

THE RUSSIAN SALE

Wednesday 27 November 2013



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David Hinton
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THE RUSSIAN SALE

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Front cover: lot 15
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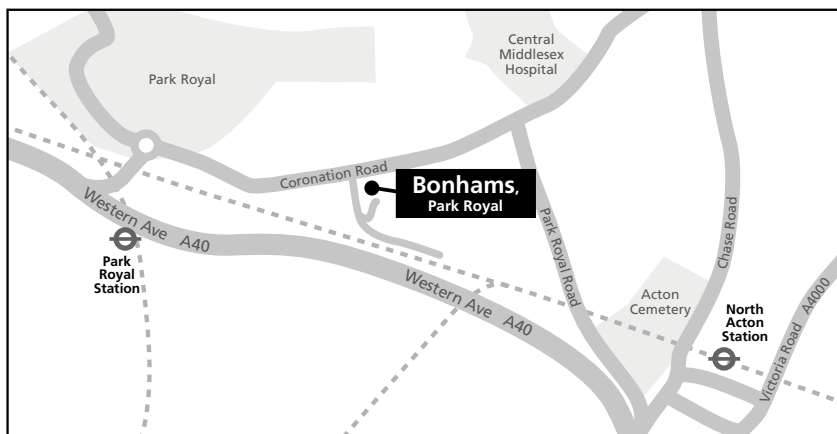
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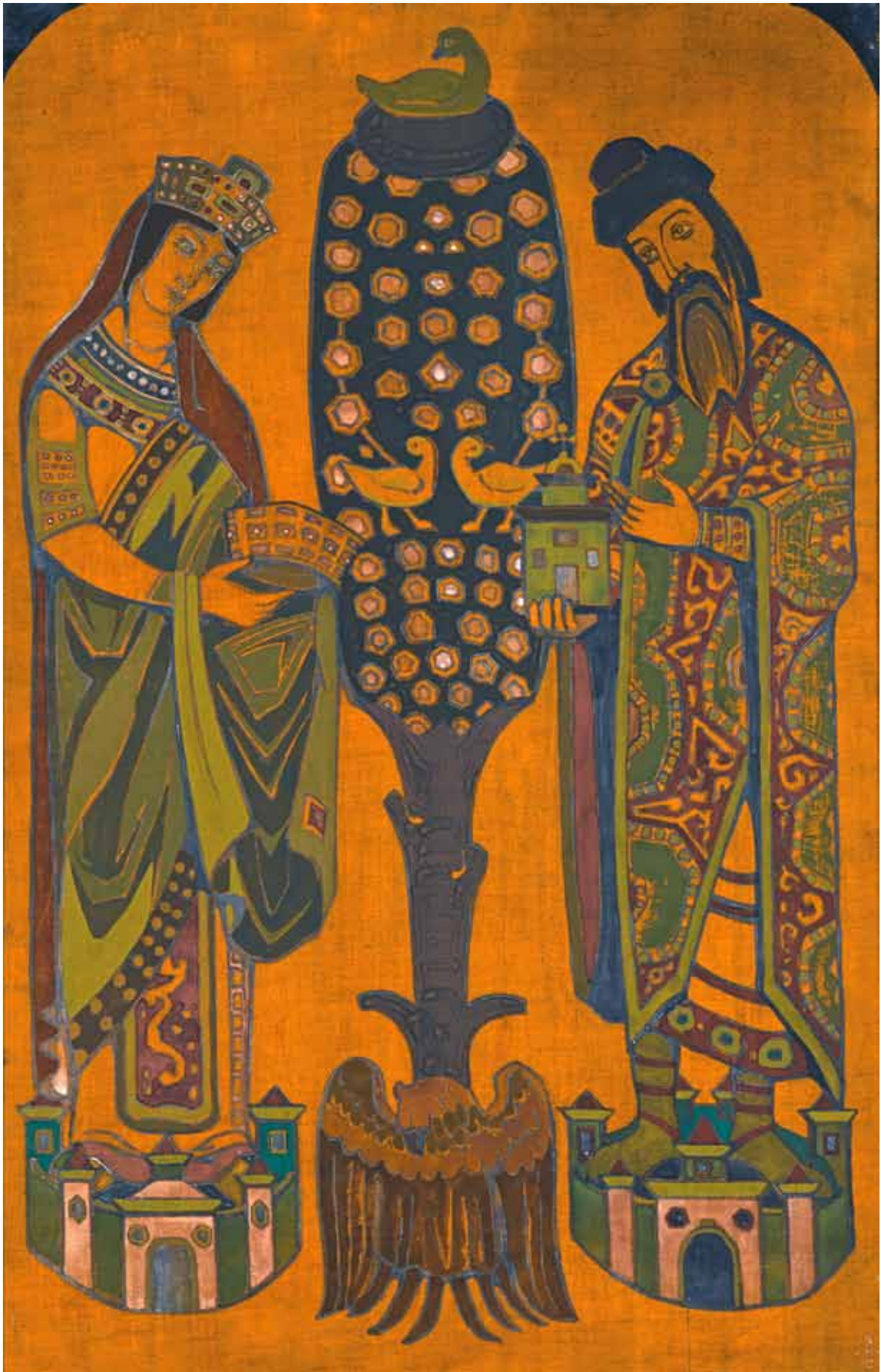
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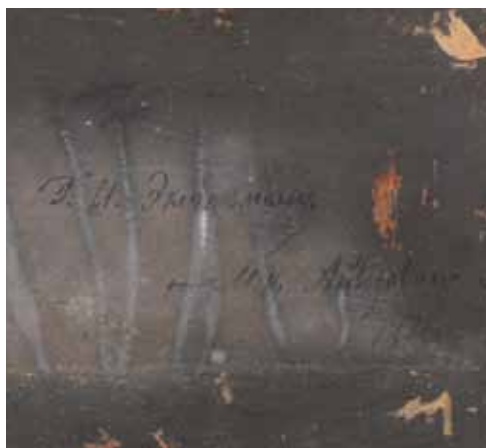
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Inscription on verso

1

IVAN KONSTANTINOVICH AIVAZOVSKY (1817-1900)

Russian shipping, Yalta
signed 'A. 1876' (lower right); further inscribed in Cyrillic on verso
with presentation inscription 'To G.I. Engel'man/ from I.K. Aivazovsky/
1876'

oil on panel

18 x 25.5cm (7 1/16 x 10 1/16in).

£20,000 - 30,000

US\$32,000 - 48,000

€24,000 - 35,000

Provenance

Presented by the artist to Georgy Ivanovich Engel'man (1831-1898)
Private collection, Europe

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

The recipient of the painting, Georgy Ivanovich Engel'man, was
a Russian naval captain who was awarded the Order of St. Anna,
4th Class, for courage and the Order of St. Stanislav, 3rd Class, 'with
swords'. Engel'man and his wife lived in Sevastopol and his portrait
is featured in the anthology *People of Sevastopol* about the people
who came to its defence in 1854-1855.





PROPERTY FROM A PRIVATE COLLECTION, FRANCE

2
SERGEY DMITRYEVICH MILORADOVICH
(1851-1943)

Russian boyarynya at the spinning wheel
signed in Cyrillic (lower right)
oil on canvas
74 x 56cm (29 1/8 x 22 1/16in).

£12,000 - 15,000
US\$19,000 - 24,000
€14,000 - 18,000



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

3

VLADIMIR EGOROVICH MAKOVSKY (1846-1920)

The artist in his studio
signed in Cyrillic (lower right)
oil on board
29.5 x 19.5cm (11 5/8 x 7 11/16in).

£30,000 - 40,000
US\$48,000 - 64,000
€35,000 - 47,000

Provenance

By repute, collection of I.G. Scheglovitov, former Minister of Justice
in the reign of Nicholas II
Collection of I.G. Scheglovitov's daughter, Anna, Paris, c. 1917
Private French collection, c. 1920
Acquired from the above by present owner, c. 1970



OTHER PROPERTIES

4

**ATTRIBUTED TO KONSTANTIN EGOROVICH MAKOVSKY
(1839-1915)**

Gypsy girl
bears signature in Cyrillic (upper right)
oil on panel
34.3 x 28.2cm (13 1/2 x 11 1/8in).

£15,000 - 20,000

US\$24,000 - 32,000

€18,000 - 24,000

Provenance

Collection of Princess Beatrice Bice Frigerio (nee De Gasser)
(St. Petersburg 1902-Rome 1981)
Following its disappearance, acquired by her husband, Count
Girolamo Frigerio, at Casa di vendite all'asta Umberto Sammartini,
Vendita straordinaria della mobilia e degli oggetti d'arte appartenenti
alle loro eccellenze Principessa Marta Ruspoli e Contessa Alina
Saverio Nasalli Rocca, Rome, 1935, lot 305
Gifted by the Princess to the present owner



THE PROPERTY OF A PRIVATE COLLECTOR, NEW JERSEY

5 *

**MIKHAIL PETROVICH (BARON) KLODT VON JURGENSBURG
(1835-1914)**

Farm scene

signed in Cyrillic (lower left)

oil on panel

26 x 40 1/2cm (10 1/4 x 15 3/4in).

£20,000 - 30,000

US\$32,000 - 48,000

€24,000 - 35,000

Provenance

Russian Works of Art, Sotheby Parke Bernet, New York,
15 December 1968, lot 277

Acquired at the above by a private collector

Thence by descent

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

6

IVAN PAVLOVICH POKHITONOV (1850-1923)

Hunting scene (hunters and their hounds)

signed in Latin (lower right)

oil on panel

15 x 24.5cm (5 7/8 x 9 5/8in).

£60,000 - 80,000

US\$96,000 - 130,000

€71,000 - 94,000

Provenance

Acquired directly from the artist by I.G. Scheglovitov, former Minister of Justice in the reign of Nicholas II

Collection of I.G. Scheglovitov's daughter, Anna, Paris, c. 1917

Private collection, France, c. 1920

Acquired from the above by the present owner, c. 1970

We are grateful to Olivier Bertrand who has inspected the painting and confirmed its authenticity. It will be included in the forthcoming catalogue raisonné.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

7 *

ALEKSEI PETROVICH BOGOLYUBOV (1824-1896)

'Road along the bank of Öresund. Night view.'

signed in Cyrillic (lower left), stretcher with label from Anichkov Palace, inscribed in Cyrillic 'Property of His Imper. Highn. Alexander III, number 271', further inscribed in Cyrillic in yellow oil 'A.D.M. 26103', numbered in pencil '26/760/741' on both stretcher and frame, front of the original frame applied with a plaque numbered '13' and the artist's name

oil on canvas

24 x 31cm (9 7/16 x 12 3/16in).

£150,000 - 250,000

US\$240,000 - 400,000

€180,000 - 290,000

Provenance

Commissioned by Grand Duke Alexander Aleksandrovich (future Emperor Alexander III) in Denmark, summer of 1867

Presented by Grand Duke Alexander Aleksandrovich to his wife, Grand Duchess Maria Fedorovna on Christmas, December 1867
Collection of Grand Duchess Maria Fedorovna at Anichkov Palace, St. Petersburg, 1867-early 1870s

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

Nationalized as part of the Imperial Collection in 1917

De-accessioned and transferred to Gosfond Commission and L/O VA/O 'Hotel', Leningrad, 1931

Acquired by a Swedish engineer in Leningrad, c. 1931

Thence by descent

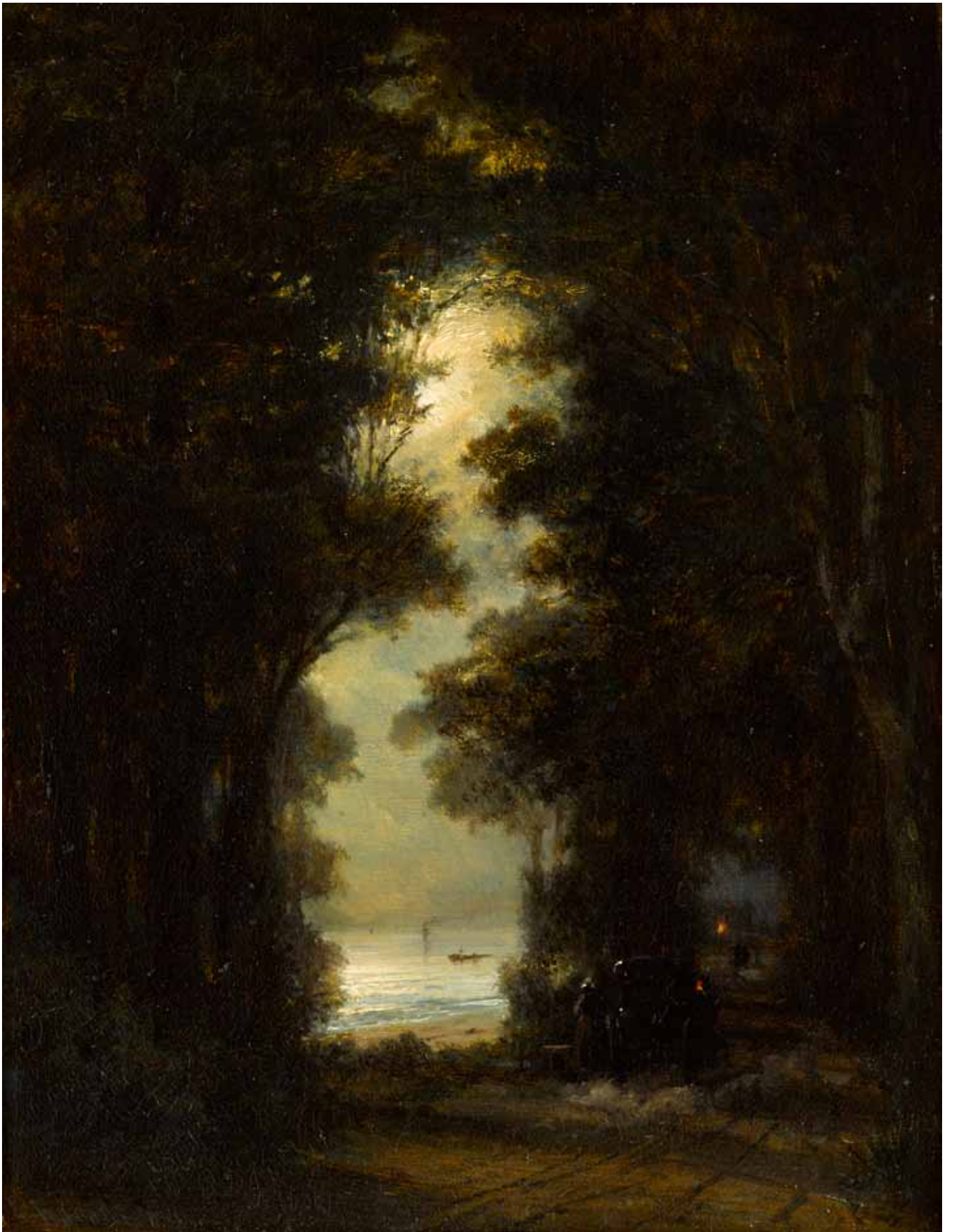




Fig.1 Present lot in situ (right row, bottom) in the Dining room of Emperor Alexander III and Empress Maria Fedorovna, Alexander Palace at Tsarskoe Selo, Unknown photographer, early 1920s, Courtesy of State Museum-Preserve 'Pavlovsk'

This charming scene of a horse-drawn carriage travelling at night along the bank of Öresund, beneath a canopy of majestic tall trees, is a work of fine artistic merit by a celebrated Russian master of the late 19th century, and a painting with remarkable historical provenance. The accomplished artist Aleksei Bogolyubov painted a delightful scene documenting leisurely travels along the tree-lined road leading to the sea shore. The moonlight, breaking through lacy clouds in the sky, casts soft and mysterious shadows on the water and the pass along the bank of the strait. The flickering carriage lights lead the way into the depth of the forest, away from the clearing in the foreground. Öresund (more commonly known as the Sound) is one of three Danish straits that connects the Baltic Sea to the Atlantic Ocean, and is one of the busiest waterways in Europe. Only 4 kilometres wide at its narrowest point, it separates the Danish island Zealand and the southern Swedish province of Scania. The present painting was one of many by A. Bogolyubov in the collection of Emperor Alexander II and his wife Maria Fedorovna, who together collected over 800 works of the artist.

In June 1866, Aleksei Bogolyubov accompanied the Grand Duke Aleksandr Aleksandrovich (future Emperor Alexander III) on his tour across Russia. In the autumn of 1866, Bogolyubov was introduced to Grand Duchess Maria Fedorovna. From 1867 to 1870 Bogolyubov served as a personal art teacher to the Grand Duke and Duchess, and was soon appointed as the Heir's advisor on art collecting. The artist became a close friend of the Grand Duke and his wife, and remained their confidant and art adviser for more than thirty years.

In the summer of 1867, Aleksei Bogolyubov was scheduled to accompany his patrons on a tour of Germany, France and Denmark, but due to illness was unable to join them until the last leg of their journey. The artist visited Copenhagen, Bernstorff and Klampenborg, where he spent June and July painting from nature and depicting iconic scenes and views of Denmark to be presented to Grand Duchess Maria Fedorovna. The King of Denmark, Maria Fedorovna's father, commissioned Bogolyubov to create a series of friendly caricatures of the Grand Duke and of the entourage of the Prince of Greece. Grand Duke Aleksandr Aleksandrovich also commissioned several works, including the present lot, referenced in all archival documents and correspondence as 'Path along the bank of the Sound (Öresund). Night view'. The Grand Duke presented the painting to his wife, Maria Fedorovna, as a Christmas gift in December of 1867. That winter, Grand Duchess Maria Fedorovna wrote to her mother, Queen Louise of Denmark: 'We finally also celebrated Christmas on the 24th according to our calendar... Sasha [Grand Duke Aleksandr] returned around 10pm and we had our own little Christmas celebration. I arranged a small Christmas tree for him in my room with all my gifts to him, and later he took me to his room to give me his gifts; it was quite lovely. He presented me with two small precious paintings by Bogolyubov: one showing the city of Fredensborg, and the other a view of an alley stretching towards the sea' (The State Archive of the Russian Federation, Fond 642, opis' 1, Delo 638, Letter dated December 30, 1867/January 11, 1868). This 'view of an alley stretching towards the sea' is in fact the description of the present lot named by the artist as 'Path along the bank of the Sound. Night view.' Both of the landscapes mentioned in Maria Fedorovna's correspondence with her mother were commissioned by the Grand Duke Aleksandr in the summer of 1867 during the trip to Denmark. The Grand Duke Aleksandr's archives contain no invoice recording a financial transaction of this painting, suggesting that it was most likely a gift from the artist to his Imperial friend and patron.



Fig.2 Present lot in situ at Alexander Palace at Tsarskoe Selo, Detail Courtesy of State Museum-Preserve 'Pavlovsk'

Originally exhibited at the Anichkov Palace, the Grand Duke and Duchess' personal residence in St. Petersburg, the present lot was registered and catalogued under the number 13 in the inventory of paintings from the collection of Grand Duchess Maria Fedorovna (State Archive of Russian Federation, Fond 642, Opis' 1, Delo 3328, List 2, reverse side; see Fig.3, entry under number 13, Catalogue was published in : R.R. Gafullin, *katalog kartinam, prinadlezhaschim Ego Imperatorskomu Vysoshestvy Gosudariu Nasledniky Tsesarevichy*, in *Velikii kniaz' Aleksandr Aleksandrovich. Sbornik Dokumentov*, Moscow, 2002, page 638-639; the present lot mentioned on page 638, footnote on page 675). That registration number can still be seen on a metal plaque attached to the top of the original frame. In the early 1870s, the present lot was moved to the Alexander Palace at Tsarskoe Selo. It was exhibited in the dining room, called by Emperor Aleksandr III 'Bogolyubov's Gallery,' due to its containing 35 works by the artist (see Fig.1).

In the 1890s, it was entered in the 'Catalogue of Paintings of the Aleksander Palace' under inventory number 271/13 and titled 'Landscape' (The State Hermitage, opis' VII, lit. 'e', delo 16, page 12, reverse side). The reverse side of the present lot is applied with a paper label of the Anichkov Palace and inscribed with abbreviation 'Ts. S.D.' for Tsarsko-Selskii Dvoretz (Palace at Tsarskoe Selo), thus documenting that the present painting was exhibited consecutively in both Imperial residences.

After the Revolution of 1917, the property of the Imperial palaces was nationalized and meticulously documented. The present lot was listed as 'Night Landscape,' under number 22, in the description of the art collection of the Alexander Palace compiled in 1928, as well as printed in V.I. Yakovlev's 'Aleksandrovskii dvoretz-muzei v Detskom sele', Leningrad, 1928, page 185. In the early 1930s, in order to raise foreign currency, Soviet museums were ordered to identify works of art to be sold to foreigners and on the Western art market.

As a result, the personal quarters of Emperor Aleksandr III and Empress Maria Fedorovna at the Alexander Palace were closed; their furnishings, personal belongings of the Imperial family including their extensive art collection, were transported to Gosfond Commission in 1931 to be sold to Western buyers. The present lot was given to L/O VA/O 'Hotel' shareholding company, decree number 179 dated June 9, 1931 (Archive of State Historical Museum Tsarskoe Selo, fond III, delo 162, page 27). The inventory number preserved on the back of the frame dates to the 1920s, when the present lot was included in the inventory for sale ('A.D.M 26103'- for Aleksandrovskii Dvoretz-Muzei) and moved to State Gosfond Commission (inventory number 26/760/741).

In the late 1920s a Swedish civil engineer, who oversaw the construction of hydro-electrical stations in Russia in the early 1900s, was invited to the Soviet Union to participate in the reconstruction of Leningrad's harbour and port. During his extensive stay there he purchased a variety of antique furniture, paintings and works of art. It was probably in the early 1930s, just before his return to Sweden, that he acquired some of the furnishings from the Imperial Palaces (according to the family history he was offered them in lieu of the payment for his professional services). The present lot was one of his important acquisitions. It was shipped to Sweden, and remained in the family until it was inherited by his granddaughter and became part of her private collection in the United States.

We would like to thank Rifat Gaffullin, Curator of the archive at the State Museum Preserve in Pavlovsk, for his kind assistance in researching the history and provenance of the present lot.



Present lot in frame

В июне 1866 г. А.П. Боголюбов сопровождал Великого Князя Александра Александровича в поездке по России, а осенью 1866 г. художник познакомился с принцессой Дагмарой, будущей императрицей Марией Федоровной. А.П. Боголюбов вскоре становится наставником цесаревича и цесаревны в живописи, рисунке и реставрации (в 1867-1870-х гг. художник преподавал рисование вел. кн. Марии Федоровне, обучал великого князя приемам реставрации живописи), а затем стал главным экспертом Александра III в области художественного собирательства. Дружеские отношения связывали Александра III, Марию Федоровну и А.П. Боголюбова почти на протяжении тридцати лет.

В летние месяцы 1867 года А. П. Боголюбов должен был сопровождать цесаревича и цесаревну во время их заграничного путешествия в Германию, Францию и Данию, но из-за болезни смог сопровождать их только во время пребывания в Дании. Отец Марии Федоровны – датский король Христиан IX заказал русскому художнику альбом карикатур на лиц, составляющих свиту великого князя, свиту принца Георга Греческого, а русский наследник заказал несколько картин, в том числе и «Дорогу вдоль берега Зунда (Ночной вид)», представленную на этом аукционе.

Данная картина была преподнесена цесаревичем Александром Александровичем его супруге Императрице Марии Федоровне на Рождество 1867 года. Цесаревна Мария Федоровна пишет в письме к матери, датской королеве Луизе: «Ну, наконец, и мы здесь справили Рождество 24-го по нашему стилю <...> Саша <...> вернулся часов в 10 было у нас свое маленькое Рождество. У меня в комнате была елка для него с моими подарками ему, а затем в его комнате елка для меня, и, правда, было очень мило. Он подарил мне две прелестные маленькие картины Боголюбова: вид Фреденсборга и изображение аллеи уходящей к морю» (ГА РФ. 642. Оп. 1, Д. 638. Письмо от 30 декабря 1867 года/11 января 1868 года). Изображение аллеи, уходящей к морю и есть картина «Дорога вдоль берега Зунда (Ночной вид)». Эти два датских пейзажа были заказаны А. П. Боголюбову цесаревичем Александром Александровичем летом 1867 года во время пребывания в Дании. Видимо эти две небольшие картины были подарены художником Великому Князю Александру Александровичу, так как в документах о расходах Великого Князя за 1867 год нет указаний об оплате им этих двух картин А. П. Боголюбова.



Anichkov Palace inventory label on verso

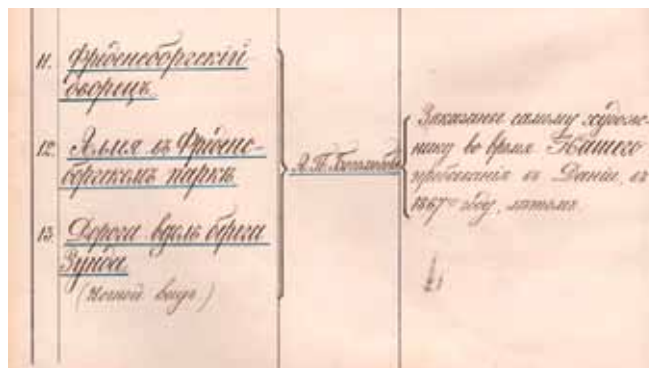


Fig.3 Page from 'Catalogue of art collection of Empress Maria Fedorovna', present lot listed under number 13, State Archive of Russian Federation, fond 642, opis' 1, delo 3328, page 2 reverse side

Первоначально картина находилась в Аничковом дворце, с 1870-х годов в Столовой на половине Александра III и Марии Федоровны в Царскосельском Александровском дворце. В 1870-е картина была помещена цесаревичем и цесаревной в Столовой Царскосельского Александровского дворца. Этот зал Александр III называл «Боголюбовским», так как здесь он разместил 35 картин А.П. Боголюбова. Впервые упоминается под названием «Дорога вдоль берега Зунда (Ночной вид)» в Каталоге картин, принадлежавшим Ее Императорскому Высочеству Государыне Великой Княгине Цесаревне» и датированный 1872 годом. (ГАРФ, Ф. 642. Оп.1, Д. 3328, Л. 2 об. Каталог опубликован в качестве приложения: Гафифуллин Р.Р., *Каталог картин, принадлежавшим Его Императорскому Высочеству Государю Наследнику Цесаревичу, // Великий князь Александр Александрович. Сборник документов, Москва, 2002, стр. 638–639*). Затем картина была внесена в Каталог картин, находящихся в Александровском дворце и датированным 1890-ми годами: 271/13 «Пейзаж» А. Боголюбова. (Архив ГЭ, Оп. VII лит. «Е», Д.16, Л. 12 об.). Наконец картина упоминается в книге В.И. Яковлева «Александровский дворец-музей в Детском Селе. Л. 1928 г., с.185: «202. Ночной пейзаж. (Подпись слева внизу А. Боголюбов. Размер 0,16 х 0,25. М.х.». В 1931 г. была ликвидирована половина Александра III и Марии Федоровны, подавляющее большинство музейных экспонатов были сняты с государственного музейного учета и переданы в ведение Комиссии Госфондов.

Картина была передана в Л/О ВА/О «Отель» (Ленинградское Отделение Всероссийского акционерного общества «Отель») по акту №179 от 9 июня 1931 г. (Архив ГМЗ «Царское Село. Ф. III. Д. 162. О ликвидации бывшей половины Александра III в АДМ. 1931 г. Л. 27). На картине сохранилась этикетка описи картин Александровского дворца: «Аничковский дворец. Соб: Имп: Алекс: III. 271-й/13 Ц.С.Д.». Для маркировки использованы этикетки Аничкова дворца, сокращение Ц.С.Д. расшифровывается, как Царскосельский дворец. Желтый номер описи Александровского дворца-музея 1920-х г.: «А.Д.М. 26103». (Опись утрачена в 1941 – 1944 годы). Номер, написанный карандашом: «26/760/741» - маркировка Комиссии Госфондов.

В начале 1930-х годов Шведский инженер, имевший опыт работы по сооружению гидро станций в дореволюционный период в Царской России, был приглашен в Ленинград для сооружения городского порта. Во время длительного пребывания в России он приобрел значительное количество антикварных предметов, включая данную картину. Она была вывезена им в Швецию и оставалась в коллекции его семьи. Впоследствии его внучка получила данную работу в наследство и привезла её в Америку.

