

THE RUSSIAN SALE

Wednesday 30 November 2016



Bonhams

LONDON



Н. ГРИЦЕНКО





THE RUSSIAN SALE

Wednesday 30 November 2016 at 3pm
101 New Bond Street, London

BONHAMS

101 New Bond Street
London W1S 1SR

www.bonhams.com

VIEWING LONDON

Sunday 27 November 2016
11am to 3pm
Monday 28 November 2016
9am to 4.30pm
Tuesday 29 November 2016
9am to 4.30pm
Wednesday 30 November 2016
9am to 12pm

CUSTOMER SERVICES & PAYMENTS

Monday to Friday 08.30 to 18.00
+44 (0) 20 7447 7447

PLEASE SEE BACK OF CATALOGUE FOR IMPORTANT NOTICE TO BIDDERS

BIDS

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
To bid via the internet please visit
www.bonhams.com

Please provide details of the
lots on which you wish to place
bids at least 24 hours prior to
the sale.

New bidders must also provide
proof of identity when submitting
bids. Failure to do this may result in
your bids not being processed.

Bidding by telephone will only be
accepted on a lot with a lower
estimate in excess of £1000.

LIVE ONLINE BIDDING IS AVAILABLE FOR THIS SALE

Please email
bids@bonhams.com
with "Live bidding" in the subject
line 48 hours before the auction
to register for this service.

SALE NUMBER: 23438

CATALOGUE: £25

ENQUIRIES LONDON

Daria Chernenko
+44 (0) 20 7468 8338
daria.chernenko@bonhams.com

Cynthia Coleman Sparke
+44 (0) 20 7468 8357
cynthia.sparke@bonhams.com

Sophie Law
+44 (0) 207 468 8334
sophie.law@bonhams.com

NEW YORK

Yelena Harbick
+1 212 644 9136
yelena.harbick@bonhams.com

www.bonhams.com/russian
russian@bonhams.com

ILLUSTRATIONS

Front cover: lot 133
Back cover: lot 134
Inside front: lot 11
Inside back: lot 12
Opposite page: lot 91

TO SUBMIT A CLAIM FOR
REFUND OF VAT, HMRC REQUIRE
LOTS TO BE EXPORTED FROM
THE EU WITHIN STRICT
DEADLINES. FOR LOTS ON
WHICH IMPORT VAT HAS BEEN
CHARGED (MARKED IN THE
CATALOGUE WITH A *) LOTS
MUST BE EXPORTED WITHIN 30
DAYS OF BONHAMS' RECEIPT OF
PAYMENT AND WITHIN 3
MONTHS OF THE SALE DATE.
FOR ALL OTHER LOTS EXPORT
MUST TAKE PLACE WITHIN 3
MONTHS OF THE SALE DATE.

Bonhams 1793 Limited

Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

Bonhams International Board

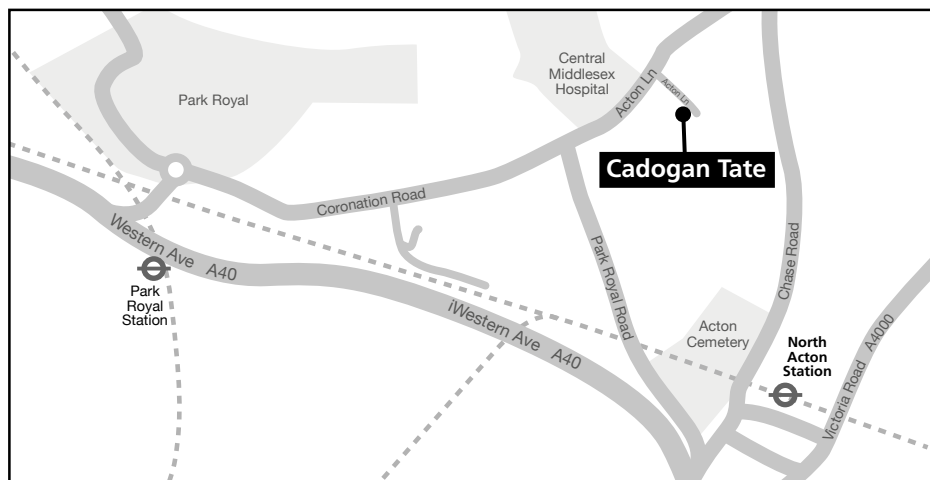
Robert Brooks Co-Chairman,
Malcolm Barber Co-Chairman,
Colin Sheaf Deputy Chairman,
Matthew Girling CEO,
Patrick Meade Group Vice Chairman,
Jon Baddeley, Rupert Banner, Geoffrey Davies,
Jonathan Fairhurst, Asaph Hyman, James Knight,
Caroline Oliphant, Edward Wilkinson, Leslie Wright.

Bonhams UK Ltd Directors

Colin Sheaf Chairman,
Harvey Cammell Deputy Chairman,
Antony Bennett, Matthew Bradbury,
Lucinda Bredin, Simon Cottle, Andrew Currie,
Paul Davidson, Jean Ghika,
Charles Graham-Campbell, Matthew Haley,
Richard Harvey, Robin Hereford, David Johnson,
Charles Lanning, Miranda Leslie,

Gordon McFarlan, Andrew McKenzie,
Simon Mitchell, Jeff Muse, Mike Neill,
Charlie O'Brien, Giles Peppiatt, India Phillips,
Peter Rees, John Sandon, Tim Schofield,
Veronique Scorer, James Stratton, Ralph Taylor,
Charlie Thomas, Shahin Virani, David Williams,
Michael Wynell-Mayow, Suzannah Yip.

SALE INFORMATION



BIDS

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
To bid via the internet please visit
www.bonhams.com

PAYMENTS

Buyers
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Sellers

Payment of sale proceeds
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

VALUATIONS, TAXATION & HERITAGE

+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

CATALOGUE SUBSCRIPTIONS

To obtain any Bonhams catalogue
or to take out an annual
subscription:
Subscriptions Department
+44 (0) 1666 502200
+44 (0) 1666 505107 fax
subscriptions@bonhams.com

SHIPPING

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

BUYERS COLLECTION & STORAGE AFTER SALE

All sold lots will remain in the
Collections room at Bonhams New
Bond Street for a period of not less
than 14 calendar days from the sale
date 30 November 2016, Lots not
collected by 5.30pm Wednesday
14 December 2016 will be returned
back to the Department where
charges will be payable.

**Please note that Bonhams will
be closed from 5.30pm Friday
23 December 2016 until 9am
Tuesday 3 January 2017.**

**The following symbol is used
to denote that VAT is due on
the hammer price and buyer's
premium**

† VAT 20% 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

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

IMPORTANT NOTICE

A surcharge of 2% is applicable
when using Mastercard, Visa and
overseas debit cards.

Payment in Advance

(Telephone to ascertain amount due)
by: cash, cheque with banker's card,
credit or debit card.

Payment at time of collection by:

cash, cheque with banker's card,
credit or debit card.



1

ALEKSANDER KOLB (1819-1887)

Winter Palace interior

signed in Cyrillic (lower right)

watercolour

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

£1,500 - 2,000

US\$1,800 - 2,500

€1,700 - 2,200



2

2

**IOSIF EVSTAFEVICH KRACHKOVSKY
(1854-1914)**

Summer landscape
signed in Cyrillic (lower right); applied with three
paper labels, one of which is from Gatchina Palace
and bears inventory number (on verso)
oil on canvas
44 x 63cm (17 5/16 x 24 13/16in).

£8,000 - 10,000

US\$9,800 - 12,000

€8,900 - 11,000

Provenance

Gatchina Palace, possibly until 1920s
Private collection, Germany

It has been suggested that the present lot was sold
from the Gatchina Palace in 1920s and therefore
was not included in the inventory list of 1938.

We are grateful to the Chief Conservator of the
Gatchina Palace, Elena Efimova, and to the
Senior Research fellow, Aisula Shukurova, for
their assistance in researching provenance for the
present lot.



3

3

**ANATOLY DMITRIEVICH KAIGORODOV
(1878-1945)**

Autumn pond
signed in Latin; further indistinctly signed in Latin
(lower left)
gouache and pencil on cardboard
58 x 78cm (22 13/16 x 30 11/16in).

£2,500 - 5,000

US\$3,100 - 6,100

€2,800 - 5,600

Provenance

Private collection, UK

4*

RICHARD KARLOVICH ZOMMER (1866-1939)

Market square
signed in Cyrillic (lower right)
oil on canvas
64 x 48.3cm (25 1/4 x 19in).

£10,000 - 12,000

US\$12,000 - 15,000

€11,000 - 13,000



4

5

ANDREI AFANASIEVICH JEGOROV (1878-1954)

'Reval'
signed in Latin (lower left)
gouache on board
31.2 x 38.7cm (12 5/16 x 15 1/4in).

£600 - 800

US\$740 - 980

€670 - 890



5



6

6
KONSTANTIN ALEXEEVICH KOROVIN
(1861-1939)

Village scene
signed and inscribed in Latin 'C. Korovine. Russie' (lower right); with
artist's studio stamp (on verso)
gouache on cardboard
33 x 41cm (13 x 16 1/8in).

£6,000 - 8,000
US\$7,400 - 9,800
€6,700 - 8,900



7

7
ALEXANDER DMITRIEVICH LITOVCHENKO (1835-1890)

Boyarina
signed in Cyrillic (on verso)
oil on canvas
44.5 x 23.5cm (17 1/2 x 9 1/4in).

£8,000 - 10,000
US\$9,800 - 12,000
€8,900 - 11,000

8*

**ANDREI PETROVICH RYABUSHKIN
(1861-1904)**

Along the village street
signed in Cyrillic (lower right)
oil on canvas
97.6 x 51.3cm (38 1/2 x 20 1/8in).

£30,000 - 50,000
US\$37,000 - 61,000
€33,000 - 56,000

Provenance

Karl Hoppe, Leipzig, Germany
Collection of late Renate Marie Hoppe, who
immigrated to the USA from Germany in 1952
Thence by descent



8



9* AR

ALEXANDRE BENOIS (1870-1960)

'Angous', 1930

signed, inscribed and dated '3.VIII.1930' (right border)

pencil and watercolour on paper (laid on card)

30.3 x 47cm (11 15/16 x 18 1/2in).

unframed

£1,500 - 2,000

US\$1,800 - 2,500

€1,700 - 2,200

9



10* AR

ALEXANDRE BENOIS (1870-1960)

'Quimper', 1925

signed, inscribed 'Quimper' and dated 'I.IX.1925' (lower left)

pencil and watercolour on paper (laid on card)

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

unframed

£1,500 - 2,000

US\$1,800 - 2,500

€1,700 - 2,200

10



11

NIKOLAI NIKOLAEVICH GRITSENKO (1856-1900)

View of the Kremlin in winter
signed in Cyrillic (lower left)
watercolour and gouache on paper
43 x 77cm (16 15/16 x 30 5/16in).

£6,000 - 8,000

US\$7,400 - 9,800

€6,700 - 8,900

Provenance

Private collection, UK

12*

IVAN FEDOROVICH CHOULTSÉ (1877-1932)

Sunset

signed in Latin and inscribed with date '23' (lower right)

oil on canvas

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

£100,000 - 150,000

US\$120,000 - 180,000

€110,000 - 170,000

Provenance

Acquired by the present owner at Sotheby's, New York, April 15, 2008,
lot 43





13* AR

ALEXANDRE BENOIS (1870-1960)

Two costume designs: one for a Chevalier from *Jeanne d'Arc au bûcher*, 1939; and the other for *Les enchantements de la fée Alcine*, 1929

the first with a fabric sample pinned to lower right corner

both signed and dated with Latin initials

both pen and ink and watercolour

both 31.5 x 24cm (12 3/8 x 9 7/16in).

both unframed

(2)

£600 - 800

US\$740 - 980

€670 - 890

13



14*

ALEKSANDR EVGEN'EVICH YAKOVLEV (887-1938)

Chinese woman

signed in Latin and with artist's Chinese seal, dated '1918' and inscribed 'Pekin' (lower right)

sanguine on paper

55 x 50cm (21 5/8 x 19 11/16in).

£25,000 - 35,000

US\$31,000 - 43,000

€28,000 - 39,000

Provenance

Parke Bernet, New York, March 1979

Acquired by the present owner from the above

In 1917, the young Russian painter, graphic artist and theatre designer Aleksandr Yakovlev used a fellowship that he was awarded by the Imperial Academy of Arts to visit China, Mongolia and Japan. While the October Revolution forever transformed the social and political system of Russia, Yakovlev immersed himself in the culture of the Far East, and the impressions and experiences from this journey laid the foundation for his remarkable career and the unparalleled success he achieved as an artist.

Timeless art and colorful costumes, ceremonies and rituals of the ancient culture captivated Yakovlev. During the two years he spent in China, the artist filled numerous notebooks with sketches inspired by his observations and produced an enormous body of work, which continued to inspire him long after he left Asia.

The present drawing is the brilliant culmination of Yakovlev's experiences from his pivotal artistic journey through the Far East. Beguiled by the customs and traditions of China's ancient culture, he even adopted a Chinese 'chop mark' to phonetically represent his name as 'Ya-Ko-Lo-Fu,' subsequently using it as an alternative signature. Although Yakovlev continued to travel extensively for the rest of his life, no trip affected him as profoundly as did his first visit to China. He never returned to Russia, ultimately settling Paris. In 1920, Yakovlev exhibited the paintings inspired by his trip through China at the fashionable Galerie Barbazanges. The exhibition drew tremendous acclaim from the public, and Yakovlev's paintings were quickly acquired by various collectors.

14



Signature

15

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

Costume design for *Hyppolite*
signed and variously inscribed (throughout)
pencil and watercolour
30 x 23.3cm (11 13/16 x 9 3/16in).

£4,000 - 6,000

US\$4,900 - 7,400

€4,500 - 6,700

Provenance

With Victor Waddington, Cork Street, London, 24 August 1972, where
purchased by Hillel Bender Esq. (paper invoice accompanying lot)



15

16

PAVEL TCHELITCHEW (1898-1957)

Costume Design for Concerto: Le Prince, 1942
inscribed 'III partie Mozart le Prince'; numbered '12' (lower right)
gouache and pencil on paper
35 x 19cm (13 3/4 x 7 1/2in).

£5,000 - 7,000

US\$6,100 - 8,600

€5,600 - 7,800

Provenance

Sotheby's, New York, 12 Oct 1991, Lot 68
Michael Rosenfeld Gallery, New York
Acquired from above by Robert Bunting on May 11, 1993 at the exhibition
Pavel Tchelitchev: Nature Transformed
The Robert Bunting Dance Collection

Literature

Pavel Tchelitchev: Nature Transformed, Michael Rosenfeld Gallery, New
York, April 3-May 29, 1993, exhibition catalogue, illustrated on p. 28

Set to Mozart's Violin Concerto No. 5 (K. 219), the ballet *Violin Concerto* was
choreographed by George Balanchine in 1942 for the Ballet of the Teatro
Colon in Buenos Aires.

According to Donald Windham (Vol. III, nos. 1, 2, January to February 1944)
Concerto was one of two ballets for which Tchelitchev created the decor
before he 'retired from the theater' and began a new direction in painting.



16



17

17
SEMEN MARKOVICH PROKHOROV
(1873-1948)

The house of cards
 signed in Cyrillic and dated '909' (lower right)
 oil on canvas
 106 x 132cm (41 3/4 x 51 15/16in).

£3,000 - 6,000
 US\$3,700 - 7,400
 €3,400 - 6,700

Provenance
 Private collection, Luxembourg



18

18*
BORIS IZRAILEVICH ANISFELD (1879-1973)

'Artist's daughter with flowers and fruits'
 inscribed 'N36,' further inscribed with inventory
 numbers, stretcher with applied gallery labels (on
 verso)
 oil on canvas
 76.6 x 98cm (30 3/16 x 38 9/16in).
 unframed

£35,000 - 45,000
 US\$43,000 - 55,000
 €39,000 - 50,000

According to the family of the artist, the present
 painting was executed around 1911.

