  
(1884-1952)**

A group of twenty-six Italian scenes  
the locations including: Brescia, Viterbo,  
Bomarzo, Vicenza, Palermo, Ferrara and  
Orvieto

the majority signed (some with cypher) and  
inscribed and dating from 1922-1938

pastel on coloured paper, two watercolours  
size of largest: 63 x 48cm (24 13/16 x 18  
7/8in).

all unframed, thirteen laid down  
(26)

£8,000 - 10,000

US\$12,000 - 15,000

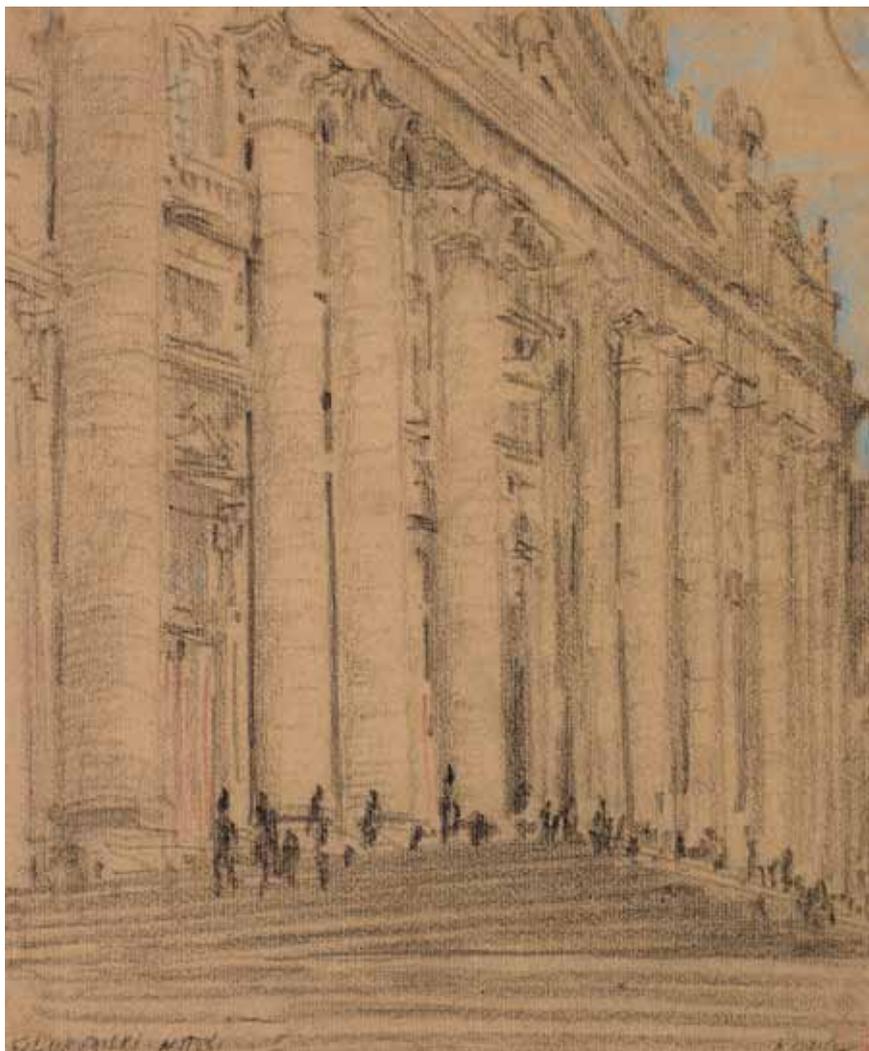
€9,400 - 12,000

PROVENANCE:

Private collection of the family of the artist

To be sold together with the offered works:  
an exhibition catalogue for *Les Statues et les  
Fontaines de Soriano nel Cimino, de Bomarzo  
et de la Villa Farnese a Caprarola*, drawings and  
sanguines by George Loukouski at Galeries  
de MM. Jacques Seligmann et Fils, Paris and  
Loukouski's own marked-up proof of his  
publication *O, Italy!*, published by E.A. Gutnoff,  
Berlin, 1924.

For further images please refer to  
[bonhams.com](http://bonhams.com)



(8 of a collection of 26)





(4 of a collection of 23)

55

George Kreskentevich Loukomski (1884-1952)

Scenes of a variety of locations  
the majority variously signed, some with initials, some dated 1922  
pencil or pastel on coloured paper  
size of largest: 53.4 x 43cm (21 x 16 15/16in).

one small drawing only framed, thirteen laid-down  
(23)

£5,000 - 7,000

US\$7,700 - 11,000

€5,900 - 8,200

PROVENANCE:

Private collection of the family of the artist

For further images please refer to  
[bonhams.com](http://bonhams.com)

## VARIOUS PROPERTIES

56

**Pavel Tchelitchew (1898-1957)**

'Feral bengal'

signed on verso with studio stamp, further titled in Latin and numbered variously '1543' and '35A'

pen, ink and wash on paper  
30.5 x 19.8cm (12 x 7 13/16in).

£5,000 - 7,000

US\$7,700 - 11,000

€5,900 - 8,200

PROVENANCE:

Richard Nathanson

Tchelitchew developed an anthropological fascination with African physiognomy after reading the works of the influential French writer Raymond Roussel, including *Impressions d'Afrique*, *Nouvelles Impressions d'Afrique* and *Locus Solus*. In 1932 the artist drew a series of studies of African heads in his Paris studio, to which the offered lot may possibly belong.

57

**Pavel Tchelitchew (1898-1957)**

Portrait of Madame Bonjean, 1931

signed in Latin and inscribed 'Paris 1931' (lower right)

graphite and coloured pencil on paper  
25.5 x 20.4cm (10 1/16 x 8 1/16in).

£1,500 - 2,000

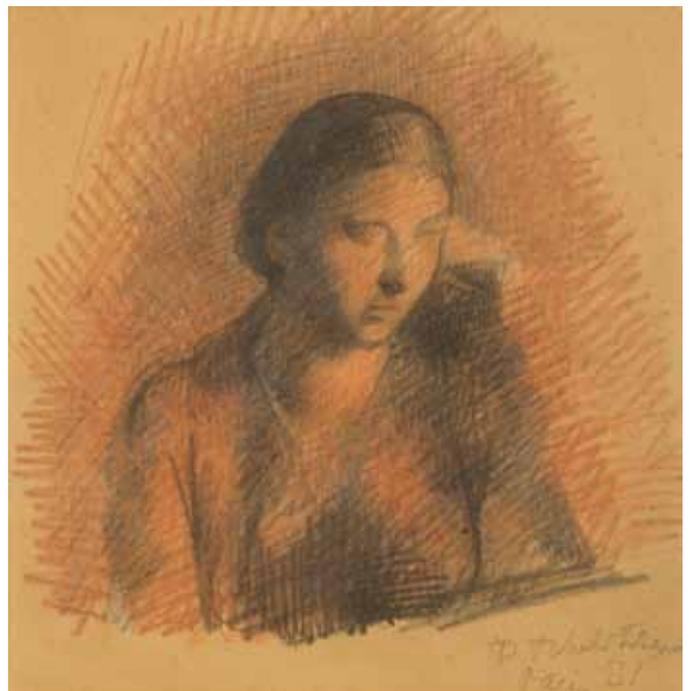
US\$2,300 - 3,100

€1,800 - 2,400

The angular line of the sitter's face and the stylized central parting of her hair suggest comparisons with other portraits of Mme. Bonjean, notably two portraits in oils of the same year, one with the Museum of Fine Arts, Boston MA, the other with MoMA, New York (see: Alexander Kuznetsov, *Pavel Tchelitchew/ Metamorphoses*, Stuttgart, 2012, plates 116 and 117). In the execution of the *Madame Bonjean* portraits, James Thrall Soby writes 'Here he was aided by that control of line which not even his most persistent detractors have been able to deny' (*Tchelitchew/ Paintings. Drawings*, Museum of Modern Art, New York, October 1942, p.22). In addressing the complexities of portraying a sitter with immediacy and expressiveness, Tchelitchew, in the offered lot, explores the possibilities of shading and shadow as a means of definition.



56



57

58

**Pavel Tchelitchew (1898-1957)**

Study for *Fata Morgana*

signed in Latin and dated '39' (lower right)

watercolour and gouache on paper

34 x 42cm (13 3/8 x 16 9/16in).

£50,000 - 60,000

US\$77,000 - 92,000

€59,000 - 71,000

PROVENANCE:

Julien Levy Gallery, New York (label on backboard)

Durlacher Bros., New York (label on backboard)

John E. and Iris Abbott, by whom purchased from Julien Levy Gallery at Durlacher Bros. before October 1942 (Iris Abbott cited on the Julien Levy Gallery label on backboard)

Robert H. Holmes, New York, by March 1964 (label on backboard)

Bohemia Gallery, Savannah, Georgia, by October 1998

EXHIBITED:

New York, Julien Levy Gallery at Durlacher Bros., *Metamorphoses by Pavel Tchelitchew*, 21 April-18 May, 1942 (labels on backboard)

New York, Museum of Modern Art, *Tchelitchew, Paintings and Drawings [First Retrospective]*, 1942, no.160 as 'Sketch for *Fata Morgana*, p.94 (label on backboard)

New York, Gallery of Modern Art [Inaugural exhibition], *Pavel Tchelitchew [Memorial retrospective]*, 20 March-19 April, 1964, no.227, p.64 (labels on backboard and frame)

Savannah, Georgia, Bohemia Gallery, 23 October-23 November, 1998

LITERATURE:

Press release, New York, Museum of Modern Art, 12 February, 1942

J.T. Soby, *Tchelitchew. Paintings and Drawings*, exhibition catalogue, New York, Museum of Modern Art, October 1942, no. 160 and pp. 19, 30, 31 and 94

P. Tyler, *The Divine Comedy of Pavel Tchelitchew*, London, Weidenfeld and Nicolson, 1969, pp.3 and 145

I. Schaffner & L. Jacobs [eds.], *Julien Levy. Portrait of an Art Gallery*, Cambridge, Massachusetts and London, Massachusetts Institute of Technology, 1998, pp.49 and 184

Gene Downs, *Major artists you may not have heard of*, Savannah Morning News, 4 October 1998, pp.8E and 15E, illustration p.8E ('Study for *Fata Morgana*')

Also sold with this lot are a copy of the 1942 MOMA exhibition catalogue, a photocopy of the 12 February 1942 MOMA press release and a copy of the Savannah Morning News of 4 October 1998.



58



*FATA MORGANA*, 1940, OIL ON CANVAS, 54x 66CM, COLLECTION OF NATALIA KOURNIKOVA

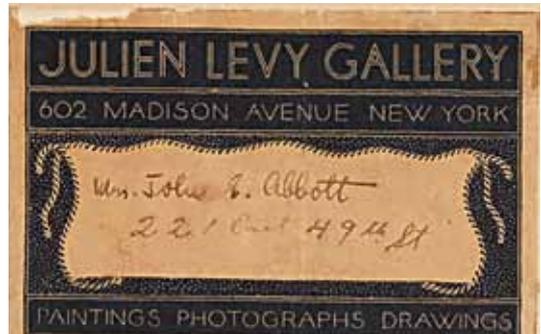
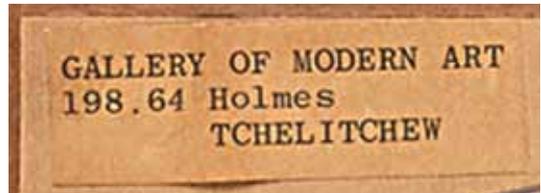
'The mountains of this region [Saint-Jorioz near Lac d'Annecy, France] inspire him to paint the landscapes which are at the same time human bodies. Here he painted an oil of the hills as lovers *Fata Morgana*. A fine preparatory watercolour of this subject is included in the present exhibition (no.160)', [J.T. Soby, *op. cit.*, p.30].

A rare and highly resolved example of Tchelitchew's Surrealist and metamorphic style, 'Study for *Fata Morgana*' provided the direct inspiration for his 1940 masterpiece *Fata Morgana* which, along with *Phenomena*, 1938, and *Hide and Seek*, 1940-42, forms one of three successive works which define Tchelitchew's artistic achievement. *Phenomena* was bequeathed by Tchelitchew to the Tretyakov Gallery, Moscow, following his death in 1957 and *Hide and Seek* was acquired for the Museum of Modern Art, New York, by the Mrs Simon Guggenheim Fund in 1942 whilst the oil of *Fata Morgana* still holds the second highest price for Tchelitchew when it was offered as part of the Ruth Ford collection at Sotheby's Paris on 3 June 2010 (lot 60).

Executed in 1939 in France while Tchelitchew was staying with his friend and patron, Charles Henri Ford, the present work remained with the artist for a short time before being purchased by Mr and Mrs John E. Abbott at the *Metamorphoses* exhibition held by the Julien Levy Gallery on the premises of Durlacher Bros. in New York from April to May 1942 while Levy was on military service. A Wall Street financier turned art collector, John Abbott was an Executive Vice-President and Trustee of MOMA whose wife, Iris, became the curator of its newly formed film archive. Together, they were at the epicentre of the New York art world in the 1940s and, at a cocktail party which they hosted on 11 February 1942, Tchelitchew, Kirk Askew of Durlacher Bros. and James Thrall Soby were guests. Soby was, during his time at the Wadsworth Athenaeum, Hartford, Connecticut from 1928 to 1938, an early champion of Tchelitchew's genius before going on to become a trustee of MOMA from 1942 to 1979. The present work was exhibited at that major institution in 1942 during the first retrospective of Tchelitchew's work before appearing again at his posthumous memorial exhibition at the Gallery of Modern Art in New York in 1964 as part of the Robert H. Holmes collection. It surfaced again more than twenty years later at the Bohemia Gallery in Savannah, Georgia.

'Study for *Fata Morgana* is the epitome of the metamorphic style with which Tchelitchew had begun to experiment in 1929 at the same time as Salvador Dali. However, as Soby explains in the catalogue for the 1942 MOMA exhibition, 'there is little question that he [Tchelitchew] and Dali arrived at their respective enthusiasms for metamorphosis in complete independence - Dali in Barcelona and Tchelitchew in Paris. Moreover, their conceptions of the significant of metamorphosis were and are wholly different. For while Dali deliberately painted his images so that through a change in the observer's concentration these images would abruptly lose their identities [...] Tchelitchew's aim was the opposite. He intended his second and subsequent images to merge with and into the basic form of the picture, never obtruding themselves or obliterating, however momentarily, the outlines and impact of the original theme' (J.T. Soby, *op. cit.*, p.19).

Indeed, this shape-shifting is suggested by the title itself which references a mirage occurring between the Straits of Messina and Sicily and taking its name from the Arthurian sorceress Morgan le Fay. Even the briefest of viewings causes countless, varied images to jump out at the viewer: 'out of nature he [Tchelitchew] was slowing drawing a unique atavism, as if once mountain, tree and earth had been born from the womb of mankind and now, under the searching gaze of [...] memory, their lineaments could revert to type' (P.Tyler, *op. cit.*, p.145). This play of images is one of Tchelitchew's great gifts to art and, as Soby also points out, 'closely parallels that of Max Ernst, whose work has the same intuitive magic, the same effective combination of conscious elegance and free discovery' (J.T. Soby, *op. cit.*, p.31).



LOT 58, LABELS ON BACKBOARD AND FRAME

# Two paintings by Alexander Volkov from an Important Private European Collection

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59\*

**Alexander Nikolaevich Volkov**

(1886-1957)

*'The Child Musicians'*

*Дети-музыканты, 1926*

signed in Cyrillic (lower left)

tempera on canvas

94 x 94cm (37 x 37in).

£200,000 - 400,000

US\$310,000 - 610,000

€240,000 - 470,000

PROVENANCE:

The family of the artist

The Fine Arts Fund of the USSR, 1966 (with the aid of George Costakis)

Acquired from the above by a distinguished European businessman in 1967

Thence by descent to an important private collection, Europe

EXHIBITED:

Moscow, State Museum of Oriental Art, *Alexander Volkov, Solo Exhibition*, 1967

LITERATURE:

*Alexander Volkov*, *The Soviet Artist*, Moscow, 1970, illustrated as one of eight postcards

*The Artists of Soviet Uzbekistan*, *The Soviet Artist*, Moscow, 1974, illustrated

M.I. Zemskaya, *Alexander Volkov: The Master of 'The Pomegranate Teahouse'*, *The Soviet Artist*, Moscow, 1975, pp.61-62, cat. p.131, no.34 illustrated

ПРОВЕНАНС:

Семья художника

Художественный фонд СССР, 1966 (при поддержке Г.Д.Костаки)

Приобретено европейским предпринимателем у вышеуказанного, 1967

Далее по наследству (частная коллекция нынешнего владельца)

ВЫСТАВКИ:

Москва, Государственный музей искусств народов Востока;

*Александр Волков, Персональная выставка*, 1967

ЛИТЕРАТУРА:

*Александр Волков*, *Советский художник*, Москва, 1970, картина

была включена в набор из 8 художественных открыток

*Художники Советского Узбекистана*, *Советский художник*,

Москва, 1974, иллюстрировано

М. И. Земская, *Александр Волков: Мастер 'Гранатовой чайханы'*,

*Советский художник*, Москва, 1975 стр. 61-62; кат. стр. 131; илл. № 34



*The Child Musicians*, painted in 1926, by Alexander Nikolaevich Volkov is considered to be one of the most important of the artist's works of 1925-1930.

After completing the mystical *The Pomegranate Teahouse* in 1924, Volkov embarked upon a new period, which he described as a 'return to the man, a return to realism'. During this time his interest in spirituality was replaced by a search for the 'joy of life': a key element in the appreciation of Volkov's art. This transition to figurative art was not a step back, but an important and necessary development in his artistic career. While maintaining a strength of colour, monumental composition and plastic expression, he filled his work with life. Life was the main source of Volkov's inspiration, as well as his trips around Turkestan in early-to-mid 20s. During this time he also turned his hand to writing poetry, which put words to the images of his paintings: 'Kirghiz girls of Burato are vivid/ their cheeks are like apples from Bura-Ata'; 'A woman next to the yurt is like a vase/a vessel with boiling *kumys*', 'How many miles I walked around,/to compare eyes with almonds.'

During this period, Volkov cultivated his particular method of application and consolidation of tempera on canvas: adding the gum of fruit trees to water, he covered the finished works with sandarac lacquer, ensuring high stability, intensity and a transparency of colour simultaneously. He also mixed materials: tempera, oil, coal and lacquer. Works of this period include *Fergana. Kishlak* (GMINV, Moscow), *The Wedding*, 1927 (Tretyakov Gallery, Moscow), *Caravan*, 1928 (GMI RK Savitsky, Nukus), and *Caravan at the tea house* (GMI Tashkent).

Alongside the subjects of caravans, tea-houses and working peasants, the theme of music is one of the most important for the artist. Recalling a concert of the violinist Michael Erdenko, which he attended in 1903 in Orenburg, Volkov wrote: 'Maybe I became an artist because I heard it once'. He was raised in the family tradition of music and studied in St. Petersburg, where he took lessons from an opera singer at the Mariinsky, who predicted a great musical career for Volkov. The orientalist Y.N. Zavodovsky wrote 'in all of Volkov's works the rhythm of brush strokes comes into contact with the rhythm of music'.



«ЧАЙХАНА С КАЛЪЯНОМ» 1927 (ГМИНВ, МОСКВА)  
 'TEAHOUSE WITH NOOKAH PIPE', 1927 (STATE MUSEUM OF ORIENTAL ART, MOSCOW)



«ФЕРГАНА. КИШЛАК» 1926 (ГМИНВ, МОСКВА)  
 'FERGANA. KISHLAK', 1926 (STATE MUSEUM OF ORIENTAL ART, MOSCOW)

In addition to the musical rhythms apparent in his works, from 1910 to the mid-1920s, Volkov devoted some of his paintings to musical themes: *Listen to music*, 1918, (Tretyakov Gallery, Moscow), *Musicians*, 1921 (Private Collection), *Three musicians*, 1926, (Tretyakov Gallery, Moscow), *Musicians*, 1926 (GMI Uzbekistan), and, notably, the offered lot, *The Child Musicians*. M. I. Zemskaya describes the offered in remarkable detail in her monograph, the first on the artist:

'The painting *Singing children on the cart* [another title for the offered lot: *The Child Musicians*] could be described as a summation of the artist's quests in several areas: movement (the motif of the cart), the portrayal of children, to whom he devoted a series of works studying their characters, gestures, postures, and finally, music. Three figures are placed at the bottom of the cart between its wheels; in the lower left corner is a quarter of the wheel and only half of the second wheel can be seen. The rhythm of the painting is conjured by the use of everyday things like a cart, while the symbolic motif of the sun creates a subtext. A sphere, circle, and semi-circle form the compositional base of the picture and the circular shapes are varied in scale, colour and movement: cart wheels, skull caps, heads, bracelets, hands, red fruits in a cup with a green background and rounded singing lips. In the composition, all of this appears to have been cropped by the artist who manages to achieve a rare unity, consistency and isolation by connecting all the parts. The drum, held naturally by the girl in red, is cut in two and corresponds to the semi-circle of the cartwheel. The children's hands are accustomed to work, but artistically sensitive, curved and full of musical expression. The main sitter is the girl in yellow: her expressive figure seems to be dancing, even though she is depicted seated; the child musicians admire and are in awe of their friend, who conducts them, leading the song with the expression of her hands, head and entire being...

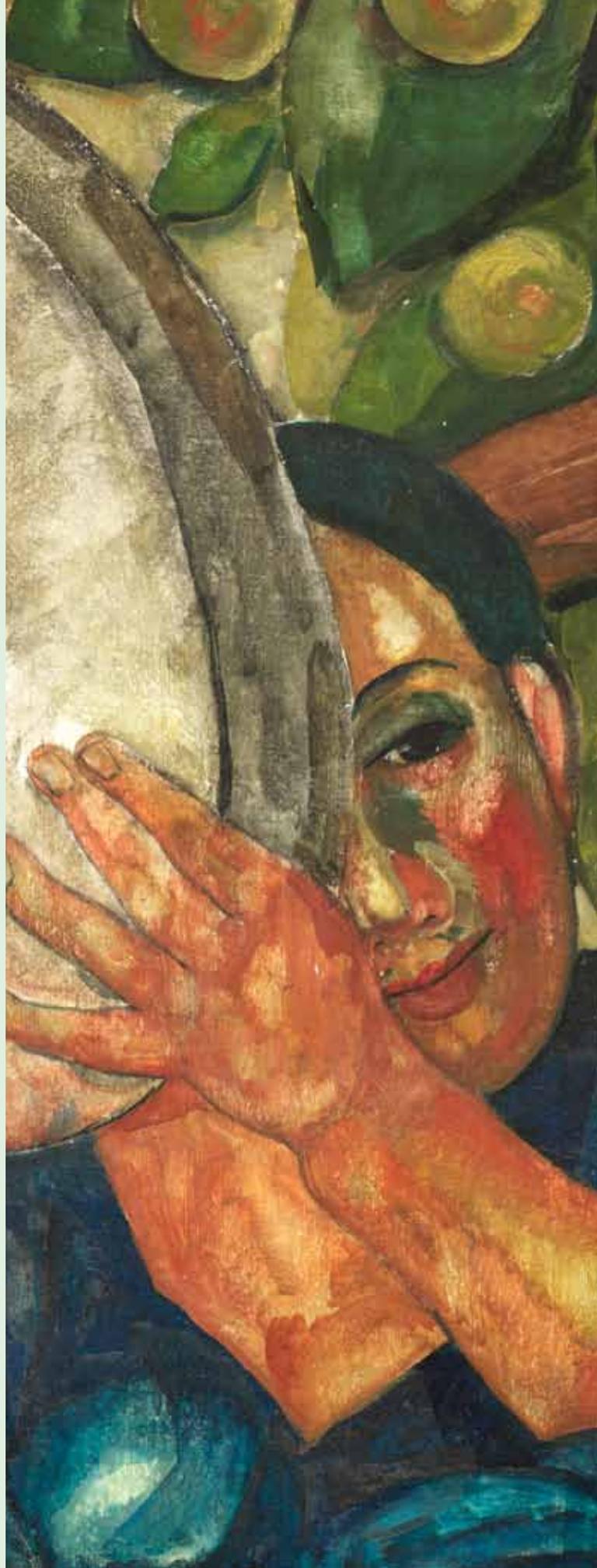
The girl could be either Uzbek or Tadzhik, and her face is characteristic, but very typical. There are three main colours dominant in the picture and the artist makes them sound loudly and harmoniously, even gently; the way it was done by the great colourists. Compared to *Pomegranate Tea House*, which draws the viewer into its depths, *The Child Musicians* is a very clear and monumental work which expresses a new concept of beauty in music, art, and man.' (M.I. Zemskaia, *Alexander Volkov, The Master of 'The Pomegranate Teahouse'*, The Soviet Artist, Moscow, 1975, pp. 61-62; cat. p.131; ill. no.34).

*The Child Musicians* is a work with an unusual fate. Painted in 1926, it is most likely to have been exhibited at the end of the 1920s, however in the 1930s and at the last lifetime show of the artist in 1957, the work was not present. The painting was kept in the collection of the family of the artist and brought to Moscow in the mid-1960s, along with the rest of Volkov's estate. In Moscow, with the support of George. D. Costakis, *The Child Musicians* and *Tomato Harvest* (from the same collection) were selected for sale at the Fine Arts Fund of the USSR, a foundation which aimed to support artists by offering their works to foreign buyers. Prior to the foreign purchase of the offered lots, the only other exposure of Volkov's works out of the USSR was in 1934, following an exhibition and sale of Soviet art in Philadelphia, USA.

In 1967, *The Child Musicians*, 1924, and *Tomato Harvest*, 1944, were bought by an important European businessman, one of the major lobbyists for a deal between the USSR and a large European car manufacturer, which planned to build an automobile factory in Russia. At the time of the purchase of the paintings, the first post-1923 solo exhibition of A.N. Volkov in Moscow was about to open at the State Museum of Oriental Art. It was crucial for the artist's sons to show his most important works and the buyer agreed to collect his purchases when the exhibition closed, after which point the paintings joined his collection of important Russian art.

Andrei Volkov, 2013

We are grateful to Andrei Volkov, grandson of the artist, for providing this note.





Работа Александра Николаевича Волкова «Дети-музыканты», (Холст, темпера. 98 x 98 см.) написанная им в 1926 году, неслучайно включена в ряд наиболее значительных произведений периода 1925 - 1930 гг.

После создания в 1924 году «Гранатовой чайханы», которая стала вершиной духовных и формальных исканий конца 10-х начала 20-х годов XX века, Волков начинает новый период, который был обозначен им как «возврат к человеку, путь к реализму». В этот момент интерес к потаенному, спиритуальному, мистическому сменяется поиском выражения «радости жизни» - ключевого элемента, чрезвычайно важного для понимания волковского творчества. Его переход к фигуративности не был шагом назад, сделанным под воздействием внешних условий, а необходимым этапом в художественном развитии; сохраняя силу цвета, монументальность композиционного строя, пластическую выразительность, он наполнил свои работы живой, естественной жизнью. Она была главным источником его вдохновения, которое он черпал из своих пеших «странствий» по Туркестану в начале-середине двадцатых годов. С этим же периодом связан расцвет его поэтического дара, абсолютно точно вербализующего пластические образы его живописи:

«...Ярки девушки-киргизки Бурата. / Щеки – яблоки из глин  
Бура-Ата.»; «Женщины у юрт, как ваза, / Как сосуд с бурлящим  
кумысом»; «Сколько верст я кругом отшагал, / Чтоб сравнить глаза  
и миндаль»

В этот период Волков активно использует темперу, применяя авторский метод нанесения и закрепления краски – как на холсте, так и на бумаге. В процессе работы он добавляет в воду растворенные смолы фруктовых деревьев и покрывает законченные работы сандачным лаком, добиваясь высокой стойкости, интенсивности и прозрачности цвета одновременно; для работ этого цикла так же характерно смешение материалов – темперы и масла, угля и лака. К наиболее ярким работам этого периода можно отнести «Фергана. Кишлак» 1926 (ГМИИВ, Москва); «Свадьба» 1927 (ГТГ, Москва); «Караван», 1928 (ГМИ РК им. Савицкого, Нукус), «Караван у чайханы» (ГМИ Уз. Ташкент).



«Свадьба» 1927 (ГТГ, Москва)  
 'WEDDING', 1927 (THE TRETYAKOV GALLERY, MOSCOW)

Наряду с темами каравана, чайханы, сельского труда и отдыха особое место в его искусстве занимает музыка, значение которой для Волкова огромно. Вспоминая в поздние годы концерт скрипача Михаила Эрденко, который он слышал еще в 1903 году, в Оренбурге, Волков пишет: «...может быть, я стал художником, потому что услышал его когда-то». Воспитанный в традициях семейного музицирования, обладая от природы редким драматическим тенором, в годы учебы в Санкт-Петербурге он брал уроки у певца Мариинской оперы, который прочил ему большую музыкальную карьеру. Известный востоковед Ю.Н.Завадовский писал, что «в любых произведениях Волкова ритм живописи входит в соприкосновение с ритмом музыки».

Кроме музыкальности ритмических структур и живописной пластики своих произведений, Волков создавал работы на собственно музыкальные темы, причем особенно активно это происходило в конце 1910-х – середине 1920-х годов: «Слушают музыку» 1918, ГТГ; «Музыкантши» 1921, Частное собрание; «Три музыканта» 1926, ГТГ; «Музыканты» 1926, ГМИ Уз., и безусловно, занимающая особое место – написанная в 1926 году «Дети-музыканты». Неслучайно именно эта работа была детально рассмотрена М.И. Земской в первой монографии, посвященной творчеству художника:

«В картине «Поющие дети на арбе» (точное название работы – «Дети-музыканты» прим. А. Волков) подытожены поиски художника в нескольких направлениях: движение (мотив арбы); изображение детей, которым он посвятил серию работ, изучая их характеры, жесты, позы; проблема музыки. Три фигуры размещены на дне арбы между ее колесами. В правом нижнем углу картины – втулка и выходящие из нее спицы – лучи, перехваченные ободом – четверть колеса. Второе колесо, удаленное от зрителя, видно до половины. Так естественно бытовой деталью организуется ритм

картины и вводится образный подтекст: символический мотив солнца. Окружность, круг, часть круга – композиционная основа картины – бесконечно варьируются в масштабах, в цвете, сдвигаются, даются в разворотах и сокращениях, каждый раз в ином предметном воплощении: колеса арбы, бубны, тюбетейки, ребячьи головы, дуги бровей, браслеты на запястьях, хоровод поднятых рук, алые кружки плодов в зеленой листве фона, округленные пунцовые губы поющих. И в картине, как бы случайно скадрированной, полной самого непосредственного движения, достигается редкое единство, стройность, замкнутость общего пространства и многих маленьких пространств, масс, объемов. Все детали обдуманно построены, связаны между собой. Бубен, который так естественно подняла над головой девочка в красном, наполовину срезан, и ему «вторит» зеркально перевернутый полукруг колеса арбы. Мастерски найден хоровод поднятых «танцующих» рук. А четвертинка колеса на переднем плане со спицами-лучами, сквозь которые смотрится часть картины, «подтверждает» эти пятерни с разомкнутыми пальцами. Руки детей крупные, привычные к работе, но артистично чуткие, с отогнутыми по-восточному гибко кистями и до кончиков пальцев полные музыкой. Главное в картине – девочка в желтом. Вся ее фигурка кажется танцующей, хоть она и сидит, - так слитно, едино е тело, выразительна ее поза. Бубны двух аккомпанирующих детей наполовину заслоняют их лица. Музыканты любят и гордятся своей подружкой, которая дирижирует, ведет песню, выражает ее руками, головой, всем существом...

Девочка может быть и узбечкой и таджичкой. Лицо портретно, но и очень типично... Цвет в картине дан большими объемами. Три основных тона занимают почти все полотно. Художник заставляет звучать их с такой силой, звонкостью и вместе с тем так гармонично, даже мягко, как это умели делать крупнейшие мастера-колористы. Картина выдвинута на передний план, монументальна и сразу ясна, особенно в сравнении с «Гранатовой чайханой», которая,

как омут, затягивает зрителя в глубину. Здесь новое понятие прекрасного в музыке, в искусстве, в человеке». [М.И. Земская *Александр Волков (Мастер Гранатовой чайханы)*, Советский художник, Москва, 1975 г.]

«Дети-музыканты» - картина с необычной судьбой. Написанная в 1926 году, она с большой вероятностью могла быть показана на выставках конца 1920-х годов; однако на выставках середины тридцатых, воспоминания о которых сохранил старший сын художника Валерий, а тем более в поздние годы, включая последнюю прижизненную персональную выставку 1957 года эта работа не показывалась. Она хранилась в семье художника, у его сыновей, и была перевезена в Москву в середине 1960-х годов, вместе с остальным наследием. Здесь, при поддержке Г.Д. Костаки, уже начало происходить возвращение имени забытого мастера – «Дети-музыканты» и «Сбор помидоров» были отобраны для продажи на специализированном Художественном салоне при Министерстве культуры СССР для торговли с иностранцами. До этого работы А. Н. Волкова попали в зарубежные коллекции только в 1934 году после выставки-продажи советского искусства в Филадельфии, США.

