

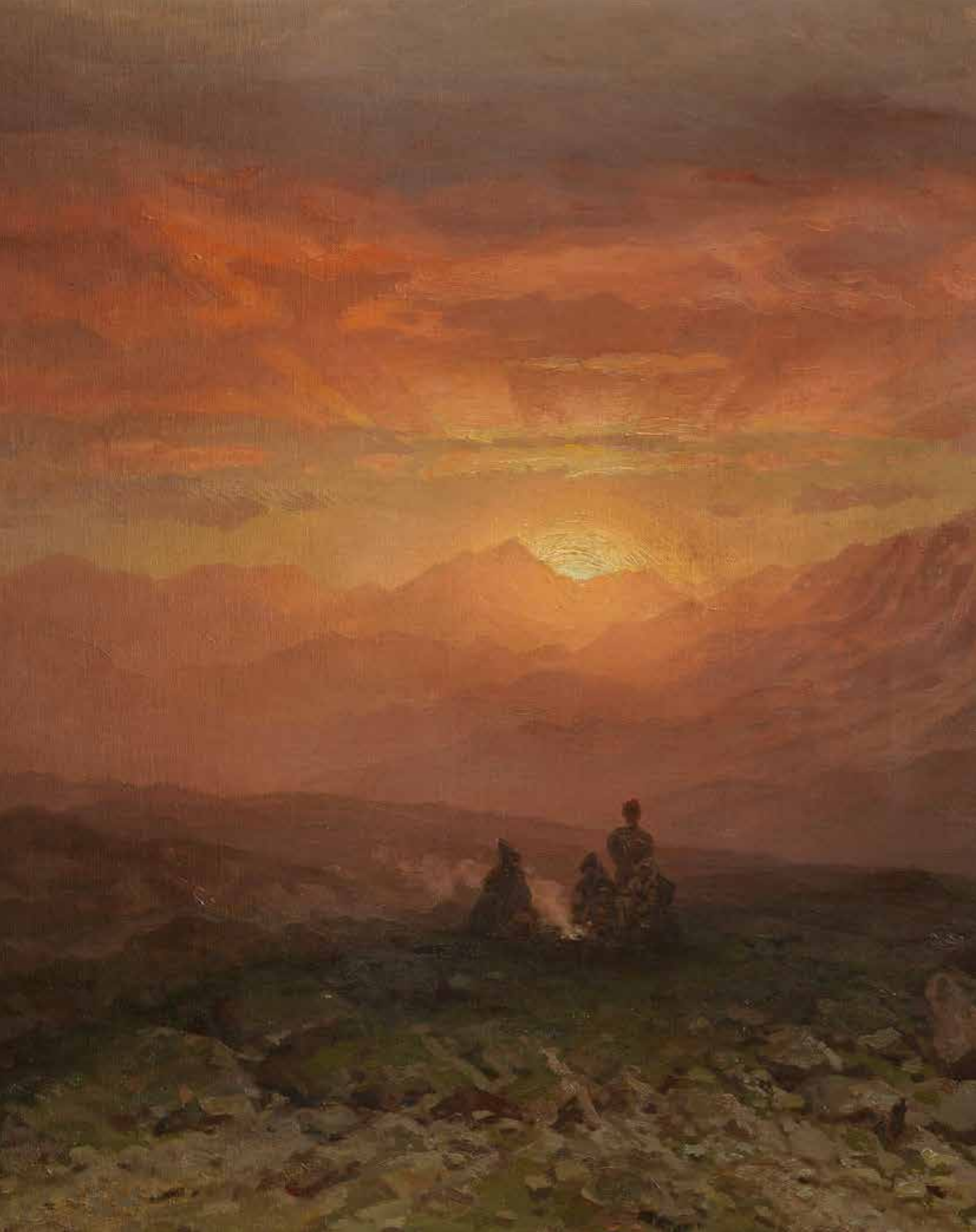


THE RUSSIAN SALE

Wednesday 7 June 2017

Bonhams

LONDON







THE RUSSIAN SALE

Wednesday 7 June 2017 at 3pm
101 New Bond Street, London

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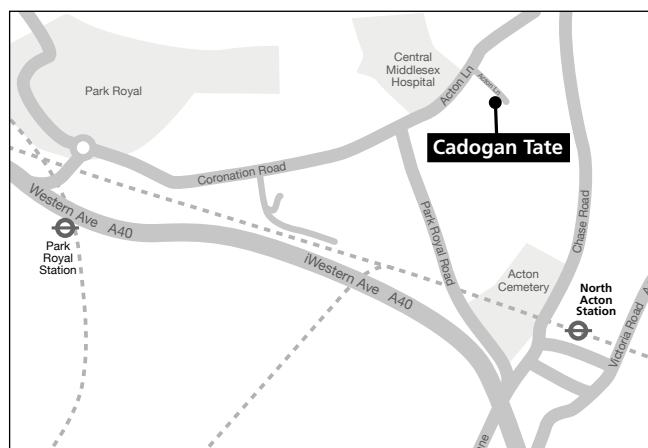
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1

ALEKSANDR PETROVICH APSIT (1880-1944)

Girl in traditional costume
signed in Cyrillic with pseudonym 'ASPID'
and dated '904' (lower right)
watercolour
63 x 30cm (24 13/16 x 11 13/16in).
the wooden frame executed in the style of I. Bilibin

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

Alexander Petrovitch Apsit (pseudonym 'ASPID', meaning 'asp') was born into a family of workers from Riga who moved to Saint Petersburg in 1894. From 1898 to 1899 he attended the drawing school there and was a student in the studio of Lev Dmitriev-Kavkazskii

From 1900 to 1910, Apsit was a member of the Moscow artist circle *Sreda*. During this time he worked for various Petersburg magazines and designed war placards. Following the October Revolution, Apsit was commissioned by the Soviet government to design revolutionary posters because of his experience with political propaganda.

Heavily influenced by the Russian *lubok* style, Apsit's posters were finely detailed and accompanied by explanatory texts. His poster *A Year of Proletarian Dictatorship* is regarded as a milestone in Soviet

poster history. Designed for the first anniversary of the October Revolution, it displays the most important elements of the language of the Revolution: a farmer with a red flag and a scythe, and a blacksmith with a hammer crushing the emblems of overthrown capitalism, both as guards in front of a field with simple flags. Through the medium of his posters, Alexander Apsit perfected the symbols of the hammer, the sickle and the red star, the images of the Soviet communist era. He is regarded as the founder of Soviet poster art.

In 1919, Apsit left Moscow and worked as a book illustrator in Latvia. There he designed advertising cards, greeting cards as well as chocolate and sweet wrappers for Vilhelms Kuze. In 1939, he moved to Germany, where he died in 1943.



2

ROBERT RAFAILOVICH FALK (1886-1958)

Sketch for the painting 'Place for a building'
gouache and pencil on paper
11.5 x 17cm (4 1/2 x 6 11/16in).

£5,000 - 7,000
US\$6,400 - 9,000
€6,000 - 8,400

Provenance
Private collection, Italy



3

BORIS DMITRIEVICH GRIGORIEV (1886-1939)

Sketch of a dog
signed in Latin and dated '1920' (lower right)
pencil on paper
22.8 x 17.8cm (9 x 7in).

£5,000 - 6,000
US\$6,400 - 7,700
€6,000 - 7,200

Provenance
Sotheby's London, 28 November 2006, lot 80

Literature
Sasha Cherniy, *Detskiy ostrov*, illustrated

4

ANATOLY ZVEREV (1931-1986)

Portrait

signed in Cyrillic and dated '58' (lower left)

gouache and watercolour on paper

59 x 41cm (23 1/4 x 16 1/8in).

£5,000 - 7,000

US\$6,400 - 9,000

€6,000 - 8,400

Provenance

Gifted by George Costakis,
of whom the work is a portrait,
to Sir Patrick and Lady Reilly
Thence by direct descent

Sir Patrick Reilly was British Ambassador
in Moscow from 1957-1960.

5

PAUL MAK (1891-CIRCA 1967)

Two works: On a donkey; Carrying a load

each signed (lower right)

and dated 'Teheran 1927'

watercolour and gouache on paper

highest: 26.6 x 17cm (10 1/2 x 6 11/16in).

(2)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800



4



5



5

6

IL'IA NIKOLAEVICH ZANKOVSKII (1832-1919)

Sunset in the Caucasian mountains

signed in Cyrillic (lower left)

oil on canvas laid on board

79.5 x 140.5cm (31 5/16 x 55 5/16in).

£20,000 - 30,000

US\$26,000 - 39,000

€24,000 - 36,000

Provenance

Private collection, Greece





7

PAVEL PAVLOVICH DZHOGIN (1834-1885)

Landscape with ruin

signed in Cyrillic and indistinctly dated (lower right)

oil on canvas

42 x 58cm (16 9/16 x 22 13/16in).

£7,000 - 9,000

US\$9,000 - 12,000

€8,400 - 11,000

Provenance

Private collection, Italy



8



9

8

VLADIMIR NIKOLAEVICH PCHELIN (1869-1917)

The Trinity Lavra of St. Sergius
signed in Cyrillic and dated '1905' (lower right)
watercolour on paper
39 x 56cm (15 3/8 x 22 1/16in).

£1,500 - 3,000
US\$1,900 - 3,900
€1,800 - 3,600

9

MIKHAIL MARKIANOVITCH GUERMACHEFF (1867-1930)

Evening light
signed in Latin (lower right)
oil on canvas
54 x 66cm (21 1/4 x 26in).

£4,000 - 6,000
US\$5,100 - 7,700
€4,800 - 7,200

Provenance

With Watson Art galleries, Montreal (label on verso)
Purchased from the above by the present owner in 1993

10

IVAN FEDOROVICH CHOULTSE (1877-1932)

Winter sunset

signed in Latin (lower right)

oil on canvas

45.7 x 45cm (18 x 17 11/16in).

£40,000 - 60,000

US\$51,000 - 77,000

€48,000 - 72,000

Provenance

Sotheby's New York, Russian Art Part III, 28 April, 2006, lot 712

With MacConnal-Mason Gallery, St. James's, London

Acquired from the above by the present owner

Literature

Catalogue raisonné of the works of I.F. Choultsé, I.F. Choultsé

Foundation, No. 263, p 297, 2016

Judging by the size, subject and signature, the offered lot was painted after the artist's emigration to Paris in 1921. From 1927-1929, Choultsé collaborated with the well-known gallerist and connoisseur, Edward Jonas. From 1928, Jonas represented Choultsé and his work in America and based on the fact that the offered lot was sold in New York in 2006, one can surmise that the painting was sold by Jonas to an American buyer.

The present lot is part of a series of landscapes executed in Haute-Savoie in France.

We are grateful to Stiftung Choultsé I.F. Zürich for their assistance in cataloguing this painting.

Данная работа внесена в архив произведений Ивана Федоровича Шульце и опубликована в каталоге работ художника под номером 263, стр 297, изданного Фондом И. Ф. Шульце в 2016 году.

Данная картина несомненно принадлежит руке мастера и судя по размеру, сюжету и подписи создана в период после эмиграции в Париж (1921г.) Точнее в период 1927-29 годов времени совместной работы с известным галеристом и знатоком искусства Эдуардом Жонасом. Жонас являлся эксклюзивным представителем Шульце с 1928 годы в Америке и судя до последний ее продажи в Нью-Йорку в 2006 году, там же и находилась. Представленная на аукцион композиция скорее всего принадлежит серии пейзажей сделанных в Верхней Савойе, Франция. Примером тому менее форматная картина того же места выставленная в галерее Джона Леви в Нью Йорке в 1932 году.

Мы благодарны эксперту фонда Шульце, Вадиму Гончаренко, за предоставление дополнительной информации по картине.





11

11*

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).

£14,000 - 18,000
US\$18,000 - 23,000
€17,000 - 22,000

Provenance

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

Exhibited

Possibly Moscow, 10th Exhibition of the
Union of Russian Artists, 1912-1913, no.464, as property of V.A. Frolov

Literature

Possibly catalogue of 10th Exhibition of the Union of Russian Artists,
1912-1913, Moscow, no. 464, p.30, as property of V.A. Frolov



12

12

PHILIP ANDREEVICH MALIAVIN (1869-1940)

circa 1910
Peasant woman in a red dress
pencil, crayon and charcoal on paper
87.7 x 62cm (34 1/2 x 24 7/16in).

£2,000 - 3,000
US\$2,600 - 3,900
€2,400 - 3,600

Provenance

Private collection, UK

13

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

Winter scene
signed in Latin (lower left)
gouache on board
49 x 64cm (19 5/16 x 25 3/16in).
unframed

£7,000 - 10,000

US\$9,000 - 13,000

€8,400 - 12,000



14*

**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).

£9,000 - 11,000

US\$12,000 - 14,000

€11,000 - 13,000

Provenance

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





15



16

15*

T. KHARKOVSKII (RUSSIAN)

Panoramic view of the Moscow Kremlin
signed in Cyrillic and dated '20/XII/1938' (lower left);
inscribed in Russian 'Property of Z.E. Kharkovskaya'
46 x 110cm (18 1/8 x 43 3/8in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000

16*

IVAN PRIANISHNIKOV (1841-1909)

The attack of the Russian cavalry regiment
signed in Cyrillic (lower left) and in Latin (lower right)
watercolour on paper laid on board
16 x 27cm (6 3/8 x 10 5/8in).

£3,500 - 4,500

US\$4,500 - 5,800

€4,200 - 5,400

Ivan Prianishnikov was schooled in fine arts while in Paris, where he lived most of his life. He gained recognition as a painter of detailed military scenes, and was particularly celebrated for depicting battle scenes. His illustration appeared in magazine 'Niva'. Active participant of Salons in Paris and exhibitions of Russian art in Moscow and St.Petersburg, Prianishnikov achieved popularity among the art collectors and general public.

17*

**ATTRIBUTED TO ADOLPHE
IGNATIEVICH LADURNER
(1798-1856)**

View of the White gallery (Armorial hall) in the Winter Palace in elaborate silvered and gilded wooden frame surmounted with the Russian Imperial eagle and date '1848'; verso painted with the crowned Russian Imperial eagle surrounded with six coats-of-arms, and a date '1838' in oval reserve signed in Latin and dated '1838'

oil on panel
30.3 x 35.2cm (12 x 13 3/4in).

£10,000 - 15,000

US\$13,000 - 19,000

€12,000 - 18,000

Provenance

With Hermitage Gallery, Michigan

Adolf Ladurner, a French artist of German descent, studied painting under the tutelage of Horace Vernet in Paris, and worked in Warsaw and Dresden before permanently moving to St. Petersburg in 1830. He quickly gained recognition by painting detailed military scenes, court and palace interiors during the reign of Emperor Nicholas I. The artist received a special dispensation to open a studio in the Hermitage where he continued to document interiors of the palace, which is the State Hermitage Museum, important official ceremonies and military parades.

The present work is a smaller version of the large painting showing Guards of the Imperial Regiment and Ladies-in-Waiting in the Armorial Hall of the Winter palace. It is likely that the smaller version of the famous scenes depicting interior views of the palace were commissioned to be given as gifts to the members of the Imperial family or as gifts to foreign dignitaries.



18

EVGENY BAUMGARTEN (1867-1919)

Billiard room of Nicholas II in the Winter Palace
signed in Cyrillic and dated '11 July 1901'

(lower right)

watercolour on paper

39 x 56cm (15 3/8 x 22 1/16in).

£1,500 - 2,000

US\$1,900 - 2,600

€1,800 - 2,400

Provenance

Private collection, UK





19

**KLAVDIY VASILIEVICH LEBEDEV
(1852-1916)**

A pair of young women in traditional dress
both signed in Cyrillic and one dated '1906'
(lower right)
watercolour on paper
49 x 39cm (19 5/16 x 15 3/8in).
(2)

£2,000 - 3,000
US\$2,600 - 3,900
€2,400 - 3,600



20*

GLEB DERUJINSKY (1888-1975)

Bronze sculpture of a reclining nude
signature and number '3/10' are cast in metal
(lower right, on the stand)
21.5 x 29cm (8 1/2 x 11 1/2in).

£7,000 - 9,000
US\$9,000 - 12,000
€8,400 - 11,000

Provenance

Collection of the artist
By descent to Natalie Derujinsky, artist's wife,
c. 1975
Bequeathed to a close friend of Natalie
Derujinsky; private collection, 1991-2013
Thence by descent in the family, 2013

The present work is number three among an
edition of ten casts. Identical carved wood
sculpture is illustrated in: *Gleb W. Derujinsky.
Sculpture*, catalogue of the private collection,
no date listed, page 28.



21

VLADIMIR EGOROVICH MAKOVSKY (1846-1920)

The laundress

signed in Cyrillic and dated '1909' (Lower right)

oil on panel

41 x 32.8cm (16 1/8 x 12 15/16in).

£35,000 - 45,000

US\$45,000 - 58,000

€42,000 - 54,000

Provenance

Acquired by the grandparents of the present owners (he being the head of the Danish Red Cross in Russia during the Revolution, she a nurse and opera singer)
Thence by descent

22

STEPAN FEDOROVICH ALEXANDROVSKY (1842-1906)

Portrait of Nicholas II
signed in Cyrillic (lower right)
watercolour on paper
68 x 51cm (26 3/4 x 20 1/16in).

£30,000 - 35,000

US\$39,000 - 45,000

€36,000 - 42,000

Provenance

Private collection, Germany





23



24



25

PROPERTY OF A PRIVATE AMERICAN COLLECTOR

23*

KONSTANTIN ALEXEEVICH KOROVIN (1861-1939)

Costume design for 'The middle son' from the ballet

'The Little Humpbacked Horse'

signed in Latin and dated '1938' (lower left); verso with a label inscribed with title ink, gouache, watercolour on paper 38 x 26 cm (15 x 10 1/4 in).

£1,800 - 2,200

US\$2,300 - 2,800

€2,200 - 2,600

The ballet in four acts with original score by C. Pugni and libretto by A. Saint-Leon based on Petr Yershov's enchanting fairy-tale 'The Little Humpbacked Horse' was originally staged in 1864 at the Bolshoi Theatre in St. Petersburg. Later versions included productions by M. Petipa (1895) and Gorsky (1901 and 1912), and subsequent revivals staged in 1922 and 1945.

It is unclear whether Korovin's costume designs were made for an unrealized production or were commissioned in preparation for the 1945 revival of the ballet.

24*

ALEXANDRE BENOIS (1870-1960)

Costume design, 1931

signed in Latin and dated '1931' (lower right), inscribed with number 80 (upper left) and number 6 (upper right), indistinctly inscribed with name of colours on the costume (along the figure), further inscribed possibly identifying the depicted character (upper right) pencil, gouache, gold and silver pigment on paper partially laid on board 30,5 x 21.2 cm (12 x 8 3/8 in).

£1,200 - 1,800

US\$1,500 - 2,300

€1,400 - 2,200

VARIOUS PROPERTIES

25*

NATALIA GONCHAROVA (1881-1962)

A pair of costume designs for 'Tsar Saltan' according to the inscription on the backing board the designs were for a 1932 production at the l'Opera National de Lithuanie à Kovno pencil on artist board both: 30.5 x 47 cm (12 x 18 1/2 in).

£2,500 - 3,500

US\$3,200 - 4,500

€3,000 - 4,200



26

**PROPERTY OF A PRIVATE
AMERICAN COLLECTOR**

26*

LEON BAKST (1866-1924)

Village view, stage design
signed in Latin (lower right)
pencil and watercolour on paperboard
partially layed on card
23.7 x 41.7cm (9 3/8 x 16 1/2in).

£3,000 - 5,000
US\$3,900 - 6,400
€3,600 - 6,000

VARIOUS PROPERTIES

27*

**FEYA KUKOL. LA FÉE DES POUPÉES
[THE DOLL FAIRY].**

A complete set of 12 postcards,
lithographed in color by A. Ilin.
St. Petersburg: issued to benefit the
St. Evgenya Red Cross Society, 1904
14.2 x 9cm (5 3/4 x 3 5/8in).

£2,000 - 4,000
US\$2,600 - 5,100
€2,400 - 4,800

Leon Bakst was the most influential costume designer of his generation. In 1898, he founded with Sergei Diaghilev and Alexandre Benois the Mir Iskusstva [World of Art] group. His work on Josef Bayer's ballet Feya kukol at the Hermitage Theater in St. Petersburg helped establish Bakst as a major costume designer in 1903, and he first contributed to Diaghilev's legendary Ballets Russes in 1909. Benois called the designs for Feya kukol Bakst's indisputable masterpiece.



27

THE PROPERTY OF A LADY OF TITLE

28

DMITRII SEMENOVICH STELLETSKY (1875-1947)

'The Fox Hunt'

signed in Cyrillic, dated '1912' and inscribed 'Raksha' (lower left);
bearing labels of Stirling Fine Art and the Union of Russian Artists (verso)
tempera on board laid on canvas
69 x 155cm (27 3/16 x 61in).

£100,000 - 120,000

US\$130,000 - 150,000

€120,000 - 140,000

Provenance

Sir A Kay Muir (according to the label on verso)

Probably purchased from the above in 1950s

Private collection, UK

Thence by descent

Exhibited

St. Petersburg, 9th Exhibition of the Union of Russian Artists, 1912,
no.352, *Okhota*

Possibly London, 1912, Grafton Galleries, *Second Post-Impressionist
Exhibition*, organised by Roger Fry, listed as no.144, *The Fox Hunt*
Scotland, Stirling Fine Art exhibition, 1932, loan from Sir A Kay Muir
of Blair Drummond House

Literature

Catalogue of the 9th Exhibition of the Union of Russian Artists,
St. Petersburg, 1912, no. 352, p.29

Possibly *Second Post-Impressionist Exhibition* catalogue,
listed as no.144, *The Fox Hunt*

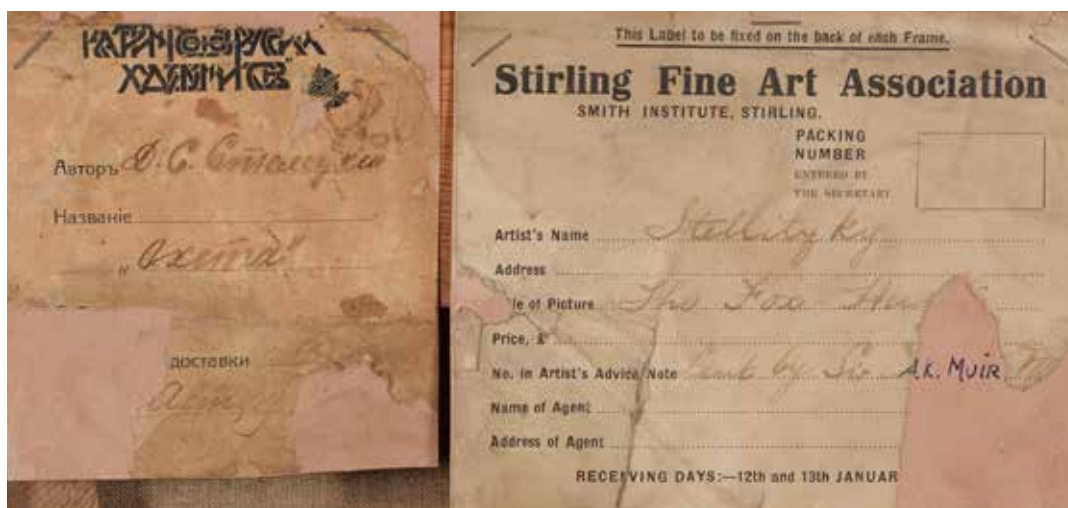
Stirling Fine Art Exhibition catalogue, n.7, p.25

The original Blair Drummond House was built in 1715. Sir John Kay, a
tea merchant from Glasgow, purchased the house and its surrounding
land in 1916 and because he had no sons, Kay passed the property
to his nephew Sir John Muir, the father of the Blair Drummond Safari
park's present owner Jamie Muir. The house was a family home until
it was sold to the Camphill Movement, a charity that cares for people
with special needs, in 1977.