Мы благодарны старшему научному сотруднику Государственного музея-заповедника «Павловск» Р.Р.Гафифуллину за проведенное исследование по данной работе.

OTHER PROPERTIES

8

VASILI ALEKSANDROVICH KOTARBINSKY (1849-1921)

A collection of sketches and studies, circa 1887-1900
one with inscription on verso in Cyrillic 'Sepia sketches by Wilhelm
Alexandrovich Kotarbinskiy Authorised N. Prakhov 10/IX 1946'
sepia ink
size of largest: 26 x 46cm (10 1/4 x 18 1/8in). (25)

£10,000 - 12,000

US\$16,000 - 19,000

€12,000 - 14,000

Provenance

Prakhov family collection, Kiev
(Nikolai Adrianovich Prakhov, 1873-1957)
Private collection, Prague



Part lot

Wilhelm Kotarbinskiy was a painter and graphic artist of both historical and fantastical genres, one of the earliest Russian symbolists and a prominent 'art nouveau' artist. He studied at the Warsaw drawing school and in the Academia di San Luca in Rome (1872 -1875), where he earned the title of the 'Foremost Draughtsman of Rome' and a silver medal. He lived in Rome and, from 1887, in Kiev. Upon invitation from Professor Adrian Prakhov (1846-1916) he participated, along with other artists (Vasnetsov, Vrubel', Nesterov and the Svedomskiy brothers) in the painting of frescoes in the St. Vladimir Cathedral in Kiev, where he created a number of compositions which helped him become one of the most famous Russian artists. He was awarded the St Stanislaus order, 2nd degree and in 1905 elected Academic of the Imperial Academy of Art. He was in demand among the Kiev nouveau riche as a decorator and worked on the houses of Tereshchenko, Khanenko and Soldatenkov.

A major influence on the artist's creative development was his relationship with the family of Adrian Prakhov. In the preserved memoirs of Nikolai Prakhov, Professor Adrian Prakhov's son, he describes the origin of Kotarbinskiy's sketches and drawings:

He drew everything he saw and everything that was conjured in his imagination: male and female faces, flowers, leaves, landscapes, ancient motifs Long strands of Whatman paper were covered on both sides with tens of varying compositions of future sepia drawings. Kotarbinskiy's sepia drawings were created under the following circumstances: upon completion of the work in the Vladimir Cathedral in Kiev, 'homeless artists' (the Svedomskiy brothers and Kotarbinskiy) visited my father and me for lunch.

During lunch, while discussing their upcoming projects, consumed by arguments about art, they created illustrations right there on the tablecloth. The tablecloth had to be changed every day, my mother [Emilia Prakhova] found this to be inconvenient and, one time, gave them each a sheet of Alexandrian paper. Kotarbinskiy took his sheet into the drawing room and started creating compositions while diluting the black ink with water After that he tried to work using sepia the warm tones of which he preferred to the colder tones. Ancient world and mysticism intertwine in these sepia drawings, each one different from the next by the depth, or lightness of colour and technique The exhibition of Wilhelm Alexandrovich Kotarbinskiy in Saint-Petersburg, at the Academy of Art in 1900 contained over 150 sepias and was very successful (N.A. Prakhov, Straniitsy Proshlogo (Pages of the Past), - Kiev, 1958, pp 302-303).

Kotarbinskiy was in love with the daughter of Adrian Prakhov, Elena (1872-1948) to whom he dedicated many of his sepia fantasies. Many of them are reminiscent of the works by Mikhail Vrubel, who visited the Prakhov family around the same time. During one of those visits he drew a portrait of Adrian Viktorovich's wife, Emilia Prakhova, whom he worshipped.

During the Revolution, after Kiev was captured by the Bolsheviks, Kotarbinskiy's flat had been searched on a number of occasions, and he was left destitute. He received an offer from Emilia Prakhova and moved to their house where he lived until his death in 1921.

Here Kotarbinskiy's collection of works on paper, of such magnitude and quality, is available on the international art market for the first time. Its irreproachable provenance and exceptional artistic merits are, without a doubt, incredibly important for the history of both Russian and Ukrainian art.





9

**VASILY (WILHELM) ALEKSANDROVICH KOTARBINSKY
(1849-1921)**

Portrait of a woman, circa 1900; Two mermaids, circa 1880
the portrait authenticated on the verso by Prakhov; the other signed
with initials in Latin 'W.K.' (lower left)

oil on canvas

size of largest: 46 x 28cm (18 1/8 x 11in). (2)

£10,000 - 12,000

US\$16,000 - 19,000

€12,000 - 14,000

Provenance

Collection of N.A. Prakhov, Kiev



PROPERTY FROM A PRIVATE COLLECTION, VIRGINIA

10 * W

KONSTANTIN EGOROVICH MAKOVSKY (1839-1915)

Portrait of Olga, the artist's daughter
signed in Latin (lower right), stretcher inscribed in Cyrillic 'Olga in
white dress' with additional inscriptions, partial paper labels, stretcher
and canvas marked with artists' studio stamp in Paris
oil on canvas

152 x 88 1/2cm (59 13/16 x 34 5/8in).

£200,000 - 300,000

US\$320,000 - 480,000

€240,000 - 350,000

Provenance

Property of Mme. Marina Flamant, Paris, granddaughter of the artist
19th Century European Paintings, Sotheby Parke Bernet, New York,
20-21 January 1978, lot 100
Pierre Antiques, Seattle, Washington
Acquired from the above by the present owner, c. 1980

Exhibited

Moscow and St. Petersburg, *XVII Exhibitions of St. Petersburg Art
Society*, 1909, cat.166

Literature

Iskra, 1909, issue 9, page 72

Iskorka, 1910, issue 49, page 6

To be included in the forthcoming publication, Elena Nesterova,
Konstantin Makovsky, St. Petersburg, 2013, p.484, fig.278





Present lot illustrated in *Iskra*, 1909, issue 9, page 72

Portraiture was one of the most significant genres of painting in the oeuvre of Konstantin Egorovich Makovsky (1839-1915). The artist's son, Sergei Konstantinovich, a well-known art critic of the Silver Age noted that his father painted more portraits during his lifetime than 'Kramskiy, Repin, and Serov all put together'. Makovsky's female portraits were particularly remarkable. For the most part, these consisted of formal depictions of society belles, where the elaborate gowns and accessories 'competed' with the exquisite beauty of the women themselves.

Konstantin Makovsky frequently painted children, often his own. Sergei and Yelena, Makovsky's children from his marriage to U.P. Makovskaya (née Letkova), often appeared as the subjects of his portraits. Konstantin, Olga and Marina, his children from his marriage to M.A. Matavtina (1869-1919), who were born out of wedlock before Makovsky's divorce from his previous wife and were legitimized in 1898, also often became the subjects of his works.

Similarly to her other family members, Olga Makovskaya (born 1893) was gifted, especially in music and fine art. A capable artist in her own right, Olga married Sergei Agababov, an opera singer and painter, who eventually went on to become a member of the École de Paris, signing his works with the pseudonym 'Serge Sédrac.'

After K. Makovsky's death and the revolution that followed shortly thereafter, the painter's atelier was nationalized, and his works were relocated to the studio of Sergei Agababov. In August 1925, Olga wrote a letter to the Special Committee on the Organization of International Exhibitions, requesting permission to organize an exhibit of her father's remaining work (comprising 40 paintings, primarily family portraits) in the United States, to where the family immigrated a year later.



K. Makovsky's children from his third marriage. Olga is standing on the left.

Evidently, Makovsky painted the portrait of his daughter Olga around 1909, in anticipation of her coming of age as a young lady in St. Petersburg society on her sixteenth birthday. Dressed in an elaborate white dress, accentuated with chrysanthemums at the waist, Olga appears especially delicate and fragile. With the exceptional virtuosity typical of this recognized master of the genre, and with the poignant warmth of a loving father, Makovsky skilfully depicted the beauty of a young adolescent girl on the brink of adulthood. The young beauty's voluminous hair, luminous eyes, so calmly and confidently focused on the viewer, dainty nose and delicate mouth, make her face particularly attractive. While the palette is relatively restrained, a certain pearlescent quality and luminescence, along with a remarkable richness of tone, render the colouring of this portrait particularly distinguishable. In this extraordinary portrait, Makovsky was able simultaneously to demonstrate both his love for his daughter, and his own artistic talent.

In 1909, Olga's portrait featured at the XVII exhibition of the St. Petersburg Artists Society in Moscow and St. Petersburg, and was included in the corresponding exhibition catalogue as number 166. The portrait was also often reproduced in print over the course of Makovsky's life: in the magazine *Iskri* in 1909 (No. 9, p.72) among other works that constituted the Moscow exhibition of the St. Petersburg Artist Society, and *Iskorki* in 1910 (no. 49, p. 6).

We are grateful to Dr. Elena Nesterova, leading scholar and expert on the artist, for her assistance in cataloguing the present lot.



— 17 —

Н. Г. Маковский.

149. Зеркальце (пастель)	1.200 руб.
150. Болыня	400 "
151. Въ блломъ чепцѣ	500 "
152. Въ китайскомъ костюмѣ.	400 "
153. Въ стилѣ Louis XV	400 "
154. Капризна	500 "
155. Въ русскомъ костюмѣ	400 "
156. За чтеніемъ	500 "
157. Пфферари	1.600 "
158. Венецанка	600 "
159. Нищенка	500 "
160. Пейзажъ, изъ окрестн. Па- рижа	300 "
161. Венецанецъ	400 "
162. Дѣтская головка	500 "
163. Передъ кушаньемъ	600 "
164. Въ солнечный день	600 "
165. Дѣвочка	300 "
166. Портретъ дочери художника.	
167. Портретъ Н. Маковского	
168. Зеленый цѣточекъ	300 "

Present lot listed as number 166 in the catalogue of St. Petersburg Artistic Society exhibition, 1909

Портретный жанр был одним из наиболее значимых в творчестве Константина Егоровича Маковского (1839-1915). Сын живописца Сергей Константинович Маковский, известный художественный критик «серебряного века», считал, что в наследии отца портретов «...очень много, больше, чем у Крамского, Репина, Серова взятых вместе...». А женские образы составляли самую эффектную часть его портретных произведений. Это, в основном, парадные портреты светских красавиц, где роскошные платья и аксессуары «спорят» с изящнейшей внешностью героинь.

Часто писал Константин Маковский и детские портреты. В первую очередь своих собственных детей от брака с Ю.П.Маковской (в девичестве Летковой) - Сергея и Елену, а в конце 1890-х –1900-х годах его моделями становятся дети, рожденные от М.А.Матавиной (1869-1919). Еще до развода с Ю.П.Маковской родились Константин, Ольга и Марина, которые после брака родителей в 1898 году были узаконены. Как и все члены этого талантливого семейства Ольга Маковская (1893 - ?) была одарена многими способностями. Музыка и живопись всегда были приоритетными в ее окружении. Она сама неплохо рисовала и вышла замуж за Сергея Агабаова – оперного певца и живописца, ставшего впоследствии представителем парижской школы живописи, подписывавшего свои пейзажи псевдонимом Серж Седрак.

После смерти К.Маковского и случившейся вскоре революции мастерская известного художника была национализирована, а хранившиеся там произведения были вывезены в мастерскую Сергея Агабаова. В августе 1925 года Ольга писала в Особый комитет по устройству заграничных выставок с просьбой разрешить выставку оставшихся произведений отца (40 полотен, значительную часть которых составляли семейные портреты) в Соединенных Штатах Америки. В 1926 году семья эмигрировала.

Портрет Ольги Маковской, вероятно, был написан к шестнадцатилетию дочери, около 1909 года. Девушка в эффектном белом платье с хризантемами у пояса кажется особенно хрупкой и изящной. С привычной для художника виртуозностью и с особенной теплотой написана эта, вступающая во взрослую жизнь, молодая красавица. Густые волосы, большие лучистые глаза, спокойно и внимательно устремленные на зрителя, изящный нос и маленький рот – черты ее лица необыкновенно привлекательны. Палитра художника достаточно сдержанна, но некая перламутровость, серебристость, жемчужность становятся отличительными особенностями колорита этого портрета. Константин Маковский продемонстрировал здесь и свою любовь к дочери, и свои выдающиеся живописные способности.

В 1909 году портрет дочери художника был показан на XVII выставке Санкт-Петербургского общества художников в Москве и Петербурге и включен в каталог под номером 166.

Он неоднократно воспроизводился в печати еще при жизни Константина Маковского: в журнале «Искры» 1909 (№9, стр.72) в числе прочих произведений, демонстрировавшихся на московской выставке Санкт-Петербургского общества художников, и «Искорки» в 1910 (№49, стр.6).

Мы благодарны Елене Нестеровой за предоставленные материалы и статью для данного каталога.

TWO PAINTINGS BY LEV FELIXOVITCH LAGORIO FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

The following two paintings, lots 11 and 12, come from a collection formed by a family with august connections to Russia.

The Weber family trace their ties with Russia to 1872 when Karl Emil Weber (born 1843) (later to become German Vice-Consul in St. Petersburg) married Elisabeth Hauff (1851-1920), who was born into a rich merchant family in St. Petersburg. The Hauff trading firm provided a successful base from which the Hauff family flourished, and Elisabeth's father, Gustav Hauff, was appointed Vice-Consul of the Kingdom of Württemberg in St. Petersburg in 1858. The Hauff family moved in social circles which included the Nobel family and, notably, Lev Lagorio's father, the Neapolitan Consul in St. Petersburg.

It is probable that both paintings, each dated 1873, were acquired by Karl Weber from the artist in the 1870s. Weber was a connoisseur of Russian paintings and his collection also included a view of St. Petersburg by Petr Petrovich Vereshchagin, and views of the Russian Empire appealed to his taste.

In 1882, Weber, who had been elected as representative to the German Parliament, moved with Elisabeth to Berlin. Their household and the Russian paintings came with them and hence left Russia before the political upheavals which followed. Weber died in 1898 and the description of his funeral in a contemporary newspaper illustrates the great loss which his death represented to Heidelberg. The two paintings subsequently remained in Germany and in the family.

Лот 11 и 12 берут свое происхождение от коллекции важной европейской семьи. Связь семьи Веберов с Россией прослеживается с 1872 года, когда Карл Эмиль Вебер (родился в 1843 году, впоследствии немецкий вице-консул в Санкт-Петербурге) женился на Элизабет Гауфа (1851-1920), родившейся в богатой купеческой семье. Торговая фирма Гауф процветала в то время, а отец Элизаветы, Густав Гауф был назначен вице-консулом королевства Вюртемберг в Санкт-Петербурге в 1858 году. Семья Гауф вращалась в высших кругах того времени и тесно общалась с семьей Нобель и отцом Лагорлио – неаполитанским консулом.

Вероятно обе картины, датированные 1873 годом, были приобретены Карлом Вебером у художника в 1870 году. Вебер был большим ценителем русской живописи, его коллекция включала такие шедевры, как Вид Санкт-Петербурга кисти Петра Верещагина и другие виды Российской империи.

В 1882 году Вебер, избранный членом германского парламента, переехал с Элизабет в Берлин. Вебер, уехавший из России до политических потрясений, перевез принадлежащую ему коллекцию русской живописи в Германию. Вебер умер в 1898 году. Заметка о его похоронах в газете того времени упоминает о большой потере для Геудельберга.

Две представленные на торги картины с тех пор никогда не покидали Германию.



Karl Weber (standing, third from left) and Elisabeth Weber (seated) with their family by the Neckar, circa 1895

**PROPERTY FROM AN IMPORTANT PRIVATE
EUROPEAN COLLECTION**

11

LEV FELIXOVICH LAGORIO (1827-1905)

Mount Elbrus

signed in Cyrillic and dated '1873' (lower right)

oil on canvas

40 x 70cm (15 3/4 x 27 9/16in).

£100,000 - 120,000

US\$160,000 - 190,000

€120,000 - 140,000

Provenance

Possibly acquired directly from the artist in St. Petersburg by the German Vice-Consul, Karl Emil Weber, in the 1870s

Thence by descent



Stamp on verso of frame



Signature







Fig.1 Lithograph by V.F. Timm after Lev Lagorio, *View of Mount Elbrus*, 1862,



Fig.2 Lev Lagorio, *In the mountains of the Caucasus*, 1879, © Kharkov Art Museum, Ukraine

The offered lots by the renowned Russian landscape artist, Lev Lagorio, belong to his classic period. On returning from an academic tour of Italy and receiving the title of Professor of Landscape Painting in 1860, the artist settled in St. Petersburg. He continued to make several trips to the Caucasus during this time and created a number of landscapes, including sketches, which were exhibited in annual academic exhibitions. Views of Elbrus and the Daryalsky Valley which featured in the 1862 exhibition made a great impression on Alexander II, and from then on the 'Caucasian' theme became a constant in the artist's works.

Imperial admiration prompted numerous commissions from private individuals, and Lagorio's contemporaries were moved to note that most of his paintings 'came straight from the artist's studio to the buyers, never appearing at exhibitions' (F.I. Bulgakov, *Nashi Khudozhniki*, volume 2, St. Petersburg, 1890, p.7). According to the exhibition catalogue, both solo exhibitions (St. Petersburg, 1893 and Odessa, 1894) consisted explicitly of paintings from the artist's own collection. The organisers of Lagorio's posthumous exhibition in St. Petersburg in 1906 managed to gather no more than twenty paintings from private collections. Most of the works (more than nine-hundred) in this exhibition came directly from Lagorio's studio and the artist's widow, Elena Lagorio (Lubna - Gercik), provided several paintings from her personal collection.

The redistribution of the majority of private collections in the years after the revolution has resulted in dissolution of provenance information pertaining to many of Lagorio's paintings. This fact, together with the artist's peculiarity of not adding titles to the works themselves, renders the task of identifying known works from descriptions or reproductions of his paintings very difficult and nigh on impossible to make a complete catalogue of his works, even now. The offered lots are an exception to this rule, because, almost from the moment of their completion up until now they have remained in the same family.

Lagorio painted both *View of Elbrus* and *Caucasian landscape* on canvases of a standard size and based them on drawings completed during one of the artist's many trips to the south. It is possible that Karl Weber acquired them directly from the artist's studio which was located on Bolshoy Prospekt, Vasilyev Island, or alternatively from A. Beggrov's shop on Nevskiy Prospekt. The stamps on the verso of the frames attest to this: 'The frame manufactory of A.I. Beggrov, Court Supplier of the Majesty'. Bulgakov mentions the fact that Lagorio took commissions from private individuals and from large shops, Beggrov's shop being one of many. Beggrov was selling paintings and engravings, and in addition to the frame manufactory, he also owned the renowned lithographic studio.

The first landscape (lot 11) depicts a broad valley, with a gorge and the towering snowy peak of Mount Elbrus in the distance. This composition is typical of Lagorio's views of Mount Elbrus, the first of which was his 1862 composition (fig.1. V.F. Timm's lithograph, published in the *Russian art paper*, 1862, № 34).

The mountain here is depicted from the north-west so that its steep slopes are clearly visible. In the offered lot, Elbrus is depicted from the north, from the valley through which the river Malka flows. Later, the artist would work on variations of these views: *Cossack journey*, 1874 and *In the Caucasus. Cossack picket*, 1882, (both in private collections). However, unlike Arkhip Kuindji, Lagorio always preferred to enliven his compositions with the inclusion of figures of peasants or armed horsemen fording the river. In the present lot, both motifs are present, embodied in the Cossack sentinel depicted over the hill on the right bank.

In the second landscape (lot 12), there are figures in Cossack uniform and the houses would appear to bear Caucasian attributes, suggesting that the painting depicts the Caucasian coast. Compositionally there is a very similar view of the same bay in Lagorio's oeuvre, but painted from more of a distance. (See fig.3, reproduced in Bulgakov, *Nashi Khudozhniki* (op. cit.) plate 8, *View of Sukhum -Kale in the Caucasus*).

It is also noteworthy that there is a watercolour with another view of Sukhum in the collection of N.A. Jaroshenko's Museum-Estate in Kislovodsk, dated 1873, thus confirming that during that particular summer Lagorio was painting in the Caucasus.



Fig.3 Lev Lagorio, *View of Sukhum'-Kale*

Представленные работы выдающегося русского пейзажиста Льва Феликсовича Лагорио относятся к классическому периоду его творчества. После возвращения из пенсионерской поездки по Италии и получения в 1860 году звания профессора пейзажной живописи художник поселился в Санкт-Петербурге, но в течение нескольких лет совершал неоднократные поездки на Кавказ. Их результатом стали многочисленные пейзажные виды – как этюды, так и законченные картины, которые ежегодно выставлялись им на академических выставках. На выставке 1862 г. виды Эльбруса и Дарьяльского ущелья произвели большое впечатление на Александра II и с этого времени «кавказская» тема становится постоянной в творчестве художника.

Внимание императорского двора способствовало получению многочисленных заказов от частных лиц. Уже современники отмечали, что большинство произведений «из мастерской художника поступили прямо к заказчикам, нигде не появляясь на выставках» (Булгаков Ф.И. Наши художники. Т.2. СПб., 1890. С.7). Судя по каталогу, обе прижизненные персональные выставки Л.Ф. Лагорио (С-Петербург, 1893; Одесса, 1894) действительно целиком состояли из картин, находившихся в его собственности. Лишь устроителям посмертной выставки художника в С-Петербурге в 1906 г. удалось получить из частных собраний немногим более 20 картин. Большая часть работ (свыше 900) и на этой выставке происходила из мастерской Лагорио; несколько картин из своего личного собрания предоставила вдова художника – Елена Лагорио (Лубны-Герцик).

Перераспределение большинства частных коллекций в послереволюционные годы привело к тому, что основной массив картин Лагорио утратил имена своих прежних владельцев. Этот факт, вместе с отсутствием у художника привычки указывать на самих картинах их авторские названия, до сих пор позволяет идентифицировать известные по описаниям или репродукциям картины мастера и делает невозможным составление более менее полного каталога его работ. Представленные композиции являются счастливым исключением из этого правила, поскольку практически с момента своего написания и до последнего времени они постоянно находились в собственности одной семьи.

Оба пейзажа были исполнены Лагорио на типовых холстах одного размера на основе этюдов, писавшихся во время традиционных летних поездок художника на юг. В середине 1870-х годов они оказались в собрании германского вице-консула в Петербурге Карла Эмиля Вебера (1843-1898), который приобрел их либо непосредственно в мастерской художника, располагавшейся на Большом проспекте Васильевского острова, либо в магазине А.И. Беггрова на Невском проспекте: на обороте рам сохранились штампы «Фабрики рам А. Беггрова, Поставщика Двора Е.И. Величества». О том, что Лагорио выполнял заказы не только частных лиц, но и крупных магазинов - упоминает Ф.И. Булгаков. Магазин Беггрова как раз и был одним из них: он торговал живописью и эстампами и, помимо фабрики рам, его хозяину также принадлежала известная литографская мастерская.



Fig.4 Lev Lagorio, *Northern Landscape*, 1872,
© Ryazan State Regional Art Museum

Первый пейзаж изображает широкую речную долину, вдали которой виднеется ущелье и возвышающаяся снежная вершина Эльбруса. Подобный композиционный прием был характерен для всех пейзажей Лагорио с видом Эльбруса, начиная с работы 1862 г., которая удостоилась похвалы от императора. О ней можно судить по литографии В.Ф. Тимма, опубликованной в «Русском художественном листке» (1862, № 34, см. илл.1).

Гора здесь взята с близкого расстояния и с северо-западной стороны, так что отчетливо видны высокие вертикальные склоны ее основания. В нашем пейзаже Эльбрус изображен с севера, со стороны долины, по которой протекает река Малка. В дальнейшем художник неоднократно варьировал оба этих вида («Казачий разъезд», 1874; «На Кавказе. Казачья застава», 1882, обе – частн. собр.). Однако, в отличие от Архипа Куинджи, всегда предпочитал оживлять их введением фигур крестьян или вооруженных всадников, переходящих вброд реку. В нашем случае присутствуют оба типажа – казачий дозорный виден за холмом на правом берегу.

Второй пейзаж, датированный 1873 годом, в семье наследников К.Э. Вебера всегда считался «крымским». Возможно, это название неавторское и возникло позднее, по контрасту с «кавказским» видом, и с целью образования «пары», в которой, таким образом, оказывались запечатлены различные виды южных окраин Российской империи.

Залив, изображенный в пейзаже, не имеет по береговой линии характерных для крымского побережья утесов; необычны также повышенный берег и пониженные очертания гор. Обращает на себя внимание отсутствие среди изображенных на берегу персонажей в татарской одежде, напротив – один из сидящих и группа мужчин во втором ряду основной группы одеты в казачью форму. Форма домиков на дальнем плане с высокой крышей также не характерна для крымско-татарских построек. По всей видимости, пейзаж изображает кавказское побережье. В наследии Лагорио известен композиционно очень похожий вид той же самой бухты, но взятой с более дальнего расстояния: картина воспроизведена в книге Ф.И. Булгакова под названием «Вид Сухум-Кале на Кавказе» (Указ. соч., с. 8, см. илл.2).

Отметим также, что в собрании музея-усадыбы Н.А. Ярошенко в Кисловодске имеется акварельный рисунок с еще одним видом Сухума, он датирован 1873 годом, что подтверждает, что в это лето Лагорио работал именно на Кавказе.

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

12

LEV FELIXOVICH LAGORIO (1827-1905)

Caucasian landscape

signed in Cyrillic and dated '1873' (lower left)

oil on canvas

40 x 70cm (15 3/4 x 27 9/16in).

£100,000 - 120,000

US\$160,000 - 190,000

€120,000 - 140,000

Provenance

Possibly acquired directly from the artist in St. Petersburg by the

German Vice-Consul, Karl Emil Weber, in the 1870s

Thence by descent



Stamp on verso of frame



Signature







PROPERTY FROM A PRIVATE COLLECTION, PARIS

13

MSTISLAV VALERIANOVICH DOBUZHINSKY
(1875-1957)

Stage design for Tchaikovsky's opera *The Queen of Spades*
signed in Latin and dated '7/25' (lower right and left)

gouache on paper

52 x 79cm (20 1/2 x 31 1/8in).

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 18,000



OTHER PROPERTIES

14

IVAN YAKOVLEVICH BILIBIN (1876-1942)

'The bear'
signed with Cyrillic initials, dated '1909' and titled
pen, ink and watercolour on paper
25 x 36cm (9 13/16 x 14 3/16in).

£15,000 - 18,000

US\$24,000 - 29,000

€18,000 - 21,000

Provenance

Gifted by the artist to Antonina Kristianovna Westfalen (1881-1942), a student of Bilibin and grandmother of the present owner
Thence by descent

15 *

ROBERT RAFAILOVICH FALK (1886-1958)

'Lady in lilac', portrait of E.S. Potechina

signed in Cyrillic (verso)

oil on canvas

89 x 79cm (35 1/16 x 31 1/8in).

£1,000,000 - 1,500,000

US\$1,600,000 - 2,400,000

€1,200,000 - 1,800,000

Provenance

Collection of A.F. Chudnovsky, Leningrad

Collection of S.A. Shuster and E.V. Kryukova, St. Petersburg

Exhibited

St. Petersburg, *Jack of Diamonds*, 1913

(according to the artist's diary)

Moscow, State Tretyakov Gallery, *R. Falk*, 1924, No. 24

(as *Woman by a table*)

Leningrad, *Portraiture in Russian painting from the end of the 19th*

to the beginning of the 20th century, 1975, No. 226

(erroneously dated '1915')

Helsinki, *Time of Change*, 1988, No. 86

Leningrad, *Russian art from the 18th to the beginning of the 20th*

century, from private collections in Leningrad, 1988, page 47

as *Portrait of E.S. Potechina* (erroneously dated '1915')

Milan, Palazzo Reale, *Avanguardia russa dalle collezioni private*

sovietiche, 1904-1934 (cat. Bergamo, 1988, No. 28, p.133

(erroneously dated '1917')

Valencia, *Vanguardismo Ruso de colecciones privadas*.