Provenance
 Estate of the artist
 Collection of Morella Borisovna Anisfeld, the artist's
 daughter
 Thence by descent, 1999

Exhibited
 New York, Art Gallery of the Graduate Center, The
 City University of New York, *Boris Anisfeld, Paintings
 and Stage Designs, 1906-1926*, 4 December 2003 -
 17 January 2004

Literature
*Boris Anisfeld, Paintings and Stage Designs, 1906-
 1926*, exh. cat., Art Gallery of the Graduate Center,
 The City University of New York, 2003-2004, no. 5,
 illustrated on p. 23
 E. Lingenauber & O. Sugrobova-Roth, *Boris
 Anisfeld. Catalogue Raisonné*, Düsseldorf, 2011, no.
 P 434, illustrated on p. 161

19*

ABRAHAM MANIEVICH (1883-1942)

'Autumn. White Plains'

signed in Latin (lower right), verso inscribed
'Autumn. White Plains, NY/1941', with attached
paper labels

oil on board

63.5 x 97.8cm (25 x 38 1/2in).

£25,000 - 35,000

US\$31,000 - 43,000

€28,000 - 39,000

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

Provenance

Acquired by the present collector at Byford &
Mills, New Jersey, 2002

Private collection, North Carolina

Exhibited

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



19

20*

LEON SCHULMAN GASPARD (1882-1964)

Portrait of a young girl. Urga

signed in Latin and inscribed 'Urga/1922' (lower left)

oil on canvas-board

27.8 x 27.5cm (11 x 10 7/8in).

£18,000 - 22,000

US\$22,000 - 27,000

€20,000 - 25,000

Provenance

Property from a private collection, Nevada



20

21

FEODOR ANDREIEVICH BRONNIKOV (1827-1902)

Roman beggar

signed in Cyrillic, dated and inscribed 'Roma' (lower left)

oil on canvas

126 x 98.5cm (49 5/8 x 38 3/4in).

£35,000 - 55,000

US\$43,000 - 68,000

€39,000 - 61,000

Provenance

with Johann Hartmann, Munich, 28th July 1960, where purchased by the present owner

VICTORIBVS
PISCATO-
NTO





22*

STEPAN FEDOROVICH KOLESNIKOV (1879-1955)

Wanderers

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

oil on canvas board

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

£8,000 - 12,000

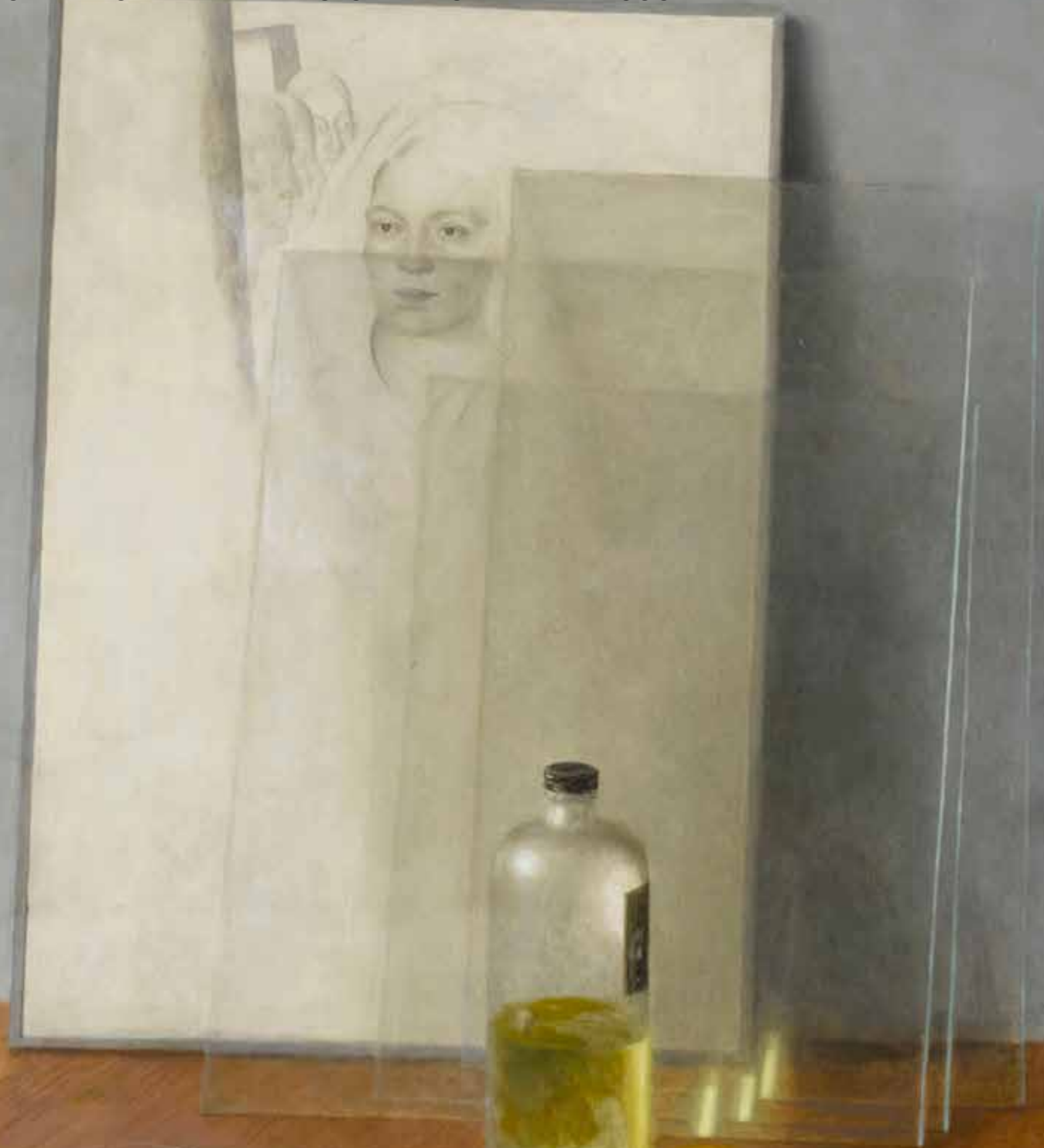
US\$9,800 - 15,000

€8,900 - 13,000

Provenance

Private collection, New Jersey

**A COLLECTION OF PAINTINGS BY FEDOR ZAKHAROV
FROM A PRIVATE COLLECTION, CALIFORNIA
PROPERTY OF THE LATE MRS. CHARLES HENRY BABCOCK**



Fedor Zakharov



23

23*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Moonlight

signed in Latin (lower left), verso inscribed 'The shell/ by Feodor Zakharov / 210 Central Park So, New York, NY'

oil on board

43 x 40.6cm (17 x 16 in).

£8,000 - 12,000

US\$9,800 - 15,000

€8,900 - 13,000

Provenance

Purchased directly from the artist by Mr. and Mrs. Eric Jensen, Los Angeles, CA

Acquired from above by Mrs. Charles Babcock

Thence by descent

Literature

Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (illustrated on page 25)



24

24*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Zinnias and anemones

signed in Latin (lower right)

oil on board

34.5 x 28.5cm (13 1/2 x 11 1/4in).

£4,000 - 6,000

US\$4,900 - 7,400

€4,500 - 6,700

Provenance

Collection of the artist

Collection of Mr. and Mrs. Charles Babcock, Wiston-Salem, North Carolina, c.1968

Thence by descent

Exhibited

Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (Cat. No. 16, illustrated on page 19)

25*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Geisha girl

signed in Latin (lower right)

oil on canvas

51.3 x 41cm (20 1/8 x 16 1/8in).

£10,000 - 15,000

US\$12,000 - 18,000

€11,000 - 17,000

Provenance

Acquired directly from the artist by Mrs. Charles

Babcock, c. 1950

Thence by descent

Exhibited

Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (Cat. No. 26, illustrated on page 28)



25

26*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Male dancer in a contemplation pose; Male dancer

dancing (a pair)

first: apparently unsigned; second: signed in Latin

(lower right)

both: pastel on brown paper

both: 45.7 x 30.5cm (18 x 12 in).

£4,000 - 6,000

US\$4,900 - 7,400

€4,500 - 6,700



26



27

27*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Still life of bottles
signed in Latin (lower left)
oil on canvas
61 x 50.6cm (24 x 20in).

£10,000 - 15,000

US\$12,000 - 18,000

€11,000 - 17,000

Provenance

Collection of Mr. and Mrs. Charles Babcock, Winston-Salem, North Carolina
Thence by descent



28

28*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Portrait of Mlle. Borisova
signed in Cyrillic and dated '10/X 1923' (upper left)
oil on metal plate
19.4 x 15.5cm (7 5/8 x 6 1/8in).

£20,000 - 30,000

US\$25,000 - 37,000

€22,000 - 33,000

Provenance

Collection of the artist
Collection of Mr. and Mrs. Charles Babcock, Winston-Salem, North Carolina and Los Angeles, after 1968
Thence by descent

Exhibited

New York, Grand Central Palace, 1924, *The Russian Art Exhibition*, (Catalogue, listed as number 891)
Pittsburgh, Carnegie Institute, 1925, *The International Exhibition of Arts*
New York, Durand-Ruel Galleries, *Exhibition, Paintings by Feodor Zakharov*, March 2-16, 1929 (Cat. No. 14)
Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (Catalogue, listed as number 2, illustrated on page 8).

29*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Portrait of Pavel Ettinger
signed in Cyrillic and dated '1919' (upper left), supported composite board is signed, inscribed and applied with exhibition label
oil on board
32 x 31cm (12 5/8 x 12 1/4in).

£18,000 - 22,000

US\$22,000 - 27,000

€20,000 - 25,000

Provenance

Collection of the artist
Collection of Mr. and Mrs. Charles Babcock, Winston-Salem and Los Angeles, after 1968
Thence by descent

Exhibited

New York, Grand Central Palace, *The Russian art exhibition*, listed in the exhibition catalogue as number 889 under the title 'Portrait of the writer P. Ettinger'
Pittsburgh, Carnegie Institute, *The International exhibit of arts*, 1925
New York, Durand-Ruel Galleries, March 2-16, 1929, catalogue number 13
Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (Cat. No. 4, illustrated on page 10)



29

30*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

The gates of Westover
signed in Latin (lower left)
oil on canvas
61.6 x 99.7 (24 1/4 x 30 1/4in)

£6,000 - 8,000

US\$7,400 - 9,800

€6,700 - 8,900

Provenance

Acquired directly from the artist by Mrs. Charles Babcock, New York
Thence by descent

Exhibited

Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (Cat. No. 13, illustrated on page 17)



30



31

31*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Study for 'Gates of Westover'

signed in Latin (lower right)

pencil, ink on paper

25.4 x 30.5cm (10 x 12 in).

£1,000 - 1,500

US\$1,200 - 1,800

€1,100 - 1,700

Provenance

Collection of the artist

Collection of Mrs. Charles Babcock, Winston-Salem and Los Angeles, c. 1968

Thence by descent

Exhibited

Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A*

Retrospective Exhibition, May 2-30, 1965 (Cat. No. 58, illustrated on page 49)



32

32*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

The Westover, Virginia

signed in Latin and inscribed with the title (lower left)

pencil on paper

25.5 x 30.5cm (10 x 12in).

£1,000 - 1,500

US\$1,200 - 1,800

€1,100 - 1,700

Provenance

Acquired directly from the artist by Mrs. Charles Babcock, New York

Thence by descent



33

33*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Portrait of Mrs. Charles Babcock

signed in Latin and dated '1961' (lower left)

oil on canvas

91.5 x 76.3cm (36 x 30 in).

£3,000 - 5,000

US\$3,700 - 6,100

€3,400 - 5,600

Provenance

Commissioned by Mr. and Mrs. Charles Babcock, New York, 1961

Thence by descent

Exhibited

Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A*

Retrospective Exhibition, May 2-30, 1965 (Cat. No. 40, illustrated on page 39).

34*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Arrangement of crystal
signed in Latin (lower left); verso applied with exhibition label
oil on canvasboard
50.8 x 40.7cm (10 x 16 in).

£8,000 - 12,000

US\$9,800 - 15,000

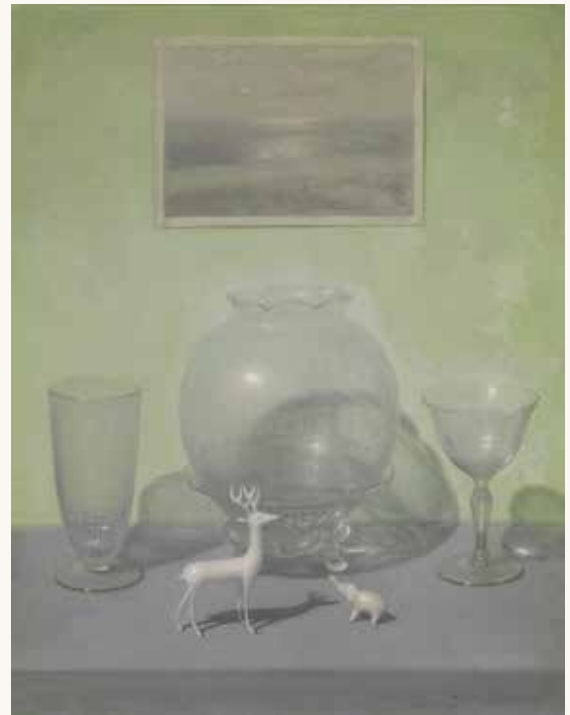
€8,900 - 13,000

Provenance

Acquired directly from the artist by Mrs. Charles Babcock, New York,
c. 1950
Thence by descent

Exhibited

Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (Cat. No. 17, illustrated on page 20)



34

35*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Artist and models
signed in Latin (lower center)
oil on board mounted on stretcher
81.6 x 124.5cm (32 1/8 x 40 in).

£25,000 - 35,000

US\$31,000 - 43,000

€28,000 - 39,000

Provenance

Acquired directly from the artist by Mr and Mrs. Charles Babcock,
Winston-Salem, North Carolina and Los Angeles c. 1960
Thence by descent

Exhibited

Ogunquit, Maine, *The Ogunquit Art Center Thirty-ninth Annual Exhibition*, June 30-September 1, 1959 (Cat. No. 142, illustrated);
received Second Honorable Mention and First Popular Award prizes
Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (Cat. No. 34, illustrated on page 35)



35

36*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Nude
signed in Latin (lower right)
oil on canvas
48 x 56cm (18 7/8 x 22in).

£15,000 - 20,000

US\$18,000 - 25,000

€17,000 - 22,000

Provenance

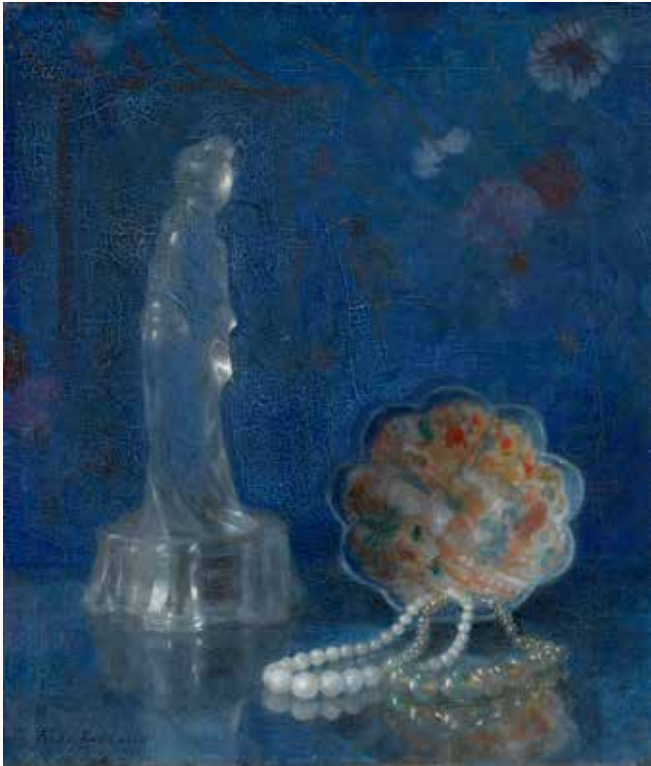
Private collection, USA
Private collection of Mr. and Mrs. Charles Babcock, Winston-Salem,
North Carolina, after 1965
Thence by descent

Exhibited

Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (Cat. No. 33, illustrated on page 34)



36



37*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Crystal figure with porcelain bowl
signed in Latin (lower left); stretcher applied with exhibition label
oil on canvas

39 x 33.7cm (15 3/8 x 13 1/4in).