Stelletsy in his studio





labels on verso

At the beginning of 20th century there was a resurgence of interest in resurrecting a medieval Russian epic. The neo-Russian style, directly opposed to the avant garde, permeated the realms of painting, stage design, ballet, opera, architecture, decorative arts and other forms of art.

Dmitry Stelletsky became one of the main proponents of this trend and this Russian - or Byzantine - style inspired him throughout his artistic life. Encouraged by the idea of reviving Russian art, Stelletsky worked in St. Petersburg from 1903 to 1913, becoming a member of the Union of Russian Artists, and in 1912 a member of the World of Art.

During his studies and beyond, Dmitry Stelletsky travelled extensively, visiting old Russian cities and monasteries. In 1903, he visited Novgorod and in 1907, the Ferapontov and Yurievsky monasteries, which inspired his leaning towards an Old Russian art. He used tempera in his works in the manner of icon-painters and his subjects were almost solely taken from Russian medieval life and history and occasionally, allegories of the seasons, or the times of day. He continuously repeated his compositions from canvas to canvas and he modified and modernised the medieval rubric to create his own individual style. Stelletsky wrote about his creative process:

Russian people ought to have their art. Over the years, I have realized that only by studying the artistic legacy of our ancestors and even by imitating it, is it possible and necessary to resurrect its native Russian beauty [Stelletsky Opisanie moey zhizni...]

In 1911, Count Yuri Olsufyev, a patron and friend of Stelletsky, invited him along with the icon-painter V.A. Komarovsky to work on the frescoes and the iconostasis of the church of St. Sergei Radonezhsky at Kulikovo Field. This cathedral, dedicated to the Battle of Kulikovo, had been built at the beginning of the 20th century with public funds and the initiative for

construction had come from the noble family of the Olsufyevs, whose Buitsy estate was nearby, on the Nepryadva River.

It transpired that – because of Komarovsky - work on the iconostasis took place on the Raksha estate, near the chief town of the uezd Morshansk, Tambov province, which had emerged as one of the cultural centres of Russia, unexpectedly attracting notable personalities. [A. Klimkova, Istorija journal, No. 07/2004]

The Raksha estate belonged to Komarovsky's grandfather Bezobrazov, who lived in Yalta. Stelletsky was based on the second floor of the manor house where he had a workshop and the painting project took three years, lasting from 1911 to 1914. As well as painting icons, at Raksha, Stelletsky also worked on paintings and sketches for the decoration of the church. Both of the offered lots, *The Fox Hunt* and *The Stag Hunt* were completed at Raksha. Executed in tempera with warm, muted tones, the predominance of green, brown and scarlet colours links these paintings to Old Russian murals. Between 1912-1913, Stelletsky also painted *The Four Times of Day*, which hangs in the Tula Regional Art Museum. This subject was repeatedly painted by the artist and a variant-*The Dawn and the Dusk* is also offered for sale in the present auction.

This panel ['The Four Times of Day'] was painted in the style of Old Russian painting, namely, the Old Russian miniature, which is characterized by static, allegorical figures – symbolic and ethereal representations of the time of the day. The compositions are reminiscent of a subtle intricate pattern, woven from coloured backgrounds and lines. [G. Aksenova, The Art of Stelletskii].

The formal link between Stelletsky's art and that of the middle ages earned him a place at one of the first major displays of European modernism to be shown in Britain:

The Second Post-Impressionism Exhibition in London. Stelletsky contributed six works to Roger Fry's *Second Post-Impressionist Exhibition* at the Grafton Galleries in London in 1912. This landmark exhibition constituted the first major display of Picasso and Matisse in Britain and brought together modern French, English, and Russian artists. Fry tasked Stelletsky's friend and former pupil Boris Anrep with organising the Russian section, which included, among others, the works of Goncharova, Larionov and Roerich, and it was one of the first substantial showcases of twentieth-century Russian painting open to the British public. Stelletsky attracted the attention of a number of British reviewers, and out of the ten newspapers and journals which covered the Russian Group, half mentioned his work. A reviewer in *The Times* referred to his *The Stag Hunt* as 'spirited and amusing', and the *Westminster Gazette* noted the 'place of honour' Anrep gave to Stelletsky in the catalogue text. At a time when little was known about modern Russian art in the West, Stelletsky's leading role was thereby unquestionable.

Three of the offered works, *The Stag Hunt*, *The Fox Hunt* and *The Dawn and The Dusk* were exhibited at the Grafton Galleries and probably later purchased by a Scottish collector.

The researcher E.I. Kirichenko wrote on Stelletsky: *Ancient Russian and folk art were a constant source of admiration and imitation for the artist. He approached this theme in a variety of different artistic forms: sculpture, decorative arts, stage design, mural paintings, book illustrations and by creating a hand-drawn book that included text and illustrations that recreated or revived a manuscript book. Stelletsky discovers ancient tradition and follows it ... with increasing accuracy and literalism. [E. Kirichenko, Russian Style, 1997, p. 432].*

We are grateful to Dr Nicola Kozicharov for her assistance in cataloguing Stelletsky's lots.

В начале 20 века в Российской империи наряду с многочисленными художественными течениями произошло возрождение интереса к национальному искусству и иконописи. Дмитрий Стеллецкий стал ярким представителем этого направления. Русский или, как говорили в Англии, византийский стиль прошел нитью через все творчество художника. Его талант был многогранен, на своем творческом пути Стеллецкий обращался к живописи, скульптуре, графике и книжной иллюстрации.

Воодушевленный идеей возрождения русского искусства, Стеллецкий с 1903 по 1913 годы работал в Санкт-Петербурге, став членом Союза Русских художников, а в 1912 г - участником Мира искусства.

Со времени обучения и в последствии, Дмитрий Семенович много путешествовал по русским городам и монастырям. В 1903 году художник побывал в Новгороде, а в 1907 году - в Ферапонтовом и Юрьевском монастырях, которые произвели на него наибольшее впечатление и определили дальнейшее направление творчества. Эти поездки повлияли на понимание художником своих истоков, а также на его попытки возродить и переработать древнерусское искусство в своих творениях. Во время путешествий по русским городам художник несомненно ознакомился с азами иконописи. Особый колорит, тематика, анатомная отвлеченность и тяга к плоскостному изображению - все то, что присутствует в иконах и фресках, характерно для работ русского, доэмиграционного периода Стеллецкого. Художник писал о своих творческих поисках: «Русскому народу подобает иметь свое искусство. С годами я понял, что только изучая художественное наследие наших предков и даже сначала рабски ему подражая, можно и нужно воскресить свою русскую, родную красоту». (Стеллецкий Д.С. Описание моей жизни, Художники советской эмиграции, 1994, с. 430)

В 1911 году граф Юрий Олсуфьев, друг и патрон Стеллецкого, пригласил художника и иконописца В.А. Комаровского для работы над росписями стен и иконостаса церкви святого Сергея Радонежского на Куликовом поле. Храм, возведенный в начале XX века на народные пожертвования и посвященный Куликовской битве, был начат по инициативе дворян Олсуфьевых, чья усадьба Буйцы находилась неподалеку, на реке Непрядве.

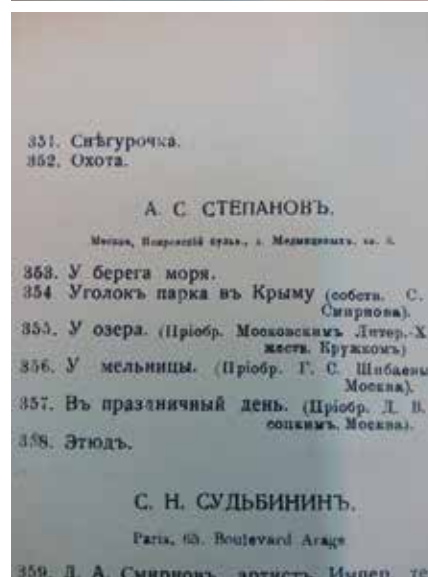
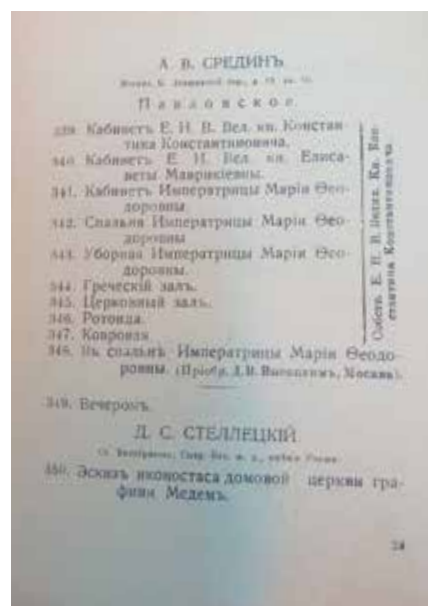
«Так случилось, что благодаря Комаровскому работа над иконостасом проходила в усадьбе Ракша, расположенной близ уездного города Моршанска Тамбовской губернии, которая на время стала одним из культурных центров России и неожиданно собрала вокруг себя много

замечательных личностей» (А. Климова, журнал "История", № 07/2004). Усадьба Ракша принадлежала в тот период деду Комаровского Безобразову, жившему в Ялте. Известно, что Стеллецкий разместился на втором этаже, где у него была мастерская. Работа длилась с 1911 по 1914 годы. Помимо создания икон, в имении Ракша Стеллецкий также работал над живописными полотнами и эскизами убранства церкви. Обе из представленных на торги «Охот» - «Охота на лису» и «Охота на оленя» были написаны в Ракше. Они исполнены в темперной технике - с теплым, глухим колоритом. Преобладание зеленых, коричневых и киноварно-красных оттенков делает эти работы схожими с древнерусскими фресками.

Также в период 1912 – 1913 гг. в Стеллецкий пишет панно «Четыре времени суток», которое хранится в Тульском областном художественном музее. Эта тематика неоднократно впоследствии повторялась художником, и один из вариантов - «Утро и Вечер» - также предложен на предстоящих торгах. «Данное панно выполнено в манере стилизации древнерусской живописи, а точнее древнерусской миниатюры, которой свойственна статичность. Аллегорические фигуры - символические бесплотные изображения времен суток – образуют композиции, напоминающие тонкий замысловатый узор, сотканный из цветовых фонов и линий». (Г.Аксенова *Искусство книги Стеллецкого*).

Связь Стеллецкого со средневековым искусством заработала ему признание за пределами Российской империи. В 1912 году Стеллецкий предоставил шесть работ для второй пост-импрессионистической выставки, организованной Роджером Фраем в Grafton Galleries в Лондоне. На выставке присутствовали работы Пикассо, Матисса, а также других французских, английских и русских художников. Русское искусство представили Гончрова, Ларионов, Рерих и Стеллецкий. Стиль, вдохновленный древнерусскими миниатюрами и фресковой живописью, привлек внимание публики и британской критики, противопоставившей художника мастерам авангарда, более известных в то время на Западе. Рецензент газеты Таймс назвал Охоту на оленя «духовной и замечательной». Три из представленных на торги работ – две охоты и аллегорические фигуры, - экспонировались на данной выставке и скорее всего позже были приобретены шотландским коллекционером.

Современный исследователь Е.И. Кириченко написала о Стеллецком: «Предмет неизменного восхищения и подражания Стеллецкого - древнерусское и народное искусство. В самых разных видах художественного творчества - в скульптуре, в мелкой



Catalogue of the 9th Exhibition of the Union of Russian Artists, St. Petersburg, 1912

пластике, в театральной декорации, в станковой живописи, в монументальной росписи, в иллюстрациях и создании рисованной книги, включающей текст и иллюстрации, воссоздающей или возрождающей рукописную книгу - Стеллецкий обнаруживает приверженность древней традиции, следуя ей... со все большей точностью и буквализмом» (Е. Кириченко, *Русский стиль*, 1997, с. 432).

Мы благодарны доктору искусствоведения, Николь Кожичаров, за помощь в описании лотов авторства Стеллецкого.



"...it is here that the painterly merits of the modern artist fuse with the beauty of the ancient pattern of colours".

– Alexandre Benois on Stelletsky's work at Raksha



29

DMITRII SEMENOVICH STELLETSKY (1875-1947)

'The Stag Hunt'

signed in Cyrillic and dated '1911' (lower right); further signed, titled and inscribed 'project for mural painting, address Raksha, st. Bezobrazovo' in Cyrillic (verso); with Stelletsy's calling card attached (verso)

tempera on board

68.5 x 102cm (26 15/16 x 40 3/16in).

£50,000 - 70,000

US\$64,000 - 90,000

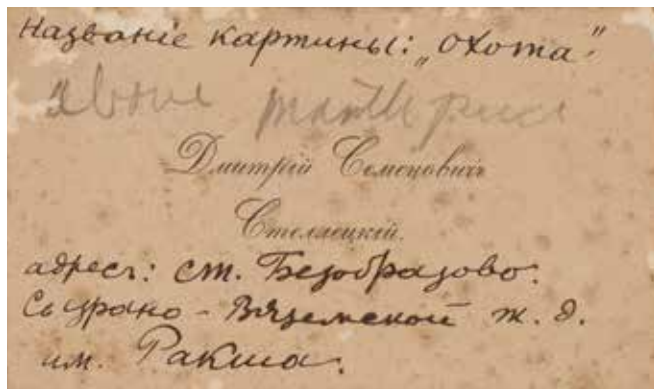
€60,000 - 84,000

Exhibited

Possibly London, 1912, Grafton Galleries, *Second Post-Impressionist Exhibition*, organised by Roger Fry, listed as no.235, *The Stag Hunt*

Literature

Possibly *Second Post-Impressionist Exhibition catalogue*, Grafton Galleries, organised by Roger Fry, London, 1912, listed as no.235, *The Stag Hunt*



Stelletsy's calling card



30

DMITRII SEMENOVICH STELLETSKY (1875-1947)

A pair of allegorical panels: the Dawn and the Dusk

both signed in Latin (verso)

tempera on board

each 59 x 22 cm (23 1/4 x 8 11/16 in).

£40,000 - 50,000

US\$51,000 - 64,000

€48,000 - 60,000

Exhibited

Possibly London, 1912, Grafton Galleries, *Second Post-Impressionist Exhibition*, organised by Roger Fry, listed as no.135, *Four Decorative Panels*

Literature

Possibly *Second Post-Impressionist Exhibition catalogue*, Grafton Galleries, organised by Roger Fry, London, 1912, listed as no.135, *Four Decorative Panels*



31

DMITRII SEMENOVICH STELLETSKY (1875-1947)

The young Boyarina
signed in Latin (verso), with added inscription 'Col. Serge Lifar'
gouache on paper
66 x 32.5cm (26 x 12 13/16in).

£10,000 - 15,000

US\$13,000 - 19,000

€12,000 - 18,000

Provenance

Prince Argutinsky, St. Petersburg
Maitre Serge Lifar
Sotheby's, London, 9th May 1984, Ballet Material and Manuscripts
from the Serge Lifar Collection, lot 6
Purchased from the above by Thos. Agnew & Son, 43 Old Bond St,
by commission
Thence by descent

Sold with an original receipt from Thos. Agnew and Sons Ltd.

Prince Argutinsky was a close friend and supporter of the *World of Art* circle and was involved with the early Diaghilev productions at the Imperial Theatre, St. Petersburg.





32

ST. GEORGE AND THE DRAGON

Russia, circa 1800

traditionally painted in bright colours; in a maroon leather case

31.2 x 26.2 cm (12 5/16 x 10 5/16 in).

£2,000 - 3,000

US\$2,600 - 3,900

€2,400 - 3,600

Provenance

Bowater Gallery

VARIOUS PROPERTIES

33

CHANA ORLOFF (UKRAINIAN/FRENCH, 1878-1968)

Crane
signed in the bronze
bronze
height: 67cm (26 3/8in).

£8,000 - 10,000

US\$10,000 - 13,000

€9,600 - 12,000

Provenance

Private collection, UK

34

ANATOLY ALEXEEVICH TOLOKONNIKOV (1897-1965)

An album of watercolours and ink drawings
variously signed and dated
pencil, pen and ink, pastel and watercolour on paper
*30 pages with works of different sizes laid down;
size of album: 29.5 x 41.2cm (11 5/8 x 16 1/4in).*

£2,000 - 3,000

US\$2,600 - 3,900

€2,400 - 3,600

Anatoly Alekseevich Tolokonnikov (1897-1965) was a draughtsman and illustrator of books. Between 1920 and 1950, he was one of the most sought-after illustrators and designers and almost 200 of his illustrative designs were published. The offered album consists of approximately 123 drawings and watercolours created by the artist throughout his working life from 1915 to 1950. All the works were collated and pasted on the pages of the album by the artist himself. Stylistically, Tolokonnikov aligned himself with the World of Art movement and was inspired by the works of such artists as Benois, Somov, Lanceray and Dobuzhinsky. His watercolours exhibit the influence of 'Retrospectivism', whereby the artist immerses himself in the heroes of the late Baroque.

The artist curated this album as a reflection of his inner world which was fragile and increasingly vulnerable to the contrasting world outside, a world which was embracing Stalinism. The album is a rare example of the effort to preserve the aesthetics of the World of Art at a time when they were considered contrary to Soviet dictates.

Толоконников Анатолий Алексеевич (1897- 1965) - график, художник книги. В течение 1920-1950-х годов он был одним из самых востребованных книжных оформителей, на его счету около 200 иллюстрированных им изданий. Альбом, представленный на аукцион, содержит 123 рисунков и акварелей, созданных им на протяжении всей его творческой жизни, от 1915 до 1950 года. Все произведения скомпонованы и наклеены на отдельных листах альбома лично самим автором. Стилистически Толоконников примыкает к мирискусническому направлению, его вдохновляют образцы творчества таких художников как Бенуа, Сомов, Лансере, Добужинский. В акварелях чувствуется влияние идей ретроспективизма, художник погружен в эпоху героев позднего барокко.

Нет никаких сомнений, что автор создавал этот альбом как отражение его внутреннего мира, хрупкого и беззащитного по контрасту с миром внешним, уверенно идущего дорогой сталинизма. Альбом - редкий пример сохранения эстетики "Мира Искусства" в творчестве художников в те годы, когда эти идеи были объявлены фактически вне закона.



33



34



35

ARSENE CHABANIAN (1864-1949)

Bay at Carqueiranne
signed in Latin (lower left)
oil on canvas
51 x 64.8cm (20 1/16 x 25 1/2in).

£1,000 - 1,500
US\$1,300 - 1,900
€1,200 - 1,800

Provenance

With the Horner Galleries, Sheffield
(according to label on verso of
stretcher and frame)
Private collection, England



**PROPERTY OF THE LATE
MRS. CHARLES HENRY BABCOCK**

36*

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

Steamboat on the Hudson river
signed in Latin (lower left) and with initials
(lower right)
gouache and oil on artist board
28 x 36cm (11 x 14 1/4in).

£1,500 - 2,500
US\$1,900 - 3,200
€1,800 - 3,000

Provenance

Collection of the artist
Acquired directly from the artist by
Mrs. Charles Babcock, New York, c. 1950s

VARIOUS PROPERTIES

37

**STANISLAV YULIANOVICH ZHUKOVSKY
(1871-1944)**

Slavic Forest

signed in Latin (lower left); further titled,

signed, dated '1934' in Latin (verso)

oil on canvas

63 x 74cm (24 13/16 x 29 1/8in).

£10,000 - 15,000

US\$13,000 - 19,000

€12,000 - 18,000

Provenance

Private collection, Greece



38

**ANATOLI ALEXANDROVICH SOKOLOV
(1891-1971)**

Troika

signed in Latin (lower left)

watercolour on paper

42.5 x 55.5cm (16 3/4 x 21 7/8in).

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800





39

39*

**KONSTANTIN ALEXEEVICH KOROVIN
(1861-1939)**

Street of a provincial city, 1935
film set design for the unrealized film 'Job'
twice signed in Latin and dated '1935'
(bottom, centre)
pencil and gouache on joined cardboard
49 x 129cm (19 1/4in x 50 3/4in).

£6,000 - 9,000
US\$7,700 - 12,000
€7,200 - 11,000

Provenance

Commissioned by Gregory Ratoff
(1893-1960), a Russian-American actor,
director and producer, as a film set for
his unrealized film 'Job', Paris, c. 1935
A gift from the above to his wife, Eugenie
Leontovich (1900-1993), a Russian-born
American stage actress, playwright and
director, California, c. 1937
Bequest from the above to a long-time friend
and colleague, New York actress Catherine
Ellis, New York, c. 1992
Acquired from the above by a private collector,
New York, c. 2000



40

40*

**KONSTANTIN ALEXEEVICH KOROVIN
(1861-1939)**

Village market square
set design for the unrealized film 'Job',
c. 1935
pencil, gouache on joined cardboards
48.5 x 129cm (19 1/8 x 50 3/4in).

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

Provenance

Commissioned by Gregory Ratoff
(1893-1960), a Russian-American actor,
director and producer, as a film set for
his unrealized film 'Job', Paris, c. 1935
A gift from the above to his wife, Eugenie
Leontovich (1900-1993), a Russian-born
American stage actress, playwright and
director, California, c. 1937
Bequest from the above to a long-time friend
and colleague, New York actress Catherine
Ellis, New York, c. 1992
Acquired from the above by a private collector,
New York, c. 2000



41

41

IVAN IVANOVICH BILIBIN (1876-1942)

Riverscape at sunset
signed in Cyrillic and dated '1916' (lower left)
oil on canvas
55 x 98cm (21 5/8 x 38 9/16in).

£1,000 - 2,000
US\$1,300 - 2,600
€1,200 - 2,400

Provenance

Private collection, UK

42

**ALEXANDER SERGEEVICH KHRENOV
(1960-1926)**

A set of four hunting falcons
each signed in Cyrillic (lower right)
watercolour on paper
63 x 46cm (24 13/16 x 18 1/8in).
(4)

£1,500 - 2,000

US\$1,900 - 2,600

€1,800 - 2,400

Provenance

Private collection, Rome



43*

GEORG EMANUEL OPITZ (1775-1841)

Russian dance
signed in Latin (lower left)
watercolour on paper
34.5 x 46 cm (13 1/2 x 18 1/8in).

£6,000 - 8,000

US\$7,700 - 10,000

€7,200 - 9,600



PAVEL ALEKSANDROVICH SVEDOMSKY (1848-1904)

'A kiss'

signed in Cyrillic (lower left)

oil on canvas

178 x 90.3cm (70 1/16 x 35 9/16in).

£50,000 - 70,000**US\$64,000 - 90,000****€60,000 - 84,000****Provenance**

Private collection, Mexico

Acquired from above by the present owner, circa 2005

Exhibited

Society of St. Petersburg artists, 10th exhibition, St. Petersburg, 1902, no. 71 (Санкт-Петербургское Общество Художников, X Выставка, Санкт-Петербург, 1902, номер 71)

Literature

Niva, no. 18, 1902, listed, p. 356, illustrated, p. 353 (*Нива*, номер 18, 1902, описание на стр. 356, иллюстрация на стр. 353)
Illustrated catalog of 10th exhibition of Society of St. Petersburg artists, St. Petersburg, 1902, no. 71, p. 11 (*Иллюстрированный каталог X выставки в Петербурге*), Санкт-Петербургское Общество Художников, 1902, номер 71, стр. 11)

Pavel Svedomsky, the older brother of a team collectively known as 'brothers Svedomsky', was a successful academic painter who specialized in elegant Italian genre scenes and subjects of antiquity. Educated and schooled in Russia and Germany, he settled in Rome in 1875 and became known as a passionate proponent of the European Neoclassical Revival movement. As an artist he was inspired by the beauty of the 'eternal city of Rome', its classical monuments and history, and painted scenes and subjects of the great empires of the past. While spending most of their time in Italy, brothers Svedomsky never lost touch with the Russian artistic community and continued participating in numerous exhibition in Moscow and St. Petersburg. Pavel and his brother Alexander participated in a decade-long project of decorating the Cathedral of St. Vladimir in Kiev. Working side by side with other famous Russian artists, such as Mikhail Nesterov, Viktor Vasnetsov and Mikhail Vrubel, Pavel Svedomsky further developed his penchant for monumental scale, perfected his incredible draftsmanship and mastered more refined compositions. Yet it was the classical beauty of Italy and its ancient past that came to define Svedomsky's artistic contribution to the art of the second half of 19th century. The artist actively participated in numerous academic exhibitions and quickly achieved considerable artistic and commercial success in Europe. Feodor Bulgakov, the influential art critic, commented that Pavel gained recognition from the European collectors and critics much earlier than those in Russia, and lamented the fact that Russian critics were undeservingly ignoring the artist's contribution: "Meanwhile, Svedomsky's art is poetic, moving and warmheartedly honest." (Feodor Bulgakov, *An illustrated overview exhibition of the Academy of Arts*, 1898, p. 39).