1900-1935, Palacio del Marces de Campo, Museo de la Ciudad, 1991

(erroneously dated '1917')

Literature

Oeuvre, 1969, no. 7, b/w illustration p.22 (as *Lady in Lilac, portrait*

of E.S. Potechina, erroneously dated '1917')

Avanguardia russa dalle collezioni private sovietiche origini e percorso

1900-1934, Bergamo, 1988, colour illustration no. 28 p.56

D.V. Sarabyanov & Y.V. Didenko, *Complete catalogue raisonné*

of the work of Robert Falk, Gallery Elysium, Moscow, 2006, no. 417

illustrated, p. 324





Liza in the sun, courtesy of Tatarstan State Museum of Fine Art

Aleksander Blok, in his speech 'On the Purpose of the Poet' given just before his death in 1921, said: 'Just for fun, I would like to declare three simple truths: there are no special categories of art; it is wrong to call by the name of art something which does not merit this appellation; in order to make a work of art, it is essential to have the ability to do so.' This 'ability to do so' was innate to Robert Falk. It distinguished him from his Jack of Diamonds colleagues, who were always painters but rarely artists. It is also probably why he felt the need to refer to music when he was trying to explain painting. His works make categories obsolete and their ingrained translatability dissolves the boundaries between disciplines.

This musical understanding of reality informed his artistic mission, which Shchekina-Krotova formulated as 'to set free the linear rhythms [of concrete reality]' (John E. Bowlt, *Robert Falk by Dmitry Sarabjanow*, in 'Russian Reviews', Vol.35, No.1, January, 1976, p.119). He abandons the narrative aspect of art and concentrates on the rhythms and rhymes of pictorial world. The colour in his works is always much more than just a means of expression, it becomes the subject and essence of his art. He was preoccupied with solving problems of 'the actual colour' and 'the actual light' (Bowlt, *ibid.* p.120). The dynamism of colours, movement of shadows, attempts to convey energy and harmony of colourful masses forced Falk to look for musical analogies when he was explaining his goals. 'However fascinating may be the nuances, their richness and melodious quality,' – he said – 'the most fundamental thing is still the real relationship of large masses. You cannot tune a half-tone before you find its place in the correct octave. The octave comes first' (Oleg Prokofiev, *Robert Falk (1886 – 1958) as a Teacher of Painting*, in 'Leonardo', Vol. 9, No.4, Autumn 1976, p.324).

The art of portraiture constitutes a very important part of Falk's legacy. During the early years of his creativity he was learning how to transfer his close relationship with 'the other' onto the canvas. Falk was always eager to get to know his models. While they were sitting for him he learned about their habits and their families, he was genially interested in their lives, gradually discovering their character. Of course, with Elizaveta Sergeevna Potechina, who was his first wife, he had a much more intimate connection. She also was a painter, studied at the Moscow school of art and took part in The Jack of Diamonds exhibitions. Coming from an old aristocratic family she had to face the disapproval of her parents when marrying Falk. During the years they spent together she became his most favoured model. If one were to revisit the vast range of her portraits one would find her image in constant emotional permutations, the tiniest aspects of which were picked up and conveyed by the artist. Yet it seems, she always remained an enigma to him, and this unsolved mystery binds all these portraits together. Following these works one can see the artist's attempts to understand the reason for her sadness or alienation or indulgence in earnest prayer. '[Through these works] the state of the other was becoming his own, or better to say, common for both of them' (Dmitry V. Sarabjanow, *Art of Robert Falk*, in 'Art of Robert Falk: Full Catalogue of Works', ComputerPress, 2006, p.44). These portraits are windows into their relationship, but also at that time, these works, perhaps, enabled the most unique and intimate way of communication within his family.



Verso of the present lot

The colours that he used for Elizaveta Sergeevna's portraits are dramatically different. It is either a bright red, as in *Liza in the Chair*, 1909, or soft pink in combination with light-green, as in *Liza in Pink*, 1909, or light blue in *Liza in a Blue Shawl*, 1909. It is almost as if the artist was searching for the language with which to communicate her state of being. But only in *Lady in Lilac* we see not one dominant colour, but rather colours in a harmonious interplay with each other. Of the three portraits mentioned above, Elizaveta Sergeevna is depicted with a slightly tilted face averting her gaze. She seems withdrawn and while she allows the viewer to see her, she does not communicate back. The situation is different with *Lady in Lilac*, where her gaze is directed onto us, and we no longer feel that she is merely posing, but rather that she is also actively engaged in the process of looking. Here, she retains her calm and collected demeanour, yet something about her has changed. We see her inquisitive gaze and we are called upon to respond to it.

In *Lady in Lilac* there are no longer motives of primitivism that occupied the artist during this period. Apart from the obvious richness of colours that almost immediately cast the viewer into the vortex of emotional responses, this painting eliminates the usual juxtaposition between the sitter and her background. Here Falk already recognizes the importance of 'empty' spaces, he becomes interested in their outline and colour. The portrait becomes a rhythmical play of colourful masses that follow the logic of some unique harmony – the only possible scenario for their coexistence. He depicts the very happening of forms and colours on the canvas.

The drawing that he creates for the portrait looks more like a map. He is mapping the essential areas where colours will appear. While he was orchestrating the masses of colours for *Lady in Lilac* the most detailed element was the turban that later materialised on the canvas as a dark almost amorphous cloud, which in combination with the darkness of the hair, frames the face. The fragility of the face comes forth. While the face is supposed to be the focal point of the portrait it does not dominate the painting, but instead constitutes an organic part of the whole. Yet, its importance is not undermined. The dynamic play of shadows on the face performs a fascinating metamorphosis. The

right side of her face is glowing, while the left side is sinking into the darkness. Elizaveta Sergeevna was only thirty when this portrait was painted, and yet, this quite young woman appears to us almost more mature than her age. It is as if she is yielding to some bigger force. Her face mirrors the inevitable that was best described by the lines of Osip Mandelstam:

More tender than tender
Is your face,
Whiter than white
Is your hand,
From the whole world
You are distant,
And everything in you
Is from the inevitable.

From the inevitable
Is your sorrow,
And the fingers of your hand
Which stay warm,
And the quiet sound
Of your cheerful
Speeches,
And the distant look
Of your eyes.

[O. Mandelstam, 1909]

Her face conveys the beauty of the perishable and the fragile, of life itself during the moments when we are aware of it, resisting to be consumed by endless requirements of mundane. The sobriety and strictness, refusal to conform to the canons of female beauty, the sense of determination that comes from within – all of it becomes apparent and constitutes the character of the sitter. The portrait has this unique essence that Falk explained, when saying that 'the beauty is that which has been expressed through character. Without this it is impossible to speak of harmony.' (Prokofiev, *op. cit.*, p.324)

Александр Блок в своей речи «О назначении поэта», произнесенной незадолго до смерти в 1921 году, сказал: «Я хотел бы, ради забавы, провозгласить три простых истины: никаких особенных искусств не имеется; не следует давать имя искусства тому, что называется не так; для того, чтобы создавать произведения искусства, надо уметь это делать». Именно это «умение» отличало творчество Роберта Фалька от его современников. Произведения художника словно не вмещались в рамки, отведенные жанру живописи. Неудивительно, что Фальк, при описании своих работ, всегда обращался к музыкальной терминологии. «Умение это делать», а если сказать иначе, гениальность, позволяла и позволяет смотреть на произведения Фалька сквозь призму литературы и музыки.

Именно музыка явилась вдохновением для живописных идей Фалька, которые А.В. Щекин-Кротова сформулировала, как желание дать свободу линейным ритмам реальности. Его картины были далеки от повествования или метафоричного иносказания, вместо этого художник был сконцентрирован на ритмах и рифмах, передаваемых красками. Он пытался постичь и передать истинный цвет и свет. Динамизм, движение теней, энергия и гармония красочных масс позволяли искать музыкальные аналогии. Именно музыка была ближе к тому, что Фальк хотел выразить с помощью кисти. На первом месте была октава, служившая метафорой целостного и созвучности сосуществования больших красочных масс на холсте. Богатство нюансов уходило на второй план. Фальк писал: «...однако для того, чтобы иметь право создавать «музыку для глаз», надо в совершенстве изучить ту, которая звучит в природе, музыку цвета, света, пространства и т.д. Художник, который не изучил натуру, никогда не сможет овладеть тем языком, на котором он должен говорить, никогда не услышит музыки цвета и не станет художником, так же как глухой не станет музыкантом». (Записи бесед, уроков и выступления Р.Р.Фалька об искусстве. «Р.Р.Фальк. Беседы об искусстве. Письма. Воспоминания о художнике», стр. 19. Москва, Советский художник, 1981 г). Портреты безусловно составляют неотъемлемую часть наследия Фалька, в них художник стремился исследовать, понять и предать позицию «другого». Фальк активно общался со своими моделями, погружаясь в их мир: их интересы, привычки, настроения. Это помогло художнику раскрыть внутренний мир портретируемого, характер и придать глубину его работам. По воспоминаниям А.В. Щекин-Кротовой, «больше всего Фальк любил писать людей (он не любил слова «портрет», в нем ему чудился привкус нарочитости, репрезентативности). Чаще всего он писал самых близких людей, с которыми жил, видел их каждый день: жену, сына. Казалось бы, что от этого притупляется поэтическое чувство. Нет, как раз такие портреты самые одухотворенные у него. Он часто повторял: «...Я хочу довести лицо до лика», то есть добиться обобщения и одухотворенности древней живописи». (Жизнь рядом с Фальком. А.В.Щекин-Кротова. «Р.Р.Фальк. Беседы об искусстве. Письма. Воспоминания о художнике», стр. 193. Москва, Советский художник, 1981 г).

Первая супруга художника Елизавета Сергеевна Потехина, натура одаренная, сразу стала удобной моделью, не только дающей повод для упражнений в совершенствовании, но и для поиска новых вариантов портретного образа. Будучи художницей и соученицей Фалька по Московскому училищу живописи, ваяния и зодчества, она приняла участие в выставке «Бубнового валета». Родом была из старой дворянской семьи. Молодые люди решили пожениться несмотря на неодобрение родителей с обеих сторон, в результате чего лишились всякой материальной поддержки. Елизавета Сергеевна безусловно любимая модель Фалька в те годы, и если рассматривать весь широкий спектр ее портретов, написанных художником, то можно заметить, с какой скрупулезностью супруг отслеживал и отображал даже малейшие нюансы ее эмоциональных состояний. И все же, она остается загадкой, и эта недосказанность с оттенком обреченности связывает эти работы воедино. Пытаясь постичь причину ее грусти, внезапной отстраненности, сосредоточенности на молитве, или же внутреннем созерцании, художник передает в своих работах ту близость и, существующее параллельно с ней, непреодолимое расстояние, которые по сути характеризуют подобные союзы. Но, безусловно, «[ч]ужое постепенно становится своим, а скорее - общим» и картины художника являют собой уникальный и сокровенный диалог супругов (Д. Сарабянов, «Живопись Р.Р. Фалька», из *Живопись Роберта Фалька: Полный Каталог Произведений*, Компьютер Пресс, 2006, с.44).

Цветовая палитра, в которой исполнены многочисленные портреты Елизаветы Сергеевны, каждый раз меняется: то преобладает ярко-красный (*Лиза в кресле*, 1909), то нежно-розовый в сочетании с салатовым (*Лиза в розовом*, 1909), то бледно-голубой и бело-серый (*Лиза в голубой шали*, 1909). Эти изменения говорят о постоянном поиске художника того самого языка или, сказать вернее, цветописи, необходимой для выражения состояний своей Лизы. Но только в его *Женщине в Лиловом* нет преобладания одного или двух цветов над общим цветовым решением, скорее, достигнута гармония в их взаимодействии друг с другом. Если на вышеупомянутых работах, лицо Елизаветы Сергеевны изображено под небольшим наклоном и взгляд отведен в сторону, что не позволяет зрителю вступить с ней в открытый диалог, то совсем иначе обстоит дело с *Женщиной в Лиловом*, где ее взгляд направлен на зрителя, активно принимая участие в процессе созерцания. Она сохраняет спокойствие и присущую ей внутреннюю собранность, отображенную также в других работах и все же, она иная: мы встречаем оценивающий взгляд художника-творца.

Черты примитивизма, которые еще занимали художника в этот период, в данной картине отсутствуют, вместо них проявляется «... многообещающая слитность фигуры и среды, окутывающей и погружающей в себя тела и вещи, /в которой/ мы предчувствуем будущие достижения Фалька» (Сарабьянов, с.52). Помимо очевидного богатства красок, в картине отсутствует противостояние между фоном и самой моделью. Здесь художник уже признает значимость и неоднородность незаполненного пространства, он выявляет его контур и цвет. В результате, портрет представляет собой ритмичное сочетание красочных масс, которые сосуществуют на холсте в уникальном равновесии и симбиозе. Рисунок, созданный для этого портрета, больше напоминает карту, на которой художник намечает основные цветовые события будущей картины. Он словно дирижирует цветовыми пятнами. Самым проработанным элементом рисунка является тюрбан, который позже, на холсте, примет вид глухого темного, почти аморфного облака, которое, в сочетании с черными волосами выявит хрупкость женского лица. Лицо, которое часто является главной смысловой доминантой композиции в данном портрете не преобладает будучи органической частью целого. Тем не менее, его значение неумолимо: благодаря динамичной игре теней, лицо Елизаветы Сергеевны предстает перед нами в удивительной метаморфозе. Правая его сторона ярко освещена, левая же находится во власти теней. Елизавете Сергеевне было всего тридцать лет во время написания портрета. Но она здесь кажется старше своего возраста, словно лицо ее подчинено другим законам и силам. По нему скользит отголосок того неизбежного, которое так чутко подметил и передал современник Фалька, Осип Мандельштам:

Нежнее нежного
Лицо твое,
Белее белого
Твоя рука,
От мира целого
Ты далека,
И все твое --
От неизбежного.

От неизбежного
Твоя печаль,
И пальцы рук
Неостывающих,
И тихий звук
Неунывающих
Речей,
И даль
Твоих очей.

Ее лицо передает красоту самой жизни в те моменты, когда мы осознаем ее быстрое и неумолимое течение. Сосредоточенность, строгость, вдумчивость - как далекий этот образ от тех канонов женской красоты, за которыми зачастую скрывается флирт и легкость бытия, как переполнен он глубинным восприятием жизни. Красота для Фалька была неотделима от характера человека, от той внутренней гармонии, которую он столь безошибочно доносит до своего зрителя в этом произведении.



Detail

16 *

GRIGORY GLUCKMANN (1898-1973)

'Rêves d'Avenir'

signed in Latin (lower right), with gallery label (on verso)

oil on composite board

61 x 76 1/5cm (24 x 30in).

£50,000 - 70,000

US\$80,000 - 110,000

€59,000 - 83,000

Provenance

Dalzell Hatfield Galleries, Los Angeles

Acquired from the above by the present owner, c. 1970

Exhibited

Dalzell Hatfield Galleries, Los Angeles





17 *

KONSTANTIN ANDREEVICH SOMOV (1868-1939)

Landscape with rainbow

signed in Latin (lower left)

watercolour on paper

4 x 8 1/2cm (1 9/16 x 3 1/8in).

£15,000 - 20,000

US\$24,000 - 32,000

€18,000 - 24,000



PROPERTY FROM THE ESTATE OF NANCY W. WALLS

18 *

LEON SCHULMAN GASPARD (1882-1964)

'Urga'

signed, inscribed, and dated in Latin 'URGA/ 1921' (lower right)

oil on canvas

51 1/2 x 61cm (20 1/16 x 24in).

£10,000 - 12,000

US\$16,000 - 19,000

€12,000 - 14,000



Kawashima Riichiro (right), with M. Larionov's stage design for *Kikimora* on display on the wall behind him. From *Kawashima Riichiro*, Tochigi Prefectural Museum of Fine Art, 2002. illus p. 57

OTHER PROPERTIES

19 *

MIKHAIL FEDOROVICH LARIONOV (1881-1964)

Stage design for *Kikimora*

signed in Latin, inscribed and indistinctly dated '1915' (lower right)
pencil and watercolour heightened with gouache on paper laid on board

48 x 60 3/4cm (18 7/8 x 23 5/8in).

£20,000 - 30,000

US\$32,000 - 48,000

€24,000 - 35,000

Provenance

Acquired from the artist by Kawashima Riichiro (1886-1971), c. 1920
Thence by descent

Exhibited

Probably, Tokyo, Shiseido Gallery, *Stage Set Design: Goncharova and Larionov*, 1923

Literature

Charles Spencer, *The World of Serge Diaghilev*, London, 1974, illus. pl. 15

From 1915-1930 Mikhail Larionov, primarily a stage designer, occasionally worked as a playwright and associate choreographer. He designed sets for the ballets of Diaghilev, including the 1916 production of *Kikimora* in St. Sebastian, set to the music by the composer A.K. Lyadov. Inspired by his trips to the Russian countryside, Lyadov began to conceive the idea for a series of symphonies based on Russian folklore in the 1880s. *Kikimora* therefore comprised the third production in Lyadov's 'Fairy-tale cycle,' preceded first by *Baba-Yaga* (1904) and then the *Magical Lake* (1908).

Unlike the first two symphonies in Lyadov's 'Fairy-tale cycle,' *Kikimora* was directly based on the writings of the folklorist Sakharov. Larionov's stage design for *Kikimora* is a lively interpretation of Sakharov's depiction of the phantasmagorical creature: 'Kikimora lives and grows in the enchanted rocky mountains. From sunrise to sunset the singing cat lulls Kikimora with his foreign lullabies. From dusk to dawn the cat rocks Kikimora in her glass cradle. Kikimora grows in exactly seven years. Skinny and dark is Kikimora, her head as small as a thimble, her body as thin as a single straw. She moans and groans from morning to night; she whistles and whines from sunset to midnight; from midnight to dawn she spins unruly hemp thread on her spindle, weaves rough rope and sews soft silks. Evil thoughts brew in her head at all times.'

This stage design for *Kikimora* was likely acquired directly from Larionov by the Japanese artist Kawashima Riichiro (1886-1971), who divided his time between Paris and Japan and was a permanent member of the well-known *Salon d'Automne*. Kawashima was closely acquainted with artists in the Russian avant-garde movement, particularly Mikhail Larionov and Natalia Goncharova, with whom he became good friends after a 1922 exhibition at the 'Galerie Vildrac' in Paris. Upon returning to Japan in 1923, Kawashima organized the exhibition *Stage Set Design: Goncharova and Larionov* in the Shiseido Gallery in Tokyo; it is likely that this stage design for 'Kikimora' was among the works exhibited there. Kawashima was the uncle of the present owner of Larionov's stage design for *Kikimora*, and her sister, who came into ownership of the work by direct descent within the family.



20 *

LEV SAMOILOVICH BAKST (LEON BAKST)
(1866-1924)

'Huntress'

signed and dated '1922' (lower left), verso affixed with two gallery labels on the stretcher 'Leon Bakst / Exhibition at the Arts Club of Chicago / Une Chasseresse Louis Phillipe,' and '#17 / Huntress / By Leon Bakst,' verso of canvas indistinctly stamped 'G. RASAMAT... Leon Bakst'

gouache on canvas

104 1/2 x 74 1/2cm (40 15/16 x 29 1/8in).

£30,000 - 50,000

US\$48,000 - 80,000

€35,000 - 59,000

Provenance

Collection of Mme Tispskevitch, niece of Leon Bakst

Collection of Gilberte Courmand (1913-2005), French ballet critic for *Figaro*, Paris, c. 1970s

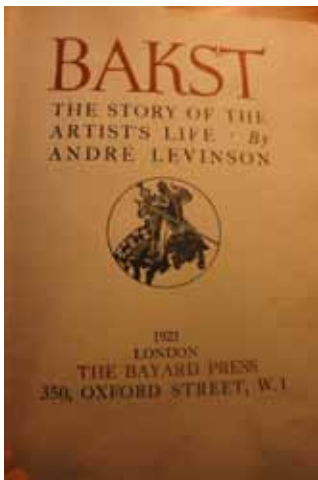
Thence by descent

Exhibited

Chicago, Arts Club of Chicago, *Paintings by Leon Bakst*, 12 March to 5 April 1923, #19

Literature

André Levinson, *Bakst*, London, The Bayard Press, London, 1923, plate XLIII, entitled 'A Huntress. A Decorative panel'



Present lot illustrated in André Levinson, *Bakst. The story of the artist's life*, London, 1923, plate XVIII





OTHER PROPERTIES

21

KONSTANTIN ALEXEEVICH KOROVIN (1861-1939)

Paris at night

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

oil on canvas board

36 x 44cm (14 3/16 x 17 5/16in).

£35,000 - 45,000

US\$56,000 - 72,000

€41,000 - 53,000



22

KONSTANTIN ALEXEEVICH KOROVIN (1861-1939)

La Closerie des Lilas

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

oil on board

30.5 x 39.5cm (12 x 15 9/16in).

£55,000 - 65,000

US\$88,000 - 100,000

€65,000 - 77,000

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

23 ★ W

NIKOLAI KONSTANTINOVICH ROERICH (1874-1947)

'Kanchenjunga,' 1935-1936

signed with artist's monogram (lower right), verso numbered '22'
(middle bar of stretcher), later inscription with artist's name and title
(top bar of the stretcher)

tempera on canvas

61 x 153cm (24 x 60 1/4in).

£800,000 - 1,200,000

US\$1,300,000 - 1,900,000

€940,000 - 1,400,000

Provenance

Purportedly acquired in India from Nikolai Roerich by a private
American collector, c. 1936

Private collection, West Coast, USA

Acquired from the above by the present owner, c. 1998

Literature

Listed in N. Roerich's inventory of works painted in 1935-1936,
published in *Tsentr-Muzei N.K.Rerikha. Katalog. Zhivopis' i risunok.*
N.K.Rerikh, S.N.Rerikh, Yu.N.Rerikh, E.I. Rerikh, Master-Bank,
International Roerich Center, Moscow, 2009, vol.1, page 178



Signature







Himalayas, 1933, tempera on canvas, 74.5 × 118 cm, Courtesy of Nicholas Roerich Museum, New York

26. Канчен-Джунга (Сикким) (1935-1936)		27. Канчен-Джунга (Сикким) (1935-1936)	
1. Канчен-Джунга (Сикким)	1935	1. Канчен-Джунга (Сикким)	1935
2. Канчен-Джунга (Сикким)	1935	2. Канчен-Джунга (Сикким)	1935
3. Канчен-Джунга (Сикким)	1935	3. Канчен-Джунга (Сикким)	1935
4. Канчен-Джунга (Сикким)	1935	4. Канчен-Джунга (Сикким)	1935
5. Канчен-Джунга (Сикким)	1935	5. Канчен-Джунга (Сикким)	1935
6. Канчен-Джунга (Сикким)	1935	6. Канчен-Джунга (Сикким)	1935
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10. Канчен-Джунга (Сикким)	1935	10. Канчен-Джунга (Сикким)	1935
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12. Канчен-Джунга (Сикким)	1935	12. Канчен-Джунга (Сикким)	1935
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14. Канчен-Джунга (Сикким)	1935	14. Канчен-Джунга (Сикким)	1935
15. Канчен-Джунга (Сикким)	1935	15. Канчен-Джунга (Сикким)	1935
16. Канчен-Джунга (Сикким)	1935	16. Канчен-Джунга (Сикким)	1935
17. Канчен-Джунга (Сикким)	1935	17. Канчен-Джунга (Сикким)	1935
18. Канчен-Джунга (Сикким)	1935	18. Канчен-Джунга (Сикким)	1935
19. Канчен-Джунга (Сикким)	1935	19. Канчен-Джунга (Сикким)	1935
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21. Канчен-Джунга (Сикким)	1935	21. Канчен-Джунга (Сикким)	1935
22. Канчен-Джунга (Сикким)	1935	22. Канчен-Джунга (Сикким)	1935
23. Канчен-Джунга (Сикким)	1935	23. Канчен-Джунга (Сикким)	1935
24. Канчен-Джунга (Сикким)	1935	24. Канчен-Джунга (Сикким)	1935
25. Канчен-Джунга (Сикким)	1935	25. Канчен-Джунга (Сикким)	1935
26. Канчен-Джунга (Сикким)	1935	26. Канчен-Джунга (Сикким)	1935
27. Канчен-Джунга (Сикким)	1935	27. Канчен-Джунга (Сикким)	1935
28. Канчен-Джунга (Сикким)	1935	28. Канчен-Джунга (Сикким)	1935
29. Канчен-Джунга (Сикким)	1935	29. Канчен-Джунга (Сикким)	1935
30. Канчен-Джунга (Сикким)	1935	30. Канчен-Джунга (Сикким)	1935
31. Канчен-Джунга (Сикким)	1935	31. Канчен-Джунга (Сикким)	1935
32. Канчен-Джунга (Сикким)	1935	32. Канчен-Джунга (Сикким)	1935
33. Канчен-Джунга (Сикким)	1935	33. Канчен-Джунга (Сикким)	1935
34. Канчен-Джунга (Сикким)	1935	34. Канчен-Джунга (Сикким)	1935
35. Канчен-Джунга (Сикким)	1935	35. Канчен-Джунга (Сикким)	1935
36. Канчен-Джунга (Сикким)	1935	36. Канчен-Джунга (Сикким)	1935
37. Канчен-Джунга (Сикким)	1935	37. Канчен-Джунга (Сикким)	1935
38. Канчен-Джунга (Сикким)	1935	38. Канчен-Джунга (Сикким)	1935
39. Канчен-Джунга (Сикким)	1935	39. Канчен-Джунга (Сикким)	1935
40. Канчен-Джунга (Сикким)	1935	40. Канчен-Джунга (Сикким)	1935
41. Канчен-Джунга (Сикким)	1935	41. Канчен-Джунга (Сикким)	1935
42. Канчен-Джунга (Сикким)	1935	42. Канчен-Джунга (Сикким)	1935
43. Канчен-Джунга (Сикким)	1935	43. Канчен-Джунга (Сикким)	1935
44. Канчен-Джунга (Сикким)	1935	44. Канчен-Джунга (Сикким)	1935
45. Канчен-Джунга (Сикким)	1935	45. Канчен-Джунга (Сикким)	1935
46. Канчен-Джунга (Сикким)	1935	46. Канчен-Джунга (Сикким)	1935
47. Канчен-Джунга (Сикким)	1935	47. Канчен-Джунга (Сикким)	1935
48. Канчен-Джунга (Сикким)	1935	48. Канчен-Джунга (Сикким)	1935
49. Канчен-Джунга (Сикким)	1935	49. Канчен-Джунга (Сикким)	1935
50. Канчен-Джунга (Сикким)	1935	50. Канчен-Джунга (Сикким)	1935

Present lot listed as number 22 in the artist's list of works for 1935-1936

Nikolai Roerich's *Kanchenjunga*, a remarkable painting executed in 1935-1936, is arguably the artist's most significant depiction of the legendary mountain Kanchenjunga ever to appear on the art market. The subject of the Himalayan Mountain, which for the artist held a special spiritual significance as the holiest of places in the Eastern world, captivated Roerich throughout his career. While he began to paint various smaller versions of the mountain after his first expedition to the region in the 1920s, the present lot is the most spectacular monumental depiction of the legendary mountain range depicting the entirety of Kanchenjunga. All five sacred peaks of the renowned mountain float above blue clouds; their snow-covered summits juxtaposed against a spectacular magenta-coloured background. It is the culmination of Roerich's life's work on this theme, a true showcase of the artist's technical skill and a testament to his lifelong fascination with the mystery and spiritual significance of Kanchenjunga.

Kanchenjunga captured the imagination of generations of Western explorers, travellers, mountaineers, and writers (Simon Piersie, *Kanchenjunga: Imagining a Himalayan Mountain*, University of Wales School of Art Press, 2005). In this monumental work, Roerich has imbued Kanchenjunga with all of the spiritual significance attributed to it by visitors and locals alike over the centuries. The pale peaks of the mountain range appear almost mirage-like, visually separated from their bases by hazy, lavender clouds. The mountain acquires an ethereal quality, existing not within the grounded earthly realm, but rather as an embodiment of an otherworldly, spiritual one. Roerich wrote reverentially of the mountain:

"When we see a beautiful snow-covered peak, we are imbued with the spirit of a holiday, because the worship of beauty is the basis of this sublime feeling. The mountain settlers are able to feel the beauty. They experience the true pride of owning a unique snow-capped giant of the world, clouds, and fog monsoons. Is all of this not just a beautiful curtain covering the great mystery on the other side of Kanchenjunga? Many beautiful legends are associated with this mountain" (Nikolai Roerich, *Source of Light. Treasures of the snow*).

The name Kanchenjunga, meaning 'The Five Treasures of the Great Snow', was always known by its original, local name (Simon Piersie, op. cit.). For Roerich, the 'sacred mountain' held a particular spiritual significance. Gazing on its vista from his home in the Kulu Valley, the artist, spiritualist and philosopher believed that Kanchenjunga's great peaks held innumerable mystical secrets. It is therefore no coincidence that Roerich sought a home that allowed him to see such magnificent views of Kanchenjunga on a daily basis. Describing his arrival in Sikkim in 1923, he wrote: "We searched for a house...we wanted something further away...where all the Himalayas could be seen."