В 1967 году «Дети-музыканты» 1924 и «Сбор помидоров» 1944 года были приобретены важным европейским предпринимателем, который был одним из главных лоббистов сделки между СССР и крупным автомобильным концерном по строительству автомобильного завода. В момент приобретения картин была практически готова первая после 1923 года персональная выставка А. Н. Волкова в Москве – в Государственном музее искусства народов Востока; сыновьям было важно показать столь значимые работы, и покупатель согласился забрать приобретенные картины уже по завершении выставки, после чего они заняли место в его коллекции русского искусства.

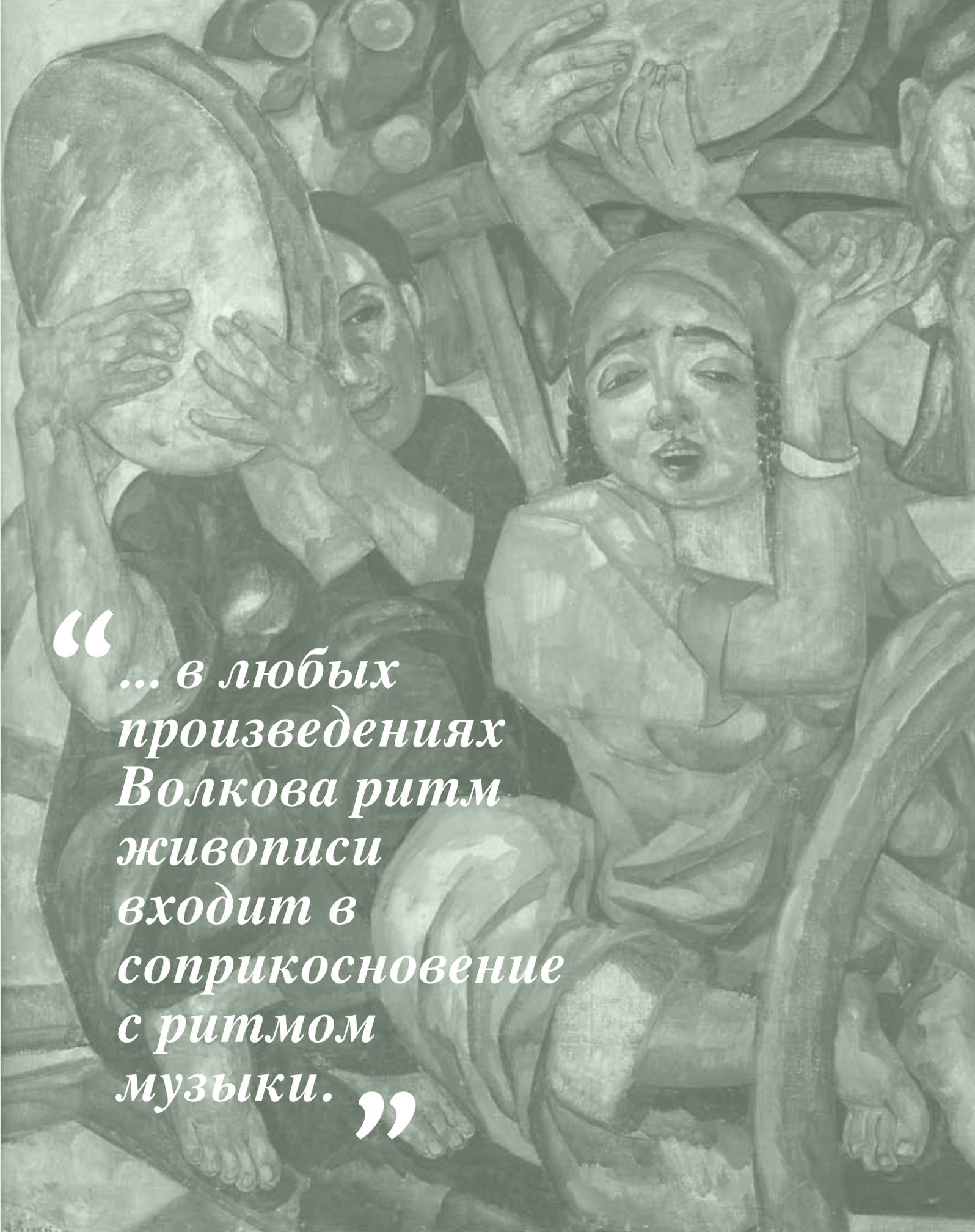
Дети-музыканты репродуцировались трижды, уже после приобретения – в 1970 году издательством «Советский художник» картина была включена в набор из 8 художественных почтовых открыток «Александр Волков»; в 1974 году была воспроизведена в крупноформатном альбоме репродукций «Художники Советского Узбекистана» (изд-во «Советский художник», Москва); а в 1975 вышла монография М. И. Земской «Александр Волков (Мастер «Гранатовой чайханы)», «Советский художник», Москва, (стр. 61-62; кат. стр. 131; илл. № 34)

Андрей Волков 2013

Мы благодарны Андрею Волкову, внуку художника, за исследование по данной работе.



«Певцы-узбеки» 1927 (ГМИ Уз. Ташкент)  
'UZBEK SINGERS', 1927 (STATE MUSEUM, TASHKENT)



*“ ... в любых произведениях Волкова ритм живописи входит в соприкосновение с ритмом музыки. ”*

# Two paintings by Alexander Volkov from an Important Private European Collection

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**60\***

**Alexander Nikolaevich Volkov**

(1886-1957)

*'Tomato Harvest'*

*Сбор помидоров, 1944*

—

signed in Cyrillic (lower right); further signed and dated '1944' (on verso)  
oil on canvas

66 x 66cm (26 x 26in).

£180,000 - 250,000

US\$280,000 - 380,000

€210,000 - 290,000

**PROVENANCE:**

The family of the artist

The Fine Arts Fund of the USSR, 1966 (with the aid of George Costakis)

Acquired from the above by a distinguished European businessman in  
1967

Thence by descent to an important private collection, Europe

**ПРОВЕНАНС:**

Семья художника

Художественный фонд СССР, 1966 (при поддержке Г.Д.Костаки)

Приобретено европейским предпринимателем у вышеуказанного,  
1967

Далее по наследству (частная коллекция нынешнего владельца)



In Volkov's artistic biography, 1944 was a period of intensive work and fruitful communication with important artists, in particular with Alexander Tyshler, who withdrew to Tashkent with the Jewish theatre of Solomon Mikhoels; Volkov was also in touch with Alexander Labas and Mikhail Chemyakin, a student of Serov and Korovin.

Volkov wielded considerable authority during this period: he was elected Chairman of the Picture Department and board member of the Union of Artists of Uzbekistan; he taught at the School of Arts and was also awarded the medal 'For Heroism in Work'. It was during this 'thaw' in the political atmosphere that Volkov gained more recognition for his achievements and yet, shortly after the war which heralded an end to the thaw, Volkov was forced to step down from his high positions and his post at the school and was confined to isolation for more than a decade.

The most important of Volkov's works of this period are: *Crossing the Stream*, 1944 (New Jerusalem Museum, Istra), *Picking Cotton*, 1944 (GMI, Tashkent), *Flowers. Still life*, 1944 (Private collection, Moscow), *At the Canal (Evening)*, 1946-56 (Private Collection), as well as a series of self-portraits and portraits of his contemporaries.

*Tomato Harvest* is a vivid example of the development of a theme on which Volkov had been working since the 1920s and which he called 'landscape and genre'. With the offered lot, Volkov employs the theme and yet reveals it in a completely new way. The importance of nature in his works became a characteristic feature of this period, with the figures being of secondary significance and not dominating the composition in the way they did in his paintings of the 1920s-30s. In contrast to his earlier period, Volkov's works from the 1940s to the 1950s, show the figures in an organic context within the surrounding nature.

Volkov employed a new method of painting in *Tomato Harvest*, as well as in portraits and still lifes of this period; this involved his alternately applying thin and thick brushstrokes to the canvas. Each touch of the brush was sensitive to the movement of the air, colour and texture, and Volkov was interested in comparing different, yet similar nuances of colour in the material world and expressing the unity of colour and light.

In the execution of the offered lot, Volkov developed the technique of the 'fused brush stroke', whereby he applied a thick amount of paint with a spatula or a piece of broken glass in order to create a mixture of colour on the canvas. This technique represented an accumulation of the artist's entire experience of life and knowledge of impressionist pictures, the traditions of Rembrandt and Titian, and the deep and dark linings in the foregrounds of the Old Masters.

Volkov's main artistic goal was the representation of the unity of colour, form and light so as to depict the 'quiver of life', thus unifying deep philosophical conclusions with the subject in hand. These genre scenes are painted with such accomplishment, that they are very often mistaken for his works painted *en plein air* and yet, from the mid-1940s, Volkov was primarily working from memory, using material accumulated over the many years of his experience. On occasion, he would go out to his front garden to see the play of light in the leaves of the trees: 'I don't need the whole earth – just a small piece is enough' (A.N. Volkov).



«Помидоры поспели» 1939-40 КАРТОН, МАСЛО, ЧАСТНОЕ СОБРАНИЕ  
'RIPE TOMATOES', 1939-40 (PRIVATE COLLECTION)

*Tomato Harvest* is a painting about the twin subjects of fertility and harvest: the growing and the plucking. It is an image of joy, but with a thread of sadness running through it: the end of summer, the end of the season of ripening and autumn looms large. The artist lighted upon this theme a few times in his career with the following works: *The Ripening of Tomatoes*, 1939-40, oil on board, (Private collection); *By the Canal (Evening)* (Private Collection, Moscow), *Evening (Tomato Harvest)*, 1946-56, oil on board, (GMI, Tashkent). In comparison with other paintings on this theme, the offered lot should be considered as reflection of the mature age of the master.

*Tomato Harvest* is painted on canvas, which illustrates the great importance of the painting, as during the war every piece of canvas was treasured and most works created at this time were painted on cardboard or plywood and large-scale canvases were often made out of various scraps of fabric. In winter, stretchers were often used as wood for the fire and canvases were unstretched and rolled up. That *Tomato Harvest* retained its original stretcher, demonstrates its particular importance for the artist.

Andrei Volkov, 2013

We are grateful to Andrei Volkov, grandson of the artist, for providing this note.



«У АРЫКА» (ВЕЧЕР) 1946-56 (ЧАСТНОЕ СОБРАНИЕ)  
'AT THE CANAL (EVENING)', 1946-56 (PRIVATE COLLECTION)

В художественной биографии А.Н.Волкова 1944 год – время напряженной работы и плодотворного творческого общения: с Александром Тышлером, который находился в эвакуации в Ташкенте с Еврейским театром Соломона Михоэлса; Александром Лабасом; Михаилом Шемякиным (учеником Серова и Коровина).

Волков пользуется большим авторитетом; его избирают председателем живописной секции, членом правления Союза Художников Узбекистана. Он преподает в художественном училище, награждается медалью «За трудовую доблесть». Эти годы стали своего рода «оттепелью» и временем наибольшего прижизненного признания – вскоре после окончания войны и возвращения эвакуированных начнется реакция – его сместят со всех должностей, вынудят уйти из училища, подвергнут полной изоляции более чем на десять лет.

Наиболее важные работы периода – «Переход через ручей», 1944 (Музей «Новый Иерусалим», Истра); «Сбор хлопка» 1944, (ГМИ Уз. Ташкент); «Цветы. Натюрморт» 1944 (Частное собрание, Москва); «У арыка» (Вечер) 1946-56 (Частное собрание); серия автопортретов и портретов современников.

«Сбор помидоров» - яркий пример разрабатываемой в этот период Волковым темы «пейзаж и жанр», которую он начинал в 1920-е годы, однако в совершенно новом для него ключе. Характерной особенностью этого периода стала большая роль пейзажа – фигуры уже не заполняют собой все пространство картины, как на холстах 20-х 30-х годов, напротив, они погружены и в известной степени растворены в окружающем их пространстве.

Новый метод живописи, использующийся и в натюрмортах, и в портретах, применен и здесь: касание холста становится более легким, летучим; тонкие мазки чередуются с пастозными. Каждое касание чувствительно к движению воздуха, изменению цвета или материальности фигур. Его интересуют сопоставления различных, но близких цветовых нюансов материального мира, ощущая единство цвета и света как единство бытия, пронизывающей все сущее витальной силы.

В «Сборе помидоров» ясно читается разработанная Волковым техника «сплавленного мазка», наносимого шпателем (а чаще осколком стекла) сгустка краски, в котором взаимодействие различных цветов происходит непосредственно на холсте. Эта техника аккумулирует весь его жизненный опыт – при внимательном рассмотрении в отдельных мазках можно увидеть колористические решения 20-х, в поздних вещах ставшие частью гораздо более сложной мозаики опытного мастера. В работе над новыми живописными методами Волков использует опыт импрессионистов, широкий обобщающий мазок в традиции Рембрандта и Тициана (своих любимых с момента учебы в Петербурге художников), глубокие и темные подкладки на первом плане, как у «старых испанцев».

Главной задачей художника становится передача единства колорита, формы и света для передачи «трепетания жизни», соединяя глубину философских обобщений с точно наблюдаемым сюжетом. Эти жанровые сцены написаны им с такой убедительностью, что их часто ошибочно принимают за написанные с натуры, однако с середины сороковых художник работает в основном по памяти, используя наработанный за многие годы материал, либо выходя в палисадник, чтобы увидеть игру света в листьях деревьев. «Не нужно всей земли – достаточно клочка». (А.Н. Волков)

«Сбор помидоров» отсылает к теме плодородия, времени сбора урожая – радостного, но в то же время с оттенком грусти. Конец лета, завершение поры созревания, предвестник осени. Этот сюжет написан им неоднократно: («Помидоры поспели» 1939-40, картон, масло, Частное собрание); «У арыка» (Вечер), 1946-56 (холст, масло, Частное собрание, Москва); «Вечер» (Сбор помидоров) 1946-56, картон, масло, ГМИ Уз., Ташкент) и безусловно, является его размышлениями о «возрасте зрелости» состоявшегося мастера.

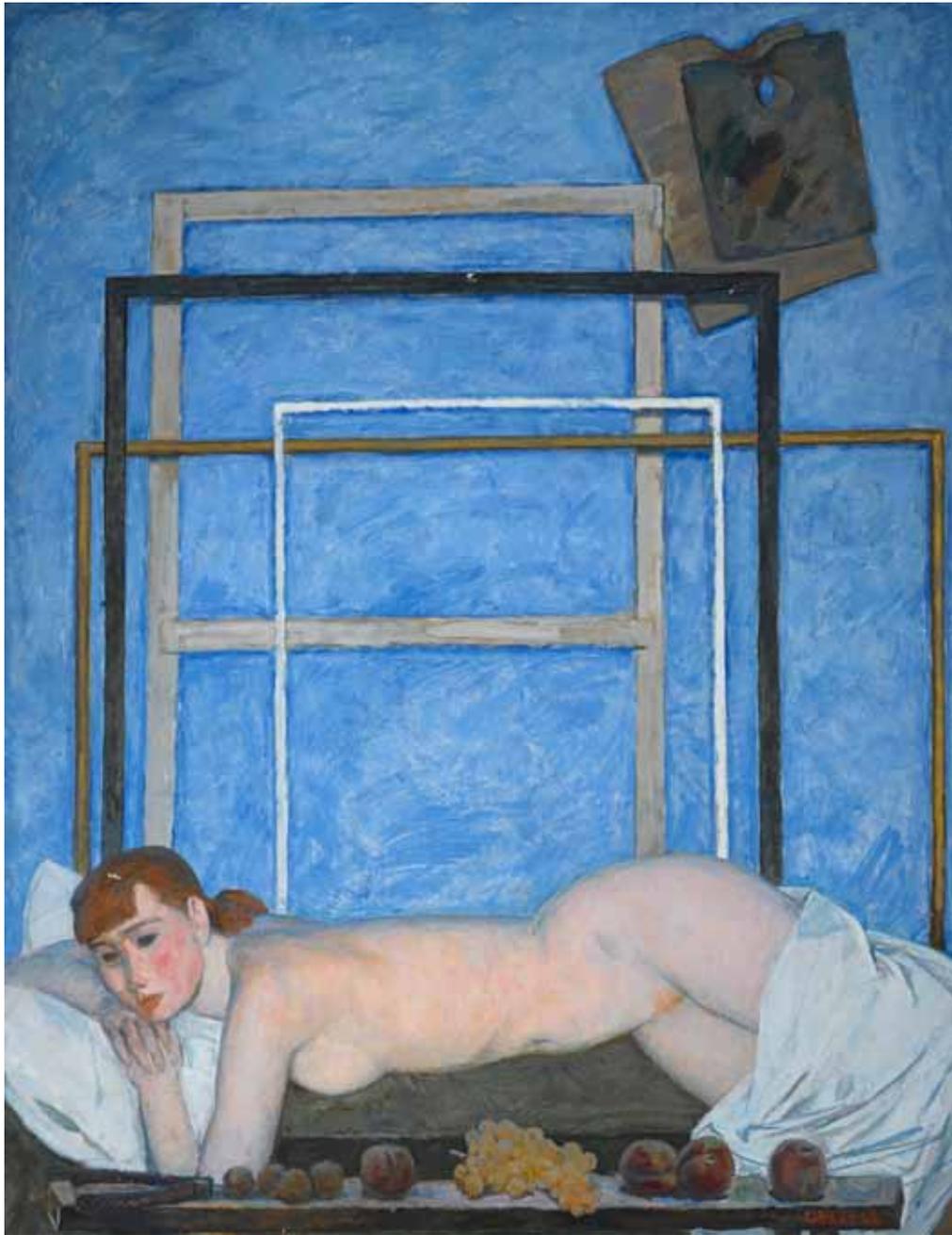
Работа написана на холсте, что свидетельствует о глубокой продуманности картины: в годы войны каждый кусочек холста был драгоценностью; большинство работ этого периода написаны на картоне или фанере, холст использовался для создания полностью законченной вещи. Для крупных форматов нередко полотно сшивалось из нескольких, нередко даже разнофактурных, обрезков ткани. Зимой подрамники от многих работ шли на растопку печи, а холсты сворачивались в рулоны. Данная картина сохранила оригинальный подрамник, что говорит о ее особой важности для художника.

Андрей Волков 2013

Мы благодарны Андрею Волкову, внуку художника, за исследование по данной работе.



«ВЕЧЕР» (СБОР ПОМИДОРОВ) 1946-56 КАРТОН, МАСЛО 27 x 23,5 ГМИ Уз., Ташкент  
'EVENING (TOMATO HARVEST', 1946-56 (STATE MUSEUM, TASHKENT)



## VARIOUS PROPERTIES

61 \*W

Anatolii Nikich-Krilichevskiy (1918-1994)

Reclining nude

signed in Cyrillic and dated '68' (lower right), verso signed and applied with exhibition label from retrospective exhibition of the artist at the Gallery of the Union of Soviet Artists, with additional label of the Art Salon inscribed with the title, date and size  
oil on canvas

133.5 x 123cm (52 1/2 x 48 1/2in).

£8,000 - 10,000

US\$12,000 - 15,000

€9,400 - 12,000

Nikich-Krilichevskiy was born in Petrograd (formerly St. Petersburg) in 1918 and graduated from the Surikov Art Institute in 1942. He was an accomplished socialist realist and in the 1980s he was appointed Secretary of the Union of Soviet Artists, a high ranking position given in recognition of his achievements. His works were widely exhibited; one of the first groundbreaking exhibitions of Soviet art abroad, *Aspects of Contemporary Soviet Art* organized at the Grosvenor Gallery in London in 1964, included seven paintings by Nikich.

In recent years his paintings have appeared in exhibitions organized at the Phyllis Kind Gallery in Chicago (1987), at The Museum of Russian Art in Minneapolis (2006) and the Derfner Judaica Museum at the Hebrew Home at Riverdale in New York (2013). Other paintings by the artist are at the Springville Museum of Art, Utah and the Derfner Judaica Museum, Bronx, New York.

62 \*

**Boris Izrailevich Anisfeld (1879-1973)**

Winter

signed in Latin (lower right), reverse with two paper labels: the first paper label inscribed with number '17', title in Latin and further inscription probably reading 'Most Moscow winter'; second paper label attached with two pins contains artist's name, title, sold price and inventory numbers; stretcher inscribed with several inventory numbers  
oil on canvas

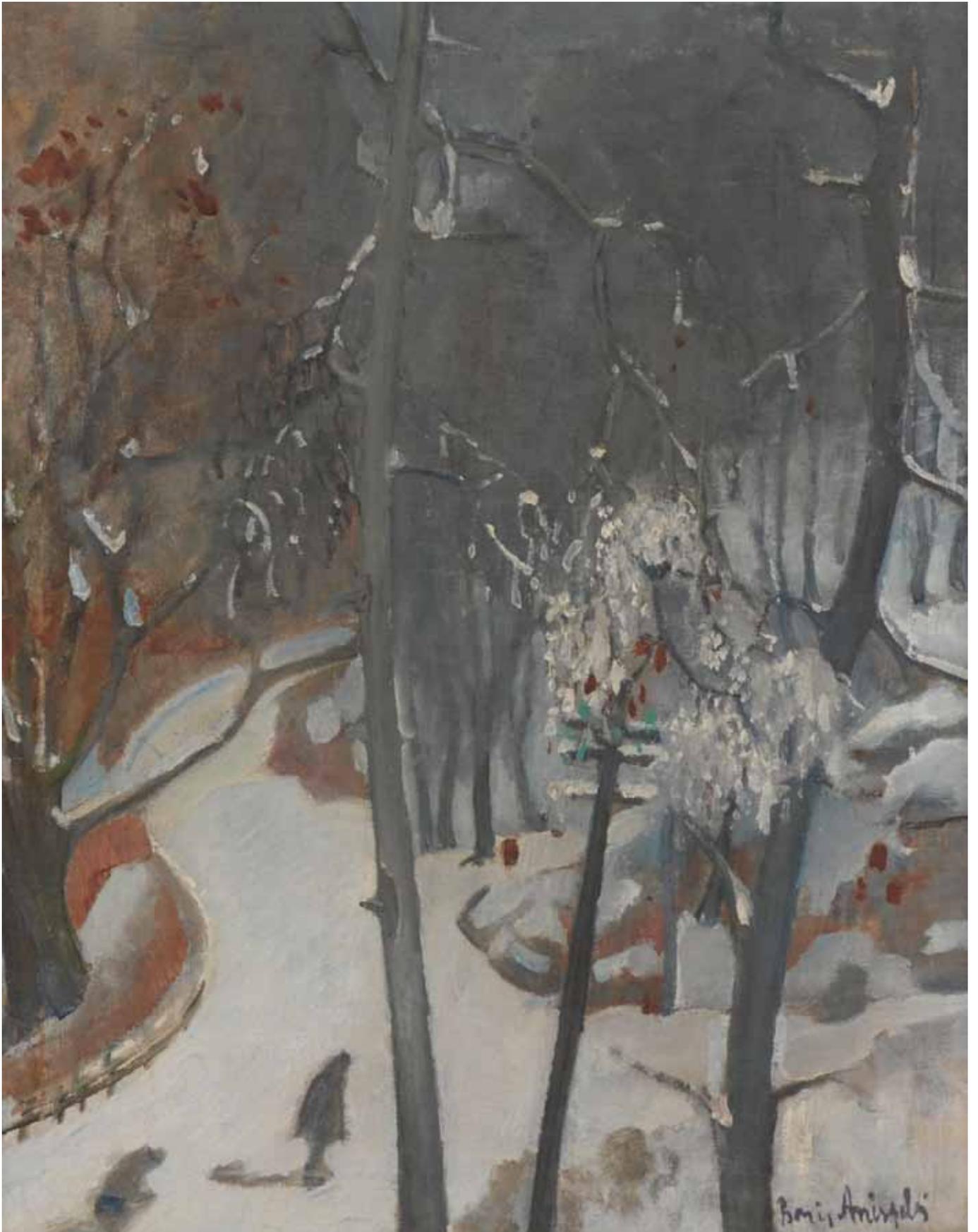
*63.5 x 51.5cm (25 x 20 1/4in).*

**£15,000 - 20,000**

**US\$23,000 - 31,000**

**€18,000 - 24,000**

The authenticity of the offered lot has been confirmed by Mr. Charles Chatfield-Taylor, grandson of the artist.





NICHOLAS ROERICH

*Труды*  
*Madonna Laboris*  
*Богоматери*





## PROPERTY FROM A PRIVATE AMERICAN COLLECTION

63 \*

**Nikolai Konstantinovich Roerich (1874-1947)**

*Madonna Laboris*

signed with monogram and dated '1931' (lower left)

tempera on canvas

84 x 124cm (33 1/16 x 48 13/16in).

£800,000 - 1,200,000

US\$1,200,000 - 1,800,000

€940,000 - 1,400,000

### PROVENANCE:

Entered the collection of The Roerich Museum, New York, November 1931

Possibly in the collection of Louis and Nettie Horch, New York, 1935-early 1950s

Acquired from the above by a private collector from the Mid-West between 1935 and mid-1950s

Gift from a private collector to the grandmother of the present owner, circa 1974

Thence by descent

### EXHIBITED:

Moscow, The International Centre of the Roerichs, The Nicholas Roerich Museum, *Bonhams Pre-sale Exhibition*, 16-17 May 2013

### LITERATURE:

*Roerich Museum Bulletin*, issue 2, vol. 2, February 1932, illustrated on the cover

**Николай Константинович Рерих (1874-1947)**

*Труды Богоматери*

подписано монограммой и датировано 1931 внизу слева холст, темпера

84 x 124 см

### ПРОВЕНАНС:

Музей Рериха, Нью-Йорк, ноябрь 1931

Возможно коллекция Люис и Нети Хорш, Нью-Йорк, 1932

Приобретено от вышеупомянутых частным коллекционером со Среднего Запада

Подарок от частного коллекционера бабушке нынешнего владельца, приблизительно 1974

Далее по наследству

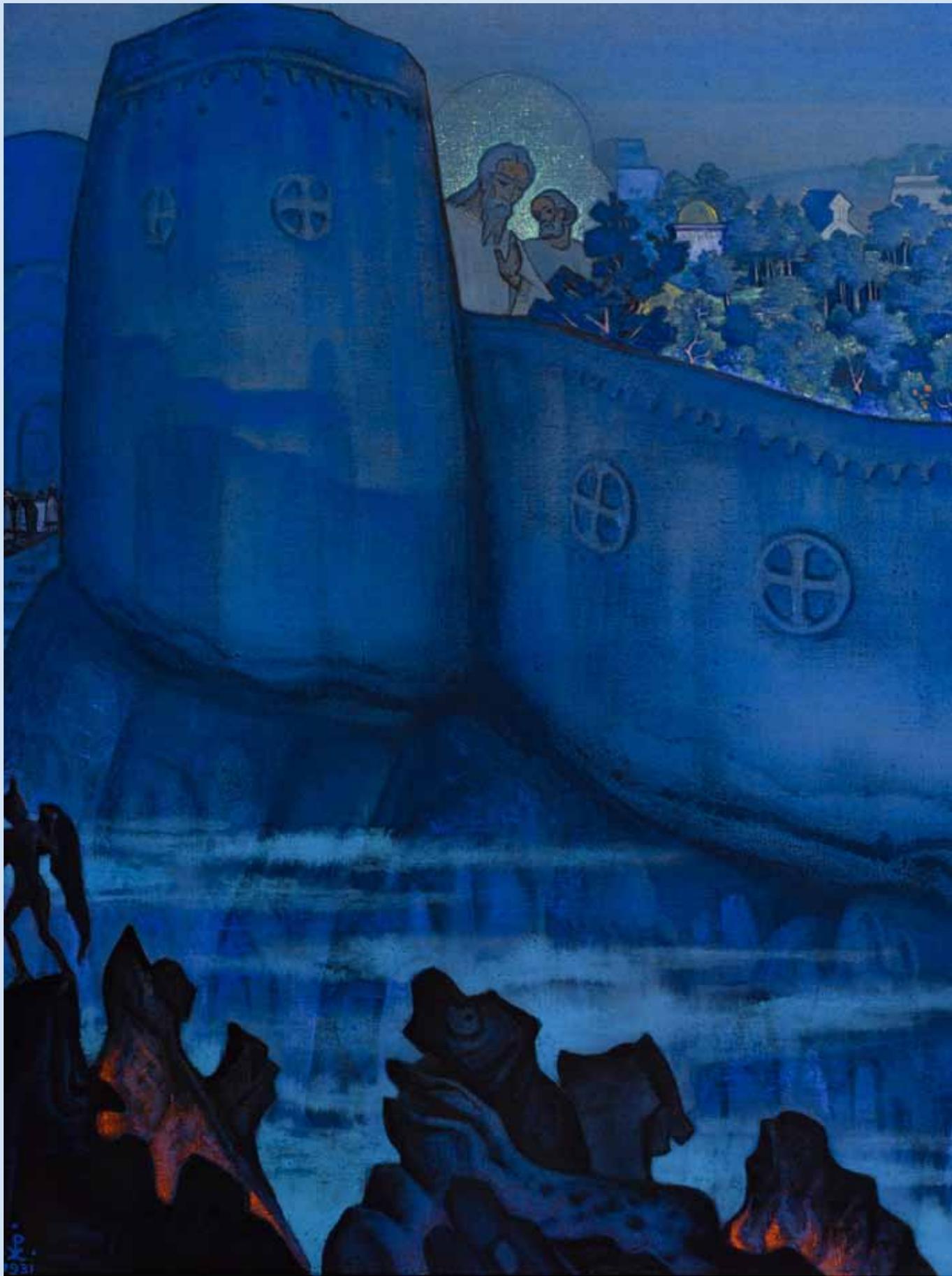
### ВЫСТАВКА:

Москва, МОО Международный Центр Рерихов, Преаукционная выставка *Bonhams*, 16 мая 2013.

### ЛИТЕРАТУРА:

Бюллетень музея Рериха, февраль 1932, выпуск 2, том 2, иллюстрировано на обложке.









Throughout his artistic career Nicholas Roerich was drawn repeatedly to depict female imagery, the theme he termed *The Mother of the World*. During his numerous trips to India, China, Tibet and Mongolia, Roerich completed a series of works in which he created a 'synthesis of the iconographic representations' of the Virgin, in particular such paintings as *Queen of Heaven* (1931), *Madonna Laboris* (1931, 1934, 1936), *Madonna Oriflamma* (1932), a triptych dedicated to Joan of Arc (1931), *Madonna the Protector* (1933), and *She who Holds the World* (1937). These symbolic images of the Mother figure combine representations of the Virgin from ancient Russian and Byzantine art, Western European Madonnas, and Eastern Goddesses and Bodhisattvas.

Nicholas and Helena Roerich, brought up in the Russian Orthodox Christian tradition, expanded their horizons by studying both the contemporary Hindu teachings of Sri Ramakrishna and Swami Vivekananda as well as Buddhism and Helena Blavatsky's Theosophy. This knowledge provided the foundation for Helena Roerich's writing on Agni Yoga, which emphasized the feminine principle in modern spirituality and informed Nicholas's depiction of prototypes. (Kenneth Archer, *Roerich: East and West*, Parkstone Press, England, 1999, p.157). Helena Roerich describes the Mother of the World as 'the Great Spirit of the Feminine Principle'. For Nicholas Roerich, the Mother of the World was the highest symbol of world unity, the most universal of all the great teachers (Mark L. Prophet, *The Masters and Their Retreats*, Summit University Press, 2003, p.236). The obvious need for a unifying symbol for the new Theosophical system led Roerich to paint the 'Mother of the World'.