Italianate style in the Salon paintings demonstrated an astonishing longevity and appeal, showcasing sensuality of the southern beauties, richness of colors, picturesque costumes and the beauty of Mediterranean landscape (E. A. Bobrinskaya, *Italian genre paintings of the first half of the XIX century*, Thesis, Moscow State University, 1988). As a great proponent of this style, Svedomsky was not interested in the latest stylistic experiments and fashionable trends and was indifferent to the ideological program of critical realism. He remained true to the purity of the academic style, and was one of the most accomplished Russian artist working within that framework. His paintings *Medusa*, *Fulvia with the head of Cicero*, *The school for slaves*, and *Messalina* depict beautiful figures in stylish period interiors and scenic landscapes. The highly finished paintings are well balanced and show a profusion of beautiful narrative details.

"The Kiss" is a *tour-de-force* of Svedomsky's impressive talent. Against the backdrop of cypress trees and bay receding into the distance, the viewer is presented with the scene of a romantic encounter between two young lovers. They appear paused in an intimate embrace at the foot of a marble sculpture of Artemis "Polimastos," an ancient goddess of fertility, made famous by a similar sculpture at the temple in Ephesus. Juxtaposed against masterfully rendered marble parapet carved with ram heads, griffins and classical figures, the figures have a strong presence that gives them tangible volume and vibrancy. Beautiful young woman overcome by emotions of her first kiss gracefully poses in the arms of her lover. Her voluptuous figure dressed in white chiton and veiled in pink cloak, luminous beauty of her exposed arms, a satin red ribbon and delicate pink flowers in her hair – are exceptionally life-like and alluringly sensual.

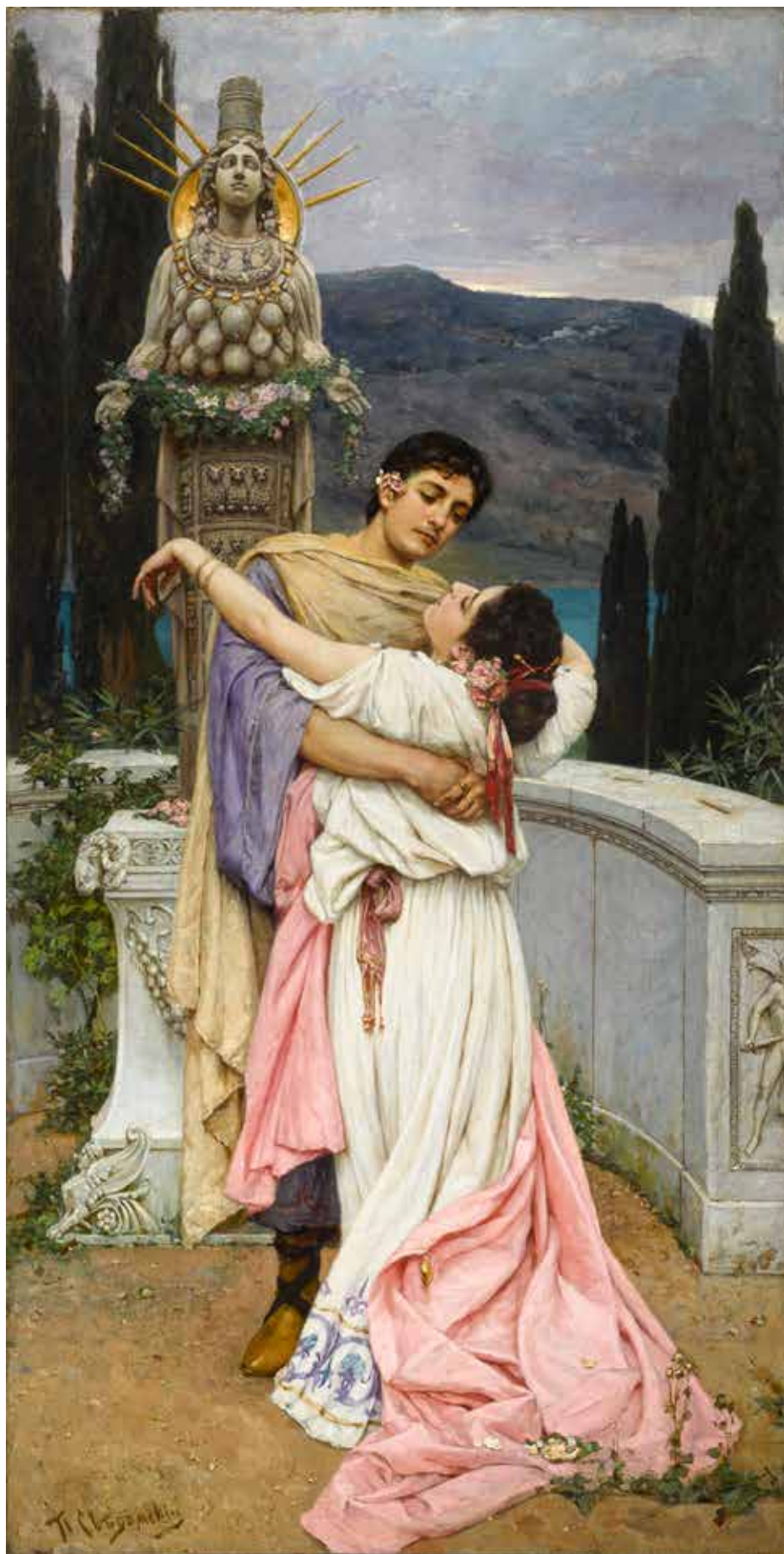
An anonymous author for the illustrated magazine *Niva* described this painting as follows:

So old and forever new story! Every new spring brings love and life. Human's habits, traditions and languages had changed, but the love and life forever remained present and dominated the entire world from its very creation.

This beautiful scene by Svedomsky (10th Exhibition of the St. Petersburg Society of Artists) was as familiar to ancient Romans as it familiar to us. The spring arrived and colored mountains and valleys of Campania in green foliage, brought warmth of the sun and the fragrance of flowers - and in the green of the grass, amidst slender cypress trees a young couple embracing their first kiss in front of a marble statue of the goddess, a patron of love and life.

Depiction of the present painting in *Niva* in 1902 and in the *Catalogue of the X Exhibition of St. Petersburg Artists* show that originally Svedomsky painted lush foliage around and beneath the feet of the figures. Tropical palm plants were originally placed on either side of the couple, and a profusion of flowers and grasses were spread in the foreground, overpowering the scene with excessive pictorial narrative. By eliminating these details, Svedomsky achieved compositional balance and centered the viewer's attention on the central figures and intimacy of the scene. Subtle changes were also made to the man's face. His earlier expression of salacious grin was replaced with a wistful look infusing the entire scene with quiet melancholy and tender contemplation. Changes made by the artist between late 1902 and 1904 can be detected under the paint layers and were noted when the work was examined and cleaned in preparation for sale at auction.

Regardless of how art critics and the public later evaluated the contributions of the academic Salon painters, the goal of this group of artists was "to entertain people with captivating and alluring subjects, impress them with the virtuoso execution creating a captivating image of a 'beautiful life'. In the Art of Salon the celebration of life replaced the heroism and an attractive fantasy was substituted for historical epic... Far from reality, this art offered something like a fairy tale for adults... Looking at the paintings by Salon artists, viewers were transported away from reality, escaped into a fictional world, where even the suffering and death were magnificent and noble" (Elena Nesterova, *Late Academism and Salon*, St. Petersburg, 2004, p. 89).





**PROPERTY OF THE LATE
MRS. CHARLES HENRY BABCOCK**

45*

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

A pair of drawings with
Staffordshire pottery figures
both signed in Latin (lower left and lower right)
pencil and watercolour on paper
24 x 13.5cm (9 1/5 x 5 3/8in).

£1,500 - 2,500

US\$1,900 - 3,200

€1,800 - 3,000

Provenance

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



VARIOUS PROPERTIES

46

**BORIS DMITRIEVICH GRIGORIEV
(1886-1939)**

A study for two dancing ladies from *Café Chantant*, featured in the headpiece for *Intimité*, 1918
signed in Cyrillic and dated '1914' (lower right)
graphite on paper
27 x 20.5cm (10 5/8 x 8 1/16in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000

Provenance

Private collection, Italy

Exhibited

Italy, Cuneo, Il Prisma, *Arte Nacosta; Itinerario
attraverso la pittura russa del primo '900*,
20 March-25 April, 1993, no. 45

Literature

Elena Kislovskaja [ed.], *Arte Nacosta; Itinerario
attraverso la pittura russa del primo '900*,
no. 45

The dancing ladies depicted in the offered lot
appear as part of a larger composition known
as *Café Chantant* which was the headpiece
for *Intimité*, St. Petersburg: B.M. Yasny, 1918,
for which Grigoriev did the illustrations and
Vsevolod Dmitriev and Vsevolod Voinov the text.

47

**VIEW OF MOKHOVAYA STREET
AND PASHKOV HOUSE IN MOSCOW**

engraved by Lorieux after de la Barth, 1799
with captions in Russian and French
engraving
55 x 67cm (21 5/8 x 26 3/8in).

£1,000 - 1,500
US\$1,300 - 1,900
€1,200 - 1,800

Provenance

Private collection, UK



48

**AN ENGRAVING OF THE FIREWORKS
FOR THE CORONATION OF
CATHERINE THE GREAT, 1762**

engraved by the Academy of Science under
E. Vinogradov
with captions in Russian, German and French
49 x 68cm (19 5/16 x 26 3/4in).

£1,000 - 2,000
US\$1,300 - 2,600
€1,200 - 2,400

Provenance

Private collection, UK



49

**A RUSSIAN BRONZE EQUESTRIAN
GROUP OF AN ARAB HUNTER
WITH LION CUBS**

cast by Chopin after the model
by Evgenii Lanceray
on a naturalistic oval base, realistically cast as
an Arab hunter on horseback holding one lion
cub by the scruff of its neck and the other in
the crook of his arm
signed on the base in the bronze in Cyrillic
'MODELLED BY E. LANCERAY', 'F. CHOPIN'
and Finance Ministry stamp for 1879
bronze
48 x 37cm (18 7/8 x 14 9/16in).

£15,000 - 20,000
US\$19,000 - 26,000
€18,000 - 24,000

Provenance

Private collection, Ireland





**PROPERTY OF THE LATE
MRS. CHARLES HENRY BABCOCK**

50*

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

Night club

signed in Latin (lower left)

oil on board

36 x 48cm (14 1/4 x 18 7/8in).

£4,000 - 6,000

US\$5,100 - 7,700

€4,800 - 7,200

Provenance

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



51*

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

Midnight

signed in Latin (upper right)

oil on canvas

45.5 x 56cm (17 7/8 x 22in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000

Provenance

Collection of the artist

Acquired directly from the artist by

Mrs. Charles Babcock, New York, c. 1950s

Exhibited

Raleigh, North Carolina Museum of Art,
Fedor Zakharov: A Retrospective Exhibition,
May 2-30, 1965, cat. no 20, illustrated on
page 22



VARIOUS PROPERTIES

52

BORIS KRIUKOV (1895-1967)

Shipwreck

signed in Latin and dated '1951' (lower left)

oil on canvas

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

£2,000 - 3,000

US\$2,600 - 3,900

€2,400 - 3,600

53

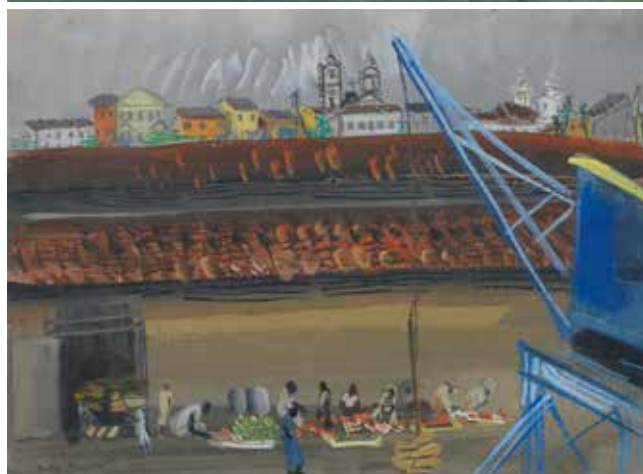
**BORIS DMITRIEVICH GRIGORIEV
(1886-1939)**

Two views of Brazil
both signed in Latin (lower left),
one dated '1936' (lower right)
gouache on paper
38 x 52cm (15 x 20/2in).;
33 x 48cm (13 x 19in).
(2)

£6,000 - 8,000

US\$7,700 - 10,000

€7,200 - 9,600



54

**NIKOLAI MIKHAILOVICH GRIGORIEV
(1890-1943)**

Greek church in Caucasus
signed in Cyrillic (lower left); further signed,
titled and dated '1919' (verso)
gouache on board
65 x 51cm (25 9/16 x 20 1/16in).

£6,000 - 8,000

US\$7,700 - 10,000

€7,200 - 9,600





55

**NATALIA SERGEEVNA GONCHAROVA
(1881-1962)**

Still life with flowers and fruits
signed 'N. Gontcharova' (lower right) and
signed with artist's initials 'N.G.' (lower left);
further signed with artist's initials and dated
'N.G. 35' (verso, lower left) and inscribed
'Serge Komaroff' (verso, upper centre)
pencil on paper

41.6 x 26.8cm (16 3/8 x 10 9/16in).

£3,000 - 4,000

US\$3,900 - 5,100

€3,600 - 4,800

Provenance

Darius Talyarken, London

(according to collector's stamp, verso).

Acquired in Paris by Ivan and Nina Kunopka,
Uruguay, before 1940, according to the
present owner

Acquired by the present owner at Bonhams,
London, 30 October, 2012, lot 15



56*

**A GROUP OF THEATRE AND
MUSIC CONCERT PROGRAMMES**

some designed by Ivan Bilbin, Konstantin
Somov and Alexander Golovin, among others
comprising: one programme designed by
I. Bilbin for the 1901 Fairy-tale ball; one
programme designed by I. Bilbin for the Third
Russian Symphony concert in 1912 (design of
the cover dates to 1905); three programmes
by K. Somov for *Théâtre de l'Hermitage*: one
for February 7, 1900, second for February
14, 1900, and third is as one top page for
April 8, 1906; two-part programme by A.
Golovin for 'Les Troyens à Carthage' at *Théâtre
de l'Hermitage* on January 24, 1903; one
programme by A. Bergoltz for 20th anniversary
of M. Kshesinskaya's dance career at the
Mariinskii Theatre dated February 13, 1911; four
other hand painted and printed programmes;
one cover and admission ticket to the concert at
the Academy of Fine Arts in 1910
(12)

length of the first: 29cm (11 3/8in).

£2,000 - 4,000

US\$2,600 - 5,100

€2,400 - 4,800

**PROPERTY FROM A PRIVATE
AMERICAN COLLECTOR**

57*

ALEXANDRE BENOIS (1870-1960)

Two views of French landscapes

first: view of the beach at Cassis, second:
view of the crossroad near Pont de Grenelle
in Paris

first: signed in Latin, dated '28 VIII 1932' and
inscribed 'Cassis' (lower right); second: signed
in Latin, inscribed (lower right), with dedication
inscription dated '8 V 1942' (lower left)

first: pencil, watercolour, gouache on paper,
laid on card

second: watercolour on paper, laid on card
(2)

first: 27.5 x 39.8cm (10 3/4 x 15 5/8in);

second; 16.5 x 25.7cm (6 1/2 x 10 1/8in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000

Provenance.

First: by repute was acquired at Christie's,
1979; second: at Sotheby's, 1979



**PROPERTY OF THE LATE
MRS. CHARLES HENRY BABCOCK**

58*

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

Pair of tulips in a silver vase
faintly signed in Latin (lower right)
oil on composit board
29 x 24cm (11 1/2 x 9 1/5in).

£2,000 - 4,000

US\$2,600 - 5,100

€2,400 - 4,800

Provenance

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





VARIOUS PROPERTIES

59

SERGEI VASIL'EVICH CHEKHONIN (1878-1936)

Artistic ornamentation of font

a) 'Christmas (Rozhdestvo)', 1914

b) Capital letters, 1927

c) 'Contemporary Russia (Sovremennaya Rossiya)', 1922

ink, watercolour and gouache on paper

size of largest: 11.8 x 31.4cm

(4 5/8 x 12 3/8in).

£6,000 - 8,000

US\$7,700 - 10,000

€7,200 - 9,600

Literature

'Christmas (Rozhdestvo)': Lukomor'ye, N 32, December, 1914

Capital letters: Vlast' Sovetov during 10 years,

November, 1927; Letter 'O' p.57, 97, 167;

Letter 'H' on p.3, 179; Letter 'C' p.19; Letter

'Z' p.41; Letter 'D' p.153

'Contemporary Russia (Sovremennaya Rossiya)', *Artistic fonts and their formation*, Kharkov, 1930

Provenance

Private collection, Berlin



60

VLADIMIR EVGRAFOVICH TATLIN (1885-1953)

Nude

pencil on paper

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

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000

Provenance

A. N. Korsakova collection (inscription on verso)

Private collection, Germany

61

**VLADIMIR EVGRAFOVICH TATLIN
(1885-1953)**

Portrait of the artist Schipitsin
pencil on paper
41 x 30cm (16 1/8 x 11 13/16in).

£5,000 - 7,000
US\$6,400 - 9,000
€6,000 - 8,400

Provenance

A. N. Korsakova collection
(inscription on verso)
Private collection, Germany

ЩИПИЦЫН АЛЕКСАНДР ВАСИЛЬЕВИЧ
(1896 - 1943)

Александр Щипицын учился в Нижегородском государственном художественном техникуме у А. В. Куприна и А. В. Фонвизина в 1921-1924 гг., во Вхутемасе- Вхутеине в Москве у Д. П. Штеренберга, А.Д. Древина, Р. Р. Фалька в 1925-1929 гг. Работал в мастерской В. Е.Татлина (участвовал в создании "Летатлина") в 1929-1932 гг. Член общества "Рост" (1929 г., художественное объединение студентов Вхутемаса)



62

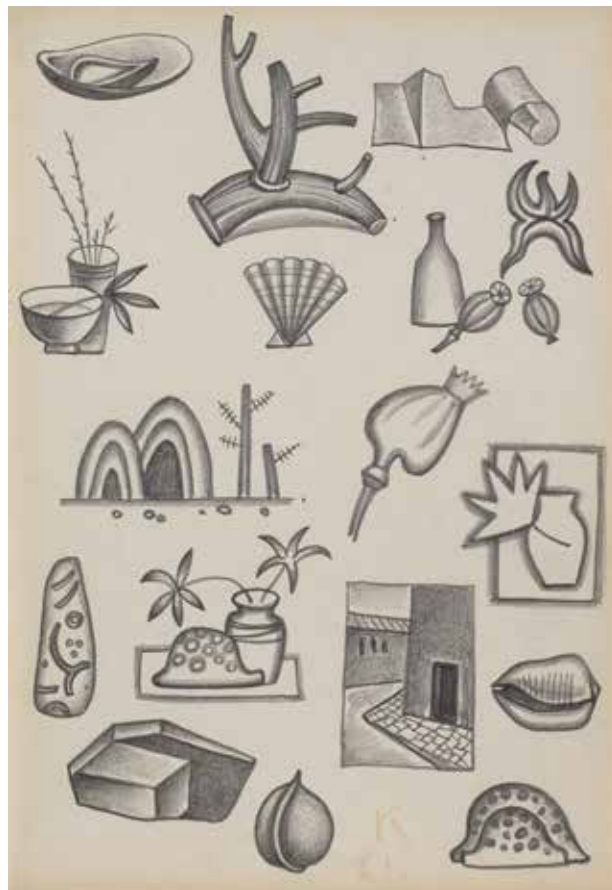
DMITRY KRASNOPEVTSEV (1925-1995)

Untitled
signed with initial and dated 'K/ 61.'
(lower centre)
pencil on paper
29 x 20cm (11 7/16 x 7 7/8in).

£1,500 - 2,000
US\$1,900 - 2,600
€1,800 - 2,400

Provenance

Presented by Irina Seizev to the present
owners as a wedding gift in 1991





PROPERTY OF A PRIVATE AMERICAN COLLECTOR

63*

DMITRII SEMENOVICH STELLETSKY (1875-1947)

'Marfa Posadnitsa'

signed in Latin (lower left),

inscribed with title (on top)

pastel on cardboard

51.2 x 35.7cm (20 1/4 x 14in).

£10,000 - 20,000

US\$13,000 - 26,000

€12,000 - 24,000

Provenance

A *La Vieille Cité*, Paris, 15 June, 1979

Acquired from above by the present owner

A *La Vieille Cité* was a famous gallery in Paris established by Mikhail Djanchieff, officer of the Russian Imperial Army who came to Paris in 1914 and in few years later opened a small antiques shop. With influx of Russian aristocrats and White Army officers flooding Paris after the Russian Civil War Mikhail Djanchieff's establishment became not only a place to sell prized possession but functioned as an émigré salon connecting displaced and impoverished Russian royalty, aristocrats, intellectual luminaries, writers and artists. By 1952 the shop became a larger gallery on Rue Saint-Honoré specializing in Russian fine and decorative arts. Mikhail Djanchieff was closely connected with Russian artists and often sold their works through his gallery. His son, Alexander, took over the business in 1977, and it was through connection with Alexander that the collector acquired the presented lot in Paris in 1979.



VARIOUS PROPERTIES

64*

NATALIA SERGEEVNA GONCHAROVA (1881-1962)

Rayonist Figure

signed in Latin (lower right), with additional signature and date '1912'

on verso

coloured crayon on paper

37 x 26cm (14 1/2 x 10 1/4in).

£12,000 - 15,000

US\$15,000 - 19,000

€14,000 - 18,000

Provenance

Robert and Maurine Rothschild family collection, 1990s

With Modernism Gallery, San Francisco

With Whitford Fine Art, London

Acquired by the present collector from above, c. 2007

Exhibited

Brunswick, Maine, Bowdoin College Museum of Art,

November 29, 1988 – January 8, 1989

Winter Park, Florida, Cornell Fine Arts Museum, 'Degas to Delaunay,

Masterworks from the Robert and Maurine Rothschild family collection',

March 12 – May 1, 1999

65

ALEXANDRE IACOVLEFF (1887-1938)

Atlantis

scratched signature and date '1924'

(lower right)

gouache on card

43.5 x 50.5cm (17 1/8 x 19 7/8in).

£8,000 - 10,000

US\$10,000 - 13,000

€9,600 - 12,000

Provenance

Gifted by the artist to Laura Sereni

(1904-1991)

Thence by descent

Known professionally as Laura Aponte, Laura Sereni was the founder and owner of Aponte couture house. She had a house in Capri which she decorated with the offered works and Iacovleff painted her portrait there in 1932.