£8,000 - 12,000

US\$9,800 - 15,000

€8,900 - 13,000

Provenance

Acquired directly from the artist by Mrs. Charles Babcock, Winston-Salem and Los Angeles
Thence by descent

Exhibited

Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (Cat. No. 27, illustrated on page 28)

37



38*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

From abstraction to reality
signed in Latin (lower right)
oil on board

70 x 60cm (27 1/2 x 23 1/2in).

£12,000 - 15,000

US\$15,000 - 18,000

€13,000 - 17,000

Provenance

Acquired directly from the artist by Mrs. Charles Babcock, New York, c. 1950
Thence by descent

Exhibited

Ogunquit, Maine, *The Ogunquit Art Center Twenty-Ninth Annual Exhibition*, July 2-September 6, 1949 (Cat. No. 142, illustrated)
Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (Cat. No. 37, illustrated on page 37)

38

39*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Sketch for the portrait of Mr. Charles R. Crane
signed in Latin (lower right)
graphite heightened with watercolor on paper
52 x 38 cm (20 1/2 x 15 in).

£1,500 - 2,500

US\$1,800 - 3,100

€1,700 - 2,800

Provenance

Collection of the artist, until c. 1965

Collection of Mr. and Mrs. Charles Babcock, after 1968

Thence by descent

Exhibited

Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (Cat. No. 57, illustrated on page 48).



39

40*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Miniature portrait of a woman in a blue chiffon dress
pencil, watercolor and gouache on artist board
16.5 x 12.4cm (6 3/8 x 4 7/8in).

£2,000 - 4,000

US\$2,500 - 4,900

€2,200 - 4,500

Provenance

Collection of the artist

Collection of Mr. and Mrs. Charles Babcock, Winston-Salem, North Carolina and Los Angeles, after 1968

Thence by descent



40

41*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Ballerina

signed in Latin (lower right)

oil on composite board

160 x 109.5cm (63 x 43 1/8 in).

£35,000 - 45,000

US\$43,000 - 55,000

€39,000 - 50,000

Provenance

Acquired directly from the artist by Mrs. Charles Babcock, New York, 1940s

Thence by descent

Exhibited

Washington, DC, Corcoran Gallery, *Fifteenth Biennial Exhibition*, 1937, Award of Distinction

Toledo, Ohio, Toledo Museum of Art, *Annual exhibition of Selected American paintings*, 1937

Ogunquit, Maine, *The Ogunquit Art Center Eighteenth Annual Exhibition*, June 30-September 6, 1940 (Cat. No. 33, illustrated)

Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (Cat. No. 22, illustrated on page 25)



41

42*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Repose at the river bank

signed in Latin (lower right)

oil on canvas

76.3 x 64cm (30 x 25 1/4 in).

£7,000 - 9,000

US\$8,600 - 11,000

€7,800 - 10,000

Provenance

Commissioned by Mr. and Mrs. Charles Babcock

Thence by descent



42

43*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Group of illustrations for 'Count Nulin', 1922 by A. Pushkin comprising of nine pen and ink drawings, including title pages and illustrations of various shape and sizes (9) pencil and ink on paper
the largest: 21.7 x 15.3cm (8 1/2 x 6in), the smallest: 3 x 5cm (1 1/2 x 2 in).

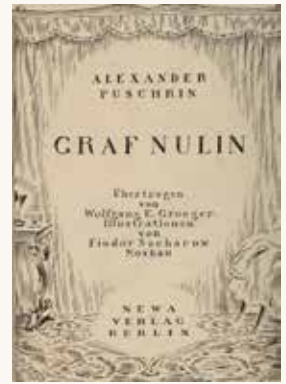
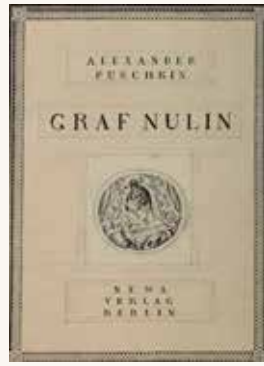
£1,500 - 2,500
US\$1,800 - 3,100
€1,700 - 2,800

Provenance

Collection of the artist
Collection of Mr. and Mrs Babcock, after 1968
Thence by descent

Exhibited

New York, Grand Central Palace, *The Russian Art Exhibition*, 1924, listed in the catalogue as number 903



43

44*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

In the park
signed in Latin (lower right)
oil on canvas
51.5 x 61.5cm (20 1/4 x 24 1/4in).

£15,000 - 25,000
US\$18,000 - 31,000
€17,000 - 28,000

Provenance

Collection of the artist, until at least 1965
Collection of Mr. and Mrs. Charles Babcock,
Winston-Salem and Los Angeles, c. 1968
Thence by descent

Exhibited

Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (Cat. No. 8, illustrated on page 13)



44



45

45*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Still life with colorful glass objects

signed in Latin (lower right)

oil on board

43.3 x 56cm (17 x 22 in).

£6,000 - 8,000

US\$7,400 - 9,800

€6,700 - 8,900

Provenance

Collection of Mr. and Mrs. Charles Babcock,
Winston-Salem, North Carolina and Los Angeles
Thence by descent



46

46*

FEDOR IVANOVICH ZAKHAROV (1882-1968)

Still life with teapot and apples

signed in Latin and dated '62' (lower left)

oil on canvas

33.6 x 38.4cm (13 1/4 x 15 1/8in).

£3,000 - 5,000

US\$3,700 - 6,100

€3,400 - 5,600

Provenance

Acquired directly from the artist by Mrs. Charles
Babcock, New York, c. 1962
Thence by descent

Exhibited

Raleigh, North Carolina Museum of Art, *Feodor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (Cat. No. 39, illustrated on page 38)

PROPERTY OF VARIOUS COLLECTORS

47*

ABRAHAM MANIEVICH (1883-1942)

Quiet street
signed in Latin (lower left)
oil on board
51.5 x 71.3cm (20 1/4 x 28in).

£20,000 - 30,000
US\$25,000 - 37,000
€22,000 - 33,000

Provenance

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

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



47

48*

ALEXIS GRITCHENKO (1882-1976)

'Serre-Vall'
signed in Latin (lower right), verso with attached
label 'Serre-Vall/ A. Gritchenko'
oil on panel
38 x 46.3cm (15 x 18 1/4in).

£4,000 - 6,000
US\$4,900 - 7,400
€4,500 - 6,700



48

PROPERTY OF A PRIVATE AMERICAN COLLECTOR

49*

NIKOLAI KONSTANTINOVICH ROERICH (1874-1947)

Sadko's chamber

stage design for unrealized production of opera 'Sadko' by Nikolai Rimsky-Korsakov at the Royal Opera House, Covent Garden, London, 1920

signed with monogram and dated "1920" (lower left), stretcher with applied paper label

tempera on canvas

50 x 76.5cm (19 3/4 x 30 in).

£80,000 - 120,000

US\$98,000 - 150,000

€89,000 - 130,000

Provenance

Created for the unrealized production of opera *Sadko* at the Royal Opera House, Covent Garden, London, 1920

Collection of Adolf Lewisohn, New York, 1920s

Collection of Emily and Richard Stearns of Massachusetts, heirs to the family of New England entrepreneurs, philanthropists and world travellers, 1930s

Thence by descent



label (verso)

Literature

N.Roerich, List of Paintings, 1917-1924, Autograph, Nicholas Roerich Museum archive, No. 49 in year 1920, as "Горница Садко. Adolf Lewisohn. New York" (published:<http://www.roerich.org/materials/list1917-1924.html>)

Christian Brinton, *The Nicholas Roerich Exhibition*, New York, 1920, illustrated on plate 23 and entitled "Sadko's Palace"

Roerich, New York: Corona Mundi, 1924, illustrated on pl. 14 as "Sadko's Palace", Collection Adolph Lewisohn, New York"

F. Grant et al. *Roerich. Himalaya*, A Monograph, New York: Brentano Publ., 1926, listed on p. 198 as "Sadko's Chamber (Tempera). Adolf Lewisohn, New York"

A. Yaremenko, *Nikolai Konstantinovich Roerich. His Life and works during the past forty years: 1889-1929*, New York, Central Book Trading Co., 1931, listed on p. 37, illustrated on plate 70 as "Sadko's Palace. Adolf Lewisohn, New York."

Gand Artistique, 1931, N 10 et 11. *Nicolas de Roerich*, illustrated on p. 183 as "La Palais de Sadko"

Vs. Ivanov and E. Gollerbakh, *Рерих*. Riga: The Roerich Museum, 1939, illustrated on p. 191 and wrongly titled "Царь Салтан". Эскиз декорации"

Barnett D. Conlan. *Roerich*, Riga: The Roerich Museum, 1939, illustrated on p. 192 and wrongly titled "Sketch for Tzar Saltan"

We are grateful to Gvido Trepša, Executive Director, Nicholas Roerich Museum, New York for his assistance in preparing this catalogue entry.



OTHER PROPERTIES

50*

NIKOLAI KONSTANTINOVICH ROERICH (1874-1947)

Himalayas from Ting-kye Dzong, 1928
numbered (on verso) 'N 18' and dated '1928' by the artist; verso
further applied with Roerich Museum label inscribed 17 Himalayas by
Nicholas Roerich/849
tempera on canvas laid on board
33 x 41cm (13 x 16 1/8in).

£60,000 - 80,000

US\$74,000 - 98,000

€67,000 - 89,000

Provenance

Roerich Museum, New York, 1928-1935
Nettie & Louis Horch collection, New York
Acquired from the above by the present owner in mid 1970s

Exhibited

Roerich Museum, New York (permanent collection), 1928-1935, no.
849

Literature

Roerich Museum Catalogue, New York: Roerich Museum, 1930. p.33

The present lot was executed in Darjeeling, India, where Nicholas Roerich and his expedition party arrived at the end of May after crossing Mongolia and Tibet from north to south. He stayed in Darjeeling until December, recording his impressions from the journey in several dozen works.

The expedition passed through Ting-kye, a Tibetan area close to the Sikkim border, on May 13th, 1928 and rested there for an entire day. They camped on the eastern shore of a lake that opens up to the white Himalayan peaks that we see in the background. The artist's son, George Roerich, remarks that they stayed 'at the former camping place of the Mount Everest Expedition' and also that the area 'had had an exceptionally snowy winter...and many people had perished on the passes across the Himalayas...the high passes south of Ting-kye were still impassable.' (Trails to Inmost Asia, 484)

The painting is characteristic of Roerich's ability to turn a mountain landscape into a symbol of life's grandeur and beauty offering a glimpse into what he loved to call the 'super mundane'. He used only a dozen or so lines to take us back to the time when the Himalayas were still an idea in the mind of the creator, abstractions of towering peaks before they solidified into stone and ice. One can recognize this particular viewpoint in the photo taken by a member of the expedition, and it helps us understand why Roerich became known as a 'master of mountains'. Flat planes of earth slope downward to condense the space between the viewer and mountain range, making it both remote and immediately accessible. At the same time, the two interlocking outlines that converge at the base of the mountains keep the composition in perfect balance. Roerich extracts and emphasizes this centre point from the natural landscape, marking a clear path for his journey into the mountains.

We are grateful to Gvido Trepša, Executive Director, Nicholas Roerich Museum, New York for his assistance in preparing this catalogue entry.



label (verso)



label (verso)





51

51*

ALEXANDRE ROUBTZOFF (1884-1949)

Nude, Tunis

signed in Latin and inscribed 'Tunis' (lower right)

oil on panel

87 x 48.5cm (34 1/4 x 19 1/8in).

£15,000 - 20,000

US\$18,000 - 25,000

€17,000 - 22,000



52

52

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

Mid-day fishing [На послеполуденной рыбалке]

signed in Cyrillic and dated '1917' (lower left); stretcher with various paper labels and inscribed numbers

oil on canvas

130 x 102cm (51 3/16 x 40 3/16in).

£40,000 - 60,000

US\$49,000 - 74,000

€45,000 - 67,000

Provenance

Sotheby's, New York, 17 February 1993 (19th Century European Paintings & Sculpture), lot 213

Private collection, Italy



53

53*

GRIGORY GLUCKMANN (1898-1973)

La Baignade

incised signature in Latin (lower right); verso with paper label of Galaxy gallery, supporting board with applied paper label of Montgomery Gallery
oil on panel

25 x 39cm (10 1/8 x 15 3/8 in.)

£10,000 - 15,000

US\$12,000 - 18,000

€11,000 - 17,000

Provenance

Private collection, USA

Galaxy Gallery, Phoenix.

Anon. sale, Christie's, New York, 15 May 1980, Lot 60

54

**A BRONZE CAST OF A COUPLE OF RIDERS
DESCENDING A ROCKY SLOPE**

cast by C.F. Woerffel after the model by Vasilii
Grachev

on a naturalistic oval base, signed on base in Cyrillic
'LBP. Grachev', with Woerffel foundry mark

height: 35cm (13 3/4in).

£2,000 - 3,000

US\$2,500 - 3,700

€2,200 - 3,400



54

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

55*

YULI YULIEVICH KLEVER (1850-1924) AND STUDIO

In the depth of a pine forest
signed in Latin (lower left), incised 'Riga 2/X 1903' (lower right)
oil on canvas
62.3 x 83.7cm (24 1/2 x 33in).

£12,000 - 18,000

US\$15,000 - 22,000

€13,000 - 20,000

Provenance

Acquired by Mr. Marco De Nicolai, owner of EK Wood Lumber and
Supply, of San Pedro, California, c. 1950
Thence by descent



OTHER PROPERTIES



56



57

56*

ALEXANDER LAKTIONOV (1910-1972)

Two sketches of Red Army Officers for the painting *Hero of the Soviet Union, Captain N.V. Yudin, visiting tankmen*, 1938

both oil on canvas

each 46 x 31cm (18 1/8 x 12 3/16in).

(2)

£10,000 - 12,000

US\$12,000 - 15,000

€11,000 - 13,000

The painting *Hero of the Soviet Union, Captain N.V. Yudin, visiting tankmen*, 1938, 300 x 300cm, is in the collection of the Academy of Arts Museum in St. Petersburg.

57*

SOLOMON BORISOVICH NIKRITIN (1898-1965)

Portrait of a woman

signed in Cyrillic (lower right)

pencil on paper

26.7 x 21 cm (10 1/2 x 8 1/4in).

£4,000 - 6,000

US\$4,900 - 7,400

€4,500 - 6,700

Provenance

Aleki Costakis Collection, Greece

Leonard Hutton Galleries, New York

58*

NICOLAI STEPANOVICH TROSHIN (1897-1990)

Still-life with teapot and mask
signed in Cyrillic and dated '34' (lower right)
oil on canvas
61 x 75.5cm (24 x 29 3/4in).

£10,000 - 15,000

US\$12,000 - 18,000

€11,000 - 17,000

Nikolai Stepanovich Troshin (1897-1990) was an artist and draughtsman. He studied initially at the Penza Art College of I.S. Goryushkina-Sorokopudova and then in Moscow in the workshop of Ilya Mashkov (1918 - 1920). From 1918 he participated in exhibitions and was the primary artist for the magazine *The USSR under Construction* (1930-1939), which featured the work of Rodchenko, El Lissitzky and other stars of Soviet photography and innovation. Committed to the theory of photography, Troshin was fascinated by the art of Moholy-Nagy, and censored his book when it was published in the USSR in the 1920s.

The offered lot is representative of the artist's early works and shows Troshin's experimental forays with spatial and tonal considerations. The painting was executed prior to the announcement of the ban on artistic freedom in 1934. According to recollections of some students of VKhUTEMAS in the 1920s, the teapot in the offered lot was a prop used in the VKhUTEMAS workshops for tableaux and still-life paintings and was painted many times over.