As early as 1911, Nicholas Roerich universalized the Orthodox Madonna in the monumental fresco *Queen of Heaven* made for Princess Maria Tenisheva's Church of the Holy Spirit at Talashkino. Using his exceptional knowledge of Western European, Indian and Orthodox art, Roerich managed to create a collective image of every woman and mother, 'while at the same time it was important for him to highlight this image without it belonging to a particular religion or ethnic group, to portray the imagery of a mother close to every person and all nations. That is why these images are not canonical, not traditional ... – they synthesize the religious and artistic traditions of different peoples. Thus, the artist tried to express the idea of collective viewpoint of all people on the Supreme Principle of the Universe.' (N. Kochergina, *Rise Magazine*, No. 2 (166), February, 2008). His Mothers of God, inspired by Theosophy and Buddhism, reveal the image of a woman-mother in a completely new way and convey the great depth of the spiritual world. Always symbolic, they represent important ideas for the values of humanity and this understanding of the female divine image as the defender and saviour derives from ancient roots. Roerich fought for the rights of women all his life and saw womankind as a defender of the world from chaos, one who brings harmony and beauty. 'Yes, the salvation of humanity and the planet is now in the hands of women. A woman must understand her meaning, her great mission as the Mother of the World and bear the full responsibility of preparing to become not only a colleague of a man, but his inspiration and the true mother.' (H. Roerich, on women, *Letters*, 3 March 1930)

The story of the Madonna Laboris is taken from the apocryphal gospel, which Roerich cites as an example in one of his essays: *In an impressive and stirring way Christianity has consecrated the legend to the Mother of God: In the transcendental heights of the above-ground world is Heaven, at the gate of which is standing sacristan Apostle Peter. Peter was disturbed and said to the Lord God: 'All day long I watch the gates of Paradise; I do not let anyone in, yet in the morning there are newcomers in Paradise.' And the Lord said: 'Let us make the rounds at night, Peter.' So they went in the night and they saw the Holy Virgin lowering along the wall Her snow-white scarf, up which souls were climbing. Peter took this to heart and wanted to interfere, but the Lord whispered: 'Sh... let be...'* (Nicholas Roerich, *To Womanhood*, 1931)

Nicholas Roerich was undoubtedly influenced by Christian Mediaeval iconography and its representations of heaven and hell, angels and demons. *Madonna Laboris* is divided into two parts both in its composition and palette. In Hell, at the bottom of the picture, the sinners are punished for their sins and misdeeds by burning in fire in the dark rocks in the foreground which exude fiery flames. To the left, there is the clearly defined figure of a demon, reminiscent of those painted in Mediaeval icons (see the icon of The Ladder of Divine Ascent, Sinai, 12th century). The wall of the heavenly city, behind which the Madonna is standing, dominates the picture, protruding towards the viewer. Its importance is further highlighted by the precipice between the rocks of hell and the wall of heaven, which disappears from view through a light haze, thus dividing heaven and hell. The Madonna stretches a silver thread all the way to the rocks, providing salvation to two lost souls. 'This is the thread, which from ancient times takes the Mother to the lowers layers of the world, in order to help the souls of the men, if only they could take the advantage of this help and reach the Sphere of Light.' (N. Kochergina, *Rise Magazine*, No. 2 (166), February, 2008). The depiction of the thread reflects the importance of angels and demons in Eastern Orthodox spirituality, a motif from the very earliest Christian images. The offered lot is indicative not only of Roerich's thoughts on salvation, but also his skill as an artist. He manages to convey the divine silver glow of the heavenly temple and the shimmer of the halo of the Madonna, contrasting with the reds and the dark hopeless colours of Hell. Roerich's maxim infuses the painting: the path to Heaven is difficult but possible through culture and inner growth.

Painted by Nicholas Roerich in Kulu, India, *Madonna Laboris* arrived in New York in November 1931, accompanied by Ester Lichtmann. The significance of the work was immediately recognized by the artist's patrons and museum curators and it was illustrated on the cover of the *Roerich Museum Bulletin* in February 1932. It would appear that by the mid-1930s the painting became part of the Louis Horch art collection and later was acquired by an anonymous private collector, a member of the Rosicrucian Order, a worldwide philosophical and humanistic organization devoted to 'the study of the elusive mysteries of life and the universe'. Nicholas Roerich and Dr. Harvey Spencer Lewis, founder of the American chapter of the Society, were acquainted and Roerich occasionally contributed to the American publications of the Order.

*Madonna Laboris* was received with great enthusiasm by members of the Roerich museum and collectors. Although its presence in the museum was brief and its disappearance into a private collection was swift, many of Roerich's friends were deeply moved by its beauty and its message. Katherine Campbell Stibbe, one of Roerich's closest friends, recalls that she pleaded with him to paint a smaller version for her personally. Roerich finally agreed and in 1934 presented her with a smaller version, changed only slightly, but which reminded her of the original masterpiece which she so fondly remembered. Roerich instructed her to hang it above her bed, thereby keeping it nearby at all times and Ms Campbell Stibbe was happy to comply, keeping the smaller version until her death. The painting is now in the collection of the Nicholas Roerich Museum in New York.

We would like to thank our colleagues at The International Centre-Museum of the Roerichs and Gvido Trepša, Senior Researcher and Daniel Entin, Director, at the Nicholas Roerich Museum, New York, for their assistance in cataloguing the present lot.





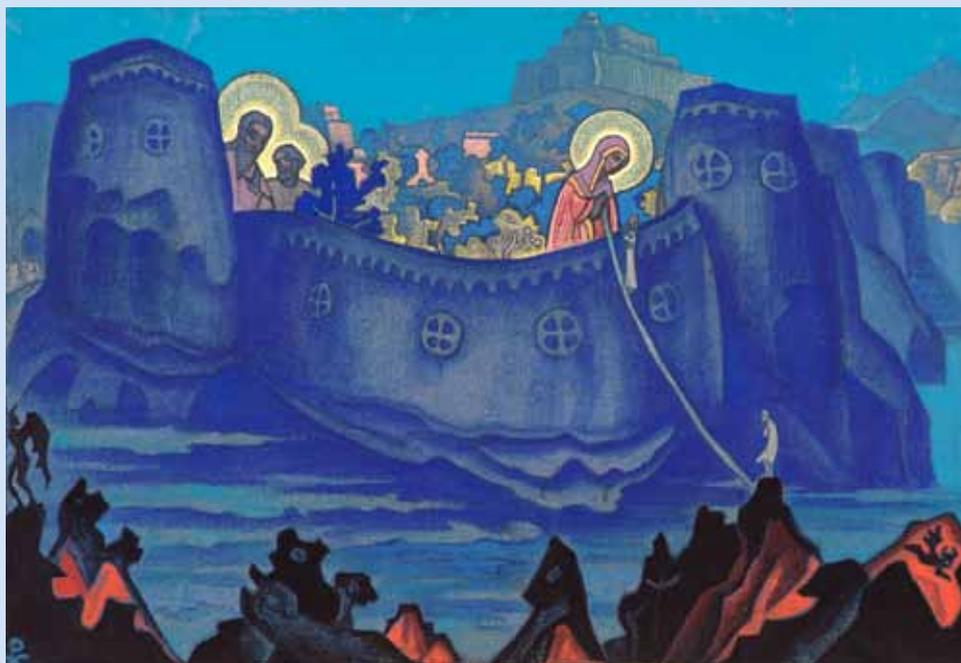
MADONNA LABORIS. STUDY, 1936, TEMPERA ON CARDBOARD, 31 x 46CM, NATIONAL MUSEUM OF ART, RIGA, LATVIA  
(PHOTOGRAPH © 2013 NATIONAL MUSEUM OF ART, RIGA)

В своем художественном творчестве Николай Константинович Рерих (1874–1947) неоднократно обращался к образу Богоматери, *Матери Мира* – универсальному символу Женского Начала. Его знания традиций восточных и западных художественных школ, а также наблюдения, полученные в многолетних путешествиях по странам Центральной Азии, позволили ему синтезировать иконографические представления о Богоматери. В начале 1930-х годов Н.Рерих создает целую торжественную галерею женских образов, соединяющих в себе черты византийских и древнерусских Богородиц, западноевропейских Мадонн, буддийских женщин-бодхисатв, – *Царица Небесная* (1931), *Труды Мадонны (Madonna Laboris)* (1931, 1934, 1936), *Madonna Oriflamma* (1932), *Вечная Мать – центральная часть триптиха Жанна д'Арк* (1931), *Мадонна Защитница* (1933), *Камень несущая (Держательница мира)* (1933), *Куан-Ин* (1933) и др.

Николай Рерих и его супруга Елена, воспитанные в русской культурной среде, неустанно расширяли свой кругозор. Их интересовали поучения индийских духовных подвижников Шри Рамакришны и Свами Вивекананды, древние писания буддийских мыслителей, теософские труды Елены Блаватской и др. Свое вдохновение на создание величественных женских образов Н.Рерих черпал в философском

учении Живой Этики, или Агни Йоге, в котором «сила, украшающая нашу Вселенную, утверждается как наша Мать Мира – Женское Начало» (*Беспредельность*, 156). Елена Рерих описывает Мать Мира как *Великий Дух Женского Начала*. Мать Мира стала объединяющим символом для системы нового космического познания.

Ярчайшим примером обращения Н.Рериха к образу Богоматери является его работа над созданием эскизов росписи Храма Святого Духа в селе Талашкино под Смоленском в 1909–1914 годах. Обладая прекрасными знаниями западноевропейского, индийского, русского искусства, Рерих воплотил в своих произведениях собирательный образ женщины и матери, выходящий за рамки каких-либо религий и близкий каждому человеку и всем народам. В своих картинах Рерих подчеркивает идею единства представлений всех людей о Высшем Начале Вселенной. Его Богоматери, созданные, в большей степени, под влиянием восточной философии, несут в себе всю силу духовного мира и совершенно по-новому и гораздо глубже передают образ великой женщины-матери. Они всегда символичны и отражают важные для человечества идеи. Восприятие людьми женского божественного образа как образа защитницы и спасительницы уходит своим корнями в глубокую древность.



MADONNA LABORIS. SKETCH 1934, TEMPERA ON CANVAS LAID ON CARDBOARD, 30 × 43.5 CM,  
NICHOLAS ROERICH MUSEUM, NEW YORK (PHOTOGRAPH © 2013 NICHOLAS ROERICH MUSEUM, NEW YORK)

Николай Рерих, горячо отстаивавший права женщин и видевший в женщине охранительницу, сберегающую этот мир от хаоса, приносящую в жизнь гармонию и красоту. Также о роли женщины в мире писала Елена Рерих: «Да, в руках женщины сейчас спасение человечества и планеты. Женщина должна осознать свое значение, свою великую миссию Матери Мира и в полной ответственности готовится стать не только сотрудницей мужчины, но его вдохновительницей и истинной матерью» (Е. Рерих, *Письма*. 3 марта 1930 г.).

Рерих развивает эту тему в представленной на аукцион работе *Труды Мадонны*. Предлагаемая картина занимает особое место среди его художественных произведений. Она явилась прототипом для создания двух уменьшенных вариантов-повторений, находящихся в музее Рериха в Нью-Йорке (1934) и Латвийском национальном художественном музее в Риге (1936); которые Николай Рерих, после успеха картины 1931 года, написал по заказу восхищенных коллекционеров и друзей. Кроме того, представленная работа имеет особую ценность для семьи Рерихов – ее Елена Рерих неоднократно называла одним из любимейших творений, вышедших из-под кисти своего супруга.

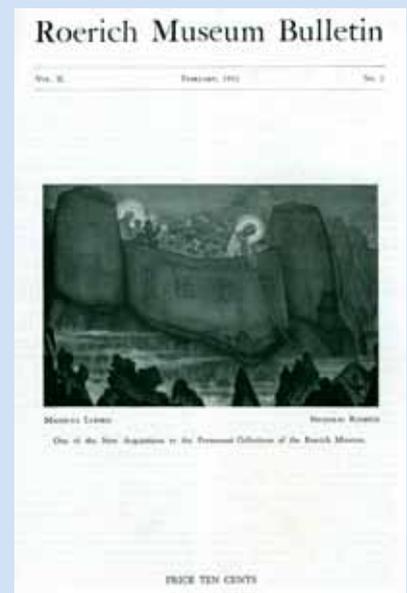
Сюжет *Трудов Мадонны* взят из апокрифического евангелия, о котором Рерих упоминал в одном из своих очерков. Трогательно и проникновенно посвящает христианство Богоматери следующую легенду: В заоблачных высях надземного мира находится Рай, у врат, которого стоит ключарь Апостол Петр. Обеспокоился Петр и сказывает Господу: «Весь день берегу врата, никого не пускаю, а наутро новые люди в Раю». И сказал Господь: «Пойдем, Пётр, ночным дозором». Пошли ночью и видят – Пресвятая Богоматерь опустила за стену Рая белоснежный шарф Свой и поднимает по нему какие-то души. Взревновал Пётр и вмешаться хотел, но Господь шепнул: «Ш-ш! Не мешай!» (Н.К. Рерих, *Держава Света*).

В картине прочитывается влияние христианской иконографии, а также общепринятые представления о Рае и Аде, ангелах и демонах. Изображение нити берет начало в искусстве ранних христиан. Композиционно и колористически картина разделена на два мира. Внизу пылают пламя пороков и страстей – это Ад, в котором мучаются грешники, расплачиваясь за свои грехи и злодеяния. Он представлен темными скалами на переднем плане, которые объаты пламенем. Слева четко очерченная фигура демона, как будто списанная со средневековых икон (см. Лестница, Синай, 12-й век).

“Yes, the salvation of humanity and the planet is now in the hands of women.”



THE ICON OF THE LADDER OF DIVINE ASCENT, 12TH C., SAINT CATHERINE'S MONASTERY, MOUNT SINAI



MADONNA LABORIS ILLUSTRATED ON THE COVER OF NICHOLAS ROERICH MUSEUM BULLETIN, FEBRUARY 1932



SKETCH FOR MADONNA LABORIS, 1931, NICHOLAS ROERICH MUSEUM, NEW YORK (PHOTOGRAPH © 2013 NICHOLAS ROERICH MUSEUM, NEW YORK)

Стена небесного Града, попасть за которую можно лишь раскаявшись в своих грехах, является доминантой картины. Ее значение еще более подчеркнуто пропастью между скалами и стеной, которая покрыта светлой дымкой, – таким образом визуально отделяется Рай от Ада. Богородица, стоящая на стене, протягивает людям серебряную нить спасения. Издавна известно, что этот плат опускает Матерь в низшие слои земного мира, помогая тем самым человеческим душам избежать гибели и подняться к Свету в лучшую Обитель.

Картина *Труды Мадонны* не только представляет размышления Рериха на тему спасения, но и замечательна своими художественными особенностями. Николаю Рериху удалось передать божественное серебряное свечение небесного храма и нимба Богородицы. Этому неизреченному свету противопоставлен яркий огонь Ада и темный колорит скал, создающий ощущение безысходности. По мнению Николая Рериха, путь в Светлый Град сложен, но возможен через духовное очищение, красоту и культуру.



MOTHER OF THE WORLD. SKETCH, 1924, NICHOLAS ROERICH MUSEUM, NEW YORK  
(PHOTOGRAPH © 2013 NICHOLAS ROERICH MUSEUM, NEW YORK)

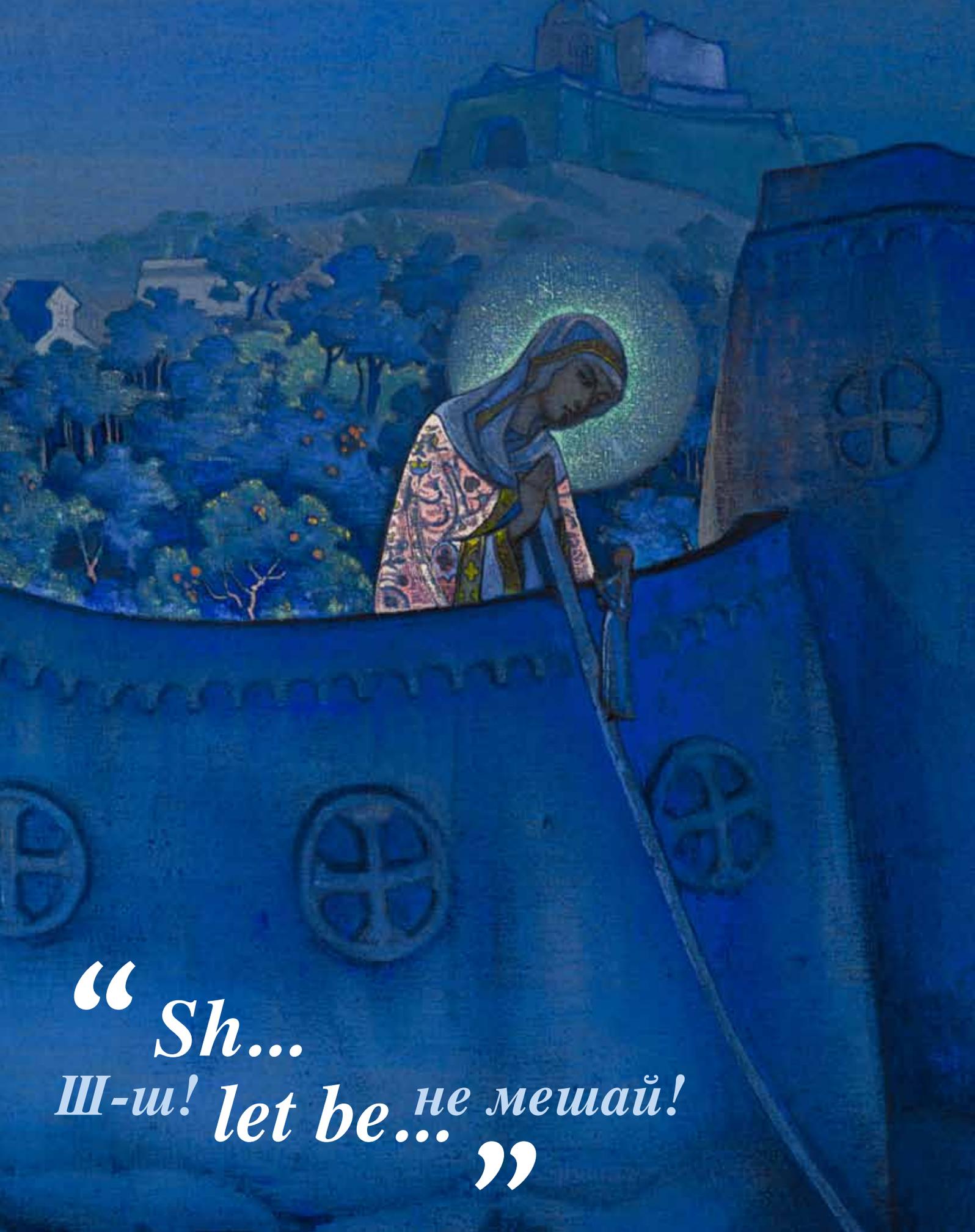


MADONNA ORIFLAMMA, 1932, NICHOLAS ROERICH MUSEUM, NEW YORK  
(PHOTOGRAPH © 2013 NICHOLAS ROERICH MUSEUM, NEW YORK)

В 1931 году Эстер Лихман привезла в Нью-Йорк эту работу, написанную Николаем Рерихом в гималайской долине Кулу (Индия). Значительность сюжета и художественная ценность картины молниеносно были признаны покровителями художника и музейными специалистами. Картина была принята с большим успехом. В феврале 1932 года ее воспроизведение украсило обложку Бюллетеня Рериховского музея в Нью-Йорке. В середине 1930-х годов картина *Труды Мадонны* оказалась в собственности Луиса Хорша, откуда впоследствии была приобретена частным коллекционером – доктором Харви Спенсером Луисом – членом ордена Розенкрейцеров, который являлся международной философской и гуманитарной организацией, посвященной «изучению неуловимых тайн жизни и вселенной». Николай Константинович Рерих и Харви Спенсер Луис, соучредитель американского отделения ордена, в свое время были знакомы.

Несмотря на то, что работа *Труды Богоматери* была частью музейной коллекции недолгое время, многие друзья Рериха остались под сильным впечатлением от её красоты и глубокого философского смысла. Одна из близких сотрудниц Николая Рериха Кэтрин Кэмпбелл-Стиббе вспоминала, что она долго просила художника написать уменьшенную копию *Трудов Мадонны*. Рерих согласился и в 1934 году создал значительно уменьшенный вариант-эскиз работы (30 x 43,5 см). Рерих посоветовал ей повесить картину над кроватью и никогда с ней не расставаться. Кэтрин следовала этому совету до конца своей жизни и завещала её музею Николая Рериха в Нью-Йорке, где этот эскиз и находится до сих пор.

Мы благодарны сотрудникам Международного Центра Рерихов, мистери Daniel Entin, директору, и мистери Guido Тегрѳа, ведущему научному сотруднику музея Рериха в Нью-Йорке, за предоставление дополнительной информации.



“ Sh...  
Ш-ш! let be... не мешай!  
”



## PROPERTY FROM A PRIVATE COLLECTION, USA

64 \*

**Svetoslav Nikolaevich Roerich (1904-1993)**

Study for Portrait of Nicholas Roerich, 1924  
signed with monogram and dated '24' (lower right)

tempera on canvas laid down on board

65 x 48.5cm (25 5/8 in x 19 1/8in).

£40,000 - 60,000

US\$61,000 - 92,000

€47,000 - 71,000

### PROVENANCE:

Collection of Louis and Nettie Horch, New York

Acquired from above by the present owner, circa 1977

The present work by Svetoslav Roerich, depicting a man dressed in Tibetan costume and traditional wool hat, dates to the early period of the artist's career. In the lower right corner of the portrait is his monogram in the shape of a 'scarab' surrounded by three dots and the date '24', for 1924 when the work was completed. During that time the artist was travelling with his parents on an extended trip through India and this period was formative and important for his further development as an accomplished portrait painter. Svetoslav had already proven himself as a talented artist having completed a number of important portraits: a portrait of his father, Nicholas Roerich (on paper), the dancer Albertina Vitak, the philanthropist Louis Horch, as well as historical portraits of King Solomon and Saint Francis of Assisi (all dating to 1923).

After a year in India, Svetoslav completed dozens of new portraits depicting local men and women living in Nepal and Tibet. The present portrait is thematically and artistically connected to the portraits of the Indian period, but in this instance Roerich did not choose a local 'eastern' type but instead depicted a 'European' type, and it is apparent that the model for his portrait was his father. Presumably, the present work was a preliminary study that the artist completed in preparation for the large portrait of Nicholas Roerich that was never realized. Shortly before his departure for a much anticipated trip to India, Svetoslav wrote: 'my next project will be a large portrait of my father.' [S.N. Roerich, *The Letter to Ruth Page*, N.d. [August, 1923], New York Public Library, Ruth Page Papers MGZMD-16-23C30]

Certain compositional characteristics of the present work connect it to an earlier portrait of his father in which Nicholas is depicted as King Solomon (painted in 1923, offered at Bonhams in December 2010). In both portraits, the figures are depicted three-quarter length and turned sideways; the sitter wears an identical hat and seems completely absorbed by his thoughts. Moreover, the sitter's facial features in both portraits are very similar; and that similarity emphasizes that both portraits were thematically connected and were painted within a short period of time, as is indicated by their dates.

The two portraits share another similarity, the symbolism of colours.

Assuming that the depicted man dressed in a traditional maroon robe of a Tibetan lama is indeed Nicholas Roerich, then this assumption can be confirmed by documentary materials. The famous Russian artist arrived in Darjeeling (East India) in January 1924 and ordered lama outfits (the sect of 'red hats') for himself and his two sons. Period photographs show them dressed in similar costumes. It was during this particular time that the Roerich family was intensely following Buddhism and the sitter's downcast eyes and meditative state conform to the Buddhist canon. It is significant that the face in the portrait appears with a bright yellow spot above it surrounded by otherwise muted sombre colours. It appears to be lit from within and connected with the bright opening in the blue sky, showering the figure in sunlight and illuminating it.

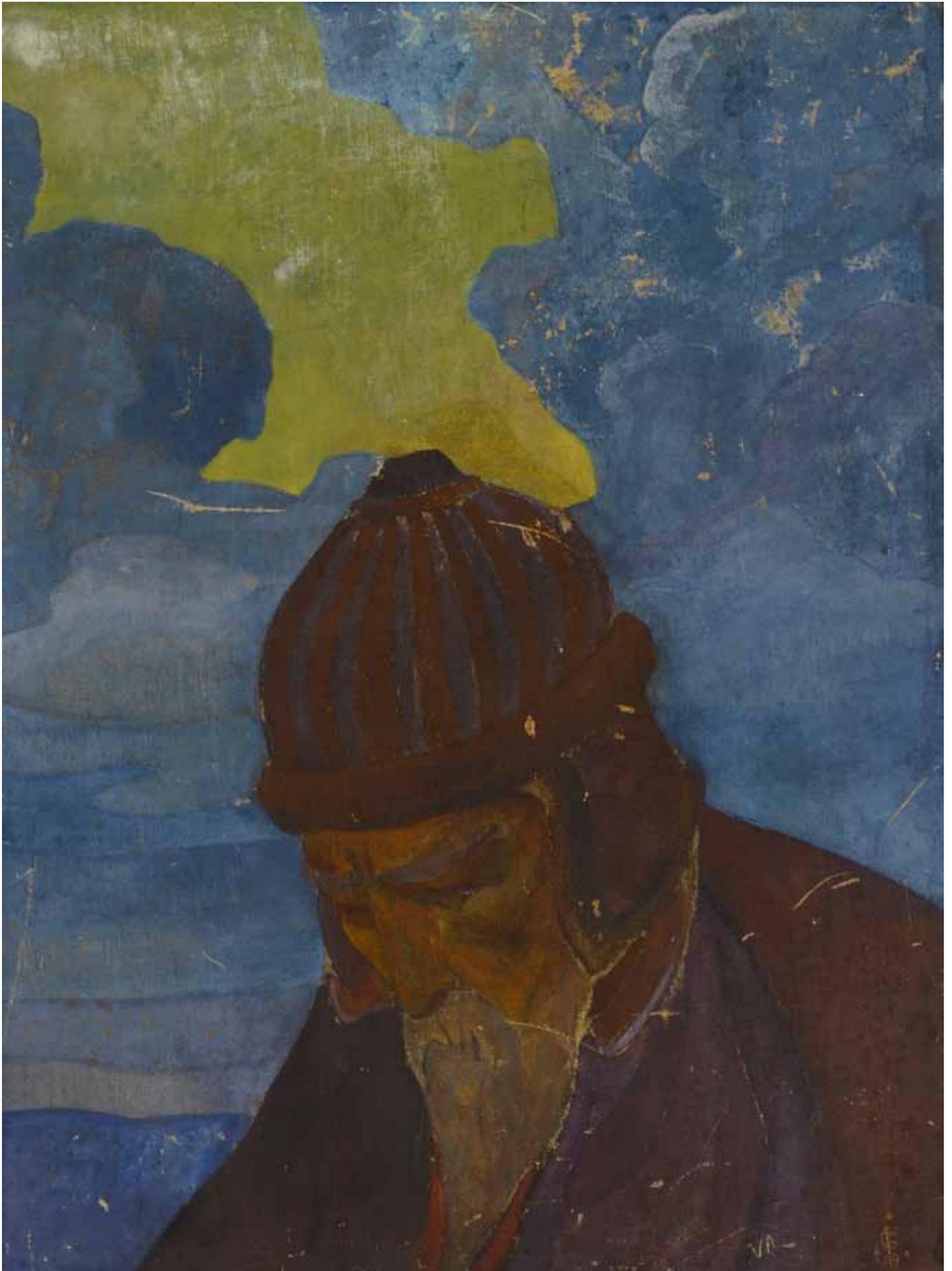
The present lot by Svetoslav Roerich is an early portrait by the artist and most likely is a completed study for the portrait of Nicholas Roerich.

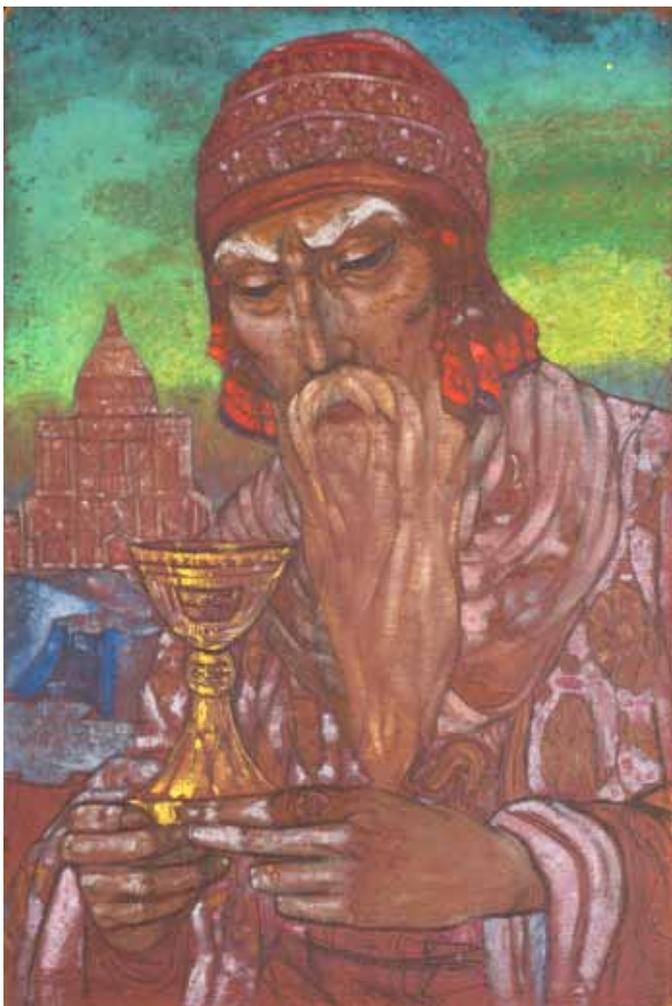
We are grateful to Dr. Vladimir Rosov, Head of the Department of Roerich Research, State Museum of Oriental Art, Moscow, for his help in cataloguing the present lot.



NICHOLAS ROERICH, JUNE-JULY, 1929 (PHOTOGRAPH © 2013

NICHOLAS ROERICH MUSEUM, NEW YORK NRM REF. No 400932)





SVETOSLAV ROERICH, *KING SOLOMON*, 1923



NICHOLAS AND SVETOSLAV ROERICH, 1924, DARJEELING, INDIA  
(PHOTOGRAPH © 2013 NICHOLAS ROERICH MUSEUM, NEW YORK  
NRM REF. No 400688)

Работа Светослава Рериха эскизного характера, изображающая мужчину в тибетских одеждах и шерстяной шапке (поясной портрет), принадлежит к раннему периоду творчества художника. На холсте в нижнем правом углу стоит характерная авторская монограмма в виде «скарабея», в окружении трех точек, и обозначена дата написания картины – 1924 год. В это время Светослав Рерих находился со своими родителями в длительной поездке по Индии и формировался как начинающий портретист. Им было уже создано на тот момент несколько портретов, свидетельствующих о мастерстве художника, – это портреты отца Николая Рериха (графика), танцовщицы Альбертины Витак, мецената Луиса Хорша, а также исторических личностей царя Соломона и святого Франциска Ассизского (все – 1923 год).

Пробыв в Индии около года, Светослав Рерих написал десятки новых портретов, на которых изображено местное туземное население – тибетцы, непальцы, лепчи. Представленный «мужской портрет» вписывается в общий изобразительный ряд индийского периода. Однако в данном случае художник избирает для рисования не восточный, а европейский тип, и вполне очевидно, что он связан с образом его отца, взятым в качестве модели. Возможно, портрет мужчины в тибетском халате – это эскиз к неосуществленному портрету Николая Рериха. Перед отбытием на Восток, в августе 1923-го Светослав Рерих писал: «Следующей вещью будет очень большой портрет моего отца».

Обращает на себя внимание манера и некоторые особенности при исполнении данной работы. У неё имеется аналог, она соотносится с уже упомянутым поясным портретом (тоже три четверти), где Николай Рерих представлен в образе царя Соломона (Bonhams, 2011). И на том, и на другом присутствуют совпадающие детали: лицо, изображенное вполборота и повернутое справа налево; направленный внутрь взгляд; открытый головной убор. Причем черты лица в целом повторяются. Всё это говорит о том, что обе картины связаны между собой, т.е. написаны в обозримый промежуток времени, что и соответствует их датировке.

Портрет интересен своим художественным решением. Так же как и на картине «Царь Соломон», здесь применена символика цвета. Если сделать предположение, что изображаемое лицо, облаченное в бордовые одежды лам, действительно Николай Рерих, то такое предположение может легко найти отклик в документальных материалах. Знаменитый русский художник по приезду в Дарджилинг (Восточная Индия) в январе 1924 года заказал для себя и двух своих сыновей ламские наряды (секты «красных шапок»). Сохранилось множество фотографий, подтверждающих данный факт. В этот период Рерихи были всецело увлечены буддизмом. Опущенные на портрете глаза, молитвенное состояние вполне соответствуют общепринятому буддийскому канону. При этом лицо на холсте обозначено ярким желтым пятном в окружении темных красок. Оно как бы озарено и перекликается с мощным разрывом в синих облаках, через который проливается солнечный свет.

Работа Светослава Рериха входит в портретную галерею начинающего художника и является самостоятельным эскизом, на котором изображен, с большой долей вероятности, Николай Рерих.

Мы благодарны Владимиру Росову, доктору исторических наук, зав. отделом «Наследие Рерихов», Государственный музей Востока, Москва, за помощь в описании данного лота.



PROPERTY FROM A PRIVATE COLLECTION,  
WASHINGTON DC

65 \*

Grisha Bruskin (born 1945)

Golem

signed in Cyrillic (lower right)

oil on canvas

89.8 x 84.4cm (35 3/8 x 33 1/4in).

£18,000 - 25,000

US\$28,000 - 38,000

€21,000 - 29,000



**TWO PAINTINGS BY OSCAR RABIN FROM AN  
IMPORTANT PRIVATE EUROPEAN COLLECTION**

66 \*

Oscar Yakovlevich Rabin (born 1928)

'Violin and ambulance', 1974

signed in Cyrillic and dated '74' (lower centre); titled, dated and  
numbered 'N 558' (on verso)

oil on canvas

59.5 x 70cm (23 7/16 x 27 9/16in).