Up until 1852 this five-peak mountain in the Sikkim Himalayas was considered to be the highest point in the world. Kanchenjunga was revered as a sacred space long before Western travellers first glimpsed its snowy peaks. It was believed to be an 'abode of God'; its white peaks, often obscured by clouds and mist, sometimes appeared to exist in a separate celestial realm, contributing to its allure as an otherworldly phenomenon. According to the pre-Buddhist beliefs of the people of Lepcha, the mountain Kanchenjunga was the origin of the people who first settled the Himalayas. Moreover, the mountain itself was sometimes believed to be a 'god' or 'demon', and the Hindu god Vishnu was thought to appear in the mountain in various incarnations (Simon Piersie, *ibid.*).

For Roerich, who believed that the Slavic and Indian cultures shared a common origin, Buddhist philosophy held a special spiritual significance. Roerich was particularly interested in the *Shambala*, which signified a mythical link between heaven and earth and which was thought to be located within a hidden valley deep in the Himalayas (Simon Piersie, *ibid.*). He wrote of Kanchenjunga, 'There is an entrance to the holy land of Shambala. Through the underground caves amongst astonishing ice caves, only the chosen few in this life reached the sacred place (Н.К.Рерих. *Обитель Света. Сокровище снегов*). Furthermore, Roerich believed that the sacred mountain was the source of the five spiritual treasures of the world, which would become available to humanity in the most difficult of times. He believed Kanchenjunga would sustain mankind through a spiritual famine, writing: 'He who comes from Kanchenjunga will nourish humanity, not physically, but spiritually' (*ibid.*, p. 247-248).

Roerich was clearly fascinated by the mountain Kanchenjunga, painting it nearly forty times over the course of his career, sometimes under the soft light of dawn or dusk, other times during the day. Each of these smaller scenes, however, depicts only limited portions of the Kanchenjunga range. In the present lot, listed as number '22' in a personal record of his work in 1935-1936, Roerich was able uniquely to showcase Kanchenjunga in its grandiose entirety: the only time he was able to do so in his career as an artist. *Kanchenjunga* therefore is a remarkable depiction of one of Roerich's favourite subjects, an extraordinary manifestation of the artist's technical virtuosity and his legendary spiritual pursuits.

We are grateful to Mr. Gvido Trepša, Senior Researcher at the Nicholas Roerich Museum, New York for his assistance in researching the present lot.



Kanchenjunga, 1936, tempera on canvas, 60.5 × 99 cm,
Courtesy of Nicholas Roerich Museum, New York

Канченджанга кисти Николая Константиновича Рериха была написана в 1935-1936 -х годах и возможно является одним из самых значительных и важных изображений легендарной горы, выставленных на аукцион. Рерих обращался к теме Гималаев на протяжении всего творческого пути, написав множество небольших этюдов после первой гималайской экспедиции в 1920-х годах. Представленный лот является самым великолепным и монументальным изображением легендарной Канченджанги, для Рериха горы являются предметом восторженного любования, образцом красоты. Белоснежные пики горного массива, словно мираж парящие над голубыми облаками, выделяются на фиолетовом фоне. Рерих проникновенно писал о горе:

«Когда видим прекрасную снежную вершину, мы проникаемся духом праздника, потому что почитание красоты является основой этого возвышенного чувства. Жители гор чувствуют красоту. Они испытывают истинную гордость обладания неповторимыми снежными вершинами мировых гигантов, облаками, туманами муссонов. Не является ли все это лишь прекрасным занавесом перед великой тайной по ту сторону Канченджанги? Много прекрасных легенд связано с этой горой.» (Н.К.Рерих. «Обитель Света. Сокровище снегов»).

Имя Канченджанга переводится с хинди, как «пять сокровищниц больших снегов». До 1852 года гора с пятью вершинами в сиккимских Гималаях считалась самой высокой точкой мира и долгое время была окружена легендами и сказаниями. Канченджанга, вид на которую открывался из окон дома Рерихов в долине Кулу, имела сакральное значение для художника. Художник, философ, исследователь, Рерих верил, что Горный массив хранил в себе неисчислимые тайны. Не случайно именно это место с великолепным видом на Канченджангу выбрал Николай Константинович для своего дома.



Nicholas Roerich, Himalayan mountains, late 1930s

Согласно добуддийским верованиям народа лепча, священная Канченджанга – место, откуда расселились все народы Гималаев, индуистский бог Вишну являлся здесь в многочисленных воплощениях. Рерих считал, что гора указывала путь в Священную Шамбалу - «Там находится вход в священную страну Шамбалу. Подземными пещерами через удивительные ледяные пещеры немногие избранные даже в этой жизни достигали священное место.» (Н.К.Рерих. «Обитель Света. Сокровище снегов»). Николай Константинович также считал, что гора хранит пять сокровищ мира, но не материальных, а духовных, которые откроются человечеству в самое трудное время и «голод» и «Некто, кто придет с Канченджанги напаяет человечество не физической, но духовной пищей» (1, с. 247–248).

Рерих был заворожен этой горой и писал ее более 40 раз. В Гималайской серии художник изобразил гору при различных состояниях природы, в утреннем и вечернем свете, передавая величие Гималаев, где четкие формы каменных громад контрастируют с клубящимися облаками и туманами, заполняющими ущелья. Однако каждая из этих сцен изображает лишь небольшую часть Канченджанги. В данной лоте, стоящим под номером 22 в записях художника, Рерих единственный раз в жизни запечатлел Канченджангу полностью во всем ее величии. Одна из любимых тем Рериха была воплощена в представленной работе и явилась результатом живописной виртуозности художника и его легендарных духовных исканий.

OTHER PROPERTIES

24 *

GRIGORY GLUCKMANN (1898-1973)

'Four women'

signed in Latin (lower right)

oil on panel

64.5 x 81cm (25 3/8 x 31 7/8in).

£70,000 - 90,000

US\$110,000 - 140,000

€83,000 - 110,000

Provenance

Modern Paintings, Drawings and Sculpture, Sotheby Parke Bernet, New York, 18 December 1981, lot 38

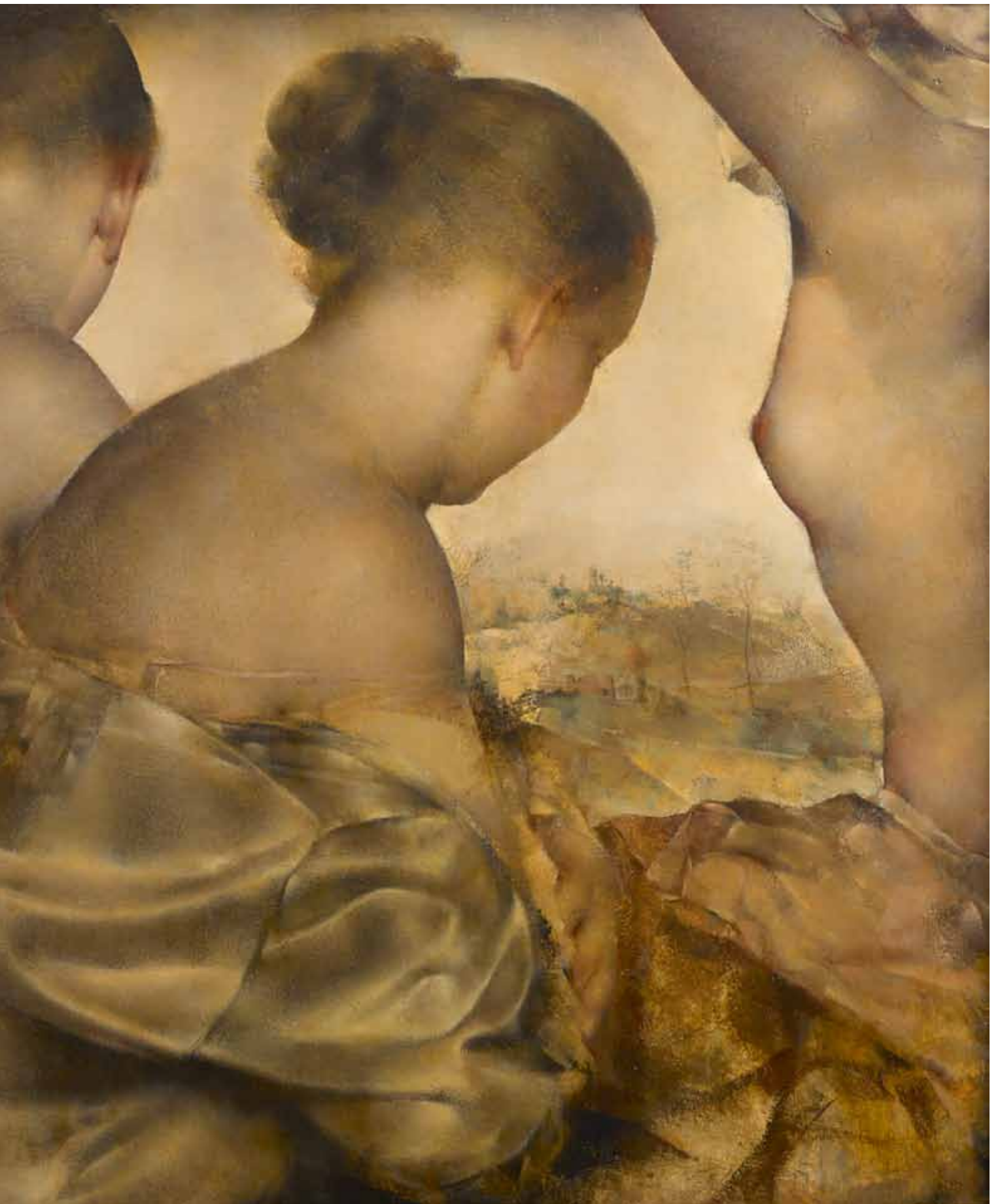
Montgomery Gallery, San Francisco (according to label on verso of frame)

Acquired from the above by the present owner, 1996

A Russian-born artist, Gluckmann's career spanned the most significant events of the early twentieth century. After the First World War and the Bolshevik Revolution, Gluckmann left Russia to work in Paris and following the Second World War, he permanently moved to California, where he continued to live and work for the next several decades. Although Gluckmann is a twentieth century artist, his work at times resembles the aesthetic of the old masters, and appeals to a variety of collectors worldwide.

Gluckmann's paintings of women have been compared to the work of Renoir. In the words of Octav Mirbeau, 'He is really the painter of woman, alternately graceful and exciting, knowing and demure, always elegant, with exquisite sensitivity of the eyes, caresses of the hand light as kisses, profound visions as were those of Stendhal.' Rich in monochromatic, opalescent tones, 'Four Women' is enigmatic and serene, the partially visible forms and averted faces of the women delicate and feminine. It encompasses the timeless grace and allure of the woman as subject, and is emblematic of this artist's particular talent for capturing these ephemeral and age old qualities.







25

KONSTANTIN IVANOVICH GORBATOFF (1876-1945)

'Herbst'

signed in Latin and inscribed 'Herbst' (lower right and verso)

oil on canvas

51.5 x 60cm (20 1/4 x 23 5/8in).

£12,000 - 18,000

US\$19,000 - 29,000

€14,000 - 21,000

Provenance

Kunstaussstellung Gerstenberger, Chemnitz (according to label on verso of stretcher)



26

MIKHAIL MARKIANOVITCH GUERMACHEFF (1867-1930)

The last rays

signed in Latin (lower right)

oil on canvas

63 x 79cm (24 13/16 x 31 1/8in).

£10,000 - 12,000

US\$16,000 - 19,000

€12,000 - 14,000

27

PETR PETROVICH KONCHALOVSKY (1876-1956)

'Park'

signed in Cyrillic (lower right); further signed, titled, dated '1921'
and numbered '395' (on verso)

oil on canvas

61 x 73.5cm (24 x 28 15/16in).

£300,000 - 400,000

US\$480,000 - 640,000

€350,000 - 470,000

Provenance

Private collection, England

Exhibited

Moscow, *Paintings by P. Konchalovsky*, 1st Exhibition, 1922

Paris, *Paintings by P. Konchalovsky*, 2nd Exhibition, 1925

Literature

P. Konchalovsky, *Khudozhestvennoe nasledie*, Iskusstvo, Moscow,
1964, p. 105





PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

28 *

ALEXANDRA EXTER (1884-1949)

Costume design for Romeo

signed with dedication inscription in Cyrillic to Aleksandr Tairov:

'to my dear and beloved friend-tyrant / Al. Exter' (lower right)

oil on paper laid on board

54 x 35cm (21 1/4 x 13 3/4in).

£100,000 - 150,000

US\$160,000 - 240,000

€120,000 - 180,000

Provenance

Alisa Koonen, Moscow

N.S. Sukhotsky, Moscow

A.A. Chizhov, Moscow

Acquired from the above by the present owner

Literature

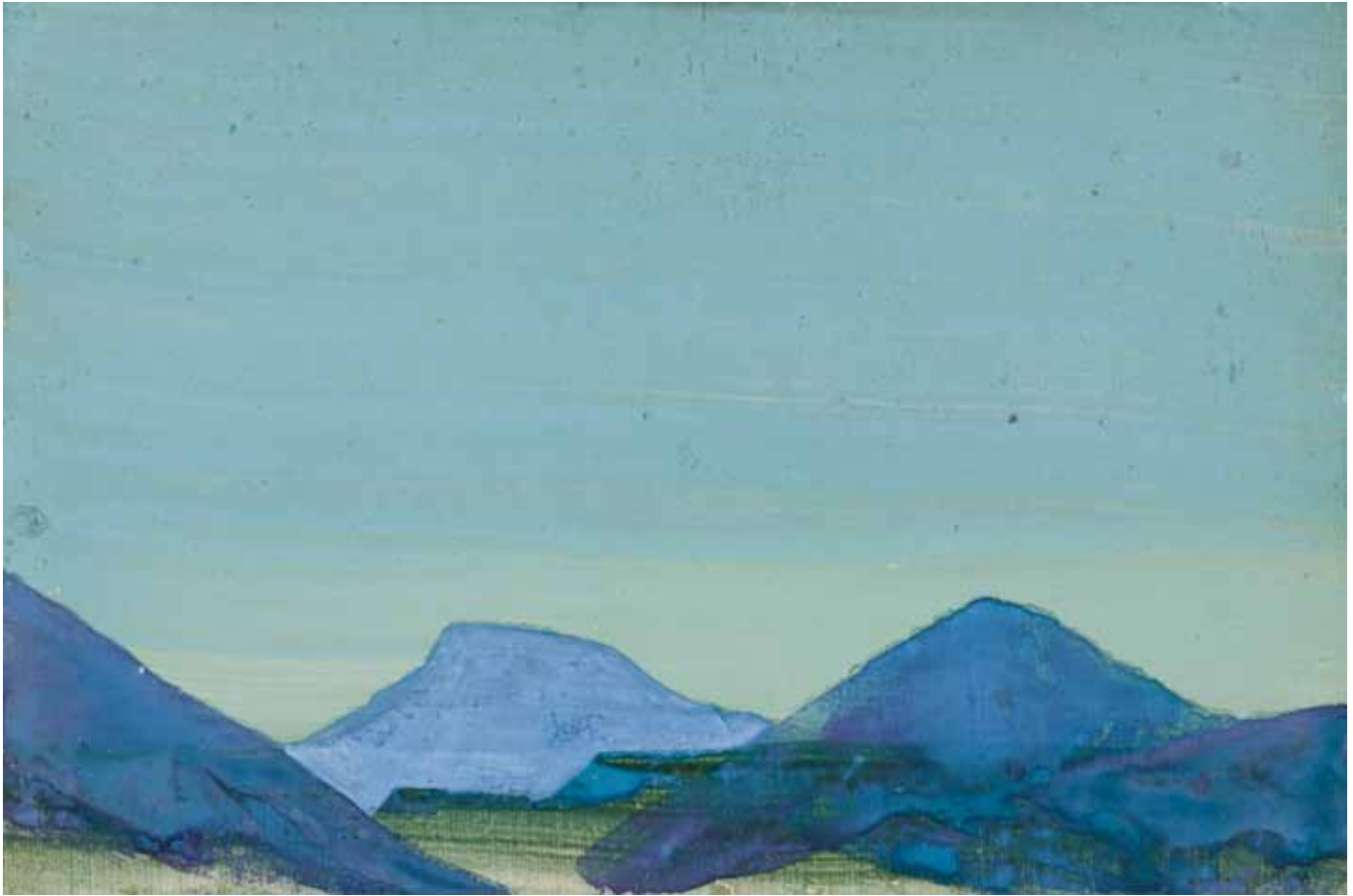
Georgy Kovalenko, *Alexandra Exter*, Museum of Modern Art, Moscow, 2010, illus. p.249

Alexandra Alexandrovna Exter (1882-1949) was one of several prominent women to partake in the Russian avant-garde movement. A truly international artist, Exter attended art school in Kiev in 1906, before moving to Paris in 1908 to pursue her artistic education at the Académie de la Grand Chaumière, later opening a studio there and meeting, among others, the renowned masters Picasso, Braque, and Apollinaire. Exter continued to travel between Paris, Moscow and Kiev throughout her career, becoming a significant influence on the spreading of Cubist and Futurist ideas among the Russian avant-garde via her organisation of numerous exhibitions and salons in Kiev, Odessa, St. Petersburg, and Moscow (Christina Lodder, *Alexandra Exter*, Oxford University Press, 2009).

In 1916, Exter joined Aleksandr Tairov's Kamerny Theater in Moscow as a costume and set designer. Exter understood costumes as one of the critical components of overall stage design. She rendered them as three-dimensional sculptures that served as key elements in the overall sculptural environment of the set, helping to shape the space of the stage. This principal was particularly evident in the 1921 production of *Romeo and Juliet*. As is typical for Exter, 'Costume Design for Romeo' utilizes a geometrical arrangement of individual shapes and carefully delineated colours to create the sense of an object that exists in real space. The importance of Cubism and Futurism to Exter's style is particularly evident in 'Romeo', as is her particular ability to conceptualize rhythm and colour in a three-dimensional form (Georgy Kovalenko, *Alexandra Exter: Monograph*, Moscow Museum of Modern Art, Moscow, 2010).

The art critic Iakov Tugendkhold (1882-1928) wrote of Exter's designs: 'the costumes in *Romeo and Juliet* were built on the same leitmotif: a wave-like Baroque line that spun in a spiral of feathers on hats and shoulders of cloaks. Here are the tenderly noble costumes of the eternal lovers: raspberry for Romeo and lemon-pink for Juliet, and in opposition to them, the sumptuous, sonorous, vivid, grotesque exaggeration of all the other characters, the witnesses of the "sad tale"' (Georgy Kovalenko, *ibid*). 'Costume Design for Romeo' is a striking example of Exter's unique ability to render a sketch into a functional form, one that exists beautifully not only its own space but serves as a reminder of its origin as one component of an elaborate theatre production.





PROPERTY FROM A PRIVATE COLLECTION, USA

29 *

NIKOLAI KONSTANTINOVICH ROERICH (1874-1947)

Mongolia, 1929

verso inscribed and dated in pencil by the artist 'N59 1928-1929,' with later inscriptions pertaining to the present owner, including dimensions, labelled '978' (on the frame)

tempera on board

5 1/2 x 23 1/2cm (1 15/16 x 9 1/16in).

£30,000 - 40,000

US\$48,000 - 64,000

€35,000 - 47,000

Provenance

N. Roerich Museum, New York. c. 1921

Collection of Nettie & Louis Horch, c. 1935

Acquired from the above by a private American collector, c. 1989

Thence by descent to the present owner, 1990

Literature

Roerich Museum Catalogue, 8th Edition, New York; Roerich Museum, 1930, page 37, no. 975

We are grateful to Mr. Gvido Trepša, Senior Researcher at the Nicholas Roerich Museum, New York for his assistance in researching the present lot.



PROPERTY FROM A PRIVATE COLLECTION, USA

30 *

NIKOLAI KONSTANTINOVICH ROERICH (1874-1947)

Babu Pass, 1929, from 'Kulu' series
labelled with title 'Kulu' (on the frame), verso dated and numbered
by the artist 'N 46 1929'
tempera on canvas laid on board
29 x 45cm (11 7/16 x 17 11/16in).

£20,000 - 30,000

US\$32,000 - 48,000

€24,000 - 35,000

Provenance

N. Roerich Museum, New York. c. 1921
Collection of Nettie & Louis Horch, c. 1935
Acquired from the above by a private American collector, c. 1989
By descent to the present owner, 1990

LITERATURE

Roerich Museum Catalogue, 8th edition, New York: Roerich
Museum, 1930, page 37, no. 962

We are grateful to Mr. Gvido Trepša, Senior Researcher at
the Nicholas Roerich Museum, New York for his assistance in
researching the present lot.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

31 W

**KUZ'MA SERGEEVICH PETROV-VODKIN
(1878-1939)**

'On the Seine'

signed in Latin and dated 'K.P.V. 1925' (lower right)

oil on canvas

60 x 100cm (23 5/8 x 39 3/8in).

£300,000 - 500,000

US\$480,000 - 800,000

€350,000 - 590,000

Provenance

Painted by the artist in Paris in 1924-1925, probably as a

commission for *Clarté* magazine or for one of its staff members

Acquired by a private collector from an art gallery in Paris, 2003-2004

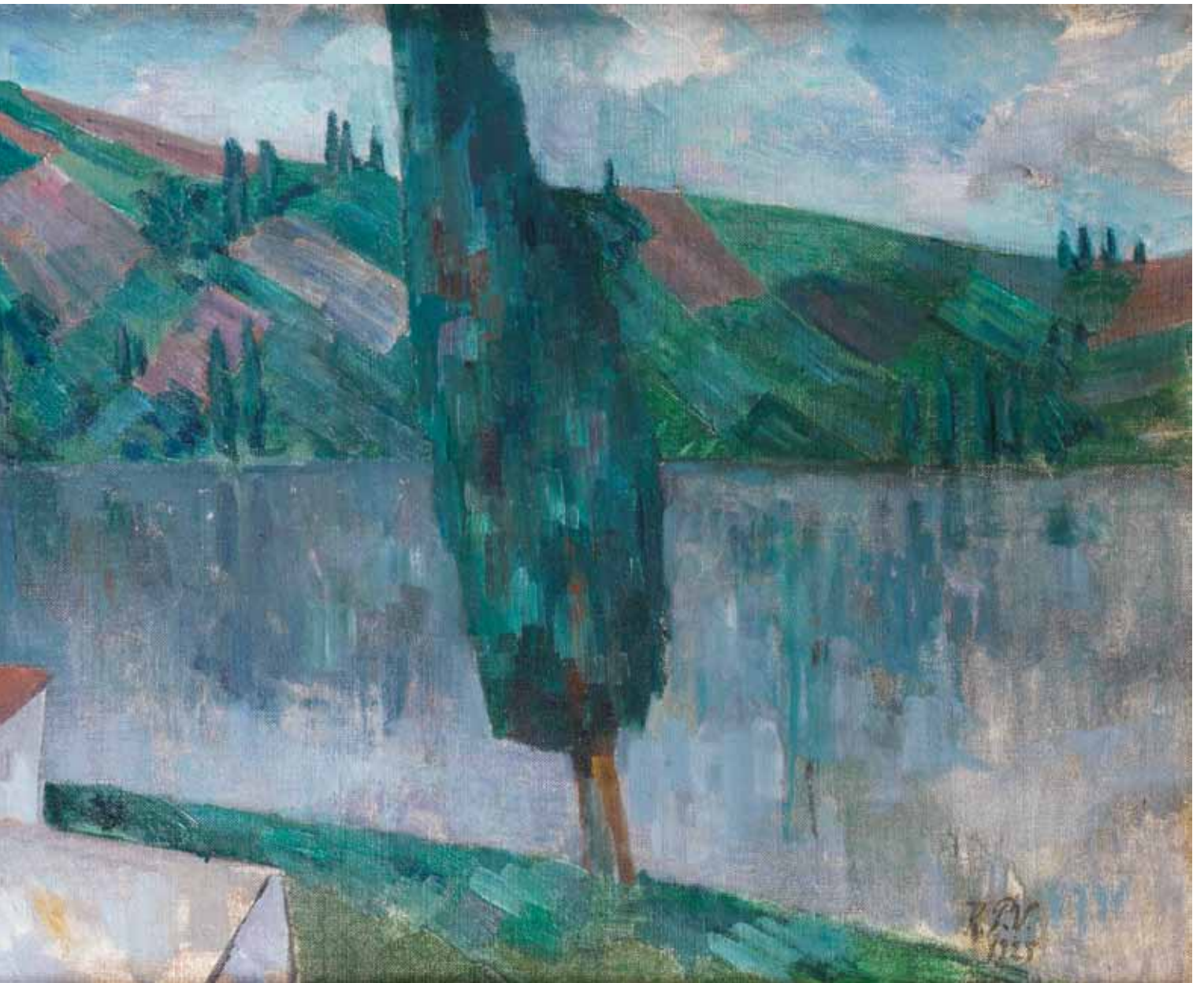
Acquired from the above by the present owner, 2005

Literature

Paper by V.I. Borodina at a recent conference *Petrov-Vodkin i mu: iskusstvo na slome aepokh*, Khvalynsk, 2013, August

V.I. Borodina, *Frantsuzskii peizazh K.S. Petrova-Vodkina 'Na Sene'*, *Russkoe Iskusstvo*, 2013, October issue (publication forthcoming), pages 74-79







Detail of signature

The landscape 'On the Seine' was created while Petrov-Vodkin was in Paris in 1924-1925. A professor at the Academy of Fine Arts in Saint Petersburg, Petrov-Vodkin was sent to Paris in order to familiarize himself with the curricula of Western European universities. The artist spent a year in France, where he completed several commissioned portraits and successfully sold several of his works, including the landscape 'On the Seine,' the buyers of which were most likely the editors of the magazine *Clarté*, or someone from the editorial board of the publication. Indirectly confirming this fact is a record of the painting in the artist's notebook, kept in the K.C. Petrov-Vodkin museum in his native city of Khvalynsk, in the Saratov region. This record enumerates all of the paintings the artist produced in Paris, including the landscape 'On the Seine,' the location of which was unknown until the present time. The name of the commissioner of the painting can be found listed next to the title of work as follows: 'On the Seine (for Clorte)'. It is possible that the artist made a mistake in the French spelling in this record, 'Clorte' therefore possibly referring to the magazine *Clarté*, as the artist made other, similar French spelling errors in other records. Nearly all of the intelligentsia visiting Paris from the Soviet Union in the 1920s was acquainted with the editors of this pro-Communist magazine, supervised by Henri Barbusse. Further evidence of the relationship between K.C. Petrov-Vodkin and the editors of *Clarté* lies in the artist's report, kept in the Russian State Archives of Literature and Art, completed upon his return to Moscow with the communists Henri Barbusse and Pierre Navil, editor and co-editor of the magazine *Clarté*, who were supporters of the Soviet Union.

'On the Seine' was purchased from a private gallery in Paris in 2003. The landscape constitutes the largest painting in Petrov-Vodkin's Paris series. It is unclear whether the artist painted the work of his own volition, or if he was commissioned to create it, but it is evident that in this case, the wishes of both the artist and the commissioner were aligned. In the same record of his trip abroad previously mentioned, Petrov-Vodkin recorded the name of the artist he specifically wanted to reference: 'Lec. Cezann' (likely referring to 'Leçon Cézanne,' or 'Cézanne's Lesson'). By the time Petrov-Vodkin arrived in Paris, he had already matured as an artist and acquired a distinguishable personal style. 'On the Seine' demonstrates Petrov-Vodkin's signature use of 'angled perspective'. The point of view of the artist seems to be from the top right, toward the central poplar tree. This style is typical of the artist for this period, as all of the works Petrov-Vodkin produced in Paris utilize a similar perspective style. Additionally, Petrov-Vodkin tended to use diluted inks around this time, possibly transferring the technique from ink on paper to oil on canvas. The colour palette, consisting of Prussian blue, cobalt, emerald green, red ochre and black, is also typical of the artist.

The artist's signature is consistent with the period attributed to the work, as is evident from examination under ultraviolet and infrared light. An analysis of the structure of the composition, as well as a comparison of the landscape to similar works by the artist in Paris of that year, prove that the present landscape is indeed the same work mentioned by Petrov-Vodkin in his notebook under the title 'On the Seine'.