58

59*

VASIL IYANOVICH DENISOV (1862-1921)

Landscape with trees, c. 1910
signed in Cyrillic and dedicated to N. Bogaevsky
(lower right)
oil on canvas board
33.5 x 50cm (13 3/16 x 19 11/16in).

£2,000 - 4,000

US\$2,500 - 4,900

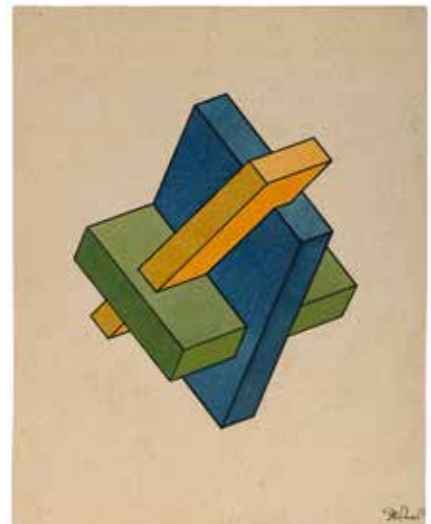
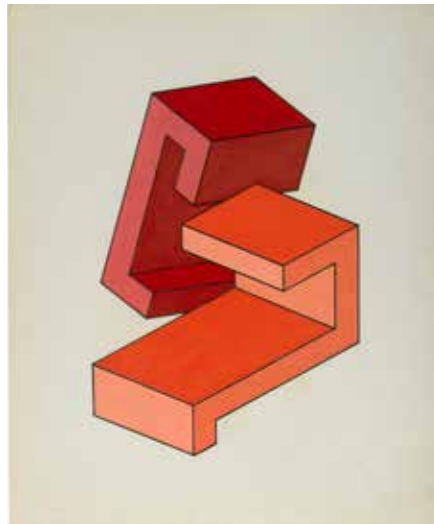
€2,200 - 4,500



59



60



61

60*

EKATERINA PETROVA-TROTSKAYA (1900-1932)

Theatre design, 1924
signed and dated (on verso)
watercolour on paper
13.8 x 19cm (5 7/16 x 7 1/2in).

£3,000 - 5,000
US\$3,700 - 6,100
€3,400 - 5,600

61*

YAKOV CHERNIKOV (1889-1951)

Group of three geometric compositions each work showing a colorful geometric form or combination of elements (3)
one is signed in Cyrillic (lower right)
gouache and ink on paper
each: 30.2 x 24.1cm (11 7/8 x 9 1/2in).

£8,000 - 12,000
US\$9,800 - 15,000
€8,900 - 13,000

Provenance

Collection of Leonid Lamm, Russia, later USA
Leonard Hutton Galleries, New York



62

62
MIKHAIL FEDOROVICH ANDREENKO-NECHITAYLO (1894-1982)

Abstract
 signed in Latin (lower right); further signed in Latin (verso)
 gouache and pencil on cardboard
 27.3 x 35.5cm (10 3/4 x 14in).

£1,000 - 1,500
 US\$1,200 - 1,800
 €1,100 - 1,700

Provenance
 Private collection, UK



63*
DMITRY KRASNOPEVTSEV (1925-1995)

Group of three still lifes
 comprising: composition with vases and branches, composition with a
 jug and starfish, composition with tree trunk and various objects (3)
 two are signed with monogram (lower right)
 one: pencil on paper, two: pencil and ink on paper
 largest: 14 x 10.2cm (5 1/2 x 4in).

£5,000 - 7,000
 US\$6,100 - 8,600
 €5,600 - 7,800

Provenance
 Gary Tatintsian Gallery, New York
 Leonard Hutton Galleries, New York



63



64

64*

ALEKSANDR ALEKSANDROVICH DEINEKA (1899-1969)

African hunters
 inscribed and dated '1926' with pencil study of female figure (on verso), further inscribed in Cyrillic 'To my dear Kolya Ozerov in memory, may this picture remind you of days spent in faraway, hot Ethiopia. E.P.Deineka, 23/II 1986', with applied label inscribed with the title and exhibition title (on mount verso)
 watercolour and pencil on paper
 29.4 x 24.5cm (11 9/16 x 9 5/8in).

£8,000 - 10,000

US\$9,800 - 12,000

€8,900 - 11,000

The present lot is accompanied by a certificate of authenticity from the P.M. Tretyakov Independent Art Research & Expertise.

Provenance

Family of the artist
 Private collection, Moscow (gift from the above in 1986)

Exhibited

Moscow, Leningrad, USSR Academy of the Arts, *Vystavka proizvedeniy: A.A.Deineka*, 1957

Literature

Iskorka, no. 2, 1929, p. 14
 V.P. Sysoev, *Alexander Deineka. Life. Art. Time.*, Moscow, 1989, vol. 2, illustrated p. 83, listed no. 79, p. 289
Deineka. Grafica., Moscow, 2009, illustrated p. 149, listed p. 160
 V.P. Sysoev, *Alexander Deineka. 1899-1969*, Moscow, 2012, p. 23



65

65

NIKOLAI MIKHAILOVICH GRIGORIEV (1890-1943)

'By the Pond', 1936
 signed in Cyrillic (lower right)
 oil on canvas
 60 x 37cm (23 5/8 x 14 9/16in).

£2,000 - 4,000

US\$2,500 - 4,900

€2,200 - 4,500

66*

SERGE FÉRAT (1881-1958)

PORTRAIT D'UN HOMME

signed 'S. Ferat' (lower right)

gouache and pencil on paper laid down on paper board

9 1/2 x 7 in (24.1 x 17.8 cm)

£4,000 - 6,000

US\$4,900 - 7,400

€4,500 - 6,700



66

67

SIMON KOZHIN (BORN 1979)

Botanical garden

signed, titled and dated in Cyrillic and Latin (verso)

oil on canvas

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

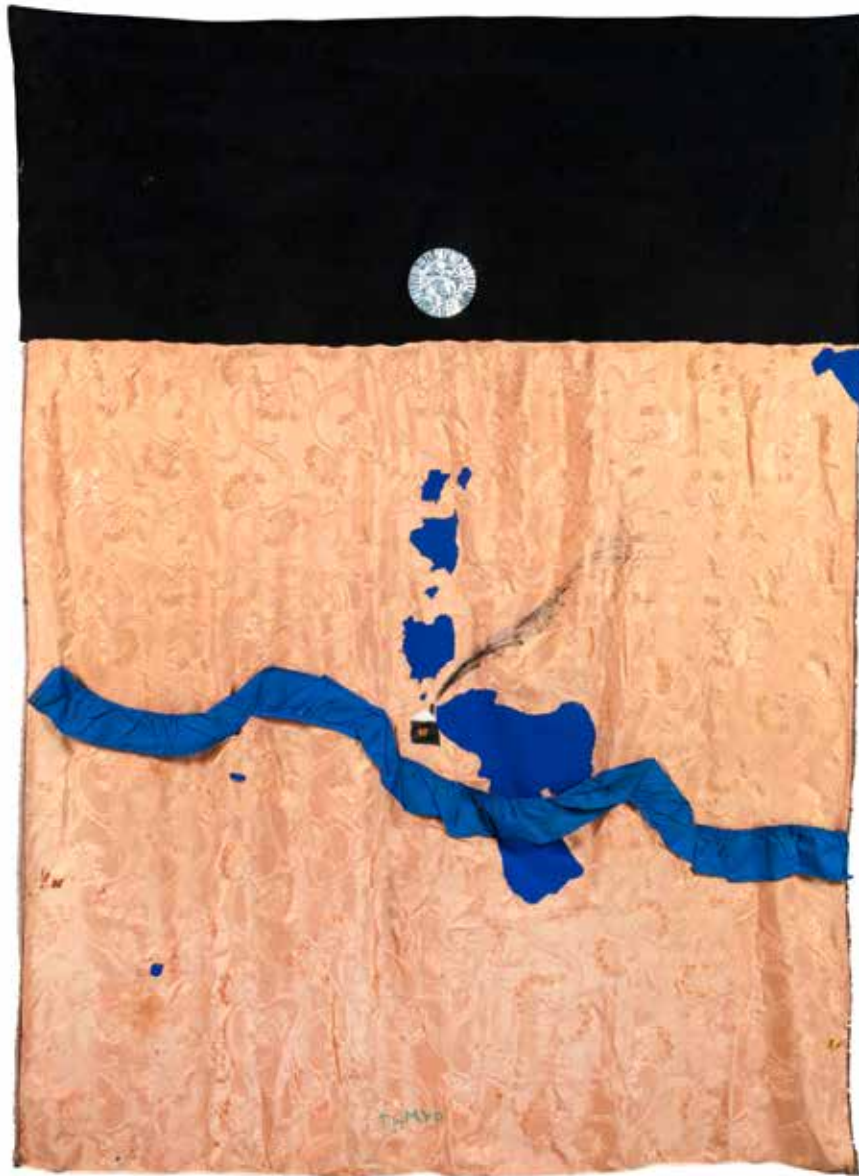
£4,000 - 6,000

US\$4,900 - 7,400

€4,500 - 6,700



67



68

TIMUR NOVIKOV (1958-2002)

Untitled

signed in Cyrillic (lower centre)

mixed media on textile

205 x 286cm (80 11/16 x 112 5/8in).

unframed

£15,000 - 18,000

US\$18,000 - 22,000

€17,000 - 20,000

Provenance

Acquired directly from the artist by the present owner, February, 1988

Exhibited

Stockholm, Galerie Atrium, *The Russian Avant Garde of the New Century*, February-March, 1988

69*

**ALEKSANDR GRIGOR'EVICH TYSHLER
(1898-1980)**

Beelzebub's Palace from the *Mystery-Bouffe* Series
signed in Cyrillic and dated '70' (lower right)
oil on canvas
75 x 75cm (29 1/2 x 29 1/2in).

£8,000 - 10,000

US\$9,800 - 12,000

€8,900 - 11,000

Provenance

Sotheby's London, Russian Pictures, 22 May 2002,
lot 185

Sotheby's London, Russian Art, 30 November 2010,
lot 305

Acquired from the above by the present owner
(Private collection)



69

70*

GRISHA BRUSKIN (BORN 1945)

Aguna
signed in Cyrillic, further signed, titled and dated
'1976' in Cyrillic (on stretcher)
oil on canvas
114 x 102cm (44 7/8 x 40 3/16in).

£15,000 - 20,000

US\$18,000 - 25,000

€17,000 - 22,000

Authenticity confirmed by the artist.

Provenance

Sotheby's, London, The Russian sale, 31 May,
2006, lot 246

Purchased from the above sale by the present
owner (Private collection)



70



71



73



72

72* AR

VIKTOR DMITRIEVICH PIVOVAROV (1937)

Metaphysical composition

signed in Cyrillic and dated '1968' (lower right); dedication inscription in Cyrillic 'To Genrikh Saggir from the artist' (upper left)

pen and ink and crayon on card
34 x 54.5cm (13 3/8 x 21 7/16in).

£3,000 - 4,000
US\$3,700 - 4,900
€3,400 - 4,500

71*

JACOB ABRIMOVICH SHAPIRO (RUSSIAN, 1897-1972)

Fisherwoman
oil on canvas

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

£1,500 - 2,000
US\$1,800 - 2,500
€1,700 - 2,200

Provenance

Sotheby's, London, Russian Pictures, 22 May 2002, lot 93

73*

ABEL PANN (1883-1963)

Temptation

signed in Latin (lower left)

pencil and pastel on paper
37 x 25cm (14 9/16 x 9 13/16in).

£1,500 - 2,000
US\$1,800 - 2,500
€1,700 - 2,200

Provenance

MacDougall's, Russian Art Auction, 30 May 2006, London, lot 138
Purchased from the above by the present owner (Private collection)

74*

ABEL PANN (1883-1963)

The Temptress

signed in Latin (lower left)

pastel

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

£4,000 - 6,000

US\$4,900 - 7,400

€4,500 - 6,700

Provenance

Sotheby's Olympia, Russian Sale, 2 December

2004, lot 173

MacDougall's London, Russian Works on Paper,

5 June 2013, lot 495



74

75*

VIKTOR DMITRIEVICH PIVOVAROV (1937)

Untitled

signed in Cyrillic (lower right) and dated '1999'
(lower left)

pen, crayon and gouache on paper

17.5 x 25.8cm (6 7/8 x 10 3/16in).

£1,500 - 2,000

US\$1,800 - 2,500

€1,700 - 2,200

Provenance

Sotheby's, Russian Art, New York, 15 April 2008, lot

248 (part)

Purchased from the above by the present owner

(Private collection)



75

76*

VIKTOR DMITRIEVICH PIVOVAROV (1937)

Untitled

signed in Cyrillic (lower right) and dated '1999'
(lower left)

pen and ink and coloured crayon on paper

25 x 34.7cm (9 13/16 x 13 11/16in).

£1,500 - 2,000

US\$1,800 - 2,500

€1,700 - 2,200

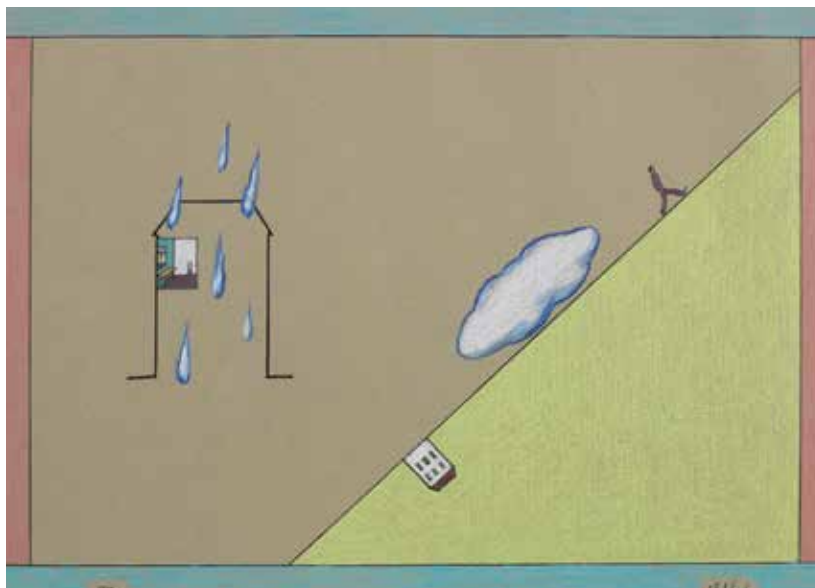
Provenance

Sotheby's, Russian Art, New York, 15 April 2008, lot

248 (part)

Purchased from the above by the present owner

(Private collection)



76



78

77

ERNST NEIZVESTNY (1926-2016)

Bronze, untitled
signed in Cyrillic (on base)
bronze
height: 28.5cm (11 1/4in).

£3,000 - 5,000
US\$3,700 - 6,100
€3,400 - 5,600

Provenance

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



77

78*

ERNST NEIZVESTNY (1926-2016)

New Statue of Liberty
incised signature 'E. Neiz © 1/9' with impressed artist's stamp (reverse
lower base of bronze)
bronze on wooden star-shaped base
height (inc. base): 124.5 cm. (49 in.)

£8,000 - 10,000
US\$9,800 - 12,000
€8,900 - 11,000

Provenance

The Magna Gallery, San Francisco
Bonhams, London, The Russian Sale, 26 Nov 2007, lot 133
Purchased from the above by the present owner (Private Collection)

This bronze was purportedly a design for a huge statue for Taiwan, the star-shaped base on which it stands being the national symbol of the country. It is said that Neizvestny envisaged the statue placed on an island off the coast of Taiwan. A smaller version of the offered lot was presented by the artist to Pope John Paul II in August, 1988.