£18,000 - 22,000

US\$28,000 - 34,000

€21,000 - 26,000



67 \*

Oscar Yakovlevich Rabin (born 1928)

'Violin N.2', 1969

signed in Cyrillic and dated '69' (lower left); further titled, numbered '424' and dated '1969' (on reverse)

oil on canvas

79.5 x 100cm (31 5/16 x 39 3/8in).

unframed

£25,000 - 35,000

US\$38,000 - 54,000

€29,000 - 41,000



68 (part)

68

Damir Muratov (born 1967)

'Che...'

each signed in Cyrillic and dated '2010' (lower right); variously numbered

serigraph

each: 42 x 30cm (16 9/16 x 11 13/16in).

unframed

(8)

£2,000 - 4,000

US\$3,100 - 6,100

€2,400 - 4,700

PROVENANCE:

Private collection, Berlin

69

Erik Bulatov (born 1933)

The beach, 1962

signed in Cyrillic (lower left); the verso with authentication in Russian by Mikhail Mezheninov

watercolour on paper

29.5 x 41.5cm (11 5/8 x 16 5/16in).

unframed

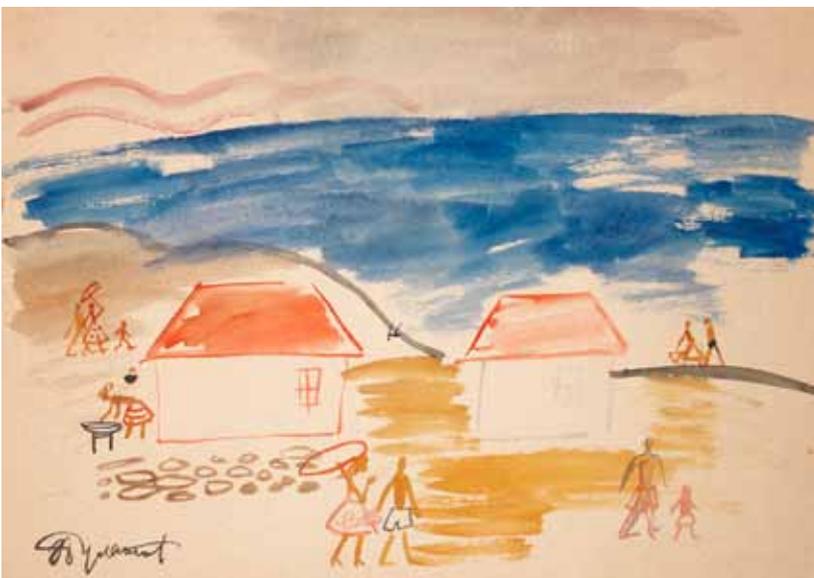
£5,000 - 7,000

US\$7,700 - 11,000

€5,900 - 8,200

PROVENANCE:

Private collection, Berlin



69

70

Ernst Iosipovich Neizvestny (born 1926)

Untitled

signed in Cyrillic (upper right)

charcoal, graphite, pastel and gouache on  
paper

72 x 48.8cm (28 3/8 x 19 3/16in).

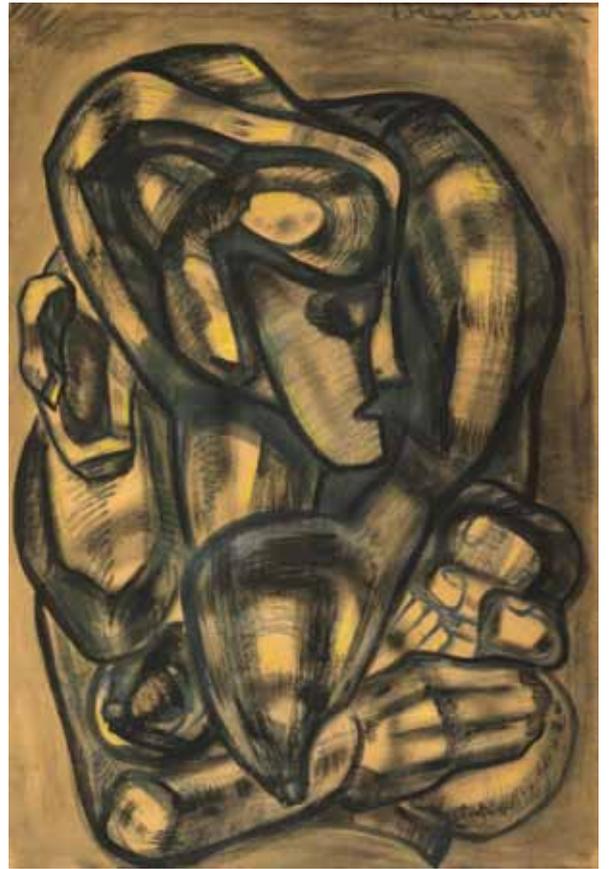
£2,000 - 3,000

US\$3,100 - 4,600

€2,400 - 3,500

PROVENANCE:

Private collection, Italy



70

71

Vladimir Nikolaevich Nemukhin

(born 1925)

Untitled

signed in Cyrillic and dated '63' (lower right)

oil on paper

59.5 x 40.5cm (23 7/16 x 15 15/16in).

£4,000 - 6,000

US\$6,100 - 9,200

€4,700 - 7,100

PROVENANCE:

Private collection, Italy



71



72

Oleg Timchenko (Georgian, born 1957)

Birches

signed in Cyrillic (on verso)

oil on canvas

99 x 80cm (39 x 31 1/2in).

£5,000 - 6,000

US\$7,700 - 9,200

€5,900 - 7,100

Oleg Timchenko is a contemporary painter and founder of the '10th Floor Group' and 'Marjanishvili'. He was born in Old Tbilisi and studied painting at the Tbilisi Academy of Fine Arts. He has exhibited at locations around the world, with a focus on Tbilisi.



73

Alexander Nikolaevich Ivanov (born 1962)

'Love'

signed and titled in Cyrillic and dated '1996' (lower right)

oil on canvas

50 x 70cm (19 11/16 x 27 9/16in).

£60,000 - 80,000

US\$61,000 - 92,000

€47,000 - 71,000

EXHIBITED:

Moscow, Museum of Contemporary Art, *Alexandr Ivanov, Neon art*, 19 February - 21 March 1999

Moscow, Central House of Artists, *Alexandr Ivanov, Art*, 2003

Moscow, Konosier gallery, *Alexandr Ivanov, Neon art*, 12 October - 12 November 2013

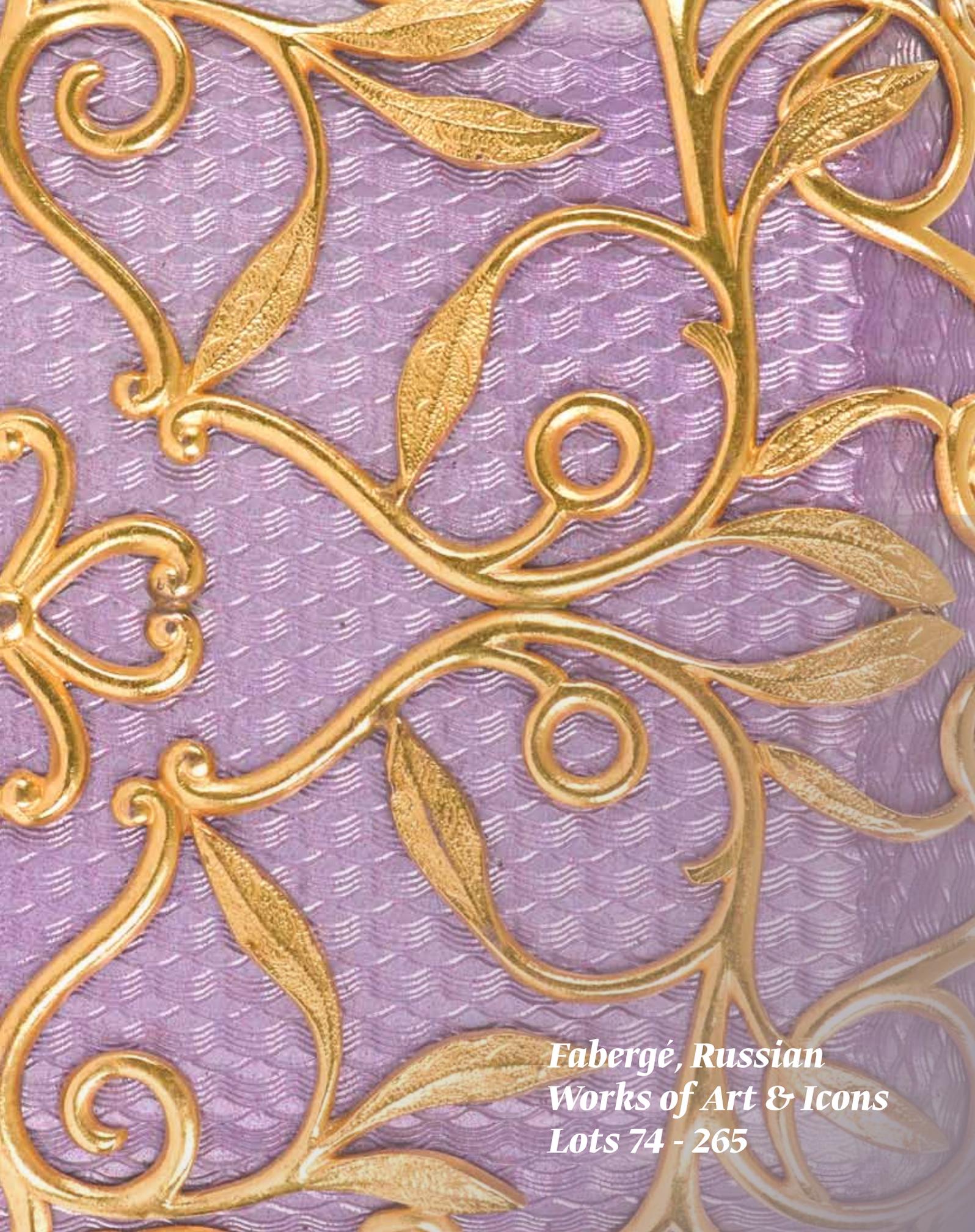
LITERATURE:

Exhibition catalogue, *Alexandr Ivanov, Neon art*, Moscow, 1999, illustrated p.49

Exhibition catalogue, *Alexandr Ivanov, Art*, Moscow 2003, illustrated p.66

V.S. Pogodin, *Alexandr Ivanov. Obrazy Zazerkalnogo mira*, Moscow, 2012, illustrated p.111





*Fabergé, Russian  
Works of Art & Icons  
Lots 74 - 265*



74

74

**A crystal paperweight**

Fabergé, St. Petersburg, circa 1900  
 the rectangular plaque carved with conjoined  
 faces of the sun and moon, the first with rayed  
 border, within fitted box gilt stamped to cover  
 'Podpolkovniku M V Klochkovu' [Lt. Colonel  
 M. V. Klochkov]; silk-lined case stamped for  
 Fabergé, St. Petersburg  
*length: 10.4cm (4 1/8in).*

£20,000 - 30,000  
 US\$31,000 - 46,000  
 €24,000 - 35,000

75

**A silver and enamel lighter**

Fabergé, workmaster Vladimir Soloviev, St.  
 Petersburg, 1908-1917  
 shaped rectangular, enamelled overall in  
 translucent mauve over wavy engine-turning,  
 gem-set push piece releasing spring-hinged lid  
 to reveal lighter mechanism, with suspension  
 loop to screw-on cover for filling compartment,  
*88 standard*

*height: 5.8cm (2 5/16in).*

£8,000 - 10,000  
 US\$12,000 - 15,000  
 €9,400 - 12,000

**PROVENANCE:**

Anon. sale, Sotheby's, London, 15 June 1995,  
 lot 232.

For an identical lighter see Geza von Habsburg,  
*Faberge, Hofjuwelier der Zaren*, Munich, 1986,  
 ill. 407. p.224.



75

76

A silver-mounted rock crystal kovsh

Fabergé, 1st Artel, St. Petersburg, 1908-1917  
the rock crystal body with silver mount chased  
to emulate melting ice, the handle fitted  
with bear gazing at fish through icebreak, 88  
standard

length: 17cm (6 11/16in).

£30,000 - 40,000

US\$46,000 - 61,000

€35,000 - 47,000



76



77

**A silver-mounted wooden frame**

Fabergé, circa 1900

shaped rectangular with beaded border, ribbon-tied pendant swags and oval aperture, the reverse with wood strut; *unmarked*

*height: 9.9cm (3 1/2in).*

£4,000 - 6,000

US\$6,100 - 9,200

€4,700 - 7,100

78

**A gold-mounted hardstone letter opener**

Fabergé, workmaster Wilhelm Reimer, St.

Petersburg, circa 1890

the rounded rectangular nephrite body

with applied rose-cut diamond-set crowned

monogram EM, *56 standard*; with Boucheron

retailer's case

*length: 12.8cm (5in).*

£6,000 - 8,000

US\$9,200 - 12,000

€7,100 - 9,400



79

**A silver and jewelled enamel frame**

Fabergé, workmaster Anders (Antti)  
Nevalainen, St. Petersburg, 1899-1908  
the rectangular frame enamelled translucent  
blue over guilloché ground with circular  
beaded aperture and rim, the facade enriched  
with cabochon moonstones suspending silver  
ribbon-tied garlands, the wooden back with  
scrolling strut, 88 standard

height: 7cm (2 1/2in).

£11,000 - 15,000

US\$18,000 - 23,000

€14,000 - 18,000



80

**A gold-mounted and enamel bonbonniere**

Fabergé, apparently unmarked apart from  
incised inventory no. 50289  
the cushioned triangular hinged bowenite box  
set with gold-mounted rose-cut diamonds  
against translucent red enamel over guilloché  
ground fleur-de-lys hinges and clasp; within  
later fitted case

width: 6.5cm (2 1/2in).

£7,000 - 10,000

US\$12,000 - 18,000

€9,400 - 14,000

**EXHIBITED:**

Baltimore, The Walters Art Museum, *The  
Fabergé Menagerie*, February-July 2003, no.33

**LITERATURE:**

*The Fabergé Menagerie*, London, 2003, p.97,  
no.33, illustrated

THE PROPERTY OF A PRIVATE COLLECTOR,  
NORTHERN CALIFORNIA



81

81  
A silver-gilt mounted agate picture frame  
Fabergé, St. Petersburg, 1899-1908,  
workmaster A. Nevalainen  
comprising two rectangular pink agate panels  
connected with a hinge, each outlined with  
beaded border topped with a pine cone on  
upper corner, with oval opening enclosed in  
ribbon-tied reeded border suspended from a  
ribbon-tied laurel swag, on three toupee feet,  
the reverse covered with palisander wood, 88  
standard  
16 x 20cm (6 1/4 x 7 7/8in).  
£18,000 - 25,000  
US\$28,000 - 38,000  
€21,000 - 29,000

VARIOUS PROPERTIES

82  
A silver table cigar box  
Fabergé, Moscow, 1894  
the reeded rectangular box set with Peter  
the Great coin dated '1724', the hinged lid  
opening to reveal gilt interior, 84 standard  
length: 16.3cm (6in)., total weighable silver  
approx. 660 gr.(18 ozt.)  
£8,000 - 10,000  
US\$12,000 - 15,000  
€9,400 - 12,000

It is interesting to note that this box was  
created in 1894 and may well relate to the  
firm's output honouring the Coronation of  
Nicholas II.



82



83

83

**A gold and jewelled lorgnette**

Fabergé, workmaster Oscar Pihl, St. Petersburg, *circa* 1899 the handle enriched with foliate motifs set with oil on board miniature portraits of Grand Duke Konstantin Nikolaevich and Grand Duchess Alexandra Iosifovna each beneath hinged covers applied with Cyrillic cypher, extremities set with garnet cabochons, 56 standard length: 12.5cm (4 15/16in).

£20,000 - 30,000

US\$31,000 - 46,000

€24,000 - 35,000

**PROVENANCE:**

Anon. sale, Sotheby's, Geneva, 27 May 1993, addendum lot 229x (listed as the property of a German Princely family)

Grand Duke Konstantin Nikolaevich (1827-1892), second son of Nicholas I and younger brother of Alexander II, married Princess Alexandra of Saxe-Altenburg in 1848. His wife took the name Alexandra Iosifovna upon her conversion to Orthodoxy and went on to have six children.

Considered a wilful child, a tutor was chosen for the young Grand Duke to direct him towards a Naval career. Count Frederick von Lutke was the youngest man to have circumvented the globe and his recollections of sea faring life inspired his student who went on to serve as General-Admiral and then head of the Naval Ministry, modernizing the Russian fleet and retiring wooden warships in favour of new iron and steel vessels.

Konstantin's reforming spirit extended to his outspoken advocacy for the emancipation of the serfs, levying harsh criticism against the conservative aristocrats who attempted to block his brother, Alexander II's, most contentious amendment until it passed in 1861. Between 1862 and 1864, Konstantin was appointed Viceroy of Poland, surviving an assassination attempt outside a Warsaw theatre. He returned to St. Petersburg where he served as President of the Council of State from 1865 until his retirement in 1881. In 1867 his influence on his brother was instrumental in persuading the monarch to sell Alaska to the United States.



84

**A jewelled, gold and enamel egg necklace**

various makers including Fabergé and Koechli, St. Petersburg, *circa* 1900  
the heavy pearl and gold chain set with cabochon at clasp by Koechli,  
suspending thirteen gold, glass, jewelled and hardstone pendants,  
some with gold mounts or gem-set such as an amusing rose-cut  
diamond encrusted elephant, Michael Perchin, *circa* 1890; a diamond  
and sapphire-set gold egg depicting spider-web studded with trapped  
cabochons, Gabriel Niukkanen (Nykänen); three further examples  
marked Koechli and various others

*length of chain: 81cm (31 7/8in).*

£50,000 - 70,000

US\$77,000 - 110,000

€59,000 - 82,000

For a similar gem-set spider web motif by the same maker see Geza von  
Habsburg, *Fabergé: Imperial Craftsman and His World*, pendant egg  
illustration no.751, p.290.





85

85

**A jewelled gold-mounted enamel egg pendant**

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

the ovoid surface translucent red guilloché over engine-turned sections alternating with bands of rose-cut diamonds, with gold suspension loop, 56 standard

height with loop: 2.4cm (15/16in).

£6,000 - 7,000

US\$9,200 - 11,000

€7,100 - 8,200

86

**A gold and enamel miniature Easter egg with red cross**

Fabergé, St. Petersburg, 1914-1917, workmaster's mark 'AA'

body enamelled in white over engine-turned ground and centred with red cross in red enamel, on a suspension loop, 56 standard length without loop: 1.5cm (5/8in).

£5,000 - 7,000

US\$7,700 - 11,000

€5,900 - 8,200



86



87

87 \*

**A jewelled gold, silver and enamel brooch**  
 Fabergé, marked with 'KF' in Cyrillic, Moscow, scratched inventory number 92164

circular, the front enamelled in translucent white against spiral engine-turned ground, centred with a four-petal flower set with diamonds, the border with diamonds, the reverse with pin and hook closure, 56 standard diameter: 2.5cm (1in).

£4,000 - 6,000

US\$6,100 - 9,200

€4,700 - 7,100

88

No lot



89

**An enamel and gold railway badge on a muff chain**

late 19th century  
threaded with a chain to suspend a muff, the badge with city armorials  
presented to Anna Anisimovna Polyakova, the reverse commemorating  
the Khursk-Kharkov-Azov Railway Society dated 1868-1869, *apparently  
unmarked*

*length of toggle: 2.8 cm. (1 1/8 in.)*

£5,000 - 7,000

US\$7,700 - 11,000

€5,900 - 8,200

The Khursk-Kharkov-Azov railway line was built by the Russian-Jewish  
magnate Samuel (Shmuel) Polyakov and opened in 1869.

90

**A gold and enamel presentation stick-pin**

Samuel Arndt, St. Petersburg, before 1899  
the pin mounted with miniature badge of the Life-Guards  
Preobrazhensky regiment, *56 standard*; in fitted retailer's case  
*height: 7.8cm (3 1/16in.)*

£2,500 - 3,000

US\$3,800 - 4,600

€2,900 - 3,500



91

**A gold and enamel commemorative pencil-jeton**

Fabergé workmaster Erik Kollin, St. Petersburg, before 1899  
the retractable pencil emanating from sheath enriched with railway  
construction symbols, rising to oval section enamelled with the cities'  
coat-of-arms beneath the Imperial crown against a gilt ground,  
the border with Russian inscription 'The Society of Kursk-Kharkov-  
Azovsk Railway', the reverse border with Russian inscription 'Samuel  
Solomonovich Polyakov' centring the dates 1868-1870, *56 standard*; in  
unmarked fitted case

*length: 9.1cm (3 9/16in.)*

£8,000 - 10,000

US\$12,000 - 15,000

€9,400 - 12,000

Samuel Polyakov (1837-1888) was a prominent railway entrepreneur;  
rising from a modest background, he made his fortune in the  
construction of the railways in Russia, including Kursko-Kharkovo-  
Azovskaya.



92

**An Imperial presentation silver and enamel cigarette case**

Fabergé, workmaster August Hollming, St. Petersburg, 1899-1908  
shaped rectangular with rounded corners, the sunburst guilloché pattern  
below translucent red enamel emanating from applied 'P' set with  
single-cut diamonds, the hinged gilt interior revealed using diamond-set  
push piece; in fitted red leather presentation case, 88 standard  
height: 8.3cm (3in).

£15,000 - 20,000

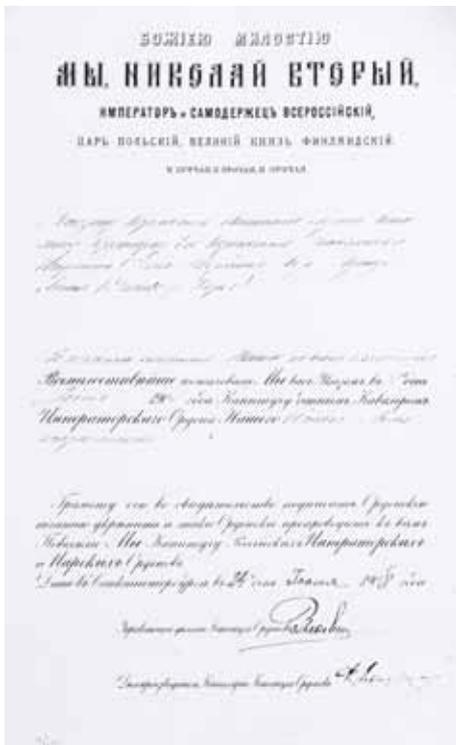
US\$23,000 - 31,000

€18,000 - 24,000

**PROVENANCE:**

Presented by Nicholas II to Don Jose Pulido after awarding him the Cross  
of St. Anne; the Spanish Aide to the Infant Don Fernando of Spain  
visited Russia in June 1908  
Thence by descent

Copies of supporting documentation are sold with the proposed lot



SUPPORTING DOCUMENTATION



PROPERTY FROM AN IMPORTANT  
PRIVATE EUROPEAN COLLECTION

93

A jewelled gold and silver brooch in the  
shape of a bumblebee

Bolin Firm, St. Petersburg, 1908-1917  
the body enamelled in dark blue enamel between  
rows of rose-cut diamonds, centred with a large  
pearl, eyes set with two rubies, open wings  
encrusted with rose-cut diamonds, six gold legs,  
reverse with pin and hook clasp, *partial maker's  
mark, 56 standard*; in original fitted leather-  
covered box lined with dark red velvet and cream  
silk and stamped with firm's logo

*length: 4.8cm (1 7/8in).*

£50,000 - 70,000

US\$77,000 - 110,000

€59,000 - 82,000

EXHIBITED:

Fabergé-Cartier/ Rivalen am Gazenhof, 2004  
National-Museum, Stockholm, *Carl Fabergé,  
Goldsmith to the Tsar*, 1997, cat 108  
Staatliche Rustkammer, Kreml, *W.A. Bolin in  
Russia*, Moscow, 2001, cat 240

LITERATURE:

Magdalena Rubbing with T. Muntian, V.  
Skurlov, L. Zavadskaia, *Dragotsennosti I  
serebro*, exhibition catalogue for *V.A. Bolin -  
200 let*, St. Petersburg, Moscow, Stockholm,  
1996, item 537, illustrated on page 133  
Geza von Habsburg [ed.], *Fabergé-Cartier/  
Rivalen am Gazenhof*, Munich, 2004, page  
311, illustrated



93

VARIOUS PROPERTIES

94

An enamelled and vari-coloured gold  
portrait ring

19th century

the band chased with yellow and red gold  
floral motifs against blue enamel ground,  
centred with enamelled portrait miniature  
of Alexander I opening at hinge to release  
side sections and reveal hidden compartment  
engraved with Imperial cypher

*diameter: 2.2cm (7/8in).*

£20,000 - 30,000

US\$31,000 - 46,000

€24,000 - 35,000

PROVENANCE:

Anon. sale, Sotheby's Geneva, 16 November  
1993, no lot number but illustrated p.320  
Anon. sale, Sotheby's New York, 21 April  
2005, lot 240



(open)



94

95

**A jewelled gold novelty brooch with musical theme**

Fabergé, St. Petersburg. c. 1900  
shaped as a harp, with bars on top and bottom encrusted with faceted diamonds, sapphires, rubies and a single pearl on top, with a golden bee set with a cabochon sapphire, faceted rubies and diamonds, reverse with a pin and a hook clasp, *56 standard length: 5.8cm (2 1/4in).*

£20,000 - 30,000

US\$31,000 - 46,000

€24,000 - 35,000



95



96

96

**A gold and enamel miniature Easter egg**

Fabergé, St. Petersburg, c. 1900  
divided into six vertical panels enameled in apricot colour over engine-turned ground and separated by white bands, with a wide horizontal band inscribed in Russian 'Christ is Risen', suspended from a gold loop, *56 standard*; in original fitted box lined with blue velvet and white silk and stamped with Fabergé logo *length without loop: 1.5cm (1 5/8in).*

£50,000 - 70,000

US\$77,000 - 110,000

€59,000 - 82,000

PROPERTY FROM AN IMPORTANT EUROPEAN  
COLLECTION

97

**An important jewelled hardstone model of a carnation**

Fabergé, c. 1890s, probably by workshop of Mikhail Perkhin realistically modelled, the carnation flower carved from red jasper and set with diamonds, attached to nephrite stem with leaves gracefully spreading from the stem, with additional flower bud on the side, resting in a rock crystal tapering vase carved to imitate water  
*height: 18.5cm (7 1/4in).*

£450,000 - 550,000

US\$690,000 - 840,000

€530,000 - 650,000

EXHIBITED:

*Fabergé-Cartier, Revalen am Zarenhof, 2003*

Russian National Museum, Baden-Baden, Germany

LITERATURE:

Aleksandr Ivanov, *Neizvestnyi Fabergé*, Moscow, 2002, page 127

Archival photo from the Fabergé archive, page 126

Aleksandr Ivanov, *Iskusstvo Fabergé*, Kostroma, 2010, page 115,  
illustrated on same page

Geza von Habsburg [ed.], *Fabergé-Cartier, Revalen am Zarenhof*,  
Kunsthalle der Hypo-Kulturstiftung, Munich, 2003, page 259, item 384,  
illustrated on page 258

A very similar example executed in gold, enamel and rock crystal is in the collection of Queen Alexandra (illustrated in Marilyn Pfeifer Swezey, *Fabergé Flowers*, Harry N. Abrams, 2004, page 80).



PRESENT LOT ILLUSTRATED, ©FABERGÉ FIRM  
ARCHIVAL PHOTOGRAPH, LATE 19TH CENTURY



## VARIOUS PROPERTIES

98<sup>≈</sup>

A gold-mounted jewelled hardstone  
cigarette case

Fabergé, workmaster Henrik Wigström, St.  
Petersburg, 1899-1908

shaped rounded rectangular with gold rim,  
hinged cover with jewelled Imperial Eagle set  
with rubies and rose-cut diamonds, ruby push-  
piece, 56 standard

length: 9.2cm (3 1/2in).

£18,000 - 20,000

US\$31,000 - 46,000

€24,000 - 35,000

LITERATURE:

John Traina, *The Fabergé Case: From the  
Private Collection of John Traina*, 1998, p.112



98

99

A jewelled silver-gilt and enamel vesta case

Fabergé, workmaster August Hollming, St.

Petersburg, 1908-1917, scratch inventory  
number 21966

decorated with translucent oyster white enamel  
over wavy engine-turned ground within  
engraved gilt borders, the thumb-piece set with  
rose-cut diamonds, 88 standard

4.5 x 3.2cm (1 1/2 x 1in).

£6,000 - 8,000

US\$9,200 - 12,000

€7,100 - 9,400

PROVENANCE:

Originally purchased by J. Nicolopoula of Paris  
from Fabergé, London, on 13 March 1912 at  
a cost of £8/0/0 along with matching cigarette  
case numbered 21968.

We are grateful to William Lowes for bringing  
this entry from the London ledgers to our  
attention.



99

100

**A jewelled gold lady's wristwatch**

Fabergé, workmaster Henrik Wigström, St. Petersburg, 1908-1917, with further Soviet control mark

the circular white enamel face with black Arabic chapters and hands within calibre-cut emerald and rose-cut diamond set bezel, flanked by partly diamond set link bracelet, 56 standard; in original fitted wooden case length: 19.3cm (7 5/8in).

£20,000 - 30,000

US\$31,000 - 46,000

€24,000 - 35,000



(with case)

100



101

**A Royal presentation jewelled enamel and gold cigarette case**

Fabergé, workmaster Henrik Wigström, St. Petersburg, 1899-1908, with scratch inventory number 17386

shaped rectangular with rounded corners, the surface engine-turned *moiré* studded with pellets below translucent royal blue enamel, framed by white beading and laurel border, set at intervals with quatrefoils in roundels, hinged covers opening at marquise cut diamond push piece to reveal gold interior with restraining band and dedication engraved 'Victoria, 1933', 72 standard length: 11.6cm (4 9/16in).

£40,000 - 60,000

US\$61,000 - 92,000

€47,000 - 71,000

**PROVENANCE:**

Purchased from Fabergé's London branch by Stanislaus Poklewski-Koziel on 25 September 25 1908

Presented by Princess Victoria (1868-1935) in 1933 to the late John Nivison, 2nd Baron Glendyne of Sanquhar (1878-1967)

Thence by descent



The cigarette case was originally purchased from Fabergé's London branch on 25 September 1908 for the astonishing sum of £155 by Stanislaus Poklewski-Koziel, a Councillor at the Imperial Russian Embassy in London. According to Bainbridge, this client maintained friendly terms with King Edward VII and moved in aristocratic circles, prolifically distributing gifts from Fabergé wherever he was hosted.

As a point of comparison to the £155 spent on the proposed lot, a few months later, in December 1908, Poklewski-Koziel bought the most expensive flower study at the London branch, preserved today in the Royal Collection. The chrysanthemum, purchased for £117, was a fitting gift to Queen Alexandra, Edward VII's consort, who came to own twenty-two of the twenty-six flower studies in the Royal Collection.

It is likely that the cigarette case was gifted by Poklewski-Koziel to a prominent member of the British Royal family after which it passed through to Edward VII's daughter, Princess Victoria (1868-1935). By the time of her death in 1935, it had been presented to John Nivison, 2nd Baron Glendyne of Sanquhar (1878-1967).

John Nivison was born on 14 March 1878 and succeeded to the title 2nd Baron Glendyne of Sanquhar on 14th June 1930. He died on 28 January 1967. The title of Baronet had been created, in 1914, for John's father, Robert Nivison, founder of R Nivison & Co. (a stockbrokerage which acted extensively for the governments of the Dominions) for services to the British and Dominion governments. In 1922, he was raised to the peerage as Baron Glendyne of Sanquhar.

John Nivison had a property, Herontye, in East Grinstead which he acquired in 1926, and also kept a residence (after a programme of extensive re-modelling) at 8 Upper Grosvenor Street, London SW between 1928 and 1936.

Within Lord Glendyne's collection were a group of objects boxed separately from his other chattels and known within the family as 'The Royal Pieces'. The proposed cigarette case gifted by Princess Victoria features prominently amongst other items connected with the Royal Family. Lord Glendyne acted as one of two executors of the estate of Princess Victoria upon her death in December 1935 and was rewarded by tokens of appreciation for his services by her brother King George V.

We are grateful to William Lowes for his assistance in cataloguing this lot.

*19 Sept. 11<sup>th</sup> to Oct 13<sup>th</sup> 08*

Customer's Name.	Description of Goods.	Stock Number.	SELLING PRICE		S. L. Folio.	SELLING PRICE		Cost Price.
			Details.	Total.		Bills.	Cop.	
<i>Poklewski Koziel</i>	<i>Cig. case big 8 flat dark blue &amp; different emb. on gold 1/2" 1 brill</i>	<i>14386</i>	<i>155</i>					<i>666</i>

LEDGER COURTESY OF TATIANA FABERGÉ





102

**A silver-mounted cut glass dressing table service**

Fabergé, workmaster Karl Gustav Hjalmar Armfelt, St. Petersburg, 1908-1917

comprising: three silver-backed brushes, silver-mounted cut glass flacons, and two silver-mounted cut glass boxes in matt silver with beaded borders, 88 standard

length of mirror: 25cm (9 1/2in). (8)

£8,000 - 10,000

US\$12,000 - 15,000

€9,400 - 12,000



103 Y

**A silver-gilt and guilloché enamel desk clock**

Fabergé, workmaster Michael Perchin, St. Petersburg, 1899-1903,  
scratch number 1949

circular, enamelled chartreuse over wavy sunray guilloché ground  
applied with overlaid olive branches surrounding a white enamel dial  
within gadrooned gold bezel, black Arabic chapters and pierced gold  
hands, all within an interwoven outer border, the ivory back with hinged  
scroll strut, 88 *standard*; in later fitted retailer's case

*diameter: 10.2cm (4in).*

£80,000 - 100,000

US\$120,000 - 150,000

€94,000 - 120,000



104

104

A gold-mounted enamel seal

Fabergé, workmaster Henrik Wigström, St. Petersburg, 1903

the handle enamelled translucent powder blue over guilloché ground tapering to vacant seal, two-colour gold foliate bands and fluting surmounted with floral terminal, 56 standard length: 7.3cm (2 1/2in).