We are grateful to the director of the Memorial Museum of K.C. Petrov-Vodkin, Valentina Ivanova Borodina, for her assistance in cataloguing the present lot.



Detail

Пейзаж К.С. Петрова-Водкина «На Сене» написан во время его пребывания в Париже в 1924-1925 годы. Художник был командирован Академией художеств, профессором которой он был, с целью познакомиться с программами обучения в художественных вузах в Западной Европе. Художник пробыл во Франции год и ему удалось выполнить ряд заказных портретов и продать несколько своих работ французам, в том числе и пейзаж «На Сене», предположительными покупателями которого являлась редакция журнала «Кларте» (или кто-то из редколлегии журнала). Косвенным подтверждением этого является упоминание о нём в записной книжке К.С. Петрова-Водкина, хранящейся в фондах художественно-мемориального музея К.С.Петрова-Водкина на его родине в г.Хвалынске Саратовской области, где он перечисляет все живописные работы, написанные в Париже, в том числе и пейзаж «На Сене», местонахождение которого было до недавних пор неизвестно. Рядом с названием пейзажа имеется в скобках и имя заказчика «На Сене» (для Clorte). В указании заказчика в скобках в записной книжке Петров-Водкин мог сделать ошибку в написании названия журнала «Clarté» на французском языке. Ошибки он сделал и в ряде других французских названий. С членами редакции прокоммунистического журнала, руководимого Анри Барбюсом, встречались почти все деятели культуры, приезжавшие из страны Советов в Париж в 1920-е годы. Ещё одним косвенным подтверждением знакомства К.С. Петрова-Водкина с членами редколлегии журнала «Кларте» является упоминание в плане-отчёте художника, хранящимся в РГАЛИ, написанном по возвращению в Россию «друзей Советов» (главные друзья Советов и были коммунисты Анри Барбюс и Пьер Навиль – редактор и соредатор журнала «Кларте»).

Пейзаж был куплен в одной из частных галерей Парижа в 2003 году. Картина «На Сене» - самая большая работа парижского цикла. Надо отметить некоторую переключку пейзажа «На Сене» с мотивами Сезанна. Сам ли художник решил в духе Сезанна выполнить пейзаж, или это было условие заказа, неизвестно, но думается, что в этом случае желание художника и заказчика совпали. В том же плане отчёта о зарубежной поездке, упомянутом выше, Петров-Водкин указал имя художника, о котором хотел рассказать особо – Лес. Сезанн (вероятно, имеется в виду Leçon Cézanne - уроки Сезанна.). К.С.Петров-Водкин приехал во Францию уже зрелым художником со сложившимся почерком и мироощущением. В пейзаже можно обнаружить элементы его «наклонной» перспективы: преобладающей является точка зрения сверху справа по диагонали - в сторону, указанную наклоном центрального тополя и «полёт» зрителя происходит как будто по меридиану Земли, по дуге – с юга на север, справа налево – эти проявления могучего «планетарного» движения Земли – петрововодкинские. Если посмотреть на все картины Петрова-Водкина, написанные в Париже за год его пребывания там, то во многих можно увидеть тот же наклон фигур, стен интерьеров и предметов на столах его натюрмортов, как у тополя в этом пейзаже. Здесь можно видеть ту же конструктивную схему сужающихся справа или слева горизонтальных опорных линий, что и во многих работах художника того времени. Петров-Водкин в Париже много писал разбавленной тушью и кистью. Возможно, приёмы работы тушью на листе он перенёс на холст и масло. Набор красок, которыми выполнена картина: берлинская лазурь, синий кобальт, изумрудная зелень, зелень Шееле, красная охра и сажа - характерен для Петрова-Водкина

Подпись на пейзаже одновременна живописи, о чём можно судить по снимкам в ультрафиолетовых и инфракрасных лучах. Анализ композиционного построения пейзажа, его сравнение с эталонными произведениями мастера, написанными в Париже в этот год, укрепили уверенность в том, что представленный пейзаж и есть упомянутая Кузьмой Сергеевичем в записной книжке картина «На Сене».

Директор художественно-мемориального музея
К.С.Петрова-Водкина Валентина Ивановна Бородина

32

KONSTANTIN IVANOVICH GORBATOFF (1876-1945)

'Capri (Marina Grande)'

signed in Latin, titled and dated '1926' (lower left and verso)

oil on canvasboard

39.8 x 49.4cm (15 11/16 x 19 7/16in).

£20,000 - 25,000

US\$32,000 - 40,000

€24,000 - 29,000

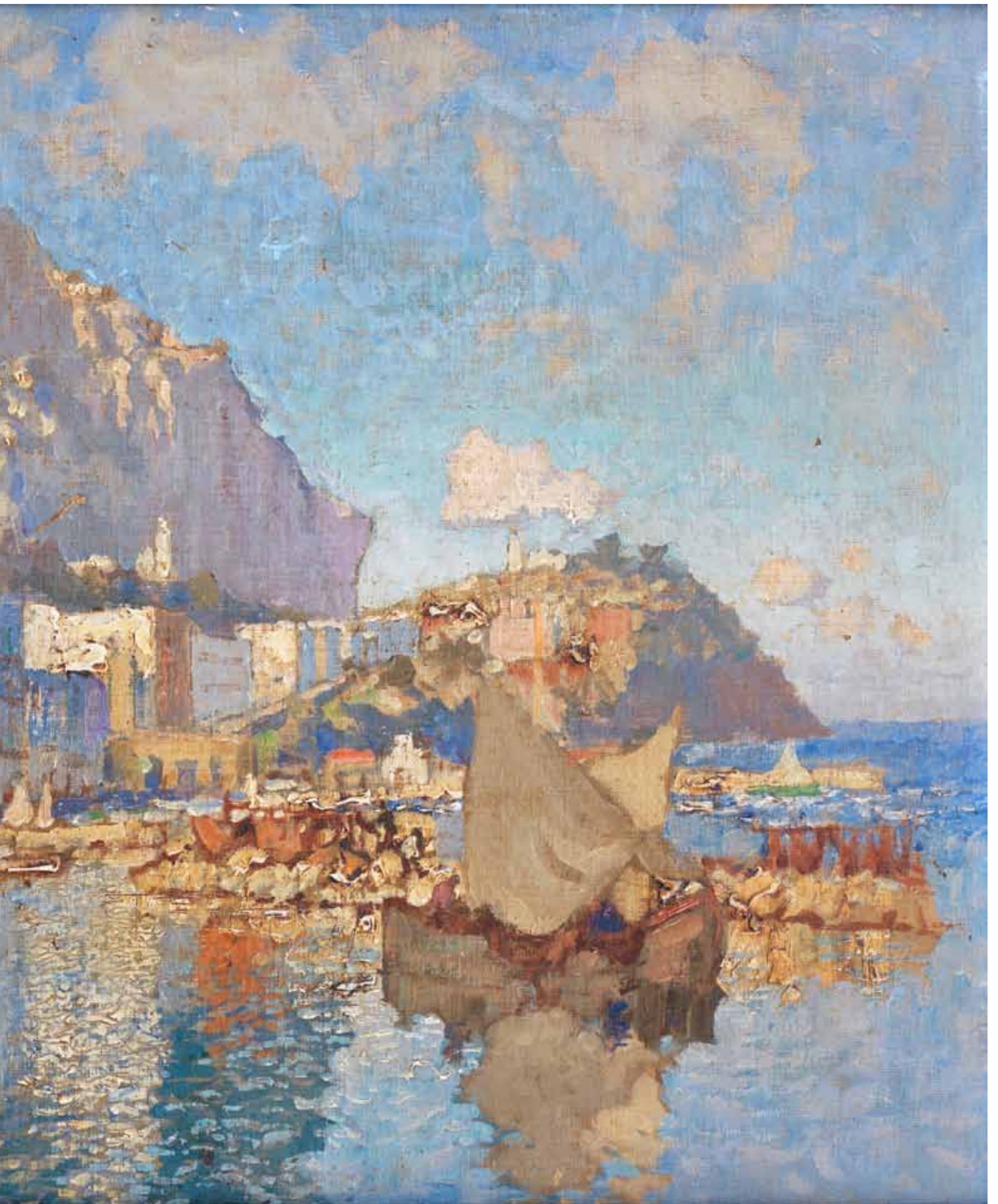
Provenance

Gifted by the artist to Alexander Wladimiroff, the father of the present owner

Thence by descent to the present owner

Gorbatoff and Alexander Wladimiroff met each other and became friends at the Stieglitz Academy in St. Petersburg.







PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

33 *

STEPAN FEDOROVICH KOLESNIKOV (1879-1955)

Summer landscape

signed in Latin (lower left)

oil on canvas board

36.5 x 49.5cm (14 3/8 x 19 1/2in).

£10,000 - 12,000

US\$16,000 - 19,000

€12,000 - 14,000

Provenance

Acquired directly from the artist by parents of the present owner,
Yugoslavia

Thence by descent to the present owner.



OTHER PROPERTIES

34

GIRL RECLINING, AND A WOMAN SITTING; TWO BRONZES

cast from models by Baron Constantin Rausch de Traubenberg
(Russian, circa 1871-1935)

each signed in the bronze signed in the bronze, impressed foundry
mark for A. Valsuani

each bronze with green patina

*A woman sitting; height: 44cm (17 5/16in)., length: 28 cm (11in).; Girl
reclining; height: 24cm (9 7/16in)., length: 35cm (13 3/4in). (2)*

£5,000 - 7,000

US\$8,000 - 11,000

€5,900 - 8,300



Photograph of the area near the Tik-tse monastery, down to the Indus valley, where Roerich's expedition travelled in August and September 1925, Courtesy of the Nicholas Roerich Museum, New York

**PROPERTY FROM A PRIVATE COLLECTION,
MASSACHUSETTS**

35 *

NIKOLAI KONSTANTINOVICH ROERICH (1874-1947)

Sanctuaries and Citadels

tempera on canvas laid on board

50 1/2 x 71cm (19 11/16 x 27 15/16in).

£80,000 - 120,000

US\$130,000 - 190,000

€94,000 - 140,000

Provenance

Nicholas Roerich Museum, New York, 1925-1935

Collection of Nettie and Louis Horch, USA, from 1935

Acquired from the above by the present owner, c. 1974

Literature

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

Roerich Museum Catalogue, New York, Roerich Museum, 1930, p. 25, no.583-608.

The present lot probably belongs to *Sanctuaries and Citadels*, a series of 27 paintings that Nikolai Roerich created in August and September of 1925 while he was travelling in the Ladakh region of Northern India. The photo taken at that time seems to be of the same place: the view from the Tik-tse monastery down to the Indus valley, only from a more distant vantage point.

We are grateful to Mr. Gvido Trepša, Senior Researcher at the Nicholas Roerich Museum, New York for his assistance with research on the present lot.





E. Katsman, *The Lace Makers of Kalyazin*, 1928,
© State Tretyakov Gallery, Moscow

OTHER PROPERTIES

36 W

EVGENY ALEXANDROVICH KATSMAN (1890-1976)

'Fisher-kolkhozniks', 1930

signed in Cyrillic, dated '1930' and inscribed 'Kanev' (lower right)

charcoal and coloured chalks on paper

92 x 144cm (36 1/4 x 56 11/16in).

£30,000 - 35,000

US\$48,000 - 56,000

€35,000 - 41,000

Provenance

Oskar von Beckerath, a wealthy cloth merchant, Krefeld, Germany
(according to labels on verso of backing board)

By descent to Leonard von Beckerath, son of the above, 1952

Exhibited

Moscow, Kuznetsky Most', *2nd Exhibition: Testimonial works of
artists dispatched to regions of industrial and kolkhoz development*,
1931, probably No. 67



PROPERTY FROM A PRIVATE COLLECTION, USA

37 * W

NIKOLAI KONSTANTINOVICH ROERICH (1874-1947)

'Corona Mundi,' 1921

signed with artist's monogram (lower right), verso with affixed label on stretcher '172 Corona Mundi / Crown of the World / NR', stretcher bars and interior of the frame inscribed with additional numbers, frame with applied sticker with number '186'

tempera on canvas

143 x 91cm (56 5/16 x 35 13/16in).

£300,000 - 500,000

US\$480,000 - 800,000

€350,000 - 590,000

Provenance

N. Roerich Museum, New York. c. 1921

Collection of Nettie & Louis Horch, c. 1935

Acquired from the above by a private American collector, c. 1989

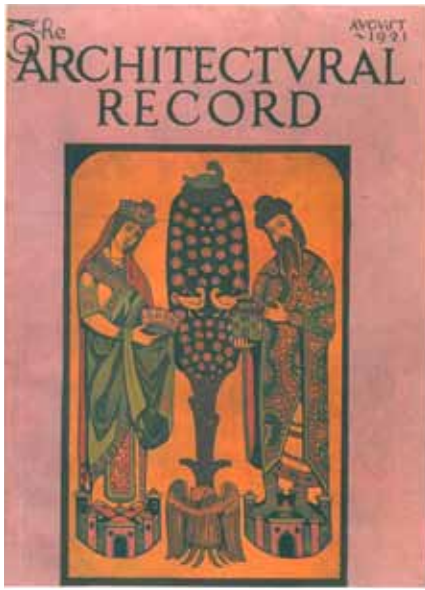
By descent to the present owner, 1990

Literature

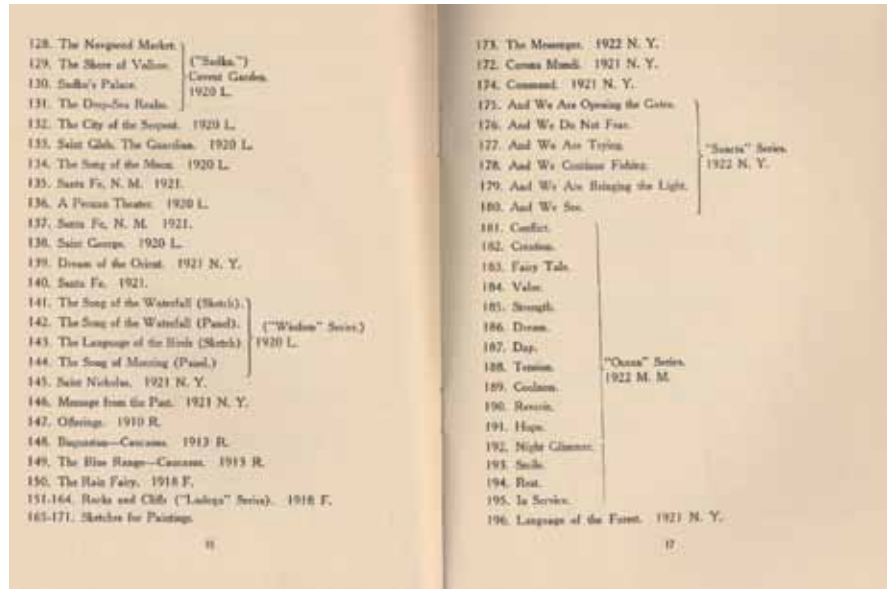
Roerich Museum Catalogue, 8th edition, New York: Roerich Museum, 1930, page 17, no 172

The Architectural Record, New York, 1921, August, cover illustration





Present work illustrated on the cover of 'Architectural Record', August 1921



Catalogue of N. Roerich works, 8th edition, 1930, page 17, present work listed as number 172

In 1920, the Chicago Art Institute invited Roerich to tour some of his most significant works throughout the United States. 'Corona Mundi,' or 'Crown of the World,' was one of 400 works the artist chose to bring on this travelling exhibition. The painting executed in 1921 is remarkably complex in its symbolic language and in its artistic message.

Compositionally, the work can be traced back to a series of thirteen paintings commissioned in 1914 by L.S. Livschits for a private chapel in his villa in Nice. Each panel was to depict an allegorical Tree of Life between a pair of male and female saints. It was the only monumental architectural project the artist would undertake in his career.

The use of symbolism was particularly important for Roerich in this period. Cataclysmic social and political changes coinciding with the outbreak of the First World War fostered Roerich's interest in a new symbolic language, and universal messages began to permeate his works. Turning away from subjects associated with the impermanence of daily life, Roerich instead sought tropes that could transcend the constraints of time and geography. Roerich's work in this time was therefore characterized by his utilization of a universal symbolic language that could embody ideals that spoke to a deep spiritualism, and to which he would return throughout his career. In the words of a critic, 'He populated his world not with participants in transitory dramas and comedies, but with spokesmen for the most steadfast ideas about the truth of life, the millennial struggle of good and evil, the triumphal procession of a bright future for all.'

'Corona Mundi' was meant to resemble a rich, elaborate tapestry, a sacred cloth unveiling an important message about the unity of the spiritual and the earthly, the eternal and the quotidian. The muted tones, deep olive greens, warm reds, and soft browns, create a balanced colour palette, while the minimalist style brings to focus the allegorical significance of the composition. A female and a male saint stand on either side of the Tree of Life, holding in their hands the crown of the Kingdom of Heaven and a church, respectively, to simultaneously symbolize both the union of the divine and earthly realms, as well as the spiritual offerings of sacrifice and charity to humanity. Within the roots of the tree rests an eagle, with bowed head and closed eyes, symbolic of a fiery baptism, while doves of peace, signifiers of the pure and good, rest peacefully in its branches.

Nikolai Roerich repeatedly returned to the image of Tree of Life, tracing its significance to early apocalyptic visions and medieval Russian religious teachings. He wrote: 'Before the war there were dreams...Saint Prokopy spoke: do not abandon the Earth. The Earth is fiery hot, scorched by evil. The heat tests the roots of the Tree of Life, but Good weaves holy nests in its branches up above...Guard the Tree of Life, for it is where Good dwells. The Earth is the source of sorrow, but from sorrow grows joy...' For Roerich, the Tree of Life therefore came to symbolize man himself, who according to Roerich, should constantly be conscious of bringing together the divine and the earthly. As an artist and philosopher, Roerich always sought to find the balance between the present, physical world and the ephemeral, metaphysical one. 'Corona Mundi' therefore embodies the artist's lifelong philosophy to unite the earthly world with the spiritual. Seen in this light, 'Corona Mundi' emerges as Roerich's most significant allegorical work to ever appear on the art market.

We are grateful to Mr. Gvido Trepša, Senior Researcher at the Nicholas Roerich Museum, New York for his assistance in researching the present lot.



Blagie Posetivshie (Gracious Visitors),
Monumental panels for Livshitz villa, 1914
Gorlovskii Art Museum, Ukraine



Vskhody (New shoots)



Blagie Posetivshie (Gracious Visitors)

В 1920 г., Чикагский Художественный Институт организовал показ картин Рериха по Соединенным Штатам Америки. Картина *Корона Мира*, 1921, была в числе 400 работ, выбранных художником для этой важной выставки. Картина необычайно сложна по своей символично-знаковой насыщенности и является кульминацией многолетних раздумий художника об улучшении мира через самоусовершенствование человека. Рерих был убежден в том, что результатом нового положительного мышления станет духовное единение людей. Представляемая картина - зрительное воплощение духовных исканий художника и его духовное завещание для грядущих поколений.

Композиция картины изысканно проста. Две фигуры святых, женская и мужская, стоящие на поставцах в виде городских стен, склоняются к растущему между ними высокому Древу Жизни, в ветвях которого гнездятся горлицы и утка, и корни которого охраняет геральдический орёл. Женская фигура святой протягивает зрителю Корону Мира, а мужская фигура святого держит в руке здание Храма - символы духовных приношений на алтарь служения Благу человечества. Растущее дерево может быть истолковано и как вселенский символ доброго начала, и как древо жизни из небесного Иерусалима. Образ Древа Благое был наполнен особым смыслом для художника. В притче "Сон" Рерих писал: *Перед войною сны были... Не удаляйтесь Земли. Земля красная, злом раскаленная. Но жар зла пытается корни Древа, а на нем свивает Добро преблагое гнездо свое... Берегите благое Древо: на нем Добро живет. Земля есть источник горя, но из горя вырастают радости.* Для Рериха, Древо Жизни и есть сам человек, который всегда должен стремиться соединять земное и возвышенное. Изображения птиц в ветвях древа воспринимаются как символы восхождения души человека: пара горлиц - знак духовного союза двух сердец, утка в гнезде - олицетворяет семейный союз, а орёл в основании дерева символизирует огненное крещение человека.

Картина заключает в себе идею о синтезе культур. Не случайно... фигуры сочетают элементы древнерусского, европейского и восточного искусства, утверждая идею о единении культур как идею вне национальных и географических границ.

Иконографически работа относится к серии монументальных панно, выполненных в 1914 для молельни на вилле Л. С. Лившица в Ницце. Серия, состоящая из тринадцати картин и дополнительного фриза, включала похожие парные изображения святых и святое древо. Особенно близко по замыслу и композиции панно "Благие посетившие." Из-за начавшейся в 1914 году Первой Мировой Войны, монументальные панно не смогли быть доставлены по назначению и остались в России, но художник вернулся к теме единства духовного начала спустя семь лет после первоначальной попытки и блестяще воплотил его в данной монументальной работе.

Изысканная приглушенная тональность оттенков зелёного, охристо-красного, оранжевого и коричневого тонов создает особо звучную цветовую гармонию.



OTHER PROPERTIES

38

PRINCE PAOLO TROUBETZKOY (1866-1938)

A young girl arranging her hair

signed in Latin on the base

bronze

height: 48cm (18 7/8in).

£12,000 - 18,000

US\$19,000 - 29,000

€14,000 - 21,000



Detail of incised signature

39

STEPAN DMITRIEVICH ERZIA (NEFYODOV) (1876-1959)

Head of a woman
signed, dated '1942' and indistinctly inscribed in Cyrillic
carved wood

height including base: 54cm (21 1/4in).

£25,000 - 35,000

US\$40,000 - 56,000

€29,000 - 41,000

40

No lot

41 *

OLGA SACHAROFF (1889-1967)

'Le Petit Café'

signed in Latin (lower right), verso inscribed in black 'No 12 O
Sacharoff' and in white 'No 40', the stretcher inscribed with title
oil on canvas

80 x 65cm (31 1/2 x 25 9/16in).

£25,000 - 35,000

US\$40,000 - 56,000

€29,000 - 41,000



PROPERTY FROM A PRIVATE COLLECTION, USA

42 *

SVETOSLAV NIKOLAEVICH ROERICH (1904-1993)

Reading of the runes

verso with partial paper label inscribed 'SR 8', stamped '31793130',

with stamp of Corona Mundi Institute

tempera on canvas laid on board

48 1/2 x 65 1/2cm (18 7/8 x 25 9/16in).

£40,000 - 60,000

US\$64,000 - 96,000

€47,000 - 71,000

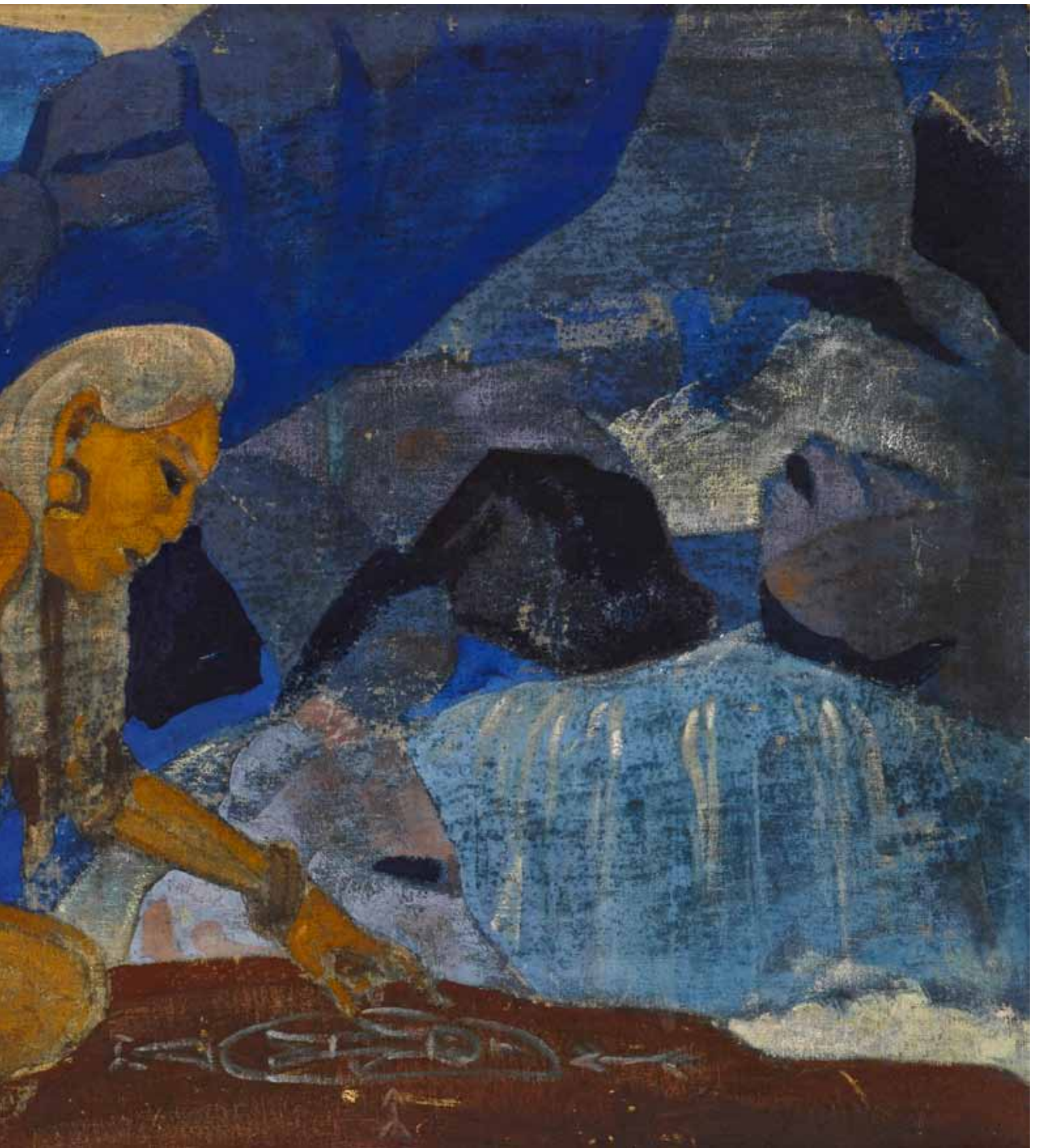
Provenance

Collection of Nettie & Louis Horch, c.1935

Acquired from the above by a private American collector

By descent to the present owner, 1990







OTHER PROPERTIES

43
KONSTANTIN ALEXEEVICH KOROVIN (1861-1939)
Winter landscape
signed in Latin and inscribed 'Russie' (lower left)
oil on board
58 x 67cm (22 13/16 x 26 3/8in).

£15,000 - 20,000
US\$24,000 - 32,000
€18,000 - 24,000



44

KONSTANTIN ALEXEEVICH KOROVIN (1861-1939)

Moulin Rouge

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

oil on board

26.5 x 40.5cm (10 7/16 x 15 15/16in).

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 18,000

Provenance

Private collection, England



45

OSSIP ZADKINE (1890-1967)

Musicians

signed in Latin and dated '44' (lower left)

gouache on paper

75 x 56cm (29 1/2 x 22 1/16in).

£15,000 - 20,000

US\$24,000 - 32,000

€18,000 - 24,000



46

OSSIP ZADKINE (1890-1967)

Lady with vase
signed in Latin and dated '31' (lower left)
gouache on paper
67 x 49cm (26 3/8 x 19 5/16in).

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 18,000

47

ZINAIDA EVGENIEVNA SEREBRIAKOVA (1884-1967)

Portrait of David Hunter, 1955, grandson of the artist's cousin
inscribed (upper left) 'David Hunter/ par/ Z. Serebriakova/ Paris, mai
1955'

pastel on paper, laid on card
58 x 46cm (22 13/16 x 18 1/8in).

£30,000 - 50,000

US\$48,000 - 80,000

€35,000 - 59,000

Provenance

Gifted by the artist to the present owner, the grandson of the artist's
cousin, Ekaterina Cavos-Hunter

For portraits by Serebriakova of David Hunter's father and
grandmother, see Christie's London, *Important Russian Pictures*, 29
November 2006, lots 135 and 188.

This alluring portrait, redolent with softness and colour, illustrates
Serebriakova's affinity with youth and its charms. She drew David
Hunter's father and grandmother years before and in so doing was
affirming the bonds between the cousins, all of whom are descended
from leading lights of the Russian intelligentsia.