66

ALEXANDRE IACOVLEFF (1887-1938)

The Birth of Venus

signed with inscription 'a Mme Selby[?]/ en

souvenir/ de A. Iacovleff/ Capri 1926'

(lower right), similarly inscribed (on verso)

gouache on paper

27.5 x 35cm (10 13/16 x 13 3/4in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000

Provenance

Gifted by the artist to Laura Sereni

(1904-1991)

Thence by descent





**PROPERTY OF THE LATE
MRS. CHARLES HENRY BABCOCK**

67*

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

Portrait of artist's mother; together with another drawing 'Soldiers at the Barracks' (2) first: signed in Latin and dated '1914' (lower right); second: signed in Latin (lower right) first: graphite, coloured pencil on paper; second: pencil on paper
first: 30.3 x 25.2cm (11 8/8 x 9 7/8in);
second: 26.3 x 20cm (10 3/8 x 7 7/8in).

**£1,500 - 1,800
US\$1,900 - 2,300
€1,800 - 2,200**

Provenance

Collection of the artist
Acquired directly from the artist by Mrs. Charles Babcock, New York, c. 1950s

Exhibited

First: New York, Grand Central Palace, 1924, *The Russian Art Exhibition*, Catalogue, listed as number 899 (Head of an Old Lady) both: Raleigh, North Carolina Museum of Art, *Fedor Zakharov: A Retrospective Exhibition*, May 2-30, 1965 (first: cat. no 48, illustrated on page 43; second: cat. no 43, illustrated on page 41).



VARIOUS PROPERTIES

68*

**PAVEL TCHELITCHEW
(RUSSIAN, 1898-1957)**

A double-sided study for 'Hide-and-Seek' one side: signed in Latin and inscribed '1305' (lower right) verso: india ink and sepia, verso: pencil on paper
33 x 25.5cm (13 x 10in).

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

Provenance

Acquired by the present owner from *Martin de Louvre Gallery*, Paris, at the Park Avenue Armory Art Fair, c. 2010

Probably executed around 1935-1937. One from a series of studies for a mesmerizing masterpiece 'Hide-and-Seek' currently in the collection of the Museum of Modern Art in New York. The artist's vision of metamorphic landscape includes close to 140 artfully dissimulated figures in multitudes of scales and planes which are merging, intertwining and dissolving, creating an intriguing apocalyptic vision or captivating metaphor for the never-ending life cycle.

69

ALEXANDRE IACOVLEFF (1887-1938)

Polyphemus hurling a rock
at Odysseus and his men
signed and inscribed 'A Mme Selby[?]/ en
souvenir/ de/ A. Iacovleff/ Capri/ 1926'
gouache on paper
28.5 x 35cm (11 1/4 x 13 3/4in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000

Provenance

Gifted by the artist to Laura Sereni
(1904-1991)
Thence by descent



70*

**MIKHAIL FEDOROVICH
ANDREENKO-NECHITAYLO (1894-1982)**

Untitled
signed in Latin (lower right)
oil on board
12 x 21cm (4 3/4 x 8 1/4in).

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

Provenance

Madame Blanche Fabry Tézé, proprietor
of Galerie 22, 22, Rue Bonaparte, Paris
Thence by descent to her son

Exhibited

Paris, *Michel Andreenko/ Huiles/ Gouaches*,
Galerie 22, 27 June 1974

Literature

Michel Andreenko/ Huiles/ Gouaches,
Galerie 22, 1974, exhibition catalogue





71

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

Untitled

signed in Cyrillic and dated '86' (lower centre)
watercolour, gouache, wood panelling, playing
cards and mixed media on paper laid on
cardboard

71 x 79cm (27 15/16 x 31 1/8in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000



72

IRINA ZATULOVSKAYA (BORN 1954)

'It's a boy'

signed in Cyrillic with initials 'I.Z.' (lower right);
further signed, titled and dated '2005' (verso)

oil on plywood

63 x 49cm (24 13/16 x 19 5/16in).

unframed

£3,000 - 4,000

US\$3,900 - 5,100

€3,600 - 4,800

Provenance

Private collection, London

73*

ELI MIKHAILOVICH BELIUTIN (1925-2012)

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

£1,000 - 1,500
US\$1,300 - 1,900
€1,200 - 1,800



74*

ELI MIKHAILOVICH BELIUTIN (1925-2012)

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

£1,500 - 2,000
US\$1,900 - 2,600
€1,800 - 2,400





75*

SIMON KOZHIN (BORN 1979)

Crimea

oil on canvas

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

£5,000 - 7,000

US\$6,400 - 9,000

€6,000 - 8,400

Provenance

Private collection, 2003-2016

Exhibited

Moscow, Central House of Artists, 2002,

Solo Exhibition

Moscow, Gallery 'Na Staromonetnom', 2003

Literature

T.E. Tsvetnova, *Semyon Kozhin*, Bely Gorod, 2016, p.129



76

ELVIRA PYRKOVA (BORN 1970)

Ladies day at Ascot

signed with initials (lower right)

oil on canvas

75.5 x 61cm (29 3/4 x 24in).

unframed

£8,000 - 10,000

US\$10,000 - 13,000

€9,600 - 12,000

77*

EKATERINA VORONA (BORN 1975)

'Light and water are invisible
without each other'
signed in Latin and dated '2016' (lower left);
further signed, dated and titled (verso)
oil on canvas
100 x 100cm (39 3/8 x 39 3/8in).

£8,000 - 10,000

US\$10,000 - 13,000

€9,600 - 12,000

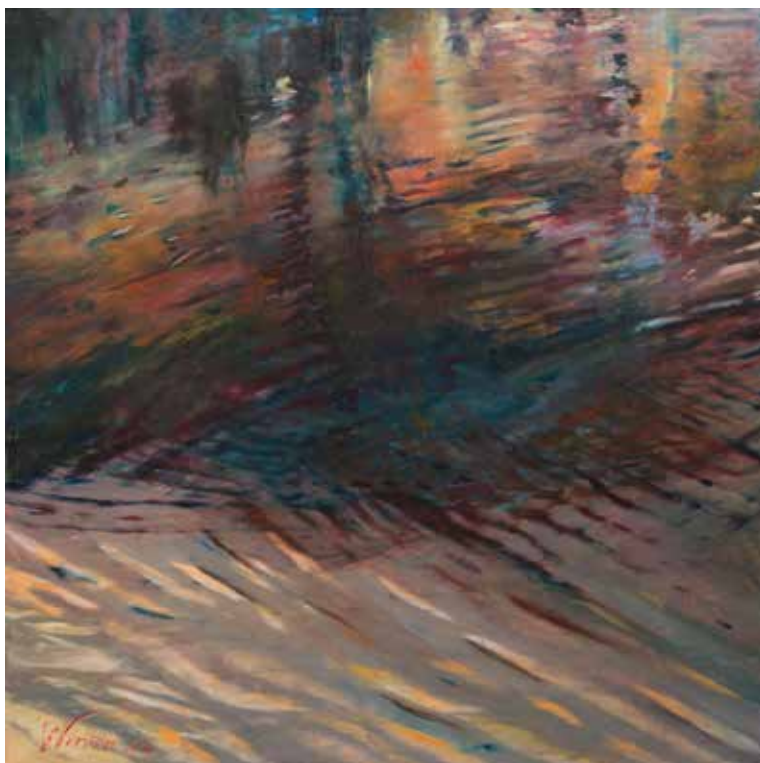
Exhibited

St. Petersburg, The State Russian Museum,
Ekaterina Vorona; Solo exhibition, 2016

Literature

*The Russian Museum presents: Ekaterina
Vorona/Almanac*, Saint Petersburg,
2016, p.11

"It can be stated that the optics of Ekaterina
Vorona's art contain a symbolic 'glass',
in which the specific transforms into the
mythopoetic and vice versa. Hence the
suggestion of the images in her art, their
charm." (Alexander Borovsky)



78*

DAVID BURLIUK (1882-1967)

Bouquet, Mallorca
signed and inscribed 'Mallorca' (lower right),
verso with later inscription
'Flowers and Florida'
oil on canvasboard
51 x 41cm (20 x 16 in).

£5,000 - 7,000

US\$6,400 - 9,000

€6,000 - 8,400

Offered with authentication letter from
David N. Burliuk, Executive Director of
'The Burliuk Foundation'.





79

A SILVER COMMEMORATIVE SCULPTURAL GROUP

Aleksandr Liubavin, St. Petersburg, 1905

depicting a mounted house rider leaping over a stipple, on a green marble base with attached silver plaque engraved in Cyrillic 'From 15th Aleksandriiskii Dragoon Her Majesty Regiment to commemorate the performance of the outstanding young soldiers in 1905', 84 standard height: 20.2cm (8in).

£15,000 - 20,000

US\$19,000 - 26,000

€18,000 - 24,000

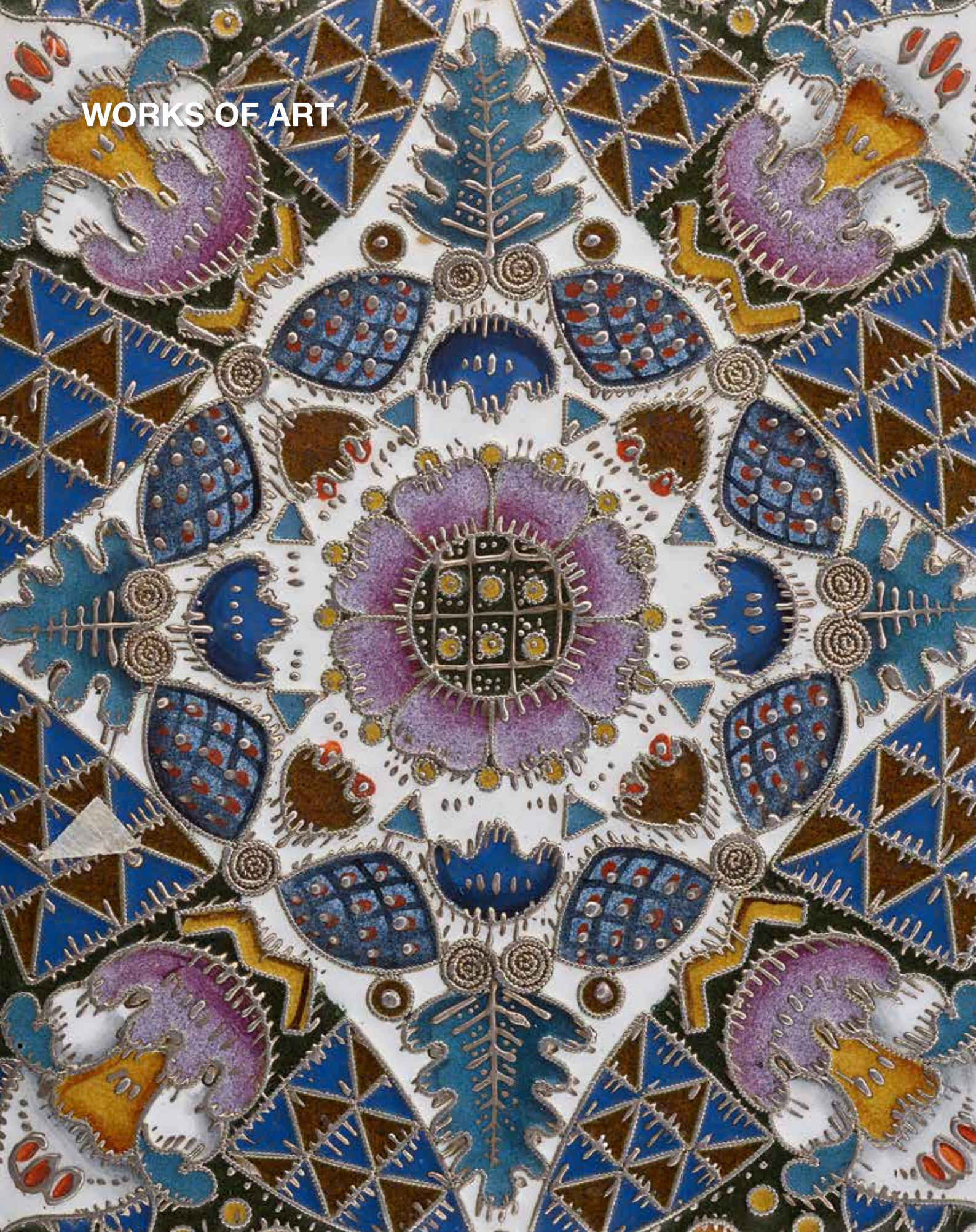
Provenance

Acquired by the present owner at Sotheby's, New York, 15 April, 2008, lot 453

Полк был сформирован в 1775 г. по повелению Императрицы Екатерины Великой, а в 1798 г. переименован в Гусарский Александрийский Полк. Во время Отечественной И 1812 года и Турецкой войны 1829 года полк отличился множественными победами и получил много наград. В 1904 г. Ее Величество Государыня Императрица Александра Федоровна благоволила стать Шефом полка, а незадолго до начала Первой мировой войны в списки полка был зачислен в чине корнета Его Императорское Высочество Наследник Цесаревич и Великий Князь Алексей Николаевич.

Высочайшим приказом 6 декабря 1907 года (день тезоименитства Императора Николая II) было объявлено о переименовании части полков из драгунских в уланские и гусарские. 15-й драгунский Александрийский Ея Величества Государыни Императрицы Александры Феодоровны полк стал 5-м гусарским Александрийским Ея Величества Государыни Императрицы Александры Феодоровны полком. Шефство было дано 30 июля 1904 года, в день рождения Наследника Цесаревича на Нижней даче в Александрии, Петергоф.

WORKS OF ART





80

PROPERTY OF A TEXAS COLLECTOR

80*

AN IMPERIAL PRESENTATION TWO-COLOUR GOLD AND GEM-SET TIE-PIN

Fabergé, workmaster Alfred Thielemann, St Petersburg, 1898-1908

formed as a diamond-set Imperial crown surmounting a ruby-set lyre, in red leather fitted case, 56 standard length: 7.9 cm (3 1/8 in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000

Provenance

Sotheby's, New York, December 11, 1990 lot 198

A comparable example of a tie-pin decorated with the State emblem is illustrated in Ulla Tillander-Gödenhielm, *The Russian Imperial Award System 1894-1917*, Helsinki, 2005 p. 192



81

81*

A GOLD AND GEM-SET PAPER-KNIFE

bearing marks for Fabergé workmaster August Holmström

the cruciform centrally set with oval mixed cut sapphire flanked by entwining rose-cut diamond-set bands and pearls at terminals height: 17.5 cm (6 7/8 in).

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

Provenance

Sotheby's Geneva, May 14, 1987, lot 400



82

82*

A FABERGÉ GOLD AND DIAMOND-SET EGG PENDANT WITH LOCKET SECTION

Fabergé, Moscow, circa 1900

ovoid, the body encircled with applied diamond-set serpent chased to simulate skin, the hinged base releasing locket compartment from cabochon-set thumbpiece, 56 standard height: 2.2cm (7/8 in).

£4,000 - 6,000

US\$5,100 - 7,700

€4,800 - 7,200

Provenance

Sotheby's, New York, June 24 1987, lot 472



83



83*YΦ

A SILVER-GILT AND GUILLOCHE ENAMEL

Fabergé, Moscow, 1898-1908, scratched inventory number 27370
Oval, the body enamelled pale blue over sunray guilloché ground, centring oval aperture within beaded border, all within bound laurel border, surmounted by silver-gilt ribbon crest, the ivory back fitted with hinged scrolling A-formed strut, in Wartski fitted case, 84 standard 8.7 cm (3 7/16 in).

£20,000 - 30,000

US\$26,000 - 39,000

€24,000 - 36,000

Provenance

Sotheby's, London, 28 October 1985, lot 180

84*

A SILVER, HARDSTONE AND ENAMEL DESK CLOCK

Fabergé, Henrik Wigstrom, St. Petersburg, 1908-1907, scratched inventory number 24379
of rectangular form on square plinth with berried laurel mount, the opaque enamelled ribbon-tied bezel enclosing white guilloché dial with Arabic chapters, polished jasper pedestal rising to leaf tip frieze, the frosted gilt movement with single spring barrel driving the club-foot lever escapement with bimetallic balance, numbered to the backplate 17807, 88 standard height: 13.4 cm (5 1/4 in).

£50,000 - 70,000

US\$64,000 - 90,000

€60,000 - 84,000

Provenance

Purchased from I.J. Mazure & Co Ltd London on Wartski advice, 1992

81





82

85*

A PAIR OF SILVER STANDS

Fabergé, Moscow, 1908-1917, scratched inventory number 25167
each on circular base, the stem formed as four reeded columns, surmounted by stand with applied leaf border in the neo-classical taste, 84 standard
height: 9cm (3 9/16 in). (2)

£12,000 - 15,000

US\$15,000 - 19,000

€14,000 - 18,000

Provenance

Sotheby's, London, October 28 1985, lot 246

86*

A SILVER AND ENAMEL CHARKA

bearing marks for Fabergé workmaster Michael Perchin
the body formed as a regimental helmet, the front applied with silver star of the Order of St. Andrew, surmounted by Imperial eagle
height: 13.5 cm (5 5/16 in).

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

Provenance

Offered by Brown University, from the Anne S.K. Brown Military Collection Sotheby's New York, June 12, 1986, Lot 297



83

87*

A SILVER AND GUILLOCHE ENAMEL CIGARETTE CASE

Fabergé, workmaster Antti Nevalainen, St. Petersburg, 1898-1908, scratched inventory number 6692
shaped rectangular with rounded corners, the surface engraved to simulate tree bark, hinged cover set with red enamelled Catherine II twenty rouble coin opening at cabochon sapphire pushpiece to reveal gilt interior, with tinder compartment and cord, in fitted retailer's case from Ivor Mazure, 88 standard
length: 12 cm (4 3/4 in).

£4,000 - 6,000

US\$5,100 - 7,700

€4,800 - 7,200

Provenance

Purchased from I. J. Mazure & Co Ltd London, 1984



84

For similar please refer to *The Faberge Case, From the Private Collection of John Traina*, 1998, Abrams, p.145

VARIOUS PROPERTIES

88*

A GOLD AND SILVER GUILLOCHÉ ENAMEL SCENT BOTTLE

Fabergé, workmaster Henrik Wigström,
St. Petersburg, 1898-1908
of circular cushion form, the silver body
engraved with radiating wavy pattern and
enamelled in translucent powder blue,
opening mounted with gadrooned rose-gold
collar, rose-gold sponge brush fitted with
stepped lid and gadrooned finial set with
moonstone cabochon, 56 and 84 standard
width: 4.5cm (1 3/4in).

£5,000 - 8,000

US\$6,400 - 10,000

€6,000 - 9,600



89

A JEWELLED HARDSTONE AND ENAMEL PAPER KNIFE

apparently unmarked
the stone blade carved with rounded end, fitted
to flat handle applied with wavy guilloché pink
enamel ground, enriched with diamond-set
opaque enamel band, further decorated with
painted black garlands, in the Fabergé taste
length: 21cm (8 1/4 in).

£2,000 - 3,000

US\$2,600 - 3,900

€2,400 - 3,600





90

90*

**A SILVER AND GUILLOCHÉ
ENAMEL PHOTO FRAME**

Fabergé, workmaster Viktor Aarne, St. Petersburg, 1898-1908

rectangular form, face with circular opening outlined with chased silver laurel border and crowned with a silver bow, translucent oyster white-colored enamel over moiré engine-turning ground; upper corners applied with chased neo-classical wreaths, bottom with chased patinated silver oak-leaf garland suspended from bows, four corners applied with small acorns and oak leaves, all within bound reed border, reverse backed by wood panel with wood strut, *each silver mount marked separately*, 84 standard
17.8 x 15.5cm (7 x 6 1/8in).

£25,000 - 35,000

US\$32,000 - 45,000

€30,000 - 42,000

An exceptionally beautiful example of the guilloché enameling technique and fine quality of the silver-work associated with leading workmasters of the firm. Many layers of pearl white and translucent enamel were applied over the finely engraved wavy lines, creating radiating and shimmering effect. The final result is a work of mesmerizing beauty and unsurpassed quality of enamel work perfected by the Fabergé firm.

91*

**A JEWELLED GOLD-MOUNTED
ROCK CRYSTAL PAPER KNIFE**

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

rectangular blade with rounded end, mounted in yellow and probably white gold, square mount with reeds running vertically and on an angle, with border of small ruby cabochons, 56 standard
length: 12.4cm (4 7/8in).

£8,000 - 12,000

US\$10,000 - 15,000

€9,600 - 14,000



91

92*

**A SILVER-GILT AND GUILLOCHÉ
ENAMEL PHOTOGRAPH FRAME**

Fabergé, workmaster Mikhail Perkhin,
St Petersburg, 1895-1903,
scratched inventory number 53705
rectangular form with shaped sides, front
enamelled translucent peach over radiating
wavy engine-turned pattern, with an interlaced
border relieved by flowerheads at the corners,
the oval aperture with a bezel set with seed
pearls, surmounted by a silver-gilt bow knot,
the wood back with shaped silver-gilt strut,
88 *standard*
height: 11.5cm (4 1/2in).

£15,000 - 18,000

US\$19,000 - 23,000

€18,000 - 22,000

93

**A SILVER GILT, DIAMOND AND
ENAMEL CIGARETTE/CARD CASE**

Third Artel, St Petersburg, 1908-1917
rounded rectangular, the surfaces enamelled
translucent mauve over engine turned
basketweave ground, the hinged cover
opening at diamond-set thumbpiece to
reveal gilt interior, 88 *standard*
length: 8.1cm (3 3/16in).

£5,000 - 7,000

US\$6,400 - 9,000

€6,000 - 8,400

92



93



94*

A FINE NEPHRITE MODEL OF A RODENT

Fabergé, St. Petersburg, circa 1900

realistically carved in emerald green nephrite as a seated rodent, twisting to the side and holding the tail with two front paws, finely carved details imitating fur and skin texture, with sapphire cabochon-set eyes within silver-gilt rims, in associated period wooden box lined with cream silk and stamped with the firm's logo
height: 6.3cm (2 3/8in).

£20,000 - 30,000

US\$26,000 - 39,000

€24,000 - 36,000

A fine example of the firm's hardstone carving technique and celebrated lapidary art. Fascinated with the art of Japanese netsuke, which was considered incredibly sophisticated and stylish at the time, Fabergé firm's designers were inspired by netsuke's compactness and expressive character. Small carved animal subjects rendered in ivory or wood and produced in large numbers during the Meiji period (1868-1912), became an exotic import from Japan in the late 19th century. It is well known that Peter Carl Fabergé was an avid collector and was able to assemble a large collection of 500 examples. Many of the netsukes from his collection became models for future production of small hardstone figures carved by the Fabergé Firm and sold to sophisticated clients in St. Petersburg and Moscow.

This fine example features a rat or a mouse seated half-turned, with finely carved paws, feet and textured tail coiling around its body. It is ideally compact, sculptural and humorous. Rodents were often a symbol of prosperity and perseverance, given their success in sourcing food supplies.





actual size

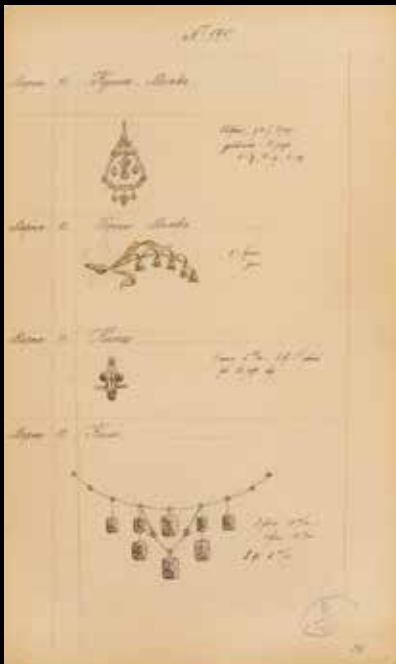


95*

A GOLD, AMETHYST AND DIAMOND BAR BROOCH

August Hollming, St. Petersburg, 1898-1903 rectangular form with angled sides, with three horizontal bars centered with a large hexagon amethyst within rose-cut diamond border, flanked with three diamonds on each side, 56 standard, in a fitted leather box lined with celadon green silk and velvet length: 5cm (2in).