79* AR

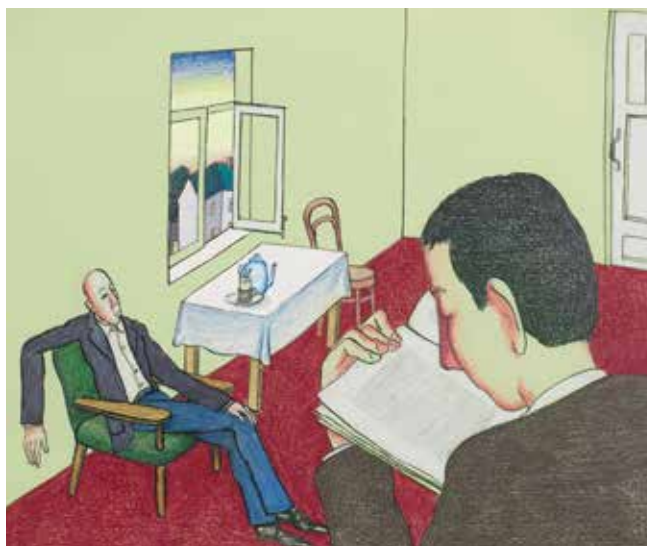
VIKTOR DMITRIEVICH PIVOVAROV (1937)

Do you like Proust?
signed in Cyrillic (lower right) and dated '1999' (lower left)
pen and ink and coloured crayon on paper
24.2 x 29cm (9 1/2 x 11 7/16in).

£3,000 - 4,000
US\$3,700 - 4,900
€3,400 - 4,500

Provenance

Sotheby's, Russian Contemporary Art, London, 12 March 2008, lot 102 (part)
Purchased from the above by the present owner (Private collection)



79

80* AR

VIKTOR DMITRIEVICH PIVOVAROV (1937)

'White Balls', 1972
signed in Cyrillic (lower right) and titled and dated '1972' (lower left)
watercolour and gouache on paper
24.6 x 33.6cm (9 11/16 x 13 1/4in).

£2,000 - 3,000
US\$2,500 - 3,700
€2,200 - 3,400

Provenance

Sotheby's, Russian Sale, New York, 15 April 2008, lot 247
Purchased at the above by the present owner (Private collection)



80

81* AR

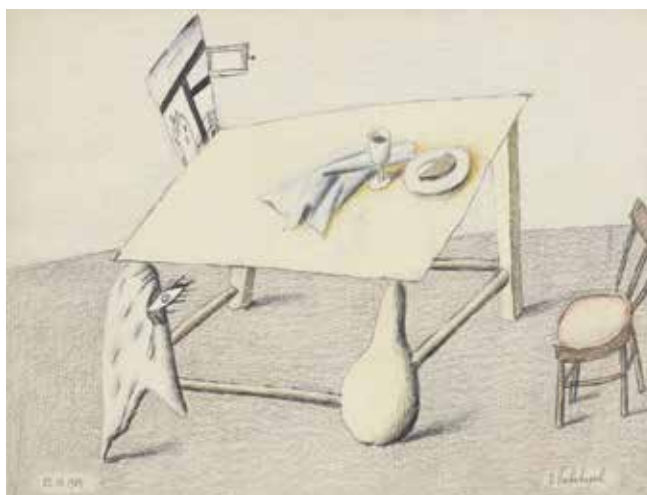
VIKTOR DMITRIEVICH PIVOVAROV (1937)

Still-life
signed in Cyrillic (lower right) and dated '21.IV.1984' (Lower left)
pencil and crayon on paper
26 x 35cm (10 1/4 x 13 3/4in).
sold with a print by the artist (2)

£1,000 - 1,500
US\$1,200 - 1,800
€1,100 - 1,700

Provenance

Bonhams, Russian sale, London, 27 November 2006, lot 108
Purchased from the above by the present owner (Private collection)



81



82

82

NATALIA NESTEROVA (BORN 1944)

Still life with cards

signed, dated '1994' and dedicated in Latin (on verso)

oil on canvas

50 x 61cm (19 11/16 x 24in).

£4,000 - 6,000

US\$4,900 - 7,400

€4,500 - 6,700



82

83

VLADIMIR MOLOCHKOV (BORN 1950)

'Svolochi'

signed in Cyrillic and dated '2015' (lower right);
further signed, titled and dated (on verso)

oil on canvas

50 x 60cm (19 11/16 x 23 5/8in).

£70,000 - 90,000

US\$86,000 - 110,000

€78,000 - 100,000

Provenance

Private collection, Europe

Exhibited

Moscow, Gridchinhall, *Vladimir Molochkov*, 23rd
April 2016

Moscow International Festival of Art, *Vladimir
Molochkov*, 27th April 2016

Literature

Vladimir Molochkov, Moscow International Festival
of Art, April 2016, exhibition catalogue, p.23
illustrated

Vladimir Molochkov, Gridchinhall, 23rd April 2016,
exhibition catalogue, illustrated

Vladimir Alekseevich Molochkov, Album, Russian
Academy of Arts, p.45, illustrated



84

SALOMON ROSSINE (BORN 1937)

Sleeping boy

signed in Cyrillic (lower right)

oil on canvas

143 x 85cm (56 5/16 x 33 7/16in).

£10,000 - 12,000

US\$12,000 - 15,000

€11,000 - 13,000

Provenance

Private collection, UK

Solomon Rossine was a unique figure in the art-scene of Leningrad in 1970 -80s. He aspires to understand the drama of Russian history in the 20th century as the reflection of the dark and tragic sides of the universe and its deep, incomprehensible essence. Solomon Rossine's paintings are in private collections across the globe, from Canada, Germany, Switzerland, Russia and the United States. Rossine's work is also in permanent collection at the Russian Museum of St. Petersburg and in the Museum of Contemporary Art in Emden, Germany.



85



85A



86

85*

A BRONZE SCULPTURE OF A HORSE-DRAWN CART

after 1871 model by Evgenii Lancere, cast by F.Chopin modelled as a horse-driven cart with three reclining peasant women and a young man seated on a horse; on realistically sculpted pedestal resting on plain wooden support; light brown patina with golden overtones, *marked on pedestal length: 56cm (22in).*

£6,000 - 9,000

US\$7,400 - 11,000

€6,700 - 10,000

85A*

A BRONZE OF A LANCER ON A GALLOPING HORSE

after 1882 model by Evgenii Lancere, cast by K.Berto modelled as a charging lancer seated on a galloping horse, on realistically modelled oval pedestal; with rich brown patina, *marked on base length: 39.5cm (15 1/2in).*

£8,000 -12,000

US\$9,800 - 14,700

€9,000 - 13,400

86

A BRONZE GROUP OF A CIRCASSIAN ON HORSEBACK

after the model by Evgenii Lanceray on a naturalistic rectangular base with canted corners, realistically cast as a bearded man in a fur hat and sheepskin cloak, smoking a pipe and astride a horse

height: 27.4 cm (10 13/16in).

£2,000 - 3,000

US\$2,500 - 3,700

€2,200 - 3,400

The model was cast by Berto Foundry in St. Petersburg around 1892-1893. Karl Berto was F. Chopin's partner and eventually was able to acquire the foundry from Chopin's daughter. He retained the right to cast models by Lancere. The foundry continued to exist until 1903.

RUSSIAN WORKS OF ART





87

87

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).

£6,000 - 9,000
US\$7,400 - 11,000
€6,700 - 10,000

88

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).

£7,000 - 10,000
US\$8,600 - 12,000
€7,800 - 11,000



88

89*

A SILVER-GILT AND ENAMEL KOVSH

Pavel Ovchinnikov, Moscow, 1908-1917, with French import marks of traditional shape with flat hook handle; body decorated with floral vines and rosettes in filigree shaded enamel against gilded and white ground, 84 standard length: 16cm (6 1/4in).

£5,000 - 7,000
US\$6,100 - 8,600
€5,600 - 7,800



89

90

A SILVER-GILT AND CLOISSONNÉ ENAMEL TEA GLASS HOLDER

Nikolai Alekseev, Moscow, 1899-1908 round form with shaped rim and angular handle upon spreading circular stand, body with projecting lobes outlined in thick gilded wire and enamelled with stylised varicoloured foliage alternating with swans in reeded waterscape, gilded interior, 84 standard height: 9cm (3 6/16in).

£2,000 - 3,000
US\$2,500 - 3,700
€2,200 - 3,400



90

For similar see Christie's New York, The Greenfield Collection of Russian Enamels, 20th October 1998, lot 218

91

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

11th Artel, Moscow, 1908-1917 the compressed bowl enamelled inside and out in the Art Nouveau taste with scrolling foliate and geometric shaded cloisons with plique band to rim, the bulbous stem and spreading circular foot ensuite, engraved initials 'ELH' to bowl interior height: 20cm (7 7/8in).

£10,000 - 20,000
US\$12,000 - 25,000
€11,000 - 22,000



91



92

92*

A SILVER-GILT AND ENAMEL CASKET

Moscow, 1895, Antip Kuzmichev, retailed by Tiffany & Co, with scratched inventory number rectangular form with hinged lid and hinged front clasp, lid and sides intricately decorated with rosettes, vines, and floral ornamental borders in white, red, dark and light blue filigree enamel, 84 standard

6.5 x 15 x 9.5cm (2 1/2 x 6 x 3 3/4 in).

£6,000 - 8,000

US\$7,400 - 9,800

€6,700 - 8,900

For similar example see: *Russian enamels: Kievan Rus to Faberge*, exhibition catalogue, The Walters Art museum, November 17, 1996 - February 23, 1997, page 164.



93

93[~] R

A GOLD MOUNTED, JEWELLED AND NEPHRITE MINIATURE VASE

Fabergé workmaster Michael Perchin, St Petersburg, circa 1890

the cylindrical body applied with garnet-set ribbon-tied varicolour gold swags, upon spreading gadrooned base, 56 standard height: 4.8cm (1 1/2in).

£8,000 - 10,000

US\$9,800 - 12,000

€8,900 - 11,000

Provenance

Gifted by the Chairman of J. Lyons and Co. Ltd in the 1960's to an employee
Thence by direct descent

94*

A SILVER-GILT AND ENAMEL BOWL

Pavel Ovchinnikov, Moscow, 1870
circular form on spreading silver-gilt foot, body with alternating dark red and white lobes enameled with stylized flowers, 84 standard diameter: 9.3cm (3 5/8in).

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



94

95*

A GOLD AND ENAMEL MOUNTED SHADOW AGATE PERFUME BOTTLE

mount: Fabergé, workmaster Mikhail Perkhin, St. Petersburg, before 1898; snuff bottle: Suzhou school, China, 1750-1850
the antique Chinese snuff bottle made of shadow agate and carved with a falcon perched on a tree branch and a flying butterfly on verso, neck mounted with gold fitting, hinged dome-shaped lid decorated in white champlevé enamel, miniature gold-mounted cork stopper inside, 56 standard length: 9.3cm (3 5/8in).

£15,000 - 20,000
US\$18,000 - 25,000
€17,000 - 22,000

For another example of Fabergé's interest in utilizing antique Chinese agate snuff bottles, see a very similar example:
Géza von Habsburg, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, Kunsthalle, 2004, number 144, illustrated on page 191



95



96

96*

A PORCELAIN DINNER PLATE FROM THE RAPHAEL SERVICE

Imperial Porcelain Factory, St. Petersburg, 1903
 the cavetto painted *en grisaille* with a warrior at the ceremonial fire on iron red ground in hexagonal reserve, the border with three gilt outlined roundels with putti with various attributes on pale green ground with laurel border, each flanked by classical frieze panels, the inner border of winged figures and leaf scrolls on pale yellow ground extending to the outer border, framed within gilt bands, *marked under base with Emperor Nicholas II monogram and date '1903'*
diameter: 24cm (9 1/2in).

£6,000 - 8,000
 US\$7,400 - 9,800
 €6,700 - 8,900

Provenance

Acquired in Warwickshire, United Kingdom, 1950s
 Thence by descent



97

97*

A PORCELAIN SOUP PLATE FROM THE RAPHAEL SERVICE

Imperial Porcelain Factory, St. Petersburg, 1893
 the cavetto painted *en grisaille* with a mythological scene of a hero and a dolphin on brown ground in a hexagonal reserve, the border with three gilt outlined classical masks and attributes on pale green ground with laurel border, each flanked by classical frieze panels, the inner border of winged figures and leaf scrolls on pale yellow ground extending to the outer border, framed within gilt bands, *marked under base with Emperor Alexander III monogram and date '1893'*
diameter: 24.3cm (9 1/2in).

£6,000 - 8,000
 US\$7,400 - 9,800
 €6,700 - 8,900

Provenance

Acquired in Warwickshire, United Kingdom, 1950s
 Thence by descent

The famous Raphael Service was the most elaborate and decorative service produced at the Imperial Porcelain Factory during the second part of the XIX century. Commissioned in 1883 for the palace in Tsarskoe Selo it was intended for fifty persons with plates made in five sizes. Designs based on the interior decorations of the Raphael Loggia in the Vatican were created by the artistic director of the factory Leonard Schaufelberger, and later further expanded by artists S. Romanov and M. Matveev. Mythological scenes, classical arabesque and grotesques *en grisaille* were bordered by classical ornamentation in vivid colours creating spectacular complexity and visual appeal. The service was produced over two decades and was finally completed in 1903. It was delivered to the porcelain storage of the Imperial Palace at Tsarskoe Selo for personal use of Dowager Empress Maria Fedorovna.

98*

A PORCELAIN OYSTER DISH FROM THE RAPHAEL SERVICE

Imperial Porcelain Factory, St. Petersburg, 1899
the cavetto with a finely painted classical figure of horseman against the red ground, handle similarly decorated with heraldic lioness, the bowl with radiating panels of classical motifs, all withing a gilt rim, marked under base with gilt monogram for Emperor Nicholas II and date '1899'
length: 14.2cm (5 3/4in).

£4,000 - 6,000
US\$4,900 - 7,400
€4,500 - 6,700

Provenance

Acquired in Warwickshire, United Kingdom, 1950s
Thence by descent



99*

A PORCELAIN 'ZAKUSKI' PLATE FROM THE RAPHAEL SERVICE

Imperial Porcelain Factory, St. Petersburg, 1885
the cavetto painted *en grisaille* with a putti riding a horse on cel green ground in hexagonal reserve, the border with three gilt ou roundels with putti engaged in various activities, each flanked b miniature landscape frieze panels on red ground, the inner borc features pairs of swans, classical masks and garlands on pale c ground extending to the outer border, framed within gilt bands, under base with Emperor Alexander III monogram and date '18 diameter: 17.3cm (6 3/4in).

£5,000 - 8,000
US\$6,100 - 9,800
€5,600 - 8,900

Provenance

Acquired in Warwickshire, United Kingdom, 1950s
Thence by descent





101

100*

A GOLD, ENAMEL AND DIAMOND BROOCH

Ivan Britzin (partial mark), St. Petersburg, 1908-1917
diamond shape, outlined with row of rose-cut diamonds, centered with gold rosette with two floral branches, mounted with three diamonds, all against dark blue guilloché enamel ground, 56 standard length: 4.3cm (1 3/4in).

£3,000 - 5,000
US\$3,700 - 6,100
€3,400 - 5,600



100

101*

A GOLD-MOUNTED DIAMOND BAR BROOCH

Bolin Firm, workmaster K. Linke, St. Petersburg, 1898-1908
seven diamonds mounted in round sockets lined in a straight line within gold interlaced fitting, verso with long clasp pin, in original fitted blue velvet and silk box, 56 standard length: 4.8cm (2 in).

£3,000 - 5,000
US\$3,700 - 6,100
€3,400 - 5,600



102

102

A GOLD, DIAMOND AND PLATINUM BROOCH

Marked 'KF' for Fabergé, circa 1900, scratched inventory number 3550
of flowerhead/floriote openwork form, the circular sections encrusted with rose-cut diamonds and set with articulated diamond pendants, verso with gold clasp pin, 56 standard diameter: 3cm (1 3/16in).

£8,000 - 10,000
US\$9,800 - 12,000
€8,900 - 11,000

Provenance

Presented to Captain Charles Walters
Thence by direct descent

The family of Captain Walters have preserved Russian works of art dating from a 1924 trade expedition arranged by the Arcos Steamship Company of London. According to a contemporary press cutting, Walters commanded the steamship 'Leonid Krassin' tasked with collecting Siberian pine from the coast of the Kara Sea and returning it to England. Family lore maintains that the brooch was gifted to Captain Walters' wife Norah.