An Italian ancestor, Catterino Cavos (1775-1840), moved to St.
Petersburg from Venice in 1798 to direct the Bolshoi Kamenny, and is
celebrated for composing *Ivan Susanin*, regarded as the first Russian
opera. His son, Alberto Cattrino Cavos (1801-1863), gained renown
as an architect of theatres, designing the Mariinsky Theatre in St.
Petersburg, and the Bolshoi Theatre in Moscow after its destruction
in 1853. Cavos was granted the 'architect's box' at the Bolshoi and
this passed to his Benois descendants.

Alberto's daughter, Camille Cavos, married an apprentice of her
father, the architect Nikolai Benois (1813-1898), whose family fled the
French Revolution in the 1790s and moved to St. Petersburg. One of
their children was Alexandre Benois, who, within the field of Russian
art needs no introduction. As Alexandre Benois's niece and the child
of artistic parents, Serebriakova was born into a family where her
talents for painting and drawing were fostered.





PROPERTY FROM A WEST COAST COLLECTION, USA

48 *

ALEXANDER BAZHBEUK-MELIKYAN (1891-1966)

Nude with pear

signed and dated 'U.F.U / 1963' (lower right)

oil on canvas

42 x 40cm (16 9/16 x 15 3/4in).

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 18,000

Provenance

Acquired directly from the artist by a private Georgian collector

Acquired by the family of the present owner in Tbilisi, Georgia, 1986



OTHER PROPERTIES

49 *

SVETOSLAV NIKOLAEVICH ROERICH (1904-1993)

Two landscapes: each titled 'Naccar 1938'
the mountainous landscape signed with initials (lower right); the verso
of each signed in Latin, titled and dated
tempera on soft card
largest: 30 x 44.8cm (11 13/16 x 17 5/8in).
unframed (2)

£10,000 - 12,000

US\$16,000 - 19,000

€12,000 - 14,000

PROPERTY FROM A WEST COAST COLLECTION, USA

50 *

MARTIROS SERGEEVICH SARYAN (1880-1972)

'Harvest still life. Flowers & fruits.'

signed in Cyrillic and dated '1951' (lower left), verso inscribed in Cyrillic 'Martiros Saryan / autumn still life / 1951 / flowers and fruits'

oil on canvas

94.3 x 74.2cm (37 1/8 x 29 3/16in).

£80,000 - 120,000

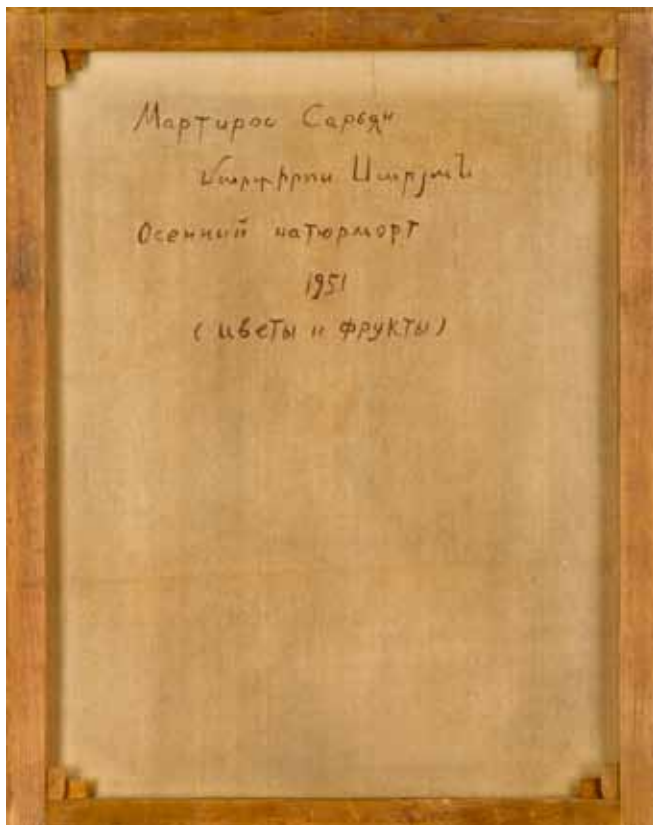
US\$130,000 - 190,000

€94,000 - 140,000

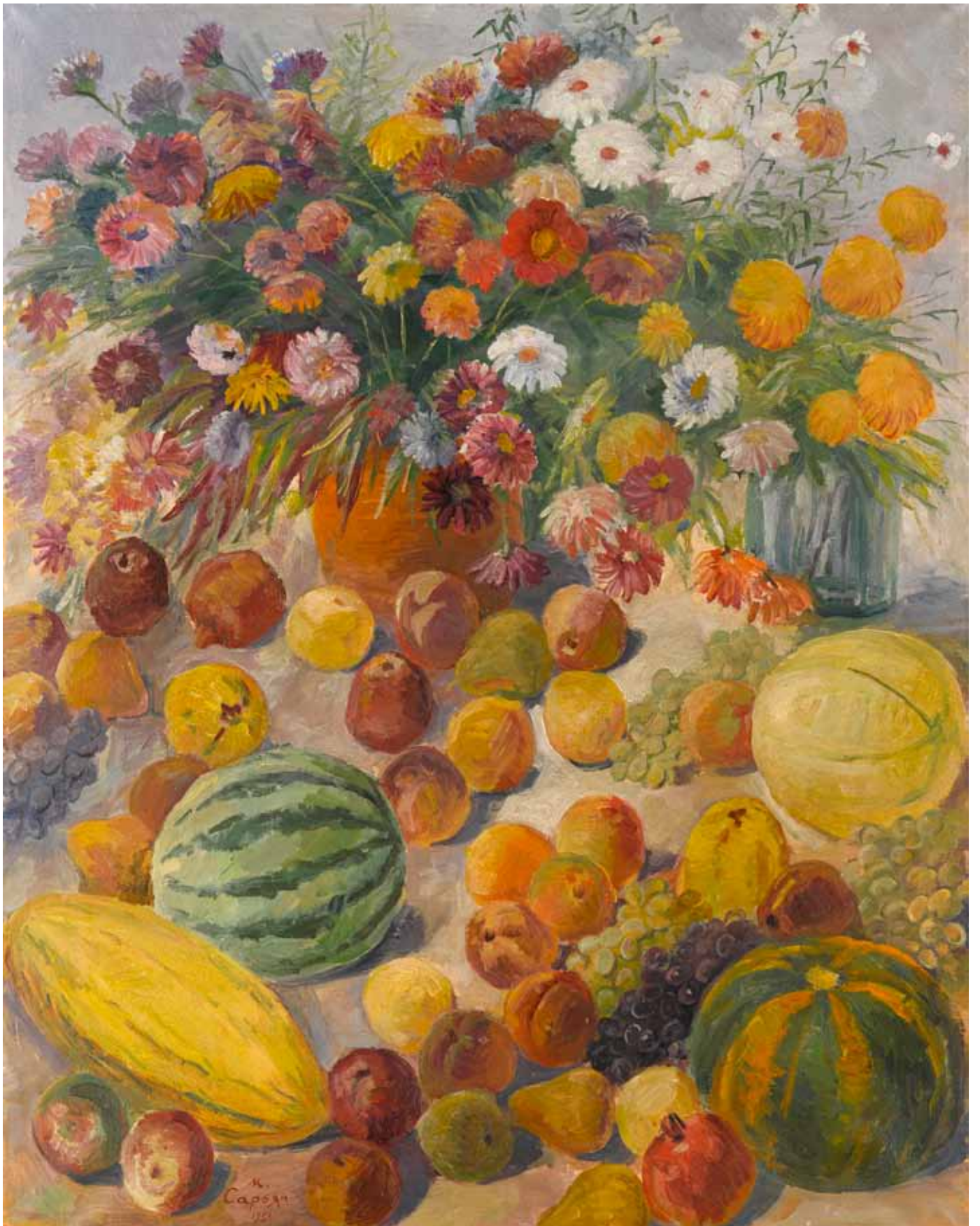
Provenance

Collection of Professor Grant Babayan, Armenia, Yerevan

Acquired from the above by a private collector in Armenia, 1973



Verso





PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

51 *

EVGENY RUKHIN (1943-1976)

Clock

signed in Cyrillic and dated '75' (lower right)

oil on canvas

100 x 97 1/2cm (39 3/8 x 38 3/16in).

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 18,000

Provenance

Acquired directly from the artist by the present owner, 1975



OTHER PROPERTIES

52

ALEXANDER TIKHOMIROV (1916-1995)

'Dream'

signed in Cyrillic, titled and dated '1968' (lower left and verso)

oil on fibreboard

87 x 60cm (34 1/4 x 23 5/8in).

£30,000 - 35,000

US\$48,000 - 56,000

€35,000 - 41,000

Provenance

Private European collection

Literature

Alexander Tikhomirov, State Russian Museum, Palace Editions, St. Petersburg, 2011, p. 97



Evgeny Rukhin (left) pictured with Joe Riedmiller at the artist's house in Leningrad, 2nd November, 1972

53

EVGENY RUKHIN (1943-1976)

Untitled
 signed in Cyrillic and dated '71' (lower left)
 sandpaper and oil on canvas
 71 x 67cm (27 15/16 x 26 3/8in).

£12,000 - 18,000

US\$19,000 - 29,000

€14,000 - 21,000

Provenance

Gifted by the artist in the 1970s to Joe Riedmiller, at that time German foreign correspondent in Moscow
 Thence by descent



54

EVGENY RUKHIN (1943-1976)

Untitled

signed in Cyrillic and dated '71' (lower right)

oil on canvas

71 x 67cm (27 15/16 x 26 3/8in).

£12,000 - 18,000

US\$19,000 - 29,000

€14,000 - 21,000

Provenance

Gifted by the artist in the 1970s to Joe Riedmiller, at that time

German foreign correspondent in Moscow

Thence by descent



One of two

55

TIMUR NOVIKOV (1958-2002)

Two works; untitled
each signed in Cyrillic
collage on fabric

*one in red velvet: 87.5 x 111cm (34 7/16 x 43 11/16in).; the other:
112 x 150cm (44 1/8 x 59 1/16in). (2)*

£10,000 - 12,000

US\$16,000 - 19,000

€12,000 - 14,000

Provenance

Created in the 1980s by the artist for the present owner



56 *

BORIS KOCHEISHVILI (BORN 1940)

'The Oka', 2011

acrylic on fibreboard

80 x 90cm (31 1/2 x 35 7/16in).

£10,000 - 12,000

US\$16,000 - 19,000

€12,000 - 14,000

Exhibited

St. Petersburg, Russian State Museum, The Marble Palace, *Prostoe leto*; *Boris Kocheishvili, paintings and reliefs*, 14 August - 16 September, 2013

Literature

Boris Kocheishvili, Russian State Museum, Almanac, Palace Editions, St. Petersburg, 2013, p.73



Detail



Signature

**PROPERTY FROM A PRIVATE COLLECTION,
MASSACHUSETTS**

57 *

A BRONZE FIGURE: *Svyatoslav on the way to Tsar'grad*
cast by Shtange from the model by Evgeny Alexandrovich Lanceray
(1848-1886),
on a rectangular naturalistic base, cast as Prince Svyatoslav
on horseback, gesturing with his sword to rally his troops, the steed
tense and wind-blown, inscribed in Cyrillic 'OTL. N. SHTANGE,'
further inscribed in 'E. LANCERAY,' the front of the base with
a plaque inscribed in Russian 'We would rather fall in battle than
bring shame on Russia's lands/ Svyatoslav, on the road to Tsar'grad'
bronze
length: 52 1/2cm (20in).

£35,000 - 45,000
US\$56,000 - 72,000
€41,000 - 53,000

Provenance

Acquired by a New York City collector, early 20th century
Thence by descent

Literature

Another cast is illustrated in the following:
E.A. Lanser, *Niva*, 1886, no. 16, p. 418
L.P. Shaposhnikova, *Skulptura XVIII-nachala XX veka*, Leningrad,
1988, p. 94, nos. 660-662
I.M. Shmidt, *Russkaia skulptura vtoroi poloviny XIX-nachala XX veka*,
Moscow, 1989, pp. 49, 52-53
*Gosudarstvennaia Tretiakovskaia galereia, katalog sobraniia:
Skulptura XVII-XIX vekov*, Moscow, 2000, pp. 58, 192-193
N.R. Levinson and L.N. Goncharova, *Russkaia khudozhestvennaia
bronz*a, Moscow, 2001, pp. 113, 189, no.53
G.W. Subbury, *Evgueni Alexandrovitch Lanceray, 1848-1886*,
Lausanne, 2006, pp. 82-83, 165-166





When closed



When opened

OTHER PROPERTIES

58

AN IRON-BOUND WOOD LARETZ

late 17th-early 18th century, Nizhni Novgorod
 the double-hinged sloping lid of characteristic teremok form with further double doors to front opening to reveal various brightly painted interior compartments, the pigmented mica exterior secured with meandering iron openwork incorporating stylized tulips flanked by two hinged handles; with keys
39cm wide, 40cm deep, 31cm high

£8,000 - 12,000

US\$13,000 - 19,000

€9,400 - 14,000

From the 16th century onwards, the ingenuity of the village blacksmith extended to fashioning iron-bound trunks. Some of the most sophisticated personal strong-boxes created for the storage of important papers and household plate were crafted in Veliki Ustiug. The prominent trade centre excelled at producing examples with flat-topped hipped roofs covered in openwork straps forming bands of repeating stylised tulips laid over pigmented surfaces.

The proposed multi-sectioned casket is a cut above those with paper or fabric-lined interior as, here, the internal sections preserve their richly painted plant life, ropework-patterned borders and lively scenes. To the contemporary eye, the shooting centaur from Bova Korolevich, the oversized mythical birds and Samson defeating the lion would have resonated as deeply ingrained folk themes. Upon closer inspection, the moustachioed hero prising open the jaws of the lion bears a vague resemblance to Peter the Great. Not only would this have been a luxury item in its day but possibly also a political lampoon drawn from the popular prints or lubki that were available in town markets alongside the exotic parrots and native herbs for sale or simply for artistic inspiration.





59 *

A GROUP OF THREE PAPIER-MÂCHÉ BOXES

Lukutin Factory, last quarter of the 19th century comprising a rectangular humidor, the hinged lid painted with a scene from Ivan Krylov's fable *Demian's Fish Soup*, and two table cigarette boxes, one decorated with a view of the Kremlin, the other with a winter scene of a troika ride, each with a surface for striking matches on the lower front, *all marked on the interior of the hinged lids* width of humidor: 19cm (7 1/2in). (3)

£5,000 - 7,000

US\$8,000 - 11,000

€5,900 - 8,300



Detail

60 *

A BRONZE GROUP OF A BOY DRIVING OXEN

cast by Chopin after a model by E. Lanceray, 1870
on a rectangular naturalistic base, cast as a young boy on a wheat
cart drawn by two oxen, inscribed on base in Cyrillic 'E. Lancere
1870', with Chopin foundry mark, further stamped with possible
import marks

length: 51cm (20 1/16in).

£10,000 - 15,000
US\$16,000 - 24,000
€12,000 - 18,000



61 *

A GROUP OF THREE PAPIER-MÂCHÉ BOXES

the first with Lukutin factory mark, the other two with Vishniakov factory mark, last quarter of 19th century comprising: one large rectangular tea casket, the hinged lid painted with a scene of a peasant dinner, the interior with two compartments, each with a sliding lid; one small rectangular box with a painted scene of a winter troika ride; and a cigarette case painted with a scene of a peasant pastime; *all stamped with makers' marks on the interiors of the lids*
width of tea casket: 24cm (9 7/16in). (3)

£5,000 - 7,000
US\$8,000 - 11,000
€5,900 - 8,300



PROPERTY FROM THE ESTATE OF NANCY W. WALLS

62 *

A BRONZE GROUP OF A BEAR ATTACK

cast by C.F. Woerffel after the model by Evgeny Naps
on a rectangular naturalistic base, cast as a bear attacking a man
and a peasant woman wielding an axe over the bear
signed in Latin on base 'SCULPT. NAPS,' with 'FABR. C.F.
WOERFFEL' foundry inscription and a Cyrillic finance ministry stamp
for 1882

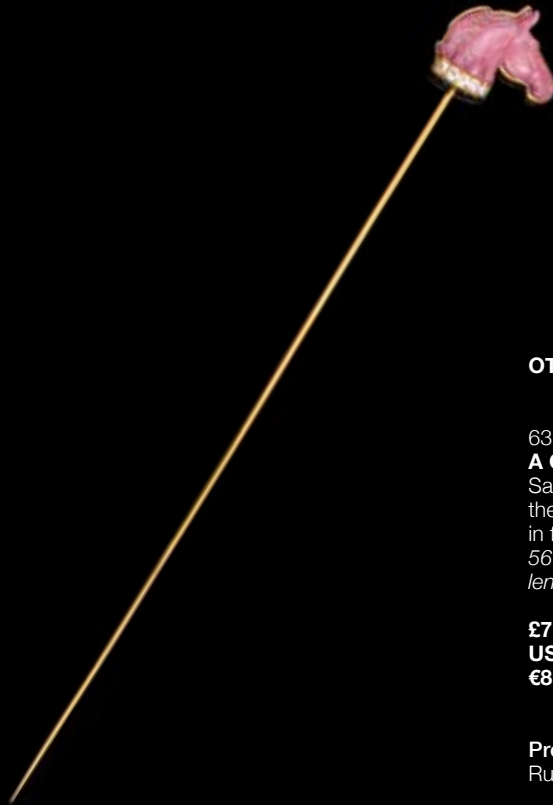
bronze

length: 38 1/2cm (15in).

£6,000 - 8,000

US\$9,600 - 13,000

€7,100 - 9,400



OTHER PROPERTIES

63

A GOLD AND JEWELLED CARVED RHODONITE HAT PIN

Samuel Arndt, St. Petersburg, 1899-1908

the gold-mounted horse's head with diamond set collar, contained in fitted retailer's case stamped 'Arndt, Nevski 18, St. Petersburg', 56 standard
length: 17.8cm (7in).

£7,500 - 8,500

US\$12,000 - 14,000

€8,800 - 10,000

Provenance

Russian Art, Sotheby's, New York, 21 April 2005, lot 239



64

A GOLD AND GEM-SET TERCENTENARY BROOCH

maker's mark unclear, St. Petersburg, circa 1908-1917

formed as a crowned double-headed Imperial eagle set with central faceted sapphire, with Morozov leather Imperial presentation case, 56 standard

width: 3.5cm (1in).

£5,000 - 7,000

US\$8,000 - 11,000

€5,900 - 8,300

65

A JEWELLED, SILVER, GOLD AND ENAMEL LOCKET

Fabergé, workmaster Fedor Afanassiev, 1899-1908,
scratch number 81880

the oval locket with pale blue translucent enamel over sunburst
guilloché ground applied at centre with rose-cut diamond foliate
motif, opening at hinge to two glass covered compartments,
suspended from diamond-set pendant loop; in retailer's cases
from Bentley & Co and sold with firm's appraisal document,
88 and 56 standards
height with suspension loop: 4cm (1 9/16in).

£6,000 - 8,000

US\$9,600 - 13,000

€7,100 - 9,400



66 *

A JEWELLED GOLD RING

Fabergé, Moscow, 1899-1908

the gold ring set with ruby and diamond, *56 standard*
height of setting: 1.2cm (1/2in).

£5,000 - 6,000

US\$8,000 - 9,600

€5,900 - 7,100



Provenance

Arthur William Webster Woodhouse (1867-1961), CBE
Thence by direct descent



67

A GOLD-MOUNTED JEWELLED TRICENTENARY PRESENTATION PENDANT

Fabergé, workmaster August Holmström, St. Petersburg, circa 1913, scratched inventory number 3666 semi-circular openwork frame on original chain, centring an Imperial double-headed eagle set with an amethyst, flanked by openwork scrolls and dates '1613 - 1913', suspending cap of Monomakh and further five gold-set amethysts, 56 standard height: 5.7cm (2 1/4in).

£40,000 - 60,000

US\$64,000 - 96,000

€47,000 - 71,000

Provenance

Acquired by the Cabinet of His Imperial Majesty from Fabergé's St Petersburg branch on 28 February 1913 for 50 roubles
Transferred to Moscow and Nationalised after October 1917 then sold on by Gokhran
Acquired by the present owner from Wartski in 1988

Literature

K. Snowman, *Fabergé: Lost and Found*, London, 1993, p.126
Habsburg & Lopato, *Fabergé: Imperial Jeweller*, Washington D.C., 1993, p. 262
U.Tillander-Godenhielm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005, p. 195

The pendant commemorates the tricentenary anniversary of Romanov rule incorporating the 1613-1913 dates, the cap of Monomakh and Imperial Eagle in its design. Although Fabergé jewellery was normally encased in light wooden boxes, items made specifically for His Imperial Majesty's Cabinet were usually covered in fine morocco leather and stamped with a gold Imperial eagle (as illustrated). The lavish celebrations held between February and May 1913 it evokes, were marked by a carefully orchestrated Imperial pilgrimage by Nicholas II and his family, retracing the route taken by Mikhail Feodorovich, the first Romanov Tsar in 1613 from Kostroma to his coronation in Moscow. The festivities included an extensive programme of religious masses, banquets, balls and receptions.

It followed that a number of presentation gifts were created in honour of the jubilee and that the task fell to Fabergé, as supplier to the Imperial Court. Henry Bainbridge, manager of Fabergé's London shop from 1908-1917, remarked that Alexandra Feodorovna designed a number of commemorative jewels incorporating the crown of Monomakh to mark the occasion. Conceived originally for Grand Duchesses and designated ladies of the court, these required elaboration into working designs. This task fell to Albert Holmström's niece Alma Pihl. According to Dr Tillander-Godenhielm, the resulting collection consisted of six different models for pendants of which 113 examples were made integrating the Imperial eagle in combination with the Monomakh cap, often with the 1613-1913 dates and sometimes with the griffon, the heraldic symbol of the Romanovs.



Invoice for the pendant (no. 3666) for the Cabinet of His Imperial Majesty from Fabergé's St. Petersburg branch, State Russian Historical Archives, St. Petersburg

Within the context of Revolution and war, melted down Fabergé objects and destroyed archives, we are extremely fortunate that Pihl's design survives in Holmström's design book published by Wartski's late chairman. A colour plate showing the proposed lot complete with its amethyst pendants placed against the design shows how faithfully the necklace evolved from the original concept. See *Fabergé: Lost & Found*, A. Kenneth Snowman, London, 1993, p.126.

Furthermore, archival research into the scratch inventory number confirms that the proposed pendant was purchased from Fabergé on 28 February 1913 along with a number of other items commissioned by order of the Imperial cabinet. The original invoice includes 98 other items listed in the cabinet records as 'brooches and pendant with emblems commemorating the 300th anniversary of the house of Romanov worked by the jeweller Fabergé'. By converting the Fabergé scratch number to the Cabinet room inventory system, it appears the proposed pendant was nationalised along with other Cabinet items and evacuated to Moscow in 1917 after which it was sold on by Gokhran. It emerged again with Wartski and was widely published following the firm's discovery of the Holmström design books.





68

A GOLD, EMERALD AND DIAMOND BROOCH

Fabergé, Moscow 1899-1908, scratch inventory number 29835 the openwork emerald frame shaped rectangular with canted corners, set with three diamonds divided by diamond set sprays, surmounted by diamond-set bow, the back fitted with later security clasp; in fitted hollywood case with silk lining stamped for K. Fabergé Moscow St. Petersburg, 56 standard width: 3.6cm (1 7/16in).

£10,000 - 15,000
US\$16,000 - 24,000
€12,000 - 18,000

Provenance

Arthur William Webster Woodhouse (1867-1961), CBE.
 Thence by direct descent

According to family memoirs, the brooch and ring were purchased from Fabergé circa 1901 by the consignors' great-grandfather Arthur William Webster Woodhouse, former Consul General at the British Embassy in St. Petersburg when the Revolution broke out, for his then wife Selina (1872-1951). At the time of the purchase, he would have been acting Consul General in Odessa. The couple later separated and Selina re-married Mikhail Sergeievich Plaoutine. He was arrested in 1917, after which Selina then fled from Russia entrusting her jewellery to British Navy sailors en-route to Siberia. She was eventually reunited with her entire collection upon her return to England.

Arthur William Webster Woodhouse, known as William, was awarded a CBE for commandeering a train that ensured a number of British citizens reached safety in Scandinavia. He didn't leave Russia until 1918, remaining in post after the British Ambassador, Sir George Buchanan's departure, in order to fulfil his consular duties.

Ella Cordasco, William and Selina's daughter, remembered the Fabergé branch at 24 Bolshaya Morskaya in St Petersburg thus: "Opulent with plate glass windows set in massive supports of dark red-brown marble (or maybe granite) of a peculiar design which I always thought gave them the appearance of great barrels of treasure. It was a fabulous shop." She goes on to recall that her family "owned a dacha at Levashovo where the Fabergé family also has a dacha but the Fabergés rarely socialised with their neighbours".



69

A GOLD ENAMEL AND PURPURINE BOOKMARK

Fabergé, workmaster Michael Perchin, St. Petersburg, circa 1890 the flattened oval purpurine body applied with fanning white enamel ribs tapering to a cabochon moonstone, the gold mount fitted at reverse with openwork clip, 56 standard length: 4.1cm (1 5/8in).

£20,000 - 25,000
US\$32,000 - 40,000
€24,000 - 29,000



70 *

A GOLD MOUNTED ENAMEL RED CROSS LOCKET

Tillander, St. Petersburg, 1908-1917
 the swivel set pendant locket inscribed Cyrillic "A. Shteiger
 22.5.1914" to reverse, *56 standard*; together with purpurine pendant
 egg surmounted by gold wirework coil marked Fabergé, Moscow,
 circa 1900, *56 standard*; and another platinum (untested) and gem-
 set rock crystal example applied with ruby red cross over melting ice
 diamond- set motif, *unmarked*
height of locket: 2.4cm (15/16in). (3)

£10,000 - 15,000
US\$16,000 - 24,000
€12,000 - 18,000

71

A JEWELLED GOLD MATCH HOLDER

Fabergé, workmaster Eduard Shramm, St. Petersburg, 1899-1908
 the hammered body applied with trailing flowers in the Japanese
 taste of garnets, sapphires and diamonds, opening at jewelled
 thumbpiece to reveal hinged sections including divided match
 compartment and striking surface, *56 standard*
height: 4.5cm (1 3/4in).

£12,000 - 15,000
US\$19,000 - 24,000
€14,000 - 18,000



72

A GOLD AND ENAMEL COMMEMORATIVE JETON FOR THE MOSCOW HORSE-DRAWN RAILWAY

Tillander, St. Petersburg, 1908-1917
formed as a shield, the surface applied with enamelled double-headed eagle against yellow ground, the reverse with champlevé Cyrillic initials for Moscow Horse-drawn Railway, 2nd line, F.L. Knopp, 56 standard
height: 3cm (1 3/16in).

£7,000 - 9,000
US\$11,000 - 14,000
€8,300 - 11,000

The horse-drawn railway was widely used as a mode of public transport in the 19th century. Originally created in 1875, the First Society of Horse Drawn Railway joined forces with the Belgian General Company of Moscow and Russia's tramway system to create 25 lines. In Moscow, the network existed until 1912 when it was replaced by trams.

Baron Fedor Levovich Knopp (1848-1931), served on a variety of boards of banks and industrial factories. In partnership with his brother A.L. Knopp, he owned the Peterhof Cotton-Spinning Manufactory on the right bank of the Obvodny Canal. There is a proverb that found its origin among the factory workers with a play on words loosely translated: "If it's a church, you'll find a priest, if it's barracks, a bedbug, if it's a factory, a Knopp".

73

AN ENAMELLED GOLD COMMEMORATIVE EGG PENDANT

Fabergé, workmaster Alfred Thielemann, St. Petersburg, circa 1900
the surface enamelled with Imperial eagle, the reverse with the crowned Imperial monogram of the Dowager Empress Maria Feodorovna against red and white pennant of the Cavalry Guards Regiment, engraved 1906 below, 72 standard
height: 1.9cm (3/4in).

£10,000 - 12,000
US\$16,000 - 19,000
€12,000 - 14,000

Provenance

Sotheby's New York, 6 December 1995, lot 443

A similar design for a pendant with a red and white pennant superimposed with the monogram MF crowned by the Imperial eagle was approved in 1906 to commemorate the 25th anniversary of the Dowager Empress as patron of the cavalry guard regiment. For an example realised by Thielemann for Fabergé, now in The State Hermitage Museum, St Petersburg, (IO-3049), see an image reproduced in Habsburg and Lopato, *Fabergé: Imperial Jeweler*, no. 134, p. 273.