£4,000 - 5,000
US\$5,100 - 6,400
€4,800 - 6,000



96

96*

JEWELRY DESIGN

Fabergé Firm, St. Petersburg depicting an openwork diamond pendant, a lily-of-the-valley brooch, a ring with diamonds and a pearl, and a necklace with rows of diamonds; all in inks and gouache on paper, inscribed with number '170' and marked 'page 94', includes description of stones to be used and dates of entry on the left, with facsimile of firm stamp (lower right) 40 x 24cm (15 3/4 x 9 1/2in).

£3,000 - 5,000
US\$3,900 - 6,400
€3,600 - 6,000



97

97*

JEWELRY DESIGN

Fabergé Firm, St. Petersburg depicting an open-work bracelet with diamonds and rubies and a bracelet set with diamonds and a large sapphire; all in ink and gouache on paper, inscribed with number '34' and 'page 51', description of stones to be used, dates of entry (on the left), with facsimile of firm stamp (lower right) 40 x 24cm (15 3/4 x 9 1/2in).

£3,000 - 5,000
US\$3,900 - 6,400
€3,600 - 6,000

98
No lot

99*

**A JEWELLED GOLD-MOUNTED
BOWENITE MINIATURE EGG PENDANT**

Fabergé, workmaster Mikhail Perkhin,
prior to 1898
ovoid form, with arched border around
the top set with small rose-cut diamonds,
on gold suspension loop, 56 standard
length with small suspension loop: 2.3cm
(7/8in).

£4,000 - 5,000
US\$5,100 - 6,400
€4,800 - 6,000



100*

**A JEWELLED, ENAMELLED AND
GOLD-MOUNTED AGATE EGG PENDANT**

Fabergé, workmaster Alfred Thielemann,
St. Petersburg, c. 1900
the acorn-form egg made from lavender-
coloured agate, with cap of chartreuse-green
translucent guilloché enamel, with a border of
small rose-cut diamonds, on gold suspension
loop, 56 standard
length with suspension loop: 2cm (3/4in).

£3,500 - 4,500
US\$4,500 - 5,800
€4,200 - 5,400

For an identical example with slightly different
colour of guilloché enamel see: Géza von
Habsburg, *Fabergé revealed/At the Virginia
Museum of Fine Arts*, Rizzoli, 2011, page 259,
number 173.



101*

**A GOLD-MOUNTED JEWELLED
GUILLOCHÉ ENAMEL EGG PENDANT**

Fabergé, workmaster Mikhail Perkhin,
St. Petersburg, prior to 1898
ovoid form, separated in half with horizontal
band of rose-cut diamonds, enamelled in
crimson-red translucent enamel over
engine-turned ground, on gold suspension
loop, 56 standard
length with small loop: 1.8cm (5/8in).

£3,000 - 4,000
US\$3,900 - 5,100
€3,600 - 4,800





102*

**A JEWELLED GOLD AND SILVER
IMPERIAL PRESENTATION BROOCH**

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

shaped as a gold chased laurel wreath tied
with a bow on the bottom, centered with a
crown monogram of Emperor Nicholas II in
rose-cut diamonds mounted in silver, verso
mounted with clasp pin, 56 standard
height: 2.5cm (1in).

£5,000 - 7,000
US\$6,400 - 9,000
€6,000 - 8,400



103*

**A TWO-COLOUR GOLD MOUNTED
ROCK CRYSTAL AND ENAMEL DESK SEAL**

Ivan Britzin, St. Petersburg, 1908-1912

the tapering plain rock crystal handle with
flat top encircled with ribbon-tied laurel band
executed in green and red gold, lower part
enamelled in royal blue over guilloché ground,
circular pedestal foot enamelled in identical
shade of blue over the wavy guilloché ground
and with chased leaf band of green and
red gold; gold matrix engraved with double
monogram 'AP', 56 standard
height: 5.5cm (2 1/8in).

£5,000 - 7,000
US\$6,400 - 9,000
€6,000 - 8,400



104*

**A MINIATURE NEPHRITE
MODEL OF AN ELEPHANT**

Russia, early 20th century

carved as a standing African baby elephant
length: 3cm (1 1/8in).

£3,000 - 5,000
US\$3,900 - 6,400
€3,600 - 6,000

105

**AN IMPERIAL PRESENTATION
GOLD CIGARETTE CASE**

Fabergé, workmaster August Hollming,
St. Petersburg 1908-1917,
scratch inventory number 22911
shaped rectangular with rounded corners,
the reeded cover applied with cypher of Grand
Duke Nicholas Mikhailovich beneath Imperial
crown, opening at hinge with cabochon
sapphire thumb piece, 56 standard
length: 9.5cm (3 3/4in).

£5,000 - 7,000

US\$6,400 - 9,000

€6,000 - 8,400

Provenance

Grand Duke Nicholas Mikhailovich
Presented by the above to
General Basil Gourko
Gifted by the above to the
family of the present owners
Thence by descent



106*

**A GOLD-MOUNTED SILVER-GILT AND
GUILLOCHÉ ENAMEL CIGARETTE CASE**

Fabergé, workmaster Feodor Afanasiev,
St Petersburg, 1908-1917
rounded rectangular form, enamelled bright
lemon yellow over an unusually patterned
engine-turned ground, the red gold rim
engraved with a dot and dash border, with
gold-mounted cabochon sapphire pushpiece,
88 standard
8 x 5cm (3 1/8 x 2in).

£8,000 - 12,000

US\$10,000 - 15,000

€9,600 - 14,000





107

107

A SILVER PLATTER

Fabergé, Moscow, 1908-1917

oval, the border with engraved monogram, the rim with dart border enriched at intervals with scrolling foliate motifs in the neo-classical taste, 88 standard length: 69.8 cm (27 1/2 in).

£8,000 - 12,000

US\$10,000 - 15,000

€9,600 - 14,000

108*

A JEWELLED SILVER-MOUNTED GLASS SCENT BOTTLE

Hjalmar Armfelt, workmaster for Fabergé firm,

St. Petersburg, 1908-1917

of pyramid shape with faceted corners, the rim mounted with laurel wreath border, the circular lid chased with radiating lobes and crowned with stepped finial mounted with moonstone cabochon, the long scent wand extending into the bottle, 88 standard height: 9.5cm (3 3/4 in).

£5,000 - 6,000

US\$6,400 - 7,700

€6,000 - 7,200

108



109*

A SILVER TABLE LIGHTER IN THE FORM OF AN ELEPHANT

Fabergé, Moscow, 1895,
with later Soviet marks and French import mark
realistically cast as a seated elephant, with finely chased details
imitating the texture of wrinkled skin, the hinged head opens to
reveal the lighter fluid compartment with screw top with the outlet
for the taper, 88 standard, approximate weight 347.4 gr
height: 8.3cm (3 1/4in).

£25,000 - 35,000

US\$32,000 - 45,000

€30,000 - 42,000

This charming example of a novelty lighter exemplify Fabergé's ability to transform a functional item into sculptural works of art. Containers and table lighters realistically modeled as whimsical animals were originally introduced by a brilliant artisan Julius Rappoport, and later were produced at the First Moscow Artel based on the Fabergé's firm original designs. Familiar domestic animals as well as more exotic types began populating cabinets and living room of the fashionable clientele of the firm.

Realistically modeled and finely chased, these novelty items were 'conversation pieces' and product novelties successfully marketed by the firm. Both functional and decorative, these silver sculptures remain among the most desirable examples of silver objects produced by the legendary firm.

For similar examples see:
monkey-shaped lighter (collection of *A La Vieille Russie*, New York;
illustrated in *Fabergé in America*, 1996, number 218, page 221
rabbit-shaped pitcher in the collection of Virginia Museum of
Fine Arts, Richmond, illustrated in *Fabergé in America*, 1996,
number 100, page 128

baboon-shaped lighter in the collection of the Kremlin Armoury,
Moscow, illustrated in Géza von Habsburg, Marina Lopato,
Fabergé Imperial Jeweler, 1994, number 210, page 329.



109



110

110*

A PARCEL GILT TROMPE L'OEIL CIGAR BOX

St. Petersburg, 1890, mark of unidentified maker
rectangular form, hinged lid and all sides of the silver box engraved
to imitate wood grain and tax band, gilded interior, 88 standard
17 x 10 x 7.5cm (6 3/4 x 4 x 2 7/8in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000



111

HARDSTONE FLOWER STUDY OF CAMPANILE

Russia, 20th century

lapis buds with diamond-set pistils arranged with nephrite leaves on gold stem marked 750, set in rock crystal vase with gold band height: 17.3 cm (6 13/16 in).

£4,000 - 5,000

US\$5,100 - 6,400

€4,800 - 6,000



112

HARDSTONE FLOWER STUDY OF JASMINE

Russia, 20th century

gold-mounted diamond pistils to quartz blossom arranged with nephrite leaves along stem marked 750, set in rock crystal vase with gilt band height: 16 cm (6 5/16 in).

£3,500 - 4,000

US\$4,500 - 5,100

€4,200 - 4,800



113*

A NOVELTY SILVER-GILT FIGURAL INKWELL

Antip Kuzmichev, Moscow, 1896, retailed by Tiffany & Co., with scratched inventory number formed as the Tsar Bell (Tsarskii Kolokol) in the Moscow Kremlin as it appeared when it was raised on a stone plinth in 1836; the bell meticulously cast and chased in imitation of the original with images of Empress Anna Ioannovna and Tsar Alexey, the hinged lid opens to reveal the receptacle for the ink pot, the base fitted with two sliding drawers for stamps and pen nibs, 84 standard
16.1 x 11.4cm (6 3/8 x 4 1/2in).

£6,000 - 8,000

US\$7,700 - 10,000

€7,200 - 9,600

Provenance

Sotheby's, New York, 11 December, 1990, lot 110A.



114*

A SILVER-GILT NEO-CLASSICAL VASE

Fabergé, Moscow, 1898-1908, scratched inventory number 9314 baluster form on spreading circular foot raised on plinth pedestal, front and back applied with chased profile of a galloping horse and neo-classical scroll, sides applied with small masks, rim chased with classical border, 84 standard
height: 10.2cm (4in).

£4,000 - 6,000

US\$5,100 - 7,700

€4,800 - 7,200

115*

**A FINE SILVER-GILT AND SHADED CLOISONNÉ ENAMEL
PICTORIAL CASKET**

11th Artel, Moscow, 1908-1917, with inventory number
flared rectangular form, sides are decorated with multi-color scrolling
floral, foliate and geometric patterns, the hasp and swing handles
similarly decorated; the hinged cover with an en plein enamel plaque
depicting a wedding scene inspired by the paintings of Konstantin
Makovsky and Sergei Solomko within a border of green vines and
flowerheads, flanked on either side by stylized panels of scrolling foliate
motifs, the interior of the lid with translucent teal enamel over a wavy
guilloché engine-turned ground, the mark partially cancelled in the
manner of goods intended for export, 84 standard
6.8 x 15.2 x 10.1 cm (2 5/8 x 6 x 4 in).

£150,000 - 200,000

US\$190,000 - 260,000

€180,000 - 240,000

Provenance

Christie's, New York, 20 October 1998,
The Greenfield Collection of Russian Enamels, lot 176.

Literature

Gerard Hill, *Fabergé and the Russian Master Goldsmiths*, 2008, no. 111.



enamel plaque





116*

A FINELY CARVED NEPHRITE KOVSH

attributed to Fabergé Firm, St. Petersburg, 1883-1895

traditional form with a short flat handle, finely carved from green nephrite, all sides are incised and gilded with Old Slavonic inscriptions "By the Grace of God/Tsar and Grand Duke/Ruler of All-Russia/Alexander", bottom similarly carved with circular reserve centered with medieval Russian double-headed eagle, handle incised with traditional ornamentation, *unmarked* length: 9.8cm (3 7/8in).

£8,000 - 12,000

US\$10,000 - 15,000

€9,600 - 14,000



117*

A JEWELLED GOLD HARDSTONE STUDY OF LILY-OF-THE-VALLEY

probably Russian, 20th century pearls, silver and faceted white stones create delicate flowers arranged on a pair of gold stems, with two nephrite leaves attached, set in rock crystal vase in the Fabergé taste, *apparently unmarked* height: 13.5cm (5 1/4in).

£2,000 - 3,000

US\$2,600 - 3,900

€2,400 - 3,600

118*

**A JEWELLED GOLD
COMMEMORATIVE BROOCH**

Fabergé, workmaster Oskar Pihl,
probably Moscow
round form, front with five small diamond
encrusted Russian letters that read word
'remember', with four gold tulips in between,
verso with a gold clasp pin, 56 standard
diameter: 2.4cm (7/8in).

£5,000 - 7,000
US\$6,400 - 9,000
€6,000 - 8,400

For identical example see: *Прейскурант
изделий Московского отделения фирмы
Фаберже, 1899*, facsimile edition, page 4,
illustration 26.



118

119*

**A GOLD, PLATINUM
AND DIAMOND BROOCH**

Henrik Wigström, workmaster for Fabergé,
1908-1917
circular with pierced design, centered with
diamond shape within the floral center around
the rim, all set with large, medium and small
rose-cut diamonds in platinum settings, verso
with gold bar pin, 56 standard
diameter: 3.4cm (1 3/8in).

£5,000 - 7,000
US\$6,400 - 9,000
€6,000 - 8,400



119

120

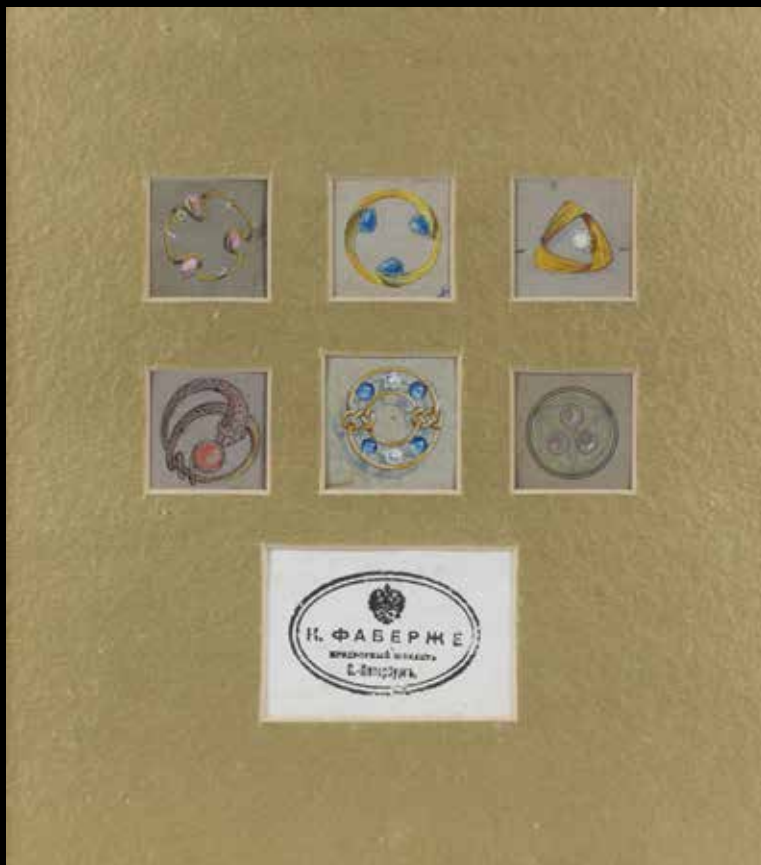
JEWELLERY DESIGNS

Peter Carl Fabergé
depicting six brooches of circular
openwork design,
pencil, pen and ink,
watercolour heightened against card
arranged together with facsimile of firm stamp
framed: 29.5 x 28 cm (11 5/8 x 11 in).

£1,500 - 3,000
US\$1,900 - 3,900
€1,800 - 3,600

Provenance

Five of six designs sold with Christie's,
London, Designs from the House of Carl
Fabergé, 27 April 1989, lot 513
Acquired by the present owner from the above



120



121



121 (detail)

121*

A LARGE PARCEL-GILT COMMEMORATIVE KOVSH

Grachev Firm, St. Petersburg, 1890, maker's mark in Cyrillic 'IE' of traditional form with upright flat handle and spout curved outwards; body engraved with wide border of traditional Russian geometric ornamentation including a plain round cartouche in front, flanked by heraldic griffins, and an ornate vignette underneath the handle featuring two engraved griffins facing each other and surrounded by fancy strap work; handle engraved *en suite* and centered with a medal issued in 1885 to commemorate coronation of Emperor Alexander III (in 1883), gilded interior, 84 standard length: 33cm (13in).

£5,000 - 7,000
US\$6,400 - 9,000
€6,000 - 8,400

122*

A SILVER-GILT AND ENAMEL TEA CADDY

workmaster's mark in Cyrillic 'PF', Moscow, 1908-1917 cube form, with rounded lid and a fitted silver-gilt mounted cork stopper, all sides enamelled with floral and foliate pattern in blue, red, white and green cloisonne enamel against stippled ground, outlined with border of small turquoise pellets, lid enamelled *en suite*, 84 standard, height: 14.5cm (5 3/4in).

£4,000 - 6,000
US\$5,100 - 7,700
€4,800 - 7,200



122



123



124

123 Y Φ

A SILVER-GILT AND ENAMEL TEA SET

Ivan Saltykov, Moscow, 1898-1908

comprising creamer, swing handled sugar bowl and tongs, each with polychrome shaded enamel floral motifs, outlined with blue beaded borders, gilded interiors; together with associated teapot with similar shaded design, possible tusk insulator bands, 84 standard height of teapot: 16.4 cm (6 7/16 in).

£6,000 - 8,000

US\$7,700 - 10,000

€7,200 - 9,600

124*

A GROUP OF ENAMELLED WARE

bell push: Pavel Ovchinnikov, Moscow, 1908-1917; r

ound bowl: Kurliukov, Moscow, 1898-1908, 84 standard

comprising: a round bowl enamelled with vary-coloured foliate scrolls on cream ground, a lobed circular dish decorated with flowerheads in shaded cloisonne enamel, a small kovsh enamelled in bright colours, and a circular table bell-push enamelled in blue, red and green against white ground (4)

diameter of the round bowl: 7cm (2 3/4 in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000



125*

A SILVER-GILT AND SHADED CLOISONNÉ ENAMEL KOVSH IN A SHAPE OF A COCKEREL

6th Artel, Moscow, 1908-1917.

whimsical shape in a form of a cockerel with splendid tail for a handle, the bowl enamelled with stylized flowers and geometric ornament with applied wires, the prow formed as the cockerel's head, the scroll handle with a stylized foliate band against a turquoise ground and a bracket support in forest green enamel, gilded interior, 84 *standard* 8 x 13cm (3 1/8 x 5 1/8in).

£6,000 - 8,000

US\$7,700 - 10,000

€7,200 - 9,600



126*

A SILVER-GILT AND ENAMEL SALT CELLAR

Nemirov-Kolodkin, St. Petersburg, 1894

shaped as a chair, raised on four ball feet, with a hinged lid for salt compartment, upright back with applied columns and beams imitating a facade of a traditional peasant house, all enamelled in bright blue, white, and red cloisonné enamel, centring circular reserve with engraved date '17/VII 1895', lid enamelled similarly and centres a circular reserve with engraved monogram, sides with colourful enamelled borders, 88 *standard* height: 13.8cm (5 3/8in).

£4,000 - 5,000

US\$5,100 - 6,400

€4,800 - 6,000



127*

A SMALL SILVER-GILT AND ENAMEL KOVSH

unidentified maker's mark 'L', Moscow, 1908-1917

of traditional form with raised spout and hook handle, the body decorated with foliate garland in shaded cloisonné enamel against stippled ground, reserves of floral ornamentation against green ground, further enhanced with granulation, top and bottom outlined with border of blue pellets, *standard mark poorly struck* length: 13cm (5 1/8in).

£4,000 - 6,000

US\$5,100 - 7,700

€4,800 - 7,200



128

A SILVER-GILT AND ENAMEL KOVSH

Ivan Saltykov, Moscow, 1898-1908,
scratched inventory number 11959
of traditional shape with raised prow and hook
handle, the surface enriched with polychrome
shaded enamel scrolling foliate motifs within
blue beaded borders, 84 standard
length: 29 cm (11 7/16 in).

£12,000 - 15,000

US\$15,000 - 19,000

€14,000 - 18,000



129*

**A SILVER-GILT AND ENAMEL
SET OF TWELVE TEASPOONS**

Pavel Ovchinnikov, Moscow, before 1898
each spoon with oval bowl decorated with a
stylized white carnation, blue and green scrolls
and flowerheads within geometric borders,
with twisted handle terminating in shaped finial
enamelled in various shades of blue, in original
leather-bound box lined with purple velvet
and cream silk stamped with firm's logo, 88
standard, (12)
length: 14cm (5 1/2in).

£5,000 - 7,000

US\$6,400 - 9,000

€6,000 - 8,400



130*

**A SILVER-GILT AND CLOISONNÉ
ENAMEL TEA GLASS HOLDER**

6th Artel, Moscow, 1908-1917, with French
import mark

circular form, with upright handle, raised on
circular foot, body and handle decorated
in neo-Russian style with profusion of floral
motifs, foliate garlands, superimposed
geometric motifs in vary-coloured cloisonné
enamel, further enhanced with fine granulation
and oval cloisons, 84 standard
height: 10.3cm (4 1/8in).

£6,000 - 8,000

US\$7,700 - 10,000

€7,200 - 9,600



131*

**A SILVER-GILT AND CLOISONNÉ
ENAMEL TEA GLASS HOLDER,**

Konstantin Skvortsov, Moscow, 1908-1917

cylindrical form on a stepped base with
shaped border; the body profusely decorated
with stylized flowers and leaves in various
shades of navy blue, peach, and turquoise,
surrounded by stylized green leaves against
cream, steel grey, aubergine, and forest green
grounds, the raised shaped handle with leaves
against a peach ground, stylized flowers and
band of aubergine translucent enamel relieved
by applied oval cloisons, 84 standard
height: 10.7cm (4 1/4in).

£6,000 - 8,000

US\$7,700 - 10,000

€7,200 - 9,600



132

A SILVER-GILT AND ENAMEL KOVSH

Pavel Ovchinnikov, Moscow, 1898-1908
the ovoid body formed as a swan elaborately
enamelled with shaded polychrome feathers
and foliage on raised surfaces, the curved
neck forming the prow and tail feathers to
handle, 84 standard
length: 29.2 cm (11 1/2 in.)

£40,000 - 50,000

US\$51,000 - 64,000

€48,000 - 60,000

Provenance

Private collection, Greece



133*

A SILVER-GILT AND CLOISONNÉ ENAMEL SUGAR BOWL

Nikolai Zverev, Moscow, 1908-1917, with French import mark circular with swing handle, body enamelled with floral garland and perched birds in pale pink and blue shaded cloisonné enamel on gilded stippled ground, top and bottom with borders of turquoise pellets, 84 standard diameter: 13cm (5 1/8in).

£5,000 - 7,000
US\$6,400 - 9,000
€6,000 - 8,400

Provenance

Acquired by the present owner at Christie's, June 8, 2010, lot 233 (one of two)



134*

A SILVER-GILT AND CHAMPLEVÉ ENAMEL BOX

Pavel Ovchinnikov, Moscow, 1884 circular form, the slip-on lid centered with a bouquet of flowers in imitation of pietra dure work and encircled by brightly-coloured interlaced scrolls with birds and butterflies, all within a band of turquoise enamel beads, the sides with a pattern of scrolls and blossoms in conforming colours, with gilded interior, 88 standard diameter: 7.9cm (3 1/8in).

£5,000 - 7,000
US\$6,400 - 9,000
€6,000 - 8,400

Provenance

Acquired by the present owner from a private collection, USA



135*

A SILVER-GILT AND CLOISONNÉ ENAMEL TABLE MATCH-BOX HOLDER TOGETHER WITH A SMALL POCKET MATCH-BOX HOLDER

first: Cyrillic mark 'IK' probably for Ivan Krytikov, Moscow, c. 1898; second: Cyrillic mark 'SK' probably for Semen Kazakov, Moscow, 1898-1908 an upright rectangular holder with opening on top, on a circular stand mounted on four scroll feet, enamelled in pale and dark blue, white, red and green cloisonné enamel; together with a small rectangular holder enamelled on both sides with floral motifs within turquoise dotted border, 88 standard (first) (2) height of table match-box holder: 12cm (4 3/4in).