£9,000 - 12,000

US\$14,000 - 18,000

€11,000 - 14,000

105

A silver-gilt and enamel lipstick holder

Ivan Britzin, St. Petersburg, 1908-1917, scratch number and London import marks

the case enamelled translucent rose over moiré guilloché fitted with rose-cut diamond-set sliding mechanism and suspension loop, 56 standard length: 5.2cm (2in).

£4,000 - 6,000

US\$7,700 - 11,000

€5,900 - 8,200



105



106

106

A silver and enamel kovsh

Anders (Antti) Nevalainen, St. Petersburg, 1899-1908

of traditional form raised upon circular spreading foot, with base and hook handle enamelled translucent red over guilloché ground, the bowl set with Empress Elizabeth coin

length: 10cm (3 1/2in).

£9,000 - 12,000

US\$14,000 - 18,000

€11,000 - 14,000

107



107

**A group of dress miniatures**

19th century, unmarked

comprising miniature double-sided badges of the Order of St. Anne and another, St. Stanislas and another with crown, as well as a medal for the Crimean War of 1845-1856; each suspended from chain converted to bracelet

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

£2,000 - 3,000

US\$3,100 - 4,600

€2,400 - 3,500

**PROVENANCE:**

The Baird family  
Thence by descent

This group is likely to have belonged to Francis Baird who, by 1855, would have been actively supplying the Russian war effort as his country of adoption battled against Great Britain and other assorted forces in the Crimea.

108

**A jewelled enamel and gold presentation pendant-brooch**

Russian, probably St. Petersburg, mid 19th century

the circular face applied with rose and cushion cut diamond anchor beneath enamelled arms of St. Petersburg against gold ground with Cyrillic champlevé inscription 'Тов. Шлиссельбургское Паракходство' to obverse border and 'Baird' to reverse

height 3.9cm.

£6,000 - 8,000

US\$9,200 - 12,000

€7,100 - 9,400

**PROVENANCE:**

The Baird family  
Thence by descent



108

The Baird Works produced a great many steamships in Russia and were likely to have been responsible for supplying 'The Schlisselburg steamship company'.

The Baird family's involvement in the production of steel and arms in St. Petersburg dates to 1786 when Charles Baird (1766-1852), originally from Westertown in Stirlingshire, joined Charles Gasgoigne from the Carron Company who'd been invited by Catherine II to run the Alexandrovsky ironworks at Peterozavodsk. In 1792, Charles entered into partnership with mill owner Francis Morgan. Together they established the Baird Works whose order and efficiency won the foundry important commissions.

In 1819, Charles's son Francis joined the foundry and by 1832, the Baird Works had made great strides in the manufacture of steam-driven machinery. Both Charles and Francis's efforts in the the mechanical field were widely recognised as leading Alexander I to accept Charles as a Russian subject in 1811 and awarding him with various decorations.

In 1815, the factory built Russia's first steamship, the *Elizaveta*, which operated between St. Peterburg and Kronstadt. Baird's monopoly on that route enabled his steamships to dominate the waters around St. Petersburg.

In 1834, Nicholas I presented Charles with the Order of St. Vladimir 3rd Class for making the angel and bas relief for the Alexander Column outside the Winter Palace. Francis was similarly decorated when Alexander II awarded him the Order of St. Stanislas, 2nd class twice; once in 1855 for producing equipment for the arsenal and again in 1858 for providing steamship propellers. In 1860, Alexander gave him the Order of St. Anne 2nd class for his work on St. Isaac's cathedral.

Francis's son George was born in 1842 and remained in Russia until 1881, the year of Alexander II's assassination, upon which he sold the Baird Works to the Franco-Russian Society and settled in Berkeley Square, London.



109

109

**Two bangles and a locket**

various makers

a hinged bangle marked RL, St. Petersburg and inscribed 'Chas Baird 31 March 1855', 56 standard; another red gold bangle unmarked, set with monogrammed hardstone intaglio; together with a gold locket, maker's mark unclear, St. Petersburg, circa 1890, the hinged cover applied with varicolour gold strapwork opening to reveal vacant glass compartment fitted to one side with a portrait of a lady (possibly George Baird's wife Sophia), 56 standard

height of locket with loop: 3.9cm (1 9/16in). (3)

£1,500 - 1,800

US\$2,300 - 2,800

€1,800 - 2,100

PROVENANCE:

The Baird family

Thence by descent

110

**A presentation brooch suspending dress miniatures**

Samuel Arndt and others, St. Petersburg, before 1899 through 1917

comprising a gold shashka marked 'For Bravery' suspending miniature St. Anne's medal for soldiers, Star of the Order of St. George, orders of St. George (20th Campaign), St. Vladimir, St Anne, St. Stanislas and a foreign example, 56 standard; in original fitted retailer's case with applied Imperial eagle to cover

length: 9.1cm (3 9/16in).

£12,000 - 15,000

US\$18,000 - 23,000

€14,000 - 18,000



110



111

111 \*

**A gold, silver and diamond Art Nouveau pendant**

Moscow, 1908-1917, workmaster mark in Cyrillic ShAYu. with later soviet marks formed as stylized branches and scrolls terminating in clusters of rose-cut diamonds, with a large flower head formed by a large diamond surrounded with ten smaller diamonds, on jewelled suspension loop, 56 standard

height: 6.3cm (2 3/8in).

£4,500 - 6,500

US\$6,900 - 10,000

€5,300 - 7,700

112

**A gold and jewelled brooch**

Butz, St. Petersburg, 1908-1917 of openwork circular form issuing sapphire buds and diamond leaves, 56 standard; in fitted retailer's case stamped Butz, St. Petersburg

width: 2.8cm (1 1/8in).

£3,000 - 5,000

US\$4,600 - 7,700

€3,500 - 5,900



112



113

113

**A jewelled brooch**

bearing marks for Vladimir Finikov, St. Petersburg, before 1899 formed as an arrow set with circular cut demantoid garnet (approx. 3 carats); within fitted silk-lined retailer's case stamped 'Bolin, St. Petersburg'

length: 6.1cm (2 3/8in).

£6,000 - 7,000

US\$9,200 - 11,000

€7,100 - 8,200



114

114 \*

**A gold and enamel miniature Easter egg**

Russia, workmaster mark WA  
enamelled in royal blue over stippled ground,  
with painted gold stars, on suspension loop, 56  
*standard*

*length without loop: 1.3cm (1/2in).*

£3,000 - 5,000

US\$4,600 - 7,700

€3,500 - 5,900

115 \*

**A gold and enamel miniature Easter egg**

partial mark in Cyrillic 'IB' probably for Ivan  
Britsyn

enamelled in translucent bright pink over  
stippled ground, suspended on a small loop  
attached to a metal pin, 56 *standard*

*length without loop: 1.2cm (1/2in).*

£2,500 - 3,500

US\$3,800 - 5,400

€2,900 - 4,100



115



116

116 \*

**A jewelled gold and enamel miniature  
Easter egg**

Russia, gold standard mark  
enamelled in translucent light peach colour  
over stippled ground, with a delicate branch set  
with diamonds and two red cabochon stones,  
on suspension loop, 56 *standard*

*length without loop: 1.5cm (5/8in).*

£2,000 - 3,000

US\$3,100 - 4,600

€2,400 - 3,500

117

**A jewelled gold and silver stickpin**

Hahn, St. Petersburg, 1899-1908

the twisted stem applied with emerald and  
diamond-mounted fly, 56 *standard*; in original  
fitted retailer's case

*height: 7.1cm (2 13/16).*

£2,500 - 3,000

US\$3,800 - 4,600

€2,900 - 3,500



117



118

118 \*

A silver-gilt and enamel bell push  
Fabergé, St. Petersburg, 1903-1917  
of round form elevated on circular foot, the  
body enamelled in powder blue over *moiré*  
engine-turned ground, with translucent  
cabochon stone as push-piece, 88 standard  
diameter: 5cm (2in).

£8,000 - 12,000

US\$12,000 - 18,000

€9,400 - 14,000

119 \*

A silver-gilt and enamel minaudière  
Ivan Britzin, St. Petersburg, 1908-1917, with  
London import marks for 1915  
of rectangular form with two compartments,  
hinged lids enamelled in translucent oyster  
white colour over *moiré* engine-turned ground,  
the base and sides chased to simulate reptile  
skin, with diamond-set thumb piece, 88  
standard

length: 9.8cm (3 7/8in).

£6,000 - 8,000

US\$9,200 - 12,000

€7,100 - 9,400



119



120

120 \*

A gold, silver and diamond bracelet  
Russia, workmaster's mark AT  
formed as four almond-shaped sections  
with diamonds between, each section with  
diagonal floral branches set with diamonds,  
the remainder of the bracelet formed as  
rectangular gold double links, with push-piece  
lock and safety chain, 56 standard; in fitted box  
length without safety chain: 7.2cm (3 3/4in).

£2,500 - 3,500

US\$3,800 - 5,400

€2,900 - 4,100



121

121

**A gold-mounted and jewelled enamel scent flask**

Fabergé, St. Petersburg, 1899-1908, scratch inventory number 27977

the ovoid surface enamelled translucent turquoise blue over engine-turning, applied with ribbon-tied laurel swags and chased leaf band to neck, the spherical hinged cover with rose-cut diamond finial, opening to reveal gold-mounted cork stopper, *56 standard height: 7cm (2 3/4in).*

£30,000 - 50,000

US\$46,000 - 77,000

€35,000 - 59,000

122

**A gold-mounted gem set brooch**

Fabergé workmaster Henrik Wigström, St. Petersburg, 1908-1917

of oblong form centred with a cushion-cut pink tourmaline within a pierced surround of rose-cut diamonds, *56 standard*; in red retailer's case with stamp for St. Petersburg *width: 2.5cm (1in).*

£10,000 - 15,000

US\$15,000 - 23,000

€12,000 - 18,000



122



123

123

**An Imperial presentation gold and jewelled pair of cufflinks 'Ermitazh'**

Fabergé, St. Petersburg, 1908-1917, workmaster August Hollming

the round face shaped as Cyrillic letter 'E', Russian for 'Hermitage', set with rose-cut diamonds, centred with double-headed gold eagle and surmounted with Russian Imperial crown set with two cabochon rubies, connected with a link chain to the rectangular plain gold bar with applied crossed ribbons set with rose-cut diamonds, *56 standard diameter: 1.6cm (5/8in).*

£40,000 - 60,000

US\$61,000 - 92,000

€47,000 - 71,000

LITERATURE:

A.N. Ivanov, *Vremia Fabergé*, Kostroma, 2011, page 60



124



124

A carved rock-crystal hand seal

Fabergé

carved in the Art Nouveau taste as a hooded figure with hands shrouding bowed head; in fitted case stamped 'Noble and Co.'

height: 7.2cm (2 13/16).

£10,000 - 15,000

US\$15,000 - 23,000

€12,000 - 18,000

For similar examples in rhodonite and nephrite refer to Snowman, *The Art of Carl Fabergé*, London, 1962, pl. 164 and New York, *A La Vieille Russie*, Fabergé, 1983, no. 245.

Noble & Co were a London based Fabergé retailer established in 1908 by Arthur Bowe. He had opened a branch of the House of Fabergé in London five years previously.



125

125

A hardstone model of a bat

Fabergé, circa 1900

of carved agate set with demantoid garnet eyes, depicted with wings splayed; in original fitted case with silk stamp for Petrograd

width 11.2cm (4 7/16in).

£40,000 - 50,000

US\$61,000

€47,000

For a similar bat see Geza von Habsburg, *Fabergé, Hofjuwelier der Zaren*, Munich, 1986, ill. 326, p. 198.



126



(mark)

**PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION**

127

**A jewelled carved nephrite figure of armadillo**

Fabergé, St. Petersburg, c.1900, marked on the underside of front foot in Latin 'Fabergé' realistically carved as a standing armadillo with tail curved on the ground, ears upright, the whole surface with textures imitating scales, fur and wrinkles of the animal, eyes set with rose-cut diamonds, *marked on underside of front foot*

*length: 8.3cm (3 1/2in).*

**£25,000 - 35,000**

**US\$38,000 - 54,000**

**€29,000 - 41,000**

LITERATURE:

A. and D. Suprun, *Fabergé 'Zoo'*, Fabergé Museum, Baden-Baden, 2012, p.85

126

**A jewelled carved jasper figure of an elephant**

Fabergé, St. Petersburg, late 1890s, marked under front foot 'C.Fabergé' realistically carved as an elephant with trunk curved inwards, eyes set with rose-cut diamonds, *marked underfoot length: 9.5cm (3 3/4in).*

**£30,000 - 40,000**

**US\$46,000 - 61,000**

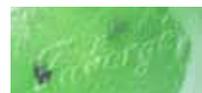
**€35,000 - 47,000**

LITERATURE:

A. and D. Suprun, *Fabergé 'Zoo'*, Fabergé Museum, Baden-Baden, 2012, p.33



127



(mark)



128

**VARIOUS PROPERTIES**

128

**A jewelled carved agate miniature of a squirrel**

Fabergé, St. Petersburg, late 19th century realistically carved as a seated squirrel with fluffy tail gracefully folded upwards and elevated front legs, the entire body finely carved with lines imitating fur, eyes set with tiny rose-cut diamonds

*height: 2.5cm (1in).*

**£18,000 - 25,000**

**US\$28,000 - 38,000**

**€21,000 - 29,000**



129

129

**A jewelled agate miniature figure of a turtle**

Fabergé, St. Petersburg, c.1900

an exquisitely carved miniature figure of a baby turtle, the top realistically carved to simulate the texture and look of the tortoise shell, the feet carved with minute details, the eyes set with rose-cut diamonds; in fitted original wooden box lined with cream velvet and stamped with Fabergé firm insignia

*length: 2.7cm (1 1/8in).*

£50,000 - 70,000

US\$77,000 - 110,000

€59,000 - 82,000

130

**A jewelled carved heliotrope figure of a frog**

Fabergé, St. Petersburg, c. 1890s , marked 'CFabergé' under front foot

realistically carved as a sitting frog, the natural striation in bloodstone imitating the coloration of the skin of a frog, the eyes set with rose-cut diamonds, *marked under front foot*

*length: 8cm (3in).*

£20,000 - 30,000

US\$31,000 - 46,000

€24,000 - 35,000



130

LITERATURE:

A. and D. Suprun, *Fabergé 'Zoo'*, Fabergé Museum, Baden-Baden, 2012, p.91



131

131

**A jewelled purpurine miniature figure of chameleon**

probably Fabergé, St. Petersburg, c.1900

realistically modelled and meticulously carved as a seated chameleon, eyes set with rose-cut diamonds

*length: 3.5cm (1 3/8in).*

£20,000 - 30,000

US\$31,000 - 46,000

€24,000 - 35,000

PROPERTY FROM AN IMPORTANT  
PRIVATE EUROPEAN COLLECTION



132



(mark)

132

An important pair of gold, jewelled purpurine figures of a cockerel and a hen Fabergé, St. Petersburg, late 19th century, workmaster mark 'HW' for Henrik Wigström realistically carved as a standing cockerel and hen, the surface meticulously carved in imitation of small and large feathers, the eyes set with rose-cut diamonds, the gold feet chased with lines and scales realistically simulating the look of birds' feet, the eyes set with miniature rose-cut diamonds, *marked on foot with workmaster's monogram and 72 standard*

*height of cockerel: 8.2cm (3 1/4in); height of hen: 7cm (2 3/4in). (2)*

£150,000 - 200,000

US\$230,000 - 310,000

€180,000 - 240,000

LITERATURE:

A. and D. Suprun, *Fabergé 'Zoo'*, Fabergé Museum, Baden-Baden, 2012, p.50

VARIOUS PROPERTIES

133

A jewelled rock crystal figure of an elephant

Fabergé, St. Petersburg, c. 1900, marked under front foot in Latin 'C.Fabergé' realistically carved as a standing elephant with trunk curved inwards, eyes set with rose-cut diamonds, *marked under foot*  
*height: 8cm (3 1/8in).*

£25,000 - 35,000

US\$38,000 - 54,000

€29,000 - 41,000



133



(mark)



134

**134**  
**A hardstone figure of a hippopotamus**  
 Fabergé, circa 1900  
 carved realistically with open mouth, gold-mounted diamond-set eyes, contained in fitted case  
*length: 8cm (3 1/2in).*  
 £10,000 - 15,000  
 US\$18,000 - 23,000  
 €14,000 - 18,000

PROVENANCE:  
 The John A. Traina, Jr. Collection



135

**135 \***  
**A model of a rabbit**  
 Fabergé, St. Petersburg, circa 1900  
 humorously carved from purpurine, with gem set eyes; *unmarked*  
*length: 8.5cm (3 in).*  
 £3,000 - 5,000  
 US\$4,600 - 7,700  
 €3,500 - 5,900

**136**  
**A silver-mounted sandstone match holder**  
 Fabergé, workmaster Julius Rappaport, St. Petersburg, 1899-1908  
 the spherical sandstone body raised upon three silver ball feet, with silver scrolling handle and neck applied with entwining snake, 91 standard  
*height: 8.2cm (3 1/4in).*  
 £15,000 - 20,000  
 US\$23,000 - 31,000  
 €18,000 - 24,000

The detailed depiction of writhing snakes in a variety of poses were used to great effect by the Fabergé workshops. The theme is likely to be drawn from bronze prototypes and underlines Fabergé's familiarity with a wide range of Japanese influences from netsuke to ikebana and origami.

For more on the Japanese taste, refer to Wartski catalogue for 2011 loan exhibition, *Japonisme: From Falize to Fabergé.*



136

## PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

137 \*

An important Imperial jewelled silver-gilt and enamel cigarette case  
Fabergé, workmaster August Holmström, c. 1897, scratched inventory number  
56102

of rectangular shape with rounded corners, with finely chased leaf vines in  
silver-gilt covering the entire surface and encircling a magnificent heraldic  
double-headed eagle, the reverse with similar vines forming a four-pointed  
arabesque centred with four-petal flower, all against guilloché enamel in  
delicate hue of lavender, with rose diamond thumb piece; interior of the lid  
inscribed 'from your loving Alix' and further in Cyrillic 'Peterhof/ 29 May 1897',  
*88 standard*

9.4 x 6.5cm (3 5/8 x 2 1/2in.)

£150,000 - 200,000

US\$230,000 - 310,000

€180,000 - 240,000

### PROVENANCE:

Purchased by Empress Alexandra Fedorovna, 28 April 1897

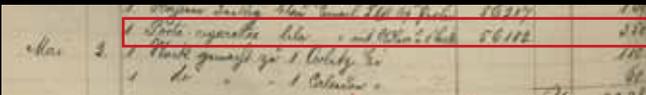
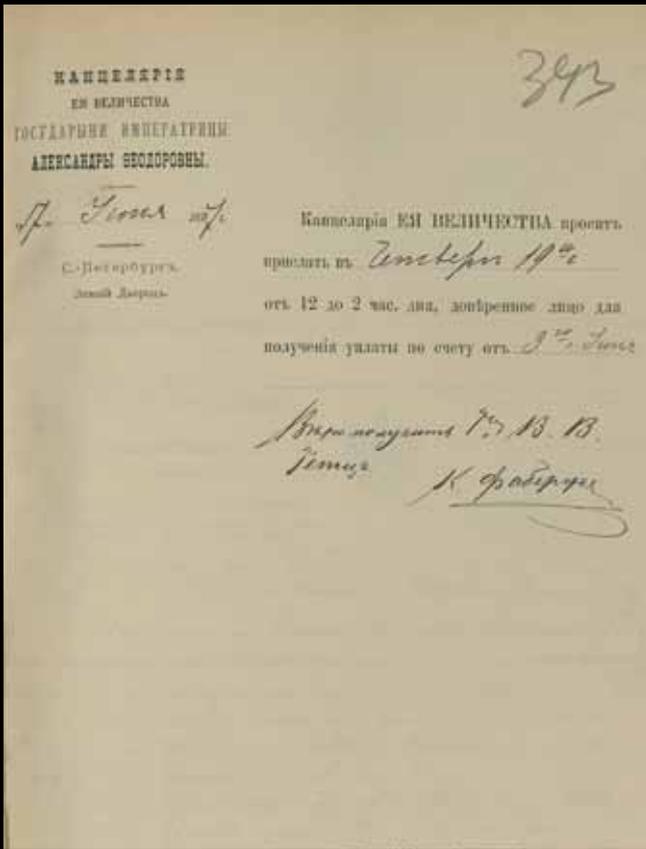
Presented by Empress Alexandra to Nicholas II, 29 May 1897, on the occasion  
of the birth of their second daughter Grand Duchess Tatiana (29 May 1897 -  
17 July 1918)

Collection of Emperor Nicholas II, St. Petersburg

Moved to the safe storage of the Kremlin Treasury in late 1917 for safekeeping  
Nationalized as part of Imperial treasures after October 1917 and probably de-  
accessioned in late 1920s

Acquired by an American businessman in Moscow, at the Torgsin store on  
18 August 1931 for 103 roubles (copy of the original invoice is offered with the lot)





FABERGÉ FIRM INVOICE DATED 3 JUNE, 1897. STATE RUSSIAN HISTORICAL ARCHIVES, ST. PETERSBURG, RUSSIA

This historic cigarette case, recently discovered in the collection of an American family, can easily be considered as one of the most important artistic discoveries of the Russian art season.

Made by the legendary Fabergé firm this stunningly beautiful cigarette case features delicate gilded vines intricately arranged into arabesque cage work showcasing lavender guilloché enamel. The elaborate design and flawless craftsmanship alone suggest Imperial ownership, but the dominating presence of the large Romanov double-headed eagle leaves no doubt that the cigarette case has a Russian Imperial provenance. Furthermore, the inscription on the lid confirms that its significance goes beyond its stunning beauty.

In a perfect facsimile reproduction of the last Russian Empress's handwriting, the inscription reads, 'from your loving Alix. Peterhof 29 May 1897'. The cigarette case was a gift from the Empress Alexandra Fedorovna to her husband Emperor Nicholas II on the day that their second daughter, Tatiana, was born at Lower Palace at Peterhof, a family summer retreat. Alexandra's pregnancy was difficult; period documents recorded that Empress Alexandra had spent seven weeks bedridden due to concerns about her delicate condition and the danger of miscarriage. The Imperial couple was under considerable pressure to produce an heir to the Russian throne; without a male heir, the future of the Empire and the order of succession would have been uncertain. Only two years earlier, the joy of first pregnancy was tinged with sadness that the first-born child was a girl. Named Olga, she was enthusiastically welcomed by the Imperial parents, but met with almost palpable disappointment by the Court.

Given the enormous pressure of this second pregnancy, one might argue that the Empress deliberately commissioned the dynastic Romanov double-headed eagle as the main decorative element on the cigarette case in the hope that the second pregnancy would yield a male heir. Her hopes did not materialize until 1904 when Tsarevich Aleksei, the fifth child of Nicholas and Alexandra, was born.

The offered lot was a personal gift from the young Empress, born Alice Victoria Helen Brigitte Louise Beatrice, the daughter of Grand Duke Ludwig IV of Hesse-Darmstadt, who only three years earlier moved from a small German principality to the cosmopolitan St. Petersburg to marry her beloved Nicholas, heir to the Russian throne. The premature death of her father-in-law Emperor Alexander III made them an Imperial couple before the young Nicholas and Alexandra were even fully acquainted with each other. The ascent to prominence was not an easy transition for the naturally reserved and shy Alexandra, simply known as 'Alix' to her immediate family.

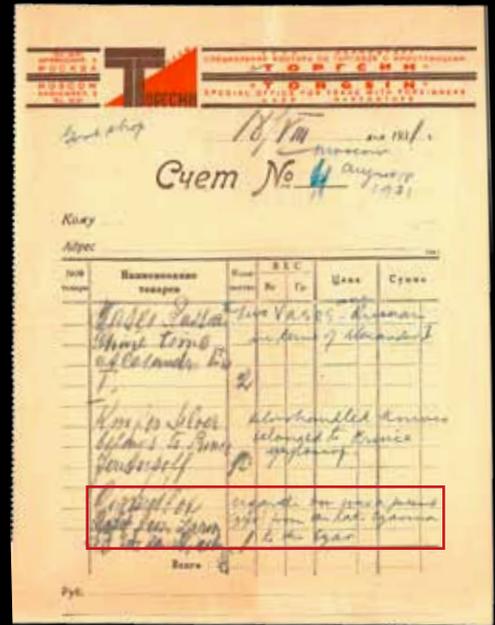
Alexandra struggled with the duality of both roles: a public figure symbolizing Imperial grandeur and a private figure with a personal relationship with her family. The cigarette case reflects this duality; a grand, stately dynastic eagle set against lilac enamel, a favorite colour of the Empress. The personal quarters at the Alexander Place at Tsarskoe Selo were furnished and decorated in a lavender and lilac palette, reflecting Alexandra's preference for a delicate hue of this unusual colour.

The State Russian Historical Archives preserved a bill submitted by the Fabergé firm on 3 June 1897 to Empress Alexandra's office that included all purchases made by the Empress from the beginning of that year. Listed on 28th April under the firm's inventory number 56102 is 'a cigarette case of lilac enamel with eagle and diamond' purchased for 350 rubles.

The case became part of a collection of more than two hundred cigarette cases accumulated by Nicholas II, a serious smoker, who frequently received cigarette cases for birthdays and holidays. When the First World War broke out, the State Imperial regalia and many cherished personal possessions of the Imperial family were transported to the Armory in the Kremlin for safekeeping. This was the last time Nicholas II saw the cigarette case.



THE NEWBORN GRAND DUCHESS TATIANA, c.1897, STUDIO OF C. HAHN AND CO.  
COLLECTION OF MR. ALEX RABINOVICH, NEW YORK



ТОРГСИН PURCHASE INVOICE

Between 1917 and 1931, the whereabouts of the cigarette case are unclear. The case was likely kept at the Kremlin art storage until a new government resolution instructed curators to evaluate stored collections and to allocate objects 'without museum and cultural significance.' Those 'newly-found' treasures were used to finance the First Five-Year Industrialization Plan. Items made of gold and silver, especially those associated with the Imperial family and their immediate aristocratic circle, were de-accessioned and initially sold at European auctions. Then in 1931, they were sold through Torgsin shops frequented by affluent European and American diplomats, businessmen and tourists. At that time, foreign visitors were allowed to bring foreign currency to Soviet Russia, but were forbidden to take it out. They were encouraged to shop these treasure troves for Russian and European antiques and for personal mementos of the Russian Imperial family. That is exactly how the present cigarette case ended up in the family of the current owner.

The original receipt issued by Torgsin store located on Armianskii pereulok 2 listed the cigarette case as a 'gift from the last Tsarina to Tsar Nicholas II.' According to a written note preserved in the family, it was sold for 103 rubles. The American businessman discovered Torgsin's store on his second business trip to Russia where he purchased the Imperial cigarette case, a pair of porcelain vases, Yusupov silver (also offered in this auction, lots 178 and 197), Imperial porcelain plates and a marble clock. Later, he left his family a vivid description of his experiences at the Torgsin shop:

*At the 'Torgsin' shop, exclusively for trade with foreigners. What an attractive shop, such gorgeous things. At the jewelry counter I fingered a string of pearls, then I noticed many intimate trinkets and I asked, 'Where did you buy all these things?' 'Well', the Russian stuttered, 'you see they became nationalized'. An American engineer enlightened us. 'This is what the Soviets stole from everyone, for if you had a house worth more than \$1500.00 all you had was taken and this is the government fence – stolen goods. They have 40 of these shops stretching from Manchuria to the Baltic'.*

Regardless of how this cigarette case was viewed by Soviet cultural authorities in 1931, at least its commercial importance was not entirely lost on the Soviet officials who even then could appreciate its appeal to the American and European collectors.

Lovingly preserved by three generations of an American family, the cigarette case survived many odds to tell the story of a romantic but doomed love, the Russian revolution and the displacement of Russian cultural patrimony. As an embodiment of all these complex and intertwined personal and historical narratives, this lot stands as a particularly fascinating object. The exceptional quality and unparalleled elegance of the cigarette case exemplify the enduring qualities associated with the famous Fabergé Firm and the legendary opulence and luxury of the Russian Imperial court.

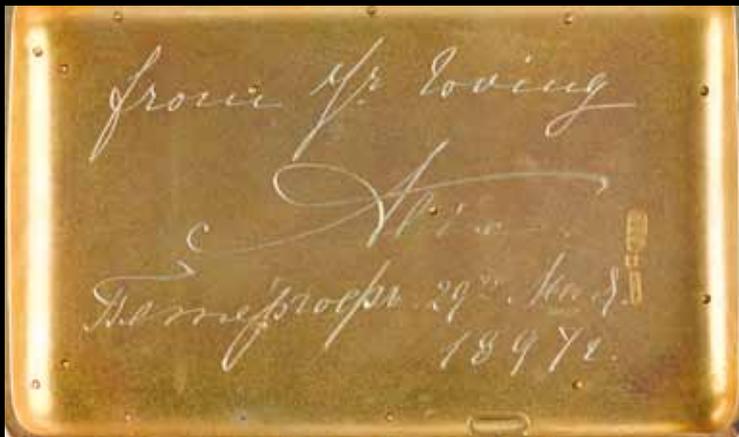




EMPEROR NICHOLAS II, 1898



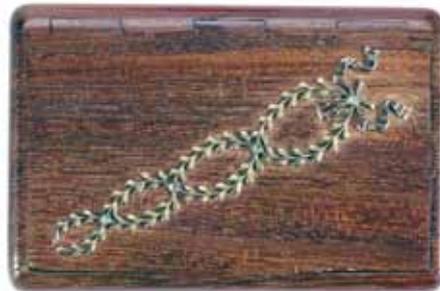
EMPERESS ALEXANDRA FEDOROVNA, A. PAZETTI STUDIO, c. 1900s  
COLLECTION OF ALEX RABINOVICH, NEW YORK



(inscription)



138



139



140

## THE PROPERTY OF A PRIVATE COLLECTOR, NORTHERN CALIFORNIA

138 \*

A parcel-gilt, gold and enamel silver cigarette case  
Fabergé, St. Petersburg, 1896-1908, with scratched inventory number  
6534, workmaster Anders Nevalainen  
of rectangular form, the body with graduating reeding, the cover  
set with a rouble coin depicting Peter the Great, with later guilloché  
enamelled grounds, the reverse with a circular plain reserve, vesta  
compartment, the gold thumb-piece set with blue cabochon stone,  
gilded interior, with loose silver hook with striking cord, 88 standard  
length: 10cm (4in).  
£4,000 - 6,000  
US\$6,100 - 9,200  
€4,700 - 7,100

## VARIOUS PROPERTIES

139 \*

A two-colour gold-mounted palisander wood cigarette case  
Fabergé, Moscow, 1899-1908  
the rectangular body of palisander wood, the hinged lid diagonally  
applied with two interlocking yellow gold laurel vines, set with small  
rose-cut diamonds and tied with a rose-gold ribbon, 56 standard  
8.2 x 5cm (3 1/2 x 2in).  
£5,000 - 8,000  
US\$7,700 - 12,000  
€5,900 - 9,400

### PROVENANCE:

Fine Fabergé and Other Russian Works of Art, Christie's, New York, 25  
October 1988, lot 89  
Purchased at the above sale

## THE PROPERTY OF A PRIVATE COLLECTOR, NORTHERN CALIFORNIA

140 \*

An Imperial jewelled silver and gold vesta case  
Fabergé, St. Petersburg, 1908-1917, workmaster August Hollming,  
scratched inventory number 21822  
of square form, the faceted surface and hinged lid with applied gold  
monogram of Empress Maria Fedorovna under the Imperial crown  
set with diamonds, thumb piece with diamonds, gilded interior with  
inscription 'Souvenir de Gaieté', with red silk cord, 88 standard  
4.5 x 4.5cm (1 3/4 x 1 3/4in).  
£5,000 - 7,000  
US\$7,700 - 11,000  
€5,900 - 8,200

## VARIOUS PROPERTIES



141

141 \*

**A silver cigarette case with enamel and gold adornments**

Fabergé, Moscow, 1899-1908  
rectangular, the lid and sides applied with multiple monograms and enamelled insignia, with vesta compartment, interior fitted with additional lid, all gilded, *84 standard length: 11.5cm (4 1/2in).*

£7,000 - 9,000

US\$11,000 - 14,000

€8,200 - 11,000



142

142 \*

**A parcel-gold and niello cigar case**

Moscow, 1859, unidentified maker  
rectangular with rounded borders, lid decorated with view of Red gates in niello, gilded interior, *84 standard length: 12.5cm (5in).*

£2,000 - 4,000

US\$3,100 - 6,100

€2,400 - 4,700

## THE PROPERTY OF A PRIVATE COLLECTOR, NORTHERN CALIFORNIA



143

143 \*

**A jewelled, silver, gold and enamel presentation cigarette case**

Fabergé, St. Petersburg, 1908-1917,  
workmaster August Hollming, scratched inventory mark 23012, with British 1932 import marks

of rectangular form, the body with horizontal reeded design, with diagonal engraved border centred with enamelled letter 'K' under the Russian Imperial crown possibly for Grand Duke Kiril Vladimirovich, naval anchor, military banner tassels and laurel wreath, with red cabochon stone accents, thumb-piece set with blue cabochon stone, with vesta compartment, gilded interior, *88 standard*, in fitted box stamped with Fabergé insignia  
*length: 9.5cm (3 3/4in).*

£6,000 - 8,000

US\$9,200 - 12,000

€7,100 - 9,400

### PROVENANCE:

Purchased by the present owner from Andrei Ruzhnikov, Palo Alto, California

Grand Duke Kiril Vladimirovich (1876-1938) was a captain in the Russian Imperial Navy and Commander of the cruiser *Oleg*. Grand Duke Konstantin Konstantinovich (1858-19118) was Chief of the Equipage of the Navy.