74

A GOLD AND ENAMEL COMMEMORATIVE JETON

K. Bok, 1908-1917
the badge of Fifth Uhlan Litovsky regiment of His Majesty King Victor Emanuel III of Italy, the obverse with dates 1668-1868 and the cypher of Nicholas II, the reverse with dates 1803-1903 and the monogram of King Victor Emanuel III, 56 standard
height: 3.8cm (1 1/2in).

£7,000 - 9,000
US\$11,000 - 14,000
€8,300 - 11,000



72



73



74



72



73



74



75

A GOLD, ENAMEL AND HARDSTONE GEM-SET MINIATURE EGG PENDANT

Fabergé, Feodor Afanassiev, St. Petersburg, circa 1900
the onyx body with applied straps of white champlevé enriched with greek-key pattern, set with garnet at junctures, 56 standard height: 2cm (13/16in).

£6,000 - 8,000
US\$9,600 - 13,000
€7,100 - 9,400

76

A GOLD-MOUNTED PURPURINE MINIATURE EGG PENDANT

Fabergé, Moscow, 1899-1908
the ovoid body being scaled by an elephant, 56 standard height: 1.9cm (3/4in).

£7,000 - 9,000
US\$11,000 - 14,000
€8,300 - 11,000

77

A GOLD-MOUNTED ENAMEL MINIATURE EGG PENDANT

Fabergé, Feodor Afanassiev, St. Petersburg, circa 1900
the ovoid body enriched with playing card suits against yellow guilloché ground, 56 standard height: 2cm (13/16in).

£7,000 - 9,000
US\$11,000 - 14,000
€8,300 - 11,000

78

A JEWELLED ENAMEL GOLD-MOUNTED MINIATURE EGG PENDANT

Fabergé, Feodor Afanassiev, St. Petersburg, circa 1900
the ovoid body divided into white champlevé strapwork sections framing gold scrollwork alternating with diamond-set fleurs-de-lis against red guilloché ground, 56 standard height: 1.9cm (3/4in).

£8,000 - 10,000
US\$13,000 - 16,000
€9,400 - 12,000



79

A COMMEMORATIVE JETON FOR THE IMPERIAL YACHT POLAR STAR

apparently unmarked, circa 1890 the eight-point gold and silver (untested) star engraved with the yacht above Cyrillic inscription 'From M.I. Kazi', applied with enamelled orange and black ribbon, the reverse inscribed in Cyrillic: 'In memory of Polar Star 1890 18-848 knots' height: 3cm (1 3/16in).

£12,000 - 15,000
US\$19,000 - 24,000
€14,000 - 18,000

The North Star was an Imperial yacht belonging to Alexander III and Nicholas II. It was built in 1888 at the Baltic Shipyard with lavish interiors befitting a floating palace. The exterior was elegantly appointed with blue sides bordered by a heavy golden rope. From 1891-1914, it was used for the monarch's State visits to Europe and to entertain foreign dignitaries at home. The Borsky treaty of 1905 was signed aboard the yacht. From 1905-1914, the Dowager Empress Maria Feodorovna travelled yearly on the North Star to Copenhagen.

Badges were issued following test trials of the yacht to commemorate its reaching 18-848 knots and breaking a record in its class. An example is preserved in the Hermitage Museum, St. Petersburg.

Mikhail Kazi (1839-1896) was born into a family of Greek aristocrats who settled in Russia during the Russian-Turkish war. He was born in Sevastopol, studied at the Black Sea Cadet School in Nikolaev and completed his service in the Black Sea Fleet. In 1868 he became director of the Odessa Shipyard. From 1874-1876 he served as mayor of Sevastopol. In 1877 he was appointed head of the Baltic Shipyard in St. Petersburg, a position he held until 1892. Under his leadership, the Russian fleet was significantly transformed with the additions of the famous "Minin", "Prince of Edinburgh", "Vladimir Monomakh", "Admiral Nakhimov", "Memory of Azov", "North Star" amongst other vessels.



80

A POLAR STAR PIN FOR SERVICE

circa 1914 the five-point silver, gold and enamel (untested) star centred with a shield and draped with a ribbon, the hinged suspension formed as an Imperial crown, the reverse inscribed in Cyrillic: 'Polar Star', apparently unmarked, height: 4.1cm (1 5/8in).

£8,000 - 10,000
US\$13,000 - 16,000
€9,400 - 12,000

In 1914, the Dowager Empress Maria Feodorovna requested that officers completing five campaigns aboard the Polar Star be awarded the pin for service.



81 Verso



81 Recto



82

81 *
**AN ENAMELLED GOLD PRESENTATION JETON OF THE
 RUSSO-ASIATIC BANK**

marks rubbed, circa 1914
 the obverse with Cyrillic inscription "Russo-Asiatic Bank Chuguchak
 Department" centred with a coiling dragon against guilloché yellow
 ground, the reverse with Cyrillic inscription "Ivan Klimentievich
 Pimenov" and dated 1914 against blue guilloché ground,
height: 3.5cm (1 3/8in).

£5,000 - 7,000
US\$8,000 - 11,000
€5,900 - 8,300

A 1910 merger between the Russo-Chinese Bank and Banque du
 Nord established the Russo-Asiatic bank. Ivan Klimentievich Pimenov
 was a major stock holder, director and sat on the board of the bank's
 Novo-Nikolaevsk branch. The Chuguchak branch named on the
 jeton was presumably located in the town of the same name near the
 Sino-Kazakhstan border.

82
A SAMORODOK GOLD AND GEM SET CIGARETTE CASE

workmaster AP, St. Petersburg, 1908-1917
 the rounded rectangular case with cabochon thumbpiece, the cover
 applied with gem-set flower to corner, *56 standard*
height: 9.9cm (3 7/8in.)

£5,000 - 6,000
US\$8,000 - 9,600
€5,900 - 7,100



83

A GEM-SET GOLD AND ENAMEL SMOKING SET

Eduard Schramm, St. Petersburg, 1899-1908

comprising vesta, cigarette and cigar holders and cigar cutter, each with champlevé crowned monogram of Grand Duke Alexander Michaelovich (Sandro) and set with cabochon sapphire and diamond set trefoil; in fitted case, 72 standard length of largest: 9cm (3 9/16in). (4)

£15,000 - 20,000

US\$24,000 - 32,000

€18,000 - 24,000



When closed



84

A JEWELLED HARDSTONE MODEL OF A CHAMELEON

Fabergé, circa 1900, marked 'Fabergé' in Latin
realistically carved in nephrite with diamond-set eyes
length: 7.6cm (3in).

£20,000 - 25,000

US\$32,000 - 40,000

€24,000 - 29,000

LITERATURE

A. and D. Suprun [eds], *Fabergé 'Zoo'*, Fabergé Museum, Baden-Baden, 2012, p.81

85

A HARDSTONE CARVING OF A TERRAPIN

Fabergé, circa 1900

the citrine body acting as magnifying glass, the back, limbs and head engraved to emulate shell and scales, with gold-mounted gem-set eyes

length: 8.1 cm (3 3/16in).

£30,000 - 40,000

US\$48,000 - 64,000

€35,000 - 47,000

A similar example was sold at Sotheby's Geneva, 16th November 1989, lot 442.



86

A HARDSTONE MODEL OF AN ELEPHANT

Fabergé, circa 1890s, marked 'C. Fabergé' in Latin

realistically carved as an elephant with trunk curved inwards,

length: 9.6 cm (3 3/4in).

£20,000 - 25,000

US\$32,000 - 40,000

€24,000 - 29,000



87

A GEM-SET AND ENAMEL HARDSTONE *magot* (BUDDHA)

Fabergé, circa 1900, marked 'C. Fabergé' in Latin

the seated nephrite figure with articulated hands, head and tongue, internally counter-balanced to gently nod and wave, the oyster guilloché enamel girdle set with cabochon garnets between rose-cut diamonds, each three-stone eye of garnet and diamonds, the model further embellished with rose-cut diamond ear studs and a cabochon garnet to the collar

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

£500,000 - 700,000

US\$800,000 - 1,100,000

€590,000 - 830,000

Literature

Faberge Museum Baden-Baden, *Isskustvo Fabergé*, Kostroma, 2010, p.41





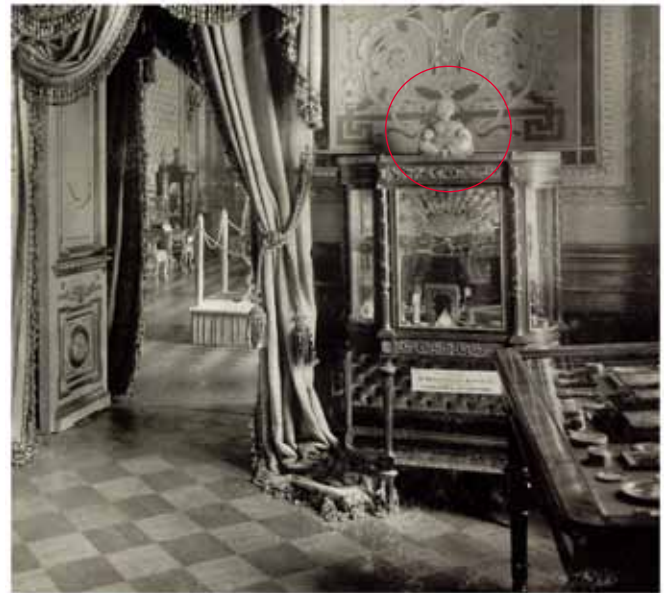
A bowenite version of the waving Buddha owned by Lady de Grey, Marchioness of Ripon and later by Aristotle Onassis before its 2008 acquisition by the Fabergé Museum Baden-Baden. [All comparative images provided courtesy of the Fabergé Museum, Baden Baden]

Fabergé integrated oriental influences into some of the firm's most exotic hardstone objects including netsuke-inspired animal carvings, bonsai arrangements and chinoiserie scent bottles. The designs were rarely intended as faithful renderings of Eastern prototypes and were widely interpreted in Russian stones such as nephrite, lapis, rhodonite, jasper, rock crystal and bowenite thus given a Russian twist. Carl Fabergé's own studies of European collections exposed him to Meissen's nodding porcelain figures and other Chinese forms adapted for export. The corpulent talisman of good fortune was not unknown in the West and Fabergé's designers were given latitude to draw from sometimes seemingly disparate design elements to create eclectic fusions.

Fabergé's commercial links with the court of Siam, first established during the then Grand Duke Nicholas Alexandrovich's tour of Siam in 1891, later reciprocated by reigning King Chulalongkorn of Siam's visit to Russia in 1897, and strengthened after one of his sons was educated in the Corps de Pages, resulted in lavish commissions and exchanges of gifts. Carl Fabergé was invited to visit Siam in 1904 and undertook the voyage four years later, accompanied by a train car of objects bound for Bangkok. His hosts responded by appointing Fabergé court jeweller and enameller to King Chulalongkorn of Siam in 1908. As a result, a multitude of nephrite objects, a favourite hardstone, were integrated into what is now the Thai collection. Seated buddhas were apparently acquired by the Siamese Royal Family and placed in various private palace chapels.



Official visit of Grand Duke Nicholas Alexandrovich (later Nicholas II) to Siam in 1891.



Fabergé female *magot* in bowenite set on top of the vitrine. This variant by Michael Perchin from the personal collection of Empress Alexandra Feodorovna exhibited in 1902 at the von Dervis mansion.

According to the archives of the Fabergé Museum Baden-Baden, the proposed lot is cited in the Russian Archives and appears in a photograph of one of the Fabergé shops. An analogous example created in bowenite was sold in 2008 as the Onassis Buddha, having been acquired through the firm of Tessiers by Aristotle Onassis. The proposed example was acquired several years earlier into the same European collection where it shared a vitrine with the Onassis Buddha and from which it is now being de-acquisitioned. Another version, this time a female form, was included as a "pale jade *Magot*" at an *A La Vieille Russie* exhibition in New York (*Fabergé: A Loan Exhibition for the benefit of The Scholarship Fund of The Manhattan School of Music*, 1961, p.79). A Buddha of mixed stones acquired into the Royal Collection originally as a birthday gift to Queen Mary was published as Fabergé in Bainbridge. This variant has since been re-attributed to the firm of Cartier and serves as a striking example of how both firms emulated each other's stock as they strove to supply the same public.





88

88

A JEWELLED ENAMEL AND NEPHRITE KOVSH

Fabergé workmaster Henrik Wigström, St. Petersburg, 1908-1917 the ovoid nephrite body with gold-mounted flat handle applied with garnet-set peach translucent enamel over engine-turned ground with further sepia foliate accents; in restored fitted Fabergé case, 56 standard length: 6.8cm (2 11/16in).

£20,000 - 25,000

US\$32,000 - 40,000

€24,000 - 29,000



89

89

A SILVER-GILT AND SHADED ENAMEL PILL BOX

Feodor Ruckert, overstruck with Fabergé mark and Imperial Warrant, Moscow, 1908-1917, scratch number possibly 27623 shaped oval, the surface richly enamelled in characteristic wirework evoking foliate motifs in palette of green, blue and peach tones, 88 standard length: 6.1cm (2 3/8in).

£8,000 - 10,000

US\$13,000 - 16,000

€9,400 - 12,000



90

A GOLD GEM-SET ENAMEL PARASOL HANDLE

Hahn, workmaster Carl Blank, St. Petersburg, before 1899
the tapering tourmaline handle fitted to flaring pink guilloché section
terminating in pearl rim affixed to parasol, 56 standard
height of handle: 6.3cm (2 1/2in).

£20,000 - 25,000

US\$32,000 - 40,000

€24,000 - 29,000





Other side



Detail inside

91 *

A SILVER-GILT AND ENAMEL PRESENTATION CIGARETTE BOX

Fabergé workmaster August Holmström, St. Petersburg, before 1899 shaped rectangular with rounded corners, the surface enamelled translucent yellow over engine-turned ground, one cover applied with roundel enamelled champlevé in Cyrillic "From Comrades of the Imperial Horseguards [to] Lieutenant AA Knyazhevich, 1890-1897", the other cover centred with figure on horse against blue champlevé ground within wreath, the hinged sides released with cabochon sapphire pushpiece to reveal gilt interior engraved in Cyrillic with names of donors including: Grand Duke Paul Alexandrovich, Grand Duke Dmitri Konstantinovich, Adjutant General Baron Friedrichs, further prominent names and serving officers, 88 standard height: 9.4cm (3 11/16in).

£25,000 - 35,000

US\$40,000 - 56,000

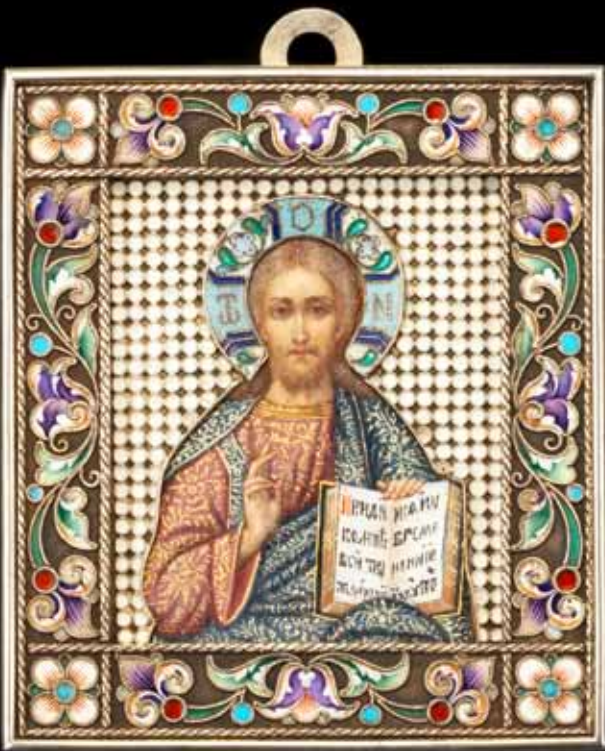
€29,000 - 41,000

Provenance

Baroness Hoenning O'Carroll

Thence by descent to the present owner





92

A SILVER-GILT AND ENAMEL MINIATURE ICON

Ovchinnikov, Moscow, 1899-1908

the figure of Christ Pantocrator within silver-gilt oklad, finely painted in strong colours on copper within cloisonné shaded enamel oklad with foliate motifs on cream roundel ground, the back with fitted swing loop, 84 standard

9.3 x 8.2cm (3 11/16 x 3 1/4in).

£15,000 - 20,000

US\$24,000 - 32,000

€18,000 - 24,000

93

A GOLD HEXAGONAL PANAGIA

marked K Fabergé with Imperial Warrant, St. Petersburg, 1896-1908

decorated with Art-Nouveau scrolls with two crosses and embellished with two cabochon sapphires, inset with an *en-plein* enamel image of the Guardian Angel, the reverse with the prayer 'Save and preserve', with integral hexagonal loop, 56 standard

height: 7.8cm (3 1/16in).

£30,000 - 40,000

US\$48,000 - 64,000

€35,000 - 47,000



94

A DIAMOND-SET, GOLD AND ENAMEL MINIATURE FRAME

Carl Blank, St. Petersburg, before 1899, with scratched number 3949

the aperture enamelled translucent yellow over guilloché ground, enriched with diamond-set border and corners, the watercolour portrait of Empress Alexandra Feodorovna surmounted by trailing bow, the reverse with gold strut and ivory back, 56 standard height: 6.4cm (2 1/2in).

£30,000 - 40,000

US\$48,000 - 64,000

€35,000 - 47,000

Provenance

Sotheby's New York, 16 April 2008, lot 387



Detail

95

A LARGE SILVER-GILT AND ENAMEL KOVSH

Grachev with Imperial Warrant, maker's mark Cyrillic AP, St. Petersburg, before 1899, with later Soviet control marks of traditional form with raised scrolling prow, sides and trefoil flat handle enriched within blue beaded borders with scrolling strapwork and foliage enamelled in shades of blue, green, white and translucent red, the handle centring vacant cartouche, 88 standard length: 35.3cm (14in.)

£15,000 - 18,000

US\$24,000 - 29,000

€18,000 - 21,000

96

A JEWELLED TWO-COLOUR GOLD-MOUNTED PURPURINE BOX

Fabergé workmaster Michael Perchin, St. Petersburg, before 1899 shaped rectangular, the hinged cover mounted with chased laurel border, opening at rose-cut diamond thumbpiece, in original fitted silk-lined case; 56 standard length: 6.6cm (2 5/8in).

£50,000 - 70,000

US\$80,000 - 110,000

€59,000 - 83,000



97

A SILVER, ENAMELLED AND SEED PEARL KOVSH

Fabergé with Imperial warrant, Moscow, 1908-1917 the shallow circular bowl in the Russian Revival taste with repoussé blossoms against wide blue opaque enamel band further enriched with seed pearls, the raised scrolling handle *en-suite*, 91 standard length: 16cm (6 5/16in).

£35,000 - 45,000

US\$56,000 - 72,000

€41,000 - 53,000





Detail of verso of the kiot

98

A RARE AND HISTORICALLY IMPORTANT COMMEMORATIVE SILVER-GILT AND ENAMEL BAS-RELIEF OF THE CATHEDRAL OF CHRIST THE SAVIOUR IN KIOT

Khlebnikov with Imperial Warrant, Moscow, 1908

the model of the cathedral's facade centred with enamel plaque of The Mother of God with Christ Emmanuel within arch enriched with The Troparion for the Nativity of Our Lord, God and Saviour, Jesus Christ in Cyrillic: 'Рождество Твое, Христе Боже наш / возсия миру свет разума, / в нем бо звездам служащий / звездою учахуся / Тебе кланяются, Солнцу Правды, / и Тебе ведети с высоты Востока. / Господи, слава Тебе', flanked by further enamel miniatures of Princes Vladimir, Alexander Nevsky, Nicholas and Archangel Michael, the lower section with applied Cyrillic inscription: 'XXV consecration of the Cathedral 26th May 1883' and further dedication 'From the Management of the Moscow Cathedral of Christ the Saviour to the volunteer guards and standard-bearers of the Kremlin Cathedrals and the monasteries of the city of Moscow on the occasion of the 25th anniversary of the consecration of the cathedral' ('Добровольной Охране и Хоругвеносцам Кремлевских Соборов и Монастырей города Москвы от управления московским кафедральным во имя Христа Спасителя собором в день двадцатипятилетия освящения храма'), the back cover engraved 'You, God, are my strength' ('Ты еси Боже крепость моя') and fitted with suspension hook, the relief fitted against blue velvet backing applied with consecration date: 'Освящен 26 мая 83'; housed in glass fronted wood kiot, 84 standard 44.9cm wide, 9.5cm deep, 55.2cm high (17 11/16" wide, 3 3/4" deep, 21 3/4" high)

£800,000 - 1,000,000

US\$1,300,000 - 1,600,000

€940,000 - 1,200,000

Provenance

By repute purchased by present owner from a Russian princely family



ОСВѢЩЕНЪ

ЩЕНЫ

26 Мая

83.



С. С. СВЯТЫЙ



С. С. СВЯТЫЙ



С. С. СВЯТЫЙ



С. С. СВЯТЫЙ



26 Мая
1883 г.

Пятнадцатилетие со дня освящения
Крестовою Соболюю и Школыюю церквою Святыи
отъ Троицкаго монастыря, находящагося
въ селѣ Троицкѣ Свѣтлоугодскаго уѣзда
въ землѣ Ярославской губерніи

26 Мая
1908 г.





An analogous example in the State Museum of the History of Religion in St. Petersburg, by Khlebnikov from 1890 commemorating Prince Vladimir Dolgorouky's 25th anniversary as Governor General of Moscow, courtesy of The State Museum of the History of Religion, Saint-Peterburg.

The choice of enamel plaques is highly evocative. The iconic image of the Mother of God with Christ Child was designed by Viktor Vasnetsov, which is also depicted in mosaic in the Cathedral of St Vladimir in Kiev and which measures 8 meters 87 centimetres high. A design for this is in the Tretyakov Gallery in Moscow, in chalk and oil on paper laid on cloth measuring 171 x 99cms with a presentation inscription to Pavel Tretyakov. She is flanked by Prince Vladimir as the Patron Saint of the serving General Governor of Moscow, Prince Vladimir Dolgorouky; Prince Alexander Nevsky and Saint Nicholas, the patrons of Tsars by that name and Archangel Michael for General Michael Kutuzov, hero of the War of 1812. According to supporting documentation from S. Kovarskaya, Senior Fellow at the Moscow Kremlin Museums and author of *Masterpieces of the Moscow Jewellery Firm of Khlebnikov*, Moscow, 2001, the workshops of Khlebnikov are known to have produced another bas-relief with similar associations created earlier in 1890 to commemorate Prince Vladimir Dolgorouky's 25th anniversary as Governor General of Moscow. The Prince headed the cathedral's building committee for 19 years and was intrinsically linked to the project (see illustration).

Khlebnikov was a prominent silver and jewellery firm from St. Petersburg expanding to Moscow in 1870. Over the course of this decade, Khlebnikov became purveyor to Grand Duke Konstantin Nikolaevich (1872) and Grand Duke Vladimir Alexandrovich (1877) and finally to the Imperial Court adding the Imperial Warrant to the firm's hallmark from 1879. As well as supplying palaces with silver services, the firm crafted dozens of religious items for the Cathedral of Christ the Saviour.

In 1812, Alexander I signed a manifesto ordering the construction of a Cathedral to commemorate Russia's victory over Napoleon's troops. A project was approved in 1832 by Nicholas I but the building was not completed in its present site near the Kremlin walls until 1881. The consecration took place in 1883 as Alexander III was being crowned. The enormous Byzantine-revival cathedral dominated the skyline and the interior was lavishly decorated with frieze and bas-relief façades and housed a great many religious objects by the firm of Khlebnikov. Running contrary to the ideology of the Soviet era, it was pulled down in 1931. Various plans were considered until swimming baths were built in the cathedral's foundations. As a lasting symbol of national honour and faith, the Cathedral was rebuilt in 2000 and once again dominates the Moscow skyline.



99

99

A RUSSIAN SILVER-GILT AND CHAMPLEVÉ EWER AND STAND
maker's mark HA, Moscow, 1899-1908, with further scratch number 8736

both enamelled with varicolour scrolling floral and geometric motifs, the tray with nine vacant cartouches and centrally engraved initial 'R', 88 standard
height of ewer: 23cm (9 1/16in).

£5,000 - 7,000
US\$8,000 - 11,000
€5,900 - 8,300



100

100

A SILVER-GILT AND SHADED ENAMEL POSY HOLDER

Maria Semenova, Moscow, 1899-1908

of octagonal bell form fitted with fastening pin, tapering to sprung stem dividing to tripod base, the surface enriched with shaded enamel floral motifs against alternating blue and green ground, 88 standard *height: 15.2cm (6in).*

£6,000 - 7,000
US\$9,600 - 11,000
€7,100 - 8,300



101

A SILVER AND ENAMEL TEA GLASS HOLDER

Andrew Bragin, St. Petersburg, circa 1895

the surface and handle enriched with brightly coloured champlevé enamel emulating peasant embroidery incorporating birds, female figures and floral ornament; an engraved and enamel plaque applied to the front of the tea glass recalls a wooden izba, centred by a scene depicting merchants taking tea at the samovar, the handle cast and chased to simulate branches, the base similarly cast and chased to resemble a rocky landscape, the interior gilded, 84 standard height 11.1cm (4 3/8in).

£25,000 - 35,000

US\$40,000 - 56,000

€29,000 - 41,000



At an angle

102

**A SILVER-GILT, SHADED AND PLIQUE-A-JOUR ENAMEL
TAZZA**

11th Artel, Moscow, 1908-1917

with plique band to rim, the compressed bowl enamelled inside and out in the Art Nouveau taste with scrolling foliate and geometric shaded cloisons, the bulbous stem and spreading circular foot *en-suite*, engraved initials ELH to bowl interior
height: 20cm (7 7/8in).

£18,000 - 20,000

US\$29,000 - 32,000

€21,000 - 24,000



103

A SILVER GILT AND SHADED ENAMEL KOVSH

Maria Semenova, Moscow, 1899-1908

the body enamelled with varicoloured foliate scrolls within geometric border, blue beaded rim to handle, 84 standard length: 22.8cm (9in).

£9,000 - 10,000

US\$14,500 - 16,100

€16,650 - 11,800





104 *

A GROUP OF PARCEL-GILT AND CLOISSONNÉ ENAMEL TEA WARE

11th Artel, Moscow (creamer and sugar bowl), the rest by various makers, 1896-1917

comprising: a sugar bowl and creamer with a stylized foliate pattern in blue, green, pink, and violet varicoloured cloisonné enamel, the handles with pierced abstract and stylized cloisonné enamel rooster motif, both on four shaped feet, *marked on bases*, the bowls of the teaspoons with a pink, blue and green foliate pattern in cloisonné enamel on red enamel ground, with twisted gilded stems terminating in white and blue enamel finials, the sugar scoop with a similar stylized floral motif, outlined in a turquoise blue dot pattern, the lemon fork and sugar tongs similarly decorated with a floral pattern in varicoloured cloisonné enamel, *all 84 standard diameter of sugar bowl including handles: 20cm (7 1/2in)., height of creamer including handle: 9 1/2cm (3 1/2in)., length of each teaspoon: 13 1/2cm (5in)., length of sugar scoop: 12cm (4 1/2in)., length of sugar tongs: 13cm (5in)., length of lemon fork: 10cm (3 1/2in).* (17)

£5,000 - 7,000
US\$8,000 - 11,000
€5,900 - 8,300





105 *

A JEWELLED GOLD, ENAMEL AND BOWENITE FRAME

Fabergé, workmaster Hjalmar Armfelt, St. Petersburg, 1899-1908, with scratched inventory no. 14351

rectangular bowenite frame, the facade applied with ribbon-tied and diamond-set floral and rose festoons, the aperture with white and gold vertically striped enamel bezel, set with red cabochon gemstones, the reverse with later mother-of-pearl back and original gold scroll strut, *marked on strut*, in the original silk and velvet lined fitted wooden case stamped 'Fabergé / St. Petersburg / Moscow, London' beneath the Imperial warrant, 88 standard height: 8 1/2cm (3 1/8in).

£8,000 - 12,000

US\$13,000 - 19,000

€9,400 - 14,000

106



107



106

A SILVER-GILT AND ENAMEL MINIATURE CUP

Fabergé, Anders Antii Nevalainen, St. Petersburg, 1899-1908
the cup enamelled translucent pink over guilloché ground, 88
standard
height: 4.7cm (1 7/8in).