£3,000 - 4,000
US\$3,900 - 5,100
€3,600 - 4,800

136*

**A SILVER-GILT AND CLOISSONNÉ
ENAMEL TEA GLASS HOLDER**

Dmitrii Nikolaev, Moscow, 1908-1917,
with later engraved inscription circular with
upright scroll handle, body decorated with
profusion of floral motifs in vary-coloured
cloisonné enamel within borders of blue
pellets, handle enamelled similarly,
84 standard height with a handle:
10.8cm (4 1/4in).

£3,000 - 4,000

US\$3,900 - 5,100

€3,600 - 4,800

Underside with a later engraved inscription
"To the only and unique/ In memory/ 19 2
3/VIII 36". With a later replacement cut glass.



137*

**A PARTIAL SILVER-GILT AND
ENAMEL SET OF SALT CELLARS**

maker's mark in Cyrillic 'MC' probably for
Maria Semenova, Moscow, 1908-1917,
retailed by N.A. Chuksanov, St. Petersburg
comprising: six small circular bowls and three
miniature spoons; all decorated with floral
scrolls and flowerheads in shaded cloisonne
enamel against stippled ground, in a fitted
wood box lined with red velvet and cream silk
stamped with retailer's logo, *84 standard*, (9)
diameter of the bowl: 4cm (1 1/2in).

£4,000 - 5,000

US\$5,100 - 6,400

€4,800 - 6,000



138

A SILVER-GILT AND CLOISONNÉ ENAMEL PUNCH SET

Pavel Ovchinnikov, Moscow, 1898-1917

comprising a silver mounted cut-glass bratina, the knopped lid enriched with polychrome stylised foliate and geometric decoration, and six small cups of traditional form surmounted upon domed feet with shaped flat handles decorated *en-suite*, *84 standard height of lidded bowl: 22 cm (8 11/16 in).*

£18,000 - 20,000

US\$23,000 - 26,000

€22,000 - 24,000

Provenance

Acquired by the grandparents of the present owners (he being the head of the Danish Red Cross in Russia during the Revolution, she a nurse and opera singer)

Thence by descent





139*

A SILVER-GILT AND CLOISONNÉ ENAMEL TEA GLASS HOLDER

Grachev, St Petersburg, circa 1895

cylindrical form on shaped architectural foot with arched prow, the pierced body decorated in shades of bright royal blue, celadon green, red, and white opaque enamel featuring stylized scroll and foliate motifs, the raised handle with conforming ornament relieved by beaded bands, 88 standard height: 8.2cm (3 1/4in).

£4,000 - 6,000

US\$5,100 - 7,700

€4,800 - 7,200

For comparison, please refer to Géza von Hapsburg, ed., *Fabergé: Imperial Craftsman and His World*, London, 2000, p. 70, cat. no. 52B.



140*

A SILVER-GILT AND CLOISONNÉ ENAMEL DIPPER

partially visible mark of Pavel Ovchinnikov, Moscow, c. 1888

shaped as a traditional kovsh with a long hook handle, sides decorated with floral pattern within bands of geometric forms, handle with a row of flowerheads, all in vary-coloured enamel, 84 standard length: 19.8cm (7 3/4in).

£2,000 - 4,000

US\$2,600 - 5,100

€2,400 - 4,800

141

**A JEWELLED SILVER-GILT
AND ENAMEL KOVSH**

Kurlyukov, Moscow, 1883

of traditional form with pierced handle
in the art nouveau taste, the body richly
enamelled with shaded varicolour
foliate motifs and set at intervals with
cabochon amethysts, 88 standard
length: 15.2cm (6 in).

£7,000 - 8,000

US\$9,000 - 10,000

€8,400 - 9,600



142*

A SMALL SILVER AND ENAMEL KOVSH

workmaster's mark in Cyrillic 'MC' probably
for Maria Semenova, Moscow, 1908-1917
traditional form, with raised prow and hook
handle, front decorated with grapevine
and bunches of grapes, sides with shaped
reserves centering flower heads, all in vary-
coloured cloisonne enamel, standard mark
poorly struck
length: 12.5cm (4 3/4 in).

£5,000 - 7,000

US\$6,400 - 9,000

€6,000 - 8,400





(detail)

143*

**A MAGNIFICENT SILVER-GILT AND
SHADED CLOISSONNÉ ENAMEL DESK SET**

Pavel Ovchinnikov, Moscow, 1908-1917

comprising: an inkstand, inkwell, a blotter and a pair of candlesticks;
all enamelled in the Art Nouveau style with stylized scrolling foliage,
pine trees and strawberry motifs in vary-coloured shaded enamel in
pastel tones of pale pink and blue, light green, and delicate orange
against cream white or gilded ground, 84 standard (5)
height of candlesticks: 14.6cm (5 3/4in).

£80,000 - 120,000

US\$100,000 - 150,000

€96,000 - 140,000

Provenance

Chen Collection, Lyon & Turnbull, November 23, 2008, lot 90

Christie's, New York, April 14, 1994, lot 85

Sotheby's, New York, December 13, 1991, lot 73

Christie's, London, April 26, 1989, lot 264.

This unusual desk set is a rare example of the impact of the international Arts and Crafts movement in Russian design. Variouslly called the Neo-Russian style or the Stil Modern, it can be seen most clearly in architecture and the graphic design of artists like Ivan Bilbin. Under its influence, many Russian silversmiths developed a new pictorial language and color palette for their designs, but few attempted a new approach to form itself. This desk set, with its massive, columnar forms and stylized pine trees and strawberries would have conform perfectly with to the new interiors being designed by architects such as Fedor Shekhtel or Lev Kekushev for Moscow's business elite.





144*

**A SILVER-GILT, CLOISSONNÉ
AND PLIQUE-À-JOUR ENAMEL
TEA GLASS HOLDER**

11th Artel, Moscow, 1908-1917

barrel form with a scroll handle; body decorated with scrolling vary-coloured floral and foliate cloisonné motifs and heightened with applied gilt beads and cloisons, all against gilded stippled ground; the upper rim and base pierced and decorated with sky blue, royal blue, forest green, yellow, pink and red plique-à-jour enamel, the base pierced with a large stylized star similarly enamelled, the underside with a later inscription, 84 standard
Height: 8.8cm (3 1/2in).

£6,000 - 8,000

US\$7,700 - 10,000

€7,200 - 9,600



145*

**A SILVER AND CLOISSONNÉ
ENAMELED KOVSH WITH A SPOON**

Maria Semenova, Moscow, 1908-1917

traditional form with raised spout and hook handle, lobed body decorated with profusion of floral motifs in shaded vary-coloured enamel on green and cream ground, further enhanced with fine wire scrolls and small cloisons, handle similarly decorated and outlined with border of blue pellets, 84 standard (2)
length: 14cm (5 1/2in).

£3,500 - 4,500

US\$4,500 - 5,800

€4,200 - 5,400

Provenance

Acquired by the present owner at Sotheby's, June 10, 2009, lot 504.



146*

A FINE SILVER-GILT AND SHADED CLOISSONNÉ ENAMEL CIGARETTE CASE

Fabergé, workmaster Fedor Rückert, Moscow, 1908-1917, with scratched inventory number 22323 rectangular form with rounded corners, both sides centered with a flower enamelled in pale lilac colour and encircled with stylized pines and pine cone motifs within a white diamond shaped reserve, the corners decorated with geometric and floral motifs against an olive green ground, enamelled decoration enriched with applied and polished cloisons, push piece is set with cabochon sapphire; interior engraved with the initials 'JJ', 88 standard 10.1 x 8.8cm (4 x 3 1/2in).

£15,000 - 25,000

US\$19,000 - 32,000

€18,000 - 30,000



147*

A SILVER-GILT AND SHADED CLOISSONNÉ ENAMEL KOVSH

Nikolai Alekseev, Moscow, 1898-1908 of traditional form, enameled with a vary-coloured scrolling floral and foliate motif against a cream ground between double bands of red enamel beads, 88 standard Length: 16.2cm (6 3/8 in).

£5,000 - 7,000

US\$6,400 - 9,000

€6,000 - 8,400

Provenance

Acquired by the present owner from a private collection, USA.



148*

A SILVER-GILT AND CLOISSONNÉ ENAMEL MINIATURE KOVSH

Fedor Rückert, Moscow, 1908-1917 traditional form with angled handle and cube-shaped spout, raised on circular plain foot, the body with series of large red flowerheads within moss-green and blue swirling motifs in fine vary-coloured cloisonne enamel, further enhanced with fine cross-hatching, all against brown ground, 88 standard length: 10.2cm (4in).

£10,000 - 15,000

US\$13,000 - 19,000

€12,000 - 18,000





149*

**A SILVER-GILT CLOISONNÉ ENAMEL
PRESENTATION PUNCH SET**

Nikolai Alekseev, Moscow, 1898-1908, with French import mark comprising: a round bowl, five small cups and a ladle; the punch bowl with rows of alternating silver-gilt and enamelled lobes, some featuring stylized floral designs in *repoussé* set with red and green stone cabochons, others decorated with vary-coloured flowers in shaded enamel against colourful ground, the flaring foot and upper rim with matching floral borders, set along the rim with dark red and green cabochons, the entire surface further enhanced with twisted wires and pellets, the cups and ladle with hook handle decorated *en suite*, a row of cabochons lines the handle, 84 standard, (7) diameter of *bratina*: 20.3cm (8in); length of ladle: 21.5cm (8 1/2in).

£70,000 - 90,000

US\$90,000 - 120,000

€84,000 - 110,000

Provenance

Acquired by the present owner at Sotheby's, New York, November 4, 2010, lot 16



150*

**A MONUMENTAL SILVER-GILT AND
SHADED CLOISSONNÉ ENAMEL KOVSH**

Grigory Sbitnev, Moscow, 1908-1917

of traditional form, with shaped hook handle and curled prow, enamelled with delicate stylized flowers and geometric motifs on slate-blue, green, purple, and cream grounds, the designs enhanced by tiny silver-gilt cells, the upper rim of the body and handle set with intensely colored cabochon paste stones, raised on ring foot, gilded interior, 84 standard

Length: 29.2cm (11 1/2in).

£30,000 - 50,000

US\$39,000 - 64,000

€36,000 - 60,000



151

151*

A SILVER-GILT AND ENAMEL TRAVELLING TEA SET

Ivan Saltykov, Moscow, 1892

comprising: tea caddy with screw-top lid, sugar box with hinged lid, sifting spoon, sugar tongs, sugar scoop; all decorated with brightly coloured cloisonné enamel on stippled gilded ground, two sides of both caddy and the box are decorated with stylized cockerels, the lid of the caddy set with a colourful rooster, the lid of the box centered with engraved monogram within concentric enamelled borders, the utensils decorated *en suite*; all contained in original fitted wood box lined with crimson velvet and silk, 84 standard height of tea caddy: 12.5cm (5in).

£50,000 - 70,000

US\$64,000 - 90,000

€60,000 - 84,000

Provenance

Acquired by the present owner at Sotheby's, New York, 16 April, 2008, lot 364.

152*

A SILVER GILT, CLOISSONNE AND PLIQUE-A-JOUR ENAMEL BOWL

11th Artel, Moscow, 1908-1917, with later scratched inventory number circular on a plain spreading foot, lobed design with floral ornament in vary-coloured cloisonné enamel against stippled ground, set above with a row of green and deep red cabochon stones, rim with a wide border featuring curving scroll rendered in vary-coloured translucent plique-a-jour enamel, 84 standard diameter: 12.5cm (4 3/4in).

£8,000 - 12,000

US\$10,000 - 15,000

€9,600 - 14,000



152



(detail)

153*

**A MAGNIFICENT SILVER-GILT, CLOISONNÉ
AND PLIQUE-À-JOUR ENAMEL TANKARD**

Pavel Ovchinnikov, Moscow, pre 1898

of octagonal form, the lower half divided into arched panels separated with twisted columns and enameled with stylized flowers in brightly coloured cloisonné enamel on stippled gilt ground, the upper half with conforming flowers against a green ground, the domed, slip-on lid with pierced upright border and a ball finial, the base is set with a brightly colored vignette in plique-à-jour enamel depicting an eagle vanquishing a serpent, 88 standard height: 20.5cm (8 1/8in).

£60,000 - 80,000

US\$77,000 - 100,000

€72,000 - 96,000

The source for the design of this tankard was a Turkish-made enamel tankard with a coiled-serpent handle that had been presented to the Tsar of Muscovy and had been preserved in the Kremlin Armory. Fedor Solntsev included it in his magisterial compendium of the *Antiquities of the Russian State* (*Drevnosti rossiiskogo gosudarstva*), published in 1849-1853 (see volume 5, no. 31). Goldsmiths studied the plates as a source for new designs. Sazikov produced an earlier, simpler design by 1867, but Ovchinnikov's masters were able to include panels of plique-à-jour enamel requiring far greater effort and expense.

A comparable example is in the Walters Museum of Art, Baltimore. Two similar examples are described and illustrated in Anne Odom, *Russian enamels. Kievan Rus to Fabergé*, The Walters Art Gallery, Baltimore, 1996, pages 120-123.





154

154*

A SILVER-GILT AND ENAMEL SET OF TWELVE COFFEE SPOONS

retailed by G. Klingert, maker's mark in Cyrillic 'PN', Moscow, 1908-1917
each spoon with oval bowl enamelled with floral motif in pastel colours against stippled ground and outlined with band of blue pellets, twisted stem with shaped finial enamelled in turquoise and blue; in original fitted wood box lined with blue velvet and silk stamped with firm's logo, 84 standard, (12)
length: 10.5cm (4 1/8in).

£5,000 - 7,000
US\$6,400 - 9,000
€6,000 - 8,400



155

155*

A SILVER-GILT AND ENAMEL LIQUOR SERVICE

6th Artel, Moscow, 1908-1917
comprising six footed small beakers and six demitasse spoons; all decorated with floral motifs and geometric ornament in pastel colors of cloisonne enamel on cream ground, in associated fitted box, 84 standard (12)
height of a beaker: 7.5cm (2 7/8in).

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



156

156*

A SILVER-GILT AND ENAMEL SET OF SIX SALT CELLARS AND SPOONS

Kurliukov, Moscow, 1895
comprising six small circular bowls on three ball feet and six miniature spoons; each bowl with foliate scrolls within bands of turquoise pellets, plain silver-gilt spoons, in original wood box lined in cream velvet and silk stamped with firm's logo, 88 standard, (12)
diameter of the bowl: 3.5cm (1 3/8in).

£6,000 - 8,000
US\$7,700 - 10,000
€7,200 - 9,600

157*

**A PARCEL GILT AND CUT-GLASS
DRESSING-TABLE SERVICE**

Fabergé, Moscow, 1908-1917

comprising: a large circular box with a silver lid, a similar small circular jar with silver lid, a pair of tall silver-topped bottles, a pair of smaller silver-topped bottles, a hand-held oval mirror, and a hair brush; glass is cut with geometric pattern and vertical lines, silver is chased with neoclassical designs, undersides of lids are gilded, 84 standard, (8)

height of a tall bottle: 15.5cm (6in);

length of a mirror: 26.5cm (10 1/4in).

£8,000 - 12,000

US\$10,000 - 15,000

€9,600 - 14,000



158*

**A SILVER-GILT COMMEMORATIVE
PUNCH SET**

Fabergé, Moscow, 1894

comprising: a circular punch bowl with two scroll handles, six small cups with scroll handles, a ladle and a round fitted tray on four ball feet; the plain polished surfaces engraved with Cyrillic monogram 'PTK' and roman numeral 'XXV', 88 standard, (9)

diameter of the tray: 32cm (12 5/8in).

£20,000 - 30,000

US\$26,000 - 39,000

€24,000 - 36,000

Provenance

Sotheby's, New York, 16 June 1988, lot 431

Sotheby's, New York, 15 December 1999, lot 187

Acquired by the present owner at Sotheby's,

London, 1 December 2015, lot 442





159

159*

A SILVER PRESENTATION PUNCH SET

13th Artel, Moscow, 1908-1917

comprising: a large bowl in a shape of a 'kovsh' with a hook handle, six small cups in similar shapes and a ladle with long handle; bowls engraved with double monogram, gilded interior, 84 standard, (8) length of a large kovsh: 32cm (12 1/2in).

£9,000 - 12,000

US\$12,000 - 15,000

€11,000 - 14,000



160

160*

A LARGE SILVER VASE

retailed by firm of Ivan Morozov, St. Peterburg, maker's mark in Cyrillic 'NB'

tapering form on spreading circular foot, with repoussé oval cartouche and rococo scrolls and myrtle branches, rocaille border around the opening and around the foot featuring acanthus leaves and continuous scrolls, 84 standard height: 37cm (14 1/2in).

£5,000 - 7,000

US\$6,400 - 9,000

€6,000 - 8,400



161

161*

A SILVER-MOUNTED CUT GLASS DECANTER

Moscow, 1908-1917, unidentified marks 'F/S' and in Cyrillic 'S.Kh'

the tapering glass body cut with snowflakes and a geometric pattern within large overlapping circles, the bulbous bottom cut with row of circles, the long narrow neck cut with long vertical panels, the rim mount with hinged lid and scrolling handle, all chased in neo-classical style, 84 standard height: 26cm (10 1/4in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000

162*

A PARCEL-GILT LIQUOR SERVICE

Khlebnikov, Moscow, 1885

comprising: a flask, six small beakers, a circular tray; bulbous flask on spreading circular foot, with long narrow neck and chained slip-on lid with ball finial; rounded beakers with stepped rim; all engraved with bands of geometric ornamentation, interlaced scrolls and arched reserves in alternating silver and silver-gilt treatment; silver-gilt tray with six fitted stands around central reserve engraved in French 'Au celebre artiste Augusto Broggi la Direction de l'Opera Prive a Moscou/16 Novembre 1886', wide rim engraved with six shaped silver reserves featuring pairs of putties within foliate scrolls, in original wood case lined with cream silk and velvet, 84 standard, (8)

diameter of the tray: 29cm (11 3/8in).

£20,000 - 30,000

US\$26,000 - 39,000

€24,000 - 36,000

Provenance

Acquired by the present owner at Sotheby's, London, June 9, 2010, lot 552

Augusto Broggi (born in 1847), a successful Italian opera singer who performed leading roles at the Teatro Pagliano in Florence, Apollo Theatre in Rome, Teatro La Fenice in Venice, Teatro Comunale in Bologna and La Scala in Milan.

His wide repertoire included 70 operas with famous parts by Verdi, Rossini, Bellini, Donizetti and Bizet among his favourites. Apparently he was invited to perform at the Private Opera in Moscow (probably the one known as 'Частная Опера Кротикова' established on January 9th, 1885).

The present set must have been a parting gift to the famous baritone at the end of his tour in Moscow. Later on as his career became more and more successful, Broggi also worked in most of the major theatres in Paris, Vienna, Stockholm, Pest, Copenhagen, Buenos Aires and Rio de Janeiro.



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



163

163*

A SILVER AND ENAMEL BOWL

Fabergé, workmaster Julius Rappoport, St. Petersburg, circa 1890 circular form, the base set with a silver ruble coin dated 1774 and showing profile of Empress Catherine II set against background enamelled in translucent red over a hand-engraved ground, the exterior applied with ribbon-tied laurel swags, resting on raised foot, 84 standard diameter: 7.2cm (2 7/8in).

£5,000 - 7,000

US\$6,400 - 9,000

€6,000 - 8,400

164*

A SILVER WATER BOILING KETTLE IN THE RUSSIAN STYLE

kettle and tray: Sazikov, St. Petersburg, 1877; oil burner: Borisov, Moscow, pre 1898

comprising: a kettle resting on hinged stand with pin and chain locking mechanism, an oil burner and a rectangular-shaped tray with a rounded end; tray and kettle with a slip-on lid engraved with geometric ornament reminiscent of the traditional carving on the vernacular Russian houses, replacement insulation rings on the lid, handles and spout, 84 standard, (4) height of a kettle with lid: 38.5cm (15 1/8in).

£18,000 - 22,000

US\$23,000 - 28,000

€22,000 - 26,000



164

165*

A MONUMENTAL SILVER, GLASS AND MARBLE DESK SET IN THE NEO-RUSSIAN STYLE

31st Artel, Moscow, 1908-1917

comprising: cube-shaped cut glass inkwell, silver and green marble stand, silver and wood blotter and a silver paper knife; heavy glass inkwell is cut with snow flakes and star pattern and mounted with hinged silver lid, large rectangular silver stand is fitted with elaborate stand for the inkwell modeled as a wall of a Kremlin fortress, front is fitted with indentation for pens, all mounted on a heavy marble base resting on four silver ball feet; blotter with round handle and oversized paper knife with plain blade and chased handle, all chased in neo-Russian style with swirls, stylized vegetation and architectural motifs, 84 standard, (4)

stand: 34 x 26.5cm (13 1/2 x 10 1/2in);

length of paper knife: 29.5cm (11 5/8in).

£6,000 - 8,000

US\$7,700 - 10,000

€7,200 - 9,600

166*

A LARGE CUT-GLASS PLATTER WITH FIGURAL SILVER MOUNTS

Fabergé, Moscow, 1908-1917

circular, the underside cut with a wide border of swirls and palm leaves centring a snow flake design, the rim with patinated silver band finely chased with a laurel leaf garland, the sides mounted with two realistically cast and finely chased ram's heads, their twisted horns stretched to the sides, 84 standard

diameter including handles: 39cm (15 3/8in).

£14,000 - 18,000

US\$18,000 - 23,000

€17,000 - 22,000



165



166



(detail)



167* Y

**A FINE SILVER-GILT AND CLOISONNÉ
ENAMEL TEA SET IN CHINOISERIE STYLE**

Cyrillic mark "NA" for Nikolai Alekseev, Moscow 1908-1917
comprising: a teapot with hinged lid, a sugar bowl with hinged lid,
a creamer, a strainer, a sugar scoop, a sugar tongs, and a lemon
fork; teapot, sugar bowl and creamer are octagonal-shaped with
side panels decorated with alternating motifs of a stylized iris bloom
on cream ground and a tulip with carnations on pale blue ground,
all flanked by Chinese scrolls and framed with scrolled design in
brown and dark blue, lower part with scale ornament in vary-coloured
enamel, circular stands and upper rim shaped as Chinese pagodas
with very small turquoise beads mounted at each end; scroll handles
decorated similarly and set with modern replacement insulation rings;
utensils with twisted stems and enamelled handles, decorated with
similar sprays and garlands of flowers, all in very fine cloisonné enamel
in delicate pastel colors enhanced with granulation, in modern fitted
wooden box, 88 standard (7)
height of the teapot: 17.3cm (6 3/8in).

£75,000 - 85,000

US\$96,000 - 110,000

€90,000 - 100,000





168 (detail)

168*

A GLASS DECANTER AND A PAIR OF CHAMPAGNE FLUTES FROM AN IMPERIAL BANQUET SERVICE

Imperial Glass Factory, St. Petersburg, c. 1850

a decanter of a mallet form with molded lobed sides and stepped waisted neck with a pine coin-shaped faceted stopper, a pair of flutes of tapering form, the bodies molded with lobes and centered with an enameled medallion with gilt foil insert depicting the crowned Cyrillic "A" against ermine mantling, *all unmarked*, (3)

height of decanter: 27.2cm (10 3/4in);

height of flute: 18cm (7 1/8in).