103

**103
A JEWELLED, SILVER, GOLD AND ENAMEL LOCKET**

Fabergé, workmaster August Hollming, St. Petersburg, 1899-1908, scratch number 81572

of lozenge form, the façade with mauve translucent enamel over sunburst guilloché ground applied with centred diamond suspended from ribbon motif, opening at hinge to two glass covered compartments, suspended from diamond-set pendant loop; in original silk lined case stamped for Faberge St. Petersburg, 56 and 84 standards

height with suspension loop: 4cm (1 9/16in).

£4,000 - 5,000
US\$4,900 - 6,100
€4,500 - 5,600

Provenance
Private collection, Rome



opened

**104*
A GOLD-MOUNTED ENAMEL MINIATURE EGG**

Fabergé, workmaster August Hollming, St. Petersburg, before 1898

egg shape form, green translucent enamel over engine-turned ground, divided with border of acanthus leaves in green gold, suspended on a gold loop, 56 standard length with suspension ring: 2cm (3/4in).

£3,000 - 5,000
US\$3,700 - 6,100
€3,400 - 5,600

**105*
A MINIATURE EGG, PURPURINE AND GOLD**

Fabergé, workmaster Mikhail Perkhin, St. Petersburg, 1890s

very small purpurine egg mounted on top with a cluster of rose-cut diamonds with four additional diamonds mounted on short gold bars, 56 standard length with suspension ring: 1.7cm (3/4 in).

£4,000 - 6,000
US\$4,900 - 7,400
€4,500 - 6,700



104



105

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK



106

106*

A SILVER-GILT AND ENAMEL SUGAR BOWL

Moscow, 1908-1917, workmaster's mark in Cyrillic 'PB', with French import marks

circular form with swing angular handle, body in filigree enamel with turquoise blue arches and floral vines against stippled ground, flanked with geometric borders, handle enamelled with floral motifs on blue ground and perforated with three openings, 84 standard diameter: 11.5cm (4 1/2in).

£4,000 - 6,000

US\$4,900 - 7,400

€4,500 - 6,700



107

107*

A SILVER-GILT AND ENAMEL BEAKER

Pavel Ovchinnikov, Moscow, 1887

tapering form on waisted circular foot, body decorated with arched reserves and geometric motifs, top and bottom outlined with ornamental borders, all in varicolour cloisonne enamel, foot enamelled *en suite*, 88 standard height: 18cm (7 1/8in).

£6,000 - 8,000

US\$7,400 - 9,800

€6,700 - 8,900

Provenance

Christie's, New York, April 18, 1989, lot 156
Acquired by the present owner from above



108

108*

A SILVER-GILT AND ENAMEL CHALICE

Moscow, before 1898, maker's mark in Cyrillic 'AK'
round bowl on a tall tapering stem terminating with a circular foot, decorated with filigree enamel in various shades of blue, white, lavender and red, bowl with four roundels centering orthodox crosses, 88 standard height: 21cm (8 1/4in).

£3,000 - 5,000

US\$3,700 - 6,100

€3,400 - 5,600

109*

A SILVER-GILT AND ENAMEL KOVSH

Pavel Ovchinnikov, Moscow, before 1898
traditional shape with raised prow and hook handle,
body and handle with polychrome shaded cloisonné
enamel featuring floral motifs, outlined with borders
of blue dots, gilded interior is centered with similarly
decorated reserve, 84 standard
length: 19cm (7 1/2in).

£8,000 - 12,000
US\$9,800 - 15,000
€8,900 - 13,000

Provenance

Sotheby's, London, June 10, 2009, lot 516
Acquired by the present collector at the above



109

110*

**A SILVER-GILT AND ENAMEL SUGAR BOWL
WITH SUGAR TONGS**

bowl: Kurliukov, Moscow, 1908-1917; tongs:
Moscow, 1898-1908, maker 'IGB'
lobed circular form, body decorated in cloisonné
enamel with celadon green and pink reserves
centered with large stylized sunflowers and lilies,
swing handle with similar motif against blue ground,
with associated sugar tongs, 84 standard
diameter: 12.8cm (5 in).

£5,000 - 7,000
US\$6,100 - 8,600
€5,600 - 7,800



110

111*

A FINE PRESENTATION SILVER-GILT AND ENAMEL BEAKER

Pavel Ovchinnikov, Moscow, c. 1898

tall tapering beaker on circular stepped foot is finely enamelled with elaborate floral pattern of large roses in cross-hatched varicoloured filigree enamel, bunches of grapes, pairs of delicately enamelled birds, foliage vines, all against gilded stippled ground, cream coloured floral filigree border around the rim, with dedication engraved inside the rim, *84 standard*
height: 25.4cm (10in).

£35,000 - 45,000

US\$43,000 - 55,000

€39,000 - 50,000

Provenance

Presented to Mattia Battistini, an Italian opera singer, in Moscow in 1900

Collection of the late Berthe David-Weill

Sotheby's, New York, April 22, 2009, lot 269, property of Monique DeRuggiero

Acquired by the present owner from above

The inscription inside the rim 'A Monsieur Mattia Battistini Souvenir de Moscou 1900' indicates that this impressive beaker was presented as a gift to the Italian baritone opera singer Mattia Battistini (1856-1928). The singer was a regular performer on the stages of various Russian Imperial theaters and toured Russia for more than twenty seasons.

For identical beaker on stand presented by Tsarevich Nikolai Aleksandrovich (future Emperor Nicholas II) to the Persian Prince Rukhnaddin Mirza and now in the collection of the State Historical Museum in Moscow, see *Splendeurs de Russie mille ans d'orfèvrerie*, Musée du Petit Palais, 1993, number 186.





112

112*

A SILVER-GILT AND ENAMEL THREE HANDLED CUP

Antip Kuzmichev, Moscow, 1898-1908, with scratched inventory number, retailed by Tiffany & Co
barrel-shaped with three scroll handles, body decorated in filigree enamel with elongated lobes in turquoise and blue colours, handles enamelled similarly, 88 standard
height: 10.2 cm (4 in).

£5,000 - 7,000
US\$6,100 - 8,600
€5,600 - 7,800

Provenance

Reputedly acquired by the present owner at Sotheby's



113

113*

A LARGE SILVER-GILT AND ENAMEL BEAKER IN THE RUSSIAN STYLE

Pavel Ovchinnikov, Moscow, 1872
tapering form on circular stepped foot, the body with cloisonné enamelled decoration of geometric ornaments and heraldic birds reminiscent of traditional Russian peasant embroidery designs, all against stippled ground, rim outlined with geometric band, gilded interior, 84 standard
height: 21cm (8 1.4in).

£10,000 - 15,000
US\$12,000 - 18,000
€11,000 - 17,000

Provenance

Sotheby's, New York, April 17, 2012, lot 301
Acquired by the present owner from above



114*

A SILVER GILT AND ENAMEL BOWL

11th Artel, Moscow, 1908-1917

oval form with articulated rim and upright handles, concave body elaborately decorated with stylized flowers and foliage, scrolls in very fine varicolour shaded cloisonné enamel, and further adored with granulation and twisted wirework, four spreading bracket feet and upright handles decorated similarly, 84 standard length with handles: 22.3cm (8 3/4in).

£15,000 - 25,000

US\$18,000 - 31,000

€17,000 - 28,000

Provenance

Reputedly with Christie's, London, November 29, 2010, lot 488

Acquired by the present collector from above

115*

A SILVER-GILT AND FILIGREE ENAMEL PICTORIAL CASKET

Khlebnikov, Moscow, 1908-1917, with Dutch import marks
rectangular form on bracket feet, with hinged lid and handles, lid set
with painted *en plein* enamel scene after Konstantin Makovsky's *Boyar
Wedding Feast* (1883) within border of blue beads, slanted lid's border and
sides with shaded polychrome cloisonné enamel foliage and ogival form
against cream ground, top and bottom outlined with geometric borders,
88 standard
width including handles: 26cm (10 1/4in).

£160,000 - 220,000

US\$200,000 - 270,000

€180,000 - 250,000

Provenance

Acquired by present owner at Sotheby's, London, June 4, 2013, lot 467.





116*

A PORCELAIN TEA SERVICE FOR ONE

Kornilov Factory, late 19th century
comprising: a teapot with lid, a creamer, a sugar bowl with lid, cup
and saucer, all painted in lavender colour with white reserves centering
floral blooms, with gilded rims and handles, *marked under base (5)*
height of teapot: 14cm (5 1/2in).

£3,000 - 5,000

US\$3,700 - 6,100

€3,400 - 5,600

Provenance

Christie's, New York, April 21, 2010, lot 176
Acquired by present owner from above



117*

A MONUMENTAL SILVER MOUNTED CUT-GLASS PITCHER

Fabergé, Moscow, 1898-1908

in Scandinavian style, bulbous glass body cut with octagonal forms, crosses and diagonal lobes, fitted with monumental collar, upright handle and hinged lid, all with hammered texture and with square and triangular indentations and openings, interior is fitted with a glass cooling tube with cork and silver-gilt lid, 84 standard height: 27.5cm (11in).

£30,000 - 40,000

US\$37,000 - 49,000

€33,000 - 45,000

Provenance

Purportedly acquired by the present owner at Sotheby's, New York



118

118*

SET OF TWELVE DINNER PLATES FROM THE GURIEV SERVICE

Imperial Porcelain Factory, St. Petersburg, period of Emperor Alexander II

circular form, centered with a large gilded rosette, borders with a gilded band and a wide classical ornamental border painted in gold against red-brown ground, *marked under base* (12)

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

£20,000 - 25,000

US\$25,000 - 31,000

€22,000 - 28,000



119

119*

A SERVING TAZZA FROM THE GURIEV SERVICE

Imperial porcelain factory, St. Petersburg circular bowl centering a gilded rosette, rim with wide gilded border incised with neo-classical ornamentation, exterior of the bowl painted in rich red-brown colour with gilded border of classical palmettes, stem modelled as a seated eagle with his wings spread, mounted on a circular gilded base with incised ornamental border *height: 16 cm (6 1/4in).*

£15,000 - 25,000

US\$18,000 - 31,000

€17,000 - 28,000

120*

A BREAD AND SALT PORCELAIN PLATTER

Popov Factory, late 19th century
circular form, cavetto painted in brilliant blue and centered with a white rosette painted with colourful blooms, wide white border painted with continuous garland of garden flowers, *marked under base diameter: 38.3cm (15in).*

£5,000 - 8,000
US\$6,100 - 9,800
€5,600 - 8,900

Provenance

Sotheby's New York, October 25, 2007, lot 510, one of two



120

121*

AN EARTHENWARE BREAD AND SALT PLATTER

Kuznetsov factory, Tver', c. 1890
circular form, cavetto and borders decorated with brightly coloured ornament, gilded wheat sheaves, stylized inscription 'Bread/salt' in Russian, all modelled in high relief, *marked and stamped under base diameter: 41.3cm (16 1/4in).*

£3,000 - 5,000
US\$3,700 - 6,100
€3,400 - 5,600

For similar design see: O. Strugova, et al, *Russkii stil'*, Moscow, 1999, no 267, page 138.

Provenance

Sotheby's, New York, April 17, 2012, lot 91



121

122*

A BREAD AND SALT PORCELAIN PLATTER

Popov Factory, late 19th century
circular form, cavetto painted in brilliant blue and centered with a spray of colorful blooms and fruit, wide border painted with continuous garland of garden flowers, *marked under base diameter: 38.3cm (15in).*

£5,000 - 8,000
US\$6,100 - 9,800
€5,600 - 8,900

Provenance

Sotheby's New York, October 25, 2007, lot 510, one of two



122



123

123*

A PARCEL-GILT SUGAR BOWL IN THE RUSSIAN STYLE

Sazikov Firm, probably Moscow, 1863

shaped as a traditional Russian *bratina* with fitted lid, silver body with four large and four small rosettes in *repoussé* within engraved interlaced ornamental band, stepped conical lid with a ball finial is similarly decorated, rim of the bowl engraved with inscription in Old Slavonic script and reads 'Sugar bowl made of silver by Sazikov Factory', gilded interior, 84 standard

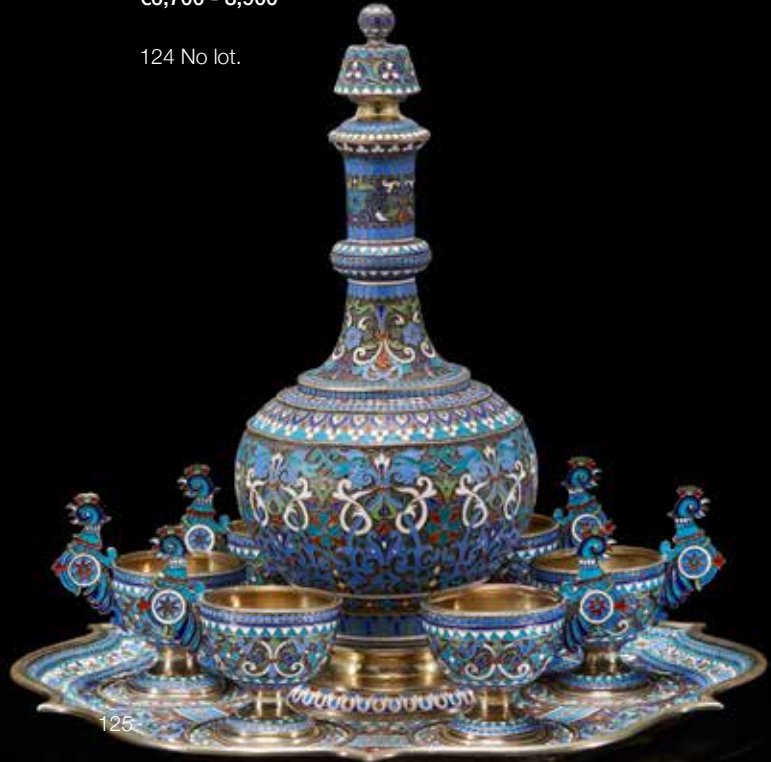
height with lid: 21cm (8 1/4in), diameter: 14cm (5 1/2in).

£6,000 - 8,000

US\$7,400 - 9,800

€6,700 - 8,900

124 No lot.



125

125*

A SILVER-GILT AND ENAMEL VODKA SET

Ivan Saltykov, Moscow, 1887, with Soviet control marks

comprising a flask, six cups and a tray; the flask of baluster form on stepped circular foot with waisted and knopped neck and tapering conical stopper terminating with ball finial, the circular footed cups with rooster-form handles, the hexagonal tray with plain reserves for the flask and cups, all decorated with filigree enamel featuring stylized flowers and scrolling foliage in blue, red and white, 84 standard, (8)

diameter of tray: 24.8cm (9 3/4in).

£35,000 - 55,000

US\$43,000 - 68,000

€39,000 - 61,000



126

126*

A SILVER-GILT AND CHAMPLEVÉ ENAMEL BASKET

Moscow, 1886, workmaster's mark in Cyrillic 'IM', with scratched inventory number

oval shape with swing handle, side with continuous scrolling vine in white and blue enamel centering geometric circular motifs, rim outlined with floral border with white flowers, stepped oval support rests on four shaped enamelled feet, handle enamelled *en suite*, underside engraved with dedication inscription, 88 standard

10 inches

£15,000 - 20,000

US\$18,000 - 25,000

€17,000 - 22,000

126A*

A MONUMENTAL EARTHENWARE VASE

Kuznetsov Factory, Tver', c.1890s
amphora-form vase with a spray of thistle blooms in high relief, supported by a pair of sculptural winged griffins mounted on a quatrefoil pedestal with floral designs in brilliant colors with splendid gilded highlights, *marked on under side*
height: 44 cm (17 1/4in).

£25,000 - 35,000
US\$31,000 - 43,000
€28,000 - 39,000

In mid-1880s Matvei Kuznetsov began manufacturing small quantities of ceramic tiles and earthenware in the Russian style. From individual tiles to monumental fireplace surrounds they were featured in a special catalogue and produced in Kuznetsovo village, Tver' province. Contemporaries noted the exceptional quality, flawless execution and remarkable decorative appeal of Kuznetsov ceramic works.