£8,000 - 10,000

US\$13,000 - 16,000

€9,400 - 12,000

107

BIRCH BOWL WITH SILVER BEAR MOUNT

Fabergé, workmaster Andrei Gorianov, St. Petersburg, 1908-1917
the birch bowl encircled by silver egg dart border terminating in
miniature bear rearing on hind legs, 88 *standard*
diameter: 6.7cm (2 5/8in).

£5,000 - 7,000

US\$8,000 - 11,000

€5,900 - 8,300

Provenance

Sotheby's, Paris, 18 April 2012, lot 59

**THE PROPERTY OF A LADY & GENTLEMAN, COLLECTED BY
AN ANCESTOR BASED IN ST. PETERSBURG IN THE SECOND
HALF OF THE 19TH CENTURY**

108



108

A SILVER AND NIELLO TEA SERVICE

maker's initials indistinct, assay master BC, Moscow 1869
richly decorated with interlaced foliage and strapwork enclosing
Cyrillic initials, with gilt interiors, comprising: a tea-pot, a circular cake
dish with swing handle, a covered bowl, a milk-jug and a shaped oval
tray, 84 *standard*
length of tray: 53.5cm (21in). (5)

£5,000 - 7,000

US\$8,000 - 11,000

€5,900 - 8,300

109



110



109

A GROUP OF FIVE SILVER STIRRUP CUPS

by Nichols & Plincke, maker's initials PK, St. Petersburg circa 1880 realistically cast and engraved in the form of a moose, owl, hare, terrier and lynx, gilt interiors, 84 standard height of tallest: 7.6cm (3in). (5)

£15,000 - 20,000

US\$24,000 - 32,000

€18,000 - 24,000

110

A SET OF SIX SILVER STIRRUP CUPS

Samuel Arndt, St. Petersburg, circa 1856-1857 realistically cast and engraved in the form of a boar, bison, ram, bear, dog (unmarked), and stag, with gilt interiors, 84 standard height of bison: 7.7cm (3in). (6)

£20,000 - 30,000

US\$32,000 - 48,000

€24,000 - 35,000



111

111

A SET OF SIX SILVER STIRRUP CUPS

Samuel Arndt, St. Petersburg, circa 1856-1860
realistically cast and engraved in the form of a monkey, horse, hare,
boar, deer and bear, with gilt interiors 84 standard
height of horse: 7.5cm (3in). (6)

£20,000 - 30,000

US\$32,000 - 48,000

€24,000 - 35,000

112

A GROUP OF FIFTY-FOUR FIVE ROUBLE COINS

Russia, Alexander II era, 1843-1852
comprising of thirty-six five rouble coins dated '1843', five dated
'1844', one dated '1845', two dated '1846', two dated '1847' and
eight dated '1852'
weight: 346.5g (54)

£7,000 - 10,000

US\$11,000 - 16,000

€8,300 - 12,000



112



113

113
TWO SILVER PIERCED CYLINDRICAL TEA-GLASS HOLDERS
by Nichols & Plincke, workmaster PK, St. Petersburg 1865 and 1867
in the Gothic taste, each with scrolls and applied cast figures,
reserves with engraved monograms and dates, with solid bases;
seven similar, by Samuel Arndt, St. Petersburg, circa 1856, with
hollow bases; two damaged, *84 standard, height 9.2cm.* (9)

£5,000 - 7,000
US\$8,000 - 11,000
€5,900 - 8,300

114
A GROUP OF SIXTY-SEVEN FIVE ROUBLE COINS
Russia, Nicholas I era, 1857-1860
comprising one 5 rouble gold coin dated '1857', two dated '1858'
and sixty-four dated '1860', *weight: 437.5g* (67)

£8,000 - 12,000
US\$13,000 - 19,000
€9,400 - 14,000



114



115

OTHER PROPERTIES

115 *

A SET OF TWELVE PORCELAIN PLATES

Kornilov Factory, St. Petersburg, c. 1900
 circular, with painted blue and red geometric pattern on gilt ground,
*marked with underglaze factory mark, inscribed in Latin 'Made in
 Russia/ by Kornilow Bros.,' with red underglaze inventory number
 '153,' and red American import mark*
diameter of each plate: 24cm (9in). (12)

£5,000 - 6,000
US\$8,000 - 9,600
€5,900 - 7,100



116

116

SERAFIM NIKOLAEVICH SUD'BININ (RUSSIAN, 1867-1944)

A porcelain figure of the ballerina Karsavina Imperial Porcelain
 Factory, St. Petersburg, 1913
 in biscuit porcelain, a realistically-modelled figure of the famous
 Russian ballerina Tamara Karsavina (1885-1978), on oval pedestal,
*marked under base with Nicholas II cypher, inscribed in porcelain
 'Soudbinine/1913'*
height: 30cm (11 3/4in).

£5,000 - 7,000
US\$8,000 - 11,000
€5,900 - 8,300



117



117 detail

117 *

A SILVER AND CHAMPLEVÉ ENAMEL DESSERT SERVICE

maker's mark Cyrillic 'UG' for an unidentified maker, Moscow, 1886 comprising: twelve teaspoons, twelve butter knives, twelve dessert forks, a pair of sugar tongs decorated with a stylized varicoloured foliate and scroll pattern in blue, green and turquoise champlevé enamel, the finials adorned with a coat of arms under princely crown, with the motto *Sempre Alta Lafronte* on banner underneath, in original wooden case lined with velvet and silk, lid applied with silver plaque engraved with coat of arms, 88 standard length of dessert spoon: 16cm (6in). (37)

£8,000 - 12,000

US\$13,000 - 19,000

€9,400 - 14,000

118 *

A SET OF SIXTEEN PLATES FROM A BANQUET SERVICE WITH THE MONOGRAM OF GRAND DUKE ALEXANDER NIKOLAEVICH

Imperial Porcelain Factory, St. Petersburg, period of Nicholas I circular, with gilt foliate scrolls on a powder blue background, the crowned monogram with the Cyrillic initial 'A' centrally painted, marked under base diameter of each plate: 25cm (9 13/16in). (16)

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 18,000



118



Postcard

119 W

A GLASS VASE

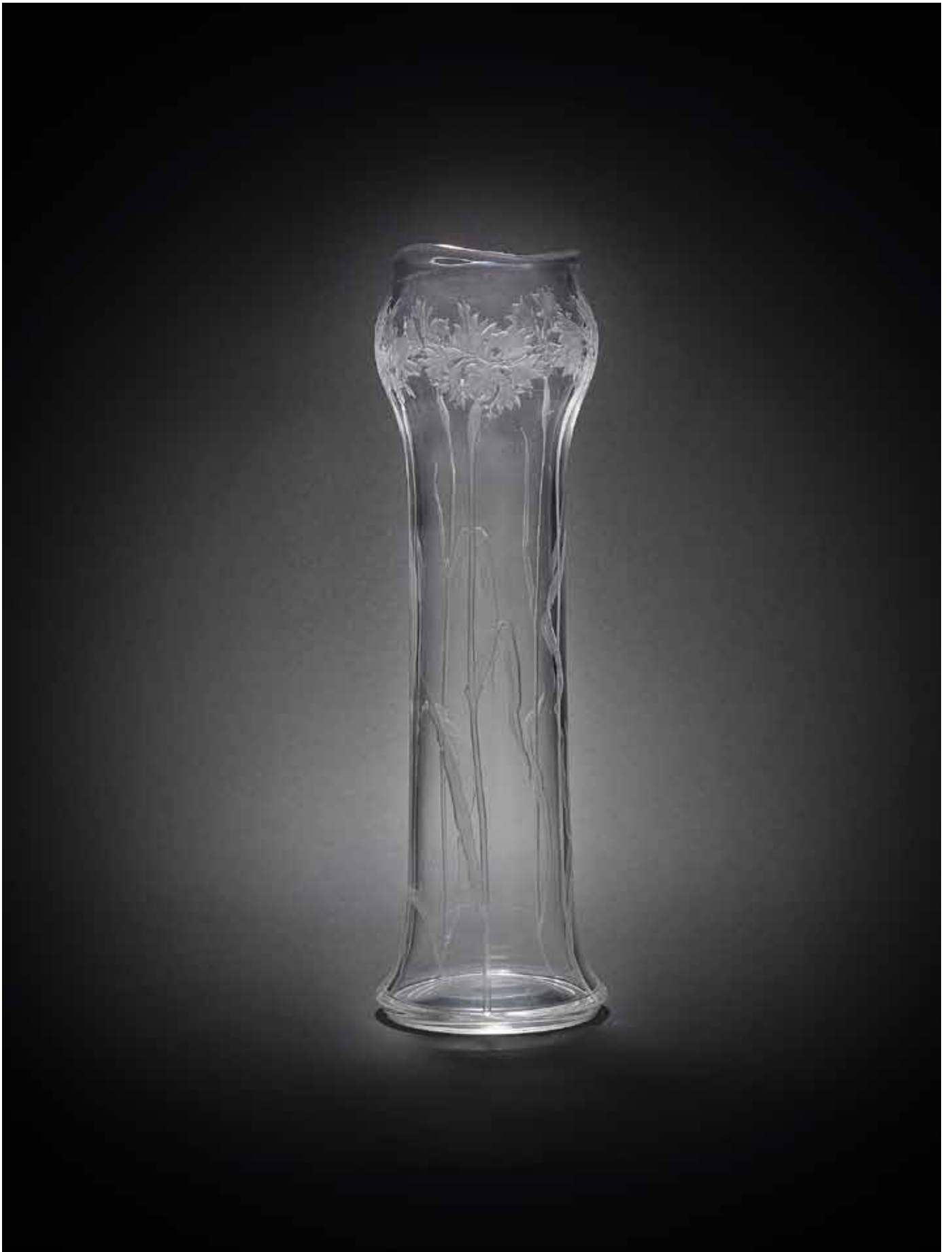
Imperial Glass Manufactory, St. Petersburg, period of Nicholas II, dated 1908

of slender waisted form with flaring foot, etched with cornflowers in the art nouveau taste; together with period postcard of the vase
height: 47.5cm (18 11/16in).

£15,000 - 18,000

US\$24,000 - 29,000

€18,000 - 21,000





120

120 *
A GROUP OF FOURTEEN APERITIF GLASSES FROM AN IMPERIAL BANQUET SERVICE

Imperial Glass Factory, St. Petersburg, c. 1850
 each glass with a lobed ovoid bowl centring a coloured and gilt foil insert depicting the crowned Cyrillic initials 'AM' on an ermine mantling, on a faceted stem and shaped circular foot, *unmarked height of each: 11cm (4 5/16in)*. (14)

£10,000 - 15,000
 US\$16,000 - 24,000
 €12,000 - 18,000

121 *
A PAIR OF GLASS BOWLS FROM AN IMPERIAL BANQUET SERVICE

Imperial Glass Factory, St. Petersburg, c. 1850
 each shallow bowl with lobed sides centring a coloured and gilt foil insert depicting the crowned Cyrillic initials 'AM' on an ermine mantling, each on a detachable circular base with a laurel motif supported on four leaf shaped feet, *unmarked height: 13cm (5 1/8in)*. (2)

£3,000 - 12,000
 US\$13,000 - 19,000
 €9,400 - 14,000



121





122 *

A PAIR OF GLASS DECANTERS FROM AN IMPERIAL BANQUET SERVICE

Imperial Glass Factory, St. Petersburg, c. 1850
each of mallet form with lobed sides and a ring-moulded waisted neck, with fluted mushroom stopper, the body centring a coloured and gilt foil insert depicting the crowned Cyrillic initials 'AM' on an ermine mantling, *unmarked*
height: one 29 1/2cm (11 7/16in.), the other 25cm (9 13/16in.). (2)

£25,000 - 35,000

US\$40,000 - 56,000

€29,000 - 41,000



123

123

AN INCISED GILT METAL TEA CADDY

China, for the Russian Market, Qing Dynasty, 18th century rectangular with cut-corners and slide closure, the front centred with Imperial Arms for Peter the Great, the other panels decorated in the Chinese taste with figural landscape scenes, scrolling foliate motifs and birds perched upon trees issuing from rocks
height: 18.2cm (7 3/16in).

£5,000 - 7,000

US\$8,000 - 11,000

€5,900 - 8,300

124 *

A PORCELAIN PLATE FROM THE SERVICE OF THE ORDER OF ST. GEORGE

Gardner Factory, Moscow province, c. 1777 circular, with glided rim and black and orange moiré pattern ribbon band, intertwined with a green scrolling leaf motif, the star of the Order painted centrally, *marked under base with blue underglaze factory mark*
diameter of plate: 23 1/2cm (9 1/16in).

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 18,000

Provenance

Acquired by an American collector, c. 1930s
Thence by descent



124



125

A PORCELAIN MILITARY PLATE

Imperial Porcelain Factory, St. Petersburg, period of Nicholas I, 1841 shaped circular, the centre painted with non-commissioned officers and soldiers, the reverse signed 'N. Voronin' and dated '1841', within gilt band, the green border gilt and ciselé with Imperial eagles and military trophies, inscribed in Russian 'First Infantry Corps, First Artillery Division, 3rd Artillery Brigade'
diameter: 24cm (9 7/16in).

£8,000 - 12,000
US\$13,000 - 19,000
€9,400 - 14,000

Provenance

By repute, this and lot 130, inherited by Prince Alexis Dolgorouki's nieces Elizabeth Taube (later Mrs Harold Roberts) and Olga Subotina (Soubbotine)
Gifted by the above to the present owner



126



Detail of interior



127

Detail of interior

126 *

A PORCELAIN BASKET FROM THE SERVICE OF THE ORDER OF ST. GEORGE
 Gardner Factory, Moscow, c. 1777
 circular with pierced sides, the exterior decorated with moiré ribbon and the cross of the Order on pierced violet C-scroll and green leaf band, the interior painted centrally with the star of the Order, flanked by brown handles simulating twisted branches decorated with blue and purple flowers, with gilt rim detail on a moulded gilt base, *marked under base with underglaze blue factory mark diameter including handles: 27cm (10 5/8in).*

£30,000 - 40,000
US\$48,000 - 64,000
€35,000 - 47,000

Provenance
 Acquired by an American collector, c. 1930s
 Thence by descent

127 *

A PORCELAIN BASKET FROM THE SERVICE OF THE ORDER OF ST. ALEXANDER NEVSKY
 Gardner Factory, Moscow province, c. 1777
 circular with pierced sides, the exterior decorated with moiré ribbon and the cross of the Order on pierced green C-scroll and leaf band, the interior painted centrally with the star of the Order, flanked by brown handles simulating twisted branches decorated with blue and purple flowers, with gilt rim detail on a moulded gilt base, *marked under base with underglaze blue factory mark diameter including handles: 27cm (10 5/8in).*

£25,000 - 35,000
US\$40,000 - 56,000
€29,000 - 41,000

Provenance
 Acquired by an American collector, c. 1930s
 Thence by descent

128 ^W

A CAMEO GLASS VASE

Gus Crystal Works, early 20th century
of baluster form, the opalescent walls decorated with tulips in shades of purple, signed in Cyrillic "YU.S.N.M. N-k Gus-Krust" (Yuri Stepanovich Nechayev-Maltsov, heir of Gus' Khrustal'nyy)
height: 45.5cm (17 15/16in).

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 18,000

For another cameo glass vase made by the Gus Crystal Works, see Exhibition Catalogue, *Russian Glass of the 17th-20th Centuries*, Corning, New York, 1990, no.60, p.105.

In late 18th century Russia, private glass works sprang up to satisfy the buying appetites of a burgeoning middle class who could not access the output of the Imperial workshops. The Maltsov family were probably the most successful, establishing a dynastic network of private glassworks expanding from the outskirts of Moscow to Gus Khrustalny in Vladimir.

Towards the end of the 19th century, the taste for Art Nouveau gripped Russia and with the Imperial Glass Manufactory producing individual pieces for the court elite, the taste for luxury French glass on display in the royal apartments trickled through to the more affordable mass-produced. The Gus Crystal Works responded by creating vases and lampstands with deep etched floral designs in the style of Galle. The factory also drew from the styles and workmanship of European glassworks at the turn of the 20th century, particularly in the methods and techniques of Austrian and Bohemian glassworks such as the Bohemian firm owned by the widow of Johann Lotz.

Upon the death of the childless Ivan Sergeyeovich Maltsov in 1880, control of the glassworks passed to a nephew, Yuri Stepanovich Nechayev-Maltsov (1834-1913). He was a prominent collector, patron and owner of gold mines who contributed to the building of the Pushkin Museum in Moscow and to St. George's Cathedral in Gus Khrustalny which now houses a glass museum.



129 *

A GLASS SWEET DISH FROM AN IMPERIAL BANQUET SERVICE

Imperial Glass Factory, St. Petersburg, c. 1850
the lobed ovoid bowl centring a coloured and gilt foil insert depicting the crowned Cyrillic initials 'AM' on an ermine mantling, with a detachable cover topped by a lobed ring-moulded finial, on a faceted stem terminating with octagonal foot, *unmarked height: 21cm (8 1/4in).*

£15,000 - 20,000

US\$24,000 - 32,000

€18,000 - 24,000



130 ^W

A PORCELAIN VASE

Russian Porcelain Manufactory, St. Petersburg, Period of Nicholas II, dated 1908

the elongated tapering body painted in muted hues with acacia branches

height: 43.5cm (17 1/8in).

£3,000 - 12,000

US\$13,000 - 19,000

€9,400 - 14,000

Provenance

By repute, this and lot 125, inherited by Prince Alexis Dolgorouki's nieces Elizabeth Taube (later Mrs Harold Roberts) and Olga Subotina (Soubbotine)

Gifted by the above to the present owner

The proposed vase was originally presented to the London-based Prince and to his wife Princess Francis on the occasion of their house-warming by his parents who sent it from St. Petersburg. Their weekend house in Buckinghamshire, playfully named "Nashdom", was built by Edwyn Lutyans between 1905 and 1909 as a Classical Villa for lavish entertaining.





131

131 *

A GROUP OF ELEVEN GLASS WATER GOBLETS FROM AN IMPERIAL BANQUET SERVICE

Imperial Glass Factory, St. Petersburg, c. 1850
each goblet with a lobed ovoid bowl centring a coloured and gilt foil insert depicting the crowned Cyrillic initials 'AM' on an ermine mantling, on a faceted stem and shaped circular foot, *unmarked height: 14cm (5 1/2in)*. (11)

£12,000 - 18,000

US\$19,000 - 29,000

€14,000 - 21,000



132

132 *

A GROUP OF THIRTEEN CHAMPAGNE COUPES FROM AN IMPERIAL BANQUET SERVICE

Imperial Glass Factory, St. Petersburg, c. 1850
each coupe with a lobed shallow ovoid bowl centring a coloured and gilt foil insert depicting the crowned Cyrillic initials 'AM' on an ermine mantling, on a faceted stem and shaped circular foot, *unmarked height of each: 12cm (4 3/4in)*. (13)

£12,000 - 18,000

US\$19,000 - 29,000

€14,000 - 21,000

133 *

A GROUP OF FOURTEEN LIQUOR GLASSES FROM AN IMPERIAL BANQUET SERVICE

Imperial Glass Factory, St. Petersburg, c. 1850
each glass with a lobed ovoid bowl centring a coloured and gilt foil insert depicting the crowned Cyrillic initials 'AM' on an ermine mantling, on a faceted stem and shaped circular foot, *unmarked*
height: 10 1/2cm (3 15/16in). (14)

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 18,000



134



134 *

A LARGE GLASS BOWL FROM AN IMPERIAL BANQUET SERVICE

Imperial Glass Factory, St. Petersburg, c. 1850
the circular lobed glass bowl centring a coloured and gilt foil insert depicting the crowned Cyrillic initials 'AM' on an ermine mantling, unmarked
height: 7 1/2cm (2 3/4in).

£6,000 - 8,000
US\$9,600 - 13,000
€7,100 - 9,400

135

A PORCELAIN DINNER PLATE FROM THE RAPHAEL SERVICE

Imperial Porcelain Factory, St. Petersburg, Period of Alexander III, 1891
the centre decorated with a seated gentleman painted *en grisaille* against a red ground in a hexagonal frame, on white ground, surrounded by a border of classical-style friezes with three red ground roundels, three cream ground interjections and six stylised panels, at intervals, within gilt banding, the panels with raised beading, decorated with monochrome mythical, stylised animals and putti, gilt rim and foot
diameter: 24cm (9 7/16in).

£8,000 - 10,000
US\$13,000 - 16,000
€9,400 - 12,000

135





136

A JEWELLED GILT-METAL AND ENAMEL PANAGIA OF THE MOTHER OF GOD OF VLADIMIR

Russia, late 19th century

the shaped, foliate octagonal openwork frame, mounted with four large oval amethysts and twenty-one of twenty-four smaller ones, with eight stones inset, enclosing the oval *en-plein* enamel, with integral swing crown finial, embellished with two amethysts; with four-link chain necklace;

together with a jewelled silver and filigree Panagia of the Mother of God, the oval body with circular embellishments at the cardinal points, set with eight pale Alexandrites and four stones at extremities, enclosing the oval image; with integral crown finial set with two Alexandrites, the reverse engraved with crowned initials of Grand Duke Pavel Alexandrovich within decorative scrolls, *apparently unmarked*

height of first including finial: 13.5cm (5 5/16in)., the chain length 49.5cm (19 1/2in).; the second, height including finial: 13.5cm (5 5/16in).

(2)

£5,000 - 7,000

US\$8,000 - 11,000

€5,900 - 8,300



137 *

AN IMPORTANT 1896 NICHOLAS II CORONATION VESTMENT, TOGETHER WITH A RUSSIAN ORTHODOX SILK BROCADE EMBROIDERED PHELONION

Sapozhnikov and Company, Moscow, 1896

This important coronation vestment, known in the Russian Orthodox Church as a *felon'* or phelonion, was one of 30 vestments worn by bishops officiating at the coronation of Emperor Nicholas II in 1896; woven by the Moscow textile manufacturer Sapozhnikov and Company specifically for the momentous occasion, the gold brocade phelonion is richly embroidered in an intricate foliate pattern featuring the Imperial double-headed eagle; the yoke is embroidered with a large cross-surmounted crown over a stylized sunburst, while two smaller medallions, one in the shape of a cross and another of an octagon, decorate the back; together with additional Russian orthodox phelonion, woven in silver thread and embroidered with varicoloured floral motif pattern throughout
height of the coronation vestment: 143cm (56 1/6in). (2)

£7,000 - 9,000

US\$11,000 - 14,000

€8,300 - 11,000

Provenance

Kremlin churches, 1896

Acquired by a private American collector in Moscow in 1935

Thence by descent to the present owner

On 4 May 1895, the Minister of Imperial Court presented Nicholas II with preliminary designs for the ecclesiastical vestments to be manufactured for the coronation. The intricate pattern of imperial double-headed eagles and floral branches was based on a brocade made for the *sakkos* of Patriarch Adrian two hundred years earlier, in 1696. After the Emperor approved the design, the Sapozhnikov Firm, which was famous for recreating designs of the pre-Petrine period, began manufacturing the textiles. When the entire order was complete, the firm was paid 53,727 roubles and the founder of the firm was awarded Order of Vladimir, 4th class.





138

ST NICHOLAS AND SIXTEEN SCENES OF HIS LIFE

Russia, early 19th century

traditionally painted in bright colours on gilt ground in fine detail
55 x 47cm (21 5/8 x 18 1/2in).

£5,000 - 7,000

US\$8,000 - 11,000

€5,900 - 8,300



139

THE POKROV

Central Russia, 19th century

traditionally painted in strong colours in fine detail
96 x 108cm (37 13/16 x 42 1/2in).

£6,000 - 8,000

US\$9,600 - 13,000

€7,100 - 9,400



140

THE PROPHET GIDEON

Russia, 18th century
traditionally painted in strong colours, shown full-length holding a scroll

92 x 44.3cm (36 1/4 x 17 7/16in).

£10,000 - 15,000

US\$16,000 - 24,000

€12,000 - 18,000



141

THE APOSTLE PAUL

Russia, 17th century
traditionally painted in strong colours, shown full-length holding the Epistles

90.4 x 48.7cm (35 9/16 x 19 3/16in).

£5,000 - 7,000

US\$8,000 - 11,000

€5,900 - 8,300



142



143

142 *

A TRIPTYCH ICON WITH SCENES FROM THE LIFE OF ST. JOHN THE BAPTIST

Northern Russia, possibly Old Believer, mid 18th Century
 the first panel depicting the Annunciation to Zacharias by the Archangel Gabriel of the Conception of the Forerunner, the second with the Decollation of Saint John the Baptist, the third with the Discovery of the Precious Head of the Forerunner
 38.7 x 76.7cm (15 1/4 x 30 3/16in)

£5,000 - 7,000
 US\$8,000 - 11,000
 €5,900 - 8,300

Provenance

Anon. Sale, Christie's, 13 June 1985, lot 178
 Acquired from the above by the present owner

143

CHRIST PANTOCRATOR FLANKED BY STYLIZED ANGELS WITH THE ATTRIBUTES OF THE EVANGELISTS

Russian, maker's initials KK for Kosima Konov, Moscow, 1908-1917
 finely painted in repoussé, chased and engraved architectural frame with floral and foliate motifs, embellished with six gem stones
 9 x 11.4cm (3 9/16 x 4 1/2in).

£5,000 - 7,000
 US\$8,000 - 11,000
 €5,900 - 8,300



144 *

THE ANNUNCIATION

1st Moscow Artel, 1908-1917

very finely painted in bright colours on gilt ground, in a repoussé, chased and engraved oklad in Art Nouveau style with scrolling floral and foliate motifs; the reverse bearing manuscript exhibition label stating that the icon is in the Novgorod style
30.4 x 25.9cm (11 15/16 x 10 3/16in).

£20,000 - 30,000

US\$32,000 - 48,000

€24,000 - 35,000

145

**AN IMPORTANT IMPERIAL PRESENTATION ICON OF
THE IVERSKAYA MOTHER OF GOD**

P. Ovchinnikov with Imperial Warrant, Moscow, 84 standard, circa
1883

realistically painted in strong bright colours on gilt ground, the Christ Child seated in His mother's left arm with His right hand raised in blessing, His mother's head inclined towards her Son, with her right hand raised pointing towards the Saviour indicating He is the True Path, in a finely decorated chased and engraved silver-gilt oklad with foliate scrolls, applied with shaded cloisonne enamel haloes, within similar shaded enamel borders of pan-Slavic motifs with elaborate cornerpieces incorporating roundels, with a champlevé enamel plaque inscribed in Slavonic *On the day of the holy Coronation of Their Imperial Majesties with the Most Heartfelt Sentiment from the Faithful Kiev Nobility 1883*
48.5 x 43cm (19 1/8 x 16 15/16in).

£120,000 - 150,000

US\$190,000 - 240,000

€140,000 - 180,000

An extremely fine example of realistic icon-painting showing unusual detail in the paintwork, of one of the most popular images of the Mother of God Hodegitria, this being the 'Iverskaia' image, originating in Iberia, that is the Caucasus.



146 *

A LARGE COMPOSITE ICON WITH THE MINEA

second half of the 19th century

depicting the Resurrection and Descent, with the twelve Major Feasts, surrounded by the Feasts of the Twelve Months of the Year, enclosed by the images of the miraculous icons of the Mother of God
70 x 46 1/2cm (27 9/16 x 18 1/8in).

£6,000 - 8,000

US\$9,600 - 13,000

€7,100 - 9,400

END OF SALE





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Lenin (F. & S. II.402)

Screenprint in colours, 1987,
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the edition of 120, the full sheet,
1000 x 749mm

(39 3/8 x 29 1/2in) (SH)

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Нью Бонд стрит
четверг, 5 декабря 2013

bonhams.com

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

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2. LOTS

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

5. BIDDING

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

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* 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 £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 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

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import 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 Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective of any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

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

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, 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.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would be reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <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;	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.	10.9	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;	10	MISCELLANEOUS	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;	10.1		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	10.2		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.	11	GOVERNING LAW		
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10.1	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.

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

10.3.1 We will not be liable to you for any loss of *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 or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

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

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

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

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

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

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

"Website" *Bonhams Website* at www.bonhams.com

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

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

GLOSSARY

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

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

"bailee": a person to whom goods are entrusted.

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

Bonhams Specialist Departments

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Aboriginal Art

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U.S.A
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