£3,000 - 12,000

US\$10,000 - 15,000

€9,600 - 14,000

169*

GROUP OF PORCELAIN WARE FROM GRAND DUKE ALEKSANDR ALEKSANDROVICH SERVICE

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

comprising: two square-shaped serving bowls and a dinner plate; white bodies, rims outlined with maroon trellis border with gilded details, interrupted with the crown monogram of Grand Duke Aleksandr Aleksandrovich (future Emperor Alexander III), *marked underside*, (3)

diameter of the plate: 27cm (10 3/4in);

length of the bowl: 23.5cm (9 1/4in)

£4,000 - 6,000

US\$5,100 - 7,700

€4,800 - 7,200



170*

**A GLASS DECANTER AND EIGHT
CORDIAL GLASSES FROM THE
IMPERIAL BANQUET SERVICE**

Imperial Glass Factory, St. Petersburg, c. 1850
a decanter of a cylindrical form with molded
lobes and stepped waisted neck with a
cube-shaped faceted stopper, small lobed
glasses on narrow stems and circular feet,
bodies centering an enameled medallion
with gilt foil insert depicting the crowned
Cyrillic "A" against ermine mantling, (9)
all unmarked height of decanter:
23.3cm (19 1/8in).

£12,000 - 18,000

US\$15,000 - 23,000

€14,000 - 22,000



170 (detail)

170

171*

**A TALL FAMILLE JAUNE PORCELAIN
VASE IN CHINOISERIE STYLE**

Imperial Porcelain Factory, St. Petersburg,
period of Emperor Alexander II
tapering form with swallow-tail neck and
bulbous bottom, decorated with continuous
floral design and a pair of standing phoenixes
within flowering vines and lush colourful
vegetation rendered in enamel against cream
yellow ground; interior of the rim is outlined
with arches in bright yellow and blue imitating
18th century Chinese ruyi border,
marked on underside with green
cypher of Emperor Alexander II,
height: 60cm (23 5/8in).

£15,000 - 20,000

US\$19,000 - 26,000

€18,000 - 24,000

For similar example see V. Znamenov,
Imperatorskii Farforovyi Zavod/ 1744-1904,
St. Petersburg, 2008, page 609.

Shape of the vase is based on the 19th
century Japanese bronze vases which, in turn,
were imitating 18th century Chinese porcelain
prototypes. Phoenix motifs, which in Chinese
design are symbols of the Empress, stylized
peonies and floral vines, as well as the
colour of the background are typical for the
Chinese porcelain made in mid 19th century
for the western market. The present vase is
a curious adaptation of the Chinese design
by the Imperial Porcelain Factory which was
embracing fashionable trends of the day and
was catering to the sophisticated tastes of
the cultural and aristocratic Russian elite.



171



sugar bowl (part of the service)

172

**A RARE IMPERIAL PORCELAIN
PRESENTATION TÊTE-À-TÊTE SERVICE**

Imperial Porcelain Factory, period of Alexander II, about 1866
comprising tea pot, and creamer with openwork metal collars,
lidded sugar bowl, two cups and saucers decorated in the Rococo
taste, the reserves finely painted by Timofei Semenov with architectural
scenes of significance to Baron Alexander Stieglitz and his wife
Carolina Ernestina whose monograms appear as well as the
Baron's coat of arms and dates marking their twenty fifth anniversary,
7.VI.1841 and 7.VI.1866, (7)

height of tea pot: 23cm (9 1/16in).

£50,000 - 70,000

US\$64,000 - 90,000

€60,000 - 84,000





The coat of arms of Baron Stieglitz



Lithograph of L. J. Jacotte from the original by I.I. Charlemagne, View towards English Embankment (Datsiaro Publishing House 1840-1850)

The proposed breakfast service was completed in 1866 at the Imperial Porcelain Factory in St. Petersburg to mark the 25th wedding anniversary of Alexander Ludwigovich Stieglitz (6 (01) September 1814 – 24 October 1873) and his wife Carolina-Ernestina Stieglitz (née Miller, June 24, 1818 - 11 March 1873) («Русский провинциальный Некрополь», М., 1914. С. 969) Baron Stieglitz was the most prominent Russian financier, industrialist and philanthropist of his day in addition to being Governor of the State Bank of Russia, Privy Counselor, founder of the Central School of Technical Drawing and donor of its subsequent museum. The service is enriched with the monograms of its owners 'AS' and 'CS' as well as dated on the saucers commemorating their wedding on 7.VI.1841 and their 25th anniversary on 7.VI.1866.

The Baronial crown and the coat of arms of the Stieglitz family also appear in the decoration of the service. Alexander's father, Ludwig Ivanovich received the title for his services to government and trade upon the occasion of Nicholas I's 1826 coronation and in 1828 he was raised to merchant class. The coat of arms incorporating a black eagle adorns the two saucers and the pearled coronet appears throughout the service.

In Russia, the fashion for breakfast services appeared at the end of the 18th century. From this time, these kind of sets were favoured as expensive gifts due to the individually chosen motifs for the decorative scenes. Thus, on the Stieglitz family service, the principle elements of the scenic décor are architectural views evoking various milestones of the family's history. For the "Emperor's banker", the views of the banking house, palace, family dacha, textile manufactory and the Stock Exchange held personal significance.

According to the historian BV Anan'ich, the Stieglitz name was as popular worldwide as that of Rothschild. 'Emperor Nicholas I quite simply showered the banker with awards': for his success in arranging Russian loans in Europe he was presented with a gold snuff-box with a diamond set imperial cipher for his labour and diligence, he was awarded the Orders of St. Vladimir 3rd degree, St. Anne 2nd degree, and St. Stanislaus 1st degree ". (Цит. по: Ананьич Б.В. Банкирские дома в России, 1860-1914. Л., 1991. С. 15.) Baron Stieglitz was so highly valued by Nicholas I and later Alexander II that we can assume the service was gifted by the august family.

Focusing on the pictorial vignettes we find each enclosed in rectangular frame outlined with applied gilding. The most critical to the professional activities of the Stieglitz holdings – the State Bank and the Exchange are found on the sugar bowl of the service. In 1846, Baron Stieglitz was elected Chairman of the Exchange Committee. He was considered to be the king of the St Petersburg Stock Exchange and held the monopoly of the imperial accounts. Baron Stieglitz became the first governor of the State Bank of the Russian Empire established in 1860 by Alexander II. A view of one of the bank buildings from the Griboedov Canal adorns the other side of the sugar bowl.

In addition to banking and trade, Stieglitz founded manufacturing enterprises. In 1845-1851, Stieglitz built two factories in Narva, Estonia. He decided to build his summer residence nearby as he had ties to the region, having graduated from the University of Dorpat. The image of the Baron's manor estate on the bank of the Narva River is featured on the service's milk jug. In the illustration, we see a two storey timber manor in the traditional style, crowned with a turret and incorporating richly carved terraces and balconies. Later in 1890, the house passed down to A. Stieglitz' heir, his adopted daughter's husband, the State Secretary A.A. Polovtsov, and provided the setting for a meeting between the emperors of Russia and Germany: Alexander III and Wilhelm II. Following this meeting, a photo of the baron's dacha (photographer Creek) was published in "World Illustration" in the August 25th 1890 issue providing a basis of comparison for the image presented on the porcelain milk jug.

One side of the teapot from the breakfast service depicts a view of the English Embankment where the banking house Stieglitz and Co was located. Nearby was the family home at number 68. Baron Stieglitz commissioned the architect A.I. Krakau to build a palace adding to the land previously acquired by his father. This new design incorporated parts of the original dwelling that are visible on the scene captured on the teapot.



I.A. Goh, Drawing Room in the House of Baron Stieglitz on Stone Island in St. Petersburg (on cup)



L.Premazzi, Study in Stieglitz Mansion on the English Embankment in St Petersburg

The splendid décor of the Stieglitz palace amazed visitors to its interiors. The mansion's study is captured on one of the dishes. Its details became widely known due to the drawings of the Italian artist Luigi Premazzi (1814-1891) who chronicled a great many parade interiors in imperial palaces and aristocratic mansions. Five years after the palace's completion, A. Stieglitz commissioned drawings of the parade interiors from Premazzi. The master produced seventeen watercolors documenting the décor in minute detail and currently preserved as an album in the Hermitage collection.

The second cup is decorated with an image of the drawing room at the Stieglitz' dacha on Stone Island in St Petersburg. The early 19th century wooden building had been inherited from Baron Ludwig and captured by I.A. Goh (Е. Анисимов «Императорская Россия», СПб., 2011, С. 516). The villa on Stone Island was periodically updated, first by the architect A. Kutsi and later A. I. Krakau accounting for the variations between the scene on the porcelain teacup and that depicted by Goh, although the principle features of the walls, beams, fireplaces and interior décor are immediately recognizable in the porcelain version.

The vignettes on the tableware were executed by Timofei Semenov from the dynasty of craftsmen who specialized in landscape painting for the Imperial Porcelain Factory. His initials "T.S.", located in the lower right corner of the porcelain teapot, reveal the identity of artist responsible for the porcelain service's architectural scenery.

The service is decorated throughout with floral garlands, roccaille scroll and other decorative elements characteristic of the "second Rococo" style. The middle of the 19th century marked the height of popularity for table and dessert services incorporating decorative elements and colours from 18th century French Fêtes Galantes. This dovetailed with the neo-Rococo (second Rococo) style favoured by Russian aristocratic society in the 1860's and 1870's.

Empress Maria Alexandrovna (consort of Alexander II) championed the aesthetics of the 'neo-Rococo' at the Imperial Porcelain Factory, determining the focus for the forms and their decoration of its output. As a result, porcelain production recalled famous French designers of the Rococo style N. Pineau, G. Oppenordt, J. Meissonier and others. As in the 18th century, the 19th century revival favoured new rococo as a chamber style for the art of porcelain, retaining the characteristic lightness and elegance of the Louis XV taste.

The picturesque views illustrate the most significant backdrops to the von Stieglitz' life together interpreted in neo-Rococo style throughout the porcelain service marking the 25th wedding anniversary of Alexander and Carolina. Its survival to present day and most importantly, its ownership within the Stieglitz family makes this work one of the most valuable historical examples of Russian Imperial porcelain during Alexander II's reign.

We are grateful to Dr. Ekaterina Khmel'nitskaya, Curator of Russian Porcelain, The State Hermitage Museum for providing this note and access to supplementary illustrations.

Сервиз-дежене на две персоны был изготовлен в 1866 г. на Императорском фарфоровом заводе в Санкт-Петербурге по случаю 25-летия совместной жизни крупнейшего российского финансиста, промышленника и мецената, управляющего Государственным банком России, действительного тайного советника, инициатора создания Центрального училища технического рисования и музея при нем Александра Людвиговича Штиглица (6 (01).09.1814 — 24.10. 1884) и его супруги Каролины-Эрнестины Штиглиц (урожденной Миллер; 24.06.1818-11.03.1873)(«Русский провинциальный Некрополь», М., 1914. С. 969). Предметы сервиза украшают монограммы его владельцев «AS» и «CS», а также памятные даты на блюдах — дата венчания: «7.VI. 1841» и 25-летний юбилей: «7.VI. 1866».

Баронская корона и герб семьи Штиглица также присутствуют в декорировке сервизных изделий: потомственное баронское достоинство отец Александра Штиглица Людвиг Иванович получил - «за оказанные правительству услуги и усердие к распространению торговли» по случаю коронации Николая I в 1826 г. и в 1828 г. был причислен к первостатейному петербургскому купечеству. Герб новоиспеченного барона был внесен в Общий гербовник, где в 10-й части под №18 ему дается такое описание: «...В верхней половине в голубом поле изображен парящий черный одноглавый орел» (Часть 10 Общего гербовника дворянских родов Всероссийской империи, стр.18). Именно этот герб украшает борта двух блюдец из сервиза семьи Штиглиц. Золотая баронская корона с семью видимыми жемчужинами прибалтийских и имеющих иностранный титул дворян венчает изображение архитектурных видов на всех предметах сервизного ансамбля.

В России мода на сервизы-дежене появляется в конце XVIII в. С этого времени камерные сервизы играли роль дорогих подарков, благодаря специально выбранным мотивам росписи. Так и на сервизе семьи Штиглиц основным элементом живописного декора сервиза являются сами архитектурные виды: знаковые, любимые места в разные временные периоды. Вид Английской набережной, где располагалась компания, основанная Людвигом Штиглиц «Штиглиц и Ко», и где вскоре будет возведен знаменитый особняк его сына. Интерьер парадного кабинета, в уже построенном дворце - следующий жизненный этап барона А. Штиглица, изображен на чашке сервиза-дежене. Многие связаны в его жизни и с дачей на Каменном острове, с имением и суконной фабрикой под Нарвой. Биржа и Государственный банк — не менее знаковые места финансовой деятельности «банкира императора». Его профессиональная деятельность настолько высоко оценивалась Николаем I, а впоследствии Александром II, что позволяет нам сделать предположение, что данный сервиз мог быть преподнесен в дар семье Штиглиц от августейшей семьи.

Остановимся более подробно на описании этих живописных изображений на фарфоре, заключенных в прямоугольные рамы с золотой отводкой.

Изображения наиболее значимых для профессиональной деятельности А. Штиглица учреждений — Государственного банка и Биржи размещены на сахарнице сервиза. В 1846 г. барон избирается биржевым купечеством Санкт-Петербурга председателем Биржевого комитета. Его считали королем Петербургской биржи и монополистом в области международных расчетов империи. По свидетельству историка

Б. В. Ананьича, имя барона Шлиглица пользовалось такой же всемирной известностью, как имя Ротшильда, с его векселями, как с чистыми деньгами, можно было объехать всю Европу, побывать в Америке и в Азии. «Император Николай I просто осыпал банкира наградами: за успехи в размещении русских займов в Европе ему была преподнесена золотая табакерка с императорским вензелем, украшенная бриллиантами, за труды и усердие он был награжден орденами Св. Владимира 3-й степени, Св. Анны 2-й степени, Св. Станислава 1-й степени»(Цит. по: Ананьич Б.В. Банкирские дома в России, 1860-1914. Л., 1991. С. 15.).

Общеизвестно, что в 1860 г. указом императора Александра II был учрежден Государственный банк — центральный и крупнейший банк Российской империи, основная задача которого состояла в регулировании денежного обращения в стране. (А. В. Бугров. Архитекторы Государственного банка: из истории строительства главного банка империи//Вестник банка России. № 12(1341), 2012, С. 26.) Барон Штиглиц стал его первым управляющим. На Государственный банк была возложена обязанность вести международные расчеты, и эта функция сохранялась за банком до 1866 г., то есть пока Александр Штиглиц оставался на посту управляющего. За время его правления были заключены три внешних займа и, по мнению министра финансов М. Х. Рейтерна, в непосредственном ведении которого находился Государственный банк, все три увенчались блестящими успехами(Лизунов П.В. Санкт-Петербургская биржа и российский рынок ценных бумаг (1703-1917 гг.). СПб., 2004. С. 132.).

Вид на один из корпусов здания банка с набережной Екатерининского канала (канал Грибоедова) украшает другую сторону фарфоровой сахарницы.

Кроме банковского дела и торговли, Штиглиц занимался созданием новых промышленных предприятий. В 1845-1851 гг. Штиглиц построил в Ивангородском форштадте у Нарвских водопадов две мануфактуры - суконную (Товарищество Нарвской суконной мануфактуры, 1847 г.) и льнопрядильную фабрики (Товарищество Нарвской льнопрядильной мануфактуры, 1851 г.). Неподалеку он решил выстроить и свою летнюю резиденцию, поскольку еще с молодости был привязан к этим местам - окончив Дерптский университет, бывший очагом русской культуры в Эстонии, барон на всю жизнь сохранил привязанность к русско-эстонским местам. Изображение усадебного имения барона в урочище Краморском на правом берегу реки Нарвы размещено на молочнике фарфорового сервиза. (Имение не сохранилось до наших дней). На рисунке мы видим усадебный двухэтажный деревянный дом в духе национально-исторических традиций, состоявший из двух зданий — особняка и флигеля для проживания обслуживающего персонала. Дом Шлиглица венчала башенка, в его конструкцию также входили открытые террасы, балконы, богато декорированные ажурной деревянной резьбой. Дача располагалась в центре парка; перед ним - поляна, к которой вела от города дубовая аллея, частично сохранившаяся и поныне. Оставаясь лютеранином, Штиглиц возвел в 1875 году православную церковь Святой Троицы Живоначальной в Нарве и получил благословение митрополита Исидора на устройство семейной усыпальницы в крипте (М. Гамбурд. Династия Штиглицев//Звезда, №4, 2013, С.17).

В этом доме в 1890 г., когда им уже владел наследник Штиглица, гос. секретарь А. А. Половцов (супруг приемной дочери А. Штиглица), состоялась встреча императоров России и Германии: Александра III и Вильгельма II. После этой встречи во «Всемирной иллюстрации» за 1890 г. (25 августа) была опубликована фотография дачи барона (фотограф Крик), которая позволила провести сравнительный анализ и идентифицировать изображение, представленное на фарфоровом молочнике.

С одной стороны чайник из сервиза-дежене украшает вид на Английскую набережную, где располагался банкирский дом «Штиглиц и К°». Рядом находился дом, в котором жила его семья. Доподлинно неизвестно, какие именно живописные источники послужили образцами для копирования на фарфоре. Так, например, на картине И. В. Барта «Вид на Английскую набережную» видны все те же дома, вплоть до расцветки крыш. Поскольку полотно датируется 1810-ми гг. здесь еще нет привычного купола Исаакиевского собора и куполов Благовещенской церкви. В то время как на литографии Ж. Жакотте с оригинала И. И. Шарлеманя, опубликованного в альбоме «Виды Петербурга» (Издательство Дациаро, 1840-1850) Английская набережная передана с той же точки зрения, как и на росписи на фарфоровом чайнике, с отличием в расположении лодок на Неве. Именно в этой части Английской набережной (дом № 68) был построен и дворец барона Штиглица. Александр Людвигович поселился в нем сразу после окончания отделки помещений, в 1862 году. В свое время отец А. Штиглица купил здесь два участка с домами и перестроил их в одно здание. Александр прибавил к дому отца еще один участок и на образовавшемся большом пространстве архитектор А. И. Кракау возвел для него новый дом-дворец. При строительстве нового здания были частично использованы стены двух старых жилых домов, которые видны на живописном изображении, воспроизведенном на фарфоровом чайнике.

Роскошь и убранство дворца Штиглица поражали всякого, кто пересекал порог этого дома. Журнал «Зодчий» писал: «Кто в Петербурге не знает это великолепное и грандиозное здание, украшающее Английскую набережную, этот несомненный перл в целом ряде оригинальных творений Кракау. Как много вкуса и художественной меры вложил он в обработку деталей, и как талантливо сохранил целостность общего впечатления» (Особняк барона А. Штиглица//Зодчий, 1862 г., С. 34.). Именно поэтому на одной из чашек сервиза-дежене представлен интерьер парадного кабинета в особняке на Английской набережной. Его изображение стало широко известно благодаря рисунку Луиджи Премацци (итал. Luigi Premazzi; 1814—1891), который, как известно, запечатлел многие парадные интерьеры во дворцах императорской семьи и особняках знатных аристократов. Спустя пять лет после завершения строительства, А. Штиглиц заказал Л. Премацци сделать рисунки парадных интерьеров своего дворца. Мастер написал семнадцать акварелей, в самых мельчайших деталях передавая все детали художественного убранства помещений. В настоящее время этот альбом находится в собрании Эрмитажа.

Вторую чашку украшает изображение Салона на даче барона Штиглица на Каменном острове в Петербурге. Находившаяся с начала XIX века деревянная дача барона Людвига Штиглица, позже перешла во владение его сына. Художник И. А. Гох запечатлел этот интерьер на одном из своих рисунков

(опубликован в издании Е. Анисимов «Императорская Россия», СПб., 2011, С. 516). При жизни барона Штиглица дача на Каменном острове неоднократно перестраивалась. Архитекторы А. Куци, позже - А. И. Кракау приносили в ее облик новые черты, изменялись и интерьеры согласно новым вкусовым предпочтениям. Именно поэтому интерьер одного из центральных залов дачи, переданный на фарфоровой чашке, слегка отличается от известного нам, сохранившегося рисунка Гоха. Тем не менее, его основные объемы, членение стен, балочные перекрытия, убранство камина и пр. детали внутреннего убранства помещения без труда узнаются на фарфоре.

Роспись на сервизных изделиях была исполнена живописцем фарфорового завода Тимофеем Семеновым. Художник из потомственных мастеровых Императорского фарфорового завода специализировался на пейзажной живописи. Его инициалы «Т.С.», расположенные в правом нижнем углу росписи фарфорового чайника, позволили выявить имя автора-создателя «архитектурных» пейзажей сервиза-дежене.

Все предметы сервизного ансамбля также украшены цветочными гирляндами, завитками рокайля и прочими декоративными элементами, характерными для стиля «второе рококо». Пик популярности столовых и десертных сервизов, так или иначе воспроизводящих элементы декора и цветовую гамму французских произведений XVIII столетия эпохи «Fêtes galantes», приходится на середину XIX в. и, в особенности на 1860-1870-е гг., когда мода на стиль «неорококо» (второе рококо) господствовала в русском аристократическом обществе.

Популяризации эстетики и самого искусства «неорококо» на Императорском фарфоровом заводе немало способствовала императрица Мария Александровна (супруга имп. Александра II). Именно она определяла главные приоритеты в создании форм и методов декорировки изделий в различных исторических стилях. Согласно ее художественным предпочтениям, на фарфоровом производстве было исполнено немало предметов, которые по характеру оформления, цветовому решению и формам восходили к работам прославленных французских декораторов стиля рококо Н. Пино, Ж. Оппенора, Ж. Мейсонье и др. Как и в XVIII столетии, «неорококо» XIX в. продолжал оставаться камерным стилем в искусстве фарфора, сохраняя черты легкости и изящества, характерные для двора Людовика XV.

Живописные виды, освещающие наиболее знаковые для семьи барона А. Штиглица места на протяжении 25 лет его совместной с Каролиной жизни, изящество орнаментальных мотивов неорококо демонстрируют все предметы этого сервизного ансамбля. Его уникальная сохранность, а главное - принадлежность семье барона А. Штиглица, делает данное произведение одним из ценнейших исторических образцов русского Императорского фарфора периода правления Александра II.

Мы благодарны Хмельницкой Екатерине, доктору искусствоведения, старшему научному сотруднику, хранителю коллекции Русского фарфора и керамики XIX-XXI вв. Гос. Эрмитажа, за написание данной статьи и предоставление дополнительных иллюстраций.



173

173*

A PAIR OF PORCELAIN FIGURAL PENCIL STANDS

Gardner Factory, Moscow, late 19th century
humorously modelled as toddler boys relieving themselves in round chamber pots, one boy wearing an oversized black military helmet, both with oval pencil stands behind figures, mounted on a rectangular shaped stands, both with red stamped and impressed factory marks, one figure with impressed number '2', (2)
height of the tallest figure: 16.5cm (6 1/2in).

£5,000 - 7,000
US\$6,400 - 9,000
€6,000 - 8,400

174*

A LARGE PORCELAIN MODEL OF PEASANT CHILDREN

Gardner Factory, Moscow, late 19th century
realistically modelled as a young girl dressed in an embroidered white shirt, green skirt and blue kerchief, holding a small toddler in a loose shirt and with a basket with summer blooms, on naturalistic round stand, propped with a porcelain post painted to look like a tree stump, with red stamped factory mark and impressed number '133'
height: 26.5cm (10 3/8in).

£4,000 - 6,000
US\$5,100 - 7,700
€4,800 - 7,200

This porcelain figure is modelled after the subject depicted in the very popular painting 'The Young Nurse' by Khariton Platonov (1842-1907). Painted in 1886 the work was exhibited in 1889 and popularized through illustrations in magazines and postcards.