In 1888-1891 architect Fedor Shchekhtel oversaw the construction of a private residence for ceramic magnate Kuznetsov located between 1st and 2nd Meshchanskaya street in Moscow. On the second floor of the residence, Shchekhtel created a dining room decorated in the Russian style. Between oak cabinets filled with earthenware vases and platters, he placed large ceramic tiled panels anchoring the spacious room with a large fireplace surround and a monumental five-meter tall Russian tile-covered stove. Every tile, ceramic panel, platter, clock and vase was manufactured at Kuznetsov's factory in Tver'.

After the Revolution of 1917, the estate was nationalized with most of its interior decoration and collections confiscated or vandalized, with only a few ceramic remnants and fire place elements remaining and currently in the collection of the State Historical Museum in Moscow.

A few period photographs of the dining room were taken in the 1890s, ended up in the collection of Aleksei Bakhrushin, and eventually placed in the archival collection of the State Historical Museum.

It has been suggested that the present earthenware vase with stylized griffins and colorful thistle decoration might have been a part of the original decor of the fabled dining room created by the famous architect for Matvei and Nadezhda Kuznetsov.



126

Керамические изделия Товарищества Кузнецова изготавливались в селе Кузнецово, Тверской губернии с конца 1880гг. Техническое совершенство и тщательность исполнения печных изразцов, майоликовых каминов, иконостасов, керамических киотов и облицовочных плиток были высоко отмечены современниками. Интерес самого Матвея Кузнецова к керамическому производству нашел свое яркое воплощение в интерьерах его личной усадьбы, располагавшейся между 1-й и 2-й Мещанскими улицами недалеко от современной станции метро «Проспект Мира» в Москве. С 1888 по 1891гг архитектор Федор Шехтель руководил перестройкой интерьеров усадьбы и создал неповторимую столовую в русском стиле, как подарок жене Кузнецова, Надежде Викуловне. Главным декоративным элементом интерьера столовой была необыкновенно красочная керамика - настенные панно, керамические вазы и часы, блюда, изразцовые камин и монументальная печь. Затеиловое узорочье керамического убранства столовой сочетало древне-русские мотивы и стилизованные элементы стиля Модерн и было полностью изготовлено на фабрике Кузнецова в Твери. После революции 1917 года и национализации усадьбы от первоначального убранства сохранились лишь отдельные элементы, которые находятся в коллекции Государственного Исторического Музея в Москве. Несколько фотографий интерьеров столовой из коллекции Алексея Бахрушина сохранились в архивах названного музея. По своему стилю предлагаемая ваза органично подходит к стилю керамического декора и, вероятнее всего, происходит из коллекции вещей, входивших в интерьерное убранство столовой, созданной фантазией Ф. Шехтеля.

For additional information on Shchekhtel's interior decoration of Kuznetsov dining room see: 'V ruskom stile', *Antikvariat, predmety iskusstva i kollektсионirovaniia*, December 2005, issue 12, pages 80-83.

127*

A LARGE SILVER-GILT AND ENAMEL TRUNK-FORM BOX

11th Artel, Moscow, 1908-1917

rectangular form with hinged lid and handles, the lid and sides decorated in polychrome filigree enamel featuring Usolsk-style pink blooms with green foliage, borders outlined with geometric motifs in translucent and matte blue and green enamel, further highlighted with clusters on granulation and elaborate wirework, the handles and front clasp similarly enamelled, raised on four bracketed feet, the verso of the lid is counterenamelled in bright red over sunburst engine turned ground, gilded interior, 84 *standard* length: 26.4cm (10 3/8in).

£70,000 - 90,000

US\$86,000 - 110,000

€78,000 - 100,000

Provenance

Sotheby's, New York, April 22, 2009, lot 259

Acquired by the present owner at the above





128*

SET OF TWELVE SOUP PLATES FROM THE GURIEV SERVICE

Imperial Porcelain factory, period of Emperor Alexander II
circular form, centered with a large gilded rosette, borders with a
gilded band and a wide classical ornamental border painted in gold
against red-brown ground, *marked under base*, (12)
diameter: 24cm (9 1/2in).

£20,000 - 25,000

US\$25,000 - 31,000

€22,000 - 28,000



129

A TÊTE-À-TÊTE PORCELAIN TEA SERVICE

Popov Factory, late 19th century

comprising: a teapot with lid, a creamer, a biscuit serving platter and a pair of saucers and cups with lids, all painted in dark blue colour with white reserves centered with polychrome floral bouquets, with delicate gilded ornamentation, *marked under base, (7)*

height of the teapot: 19cm (7 1/2in).

£5,000 - 8,000

US\$6,100 - 9,800

€5,600 - 8,900

Provenance

Bonhams, London, December 1, 2010, lot 258





130*

A PAIR OF PORCELAIN URNS WITH COVERS

Imperial Porcelain Factory, after models by August Spiess, painted decoration probably after designs by S. Romanov, period of Emperor Alexander III, dated '89'

the cylindrical two-handled vases painted with classical figures representing Night, Day, Dawn and Sunrise amidst arabesques, mythological creatures and floral garlands, the lobed bases and flared socles painted in muted hues, the domed lids similarly decorated with acanthus leaves in high relief and finials modelled as sun-flowers, *marked under foot (2)*
height with lid: 42cm (16 1/2in).

£30,000 - 40,000
 US\$37,000 - 49,000
 €33,000 - 45,000

Provenance

Sotheby's, London, June 12, 2007, lot 336
 Acquired by the present owner at the above



131*

**A SILVER GUILLOCHÉ, CHAMPLEVÉ AND PLIQUE-A-JOUR
ENAMEL TAZZA**

11th Artel, Moscow, 1908-1917, with inventory number 3197
circular bowl, on a tapering stand terminating in a domed circular foot
enamelled with varicolour interlacing bands, geometric motifs and
engraved monogram 'FW', the bowl centering a medallion enamelled
in translucent red over a wavy guiloché ground, withing geometric
ornament in varicolour champlevé enamel, red guiloché and plique-
a-jour floral bands, the exterior of the bowl with similar decoration, 84
standard
diameter: 20.3cm (8 in).

£12,000 - 15,000

US\$15,000 - 18,000

€13,000 - 17,000



132*

A PARCEL-GILT TEA-CADDY SET

Pavel Ovchinnikov, Moscow, 1887, shovel is marked 1886 comprising one caddy for tea in a square bottle form with fitted stopper and detachable cover, second sugar caddy of a cube form with hinged lid, a sugar shovel, a sugar tongs, strainer and lemon fork, each engraved with Cyrillic monogram 'AN', gilded interiors, in original fitted wooden case with a drop-front panel, interior lined with light blue silk, fitted with presentation plaque, 84 standard the height of a larger caddy: 14cm (5 1/2in).

£15,000 - 20,000
 US\$18,000 - 25,000
 €17,000 - 22,000

Provenance

Probably a gift from Women's Patriotic Institute to one of its patrons, March 21, 1888
 Christie's, November 24, 2008, lot 94
 Acquired by the present owner from above





133*

AN IMPORTANT PRESENTATION SILVER-GILT PUNCH SET

Pavel Ovchinnikov, Moscow, 1889

comprising: a large *bratina* on a raised tapering foot, six small drinking cups, a ladle and a large circular stand on four ball feet; *bratina* with rows of lobes in *repousse* featuring bearded masks and mythical beasts within traditional Russian 17th century ornamentation against stippled ground, the border with engraved presentation inscription in German, the small cups with repousse lions and hares on exterior and shells, squids, fish on the interior, with a large whale coiling on the bottom, all with flat ogee-shaped handles chased with heraldic birds, a ladle and stand decorated *en suite*, 84 standard (9) diameter of the tray: 41cm (16in.)

£90,000 - 120,000
 US\$110,000 - 150,000
 €100,000 - 130,000

Provenance

Presented by the Grand Duke Sergei Alexandrovich and his wife to the officers of the Artillery Regiment of the Grand Duke of Hesse in 1890
 Christie's, Geneva, May 12, 1981, lot 45
 Christie's, London, November 29, 2010, lot 295
 Acquired from above by the present owner

The inscription around the rim reads 'Grossfuerst u. Grossfuerstin Sergei von Russland dem Offiziercorps des Grossherzoglich Hessische Feld-Artillerie-Regiments No.25 zur Feier seines 100 jaehrigen glorreichen Bestehens 6 April/25 Maerz 1890 St. Petersburg'.

For similar example of commemorative *bratina* presented from Emperor Alexander II to the German Uhlan regiment No3, see: Sotheby's, New York, April 30 - May 1, 2003, lot 24.





134*

**A MONUMENTAL PAIR OF PORCELAIN
TAZZAS**

probably by Gardner factory, second quarter of
19th century

each with large gilded circular bowl painted
with gilded leaves and resting on an elaborate
figurative stand realistically modelled as
three kneeling Russian maidens dressed in
traditional attire and leaning on ribbon-tied
sheaf of wheat, all standing on a wide circular
base painted with blue ribbon-tied colourful
floral garlands on gilded ground outlined with
white bead rim, *apparently unmarked height:*
40cm (15 5/8in). ((2))

£160,000 - 200,000

US\$200,000 - 250,000

€180,000 - 220,000

Provenance

Acquired by the present owner at Christie's,
New York, October 24, 2002, lot 46

For similar models see:

Leningrad, State Russian Museum *Decorative
porcelain vases and palace services of the
first third of the XIX century*, 1989, n. 10,
illustration, p. 22

New York, *A La Vieille Russie, An Imperial
fascination: porcelain*, 1991, page 4 for a tazza
of a similar design.

Design of the present tazza can be traced
to a very successful model of the Russian
maidens and agricultural elements first used
for the Guriev banquet porcelain service
manufactured at the Imperial Porcelain Factory
between 1809 and 1817. Based on the
poetic images of the Russian peasant women
made popular by the Russian artist Aleksei
Venetsianov, such lyrical images found their
way into decorations of the porcelain wares
made for palaces and aristocratic estates.
Albeit unmarked, this pair of monumental
fruit vases was most likely manufactured at
the Gardner Factory, which very often copied
the most successful designs of the Imperial
Factory and popularized national theme in
many of its creations.







135*

ASILVER GILT AND ENAMEL SUGAR BOWL WITH SUGAR TONGS

Moscow, 1898-1908, maker's mark 'VA', with later Soviet marks,
tongs: 11 Artel, Moscow, 1908-1917
octagonal form with swing handle, sides in filigree enamel with
traditional Russian ornamentation within ogee-shaped forms, with
associated tongs, 84 standard
diameter: 11.5cm (4 1/2in).

£4,000 - 6,000

US\$4,900 - 7,400

€4,500 - 6,700

OTHER PROPERTIES

136*

AN EARLY SOVIET PORCELAIN PLATE 'RED RIBBON'

Imperial Porcelain Factory, St. Petersburg, masked mark, with later Lomonosov Porcelain Factory mark, after design by Sergei Chekhonin, dated 1922

circular, rim with garland of stylized red ribbon and laurel leaves, center painted with a hammer, a sickle and a stalk of wheat, *marked under base*

diameter: 15.8cm (6 1/4in).

£3,000 - 4,000

US\$3,700 - 4,900

€3,400 - 4,500



136

137*

A SMALL PORCELAIN PLATE

Lomonosov Porcelain Factory, after design by Sergei Chekhonin (1878-1936)

circular, border with interlaced branches and alternating leaves in green, brown, black and grey leaves, gilded rim, *marked on underside*
diameter: 14.5cm (5 5/8in).

£1,000 - 1,500

US\$1,200 - 1,800

€1,100 - 1,700

Provenance

Private collection, Russia
Leonard Hutton Galleries, New York



137

138*

AN EARLY SOVIET PORCELAIN PLATE 'RED RIBBON'

Imperial Porcelain Factory, St. Petersburg, masked mark, with later Lomonosov Porcelain Factory mark, after design by Sergei Chekhonin, dated 1922

circular, rim with garland of stylized red ribbon and laurel leaves, center painted with a hammer, a sickle and a stalk of wheat, *marked under base*

diameter: 15.8cm (6 1/4in).

£4,000 - 5,000

US\$4,900 - 6,100

€4,500 - 5,600



138



140



139

139
HARDSTONE STUDY OF WILD STRAWBERRIES IN A VASE
 Russia, 20th century
 jewelled and gold accents to nephrite and chalcedony wild strawberries and quartz flowerheads, arranged with hardstone leaves along five stems, one marked 750, all set in rock crystal vase with enamel base in the Fabergé taste
height: 16.7 (6 9/16in.)

£5,000 - 7,000
 US\$6,100 - 8,600
 €5,600 - 7,800

140
HARDSTONE FLOWER STUDY OF BERRIES IN A VASE
 Russian, 20th century
 Jasper and nephrite berries with jasper leaves arranged along five stems, one marked 750 set in rock crystal vase in the Fabergé taste
height: 14.9cm (5 7/8in.)

£3,000 - 5,000
 US\$3,700 - 6,100
 €3,400 - 5,600



141^{≈R}

A JEWELLED GOLD BROOCH

Friedrich Koechli, St Petersburg, before 1899
shaped circular of floral openwork form with central diamond
surrounded by cabochon rubies and diamond set border; fitted with
later security chain
diameter across: 2.6cm (1in.)

£4,000 - 5,000

US\$4,900 - 6,100

€4,500 - 5,600

142
No lot



143*

A SILVER LIQUOR SET

Moscow, 1898-1908, master's mark in Cyrillic 'TR' probably for Timofei Rychagov, retailed by Khebnikov Firm

comprising: a flask with a stopper, six small goblets, a circular tray; all engraved with floral and scroll motifs, in original fitted wooden box lined with cream velvet and stamped with Khebnikov Firm insignia, 84 standard

height of flask with stopper: 25.5cm (10in).

£4,000 - 6,000

US\$4,900 - 7,400

€4,500 - 6,700

Provenance

Private collection, Iran

Thence by descent



144

ST. JOHN THE BAPTIST

Russia, 19th century
finely painted in strong colours in Palekh style,
the Saint surrounded by scenes of his life on a gilt
ground.
61.5 x 52.5cm (24 x 20 1/2in).

£5,000 - 7,000
US\$6,100 - 8,600
€5,600 - 7,800



144

145

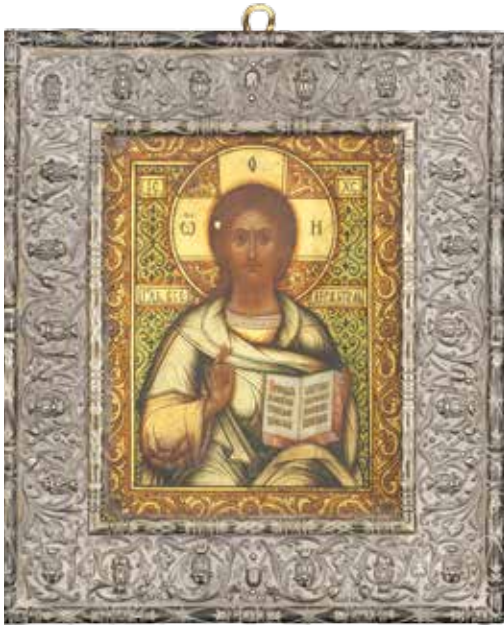
ST. GEORGE AND THE DRAGON

Crete, late 18th century
with Saints Basil and Nicholas, prophets Moses,
David, Solomon, Semen, Joseph and Ilija on the
borders, with Christ in Majesty above; traditionally
painted in vibrant colours with upper and lower
borders chiselled with geometric pattern
63 x 43.5 cm (24 13/16 x 17 1/8 in).

£4,000 - 6,000
US\$4,900 - 7,400
€4,500 - 6,700



145



146

146

CHRIST PANTOCRATOR

maker's mark in Cyrillic 'Lyubavin', 1908-197, St.Petersburg very finely painted in miniature style on gilt ground, inscribed in Cyrillic 'painted by Chirikov workshop, Moscow, 1909' (lower right); surrounded by scrolled decoration in repoussé chased and engraved oklad
 15 x 13cm (5 7/8 x 5 1/8in).