For a cigarette case decorated with similar monogram and naval symbols see Géza von Habsburg, *Fabergé in America*, 1996, cat. 360, page 311.



144

144 \*

A silver-gilt cloisonné and *en plein* enamel box

Fabergé, Moscow, 1899-1908, probably Fedor Rückert, faintly scratched inventory number

of rectangular form, the hinged cover centring an *en plein* enamel plaque depicting troika horses in a snowy landscape, enamelled overall with stylized floral and geometric motifs in shades of green, blue, black and red, 84 standard

6.5 x 4 x 2cm (2 5/8 x 1 5/8 x 3/4in).

£30,000 - 50,000

US\$46,000 - 77,000

€35,000 - 59,000

## VARIOUS PROPERTIES

145

A silver-gilt and plique-à-jour lampada  
Ovchinnikov, Moscow, circa 1900  
the bowl colourfully enamelled with stylised  
foliate motifs terminating in filigree and tassel  
pendant, suspended from three scrolling  
handles by link chain to canopy; chains marked  
AM, 84 standard  
diameter of bowl: 9.3cm (3 11/16in).  
£3,000 - 5,000  
US\$4,600 - 7,700  
€3,500 - 5,900



145



146

146

A plique-à-jour charka  
probably Ovchinnikov  
the handle, sides and base set with sections of  
transparent coloured enamel blossom  
length: 10.8cm (4in).  
£4,000 - 6,000  
US\$8,200 - 11,000  
€5,600 - 7,900

147

A silver-gilt, cloisonné and plique-à-jour  
covered box  
Ovchinnikov, Moscow, 1899-1908  
circular, the conforming lid enriched in plique-  
à-jour enamel with exotic fauna perched upon  
floral and berried branches, the border and  
sides with stylized floral and geometric frieze,  
84 standard  
8 x 4cm (3 1/8 x 1 9/16in).  
£7,000 - 10,000  
US\$11,000 - 15,000  
€8,200 - 12,000



147



148

148

A silver-gilt and enamel cigarette case marked 'AA', St. Petersburg, 1907-1917 of rectangular shape, the hinged lid with blue cabochon stone as thumb piece, the body enamelled in mauve pink over wavy engine-turned ground, 88 standard length: 8.9cm (3 1/2in).

£30,000 - 50,000

US\$46,000 - 77,000

€35,000 - 59,000

149

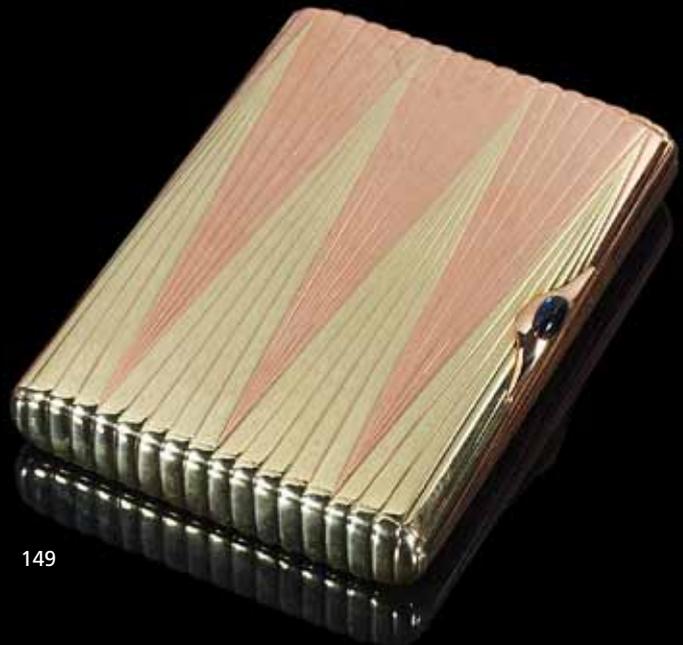
A two-tone gold cigarette case V. Varburton, St. Petersburg, 1908-1917 of rectangular form, with hinged lid, the surface chased with reeded lines in alternating colours of yellow and red gold, a blue sapphire cabochon as thumb piece, the interior with corresponding colouration in two-toned gold, 56 standard

9.5 x 6.5cm (3 3/4 x 2 5/8in).

£8,000 - 12,000

US\$12,000 - 18,000

€9,400 - 14,000



149



150

150

A jewelled gold samorodok cigarette case maker's mark in Cyrillic 'YaR' for Yakov Rosen, St. Petersburg, 1908-1917

rectangular in shape, the hinged cover set with blue cabochon thumb piece; the surface finished to imitate a gold samorodok, 56 standard

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

£8,000 - 12,000

US\$12,000 - 18,000

€9,400 - 14,000

151

A jewelled gold cigarette case maker's mark in Cyrillic 'SZh' for Sergei Zharov, St. Petersburg, 1908-1917

rectangular shape with rounded corners, the hinged lid set with blue cabochon stone thumb piece, the surface chased with sunburst motif emanating from the centre and flanked by two segments with lines radiating from the top corners, 56 standard

length: 9.9cm (3 7/8in).

£5,000 - 7,000

US\$7,700 - 11,000

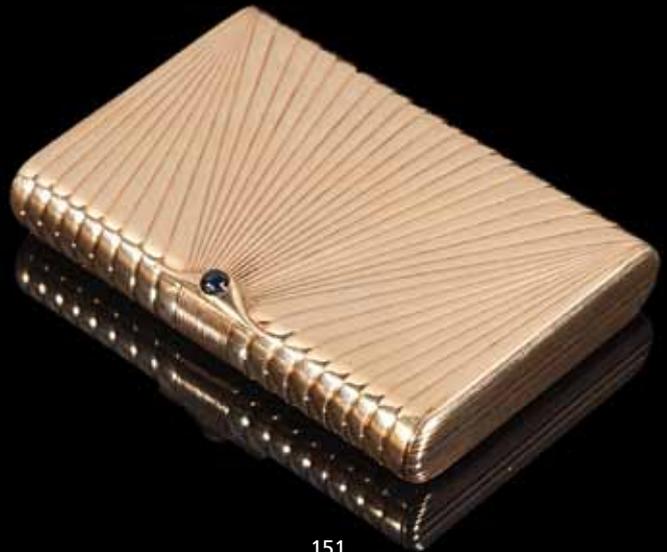
€5,900 - 8,200

PROVENANCE:

Anon. sale, Christie's, 10 June 2010, lot 224

LITERATURE:

A.N. Ivanov, *Vremia Fabergé*, Kostroma, 2011, p.39



151



152

152

A jewelled gold cigarette case

Morozov firm, St. Petersburg, 1907-1917, indistinct maker's mark

of rectangular form, with hinged lid, the surface chased to simulate a gold samorodok, the lid applied with Imperial-style Russian eagle, blue cabochon sapphire thumb piece, 56 standard

9.5 x 6.5cm (3 3/4 x 2 5/8in).

£8,000 - 12,000

US\$12,000 - 18,000

€9,400 - 14,000

PROVENANCE:

Anon. sale, Christie's, 8 June 2010, lot 119



153 (detail)

153

A silver-gilt and cloisonné enamel box  
 Khlebnikov, Moscow, 1908-1917, with later  
 Soviet marks

rectangular with hinged lid, traditional  
 ornamentation of stylized flowers and  
 geometric shapes in brown, green, blues,  
 black, brown-red executed in cloisonné enamel  
 and enhanced with scrolls of twisted wire, the  
 lid with the famous picture of 'Three Bogatyrs'  
 by V. Vasnetsov painted in *en plain* enamel,  
 gilded interior, 88 standard

9 x 6 x 3.3cm (3 1/2 x 2 3/8 x 1 1/4in).  
 £350,000 - 450,000  
 US\$540,000 - 690,000  
 €410,000 - 530,000



(mark)





154

154

**A silver presentation kovsh commemorating the 20th Anniversary of the Life Guards Equipage (1710-1910)**

Fabergé, Moscow, 1908-1917

formed as a ship, the prow surmounted by chased and engraved Imperial eagle, the sides simulating timber with portholes, the flat handle with monograms for Peter the Great and Nicholas II terminating in Imperial crown, the underside engraved 'V.A. Kartsov' in Cyrillic, gilt interior 84 standard

length: 15.5cm (6 1/8in).

£12,000 - 15,000

US\$18,000 - 23,000

€14,000 - 18,000

Vice-Admiral Victor Andreevich Kartsov (1868-1936) graduated from the Naval Academy in 1889 and ascended rapidly to commanding torpedo boats by 1900. He fought in the Russo-Japanese War, including the battle of 26 February 1904 and was highly decorated during his career.

A series of kovshi were created by Fabergé to celebrate the 200th anniversary of the Life Guards Naval Equipage, marked by a ceremonial dinner on 12 May 1910. Each was enriched with the Naval Standard, maps and stylistic reference to the timbered ships introduced by Peter the Great. It is likely that Vice-Admiral Kartsov received this kovsh to mark the event.



155

**PROPERTY FROM AN IMPORTANT PRIVATE  
EUROPEAN COLLECTION**

155 \*

A silver-gilt and shaded enamel two-handed bowl

Sixth Artel, Moscow, 1908-1917

shaped oval upon openwork foot, the sides enamelled with varicolour foliate and geometric motifs against blue and green ground, the lobed upper section with ropework borders delineating reserves enriched with swans and floral sprays against pale pink ground, flanked by openwork handles formed as Sirins

*length: 19cm (7 1/2in).*

£30,000 - 50,000

US\$46,000 - 77,000

€35,000 - 59,000

A similar example of the offered lot was formerly in the Greenfield Collection.



156



(verso)

**THE PROPERTY OF A PRIVATE COLLECTOR, NORTHERN CALIFORNIA**

156 \*

A silver-mounted nephrite commemorative beaker

Fabergé, St. Petersburg, c.1915, workmaster Henrik Wigström decorated on both sides with round medallions embossed with Imperial eagle, inscribed in Cyrillic 'War 1914-1915. K.Faberge, 84 standard

height: 9cm (3 1/2in).

£8,000 - 12,000

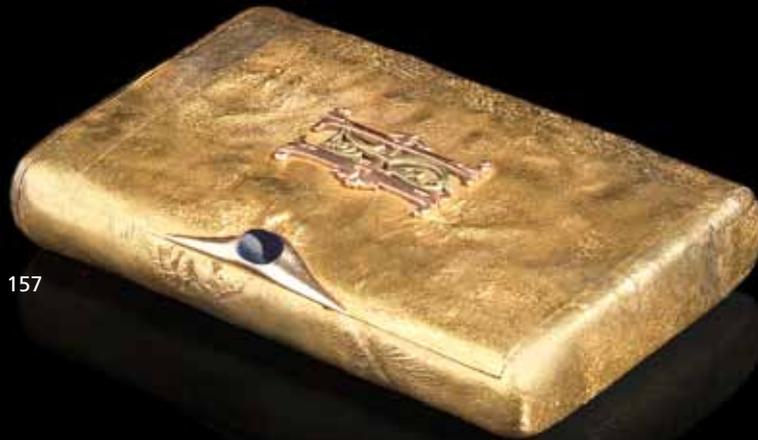
US\$ 12,000 - 18,000

€9,400 - 14,000

**PROVENANCE:**

Acquired by the present owner from Andrei Ruzhnikov, Palo Alto, California

There is an identical beaker formerly in the Forbes Magazine Collection, New York, illustrated in: Géza von Habsburg, *Fabergé in America*, 1996, cat. 288, page 268.



157

**VARIOUS PROPERTIES**

157

A jewelled gold samorodok presentation cigarette case

Gabriel Niukkanen (Nykänen), St. Petersburg, 1899-1908

rounded rectangular with hinged compartments for cigarettes, matches with striker lid and tinder winding mechanism, the lid applied with red and green gold initials for Ivor Herbert, opening at cabochon thumbpiece to reveal engraved signatures, 56 standard length 9.7cm (3 13/16in).

£5,000 - 7,000

US\$7,700 - 11,000

€5,900 - 8,200

**PROVENANCE:**

Major-General Ivor John Caradoc Herbert, 1st Baron Treowen  
Thence by descent

Roughly ten years after leaving St. Petersburg where he served as Military Attaché, Herbert was posted as Assistant Adjutant General with the South African Field Force during the Boer War. There he was put in charge of Foreign Representatives at Army HQ from 1899-1900. He is cited in the Cape Times Weekly Edition of 17 January 1900 as having arrived from Durban on January 14th with foreign military attachés from the front. The piece goes on to list that Colonel Ivor Herbert was to sail the following

day on the *Harlech Castle* bound for Capetown in the company of Colonel Slocum (US), Baron Lottritz (Germany), Captain Trenimel (Austria), Colonel Stackhovitch (Russia), Captain Hiruka (Japan), Major Gentillius (Italy), Major Estaben (Spain), Comte A. Damade (France).

These names conform to the signatures inside the proposed cigarette case and are likely to have been presented to Herbert to commemorate the mission.



158

158

A commemorative badge for the completion of Perm-Ekaterinburg railroad D.I Osipov firm, St. Petersburg, 1910 with railroad emblems, the Russian double-headed Imperial eagle in silver-gilt, with two coats of arms of Russian provinces in enamel, surrounded with inscribed band, verso enamelled with railroad post featuring signs for Europe and Asia surrounded with border inscribed in Cyrillic 'S.B. Gershgorn', on suspension ring, *unmarked*  
*length with suspension ring: 5cm (2in).*  
 £12,000 - 18,000  
 US\$18,000 - 28,000  
 €14,000 - 21,000

PROVENANCE:  
 Presented to S.B. Gershgorn in 1910

159  
 A commemorative badge for the completion of the Kol'chuginskaia railroad A. Zhakar workshop, St. Petersburg, 1915 the silver body cast and chased to simulate a piece of coal, applied with gold crossed railroad insignia, date, name of the railroad, and enamelled coat-of-arms, verso with applied silver plaque engraved in Cyrillic 'I.N. Borisov', on suspension ring, *apparently unmarked*  
*length: 3.5cm (1 3/8in).*  
 £10,000 - 12,000  
 US\$15,000 - 18,000  
 €12,000 - 14,000

PROVENANCE:  
 Presented to I. N. Borisov in 1915



159

160  
 A commemorative jewelled gold presentation badge 'For accompanying the Imperial family train' Fabergé, St. Petersburg, 1907-1917, workmaster Henrik Wigström circular, enamelled in translucent turquoise enamel over sun-ray engine-turned ground, applied with gold Russian Imperial Eagle centred with diamond, border with inscription, all under Russian Imperial crown, on suspension ring, *56 standard*  
*length with suspension ring: 4.3cm (1 3/4in).*  
 £10,000 - 15,000  
 US\$15,000 - 23,000  
 €12,000 - 18,000

These badges were given as commemorative gifts to personnel and engineers who accompanied the Imperial train on trips. Typically, the reverse side would be engraved with the name of the recipient. *Circa 1917*, the workshop of Henrik Wigström manufactured a number of such commemorative badges that were left plain and were never awarded.



160



161

161 \*

**A silver and cloisonné enamel presentation kovsh**  
 Khlebnikov Firm, Moscow, 1908-1917, with inscription under foot  
 a large kovsh of traditional shape, on circular plain silver foot, with raised  
 prow and curved hook handle, the bowl divided into four sections: two  
 with foliage and branches in the neo-Russian style and centred with  
 circular round flower head, all in varicolour shaded enamel against  
 red-brown ground, and two with very elaborate stylized orchid flower  
 flanked by curving branches in various shades of blue, lavender, green  
 and pink against cream ground, bordered by band of floral motifs in  
 varicolour enamel against green ground accentuated with granulation,  
 the handle similarly decorated, 88 standard  
 length: 25.5cm (10in).  
 £30,000 - 50,000  
 US\$46,000 - 77,000  
 €35,000 - 59,000

PROVENANCE:  
 Gift to Martin Cox, a Director of *Mather & Platt Ltd* by the staff of the  
 company on the occasion of his leaving Russia, July 1917 (inscription  
 under foot)  
 Acquired by the parents of current owner in Europe, circa 1950s  
 Thence by descent to the present owner

The origin of the British company *Mather & Platt*, which still exists today and is primarily known as a manufacturer of centrifugal pumps, dates back to 1817, when Peter Mather, a visionary businessman from Manchester, founded a production company manufacturing textile-finishing machinery. In 1845 the partnership of William and Colin Mather changed the firm to Mather & Platt by joining forces with William Wilkinson Platt. By the turn of the 19th century, what began as a small northern-British textile-finishing company grew into a large scale general engineering organization with world-wide scope and an ambitious business plan. In addition to the production of textile-finishing machinery, it began manufacturing steam engines, bored artesian wells and pumping equipment. In search of new international markets, William Mather visited Russia in 1860: the step that eventually led to the establishment of a flourishing business there. His partner, John Platt, spent eleven winters in Russia and help to oversee considerable business expansion in Russia. In later years, the company office was opened in Moscow, with Martin Cox acting as company representative in Russia.

The present lot was presented to the Director of the company in Russia, Martin Cox, who was due to leave Russia just three months before Russia's social and political crisis culminated in the October Revolution of 1917 and abruptly put an end to any private business enterprise.

162  
**A silver-gilt and shaded enamel tea-glass holder**  
 maker's mark Cyrillic IC, Moscow, 1895  
 the cylindrical body with vacant cartouche surrounded by shaded enamel  
 flora within beaded borders, with bracket handle, 84 standard  
 height with handle: 9.2cm (3 1/2in).  
 £3,000 - 5,000  
 US\$6,100 - 9,200  
 €4,700 - 7,100



162



163

163

A silver and enamel kovsh

Fabergé, Moscow, 1908-1917, scratch inventory number 27263

the rounded base and high angular handle with shaded enamel stylized foliage and double-headed eagles, 88 standard height: 7cm (2 1/2in).

£20,000 - 25,000

US\$31,000 - 38,000

€24,000 - 29,000

164

A pair of silver-gilt and cloisonné enamel salts in a box

Maria Semenova, Moscow, 1908-1917

each with shaded polychrome floral motifs against cream ground and raised upon three ball feet, associated spoons, St. Petersburg, 84 standard; in wooden Morozov retailer's case

width of salt: 4cm (1 9/16in.); height: 1.5cm (9/16in.). (4)

£2,000 - 3,000

US\$3,100 - 4,600

€2,400 - 3,500



164



165

165

**Twelve silver-gilt and enamel spoons**

Feodor Rückert, Moscow, 1908-1917  
each with bowl enriched with shaded enamel  
blossom against moss ground, twisted  
wirework handle and terminating in beaded  
urn finial, contained in fitted velvet-lined case,  
*84 standard*

*length of each: 10.5cm (4in). (12)*

£15,000 - 18,000

US\$25,000 - 28,000

€19,000 - 21,000

166

**A silver-gilt and enamel kovsh**

Fabergé, Moscow, 1908-1917

the compressed bowl with pierced handle  
enriched with shaded enamel stylized foliage  
and geometric forms against night blue  
ground, *88 standard*

*length: 8.3cm (3in).*

£17,000 - 20,000

US\$28,000 - 31,000

€21,000 - 24,000



166



167

167 \*

A silver-gilt and champlévé enamel tea service

Grachev, workmaster Cyrillic AP, St. Petersburg, before 1899

comprising lozenge-shaped tray, conforming tea pot, swing-handled sugar bowl, milk jug, and strainer, along with lemon fork and sugar tongs *en-suite*, the edges enamelled with bands of floral cartouches within leaf scroll borders, the knob formed as a seated musician, the handles as winged dragons, 88 standard

length of tray: 39.5cm (15 1/2in). (7)

£25,000 - 30,000

US\$38,000 - 46,000

€29,000 - 35,000



168

168

**A silver and enamel mounted presentation desk portfolio**

St. Petersburg, 1892

the leather portfolio with silver cover enriched with strapwork and centred with enamelled St. Petersburg city coat of arms against the crossed flags of Imperial Russia and the United States below inscription 'To the Christian Herald Represented by Reverend T. De Witt Talmage D.D. its Editor and Louis Klopsch Proprietor from the City of St. Petersburg, 1892', 84 standard; within original fitted retailer's case stamped 'Grachev, St. Petersburg' height: 38.5cm (15 3/16in).

£15,000 - 20,000

US\$23,000 - 31,000

€18,000 - 24,000

During Russia's Great Famine of 1891-1892, Louis Klopsch mobilised relief efforts through his New York newspaper, *The Christian Herald*. American grain was shipped to the hungry and, in return, Alexander III sent gifts in gratitude.

169 \*

**A silver-gilt and enamel sherbet cup**

Antip Kuzmichev, Moscow, 1899-1908, retailed by Tiffany and Co.

the round bowl with enamelled border in turquoise blue, supported by three foliate and champlévé enamel beaded arms, fitted with enamelled coat of arms for the city of Moscow, raised on tapering stem and domed circular foot decorated with champlévé enamel in blue and red with varying ornaments, 88 standard

height: 16.5cm (6 1/2in).

£5,000 - 7,000

US\$7,700 - 11,000

€5,900 - 8,200



169

170 \*

**A silver-gilt and enamel presentation tea set**

Moscow, 1898-1908, indistinct maker's mark comprising creamer, sugar bowl with a swinging handle and sugar tongs, all decorated with traditional ornamentation in filigree enamel against stippled gold ground, *84 standard*; in a fitted box  
*diameter of bowl: 10cm (4in).; height of creamer: 8cm (3 1/8in).; length of tongs: 14cm (5 1/2in).* (3)

£5,000 - 7,000  
US\$7,700 - 11,000  
€5,900 - 8,200



170



171

171 \*

**A set of twelve silver-gilt and enamel demitasse spoons**

Moscow, 1899-1908, partial master's mark enamelled with floral motifs in pink, yellow and blue against green background, the handles with flattened finial similarly decorated, *84 standard*; in open fitted wooden case  
*length: 10 cm (4 in).* (12)

£3,000 - 4,000  
US\$4,600 - 6,100  
€3,500 - 4,700

172 \*

**A silver-gilt and enamel set of twelve demitasse spoons**

Samuel Zasharias Filander, St. Petersburg, 1845-1881  
each spoon bowl with stylized peacocks, handles with geometric designs in the Russian style, all in champlévé enamel, *84 standard*; in fitted box  
*length of spoon: 11cm (4 1/4in).* (12)

£3,000 - 5,000  
US\$4,600 - 7,700  
€3,500 - 5,900



172



173

173

**A leather and silver-gilt mounted album**  
 Fabergé, Moscow, 1908-1917  
 the leather cover applied with gilt vacant  
 cartouche in the Rococo taste flanked by putti  
 supporting floral garlands surmounted by birds,  
 the hinged latch opening to fifteen pages of  
 card with apertures, contained in fitted silk-  
 lined box with retailer's stamp 'K. Fabergé,  
 Moscow, St. Petersburg', 84 standard  
 height: 37cm (14 1/2in).  
 £6,000 - 8,000  
 US\$11,000 - 14,000  
 €8,200 - 11,000

**THE PROPERTY OF A PRIVATE  
 COLLECTOR, NORTHERN  
 CALIFORNIA**

174 \*

**A silver-mounted ceramic playing card  
 holder**

Fabergé, St. Petersburg, 1899-1909,  
 workmaster Anders Nevalainen  
 oval in shape, the ceramic body glazed in  
 purple, with impressed number 1804, the  
 opening mounted with neoclassical border, the  
 sides with circular medallions commemorating  
 the coronation of Emperor Nicholas II and  
 Empress Alexandra, on spreading silver foot, 84  
 standard

standard height: 7.3cm (2 3/4in).

£4,000 - 6,000  
 US\$6,100 - 9,200  
 €4,700 - 7,100



174



175

## VARIOUS PROPERTIES

175 \*

A group of three glass beakers

Russia, mid-19th century

the faceted body on a tall stepped stem

terminating in spreading foot, with covers, all moulded in dark blue glass and painted in gold with genre scenes

height of each: 28cm (11in). (3)

£5,000 - 8,000

US\$7,700 - 12,000

€5,900 - 9,400

## THE PROPERTY OF A PRIVATE COLLECTOR, NORTHERN CALIFORNIA

176 \*

A silver-gilt and enamel vide-poche

Fabergé, St. Petersburg, prior to 1899,

workmaster Mikhail Perkhin, scratched

inventory mark 23283

of rectangular form with insert tray with elaborate rococo border, the sides enamelled in royal blue over wavy engine-turned ground, applied with rococo shell motifs in the centre and rocaille corner scrolls extending in turned feet, 88 standard

9.5 x 6 x 3cm (3 3/4 x 2 3/8 x 1 1/8in).

£8,000 - 12,000

US\$12,000 - 18,000

€9,400 - 14,000



176

## VARIOUS PROPERTIES

177 Y

### A silver tea and coffee service

Sazikov, Moscow, 1871-1883

comprising: tray, teapot, coffee pot, milk, sugar, sugar tongs, and two teaspoons with nielloed scrolling foliage and strapwork, gilt interiors and bone insulator bands; in fitted case with handle initialled 'R.R.O.', 84 standard

diameter of tray: 29.5cm (11 1/2in.), total weighable silver approx. 2178 gr.(70 ozt.) (8)

£11,000 - 15,000

US\$18,000 - 28,000

€14,000 - 21,000

### PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

178 \*

### A silver presentation plate from the Yusupov service

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

the centre engraved with rampant lion below a princely crown, inscribed in old-Russian 'Prince Nikolai Borisovich Yusupov.

Princess Tatiana Aleksandrovna Yusupov', the border cast and chased with pairs of falcons, peacocks and leopards in heraldic position set within interlaced ornament, 91 standard diameter: 25cm (9 7/8in).

£3,000 - 4,000

US\$4,600 - 6,100

€3,500 - 4,700

#### PROVENANCE:

Prince Nikolai Yusupov and Princess Tatiana Yusupov, née de Ribaupiere

Their daughter, Princess Zinaida Yusupov and her husband Count Felix Sumarokov-Elston

Nationalized by the Soviet State in 1925, and de-accessioned shortly after

Purchased by an American businessman at Torgsin in Moscow on 18 August 1931 for 93 rubles

Thence by descent

An extensive silver service that became known as the 'Scandinavian service' was commissioned by Nikolai Borisovich Yusupov (1827-1891) and his wife Tatiana Borisovna Yusupov, née de Ribaupiere (died 1879) for their grand palace on Moika River in St. Petersburg designed by Ippolit Monigetti. Nikolai Yusupov, an adviser at the Russian Embassy in Paris, commissioned the well-known silversmith Alex Gueyton to create an elaborate service decorated with Russian medieval ornaments, mythological beasts, and northern European decoration. Upon completion and delivery to St. Petersburg the service was displayed in the Buffet Room of the palace.



177



178

## VARIOUS PROPERTIES

179

**A flatware service presented by Ludvig Nobel**  
Grachev, maker's initials K.P., St. Petersburg, 1899-1908  
comprising 12 table spoons, 12 table forks, 12 meat knives (10  
with replacement blades), 12 tea spoons (one replacement),  
12 dessert spoons, 12 dessert forks, 10 cheese knives with  
replacement blades, each engraved HM for Hjalmar and Maria  
Lindquist in original fitted case marked Grachev, St. Petersburg  
with engraved MH to cover, cardboard lining case; together  
with 5 additional period Grachev implements with engraved  
monograms, including a sauce ladle, soup ladle, lemon fork,  
sugar spoon and sift (unboxed), 84 standard  
*dimensions of box: 45.3 x 29cm x 14.4cm (17 13/16 x 11 7/16*  
*x 5 11/16in). (75)*

£2,500 - 3,500

US\$3,800 - 5,400

€2,900 - 4,100

### PROVENANCE:

Gifted by Ludvig Nobel to Mr and Mrs Hjalmar Lindquist  
Thence by descent

The silver flatware is presented with the calling cards of Mr and  
Mrs Ludvig Nobel and Harald Berg.

Hjalmar Ossian Lindquist (1871-1940) was a Swedish engineer  
who served as a Director for the Nobel Company in Baku.  
He arrived in Russia in 1895, married Maria in 1902 and left  
Petrograd in 1918.



179

## PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

180 \*

**A set of twelve Imperial dinner forks from the dowry  
service of Grand Duchess Ekaterina Mikhailovna**  
marks of Chawner and Co., workmaster George W. Adams,  
London, 1851, with French import marks and later Soviet  
marks  
decorated with floral branches and leaves along the stem,  
handles with cast and chased Imperial Coat of Arms, reverse of  
the handle with crossed letters 'E' and 'M' under the Russian  
Imperial crown

*length of each: 21 cm 98 1/4 in). (12)*

£3,000 - 5,000

US\$4,600 - 7,700

€3,500 - 5,900

### PROVENANCE:

Acquired by an American businessman in Moscow, at the  
Torgsin store on 18 August 1931

A large silver service, comprising a large number of tableware,  
tea and dessert items was ordered in London in 1850-1851  
in preparation for the marriage of Grand Duchess Ekaterina  
Mikhailovna to the Duke of Mecklenburg-Strelitz. Most of the  
serving pieces were made by Hunt & Roskell, and flatware was  
made by Chawner and Co, the most important British maker of  
flatware pieces.

Grand Duchess Ekaterina Mikhailovna of Russia (28 August  
1827–12 May 1894), was the third of five daughters of Grand  
Duke Michael Pavlovich of Russia, youngest son of Tsar Paul I,  
and Princess Charlotte of Württemberg. On 6 February 1851  
in St. Petersburg, Ekaterina married Duke Georg August of  
Mecklenburg-Strelitz (1824–76), second son of Georg, Grand  
Duke of Mecklenburg-Strelitz (1779–1860) and Princess Marie  
of Hesse-Kassel (1796–1880).



180

## VARIOUS PROPERTIES

181 Y

### A silver tea service

Fabergé, Moscow, 1899-1917, with further scratch marks 23991 comprising: tray, swing-handled bowl, teapot, hot water pot, sugar bowl, milk jug, sugar tongs, sifter, shovel and lemon fork, the plain bulbous bodies with engraved monogram EO, bone insulating bands and terminals, the tray with German dedication inscription 'For 16 years of loyal and successful service from the directors of the Wolga Spinning Manufactory'; contained in fitted case, *84 standard length of tray: 47.6cm (18 1/2in).*, total weighable silver approx. 3857 gr. (124 ozt.) (10)

£18,000 - 20,000

US\$31,000 - 46,000

€24,000 - 35,000



181

182 \*

### A silver-mounted cut-glass dessert bowl

Russia, 1908-1917, maker's mark 'PB' in Cyrillic circular with rosette cut in the centre of the base, surrounded with stars and palm leaves, rising to neoclassical silver-gilt border, with a swing handle cast and chased with floral motifs, *84 standard diameter: 26.5cm (10 1/4in).*

£2,000 - 3,000

US\$3,100 - 4,600

€2,400 - 3,500



182



183

183 Y

A silver tea-set presented by Ludvig Nobel Grachev, St. Petersburg, 1899-1908 comprising a tea-pot with bone insulator bands, milk jug, covered sugar bowl and tongs, each with gadrooned sides, lidded pieces flat with reeded knops, each engraved ML for Maria Lindquist and with gilt interior, 84 standard; original fitted case stamped Grachev St. Petersburg with key  
*height of tea-pot: 15cm (5 7/8in). (4)*  
**£3,000 - 5,000**  
**US\$4,600 - 7,700**  
**€3,500 - 5,900**

PROVENANCE:

Gifted by Ludvig Nobel to Maria Lindquist  
 Thence by descent

Maria Lindquist was married to Hjalmar Ossian Lindquist, a Swedish engineer who served as a Director for the Nobel Company in Baku. He arrived in Russia in 1895, married Maria in 1902 and left Petrograd in 1918.