174

175*

A SCULPTURAL PORCELAIN COMPOSITION

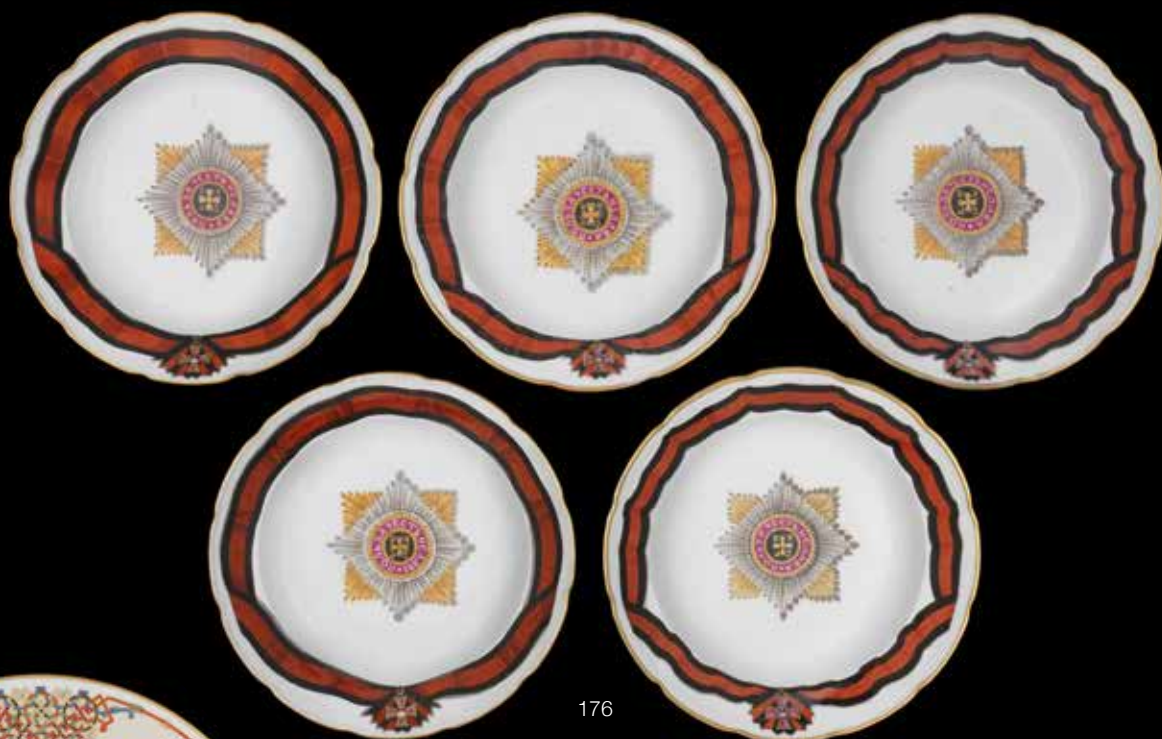
attributed to Imperial Porcelain Factory, St. Petersburg, after a model by Petr Ivanov, 1840s
modeled as a bouquet of flowers tied with a bow, covered by an oval glass dome, with large ranunculus and garden rose blooms applied on top of small carnation and camellia flowers, all in a delicate white porcelain paste against blue ground, apparently unmarked
length: 28.5cm (11 1/4in).

£10,000 - 15,000
US\$13,000 - 19,000
€12,000 - 18,000

For similar porcelain floral compositions see:
Galina Ogarkova, Natalia Petrova, *Lomonosovskii Farforovuy Zavod, 1744-1994*, Sankt-Peterburg, 1994, page 74-75
Russian Porcelain in the Hermitage collection, Leningrad, 1973, page 83.



175



176



177



178

176

**FIVE PORCELAIN SOUP PLATES
FROM THE SERVICE OF
THE ORDER OF ST VLADIMIR**

Gardner Porcelain Factory, Moscow, 1783-1785
each circular with moulded rim, the centre
painted with the star of the Order, the border
with its ribbon and cross

diameter: 22.5 cm (8 7/8 in). (5)

£20,000 - 30,000
US\$26,000 - 39,000
€24,000 - 36,000

Provenance

Sotheby's New York, 22 April 2009,
lots 362-363: listed as The Collection
of Marjorie Merriweather Post
Thence by descent

177

A LARGE PORCELAIN PLATTER

Kornilov Brothers, St. Petersburg, 1914-1917
the circular cavetto decorated with a
horseman sounding a horn after the original
by Nikolai Karazin, whose facsimile signature
appears printed under base, flanked by
trophies of war in reserves and strapwork
borders in the Russian Revival taste
diameter: 47cm (18 1/2 in).

£3,000 - 5,000
US\$3,900 - 6,400
€3,600 - 6,000

Provenance

Acquired by the grandparents of the present
owners (he being the head of the Danish Red
Cross in Russia during the Revolution, she a
nurse and opera singer)
Thence by descent

178*

A GOLD COMMEMORATIVE BADGE

probably by Fabergé, Moscow, circa 1912
circular, on a flat small loop, the front
centred with Roman numeral 'XXV' encircled
with ribbon-tied laurel wreath, verso with
commemorative inscription in Cyrillic
'1887/2/II/1912/K.Faberge/Moscow', within
identical border, suspended on a larger loop,
*apparently unmarked diameter without loop:
2cm (3/4in).*

£2,500 - 3,500
US\$3,200 - 4,500
€3,000 - 4,200

A rare badge created to commemorate
the 25th anniversary of the opening of the
Fabergé firm's branch in Moscow in 1887.



179



180



181



182

179*

A PORCELAIN MODEL OF A STREET VENDOR

Gardner Factory, Verbilki, c. 1880s
realistically modelled as a standing male figure dressed in a sheep-skin coat, with mittens and birch-tree bark shoes, carrying a linen-covered basket on his head, on a circular stand propped with a cylindrical porcelain pole, with red stamped and barely visible impressed factory mark
height: 20.3cm (7 3/4in).

£2,000 - 4,000

US\$2,600 - 5,100

€2,400 - 4,800

180*

A PORCELAIN MODEL OF AN UKRAINIAN PEASANT MAIDEN

Gardner Factory, Moscow, late 19th century
realistically modelled as a standing young maiden with her left arm raised to her forehead, holding stalks of wheat in her right hand, dressed in colourful traditional Ukrainian costume and flower wreath around her braided hair, on naturalistic round stand, with red stamped and impressed factory mark and impressed number '184'
height: 22.3cm (8 3/4in).

£2,000 - 4,000

US\$2,600 - 5,100

€2,400 - 4,800

181*

A PORCELAIN MODEL OF A PEASANT AT REST

Gardner Factory, Moscow, late 19th century
realistically modelled as a peasant seated on a wooden plinth and sprinkling salt on a slice of black bread, a pile of salt wrapped in a red cloth is placed on top of his black hat, with a pair of back boots placed nearby, on naturalistic green round stand, with red stamped and impressed factory mark, impressed number '127'
height: 12.8cm (5 1/4in).

£2,000 - 4,000

US\$2,600 - 5,100

€2,400 - 4,800

182*

A LARGE PORCELAIN FIGURE OF A DANCING ZAPOROZHIAN COSSACK

Gardner Factory, Verbilki, 1880s
realistically modelled as a dancing cossack with his right arm raised and folded behind his head and one leg slightly raised, his sheep-fur coat swinging open, with empty bottle lying nearby, on realistically modelled and painted green stand, with iron red stamped factory mark and incised number '28'
height: 26cm (10 1/2in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000



183



184



185



186

183*

A PORCELAIN GROUP OF DRUNKEN MEN

Gardner Factory, Moscow, late 19th century realistically modelled as three standing men supporting one another, the left figure raising a bottle, the central figure playing a concertina, and the right figure adjusting a falling coat, on a naturalistic oval stand, with red stamped and impressed factory mark and impressed number '51' height: 25.3cm (10in).

£4,000 - 6,000

US\$5,100 - 7,700

€4,800 - 7,200

An identical figure painted in slightly different colours is in the collection of the Hillwood Museum and Gardens, Washington, DC.; illustrated in: Karen Kettering, 'The Russian porcelain figure in the eighteenth and nineteenth centuries', in *Antiques* magazine, March 2003, page 118.

184*

A PORCELAIN FIGURE OF A CONCERTINA PLAYER

Gardner Factory, Moscow, late 19th century realistically modelled as a man on a bench playing a concertina, dressed in a long grey coat, traditional shirt and trousers, a black hat and shiny black boots, on a square naturalistic base, red stamp and impressed factory mark and inventory number height: 17cm (6 5/8in).

£3,000 - 4,000

US\$3,900 - 5,100

€3,600 - 4,800

For a similar figure, see *Gardner: Porcelain Plastic Arts from Private collections and Moscow Museums*, Moscow, 2002, page 130, no. 54.

185*

A PORCELAIN GROUP OF A PEASANT FAMILY

Gardner Factory, Moscow, late 19th century realistically modelled as a standing group of a drunken man holding a bottle and missing one boot, a young woman holding a toddler and a black boot, all dressed in colourful peasant clothes, on a naturalistic round stand, with red stamped and impressed factory marks, impressed number '5' and painted number '118' height: 23.5cm (9 1/4in).

£4,000 - 5,000

US\$5,100 - 6,400

€4,800 - 6,000

186*

A PORCELAIN MODEL OF A BALALAYKA PLAYER

Gardner Factory, Moscow, late 19th century modelled as a peasant dressed in traditional clothes, seated on a wooden chest and playing the balalayka, elevated on a square pedestal painted in imitation of the wooden floor of a house, with red stamp and impressed factory mark, and inscribed number '16' height: 19.2cm (7 5/8in).

£2,000 - 4,000

US\$2,600 - 5,100

€2,400 - 4,800



187



188



189

187

**A SILVER-GILT AND ENAMEL
MINIATURE TRIPTYCH**

Pavel Ovchinnikov, Imperial warrant,
Moscow, 1898-1908

central panel of St. Alexander Nevsky with
saints Boris and Gleb on the doors, painted
on copper within cloisonné enamel mount with
floral motifs; the exterior of the door with a
cross and similar floral decoration; the reverse
engraved in Cyrillic 'Save and protect, 1904'
open: 14.5 cm (5 11/16 in).

£8,000 - 10,000
US\$10,000 - 13,000
€9,600 - 12,000

188

**A PERSONAL DEVOTIONAL BRASS
ENAMELLED ICON**

the painted image of Christ Emmanuel on metal with applied enamelled halo within shaped enamel frame in Russian 'stil modern', in strong colours with stylized motifs, surmounted by cross and suspended drop

height: 21 cm (8 1/4 in).

£6,000 - 8,000
US\$7,700 - 10,000
€7,200 - 9,600

Provenance

Acquired in Russia prior to 1917, thence by direct descent to a private English collection

189

A BYZANTINE STYLE ENAMEL CROSS

gilt metal and enamel pictorial cross decorated with floral motifs with the images of Christ on recto and Mother of God on verso with enamel suspension ring

height with ring: 8 cm (3 in).

£1,000 - 1,500
US\$1,300 - 1,900
€1,200 - 1,800

190

**A SILVER-GILT AND ENAMEL
ICON OF CHRIST PANTOCRATOR**

Feodor Rückert, overstruck with 'K Fabergé' and Imperial Warrant, Moscow, 1908-1917 the icon finely painted in bright colours with gilt oklad with strong shaded enamel floral motifs and characteristic wirework details against midnight blue enamel in Art Deco style, 88 standard

height: 6.2 cm (2 7/16 in).

£18,000 - 20,000
US\$23,000 - 26,000
€22,000 - 24,000

Provenance

Acquired in Russia prior to 1917, thence by direct descent to a private English collection

191

**A SILVER-GILT AND ENAMEL ICON OF
THE MOTHER OF GOD OF THE SIGN**

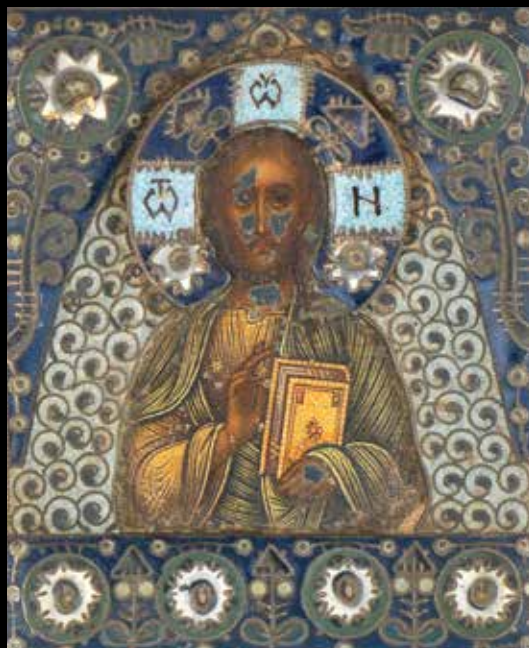
Feodor Rückert, Moscow, 1898-1908 the icon finely painted in bright colours on gilt -ground, the shaded enamel silver-gilt oklad with scrolling floral detail and crosses at the lower corners against cream ground, surmounted by a heavy suspension piece centred with the Mandylion, 84 standard

height: 7.2 cm (2 13/16 in).

£15,000 - 18,000
US\$19,000 - 23,000
€18,000 - 22,000

Provenance

Acquired in Russia prior to 1917, thence by direct descent to a private English collection



190



191



192

OLD TESTAMENT TRINITY

Russian, 19th century
finely painted in strong, vibrant colours
53.5 x 45.5 cm (21 x 17 1/2 in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000



193

ST. NICHOLAS

Russian school, early 19th century
realistically painted for an ikonostas in strong
colours with parcel-gilt chased and engraved
oklad within later frame with manuscript
label dated '27 June 1811 in a house of
Il'ya Ivanovich Mestcherin copied by Fedor
Novikov from the original'
40 x 27.5 cm (15 1/2 x 10 1/2 in).

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

194

IVERSKAYA MOTHER OF GOD

maker's mark in Cyrillic 'AS', St.Petersburg,

circa 1880

realistically painted in strong colours in silver-gilt repoussé chased and engraved oklad applied with enamel haloes and corner pieces in cloisonné enamel, in glazed wooden oklad in kiot: 27.5 x 24 cm (10 13/16 x 9 7/16 in).

£2,000 - 4,000

US\$2,600 - 5,100

€2,400 - 4,800

Provenance

Acquired by the grandparents of the present owners (he being the head of the Danish Red Cross in Russia during the Revolution, she a nurse and opera singer)

Thence by descent



195

MANDYLION

Morozov, maker's mark AH, St Petersburg,

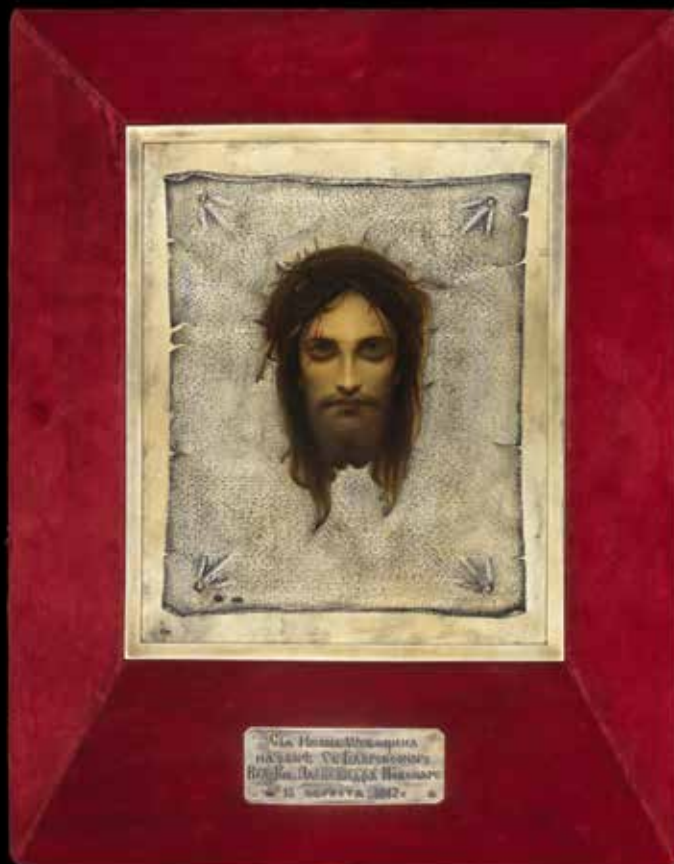
1908-1917

realistically painted in fine details on copper within silver-gilt trompe l'oeil simulation of textile veil, the oklad in rectangular mount with engraved label in Cyrillic 'This icon was blessed on the feast of St. Alexander Nevsky, 18 August 1912'; reverse covered in red fabric applied with plaque inscribed in Latin 'For sweet Mary with every best wish on this day from her devoted Sergei, S. Petersburg August [sic] 19/1912', 84 standard 40 x 31cm (15 3/4 x 12 3/16 in).

£1,500 - 2,000

US\$1,900 - 2,600

€1,800 - 2,400





196*

MOTHER OF GOD OF THE PASSION

Russian, circa 1700

traditionally painted in fine detail on gilt-ground, inset into later panel painted with Resurrection and 15 Saints

57.5 x 45.5cm (22 5/8 x 17 15/16 in).

£2,000 - 4,000

US\$2,600 - 5,100

€2,400 - 4,800



197

A GROUP OF FOUR GREEK ICONS AND ONE RUSSIAN ICON

including The Mother of God Eleusa, Greek school, 18th century, traditionally painted in strong colours on gilt ground (5)

the largest: 33.5 x 25.5 cm

(13 3/16 x 10 1/16 in).

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800



Four out of five

198

MOTHER OF GOD OF TIKHVIN

maker's mark Cyrillic 'Y.V.', Moscow, 1869
traditionally painted, in repoussé, chased and
engraved oklad with applied halos, an oval
within scrolling fruiting vines, 84 standard
26.2 x 31cm (10 x 12in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000

199

**A PAIR OF PARCEL-GILT
AND ENAMEL WEDDING ICONS**

maker's mark in Cyrillic 'S.G.', St.Petersburg,
circa 1899 -1908
showing Christ Pantocrator and The Mother
of God of Kazan within chased and engraved
parcel-gilt oklad with pierced halos and with
champlevé enamel captions; mounted in a
modern stepped birch-wood and gilt-metal
frame with ebony corners and centerpieces
overall: 42.5 x 52.8 cm (16 3/4 x 20 13/16 in).

£3,000 - 5,000

US\$3,900 - 6,400

€3,600 - 6,000



198



199



200*

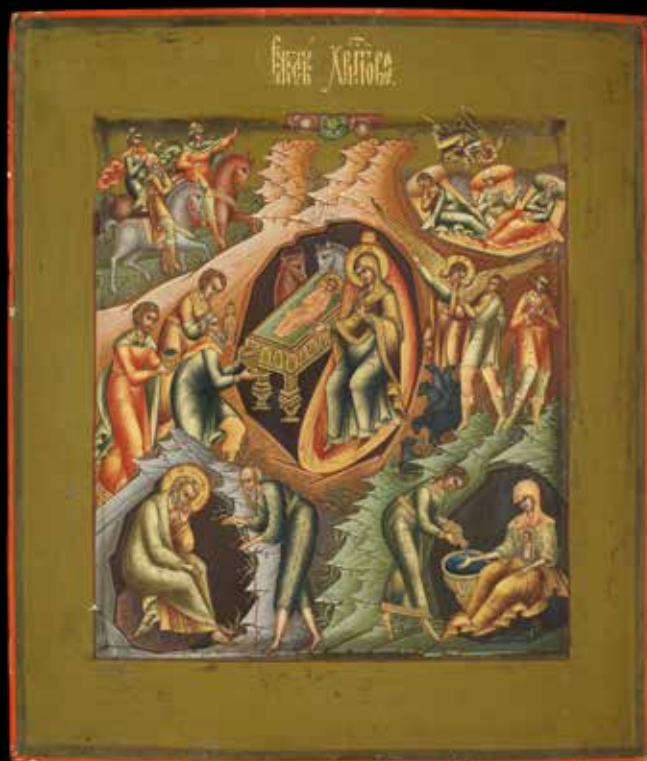
DEPOSITION

Russian, circa 1800
traditionally painted in strong colours
on gilt-ground
31.5 x 27 cm (12 3/8 x 10 5/8 in).

£1,000 - 1,200

US\$1,300 - 1,500

€1,200 - 1,400



201*

NATIVITY

Russian, 19th century
finely painted in strong colours in Palekh style
31 x 26.6 (12 3/16 x 10 1/2 in).

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800



202

ST. VARVARA

maker's mark in Cyrillic 'I.T.', St.Petersburg, 1908 -1917
realistically painted in strong colours, in silver repoussé chased and
engraved oklad with applied varicoloured cloisonné enamel halo,
corner pieces and caption with champlevé enamel in a wooden frame
31 x 27 cm (12 3/16 x 10 5/8 in).

£12,000 - 15,000

US\$15,000 - 19,000

€14,000 - 18,000

END OF SALE



without oklad

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



INDEX

A	
Alexandrovski, Stephan Fedorovich	22
Andreenko-Nechitalyo, Mikhail Fedorovich	70
Apsit, Aleksandr Petrovich	1
B	
Bakst, Leon	26, 27
Baumgarten, Evgeny	18
Beliutin, Eli Mikhailovich	74
Benois, Alexandre	24, 57
Blilbin, Ivan Ivanovich	41
Burluk, David	78
C	
Chabanian, Arsene	35
Choultse, Ivan Fedorovich	10
D	
Derujinsky, Gleb	20
Dzhogin, Pavel Pavlovich	7
F	
Falk, Robert Rafailovich	2
G	
Goncharova, Natalia	25
Goncharova, Natalia Sergeevna	55, 64
Grigoriev, Boris Dmitrievich	3, 46, 53
Grigoriev, Nikolai Mikhailovich	54
Guermacheff, Mikhail Markianovitch	9
I	
Iacovleff, Alexandre	65, 66, 69
K	
Kharkovskii, T.	15
Khrenov, Alexander Sergeevich	42
Klever (1850-1924) and studio, Yuli Yulievich	14
Kolesnikov, Stepan Fedorovich	13
Korovin, Konstantin Alexeevich	23, 39, 40
Kozhin, Simon	75
Krasnopevtsev, Dmitry	62
Kriukov, Boris	52
L	
Ladurner, Adolphe Ignatievich	17
Lebedev, Klavdiy Vasilievich	19
M	
Mak, Paul	5
Makovsky, Vladimir Egorovich	21
Maliavin, Philip Andreevich	12
N	
Nemukhin, Vladimir Nikolaevich	71
O	
Opitz, Georg Emanuel	43
Orloff, Chana	33
P	
Pchelin, Vladimir Nikolaevich	8
Prianishnikov, Ivan	16
Pyrkova, Elvira	76
R	
Ryabushkin, Andrei Petrovich	11
S	
Sokolov, Anatoli Alexandrovich	38
Stelletsy, Dmitrii Semenovich	28, 29, 30, 31, 63
Svedomsky, Pavel Aleksandrovich	44
T	
Tatlin, Vladimir Evgrafovich	60, 61
Tchelitchew, Pavel	68
Tolokonnikov, Anatoly Alexeevich	34
V	
Vorona, Ekaterina	77
Z	
Zakharov, Fedor Ivanovich	36, 45, 50, 58, 67
Zankovskii, Il'ia Nikolaevich	6
Zatulovskaya, Irina	72
Zhukovsky, Stanislav Yulianovich	37
Zverev, Anatoly	4

BONHAMS RESTAURANT

New Bond Street, London

If you're visiting Bonhams to view The Russian Sale, why not take advantage of lunch in our Michelin starred restaurant.

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reservations@bonhams.com

OPENING TIMES

Monday to Friday 9am - 5pm

Lunch: 12noon - 2.30pm

Dinner: Wednesday, Thursday
& Friday, from 7pm



Bonhams

RESTAURANT

bonhams.com/restaurant

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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

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

The Seller’s responsibility to you

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

Bonhams’ responsibility to you

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

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

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

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

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

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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

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*

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

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

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

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

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

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

8. VAT

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

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

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

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

9. PAYMENT

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

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

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

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

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

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

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

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

APPENDIX 2

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*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

“Section 12 Implied terms about title, etc

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

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