£1,500 - 2,000
 US\$1,800 - 2,500
 €1,700 - 2,200



147

147*

ST. NICHOLAS THE MIRACLE WORKER

Moscow, before 1898, workmaster mark in Cyrillic 'VA' realistically painted, oklad finely chased, Gospel cover and inscription along bottom edge are enamelled in champléve enamel, crown of the saint and attached halo are enamelled in filigree enamel, 84 standard
 26.8 x 22.5cm (10 1/2 x 8 3/4in).

£4,000 - 6,000
 US\$4,900 - 7,400
 €4,500 - 6,700



148

148

CHRIST PANTOCRATOR

1st Artel, Moscow, 1908-17

realistically painted in silver oklad applied with cloisonné enamel halo and champlevé enamel gospel, Christ in applied filigree vestments the filigree vestment, book of Gospels and halo with 1st Artel mark
 18 x 14.5cm (7 x 5 1/2 in.)

£1,000 - 1,500
 US\$1,200 - 1,800
 €1,100 - 1,700



149

149

ST. JOHN IN SILENCE

maker's mark in Cyrillic 'E.B', St.Petersburg, 1783

traditionally painted in strong colours with Saints Fedor and Marina on the borders in repoussé chased and engraved silver-gilt oklad with a halo
 31 x 27.5cm (12 x 10 1/2in).

£1,500 - 2,000
 US\$1,800 - 2,500
 €1,700 - 2,200



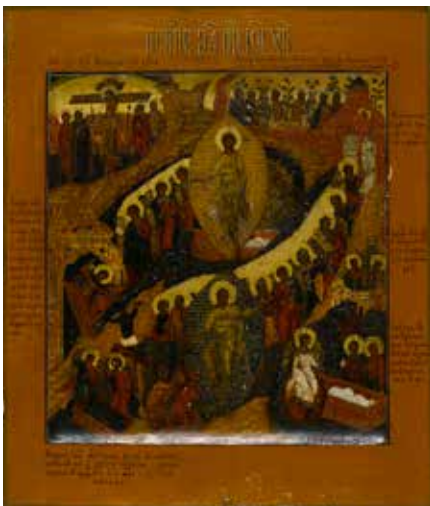
150

150

ENTRY INTO JERUSALEM

Crete, late 18th century
finely painted with strong colours on a gilt ground
38 x 29 cm (14 15/16 x 11 7/16 in).

£2,000 - 3,000
US\$2,500 - 3,700
€2,200 - 3,400



151

151*

RESURRECTION OF CHRIST

Russia, 19th century
traditionally painted in rich, dark hues of brown, green and dark red,
with gilded halos and highlights
31 x 26.5cm (12 1/4 x 10 1/2in).

£3,000 - 5,000
US\$3,700 - 6,100
€3,400 - 5,600



152

152*

CHRIST IN MAJESTY

Cretan school, circa 1700
finely painted in strong colours, Christ enthroned, his right hand raised
in blessing, his left holding the open Gospels, the elaborate throne and
footstool with the emblems of the four Evangelists on gilt-ground within
carved raised borders
84 x 52.5cm (33 x 20 1/2in).

£10,000 - 15,000
US\$12,000 - 18,000
€11,000 - 17,000

For a similar composition please refer to the icon in the Byzantine
Museum in Athens painted by Emmanuel Tsanes, dated 1664,
described and illustrated in *Eikones tis Kritikis Texnis*, ed. M.
Chatzidakis, Iraklion, 1993, no. 217, pp. 570-571.

END OF SALE

INDEX ENTRY

Abel Pann (Israeli/Russian, 1883-1963)	73, 77
Abraham Manievich (Russian/American, 1883-1942)	19, 47
Aleksander Kolb (Russian, 1819-1887)	1
Aleksandr Aleksandrovich Deineka (Russian, 1899-1969)	64
Aleksandr Evgen'evich Yakovlev (Russian, 1887-1938)	14
Aleksandr Grigor'evich Tyshler (Russian, 1898-1980)	69
Alexander Dmitrievich Litovchenko (Russian, 1835-1890)	7
Alexander Laktionov (Russian, 1910-1972)	56
Alexandre Benois (Russian/French, 1870-1960)	9, 10, 13
Alexandre Roubtsoff (Russian, 1884-1949)	51
Alexis Gritchenko (Russian, 1882-1976)	48
Anatoly Dmitrievich Kaigorodov (Russian, 1878-1945)	3
Andrei Afanasievich Jegorov (Russian, 1878-1954)	5
Andrei Petrovich Ryabushkin (Russian, 1861-1904)	8
Boris Izrailevich Anisfeld (Russian, 1879-1973)	18
Dmitry Krasnopevtsev (Russian, 1925-1995)	63
Ekaterina Petrova-Trotsky (Russian, 1900-1932)	60
Ernst Neizvestny (Russian, 1926-2016)	74, 78
Fedor Ivanovich Zakharov (Russian, 1882-1968)	23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46
Feodor Andreievich Bronnikov (1827-1902)	21
Grigory Gluckmann (Russian/American, 1898-1973)	53
Grisha Bruskin (Russian, born 1945)	70
Iosif Evstafievich Krachkovsky (Russian, 1854-1914)	2
Ivan Fedorovich Choultse (Russian, 1877-1932)	12
Jacob Abramovich Shapiro (Russian, 1897-1972)	71
Konstantin Alexeevich Korovin (Russian, 1861-1939)	6
Leon Schulman Gaspard (Russian/American, 1882-1964)	20
Lev Samoilovich Bakst (Leon Bakst) (Russian, 1866-1924)	15
Mikhail Fedorovich Andreenko-Nechitaylo (Russian, 1894-1982)	62
Natalia Nesterova (Russian, born 1944)	82
Nicolai Mikhailovich Grigoriev (Russian, 1890-1943)	65
Nicolai Stepanovich Troshin (Russian, 1897-1990)	58
Nicolai Konstantinovich Roerich (1874-1947)	49, 50
Nicolai Nikolaevich Gritsenko (Russian, 1856-1900)	11
Nicolai Petrovich Bogdanov-Bel'sky (Russian, 1868-1945)	52
Pavel Tchelitchev (Russian, 1898-1957)	16
Richard Karlovich Zommer (Russian, 1866-1939)	4
Salomon Rossine (born 1937)	84
Semen Markovich Prokhorov (Russian, 1873-1948)	17
SERGE FÉRAT (1881-1958)	66
Simon Kozhin (Russian, born 1979)	67
Solomon Borisovich Nikritin (Russian, 1898-1965)	57
Stepan Fedorovich Kolesnikov (Russian, 1879-1955)	22
Timur Novikov (Russian, 1958-2002)	68
Vasili Ivanovich Denisov (Russian, 1862-1921)	59
Viktor Dmitrievich Pivovarov (Russian, 1937)	72, 75, 76, 79, 80, 81
Vladimir Molochkov (Russian, born 1950)	83
Yakov Chernikov (Ukrainian, 1889-1951)	61
Yuli Yulievich Klever (1850-1924) and studio	55



**OLD MASTER
PAINTINGS**

Thursday 8 December 2016
New Bond Street, London

**ATTRIBUTED TO THE MASTER
OF THE CASTELLO NATIVITY
(ACTIVE FLORENCE
MID 15TH CENTURY)
The Madonna and Child
£70,000-100,000**

ENQUIRIES
+44 (0)20 7468 8308
Poppy.harvey-jones@bonhams.com



Bonhams

**IMPRESSIONIST
& MODERN ART**

Thursday 2 February 2017 at 5pm
New Bond Street, London

GIORGIO DE CHIRICO (1888-1978)

Vita silente di oggetti su tavolo
oil on canvas
92 x 138.3cm (36 1/4 x 54 7/16in).
£130,000 - 180,000

ENQUIRIES

+44 20 7468 8328
india.phillips@bonhams.com



Bonhams

LONDON

bonhams.com/impressionist

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

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

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams*' job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before

doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot*

or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will 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

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* on each lot purchased:

25% up to £100,000 of the *Hammer Price*
20% from £100,001 to £2,000,000 of the *Hammer Price*
12% from £2,000,001 of the *Hammer Price*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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 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;

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

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

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

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

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 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;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on seven days written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* 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 *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* 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 *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Act 1979* or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* 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 *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* 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;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, 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 *Seller's* 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* 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.
- 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 *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* 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 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* 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 *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3

If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4

Any notice or other communication to be given under the *Contract for Sale* 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 *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding 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.

10.5

If any term or any part of any term of the *Contract for Sale* 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.

10.6

References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

10.7

The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8

In the *Contract for Sale* "including" means "including, without limitation".

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.

10.10

Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11

Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12

Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *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.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* 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 place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* 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.

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 on each lot, 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.

<p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <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>):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;</p> <p>7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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>.</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p> <p>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:</p> <p>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</p> <p>8.1.2 deliver the <i>Lot</i> to a person other than you; and/or</p> <p>8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p> <p>8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.</p> <p>8.2 The discretion referred to in paragraph 8.1:</p> <p>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</p> <p>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.</p> <p>9 FORGERIES</p> <p>9.1 We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.</p> <p>9.2 Paragraph 9 applies only if:</p> <p>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</p> <p>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</p> <p>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>.</p>	<p>9.3 Paragraph 9 will not apply in respect of a <i>Forgery</i> if:</p> <p>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</p> <p>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.</p> <p>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>.</p> <p>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>.</p> <p>9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.</p> <p>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.</p> <p>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>.</p> <p>10 OUR LIABILITY</p> <p>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>.</p> <p>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:</p> <p>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</p> <p>10.2.2 changes in atmospheric pressure; nor will we be liable for:</p> <p>10.2.3 damage to tension stringed musical instruments; or</p> <p>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.</p>
---	--	--

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 for Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

UNITED KINGDOM

London

101 New Bond Street ●
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street ●
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East England

Guildford

Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight

+44 1273 220 000

Representative: Brighton & Hove

Tim Squire-Sanders
+44 1273 220 000

West Sussex

+44 (0) 1273 220 000

South West England

Bath

Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro

36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter

The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Tetbury

22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:

Dorset
Bill Allan
+44 1935 815 271

East Anglia and Bury St. Edmunds

Michael Steel
+44 1284 716 190

Norfolk

The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle

The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford

Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds

30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester

2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester

The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey

La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:

Guernsey
+44 1481 722 448

Scotland

Edinburgh ●

22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Bonhams West of Scotland

Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
+44 141 223 8866
+44 141 223 8868 fax

Representatives:

Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Representatives:

Cardiff
Jeff Muse
+44 2920 727 980

EUROPE

Belgium

Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

Denmark

Henning Thomsen
+45 4178 4799
denmark@bonhams.com

France

4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne

Albertusstrasse 26
50667 Cologne
+49 (0) 221 2779 9650
cologne@bonhams.com

Germany - Munich

Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Greece

7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland

31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
dublin@bonhams.com

Italy - Milan

Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome

Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands

De Lairesestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal

Rua Bartolomeu Dias nº
160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona

Teresa Ybarra
+34 930 087 876
barcelona@bonhams.com

Spain - Madrid

Nunez de Balboa no 4-1A
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Spain - Marbella

James Roberts
+34 952 90 62 50
marbella@bonhams.com

Switzerland - Geneva

Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich

Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

MIDDLE EAST

Israel

Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco ●

220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles ●

7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York ●

580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:

Arizona
Terri Adrian-Hardy
+1 (480) 994 5362
arizona@bonhams.com

California

Central Valley
David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

Colorado

Julie Segraves
+1 (720) 355 3737
colorado@bonhams.com

Florida

Jon King
Palm Beach
+1 (561) 651 7876
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630
florida@bonhams.com

Georgia

Mary Moore Bethea
+1 (404) 842 1500
georgia@bonhams.com

Illinois

Ricki Blumberg Harris
+1 (773) 267 3300
+1 (773) 680 2881
chicago@bonhams.com

Massachusetts

Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada

David Daniel
+1 (775) 831 0330
nevada@bonhams.com

New Jersey

Alan Fausel
+1 (973) 997 9954
newjersey@bonhams.com

New Mexico

Michael Bartlett
+1 (505) 820 0701
newmexico@bonhams.com

Oregon

Sheryl Acheson
+1(503) 312 6023
oregon@bonhams.com

Pennsylvania

Alan Fausel
+1 (610) 644 1199
pennsylvania@bonhams.com

Texas

Amy Lawch
+1 (713) 621 5988
texas@bonhams.com

Virginia

Gertraud Hechl
+1 (540) 454 2437
virginia@bonhams.com

Washington

Heather O'Mahony
+1 (206) 218 5011
seattle@bonhams.com

Washington DC

Martin Gammon
+1 (202) 333 1696
washingtonDC
@bonhams.com

CANADA

Toronto, Ontario ●

Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec

David Kelsey
+1 (514) 341 9238
info.ca@bonhams.com

SOUTH AMERICA

Brazil

+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong ●

Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing

Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Singapore

Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan

Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
summer.fang@
bonhams.com

AUSTRALIA

Sydney

97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne

Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria

Neil Coventry
+234 (0)7065 888 666
neil.coventry@bonhams.com

South Africa - Johannesburg

Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Kayla Carlsen
+1 917 206 1699

Antiquities

Siobhan Quin
+44 20 7468 8225

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A
Frank Maraschiello
+1 212 644 9059

Australian Art

Meryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A
Christina Geiger
+1 212 644 9094

British & European Glass

UK
John Sandon
+44 20 7468 8244
U.S.A.
Suzy Pai
+1 415 503 3343

British Ceramics

UK
John Sandon
+44 20 7468 8244

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
carpets@bonhams.com
U.S.A.
Hadjji Rahimpour
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A
Dessa Goddard
+1 415 503 3333
HONG KONG
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+44 20 7393 3914
U.S.A
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
+44 20 7447 7403
U.S.A
Jeremy Goldsmith
+1 917 206 1656

Entertainment Memorabilia

UK
Katherine Schofield
+44 20 7393 3871
U.S.A
Catherine Williamson
+1 323 436 5442

European Ceramics

UK
Sebastian Kuhn
+44 20 7468 8384
U.S.A
Peter Scott
+1 415 503 3326

Furniture

UK
Thomas Moore
+44 20 8963 2816
U.S.A
Andrew Jones
+1 415 503 3413

European Sculptures & Works of Art

UK
Michael Lake
+44 20 8963 6813

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 131 240 2296

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A
William O'Reilly
+1 212 644 9135

Indian, Himalayan & Southeast Asian Art

H.K.
Edward Wilkinson
+85 22 918 4321
U.S.A
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

Oliver White
+44 20 7468 8303

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A
Susan Abeles
+1 212 461 6525
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia

UK
Toby Wilson
+44 8700 273 619
Adrian Papiros
+44 8700 273621

Motorcycles

Ben Walker
+44 8700 273616

Native American Art

Ingmars Lindbergs
+1 415 503 3393

Natural History

U.S.A
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew Mckenzie
+44 20 7468 8261
U.S.A
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A
Judith Eurich
+1 415 503 3259

Prints and Multiples

UK
Robert Jones
+44 20 7468 8212
U.S.A
Judith Eurich
+1 415 503 3259

Russian Art

UK
Daria Chernenko
+44 20 7468 8334
U.S.A
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Ellis Finch
+44 20 7393 3973
U.S.A
Aileen Ward
+1 323 436 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Jonathan Darracott
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Whisky

UK
Martin Green
+44 1292 520000
U.S.A
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A
Kate Wollman
+1 415 503 3221
HONG KONG
Daniel Lam
+852 3607 0004

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

--	--	--	--

Paddle number (for office use only)

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

Data protection – use of your information

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

Credit and Debit Card Payments

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

Notice to Bidders.

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

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Sale title: The Russian Sale		Sale date: 30 November 2016													
Sale no. 23438		Sale venue: New Bond Street													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
£10 - 200by 10s	£10,000 - 20,000by 1,000s														
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s														
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s														
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s														
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion														
£5,000 - 10,000by 500s															
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond I will collect from Park Royal or bonded warehouse Please include delivery charges (minimum charge of £20 + VAT)

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

Your signature: _____ Date: _____

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

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

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

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

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



£ 1793

Bonhams

101 New Bond Street
London
W1S 1SR

+44 (0) 20 7447 7447
+44 (0) 20 7447 7400 fax