184 \*

A silver serving tray

St. Petersburg, 1836, maker's mark for Jonhann Henricson

of rectangular form with two handles, corners and handles cast and chased with rocaille ornaments flanked by leafy branches, the border chased with reeded band, 84 standard  
*46 x 75cm (18 1/2 x 29 1/2in).*

**£4,000 - 5,000**

**US\$6,100 - 7,700**

**€4,700 - 5,900**



184



185

185

**A silver flatware service**

Fabergé, Moscow, 1908-1917

comprising: twelve dinner forks, twelve knives, twelve spoons and four serving implements in Classical swan, wreath and cornucopia pattern; contained within later fitted case, 84 standard length of knife: 27cm. (10 1/2in)., total weighable silver excluding knives approx. 2986 gr. (96 ozt.) (40)

£11,000 - 15,000

US\$18,000 - 23,000

€14,000 - 18,000

186 Y

**A silver tea and coffee set**

Sazikov, Moscow, 1870

comprising coffee pot, tea pot, covered sugar bowl with bulbous finials and bone insulators, milk and bowl, each bulbous body with gilt interior, enriched with geometric motifs and monogrammed Cyrillic E.S. to both sides, 84 standard

height of tallest: 24cm (9 7/16in). (5)

£5,000 - 7,000

US\$7,700 - 11,000

€5,900 - 8,200

**PROVENANCE:**

Anon. sale, Sotheby's, New York, December 1992, lot 168

The initials are apparently for Elizabeth Selaninov, wife of Baron Nikolai Selaninov who served Nicholas II as Naval Attaché.



186



187

187

**A travel flatware set**

Gustav Abraham Bernström, St. Petersburg, 1827

comprising five forks and six knives; together with one replacement fork marked B.M, St. Petersburg, 1894, each gilt with fluted nephrite handle, *84 standard*; contained in fitted case marked 'S. Mordan and Co. London', applied with retailer's label for Nicholls & Plincke, the leather cover with gilt metal fittings and embossed in Cyrillic 'Count Shuvalov'; key included

size of box: 40 x 40 x 15cm (15 3/4 x 19 11/16 x 5 7/8in). (12)

£3,000 - 5,000

US\$4,600 - 7,700

€3,500 - 5,900

188 \*

**A parcel-gilt sporting trophy presentation kovsh**

Fabergé, Moscow, 1899-1908

of traditional form, the border engraved with inscription in Russian: 'February 25 1901/ 100 Verst Races/ Record time 6 hours 15 min/ Cornet Count Stenbock- Fermor on stallion Sterling', the flat handle cast as a large Russian double-headed eagle under the Imperial crown holding military trophies and set with shield engraved in Russian '25 February 1901/ 100 verst race/ 6 hours 15 minutes 1 second/ stallion Sterling/ Second Prize', gilded interior, *84 standard*,

length: 27.5cm (10 3/4in).

£25,000 - 30,000

US\$38,000 - 46,000

€29,000 - 35,000



188



189

**189 \***

**A parcel-gilt *trompe l'oeil* silver and glass vodka set**

St. Petersburg, before 1898, maker's mark in Cyrillic 'PD', with later French import mark comprising a frosted glass flask with silver holder, six vodka cups and silver holders and a round serving tray, each body cast and chased to simulate basket weave; the flask's glass stopper mounted in silver chased to simulate tied burlap; each cup holder with scroll handle and glass liner, tray with engraved Cyrillic monogram 'KK' and inscription in Russian 'To beloved teacher from grateful student A.O.', 84 standard

height of flask: 20cm (7 7/8in). (8)

£10,000 - 15,000

US\$15,000 - 23,000

€12,000 - 18,000



190

**190 \***

**A parcel-gilt *trompe l'oeil* silver and glass individual set for tea**

St. Petersburg, 1899-1908, holder with maker's monogram in Cyrillic 'AL', spoon with maker's mark in Cyrillic 'PD'

comprising tea-glass holder cast and chased to simulate basket weave, glass with engraved border, and teaspoon with stem chased to simulate tree branch terminating in a sculptural finial with two bears climbing the tree, 84 standard; in fitted box

height of tea glass holder with glass: 10cm (4in).

£2,500 - 3,500

US\$3,800 - 5,400

€2,900 - 4,100



191

THE PROPERTY OF A PRIVATE COLLECTOR, NORTHERN CALIFORNIA

191 \*

A presentation salt cellar set  
 Fabergé, Moscow, 1898-1908  
 of oval form with flat handles with chased scrolls and ball finial, the sides mounted with cabochon stones, with four small spoons decorated similarly, 91 standard; in a fitted box with silver plaque engraved with monogram 'KK' and date 1907  
 length: 7.5cm (3in). (8)  
 £6,000 - 8,000  
 US\$9,200 - 12,000  
 €7,100 - 9,400

VARIOUS PROPERTIES

192 \*

A parcel-gilt punch service  
 13th Artel, Moscow, 1908-1917  
 comprising a centre bowl, dipper and six individual bowls shaped as traditional kovshi, all bowls plain with elaborate engraved Russian monogram, dipper with long handle, gilded interiors, 84 standard  
 length of large kovsh: 32cm (12in). (8)  
 £14,000 - 18,000  
 US\$22,000 - 28,000  
 €16,000 - 21,000



192



193

193

**A niello silver service**

maker's mark S.L, Moscow, circa 1896  
 comprising: swing-handled bowl, teapot, hot water pot, sugar bowl with lid and milk jug, all shaped rectangular with canted corners and enriched with scrolling foliate motifs and flower head hovering above crescent moon, mother of pearl terminals and insulator bands, with lemon fork, sugar sifter, shovel and tongs *en-suite*; contained in silk-lined box with retailer's stamp for Frolov, the lid with dedication plaque 'From Captain and Officers of the USS St. Louis', 84 standard  
 length of handled bowl: 23cm (9in)., total weighable silver approx. 2784 gr. (89.5 ozt.) (9)  
**£14,000 - 16,000**  
**US\$23,000 - 31,000**  
**€18,000 - 24,000**

**PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA**



194 (detail)

194 \*

**A group of silver flatware from Yusupov's Scandinavian service**

marked by Alex. Gueyton, Paris, c. 1860, with import marks for St. Petersburg (1875-1900) comprising 13 knives, 12 dinner forks, 12 salad forks, 12 soup spoons, handles decorated with interlace pattern and coat-of arms of Yusupov family, 91 standard  
 length of dinner fork: 21cm (8 1/4in). (49)  
**£20,000 - 30,000**  
**US\$31,000 - 46,000**  
**€24,000 - 35,000**

**PROVENANCE:**

Prince Nikolai Yusupov and Princess Tatiana Yusupov, née de Ribaupiere  
 Their daughter, Princess Zinaida Yusupov and her husband Count Felix Sumarokov-Elston  
 Nationalized by the Soviet State in 1925, and de-accessioned shortly after  
 Purchased by an American businessman at Torgsin in Moscow on August 18, 1931 for 93 rubles  
 Thence by descent in the family

Prince Nikolai Yusupov (1827-1891), an adviser at the Russian Embassy in Paris, commissioned the well-known silversmith Alex Gueyton to create an elaborate service decorated with Russian medieval ornaments and the insignia of Yusupov Princely family for his grand palace in St. Petersburg. The extensive service was later known as the 'Scandinavian service', a misnomer as the decorations mostly derived from the Russian medieval manuscripts and vernacular sources. Later it was probably moved to the Moscow house where Princess Zinaida Yusupov and her husband Count Felix Sumarokov-Elston were living. After the October Revolution the service and other family treasures were hidden there by the family. In 1925, Yusupov's treasures were discovered by the Soviet authorities, and the service quickly was designated to be sold for foreign currency. Part of the extensive service was sold through Torgsin stores created to sell nationalized treasures to foreigners directly, and part of the service was sold by the Soviets at auctions in the West in the late 1920-early 1930s. This particular group was acquired by an American businessman during his trip to Moscow in 1931.



194

**THE PROPERTY OF A PRIVATE COLLECTOR, NORTHERN CALIFORNIA**

195 \*

**A silver-mounted cut-glass decanter**  
Fabergé, Moscow, 1898-1908, with scratched inventory number 12555  
the tapering colourless glass body cut with diagonal lines forming a quilted hobnail pattern, the silver scroll handle with ribbon-tied reeded band rising to a neck mounted with floral scrolls and engraved with monogram AW, the hinged domed cover with applied floral branch as a finial, *84 standard*  
*height: 27cm (10 1/2in).*  
**£6,000 - 8,000**  
**US\$9,200 - 12,000**  
**€7,100 - 9,400**



195

**VARIOUS PROPERTIES**

196 \*

**A small silver-mounted glass decanter**  
Fabergé, Moscow, c. 1890s  
round glass moulded with spiral grooves, neck and rectangular handle in plain silver, thumb piece cast with double-headed Russian eagle, *84 standard*  
*height: 15cm (5 7/8in).*  
**£3,000 - 5,000**  
**US\$4,600 - 7,700**  
**€3,500 - 5,900**



197 \*

**A zoomorphic silver and enamel kovsh**  
Fabergé, Moscow, 1899-1908, scratched inventory number 18388 (possibly later)  
of rounded form, with cast and chased zoomorphic head of mythological beast, the sides enamelled in blue and white to imitate folded wings centred with yellow cabochon stones, the back with scales ornamentation, *84 standard*  
*height: 7.5cm (3in).*  
**£8,000 - 12,000**  
**US\$12,000 - 18,000**  
**€9,400 - 14,000**



197

198



198

**A glass vodka set**

Russia, late 19th century  
comprising a decanter with detachable  
stopper, and three glasses together with an  
additional glass, each with polychrome floral  
geometric motifs, Russian drinking adage  
and white pellet borders; with later engraved  
cypher

*height of decanter: 23.4cm (9 1/4in). (5)*

£2,000 - 3,000

US\$3,100 - 4,600

€2,400 - 3,500

199

**A glass vase**

Imperial Glass Manufactory, St. Petersburg,  
period of Nicholas II, dated 1907  
of bulbous form, the sides with floral roundels;  
*scratched cypher for Nicholas II and 1907*

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

£4,000 - 5,000

US\$6,100 - 7,700

€4,700 - 5,900

199





200

200

A silver-mounted cut glass decanter  
Fabergé, Moscow, 1899-1908, scratch  
inventory number 23046  
the cut glass body with silver mounts enriched  
with Classical motifs to rim, the double  
scroll reeded handle leading to hinged lid  
terminating in pine-cone finial  
*height: 21.8cm (8 1/2in).*  
£7,000 - 10,000  
US\$12,000 - 18,000  
€9,400 - 14,000

201

A silver-mounted cut glass decanter  
Fabergé, St. Petersburg, 1894  
the cut glass decanter with internal section for  
ice, the silver-mounted hinged lid with foliate  
thumb piece and floral terminal, opening to  
reveal gilt interior, 88 standard  
*height: 31.5cm (12in).*  
£17,000 - 20,000  
US\$28,000 - 38,000  
€21,000 - 29,000



201

202

A silver-mounted glass decanter  
Fabergé, Moscow, 1895  
the decanter in the Art Nouveau taste with  
hammered effect to glass and applied leaf  
mounts emanating from scrolling handle,  
the hinged lid with engraved monogram, gilt  
interior, 88 standard  
*height: 21.9cm (8 1/2in).*  
£8,000 - 10,000  
US\$14,000 - 18,000  
€11,000 - 14,000



202



203

203

**A pair of Russian ormolu three-branch candelabra**

early 19th century

each with a circular tooled shaft surmounted by a similarly tooled drip-pan and vase-shaped nozzle issuing two fruited laurel-cast scrolled branches and a central torch, each with conforming nozzles, above a circular spreading base, the upper part of the candelabra removable to form a candlestick

height: 46cm (18in); diameter: 14.5cm (2in). (2)

£3,000 - 5,000

US\$4,600 - 7,700

€3,500 - 5

204 \*

**A gilt-bronze and cut-glass neoclassical vase**

probably Imperial Glass Factory, St. Petersburg of baluster form with flared gilt bronze socle and collar, the glass body cut in a wavy leaf pattern and diamond facets above and below, gilt bronze handles shaped as a pair of swans, on a square base elevated on four round supports

height: 33cm (13in).

£8,000 - 12,000

US\$12,000 - 18,000

€9,400 - 14,000



204



205

205 \*

**An Imperial porcelain egg with the monogram of Grand Duchess Elizaveta**

Imperial Porcelain Factory, St. Petersburg, period of Nicholas II decorated with Cyrillic letter 'E' in green for Grand Duchess Elizaveta, surrounded with gilded laurel wreath under the Russian Imperial crown, *apparently unmarked*

height: 5.5cm (2 1/4in).

£800 - 1,000

US\$1,000 - 1,500

€780 - 1,200

Grand Duchess Elizaveta (Ella) (1864-1918) was born Elizabeth, Princess of Hesse, a granddaughter of Queen Victoria. She was the older sister of Alix, who later, after marrying heir to the Russian throne, became Empress Alexandra Fedorovna. In 1884 she married Grand Duke Sergei,

son of Emperor Alexander III, who was assassinated by the revolutionaries in 1905. Following his murder, Grand Duchess Elizaveta completely devoted her life to the Russian Orthodox religion, nursing and charity. Tragically, she was imprisoned after the Revolution and executed on July 17, 1918 at Alapayevsk. Her remains were later transported and buried at a church at the foot of Mount Olives in Jerusalem. She was canonized as a martyr to Communist persecution by the church abroad in 1984 and by the Moscow Patriarchate in 1992.

For an identical example see: *The Tsar's Cabinet. Two hundred years of Russian Decorative arts under the Romanovs*, exhibition catalogue, Muscarelle Museum of Art, The College of William and Mary, August 26-October 8, 2006, cat. 103, illustrated on page 36.



206

**206 \* W**

A pair of neoclassical ormolu urns  
St. Petersburg, 19th century  
of ovoid shape, on round spreading foot  
attached to a square green marble plinth,  
the shoulders applied with pairs of seated  
winged mermaids facing opposite directions  
and leaning against the trumpet-form neck,  
the middle section applied with two octagonal  
medallions with classical figures, the lower  
section inserted in an ornate casing consisting  
of oak and palm leaves  
*height of each: 51.5cm (20 1/4in). (2)*  
£15,000 - 25,000  
US\$23,000 - 38,000  
€18,000 - 29,000

**PROVENANCE:**

Purchased in Petrograd (formerly St.  
Petersburg), circa 1922  
Private collection, Leningrad  
Thence by descent

A similar pair of Russian neoclassical patinated  
bronze urns fitted as candelabra were sold at  
Bonhams and Butterfields, San Francisco on 1  
November 2004, lot 5506.

**207 \***

A porcelain plaque with portrait of  
Emperor Nicholas I  
probably Imperial Porcelain factory (reverse with  
impressed number 3), signed in Cyrillic by N.  
Lifanov  
rectangular in shape and centred with oval  
portrait of Emperor Nicholas I in military  
uniform wearing sash of the Order of St.  
Andrew, Imperial orders and medals, enclosed  
in gilded neoclassical border with finely chased  
laurel leaves, rosettes and floral branches;  
signed (centre right and on reverse)  
*12 x 9.5cm (4 3/4 x 3 3/4in).*  
£4,000 - 6,000  
US\$6,100 - 9,200  
€4,700 - 7,100



207



208

208 \*

A bronze sculpture of a Cossack and a woman on horseback  
mark of A. M. Wolff  
realistically modelled as a couple on a horse walking down from a cliff, on an oval base, marked in Cyrillic on the right  
height: 30cm (12 in).  
£5,000 - 7,000  
US\$7,700 - 11,000  
€5,900 - 8,200

209 \*

A bronze figure of a resting dog cast after model by Nikolai Liberikh realistically modelled, the dog lying with outstretched right leg and raised head, inscribed in Cyrillic 'N.Liberikh' around the collar and engraved in Cyrillic 'Fabr. C.F. Woerffel' under right foot  
length: 37cm (14 1/2in).  
£6,000 - 8,000  
US\$9,200 - 12,000  
€7,100 - 9,400



209



210

210 \*

A bronze sculpture of young Ukrainian couple at rest in the field  
Grachev, foundry mark of Woerffel, 1877 realistically cast as a young couple dressed in traditional Ukrainian costumes, the man reclining on the ground and a young woman seated next to him, on realistically modelled rectangular base, inserted in a wooden stand, marked on lower right corner  
length without wooden stand: 19cm (7 1/2in).  
£4,000 - 6,000  
US\$6,100 - 9,200  
€4,700 - 7,100



211

211

**A bronze of a standing nude**  
cast by Siot, Paris, after a model by Leopold

Bernhard Bernstamm (1859-1910)  
signed in the base 'BERNSTAMM PARIS' with  
foundry inscription 'SIOT-PARIS' and stamped

'6073'

bronze

height: 36cm (14 3/16in).

£4,000 - 6,000

US\$6,100 - 9,200

€4,700 - 7,100

212

**A porcelain plate from the Kremlin Service**  
Imperial Porcelain Factory, St. Petersburg,  
period of Nicholas I

the centre painted with a medallion of scrolling  
foliage and stylized flower heads in red, green  
and blue against black ground, within a band  
of green palmettes on gilt ground, the gilt rim  
painted in red and green to simulate jewels  
diameter: 20.5cm (8 1/16in).

£2,000 - 3,000

US\$3,100 - 4,600

€2,400 - 3,500



212

213

213

**A porcelain soup plate from the Kremlin Service**

Imperial Porcelain Factory, St. Petersburg,  
period of Nicholas I

the centre painted with a medallion of scrolling  
foliage and stylized flower heads in red, green  
and blue against black ground, within a band  
of green palmettes on gilt ground, the gilt rim  
painted in red and green to simulate jewels  
diameter: 22.8cm (9in).

£2,000 - 4,000

US\$3,100 - 6,100

€2,400 - 4,700



214



214 \*

A pair of topographical porcelain plates

Russia, 19th century

the cavetto decorated with view of the Cameron gallery in Tsarskoe Selo and view of the park, the borders with alternating gilded rectangular panels with fruits and flowers against sea-foam green ground *apparently unmarked*

*diameter of each: 21.5cm (8 1/2in). (2)*

£6,000 - 8,000

US\$9,200 - 12,000

€7,100 - 9,400

215

A porcelain plaque

Imperial Porcelain Manufactory, St. Petersburg, 1843

shaped rectangular, depicting two ladies beside a window, signed in Cyrillic (lower left) 'N. Semenov 1843 (year)', the reverse inscribed in Cyrillic 'N. Semenov after painting of Alimmi' below crowned Imperial cypher for Nicholas I; held in later frame

*height of plaque: 33.6cm (13 1/4in).*

£10,000 - 12,000

US\$15,000 - 18,000

€12,000 - 14,000



215



216

216

**A porcelain tea set**

Popov factory, Moscow, mid-19th century  
comprising a sugar pot, tea pot, milk jug, six cups and saucers, each  
with floral reserves against peach-hued ground  
*across teapot: 22.5cm (8 7/8in).* (15)

£2,000 - 3,000

US\$3,100 - 4,600

€2,400 - 3,500

217 \*

**A pair of porcelain plates**

Kornilov Factory, St Petersburg, early 20th century  
circular, the cavetto with stylized double-headed Russian eagle in  
simulated cross-stitch design within a geometric border and blue band,  
the border with Russian proverb within blue and peach strapwork, *the  
reverse with printed factory mark*  
*diameter of each: 23.5cm (9 3/8in).* (2)

£1,500 - 2,500

US\$2,300 - 3,800

€1,800 - 2,900



217



218



**218 \***

**Two porcelain groups**

Popov factory, village Gorbunovo, Moscow province, 1850-1870

one group showing an elderly women going mushroom picking and assisted by a small girl who is holding a mushroom, on a realistically painted round base; the second group showing a peasant woman folding a freshly washed towel and a small child nearby playing on the accordion, on realistically painted oval base; both figures in unglazed porcelain, *with factory marks, letters and numbers impressed in porcelain under base*

*height of the tallest: 17cm (6 3/4in). (2)*

£2,000 - 4,000

US\$3,100 - 6,100

€2,400 - 4,700

**219 \***

**A porcelain figure of a woman holding a bird**

Popov factory, Moscow Province, c.1850 realistically modelled as a young woman in a powdered wig and 18th century dress holding a small bird, on a round marbled base, *marked under base with impressed factory mark*

*height: 17cm (6 3/4in).*

£1,000 - 2,000

US\$1,500 - 3,100

€1,200 - 2,400



219



220

**220 \***

**A porcelain presentation egg with monogram of Empress Alexandra Fedorovna**

Imperial Porcelain Factory, St. Petersburg with gilded monogram of Empress Alexandra Fedorovna under the Russian Imperial crown, on purple ground

*height: 6.5cm (2 1/2in).*

£2,000 - 4,000

US\$3,100 - 6,100

€2,400 - 4,700



(mark)

221

**221 \*W**

A large porcelain vase  
Imperial Porcelain factory, St. Petersburg, 1903  
of tapering form, decorated in dark blue colour, with gilded ornamental border around the neck, with green under glazed monogram of Nicholas II under the Imperial crown  
height: 53.5cm (21in).  
£8,000 - 12,000  
US\$12,000 - 18,000  
€9,400 - 14,000

**222 \***

A glazed ceramic tea pot  
Stroganov school, Moscow, 1903  
the bulbous body on spreading circular foot glazed in green and applied with white portrait on Emperor Nicholas II on one side and Romanov dynastic griffon on the other, both within floral garlands, handle and spout moulded and painted to imitate wood, fitted lid with pine cone finial, fully marked and dated on underside  
height: 19.5cm (7 3/4in).  
£4,000 - 5,000  
US\$6,100 - 7,700  
€4,700 - 5,900



222



(verso)



223 \*

**A group of seven porcelain Easter eggs**

Russia, late 19th-early 20th century

of various sizes, six with painted and transfer printed floral designs, one with painted Resurrection scene

height of largest egg: 10cm (4in). (7)

£4,000 - 6,000

US\$6,100 - 9,200

€4,700 - 7,100

224 \*

**Two porcelain figures**

after models by Natalia Danko, Lomonosov Porcelain Factory, c. 1927-1930s

the first of a dancing peasant woman, the second of Sultan Girei from Pushkin's poem *The Fountain of Bakhchisarai*, the first marked under base with blue overglaze hammer and sickle mark, the second with impressed factory mark and date '1927'

height of first figure: 15.5cm (6 1/4in).; height of second figure: 12.5cm (5in). (2)

£1,000 - 2,000

US\$1,500 - 3,100

€1,200 - 2,400



226

225 \*

A porcelain figure of a Chinese woman

Soviet Porcelain factory, with black jubilee mark for the fifth anniversary of the SPF association with Narkompros (KNP), dated 1923, with inventory number 522/1

realistically modelled as a standing woman dressed in traditional Chinese costume and holding a paper fan, on a round base, *marked under base with under and over glaze marks and inventory numbers*  
*height: 18.5cm (7 1/4in).*

£1,500 - 2,500

US\$2,300 - 3,800

€1,800 - 2,900

226 \*

A group of six porcelain and glass Easter eggs

Russia, late 19th - early 20th century  
 various decorations with flowers, geometric ornaments, and letters 'KhV' in Cyrillic for 'Christ is Risen'  
*height of largest: 10cm (4in).* (6)

£2,500 - 3,500

US\$3,800 - 5,400

€2,900 - 4,100



224



224



225



227

227 \*

**A Soviet porcelain plate**

after a design by Maria Kirilova, painted at Lomonosov Porcelain Factory, Leningrad, 1919, on a white porcelain plate from Imperial Porcelain factory, period of Nicholas II

the cavetto with a floral bouquet, the border with a narrow green band, marked under plate with blackened Nicholas II monogram, blue overglazed Lomonosov Factory mark, date 1919 and artist's monogram in Cyrillic 'MK'

diameter: 24.5cm (9 5/8in).

£2,500 - 3,500

US\$3,800 - 5,400

€2,900 - 4,100



(mark)

228 \*

**A Soviet ceramic plate commemorating the Third Communist International**

after a design by Oganez Tatevosyan, Vkhutemas Ceramic Studio at Dulevo Porcelain Factory, 1921

circular, the centre painted with a figure in a traditional Central Asian dress holding an inscribed orange banner, the border of deep blue colour with six shaped cartouches painted with scenes of labour alternating with inscription, marked under plate with studio mark

diameter: 25.5cm (10in).

£5,000 - 8,000

US\$7,700 - 12,000

€5,900 - 9,400

VKHUTEMAS (or 'BXYTEMAC' in Cyrillic) is an abbreviation and acronym for 'Advanced State Industrial Art Studio' (Vysshie Gosudarstvennoe Khudozhestvenno-Tekhnicheskie Masterskie), which was an experimental ceramic studio established at the Dulevo Porcelain Factory. Tatevosyan was a leading ceramicist of the studio responsible for designing a series of sculptures and plates commemorating the opening of the Third Congress of the Communist International in 1921.



228



(mark)



229

229 \*

A porcelain Easter egg with an image of St. Olga  
 Imperial Porcelain factory, c. 1880-1890s  
 ovoid, the centre with an oval panel depicting St. Olga holding a cross  
 within an elaborate gilded border, the reverse painted with a Greek  
 cross, on dark blue ground, probably after a design by A.S. Kaminsky or  
 O.S. Chirikov, *apparently unmarked*  
*height: 11cm (4 1/4in).*

£4,000 - 6,000

US\$6,100 - 9,200

€4,700 - 7,100

230

A silver-gilt and champlevé enamel pendant icon

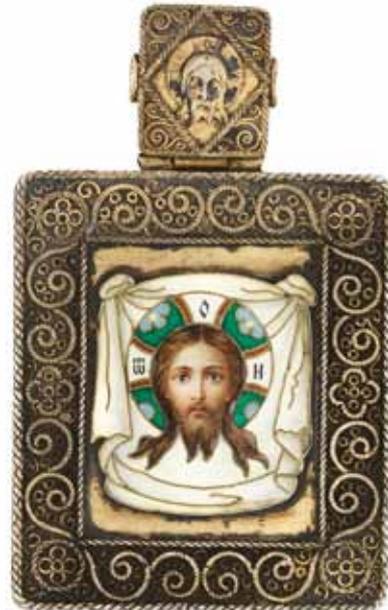
Pavel Ovchinnikov, Moscow, 1899-1908

rectangular, the raised image of The Mandylion in champlevé enamel  
 within filigree borders, the reverse with blue enamel Cyrillic inscription  
 'Lord Jesus Christ Son of God /Have mercy on us', the pierced square  
 suspension loop within lozenge against filigree ground, *84 standard*  
*height with loop: 7.6cm (3in).*

£27,000 - 30,000

US\$41,000 - 46,000

€32,000 - 35,000



230



231



232



233



234



231



232



234



231



234

**231 \***  
 A group of three porcelain Easter eggs probably Imperial Factory, St. Petersburg one painted with pansies, bleeding hearts and a butterfly against blue ground, the second painted with daisies against pink ground, the third painted with bouquets of flowers bordered with arched lavender band against light pink ground  
*height of largest: 10cm (4in).* (3)  
 £3,500 - 4,500  
 US\$5,400 - 6,900  
 €4,100 - 5,300

**232 \***  
 Two porcelain Easter eggs Russia, early 20th century one pink egg painted with old-Slavonic crosses and traditional ornamentation around opening on top, second with transfer print of forget-me-not flowers against mauve ground  
*height of the largest: 10 cm (4 in).*  
 £2,000 - 4,000  
 US\$3,100 - 6,100  
 €2,400 - 4,700

**233 \***  
 A porcelain Easter egg with troika scene Russia, early 20th century with winter troika scene in transfer print under glaze on white ground  
*height: 9cm (3 1/2in).*  
 £1,500 - 2,500  
 US\$2,300 - 3,800  
 €1,800 - 2,900

**234 \***  
 A group of three porcelain Easter eggs Russia, late 19th century one with bouquets of violets and Cyrillic letters 'KhV' for 'Christ is Risen' against yellow ground, the second with gilded horizontal band featuring traditional Russian ornament of interlacing design and stylized flowers against white ground, the third with floral bouquet and Cyrillic letters 'KhV' against pink ground  
*height of largest: 9.5cm (3 3/4in).* (3)  
 £3,000 - 5,000  
 US\$4,600 - 7,700  
 €3,500 - 5,900



235

235

**The Resurrection and Twelve Major Feasts**

Russia, 19th century

traditionally painted in strong colours on gilt ground within strapwork border, in elaborate gilded carved openwork floral border and arched frame

*icon: 52 x 43cm (20 1/2 x 16 15/16in).; frame: 104 x 74cm (40 15/16 x 29 1/8in).*

£1,500 - 2,000

US\$2,300 - 3,100

€1,800 - 2,400



236

236

**A scene from the Babylonian Exile**

Greece, possibly Asia Minor, 18th Century  
traditionally painted in strong colours, showing  
an execution and the Archangel defeating the  
invading army

56 x 66cm (22 1/16 x 26in).

£1,500 - 2,000

US\$2,300 - 3,100

€1,800 - 2,400

237

**An Evangelist, possibly St. Luke**

Russia, 16th century  
traditionally painted, the Saint poring over his  
texts against an architectural background

48.5 x 32cm (19 1/8 x 12 5/8in).

£5,000 - 8,000

US\$7,700 - 12,000

€5,900 - 9,400

238

**The Descent of the Holy Spirit (Pentecost)**

Crete, attributed to Symeon Bathas (active  
1550-1600)

finely painted in strong colours, the Apostles  
seated beneath the synthronon, and King  
Kosmas holding the blanket with the scrolls of  
Apostolic teaching

49.5 x 33cm (19 1/2 x 13in).

£20,000 - 30,000

US\$31,000 - 46,000

€24,000 - 35,000

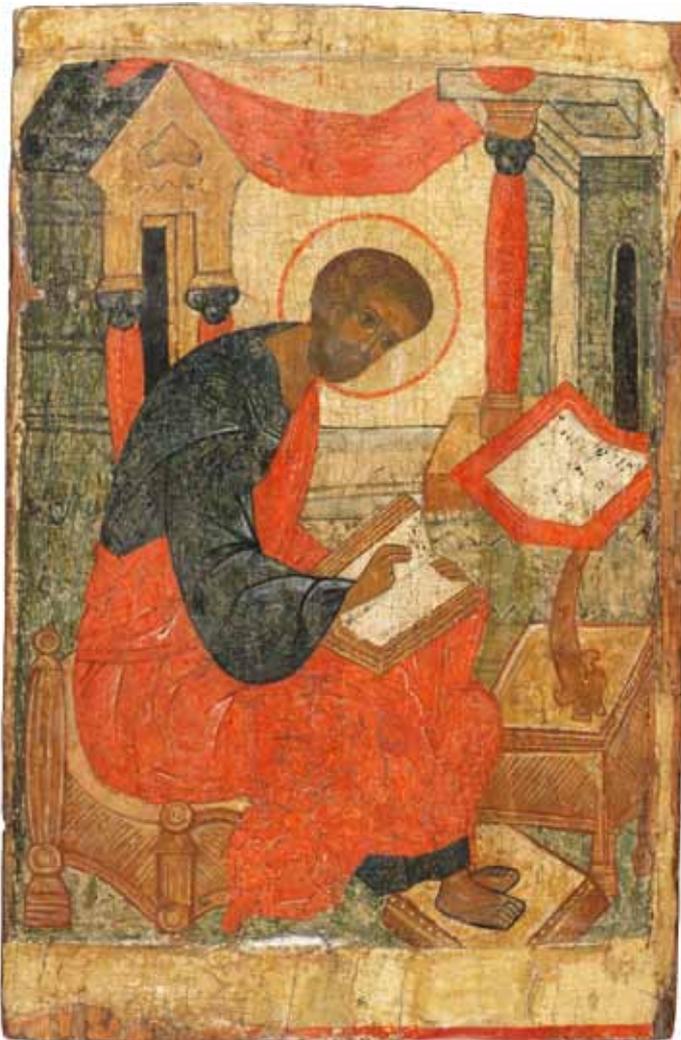
PROVENANCE:

The Temple Gallery, London

LITERATURE:

Y. Petsopoulos [ed.], *East Christian Art*,  
London, 1987

R. Temple, *Icons, A Sacred Art*, London, 1989



237





239

239

Saint Nicholas

Veneto-Cretan, 17th century  
traditionally painted in strong colours

37.5 x 29.8cm (14 3/4 x 11 3/4in).

£5,000 - 8,000

US\$7,700 - 12,000

€5,900 - 9,400

240

Saint George and the Dragon

Greece, possibly 17th century  
in later chased and engraved silvered metal  
basma

24.2 x 19.7cm (9 1/2 x 7 3/4in).

£2,000 - 3,000

US\$3,100 - 4,600

€2,400 - 3,500

PROVENANCE:

The Temple Gallery, London



240

241

**Christ Pantocrator with Mother of God  
Kazanskaya**

maker's mark of Vladimirov, St. Petersburg,  
1908-1917

realistically painted in strong colours, in chased  
and engraved oklad with foliate haloes and  
cast cornerpieces of cherubim, each: 27 x 22cm  
(10 5/8 x 8 11/16in); in original brass-mounted  
mahogany stepped kiot with square corner-  
pieces enclosing a rosette, the arched top with  
stylized crown, kiot measurement: 52.5 x 38cm  
(20 11/16 x 14 15/16in). overall  
(2)

£10,000 - 15,000

US\$15,000 - 23,000

€12,000 - 18,000



241



241



242

**242**  
**St. Nicholas with the Kazanskaya Mother of God, the Fyodorovskaya Mother of God and Chosen Saints**  
 Russia, 18th century  
 traditionally painted in rich colours, the Mothers of God flanking St. Nicholas, above the Chosen Saints: John, Catherine, Pelageia and Anastasia, with the Guardian Angel  
 46 x 39cm (18 1/8 x 15 3/8in).  
 £1,000 - 1,500  
 US\$1,500 - 2,300  
 €1,200 - 1,800

**243**  
**Alexander Nevsky at War**  
 Russian, 18th century  
 traditionally painted in strong colours, the Saint full-length with scenes from his life, with Christ above, with the Prophets Daniel and Naum and Saints Varvara and Catherine on the borders on gilt ground  
 30 x 23cm (11 13/16 x 9 1/16in).  
 £2,000 - 3,000  
 US\$3,100 - 4,600  
 €2,400 - 3,500

**244**  
**Saint Nicholas**  
 Russia, early 18th century  
 in contemporary repoussé, chased and engraved silvered oklad  
 31.8 x 26cm (12 1/2 x 10 1/4in).  
 £2,000 - 3,000  
 US\$3,100 - 4,600  
 €2,400 - 3,500



243



244

245

**The Mother of God of Kazan**

maker's initials indistinct, Saratov, circa 1880  
realistically painted in strong colours in a  
repoussé, chased and engraved silver-gilt oklad,  
applied with two white enamel roundels  
*27.5 x 22.5cm (10 13/16 x 8 7/8in).*

£3,000 - 5,000

US\$4,600 - 7,700

€3,500 - 5,900



245

246

**Dmitrii of Rostov**

Russia, 18th century, provincial maker's marks  
indistinct

traditionally painted in bold colours, with  
repoussé, chased and engraved, silver oklad  
*40 x 31cm (15 3/4 x 12 3/16in).*

£1,500 - 2,000

US\$2,300 - 3,100

€1,800 - 2,400



246



247

247

The Mother of God *della Consolazione*  
Veneto-Cretan, 17th century  
very finely painted in traditional style on gilt  
ground with stippled haloes  
11.5 x 9.5cm (4 1/2 x 3 3/4in).

£2,000 - 3,000

US\$3,100 - 4,600

€2,400 - 3,500

248

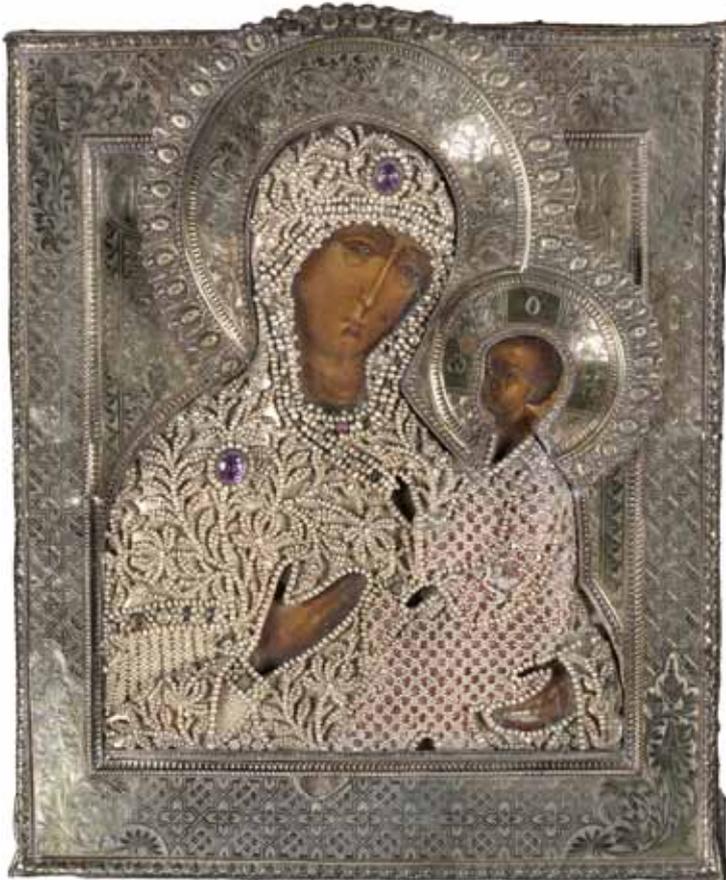
The Mother of God Tikhvinskaya  
maker's mark Cyrillic initials of Fedeor Timof'ev,  
Moscow, 1820

traditionally painted in strong colours, in  
repoussé, chased and engraved oklad and halo  
with seed pearl vestments embellished with  
translucent stones, 84 standard  
31 x 26cm (12 3/16 x 10 1/4in).

£5,000 - 6,000

US\$7,700 - 9,200

€5,900 - 7,100



248

249

**The Crucifixion**

maker's mark of Vasili Safronov, St. Petersburg, 1878

the brass Crucifix set into a panel traditionally painted in strong colours, with the depiction of the Deposition and Burial in the upper corners, in a repoussé, chased and engraved silver oklad, applied with silver-gilt haloes

53.5 x 45cm (21 1/16 x 17 11/16in).

£7,000 - 10,000

US\$12,000 - 15,000

€9,400 - 12,000



249

250

**Christ the Saviour**

maker's mark of Semeon Dement'ev, Moscow, 1838

realistically painted with the sacraments, with a repoussé, chased and engraved silver-gilt oklad, with applied halo and four blue enamel plaques

31.5 x 27.5cm (12 3/8 x 10 13/16in).

£5,000 - 7,000

US\$7,700 - 11,000

€5,900 - 8,200



250



251 (part)

251  
**The Mother of God Hodegitria, with Saints Joachim and Anna**  
 Greece, 19th century  
*22.3 x 18.5cm (8 3/4 x 7 1/4in).*; together with two Northern Russian icons, the Mother of God of Vladimir, late 18th century, *31.8 x 26cm (12 1/2 x 10 1/4in).*, and Ss. Zosima and Savatii with the Monastery of Solovkii, 19th century, *11.5 x 8.3cm (4 1/2 x 3 1/4in).*

(3)  
 £1,500 - 1,800  
 US\$2,300 - 2,800  
 €1,800 - 2,100

PROVENANCE:  
 The Temple Gallery (The Mother of God Hodegitria, with Saints Joachim and Anna)

252  
**The Kazanskaya Mother of God**  
 maker's initials AC, Moscow, 1893  
 realistically painted in chased and engraved parcel-gilt oklad and halo; in glazed wooden kiot  
*18 x 14.6cm (7 1/16 x 5 3/4in).*  
 £1,000 - 1,500  
 US\$1,500 - 2,300  
 €1,200 - 1,800

PROVENANCE:  
 The Dimitri Tiomkin Collection



252

253

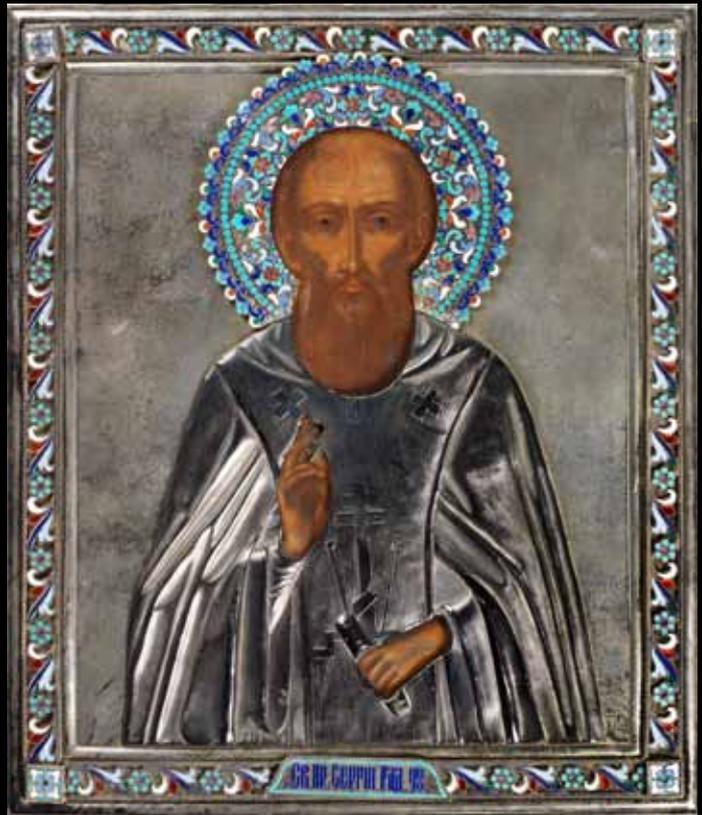
**St. Sergey Radonezhskiy**

maker's mark Cyrillic I.G., St. Petersburg, 1908-17  
the face and hands finely painted, in silver-gilt  
repoussé, chased and engraved oklad with  
champlevé enamel name plaque, applied  
openwork border and applied cloisonné halo  
31 x 26.5cm (12 3/16 x 10 7/16in).

£1,000 - 1,500

US\$1,500 - 2,300

€1,200 - 1,800



253

254

**The Mother of God Iverskaya**

maker's initials AC, Moscow, 1896-1908  
realistically painted, in repoussé, chased  
and engraved parcel-gilt oklad with shaded  
cloisonné enamel haloes, with champlevé  
enamel initials, 84 standard  
22.4 x 17.6cm (8 13/16 x 6 15/16in).

£4,000 - 5,000

US\$6,100 - 7,700

€4,700 - 5,900



254



255



256



257

255

**Saints Elizabeth and Anfanasii**

maker's initials K.T., Moscow, 1864

realistically painted, the Saints full-length with Christ above, in repoussé, chased and engraved parcel-gilt oklad, with applied haloes

20.4 x 16.6cm (8 1/16 x 6 9/16in).

£1,200 - 1,800

US\$1,800 - 2,800

€1,400 - 2,100

PROVENANCE:

The Dimitri Tiomkin Collection

256

**Sts. Daria, Paraskeva and Agafia**

maker's Cyrillic initials EGP, St. Petersburg, 1893

traditionally painted with Christ Pantocrator above in repoussé, chased and engraved silver oklad, with applied silver-gilt haloes, with stippled weight

56 zolotniks

27 x 22cm (10 5/8 x 8 11/16in).

£3,000 - 5,000

US\$4,600 - 7,700

€3,500 - 5,900

257

**The Mother of God Kazanskaya**

Russia, 1906

traditionally painted in sombre colours in repoussé, chased and engraved silvered metal oklad, with stipple engraved description in Russian '1906 Sept. 29', 'the work of D. Kulak', with gilt haloes and seed pearl vestments

applied with translucent stone

22.5 x 18cm (8 7/8 x 7 1/16in).

£1,000 - 1,500

US\$1,500 - 2,300

€1,200 - 1,800

PROVENANCE:

The Dimitri Tiomkin Collection

258

Ten Chosen Saints with the icon of the  
Mother of God of Kazan above  
marker's mark Dmitrii Andreev, St. Petersburg,  
1836

traditionally painted in bright colours, the  
Saints including Mary Magdalen, Anna,  
Catharine, Evrosinia, Dmitrii, Antipa, John the  
Baptist, John the Evangelist, Nil Stolbenskii,  
Panteleimon, on gilt ground, in repoussé,  
chased and engraved silver oklad, applied with  
silver-gilt haloes

32.5 x 27.5cm (12 13/16 x 10 13/16in).

£3,000 - 5,000

US\$6,100 - 9,200

€4,700 - 7,100



258

259

Sts. Anna and Paraskeva

unknown maker's initials ee, Moscow, 1833  
realistically painted, Saint Anna kneeling before  
the angel Saint Paraskeva standing, with the  
Lord Sabaoth above, in a repoussé, chased and  
engraved silver-gilt oklad, with applied haloes  
and with four white enamel plaques

36 x 31cm (14 3/16 x 12 3/16in).

£5,000 - 7,000

US\$7,700 - 11,000

€5,900 - 8,200



259



260 (part)

260

**The Crucifixion with Saints Alexei and Evdokeia**

maker's initials AK in Gothic script, St. Petersburg, 1864

the brass cross inlaid in the panel flanked by the two Saints, the Mother of God Kazanskaya above, in repoussé, chased and engraved oklad, with applied haloes, 84 standard; together with a small icon of Saints Savva of Zvenigorod and Pantaleimon in oklad dated '1816'

icon of the Crucifixion: 22.6 x 18cm (7 7/8 x 7 1/16in).; smaller icon: 8.8 x 6.8cm (3 7/16 x 2 11/16in).

(2)

£1,200 - 1,800

US\$1,800 - 2,800

€1,400 - 2,100

PROVENANCE:

The Dimitri Tiomkin Collection



261

261

**The Tikhvinskaya Mother of God**

Russia, c.1800

traditionally painted in strong colours, in repoussé, chased and engraved polished brass oklad, the haloes applied with enamelled rosettes

32 x 27.5cm (12 5/8 x 10 13/16in).

£1,000 - 1,500

US\$1,500 - 2,300

€1,200 - 1,800

PROVENANCE:

The Dimitri Tiomkin Collection

262

**St Nicholas**

maker's Cyrillic initials I.T., Moscow, circa 1860  
traditionally painted in strong colours in  
repoussé, chased and engraved parcel-gilt  
oklad and halo, with enamel name plate  
32 x 27cm (12 5/8 x 10 5/8in).

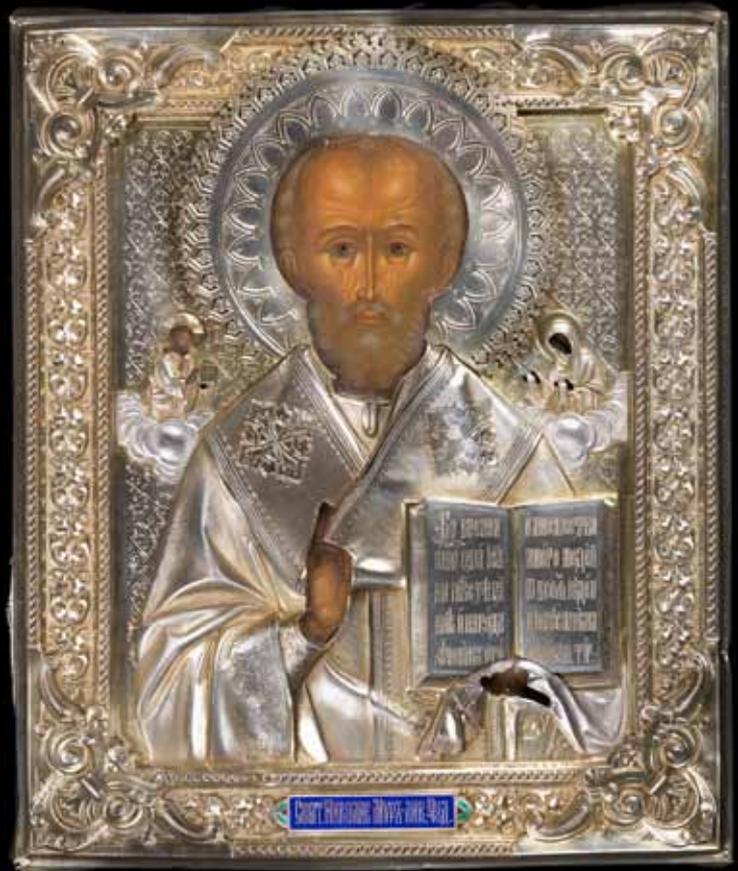
£2,500 - 3,500

US\$3,800 - 5,400

€2,900 - 4,100

**PROVENANCE:**

The Dimitri Tiomkin Collection



262

263

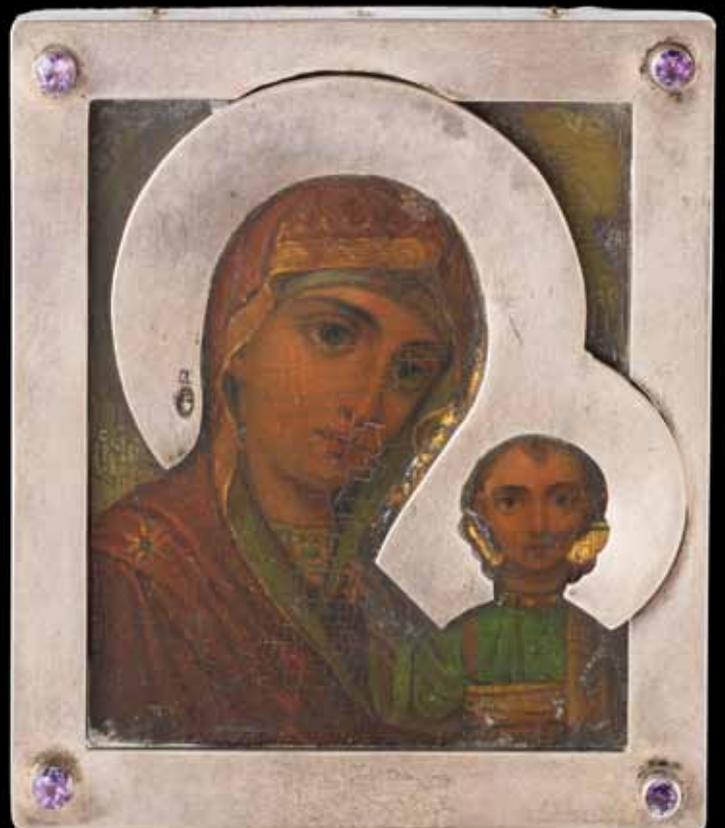
**The Mother of God of Kazan**

Kuzma Konov, Moscow, 1908-17  
realistically painted in strong colours, the plain  
borders set with translucent purple stones, with  
applied plain haloes, 84 standard  
11 x 9.5cm (4 5/16 x 3 3/4in).

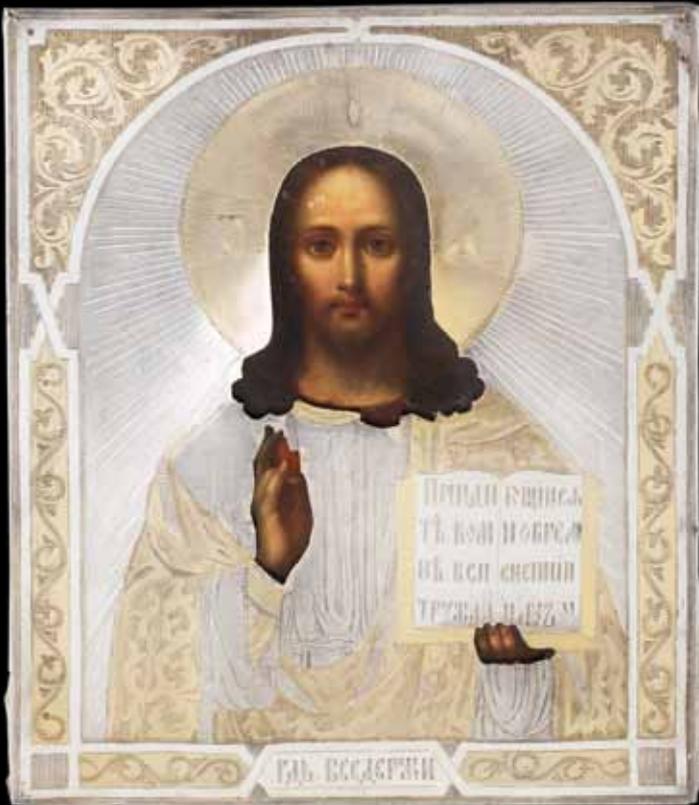
£3,000 - 5,000

US\$4,600 - 7,700

€3,500 - 5,900



263



264

264

**Christ Pantocrator**

maker's Cyrillic initials MF, Moscow, 1869  
realistically painted, in chased and engraved  
parcel-gilt oklad

22.8 x 18.2cm (9 x 7 3/16in).

£1,000 - 1,500

US\$1,500 - 2,300

€1,200 - 1,800

PROVENANCE:

The Dimitri Tiomkin Collection



265

265

**The Mother of God Vladimirskaya**

Russia, 19th century  
realistically painted in bright colours [some  
losses and lifting] on gold stippled ground  
within coloured strapwork on the border

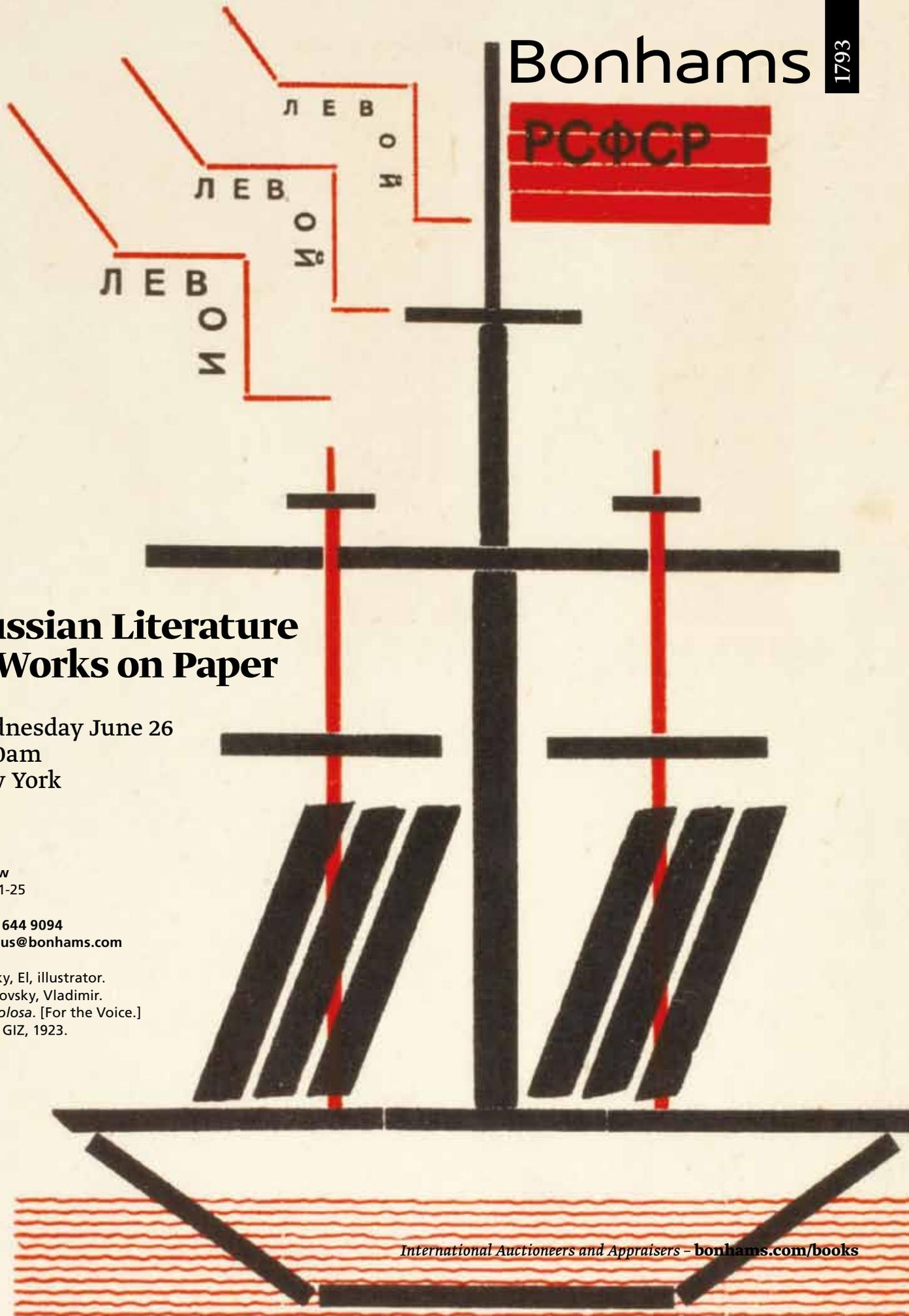
72.5 x 54.5cm (28 9/16 x 21 7/16in).

£1,000 - 1,500

US\$1,500 - 2,300

€1,200 - 1,800

End of Sale



## Russian Literature & Works on Paper

Wednesday June 26  
at 10am  
New York

Preview  
June 21-25

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Lissitzky, El, illustrator.  
Mayakovsky, Vladimir.  
*Dlya golosa*. [For the Voice.]  
Berlin: GIZ, 1923.



# THE INTERNATIONAL CENTRE-MUSEUM NAMED AFTER N. ROERICH, MOSCOW

The Nicholas Roerich Centre-Museum is situated in the very heart of Moscow on the ancient country estate of the Lopukhins, an architectural monument of the XVII–XIX centuries.

The Museum collection contains around 600 paintings by Nicholas Roerich from different periods with the main part of the collection comprising the famous Himalayan sketches created during the last decade of the painter's life.

Also housed in the collection are 100 paintings of Svetoslav Roerich, among which portraits of his father and his brother George are of special interest. Visitors will be delighted to find some drawings by George Roerich done in his youth which show his exceptional artistic talent.

The heritage of the Roerich family is not only the greatest spiritual property of Russia, its significance is common to all mankind.

The Museum regularly organizes travelling exhibitions of paintings by Nicholas Roerich and Svetoslav Roerich in Russia and abroad, as well as exhibitions of contemporary artists, concerts and lectures.

The Museum is open from 11.00 till 19.00 (entrance till 18.00). Monday - closed. Museum tours are conducted in Russian and English (advance booking by tel. 8(499) 271-34-17).

**Address:**

International non-governmental organization "International Centre of the Roerichs",  
35 Maly Znamensky per., Moscow,  
Russia, 119019

**E-mail:**

[interdept@icr.su](mailto:interdept@icr.su)

**Tel/fax:**

+7 (499) 271-34-04





# Impressionist & Modern Art

Tuesday 18 June 2013 at 3pm  
New Bond Street, London

+44 (0) 207 468 8276  
william.oreilly@bonhams.com

**Salvador Dalí (1904-1989)**  
*Prunier hâif (Hasty Plum)*  
watercolour, gouache and 19th  
Century stipple engraving  
48 x 34.3cm (18 7/8 x 13 1/2in).  
Executed in 1969  
£40,000 - 60,000

The sale includes Dalí's complete  
set of gouaches for the remarkable  
FruitDalí series

## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description of a Lot*

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

#### *Estimates*

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

#### *Condition Reports*

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

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

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

#### *Bonhams' responsibility to you*

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

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

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

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

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

#### *Alterations*

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

**"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*.

**"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](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

**"bailee"**: a person to whom goods are entrusted.

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

## Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*.

Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* 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 (only available on lots with a low estimate greater than £400)

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. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to VAT. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £25,000 of the *Hammer Price*  
20% from £25,001 of the *Hammer Price*  
12% from £500,001 of the *Hammer Price*

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 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;

**Bankers draft/building society cheque:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

**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;

**Sterling travellers cheques:** you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using 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;

**Union Pay cards:** these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are 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.

## 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

Please refer all enquiries to our shipping department on:  
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805  
Email: [shipping@bonhams.com](mailto:shipping@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

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

## 13. CITES REGULATIONS

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

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

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

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, 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

### ~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

### 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.

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

*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.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- 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.

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

### DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 1

### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

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

#### 2 SELLER'S UNDERTAKINGS

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

#### 3 DESCRIPTIONS OF THE LOT

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

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

#### 5 RISK, PROPERTY AND TITLE

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

#### 6 PAYMENT

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

#### 7 COLLECTION OF THE LOT

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

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	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 <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;			10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.4	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.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	<b>10</b>	<b>MISCELLANEOUS</b>	<b>11</b>	<b>GOVERNING LAW</b>
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	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.
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.	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

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

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

#### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
  - 3.1.1 the Purchase Price for the Lot;
  - 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders, and
  - 3.1.3 if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

#### 4 COLLECTION OF THE LOT

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

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

#### 5 STORING THE LOT

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

#### 6 RESPONSIBILITY FOR THE LOT

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

<b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3 Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	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.	9.3.1 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;	<b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	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> ;	8.1 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:	9.4 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;	8.1.1 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	9.5 If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.2 deliver the <i>Lot</i> to a person other than you; 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;	8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; 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;	8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	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;	8.2 The discretion referred to in paragraph 8.1:	<b>10 OUR LIABILITY</b>
7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.2.1 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	10.1 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;	8.2.2 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 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;	<b>9 FORGERIES</b>	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> .	9.1 We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	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.	9.2 Paragraph 9 applies only if:	10.2.3 damage to tension stringed musical instruments; or
	9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.4 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.
	9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	
	9.2.3 within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*, and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

### LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).  
"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**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 3% 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)

<b>Sale title:</b> The Russian Sale	<b>Sale date:</b> Wednesday 5 June 2013
-------------------------------------	---

<b>Sale no.</b> 20841	<b>Sale venue:</b> 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.

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

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

Customer Number	Title
-----------------	-------

First Name	Last Name
------------	-----------

Company name (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) <input type="checkbox"/>
---

<input type="checkbox"/>
--------------------------

I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
--	--

If registered for VAT in the EU please enter your registration here:	Please tick if you have registered with us before <input type="checkbox"/>
--	--

<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------

<input type="checkbox"/>	<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*

<b>FOR WINE SALES ONLY</b>		
Please leave lots "available under bond" in bond <input type="checkbox"/>	I will collect from Park Royal or bonded warehouse <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.**

Your signature:	Date:
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\* 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.

## Информация для покупателей

### Регистрация участников

Для участия в торгах необходимо зарегистрироваться и получить карточку с номером (paddle number). Новые клиенты обязательно должны заполнить регистрационную анкету. Для этого необходимо иметь при себе удостоверение личности, а также документ, подтверждающий адрес покупателя.

После регистрации и получения карточки с номером, Вы можете участвовать в торгах непосредственно во время аукциона.

Если у Вас нет возможности лично присутствовать на торгах, Вы можете оставить заочное или же телефонное предложение. Пожалуйста, постарайтесь сделать это как можно раньше до начала аукциона.

### Участие в торгах по телефону

Для участия в торгах по телефону Вам необходимо заполнить форму телефонного предложения (см. в конце каталога), где нужно заполнить Ваше имя, адрес, детали кредитной карточки, а также номера телефонов, по которым мы можем с Вами связаться во время аукциона. Пожалуйста, четко укажите номера лотов, которые вы планируете покупать во время торгов. Предложения по телефону принимаются только на лоты с низкой оценкой в размере 500 фунтов стерлингов и выше.

### Заочные предложения (Absentee/Commission bidding)

Чтобы оставить заочное предложение, Вам необходимо заполнить форму заочного предложения (см. в конце каталога), где нужно указать Ваше имя, адрес, детали кредитной карточки, а также номер телефона, по которому мы сможем с Вами связаться. Вам нужно четко указать номера и описание интересующих Вас лотов, а также максимальную сумму, за которую Вы готовы приобрести интересующий Вас лот. Сотрудники Бонамс постараются осуществить Ваше предложение по наиболее низкой возможной цене с учетом резервной цены.

Пожалуйста, убедитесь в том, что на всех заполненных Вами формах стоит Ваша подпись, а также дата заполнения. Заполненные формы могут быть высланы в Бонамс по почте или же по факсу, как можно раньше до начала аукциона.

Если Вы впервые принимаете участие в аукционах Бонамс, Вам также необходимо переслать копию удостоверения личности.

### Участие в торгах через агента или доверенное лицо

Если Вы планируете принять участие в торгах через агента или доверенное лицо, пожалуйста, убедитесь в том, что регистрационная форма заполнена на Ваше имя. Ваш агент также должен иметь при себе письмо от Вас, подтверждающее то, что Вы поручаете ему участвовать в торгах от Вашего имени. Регистрационная форма должна быть подписана Вашим агентом, который должен иметь при себе удостоверение личности. Если Вы планируете покупать через агента, пожалуйста, заполните все необходимые формы и перешлите их нам за несколько дней до аукциона, чтобы у нас была возможность связаться с Вами и обсудить все необходимые детали Вашего участия в торгах.

Форма всегда должна быть заполнена на имя человека или компании, которые будут производить оплату за приобретенные лоты. Бонамс ни в коем случае не принимает оплату от других сторон, кроме покупателя.

### Оплата за приобретенные лоты

Если Вы хотите забрать приобретенный Вами лот сразу же после торгов, Вы можете заплатить кредитной или дебитной карточкой. Оплата также может быть произведена наличными банкнотами в сумме не выше, чем 5,000 фунтов стерлингов.

### Оплата кредитной карточкой

Мы принимаем оплату произведенную следующими дебитными и кредитными карточками: Barclays connect, Delta и Switch/Maestro, Visa, Mastercard и Access (American Express не принимается). Если оплата производится кредитной карточкой, то на сумму к оплате начисляются дополнительные 3 процента.

### Оплата чеком

Вы можете произвести оплату чеком в фунтах стерлингов. Все чеки должны пройти проверку нашего кредитного отдела, что в среднем занимает от 5-и до 7-и дней. Вы сможете забрать приобретенные лоты, после того, как оплата чеком будет подтверждена нашим кредитным отделом.

### Оплата банковским переводом

Если Вы производите оплату банковским переводом, пожалуйста, укажите Ваш регистрационный номер, а также номер счета. Сумма, полученная нами по банковскому переводу, должна соответствовать сумме счета на приобретенные Вами лоты (все затраты по переводу, а также обмену валюты должны покрываться плательщиком).



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